
Place and Dialogue in the Storytelling Narrative Literature in the First and Second Abbasid Era

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Abstract

In the past, Arab writers were interested in narrative storytelling literature to study the narrative structure of discourse and transfer the story to the recipient from the essence of reality and weaving the imagination.

Keywords: Storytelling, narrative, literature and Abbasid era.

Introduction

Narration is one of, if not the most important, element of literature. In it the narrative elements and events fuse to form the story-telling narrative text, meaning that narration is the act of monitoring the story to the recipient, and it must include two basic pillars to produce the narrative text, the first of which is that it has events to be told, and the second is that there is a method that is used to convey the story, and this method is Narration.

Abd Al-Malik Murtad explains that "literature without narratives is a literature lacking in any of the languages because narration without space cannot have this specification".¹ The narrative text includes several elements such as people, place, dialogue, events, and narrative visions to create stylized paintings from the storytelling narration, and the place is one of the basic elements of the narrative text, and it has enjoyed a distinguished position among Arab poets since ancient times, so we see Ibn Qutaybah - for example - He has indicated that "the place and standing on it is one of the bases of building the Arabic poem".² As for the dialogue, it is considered one of the aesthetic, narratives, plotted artistic techniques that poets use to enrich their texts because it highlights the totality of suggestions and connotations that are compatible with the text, and the multiplicity of persons and voices in the dialogue makes the recipient feel the atmosphere of the text and achieve the desire for artistic pleasure desired from reading the narrative text.

The first topic: the place in the storytelling narrative literature

The place is the most essential element in the narrative storytelling literature, and the place in its most accurate definition is: "the framework in which the events take place" (), and its importance is highlighted by being: "the indispensable element because of its connection with other narrative components, such as characters and the time when their existence is determined by the existence of the place".³

The poet takes the place as a tool to express his vision, and through it, he expresses his psychological state and his hidden feelings, and the patterns of the place vary according to

each poet. Similar to the first, but subject to the authority of others, and a public place that is not subject to the authority of anyone; rather, it is the property of the state, and an infinite other; it is the land that no one owns and is not subject to the authority of the state ".⁴ About the place in the narrative narration of the poets of the Abbasid era, we can divide the topic into two requirements:

The first requirement: Altering events spatially

The place in this style is an argument and the basis for the narration on which the poet builds the text, and he calls it the axis or heroic place, so the elements of the narration revolve around it and serve as a descriptive scene to enrich the meaning, and we can divide this style into two branches:

The first branch: The concept of altering events spatially

Spatially modifying events is intended to mean that the place is "a part of the event and is subject to it, for it is a means not a formative end; At length, it is presented on its way ".⁵

This pattern is divided into two types:

1. The place is the focus and basis of the narration, that is, it is the intended purpose of the narration and the poet describes it directly and explicitly.
2. It is part of the narration, meaning that the poet describes it, but in an imprecise moral form, to become at that time a symbol for other connotations. The fictitious referral relationship that is fragmented in various ways ".⁶

The second branch: poetic models to alter events spatially

In this section, we will deal with some poetic models for spatially altering events among poets of the Abbasid era, including, for example:

First, Poetic models of the place as the focus of the narration:

Abu Tammam (from Al-Kamil) said:

Matters of polytheism have passed away an evil end ... and it was approved after confusion.

The caliph was angry at the caliphate in anger ... She was authorized by irritants, and she was unclear

When the ignorance of the swords waited at your door ... the fools of the ignorant shrouded it.

So, Azerbaijan has deception, after ...

It has become sunny and we are alerted to its assimilation ... the freshness and beauty around it.

*Likewise, the depression of an unemployed person was not overexcited ... until the time passed in my condition*⁷

Abu Tammam, the Caliph, Al-Mu'tasim praised and his victories in this text, and he used the place to praise the strength and courage of Al-Mu'tasim and his fight against your door. It is clear to us from this text that the poet began by describing the place as being the most prominent element of the narrative, and he used the nominal sentence to enrich the meaning,

and he used imagery to characterize the place when he likened "Azerbaijan to a person who wanders".

Abu Tammam described in the previous text, "It is narrative and dramatic when it loses its decorative nature, the decorative description stops the course of the event, while the graphic description helps the event in its path". The poet combined two contradictory images of the place to highlight his psychological feelings, for Azerbaijan was ugly because of the trap of your door when compared to those around it from the places, and the poet combined the meaning of ugliness and beauty to highlight the image of the place and describe it. To imaginative power ".⁸ Another example in which the poet takes place as the focus of the narration is Al-Buhtari's saying (from Al-Khafif):

Alhambra, who, when the war breaks down ... with it, he spreads the shriek as he wished
The times are close, beating and stabbing ... when it approaches and witnesses stubbornness
As he walked away fringing and rattling in the path ... a roar I forget the howling dogs
When the goddess of the Romans got up in the morning and texted him in the evening
May Allah bestow your reward for a loophole ... a misfortune in which you have done well in
the affliction
He was weak, proud and deprived ... What worked and was dark, so he lit up
I took over it so you would have been to my family ... -It was rich and persuasive, and singing
about them
You did not sleep from their supplications when they called ... And can have channelled in
them

The poet relied on the descriptive scene and graphic depiction in the previous text, likening Al-Mamdouh to al-Assad in his courage and strength, praising his victories and wars, and describing, in detail and directly, one of the sites that Abu Saeed Al-Thaghri confronted in front of the Romans. And the poet was kind in his use of graphic images, so he used the adjective in his saying (multiple), and the actual sentence in his description of (the gap), and he used the contrast between the words to highlight the meaning to the recipient.

And the place in the previous text was (the home of narration, and based on it the transmission of narration, and in it, there are many discourses ", so it was a" formal and formative element of the work of art ".⁹

Second, Poetic models of place as a symbol of other connotations:

Abu Firas Al-Hamdani said (from Al-Kamil Al-Mujazu '):

If I visited a tern () as a captive ... then I would have surrounded it with a sword
I saw the fire raging ... houses and palaces
And I have seen the captives bring ...
We choose from it the beautiful grove ... and the bad fawn¹⁰

In the previous text, Abu Firas recounted the story of his captivity in (Khorashnah), which is a country near the country of Rum, and he tells that if he was a prisoner in Terns once, then he repeatedly raided it, and he saw houses and palaces burning with his fire, so his captivity is not a disgrace to him because he had already won in Numerous fights.

The place in this text came as a symbol and an indication of the poet's self-esteem and strength, and his inner feeling of grief and grief as a result of his captivity, as "the poet sees himself as the axis, and everything around him is subject to him, so the internal and external controversy appears", and the poet in that graphic image derives In his formation, it has its elements from samples present in the place as if he is creating a special pattern for the place that he did not have before. "The poet relied on the previous narrative scene on the compositional structure and relied on "the narrative vocabulary that contributed to the narrative composition of the scene, and the narrative subject that determines the potential of the scene".¹¹ The poet blended the past and the present and replaced the past (raiding and victory) with the place of the present (families) To darken the narrative and to make the recipient feel his pride and strength.

The second requirement: framing events spatially

The place comes in this style as a frame that contains events without being the focus or hero of them, so the poet's style in this line is close to the style of the historical historian, and sometimes we see an overlap between objectivity and lyricism to link the event with reality and arouse the mind of the recipient, and we will deal with that in detail in two sections:

The first branch: the concept of framing events spatially

The place is considered as a means to bring realism to the narrative text, so the place is "the place in which the events of the story take place, and the event must have a framework that includes it, defines its dimensions, and makes it reasonable to make it an event capable of reality as such".¹²

The poet in this style frequently mentions the name of places, although he does not deal with describing or analyzing them. "There is no doubt that resorting to spatial realism in photographing events brings them closer to the mind and heart of the recipient because it is close to the reality in which the individual lives." And the poet sometimes uses it to give praiseworthy connotations that enrich the narrative text. And it appears in the narrator, "the recording tendency that deludes the authenticity of the narrated event. Rather, the abundance of names and flags also indicate that the poet is distracting from the reality of his time, and increases the accuracy of the poem's relationship with the poet's reality."

The second branch: poetic models for framing events spatially

In this section, we will deal with some poetic models for spatially framing events among poets of the Abbasid era, including, for example:

Abu Al-Ataheh (from Al-Wafir) said:

Did Hergla not call for ruin ... from the righteous king

Tomorrow Aaron would shine with the penises ... and flash the memoirs

Banners in which victory is settled ... as if they were pieces of cloud

*Commander of the Believers: You have succeeded, so peaceful... and preach the spoil and the return*¹³

Abu Al-Atahiah narrated in this text the incident the rational caliph of the town of Hergla¹⁴, and we note that the narrator did not describe the place where "the poet doesn't need to follow the place with an area completely identical to the reality, since at the moment of the birth of the text he travels the place with the details evoked by the memory His imagination expands to comprehend his visions at the emotional moment in which the text is organized ". We note that Abu Al-Ataheh's goal in using the place was to broadcast the event and give it an element of realism to arouse the reader's attention. This simple style was the most important characteristic of Abu Al-Ataheya among poets of his time, Dr. Shawqi Dhaif said: "It is true that it has remained in his poetry since the beginning of his easy life."). Muhammad Mustafa Haddara said: "Abu Al-Ataheya, in particular, is considered one of the first poets of the second century AH who introduced simplicity of expression and his popularity in praise poems that adhered to the splendour of expression and his aristocracy"¹⁵.

Thus, Abu Al-Ataheya combined his use of place as a frame for the event to impart realism to it, taking into account the ease of language to arouse the recipient.

Another example in which the poet took the place framed for the event is the saying of Abu Tammam (from Al-Tawil):

God threw your door and the wall from it ... By the cleavage of the roots in every scene

A boy on the day of Khurramiyah was not ... with awe, a setback, nor an ambivalent.

Standing a bear and the spears are facing ... they are guided to the invisible spirit, and they are guided

And in the brightest of the hustle and the horses, she threw ... her heroes in a burning wild

And Maqan used to be his deserted home, he lost ... its horses, that is, the flow

She landed on her on the glorious day of Arabism ... and he was staying between an eagle and falling asleep

And for the highest glory that has been named to you ... an ambition in which victory rests and is nourished

And through the raging of Eparchtuaime and Druze ... the parties of the Canal came to work and increase in you.

The events of the root and branch of victory in it ... if the charity is enumerated or not

The previous text is a picture of Abu Tammam's praise of the leader Al-Thaghri, who is one of the most praised by Abu Tammam. A historian of the history of caliphs, ministers, and leaders¹⁶, "the praise poem was established in this era as the modern press, as it records the events that the poet witnessed, and the major deeds carried out by the caliphs, which gives it a distant value as it becomes historical documents"¹⁷. The names of places were varied in the text. Abu Tammam mentioned the places that Al-Thaghri opened in his wars, "he went to Sinbaya, and Rashaq, and from there to Moqan and Al-Kadz, then Abrashtwim and Darroz."¹⁸, "This is the place where the event has no meaning without it, or perhaps the event existed without it, but with it will be more capable of a quick physical presence to the imagination of

the recipient, and it will be conclusive evidence that the event listed in a spatial framework is an event that belongs to a world The recipient, and his reality which he lives "¹⁹.

Thus we see that framing events spatially proves the reality of the event and is a documentary and reference function for it, because "the narrator's employment of them confirms that most of the actions the character performs are closely related to reality on the one hand and that the characters that it performs have a reference and confirm the link between the character and the place" ²⁰, And the narrator's purpose in framing events is to arouse the mind of the recipient and his sense of the realism of the events.

The second topic: Dialogue in the storytelling narrative literature

Dialogue is one of the artistic techniques that poets use to give the text its literary value because it "constitutes an artistic feature with semantic and aesthetic aspects in the structure of the poetic text" it raises the reader's attention with a set of hints, sounds and connotations to achieve the artistic pleasure of the recipient. Nuri Al-Qaisi said: "The Arabic poem adopts thought, and dialogue is a method, and it takes domains, images, and meanings as fields to show artistic ingenuity". The poets' use of dialogue was not only in the story, drama, and modern poetry only, but the ancient Arab poets turned to it and took it as a style of the Arabic poem, especially "in the flirtatious poetry of Our al-Qais and Umar ibn Abi Rabia" ²¹.

Jabbour Abdel Nour the dialogue by saying: "A hadith that takes place between at least two, and it deals with various topics, or it is a speech that occurs between the writer and himself, or whoever releases him in his places, such as the haughtiness of poetry, or the imagination of the beloved, and this method is prevalent in the plays, and it is common in important sections of The narratives, in which the expression is imposed on the positions and the disclosure of the secrets of the soul "²², and about the dialogue in the narrative narration of the poets of the Abbasid era, we can divide the topic into two requirements:

The first requirement: patterns of internal dialogue in story-telling literature

The poets of the Abbasid era used internal dialogue as a means of broadcasting what is going on in their minds, because it is "the closest type of dialogue to poetry, and the most appropriate to it, as if the poet thus wanted to lure the recipient to listen to him without feeling an aversion to the external dialogue that was known to be suitable for the prose arts" ²³, We can clarify this through two branches:

The first branch: the concept of internal dialogue

The internal dialogue is one of the types of dialogue, which is like a conversation that "takes place between the personality and itself, or what is equivalent to the soul towards imaginary companions and non-speaking things" ²⁴.

The internal dialogue takes place between the individual and himself and is like a "one-on-one activity of a sender, in the presence of a real or imaginary listener" ²⁵, just as "this type of dialogue is determined by a suggestive language behind which the voices of the interlocutors disappear, and the mechanisms of dialogue in this type are absent, so we do not find any mention of the means. The explicit in which the dialogue takes place; such as he said, and I said "²⁶. The styles of internal dialogue differ among the poets, some of them see that it is "a form of the inner monologue, which appears in the texts and narrative passages in the conscience of the addressee, and is characterized by the exchange of a common verbal position between the speaker and the addressee, without an exchange of speech between

them, so the addressee does not answer; rather, he remains a witness. Only on the speech delivered before and on him, which is a speech whose grammatical actions are categorized in the present tense "²⁷.

The most important characteristic of the previous definition is that it clarified that dialogue has a mutual conscience and time limits limited to the present tense verb, and critics blame it for limiting the patterns of internal dialogue to one type, which is the monologue, while the internal dialogue patterns vary between the monologue, the stream of consciousness, the monologue, the psychological apostasy, and the imagination.

The second branch: poetic models for internal dialogue

In this section, we will deal with some poetic models of internal dialogue among poets of the Abbasid era, including, for example:

Bashar bin Barad (from Al-Tawil) said:

*Sophia Quraish, do not lose hope ... to a delusion that you have attained your pursuit, then
you are far away*

*The king will sing to you the echo, so you pray for it ... and your count is of merit of hearing
and ambition*

*Foolish Quraysh You do not have fear ... and you do not have favour from a slave-girl and
worship*

*If you did not seek the help and promised, then the wish is ... stealing behind the imam's
imam.*

*If it were not for the Commander of the Faithful, Muhammad ... you would have met me in the
shade of a mere palace²⁸*

Bashar praised in the previous text the third Abbasid caliph (Caliph al-Mahdi) and tells the story of the Alawites in which they demanded their right to rule, as "the events of this event revolve around the departure of Hassan bin Ibrahim to the Abbasid Caliphate, and the beginning of this movement was during the reign of Caliph Al-Mansour when he refused Muhammad bin Abdullah pledged allegiance to him and claimed that Al-Mansur had pledged allegiance to him if he was victorious over the Banu Marwan. Al-Mahdi in the year 160 A.H. Al-Hassan bin Ibrahim bin Abdullah was in prison, so he took out whoever was among the Alawites in prison except for Hassan, who escaped from prison, so David bin Ya'qub guided him to his place, and he won him. Bashar used the language of dialogue in the text to attract the attention of the recipient and suspense him, so he made the dialogue between him and his praise, but we only heard the voice of the narrator, and this is a type of dialogue called oppositional dialogue. Other (Alkaf - You - Ta), which made the dialogue resemble the theatrical text, as Dr Muhammad Abdul Muttalib said: "But if the text adopts the pronoun of the addressee, you, and its subordinates, then it is gradually biased towards the theatrical circle, or to the dialogue circle in general." ²⁹

The previous dialogue is "a wonderfully artistic way out of the familiar, traditional style, and the monotonous style. It gives the poet freedom to stimulate pleasure, and to attract others when he changes the style of presenting what he wants from events". The rhetorical tools have contributed to organizing the artistic plot ³⁰ of the dialogue, as he used the call to say (foolish, Quraysh), the command (go further - Taiz), the interrogation (do you not see), and the

prohibition (do not intimidate you - and do not forget the affection of the caliph) And he used the fulfilment to comment, order and speed in saying (go further).

And the poet said from (Al-Tawil):

*Sophia Quraish, do not lose hope ... to a delusion that you have attained your pursuit, then
you are far away*

*Foolish Quraysh You do not have fear ... and you do not have favour from a slave-girl and
worship*

And do not forget the blessings of the caliph after ... He dwelt in a palace that was not built.

*He was patiently comforted by the succession of Ahmad ... and eat what you shone and fall
asleep*

*If the discourse of the Caliphate went to Qena ... and you started shaking the spear, they told
you to go away³¹*

Critics have reproached Bashar in the previous text for the overlapping of patterns of external and internal dialogue, as he transmitted the words of others as a way of advising al-Mamdouh, but he showed the pattern of indirect narrative dialogue, as he "relays sayings that he considers the importance of transferring them to the context of the present, taking advantage of the pronoun of the teleological, and a summary of events.". Used the interrogation in his saying (Do you not see that the caliphate is free) for the report, where "the addressee has decided on something proven to him, but you produce this report in an interrogative form because it has fallen into the soul and evidences the obligation". Interrogation is a separating line between internal dialogue and praise, and we note that the narrator used in describing the conscience of the addressee, then the absent, then turning to achieve pleasure and suspense for the recipient, as it is an "expressive characteristic that is distinguished by its suggestive energy in that its construction was based on justice"³².

Ali bin Al-Jahm (from Al-Tawil) said:

My patience, and like his patience is not denied ... and not to leave intrusive is excused

Free instinct, not costly fabrication ... if it is raw on the day of the impatient rage

And when I saw death its articles were frivolous ... and signs of it were not denied

And the Bedouins came from all sides ... and blackened ivory arose much darker.

In every desperate, crested filter, a polished, dome side wanders.

*With a peatland when there is no motive ... and there is no objection except for the
aforementioned tin*

*So he reduced in my eyes the greatness of their multitudes ... the resolve of a heart in which it
kept getting smaller*

*In a camp in which the mullahs are angry ... and the fire of superfluity in honorability is
frightening.*

*So I have not kept my face from the darkness of their swords ... and I have not turned away
from them, nor will we be broken*

And I am not in the heat of hatred with a refined ... if there is no source in the war of the Lord

*And these are our old and recent quests ... by which the past is known and the last proud*³³

In the previous text, the poet recounted an autonomous situation where "Ali ibn al-Jahm set out in a caravan to the Levant, and the Bedouins cut off the road and in a city called "Khusaf". So those who were with him in the convoy fled from the fighter, and he stood firm, so he fought them hard, and they gathered on him, but he was able From them, and they obtained nothing from him"³⁴.

And the poet used the monologue in the internal dialogue and his conversation with himself, and permitted what was going on inside him in terms of feelings and feelings, and used the expert method in monitoring the event to stimulate the text and attract the attention of the recipient and suspense it, and used the noun phrases that were removed from the beginning as his saying (free instinct) where "what used to be news It was based on a premise that their saying was deleted after they mentioned the man: a boy from / his name as such "; The poet here is proud of having his instinct. The poet used the past tense because it is most appropriate to the atmosphere of the text and to honestly monitor the event, as "the value of dialogue emerges in depicting what happened in the past, as if it is visible", thus the recipient feels the atmosphere of the text and is eager to follow the event. In the end, it becomes clear to us that³⁵ the images of internal dialogue among the Abbasid poets are abundant, and the reason for this is that "in the poetic genres (in the narrow sense) the natural dialogical formulation of the discourse is not used in a literary manner, because the poetic discourse is self-sufficient, and it is not assumed that the expressions of others exist outside its boundaries. The poetic style is a convention devoid of all mutual influence with the speech of others, and every look towards a discourse emanating from another"³⁶.

The second requirement: Patterns of external dialogue in the storytelling narrative literature

The narrative-poetic dialogue differs from the narrative-prose dialogue, in that the prose narration transcends the characters and is distant and independent of the narrator's personality, in addition to the narrative dialogue creates a dramatic plot that "appears through the story of the reciprocal saying, and at the same time carries the values promoted by the poet. The use of external dialogue as a means of expressing what is in the same narrator has become widespread through a narrative dialogue involving a multiplicity of characters, and we will deal with that in detail in two sections:

The first branch, the concept of external dialogue

External dialogue is one of the types of dialogue, which is there was no indication in which he said, and I said, he asked, and I answered, and the like.

1. Direct dialogue: which is "in which two characters or more alternate conversations within the framework of the scene within the fictional work in a direct manner ... and the writer transmits the text of the interlocutors' speech in its grammatical literal and temporal form"³⁷.
2. Indirect dialogue: The writer transmits the dialogue in two ways:
 - Direct means of transmission: it is the transmission of the dialogue that took place in the past while preserving its literal and temporal form.
 - An indirect means of transportation: and in it, it selects situations, shortens the time, and combines and pressures events.

"This type of dialogue became popular in the poetry of Ali ibn al-Jahm at a very high rate, which indicates the poet's ability to adapt the dialogue language to serve his poetic product." Text reception "³⁸.

The second branch, poetic models for external dialogue

In this section, we will deal with some poetic examples of external dialogue among poets of the Abbasid era in general and Ali ibn al-Jahm in particular, including, for example:

Ali bin Al-Jahm (from Al-Sari'i):

And he said: Which is the light ... the sun or our master Jafar

I said, "You have grown up in the morning sun ... ignorant and do not do justice to those you remember."

Did images remain in you ... As the sun grows in its fullness

Or are you among her children a scientist ... the slip of the scientist is not forgiven

So he said, God, forbid, from a blunder ... He said, so should an inquirer make mistakes

The sun is concealed on the day of Heaven ... and the night conceals it, so it does not appear

In either case, it is owned ... it does not refrain from slavery or deny it.

So how did you measure foreskin with it ... a veil that is neither hidden nor concealed

At all times its light is shining ... and every row without it falls short

So he said: Has it been completed by his destiny ... If it appears in a state, it is dangerous

Like a spear jiggled as though it is ... not exceeding in length and no cliffs

God created a face best if ... it seemed on him that a solution would blossom

And I address the people on a pulpit ...

And the horses will be restored if they fail ... then the horses will seek glad tidings.

He said, and where is the sea from its existence ... I said, I sail not to double it

*The sea is bounded, has an eminence ... and generosity is not confined to its hands*³⁹

In this poem, the poet recounted the biography of the Caliph Al-Mutawakkil upon God, which is "Abu Al-Fadl Jaafar Bin Al-Mu'tasim Bin Al-Rashid Bin Al-Mahdi. , He moved the seat of the caliphate from Baghdad to Damascus, but the air did not get good for him, so he returned to Samarra, and remained there until he was killed ().The narrator of the text used external dialogue in the form of several dialogue questions to simplify the idea for the recipient and arouse his attention, so we find that he "elevated poetry to the highest levels of communication and vitality through the method of question and answer that contributed to the degree of interaction between the interlocutors", in addition to this that "The question, and the answer is a catalyst at the beginning of the poetic text for the continuity of the narration of events and the stories that come in succession"⁴⁰.The narrator of the text used external

dialogue in the form of several dialogue questions to simplify the idea for the recipient and arouse his attention. We find that the "elevated poetry to the highest levels of communication and vitality through the method of question and answer that contributed to the degree of interaction between the interlocutors" ⁴¹, in addition to that that "The question, and the answer is a catalyst at the beginning of the poetic text for the continuity of the narration of events, and the stories that come in succession" ⁴².

We find the poet influenced in the text by the Abbasid culture, including Al-Mamdouh's preference and description of the light of his face. In the first question, the poet makes a comparison between the sun and the caliph, which is Anwar? Upon answering, the caliph praises and describes him with a moral description, and "these qualities in which the image of the Caliph is manifested indicate the depth of the balances that the poet makes between him and the sun" ⁴³, and the poet relies on logic and proofs that prove the validity of his speech when he makes a comparison between the praised and (the sun or Sea) for example; In this way, he creates an artistic image of praise, in which the qualities of light, generosity, generosity, courage, etc. are present... Just by using the elements of nature, "the poet gives the primary material for the sake of artistic creation" ⁴⁴.

Then Ibn al-Jahm moved in his hadith to politics, he said (from Al-Sari's):

He said, "How is strength when misfortune?" I said: "The greater news has come to you."

The people of the earth rose in a tremor ...

In a blind fitnah whose fire is not ... it fades, nor does its fire diminish

Religion and its followers have been healed ... Saba's hands are promised

Each of them is a Muslim ... For disbelief therein is a denying view

So Allah commanded the Imam of Al-Huda ... and God who supports him will be helped

And he delegated the matter to his Lord ... as an advocate, as he is not conceived ⁴⁵

In the previous verses, the poet recounted some political events and strife that appeared in the Abbasid era, including, for example, "the ordeal of saying the creation of the Qur'an. The Qur'an, until he made it an official doctrine of the state in the year 212 AH, and this ordeal continued during the era of Al-Ma'mun and al-Mu'tasim until the reign of Caliph al-Mutawakkil came in the year 232 AH. We note that the poet combined the description of praise with the narration of the event movement to stimulate the recipient of dialogue, and "his importance in Arabic poetry is evident through the communicative, kinetic and narrative functions it carries. Its anecdotal events" ⁴⁶.

We note that the poet combined the description of praise with the narration of the event movement to stimulate the recipient of dialogue, and "his importance in Arabic poetry is evident through the communicative, kinetic and narrative functions it carries. Its anecdotal events" (). Due to the poet's reliance on external dialogue in his poem, we find that it is the most recent interaction between the characters.

*And he said, and the tongues are clenched ... so that the absent person should inform
whoever attends*

I have trusted in God, no ... I associate with God and do not disbelieve

I do not claim power without him ... with God around me, and through him, I might

I thank him if I am blessing ... from him, and if I sin I ask for forgiveness

No success is possible without it ... He knows what I conceal and what I show.

*It is he who imitated him ... If I do not thank then whoever is thankful*⁴⁷

In the previous verses, the narrator addressed the issue of the Mu'tazila and blamed them for their conviction that man is free in his actions, while he is convinced of fate, and Dr Shawqi Dhaif criticized him by saying: "All of this was a mistake of him, and he should have avoided sending his tongue in the Mu'tazila and standing away from their opponents. Or at least not stigmatize them with apostasy, polytheism, and disbelief, but he had put himself in the position of calling for al-Mutawakkil, his deeds, and his advocate in front of his opponents;

Ibn Jaham, in the previous verses, expressed his opinion about the Mu'tazila on the tongue of al-Mutawakkil, and thus he adopted the ideology of the ruler "most of the ideas (rulings - beliefs) about a society at a given moment"⁴⁸, that is, the opponent of the Mu'tazila is an ideology adopted by the poet and praise. A fictitious character, he included it in the dialogue as a way to praise Al-Mutawakkil, he said (from Al-Soraya):

Satan shouted to his companions ... He dreamed of us as long as we did not warn.

Mali and the foreboding of Bani Hashem ... in every eternity of them a warning

The more I say, the planet fades ... From them, a planet appears to me to bloom

He was not distracted from me by the youth who ... that distracted him, nor to the world that lives

Oh, the greatest of the people, to a Muslim ... truly, and the most honourable one who is proud

The first response was the supplication of their family ... Abu Bakr was decisive and did not disbelieve

*And this is what you avoided ... so what has become almost negligible returned*⁴⁹

Ibn Al-Jahm excelled in praising Al-Mutawakil in the previous verses in a wonderful artistic way, where he uttered a fictitious character (Satan) and made him angry because al-Mutawakkil eliminated the sedition that he wanted to cause to keep people away from monotheism. In his repetition of the word (planet), and with good division, such as saying (He was not distracted from me by the youth who ... would distract or the world that lives), and at the end of the text he called for al-Mamdouh, influenced by Islamic culture, as he "likened him to Abu Bakr when he rejected the temptation of apostasy". And all of this is not strange to Bin Jahm, as Ibn Rashiqa said about him: "He was among the virtues; knowledge of poetry and his making."⁵⁰

Conclusion

In this research, we dealt with (place and dialogue in narrative literature in the first and second Abbasid periods) and it was an attempt to highlight some points, the most important of which are:

1. The place had a prominent role in the narration of the Abbasid poets.
2. Poets turned to alter events spatially, making the place the centre and basis of the narration at times, and at other times part of the narration to be at that time a symbol for other connotations.
3. They also turned to frame events spatially, because the place in this style was a way to give realism to the narrative text, and this style approaches the style of the historical historian.
4. The poets were kind in their description of the place, as they described the public, private, open, closed, beloved place, the place of families and war ... and others.
5. Their use of imagined or fictitious places has decreased, due to the association of their texts with real and historical events, so it was necessary to mention the places of reference to ensure the credibility
6. As for the dialogue, it had a distinguished place among the Abbasid poets, because it was considered part of the text, and matched the lyricism of poetry, and the recipient longed to complete the text.
7. The Abbasid poets' use of dialogue in the narrative text gave beauty to their artistic images and transmitted various connotations and revelations in different and interesting ways.
8. The poets divided the dialogue into two types, the first of which is the internal dialogue in which the poet speaks with himself or an imaginary figure, and in it, he uses monologues and monologues to express his inner thoughts and feelings.
9. As for the second type, it is external dialogue and was used by poets to create a dialogue with others or recount past events.
10. The dialogue varied between short and long, and between two or more characters depending on the dialogue and the event that the poet facilitated.
11. The poets used some graphic methods to create a dramatic plot for the dialogue, including constructive, informative, interrogative, call, command and forbid, and some rhetorical methods such as abstraction and turning, to clarify the image to the recipient and arouse his attention and suspense the text.

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