Drama in Umayyad Poetry: A Case Study of 'Amman Aal Nu'm' by 'Umar ibn Abi Rabiah

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Abstract

This study examines the phenomenon of drama in Umayyad poetry, utilizing the poem "Amin Aal Nu'm" by 'Umar ibn Abi Rabiah as a specific example. It consists of an introduction, two main sections, and a conclusion. The first section provides a definition of this phenomenon, its origins, and its development, while also exploring the interplay between poetry and prose narrative arts and the resulting impact on the convergence of literary genres, with a particular focus on its implications within poetry. The second section delves into an analysis of the presence and positioning of this phenomenon within 'Umar ibn Abi Rabiah's poem through a study of its dramatic elements and their application within the poem's verses and segments. Finally, the conclusion presents the most significant findings and perspectives derived from this study. The textual approach is employed as a tool to elucidate the dramatic structure in both the formal and semantic aspects of the text and their interplay.

Keywords: Arab, Greek, drama, poetry, prose interplay, Umar ibn Abi Rabiah

1. Introduction

Ancient Arabic poetry has been characterized by absolute lyricism, with poets immersing themselves in self-praise and glorification. They celebrated bravery, chivalry, generosity, and passion. The significance of this study lies in addressing the theme of drama in ancient and Umayyad poetry, specifically using the poem "Amman Aal Nu'm" by 'Umar ibn Abi Rabiah as a case study. This aspect has not been extensively studied before. The study aims to answer the following questions:

•To what extent does the poem go beyond lyricism?

•How do the elements of drama manifest in the poem?

•Has the dramatic structure achieved success in conveying the poem's semantic content?

To achieve the study's objectives, this introduction is followed by two sections and a conclusion. The first section aims to define drama, discuss its origins and development, explore the relationship between poetry and prose narrative arts, and examine the impact of their interaction on the convergence of literary genres, with a particular focus on its implications for poetry. The second section delves into an analysis of the dramatic elements and their positioning within the verses and segments of the poem.

The conclusion will provide a summary of the study's most significant findings. The study employs a textual approach as a tool to analyze the poetic structure in both its formal and semantic aspects, highlighting the influence of the dramatic structure.

The study relies on the poet's anthology as a source for the analysed poem.

The study does not claim to be the first in this field, as several studies have preceded him, including:

1. Sultan Al-Sha'ar's study titled "The Dramatic Tendency in Amal Dunqul's Poetry," published in the Journal of An-Najah University, Volume 7, Issue 3, in 2016. The study focuses on the use of humor and satire and their connection to dramatic elements.

2. The study of the dramatic structure in Ilya Abu Madi's poetry by Abdul Rahim Al-Kurdi, published by Dar Al-Wafa, Alexandria, in 2004. This study explores the dramatic structure in Abu Madi's poetry.

3. Nawal Al-Sarhan's study, titled "Dramatic Elements in Khaled Al-Muhadin's Poetry," a master's thesis submitted at Al-Albayt University, Jordan, in 2010. This study reveals the impact of dramatic elements on the development and innovation in Al-Muhadin's poetry.

As for ancient poetry, two studies are consulted. The first is Emad Husayb's study titled "The Dramatic Structure in Ancient Poetry," published by Dar Shams, Cairo, in 2011. It consists of two chapters, with the third chapter in the first section focusing on the dialogical nature and storytelling style in 'Umar ibn Abi Rabiah's poetry, and the use of dialogue in Jamil ibn Ma'mar's poetry.

The second study is Ali Al-Jasim and Luqman Suleiman's study titled "The Dramatic Conflict in 'Umar ibn Abi Rabiah's Poetry," published in the Journal of Kirkuk University for Human Studies, Volume 7, Issue 1, in 2012. It is divided into two parts, with the first part discussing dialogue and its role in revealing the dramatic conflict, while the second part examines the significance of storytelling in shaping the poetic text.

None of these studies have specifically focused on the poem "Amman Aal Nu'm" despite its reliance on the dramatic structure.

What distinguishes this study from previous ones is its choice to analyze the poem "Amman Aal Nu'm" by 'Umar ibn Abi Rabiah, which has not been studied before. Additionally, the second section directly applies the elements of drama to the verses and segments of the poem.

1.1 The Theoretical Background

The title can be replaced with another one, stating "Between Singing and Drama." Greek literature comes to mind when talking about drama, while ancient Arabic poetry—particularly pre-Islamic poetry—brings to mind singing. Ibn Sina referred to Greek poetry, saying, "It was mainly intended to imitate actions and situations, nothing more. They did not engage in imitating personalities as the Arabs did" (Aristotle 1953, p. 170).

This idea presented by Ibn Sina seems to be firmly rooted in the minds of researchers. The first aspect entails the agreement on the dramatic nature of Greek poetry. However, the singing nature of Arabic poetry is not devoid of examples that have been influenced by drama. Before delving into this observation, it is necessary to address the interplay between the dramatization of events and situations on one hand, and the attachment of singing to the poet's persona on the other hand, and how this is connected to defining the two terms.

Let us begin with the term "imitation," which initially brings to mind the concept of mimicry. However, this meaning emerged in later periods, particularly in France, when it came to signify the imitation of ancient Roman and Greek customs. Gradually, it lost its originality, tending towards superficiality and formalism. However, Aristotle's interpretation of "imitation" conveyed the concept of insight, moderation, and avoiding extremes in the faculties of comprehension (Abbas 1959). Ibn Sina summarized the concept of imitation, stating that it is "presenting something as a likeness of another thing without actually being it" (Ayad 1967, p. 199). This means that it represents something and assumes its place without being the actual thing. Furthermore, imagination is not a portrayal of reality but rather a possibility or potentiality, even if it has not occurred in reality. This distinction sets poetry apart from history. Ibn Sina's reference to "imitation of actions and situations" refers to what has happened or what may potentially occur in the life of the poet and his environment, including those around him. This is what Greek poetry was known for. On the other hand, Arabic poetry dealt with the self, revolving around the poet's persona, presented in a passionate manner. Consequently, the themes of poetry were divided between eulogy and satire, with the poet often presenting his perspective from an external frame of reference, whether in nature or the environment, including its inhabitants and silent elements. The poet did not blend himself with them through participation but rather played the role of an observer, providing an individual perspective.

In contrast, the dramatic poem has multiple voices within the text. The poet's voice appears as one of the characters involved in the events, oscillating between harmony and contradiction. The poem relies on irony, contradiction, and conflict, which constitute the essence of drama. In fact, the poet assumes the roles of both the sender and the receiver simultaneously. Furthermore, the external reader is drawn into the atmosphere of the text, participating in its construction and reproduction through the horizon of expectations. The higher the degree of drama, meaning the effectiveness of its elements such as characters, events, plot, and conflict, and the acceptable degree of ambiguity, the higher the level of suspense, engagement, involvement, and participation for the reader. In drama, one hears live speeches and witnesses events. The true creator of the dramatic art is the one who merges speech with productive and creative event formation, harnessing language accordingly. Thus, visions intertwine, perspectives intersect, and the intensity of conflict in the creator increases. Instead of personifying individuals, the poet seeks to personify objects. The poem comes alive with life, drama, and events. The camel, moon, fire, and desert are personified and contribute to the growth of events, the development of the plot, and the increasing intensity in the work of Ibn Rabiah.

Indeed, all of this is the product of the creative poet, and the characters remain paper-based. However, the artistic truthfulness is produced by the structural events in the text. We must not overlook the role of the reader as a productive

interpreter and critic in attempting to distance themselves from the text to rid themselves of subjectivity, which inevitably influences critical interpretations. This also involves shifting from trivial questions about the poet's intentions or the poem's purpose in terms of "what/why?" in a pedagogical explanation, to "how?" which focuses on understanding the formal structure of the text. This understanding leads to a deeper level of revelation and manifestation in the semantic formation of the meaningful structure. Simultaneously, the critic's departure from subjectivity to employing scientific tools allows them to approach the text, its intentions, and divisions, emanating from the poet's conscious and subconscious moments experienced in the environments that shape and produce the story. Thus, the expressive poem becomes a representation of the poet's vision of life and the world. It cannot be comprehended without gathering the poet's fragments and embodied within the poem, which the poet strives to "elevate expressive self to a broad and profound objective horizon simultaneously" (Waheba 1984, p. 182).

In conclusion, the essence of the difference between singing and drama lies in the fact that singing presents the poet's vision through a distinct voice within the text, while the dramatic poet seeks to present their vision through multiple voices and the imitation of life events. In the dramatic poem, different literary genres overlap. The poem benefits from the techniques of storytelling, including characters, dialogue, conflict, event structure, and plot, as well as the tools of narration. This enriches this poetic genre, granting it greater ability to reveal and depict life, essentially affording the poet a broader and deeper space to present their vision of life and its surrounding events.

2. Discussion

The aim of the study in its practical dimension is to explore the dramatic structures in the poem of Umar ibn Abi Rabi'a (Amn Al Na'm) by examining the dramatic elements present in it, which include the following:

2.1 Conflict

Conflict constitutes the main axis; dramatic structures emerge from it, necessitating plurality in voices and perspectives. Conflict is the essential characteristic of life, encompassing internal and external conflicts involving the self, the other, encompassing human and natural elements. Drama is synonymous with conflict in any of its forms. Dramatic thinking is that color of thinking that does not move in one direction only. It always takes into consideration that every idea encounters another idea, that every apparent aspect hides an underlying essence, and that all contradictions, even if negative in themselves, create something positive through their interaction (Ismail, 1995, p. 279). It can be said that there is no dramatic structure without conflict. Conflict is the essence of drama and its necessary feature. Drama is always concerned with highlighting the human practice of will in the conflict with oneself, others, the environment, and the surrounding forces (Mathis, 1965, p. 319). Conflict is defined as "a confrontation between conflicting desires or a phenomenon pulled in two directions" (Lubok, 2000, p. 82).

The study then delves into the conflict within the poem, according to its types: internal conflict and external conflict.

2.1.1 Internal Conflict

The process of creativity undergoes a state of conflict, a boiling cauldron in the crucible of the unconscious creative thought of the poet. It is a mixture of surprise, spontaneity, tension, and the interplay between the waves of emotion and the determinations of thought. It is a stage that belongs to the creator before possessing the power of expression and the intellectual maturity of significance. Therefore, criticism aims to comprehend the creator's intention after this stage and before enlightenment or birth. It is a study of "the blood that the goddess Isis bleeds when she gives birth to her son" (Zaki, 1975, Vol. 3, p. 84), which refers to the poem.

The first conflict confronts us at the beginning of the poem:

1- "Are you leaving, O Umar, early in the morning

After tomorrow, or is it a fragrance that is displaced?

2- For the sake of a self that did not express itself in its response,

You seek an excuse, and the article is excused.

3- It wanders towards blessings, but unity is absent,

Neither the rope is connected, nor is the heart insufficient.

4- The proximity of blessings does not bring benefit to you,

Nor does their distance console, nor do you endure.

5- And another comes without blessings, similar to it,

This is a prohibition from the One who waters or reflects." (Ibn Abi Rabi'a, 1995, pp. 101-107)

Upon entering the introduction, the recipient encounters a deviation from what they are accustomed to in ancient literature. The image of the poet addressing his companions is formed in their memory, commanding them to stop (Stand and weep) or to look (Look, O my friend) or (Contemplate, O my friend), but he was not familiar with this continuous addressing in the pronoun of the addressee. It occurs "between 'between'; it is torn apart by the tangible absence in the pronoun of the absent, and it is pulled by the present witnessing in the pronoun of the speaker" (Murtadha, 1998, p. 189). This oscillation between clarity and concealment makes us wonder about the nature of this character, the sender, and its effectiveness in the structure of the poem. In terms of structure, the interrogative form (Amn...) constitutes an element of suspense, driving the recipient to the freshness of the text, searching for an answer. They realize that the transmission comes from the poet, and there is confusion due to the structure of the addressing, as the pronoun of the addressee (you) is used, reversing the roles, making the poet the recipient, and there is another character who is the sender, the omniscient narrator, who is aware of what the poet's soul is troubled by. The alignment between them is established.

The narrator manifests himself as a mirror reflecting the poet's suffering. No matter how much the poet tries to separate himself from it, this claim cannot be trusted. It is true that he has knowledge, he understands what stirs in the poet's heart - as in the third verse - and what his soul struggles with - the fourth verse. However, this tension and conflict solidify certainty in the fusion of the narrator's personality with the poet's. He is unable to diagnose their external conditions (Are you leaving... or is it a fragrance...?) and the reason for the obfuscation (For the sake of a self that did not express...), as well as the internal conditions (...nor is the heart insufficient) (...nor does their distance console, nor do you endure). These movements indicate an internal conflict that ceases when the narration turns to the pronoun of the speaker (the poet) in the sixth verse (If I visit...).

In another context, an internal conflict is experienced by the poet:

23- And I complain to myself: Where is its hiding place?

And how can I know its source?

24- So the heart guided her, a breeze that I recognized,

For her and the desire of the soul, which was about to appear.

The conflict arises within the poet in three aspects: firstly, his confusion in determining its hiding place, secondly, outlining a plan to emerge from its hiding place after its occurrence, and thirdly, attempting to gain control over the self.

2.1.2 External Conflict

A. It came in a silent form, between the poet and one of the beloved's relatives:

6 - "If I visit blessings, the relative still has a connection, and whenever I meet her, she mocks me."

7 - "It is dear to me that I suffer in her house, and it pleases me to show enmity and hatred."

The events are described as conveyed by the poet; the participating narrator, within the moral level (mockery, enmity, hatred, etc.) that lacks sensory elements, and the poet is content with a message ("I greet her with peace...") in the eighth verse.

B. The conflict with the beloved due to his visit without a prior appointment; verses (28-32) represent the conflict in the rebellion of the beloved, fearing the exposure of their affair ("You exposed me, I showed you my presence...") The conflict does not always imply hostility, but rather differences in ideas about a situation, as she is concerned about it ("I was protected from your enemy around me"). Then submission is depicted in the following verses ("And it has fallen silent, and its terror has spread...").

C. The conflict with the beloved's sister:

57- "When we reached the neighborhood square, they said to me, 'Aren't you afraid of enemies and the moon shining at night?'"

58- "And they said, 'Is this your habit, always wandering? Don't you feel ashamed or embarrassed or even think?'"

This is a subtle conflict that resembles reproach, and like its predecessor, it reveals the poet's concern and ultimately ends with affection and advice in the fifty-ninth verse.

D. The conflict with nature: This conflict is represented by various elements of nature such as extensive travel ("I traveled...") in verses (14-16), as well as wandering at night ("And I wander at night...") in verse (19). It is a conflict that uses the camel as an objective equivalent, in verses (63-64), and another conflict manifests in the camel's dispute over water with the poet, as it fails to perceive the well's danger and is on the verge of falling into it, in verses (68-75).

2.2 Characters

Characters are among the most important elements of dramatic creativity. They bear the responsibility of constructing and shaping the work. "Language exists only through them, and dialogue only occurs through their mediation... The narrative process is only complete through their speech when the narrator abandons his role" (Ibn Saleh, 2002, pp. 82-83). Characters are the creation of the artist, "a blend of reality and illusion, an illusory reality, or an imaginary reality. Realism in them emerges through suggestion, and their illusory character is established by their reference. They are like a human or an imaginary image" (Al-Raqiq, 1998, p. 154).

The study deals with the structure of the text as a reality, or what is known as artistic veracity, which indicates the creator's ability to convince the recipient of the realism of the characters at the level of the text, which forms the writer's vision of what reality should be like.

The narrator, the first-person character, has limited appearances in the poem. The poet assumes the role of the second-person character, employing the speaker's pronoun. This character is the main character, around whom the events revolve, and the text focuses on them. They also serve as a participating narrator, conveying the words and dialogues of others, as indicated by phrases such as "she said... I said..." This character exhibits traits admired by Arabs, such as boldness and bravery (verses 13-16, 32), as well as vulnerability (verse 45). The beloved is a free and delicate Arab woman (verses 17-18), in love with the poet (verses 33-35, 42/44), possessing a degree of perception and insight (verses 46-59). There are also secondary characters, such as the beloved's sisters, who plan the poet's escape after the adventure (verses 53-59).

2.3 Event

Drama distinguishes itself from singing through action/event. "Event, as a situation, inherently contains conflict elements, develops through plot, action, reaction, and response... It cannot be separated from the character; they are intertwined, and the character creates the event, making them one entity" (Serhan, 1990, p. 30). We notice the alignment of events with the elements of the story. Events differentiate between characters, classifying them as major/secondary, flat/developing. "The event cannot be separated as a core from other related elements in the text, especially those that support its existence and continuity" (Al-Murashida, 2002, p. 173).

When examining the text of "Aman Al-Nu'm," we find that it begins with a construct sentence followed by a narrator's description of past events, which is perceived only through the narration addressed to the second person. Starting from the sixth verse, it transitions to the first-person speaker's pronoun (I visited), corresponding to the absent third-person pronouns (still has a connection/mocks me/pleases me/shows). Then, there is a directed address from the poet to the narrator (I greet her...). A dialogue follows between the beloved and her sister (she said... she saw a man... she liked his way of living...). From the nineteenth verse, what can be called dramatic narration begins, opening with a specific temporal reference (at night/with its revolutions). In these events, the first-person pronoun (the participating narrator) prevails, conveying the dramatic events by increasing momentum and the structure of the plot. The event is conveyed through the rhythmic sound (I walk, he walks, I awaken, I observe, he prevails, she becomes silent). This sets the stage for the upcoming scenes, transitioning from listening to direct events. However, it is also conveyed by the participating narrator/poet himself. The events intensify, becoming more dangerous, and the recipient is on the verge of engaging in the rapid events while being emotionally invested. Despite the prevalence of past tense verbs (I greeted, I surprised her, I turned away), the events convey a sense of life and presentness. This stylistic feature colors the verses of the poem, shifting the perception of events from the past to the present, life, and presence (I walked, I slept, I was, I look) (verse 32) (I was a boy, I was given, I approach, I increase). The form of the active participle is also noticeable in the rhyme, and the relationship between the active participle and the present verb is evident (mocking, mocking, arrogant, crushing, shining, gloomy, darkening). This structure contributes to building the drama in the poem's structure.

This drama combines several stories. The first one begins in the nineteenth verse, portraying the poet's situation, characterized by vigilance and anticipation near the beloved's quarters (I was a vigilant observer), accompanied by caution in expressing internal feelings (I am cautious... when I observe). This surveillance continues until the moon's disappearance, the return of the shepherds, and the extinguishing of lights and fires, all of which are consecutive actions and events. Then the movement begins (I shook off, I approached), describing this movement in vivid terms that can be imagined (the movement of reeds and my approaching footstep), interrupted by elements indicating fear or caution (fear of people). The story then enters the beloved's hiding place (I greeted her), but the pace accelerates, and with it, the horizon of expectations opens, coloring the events and movements, as the main character, the woman, is known for them (she clung to me, she bit her fingers). Other actions are of a psychological nature (she exposed me). The events shift from tension and fear to tranquility and reassurance (she has calmed down, she feels secure...), leading to this conclusion through the dialogue (I said, she said). It is evident that this dialogue is conveyed and not directly presented

until the forty-second verse. However, events do not remain at this pace of calmness and tranquility. The beloved becomes aware of the alertness of the people from their slumber, and the situation turns back to tension (What made them aware... they must leave). Fear enters the beloved's heart, while the poet, the knight, is motivated and agitated (So I said, 'May they be destroyed'...) to portray her with more realism and concern for concealment. The tension in the dialogue is evident (verses 43-50), followed by another dialogue with other characters (her sisters) who take charge. The relay is then shifted from them towards the poet (So they said... I said...) (verses 57-59), leading to another story and new events involving the poet, the camel, and the desert.

2.4 Surprise

It holds a significant importance as it contributes to attracting the recipient and helps in intensifying the structure of the event and raising the level of suspense in the narrative. It appears in the poem in unexpected places, such as the first encounter with the beloved in the Aknan Cannon: "Is this the one who used to mention... Is this the one I described... I never forgot him until the day I am buried" (lines 10-11). Similarly, when he entered her hiding place, the surprise is mentioned explicitly: "So I greeted her when I surprised her and she turned away..." (line 28).

The third occurrence is when morning breaks, people wake up, and a caller urges them to depart: "Only a caller awakened me: 'You must leave...'" (line 43), followed by a new sequence of surprising events that intensify and develop the narrative.

2.5 Plot

The plot emerges from the growth and intensification of events to a point of complexity. It stirs emotions and increases suspense in the recipient, creating a longing to reach critical situations and discover the resolution. It employs a technique that strongly affects the recipient's psyche, leading them to the end of the text (Abu Asaad, 1995, p. 17-18).

The plot is constructed based on the collision of desires and emotions or external events. It is necessary to captivate the viewer or listener and engage them with realistic or symbolic characters in motion or thought (Abdul Nour, 1979, p. 91). Therefore, it is considered an essential element of literary works and a factor in shaping the structure. It represents "the internal organization of the text, where each part corresponds to another, with the later part being influenced by the earlier, and the earlier paving the way for the later. Most literary arts, whether oral or written, poetry or prose, rely on organizing the elements of scarcity, words, incidents, and characters in a specific plot and sequence that leads to coherence" (Khalil, 2008, p. 201). In the studied poem, we find a narrative plot composed of various contrasting events, unified by their connection to the main character, the poet, and the overarching framework represented by the poet's infatuation and romantic adventures, as mentioned in the study of events.

2.6 Narrative Alternation/Multiple Voices

The distinctiveness of drama, compared to singing, lies in transcending the single voice and single perspective to the multiplicity of voices and perspectives, moving away from being solely controlled by the poet.

The poet may disappear, transitioning to the role of a participating narrator, recounting some events and participating in their production. This artistic technique has many advantages, such as "dissolving the temporal and narrative differences between the narrator, the character, and time. It allows the narrator to play a fundamental role in the story... It makes the reader more attached and engaged with the text they are reading, and the narrative time becomes the time of the story. Additionally, the use of the speaker pronoun helps the author employ monologue, thereby revealing the inner thoughts of the characters" (Murtadha, 1998, pp. 184-185).

If there is an analysis of duality in this study, it will not neglect the moral aspect or the semantic structure of the text. "The poetic work with a dramatic character is based on two levels: the artistic level and the level of life itself. We do not only perceive the dramatic poem as the poet's ability to construct his poetic work artistically, but we also observe - and this is the objective value of his work - the extent of his ability to participate in building and shaping life" (Aliyan, 2015, p. 68). When examining the poem "Aman Al-Nu'm," we discover three types of narrators: the narrator with the absent pronoun, the narrator with the speaker pronoun, and the narrator with the addressed pronoun. Additionally, there are several transmitted dialogues.

2.6.1 Narration with the Addressed Pronoun

The use of this narrative type is less common in creative works, and it begins the poem but does not occupy a significant portion of the narrative (first five verses). It serves the poem in several ways, such as pushing the recipient to delve into the depth of the text, exploring the state presented by the narrator through direct address to the poet, expressing confusion that has overcome the narrator. It also transitions to the recipient and motivates them to explore the essence of the event. There is another mention of the addressed pronoun in the fourth verse ("Nor do you have patience"). With

the short distance, it borders on fading between the narrator and the poet. The context suggests complete unawareness of the poet's state, and the narrator himself is so obscure that some commentators even deny his existence, attributing the discourse solely to the poet.

2.6.2 Narration with the Speaker Pronoun

This narrative form dominates the narrative of the poem (line 6) (verses 19-28) (line 35) (lines 61-64) (lines 67-68) (lines 71-72). The extensive use of the speaker pronoun in the poem - known as the participating narrator - contributes to suspense and engages the recipient. It brings the narration closer to direct presentation, granting the text a degree of intimacy, as Gerard Genette calls it, "the (emotional) function he establishes: It is an emotional relationship" (Genette, 1997, p. 265).

The participating narrator can also transform into a mere witnessing narrator. The witnessing narrator is present but does not intervene. An example of this can be seen in the poem in verses 9-13, where the narrator provides testimony of what he witnessed in terms of movements and dialogues (in the Aknan Cannon) without interfering. Another example is his transmission of the beloved's state before the adventure ends, as well as her sisters' state (verses 47-55).

2.6.3 Omniscient/All-Knowing Narrator

The narration with the absent pronoun occurs in this case, and it is difficult to determine the narrator's position. They are present everywhere, aware of the inner thoughts and imaginations of the characters. An example of this is found in verses 14-18, where the beloved's vision is conveyed (she saw a man), and in verses 17-18, an explanation is given for her feelings of arrogance and astonishment.

2.7 Dialogue/Scene

There are two types of dialogue: direct scene and transmitted dialogue. The predominant type in the poem is transmitted dialogue, conveyed by the participating or omniscient narrator through speech acts (I said, he said, she said, they said). This type of dialogue is closer to actual drama in terms of creativity.

The importance of the scene lies in its ability to generate interest and curiosity (Shawabkeh, 2006, p. 92). An example of transmitted dialogue in the text can be found in verses 9-13, where the dialogue between the two sisters in the Aknan Cannon is presented, as well as in verses 28-34, 44-46, and 52-58, depicting the dialogue between the poet and the beloved during the "Dhi Duran" adventure.

3. Conclusion

The study has arrived at several observations about the poem, including:

•The poem's resemblance to narrative art, characterized by the intermingling of literary

genres.

•Refuting the characterization of the ancient poetry as purely lyrical.

•The presence of dramatic elements in the poem, such as characters, events, plot,

conflict, time, and place.

•The poem represents an intersection between lyrical and dramatic poetry, although it does not fully achieve pure drama for two reasons. First, the poem's self-assertiveness, as it utilizes dialogue and multiple voices, but the poet directs all of this towards self-glorification, displaying the narcissism known in the poetry of 'Umar ibn Abi Rabi'ah. The second reason is the lack of direct dialogues, as only transmitted dialogues are presented.

Competing interests

Not applicable

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

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