

External Dialogue in Poetry felling Group (The Dialogue)

Sou'adad Abdel Moneim Adhab¹, Karim Ajeel Sahi Al-Hashemi²

Abstract

The Arab and literary studies dealt with many issues, including the external dialogue, and the dialogue is the second element of the elements of the dialogue, which is "a dialogue that takes place between two or more persons, which is based on the alternation of two or more personalities within the framework of the literary scene, which prompted the researcher to address this topic, which drives the event Dramatic for its development and generates in the recipient the sense that it is similar to reality with what the character possesses in expressing the psychological and social aspects.

Keywords: Dialogue, Poetry poem, literature.

Introduction

Dialogue is the second element of speech, and it is “a dialogue that takes place between two or more people” (Al-Rawashdeh, 2015: 176), or “it is a dialogue that is based on the alternation of two or more characters talking within the framework of the scene within the literary work directly” (Fathy, 2014 : 177), relying on the principle of the question in (he said, said, asked, asked, and answered, saying), or the principle of the so-called (separate dialogue) in which one side of the interlocutors appears, while the dialogues of the other side are absent (Fathi, 2014 : 178).

As for Dr. Ibrahim Hamadeh, he affirms that the external dialogue is characterized by several values, including: (Hamada, 1985: 1010).

1. “The external dialogue (dialog) prompts the development and manifestation of the dramatic event, thus ending its function as a decorative factor.
2. It generates in the recipient the feeling that it is similar to reality.

¹ Master's student, Wasit University, College of Education for Human Sciences, raljnh243@gmail.com

² Wasit University, College of Education for Human Sciences, kalmyahi@uowasit.edu.iq

3. It expresses what distinguishes the personality from a psychological, social, and biological point of view.

4. The external dialogue took place between two interlocutors, and is not just linguistic notes spoken in exchange.

It can be said that it is “the vessel that the poet chooses to present dramatic events in which he depicts a struggle between two wills, each trying to break or defeat the other” (Ajour, 2010: 89).

In this research, we try to present a group of poems in which poets (poetry poem) employed this scenic image, including the poem (Rural Monologues) by the poet Hassan Al-Kaabi, in which he says (Al-Kaabi, 2017: 83-84):

Let me roam the skies of your eyes

despite combustion

wishing place..

With the sails of lovers

They are the offspring

The cold of wars

on the bough of their shoulders

.....

Let me hold the bridges of your hands

I may restore

The marshes of your sadness..

May I wake up the southern child

.....

Let me pass by your shores

Flock of birds

They carry the tears of the bereaved prayer

And the crazy wedding

Take me to the returnees parade

To tell them: their birthday is coming

With the wind the messengers of the passers-by guarded him

By looking at the poet's poem, we find that the external dialogue (dialog) took place on the basis of the demand form (the command),

as in (take me, leave me), and the Taraji style in (perhaps I may repair, perhaps I may awaken the child of the south), and this indicates that the external dialogue is not limited to verbal formulas in the poet's dialogue, and this is what Dr. Abdel Salam indicated that it is a traditional view of dialogue, and it is one of its characteristics; In order for the dialogue to be uttered and current between two people who are having a dialogue (Fateh, 1982: 36), the formula is considered a form of external dialogue and is not an essential feature; Therefore, we find Taher Al-Kaabi masterfully employing the request form after making the dialogue in this poem on the part of the poet only towards the woman he loves, revealing his love and need for this rural woman, whose eyes he made a window to his love, inspiration and hopes despite the worries of wars that they carried on their shoulders in his saying : (The cold of wars is the branch of their shoulders), so the dialogue in Al-Kaabi's poetry is based on a mood subject to the vast imagination through which he achieves high poetics, and in a language that produces scenic images, as in his saying: (Let me join the bridges of your hands, so that I may restore the marshes of your grief) in order to reach a dialogue Artistic and creative, and familiarity with all the things that the poet tries to communicate to the recipient. In these verses, the poet resorted to the narrative method when he gave his beloved the ability to control his sadness, joy, and laughter in his saying: (Maybe I wake up the child of the south, to trace his laughter that returning from the sea).

Taher Al-Kaabee painting is based on three axes and for the success of the external dialogue. The first axis is based on the sub-text threshold represented by (Rural Monologues), which is the woman whom the poet enabled to control his feelings, and a basis for his sadness and joy, and the second axis, which is the retrospective dialogue that we see in the poem, which depends on The memory of the poet in the time of wars, and the last axis is the Taraji, and the conversation with this woman to take her to the procession of those returning to their homeland and land so that he can catch up and tell them that the date of their birth will be when they return to that homeland and that land.

As for the poet Bassam Salih Mahdi, he relied in his external dialogue on the verbal form, as he employed it in his poem (Entrance), and he used it clearly and skillfully, as he says: (Mahdi, 2001: 8).

My friend told me:

The sand of the island is our ancestors

And its stones are from skulls

I told him: I know this... Don't waste wisdom

(Al-Maeary).

I will burden them

You'll wake them up!!

I told him: I mean this!!

The poet in these poetic verses, when he employed his dialogue on the basis of the verbal form, wanted the dramatic characters to reveal their views on the matter being discussed. The dialogue model in this form is based on verb derivatives (he said to him); Because it is more influential for the recipient to know the speech that takes place between the poet's self and its owner about the island that includes the remains of the ancestors and their skulls. A space for interpretation through the outward appearance of the text to its inward, and in that lie the gaps and voids. It is the interpretation of the dialogue course that reveals this crossing between the outward and the inward" (Al-Hashimi, 2017: 62).

The dialogue of the poetic text is characterized by dramatic intensification when the poet invokes a well-known character (Al-Maeariy) in his poem: (It is not considered wisdom for Al-Maeariy) (I will burden them), and this indicates an intertextual approach to the poetic line of Al-Maeariy in which he says (Al-Maeariy, 1957: 7)

Put your foot down, I think the earth is made of nothing but these
bodies

In this approach, the structure of the poem is built on its basis and the poet's creative visions are created through the close relationship between the poet's text and other poetic texts. Because the space of the text is subject to convergence in which many sayings taken from other texts neutralize some and contradict others (Fadl, 1992: 2012).

This is what we find in the text of Bassam Salih Mahdi when his phrases unite with the verse of the poet (Abu Al-Alaa Al-Ma'ari) in that a person must preserve his history and the history of his ancestors and their heritage by lightly walking on this earth because it contains the bodies and bones of the servants who preceded us, so we must honor them and not insult them no matter how long it takes Time is this wisdom that the poet wanted to convey to the reader / recipient in order to find out about the history of the ancestors on a large scale and to intensify the historical and cultural references.

Aref Al-Saadi relies in his poem (Telled Exile) on the verbal formula in his external dialogue, in which he says (Al-Saadi, 2009: 7)

Telled Exile

So we said reserve it for us

Perhaps we will leave again for a country that will keep our names

And the country was told
We said we will leave this country that does not forgive our mistakes
And it was said to women
We said we will love again
And we broke down on our grief, tired
We Telled Exile
And we said home
And it was said home
We said scattered prisons and shroud remains
So I will leave this country
Don't be upset, friends
And I will wait for you every day
And I plant an eye on your path, the effect of an eye

The dialogue in this poetic text was initiated by Aref Al-Saadi at the textual threshold (exile was said) through which all the details of the events in the poet's dialogue descended; Because the textual threshold is "a compressive and central structure that composes the structure, form, and order of the text" (Obaid, 2012: 125).

Literary titles are known to be a communicative philosophy between the poet's text on the one hand and the recipient on the other.

The basic structure of the poem relied on the derivatives of the verb (said), which is the passive verb (we said) and (we said). Aref expressed his sense of injustice and alienation, rejecting all methods of domination and restricting freedoms in his saying: (You will leave this country that does not forgive our mistakes). By reading the text, we find that discontent and anxiety are clear qualities that dominated the poet's psyche through the negative semantic intensification of the poem's vocabulary. (Exile, we will leave, our brokenness, our grief, no tolerance, scattered), to continue after that with the narrative style based on dialogue, which opens a wide field for the narrative image, to convey his poetic experience to the recipient away from superficiality, the contemporary Arabic poem and through its overlap with other literary and artistic genres It opened the way for poets, including our poet (Arif Al-Saadi), to express his poetic visions through language and the arrangement of vocabulary in a manner commensurate with the construction of the poem. Anxiety for Aref is nothing but an expression of his political position against the unjust authority that oppressed its children and its poets. They have no fault

but that they believe in their homeland and their freedom. They work to see this land prosperous, safe, and peaceful.

The external dialogue (dialog) did not stop at the group of poems on the verbal forms only, this poet Qasim Al-Sanjari has used the form of appeal in the text of his poem (wreaths of ashes) he says (Al-Sharaa, 2009: 135)

Oh, you who are haunted by it!

You may have been concerned about her one day

She returned and was tempted to leave with a tear

So leave, the question has slaughtered its answer

O lathma with sadness gaping lilies

The steps in you are its mirage

The poet deliberately used the call form in his poetic verses; Because this formula has an interactive relationship with the dialogue; And because the call is one of the methods based on alerting the addressee, and asking directly from the interviewer, which is represented in addressing the near and far and taking it as a spatial dimension (Masbouq, Dilshad, 2016: 6).

The poet, through the external dialogue, we find him talking to another character, and it seems that he regrets and regrets when he says: (Oh, the one who is haunted by her, you were once her concern), and this confirms the departure of the form of the appeal from its true form (alert) to another purpose, which is (regret). Through the pictorial scenes in (Wreaths of Ashes), we notice that the dialogue has shifted from a direct, frank dialogue that depends on lengthening to brevity and inclusion, which the poet referred to in brief sentences whose phrases are characterized by imagination and interpretation, so that Qassem Al-Sanjari gives the recipient an interpretive distance that achieves the pleasure of reading to create new readings. The imagination has a prominent role in it as an open text, and this requires the poet's ability and awareness in employing the vocabulary of the language. experienced by the protagonist of his poetic story, and the nature of the dialogue between them enabled the poet to express his emotions in the space of the poem. The poet's ability to employ linguistic elements guarantees him a vivid, dialogic image with graphic structural components, in which he pleads to show his dialogue within his vivid poetic painting with complete clarity, and a good and balanced performance. Because the nature of the dialogue in the drama must diversify the vocabulary of the language in order to add a state of dialectic in the reading of the recipient and transform it from a reader to a viewer.

As for the poet Nawfal Abu Ragheef, in his external dialogue, he relied on the interrogative method, as he asks questions while waiting for the answer from the child of stones or from what he called in his poem tagged as (for a child of Palestine stripped of his father), in which he says (Abu Ragheef, 2008: 117-118):

There

While everything is an angel

Your face now opens a sanctuary of tears... another

Her pulse is you

And your eyelids dome it

How will I go up?

Doubtful horizon

And questions

and confusion

And how?

He shot bullets.. and canceled his appointments

And your lust?

Would you throw your olives at death?

So death reaped its olives

your tumor

You knew it was a forest

Did you know that you are hunting?

Oh little Palestine!

I am not a burden to her

Why did you bear the burden of leaving your father

How will we follow you now?

Where will we walk?

And all paths follow your footsteps

Save the bathroom

Speechless

There is nothing left in your life except your wealth

The external dialogue begins in Nawfal Abu Ragheef's poem through the title (for a child of Palestine stripped of his father), then when reading the verses of the poem we see the poet starting it with the name of the sign (there), and this indicates the temporal space in which the events of the poem take place, even if the time is not precisely defined But in his saying: (Your face now opens a sanctuary of tears), the poet identified the poetic image that led to a temporal movement within the poetic text. As for the element of place, it is known in his saying: (Oh child of Palestine).

The form of dialogue in its external form (So death reaped olives and sprouts) came as an answer to the interrogative form (Would you throw death with your olives?), (And you are not a burden on it) as an answer to the question (Why do you carry the burden of leaving your father), and other consecutive dialogue poetic images in the interrogative form came To support the artistic construction of Aref's poem, they are like influences that give a dimension to the visible image to ensure the success of the dialogue and the interaction of the recipient with the text.

The most important characteristic of Nawfal Abu Ragheef's poem are two things: the first: we see the poet in his poem is the one who asks and is the one who answers (Al-Rawashdeh, 2015: 192), and the other: the poet sheds light on the most important characteristic of the hero of his poetic story (the Palestinian child) who is distinguished by loyalty And belonging to his country and society and his feeling of the need to defend them even if it cost him his life, and from the beginning of the dialogue we notice that the poet is working on assembling his witnessed poetic images, to move us to complete the narration of events, and to communicate the experience and vision of the poet by intensifying the interrogative formula with its multiple tools in his saying: (atash Bullets), and (Did you know?), and (How will we hear you now?), and (Where will we live?), and it is remarkable that the poet excelled in showing the courage of this Palestinian child, who portrayed the greatest levels of sacrifice against the occupier when he understood despite From his young age, the equation of life and death, and that the immortality of a person is by perpetuating him in the hearts and consciences of his lovers. Nothing remains of him except his memory, which left a deep impression on the hearts of his lovers, especially his father (Abu Ragheef, 2008: 119):

How do we hide your face?

Oh.. this is your father

He sowed the dawn of promises in you

Oh Jasmine, if it is

He suspends his journey with a ladder that follows you
And wait for him
And he will show you
How it swoops its branches in space
And erase the sadness of the evening
And it becomes a convoy that you feel

Through these poetic verses, the poet moved to another dialogic image, and he mixed it with his previous images with the conjunction letter (waw), to show us the sequence of events, which in turn creates a poetic mixture between his previous and subsequent scenic images, then he follows it with the word (ah), which denotes heartbreak and pain for the loss of the child. This word has a moral value emanating from the conscience of the poet himself. It expresses the feelings of every father who loses his dear one and the pleasure of his liver, after he saw him grow up before his eyes to cultivate hope and happiness, as if he was a fragrant jasmine flower whose fragrance he smelled every day, but this flower soon withered, was snatched from its place, and died. This spectacle had a great impact on showing the aesthetics of the poetic text and the ability to communicate between the text and the recipient, so Nawfal Abu Ragheef deliberately made every poetic image through his external dialogue flow into the mind of the viewer/recipient in a way that gives the recipient freedom of imagination while reading. The realism that the poet embodied in his poem in a poetic way by showing the moral qualities of the hero of his poetic story was the reason for the success of the dialogue scenes, just as Nawfal has based his poetic text on the cinematic dialogue narration to make his poem a mirror that conveys his visions and his poetic experience in a realistic way to stick in the mind of the recipient and he helped him. This includes his ability to organize and arrange scenes; "Because a good embodiment and organization of any scene will not only make it more interesting, but more importantly, it will emphasize the psychological world of each moment in the poem for the viewer" (Provers, 2014: 59).

Then the poet moves on to his last dialogue, in which he documented the scene of the death of the child after the morning rose gathered its papers and built on it, and the sparkle of his eyes went out, and his lips fell asleep:

And you there
After the rose collected its leaves and followed you
After the morning blooms in it..

She turned off her voice and fell asleep.. your lips

And above your eyes asking your father's secret.

In this dialogue scene, we note that the characteristic of sadness, pain, and fear is the dominant feature of the expressions that make up the dialogue scene (to pick up the roses, to turn off their voice, to fall asleep on your lips, to fear your eyes). Poetic that can later be turned into a movie with a conscious directorial view and mature dialogue language. The poet was able to transform the story of the children of stones or the Palestinian child, which carries the living reality of the Arab people with their concept, hopes and pain through a realistic vision. The suffering of the Palestinian reality against the occupation turned into a poetic poem through which Nawfal Abu Ragheef was able to win the reader's attention in a conscious literary manner. Because the essential point in literary and artistic awareness is through the guidance that objective reality provides to people, and what it teaches them; To become a guide to action, and a unification of people's feelings (Ayad, Dr. T: 131).

This confirms that poetry is a treatment for the soul and represents reality and imagination, good and evil, death and life, the present and the absent. He shows his poetic experience with full awareness, mature language, and the ability of semantic and dialogical methods, and this is what Nawfal Abu Ragheef did by unloading his poetic charge by writing down his visions as he deems appropriate and creative.) Then he followed his poetic phrases with (..), "they are the two points of tension to indicate that the vocalist's voice stopped temporarily due to tension" (Al-Safrani, 2008: 205), so he could complete his poetic sentence by putting an appropriate verb between (You fell asleep and your lips) to become Like : (She turned off her voice, fell asleep and closed your lips).

But as it is said of the poetic necessity and the importance of the semantic formation, the poet decided to single out his poetic text with this stylistic formation, to conclude his poetic painting with it, including sadness, fear and sorrow (and the fear of your eyes asks the secret of your father).

Therefore, any poet can employ the technique of external dialogue (dialog) due to the nature of his artistic work and his poetic experience. The scenic and dialogue image also contributes to its prominent role in building the contemporary Arabic poem. Because a good dialogue is one that carries many meanings in a few words (Al-Nadi, 1987: 37).

Therefore, through what has been studied, it becomes clear to us that the scenic image with its patterns has added to the formation of the modern and contemporary Arabic poem energies that increased its depth, and in order to increase the aesthetics of the formation of the

poem, its linguistic components have been mixed with the methods and techniques of the arts, and other literary genres, the most important of which is cinema, so that its elements are effective in building poetic scenes, especially the element of imagination that supports the poetic experience of poets and enhances their ability to communicate with the recipient to secure the power of influence and vulnerability. Likewise, diversification in the use of scenic images and various cinematic technologies, such as snapshots, montages, viewing angles, and the scenic dialogue image is no less effective than the other technologies that preceded it. And in a poetic manner and fertile language, and a wide imagination to ensure the recipient's communication with the text and turn it into an understanding reader and viewer.

Bibliography

- Literature in a Changing World, Shukri Mohamed Ayad, 1st Edition, The Egyptian General Book Organization, Cairo.
- Fundamentals of Film Directing, Watch Your Film Before Shooting It, Nicholas T. Provers, Translated by Ahmed Youssef, 1st Edition, The National Center for Translation, Cairo, 2014
- Rhetoric of discourse and text science, d. Salah Fadl, World of Knowledge Series (164), Kuwait, 1992.
- The overlapping of literary and artistic genres in the poetry of the Iraqi ninety-year generation, Karim Ajeel Sahi Al-Hashemi, PhD thesis, Al-Mustansiriya University, College of Arts, 2017.
- The overlapping of arts in feminist discourse, the poetry of Bushra Al-Bustani as a model, Faten Ghanem Fathi, Dar Fadaat for Publishing and Distribution, Amman, 2014
- Visual Formation in Modern Arabic Poetry (1950-2004), Muhammad Al-Safrani, 1st Edition, Arab Cultural Center, Beirut, 2008.
- Landscape photography in contemporary Arabic poetry, Omaima Abdel Salam Al-Rawashdeh, studies of the Ministry of Culture, Jordan, 2015.
- The brown moon gesture, Bassam Salih Mahdi, Arab Writers Union Publications, Damascus, 2001.
- Dramatic and cinematic techniques in contemporary poetic construction, a critical study, d. Muhammad Ajour, 1st edition, Department of Culture and Information, Sharjah, 2010.
- Narrative Dialogue, Abdel Salam Fateh, The Arab Foundation for Studies and Publishing, Beirut, 1982.
- Dialogue in the Poetry of Abu Nawas, Stylistic and Narrative Analysis, Seyyed Mahdi Musabuk, Shahram Dilshad, Journal of the Iranian Society for Arabic Language and Literature, p. 38, 2016 AD.
- The ulna fell, Abu Al-Ala Al-Maari, Dar Beirut, Dar Sader for printing and publishing, Beirut, 1957 AD.

Its age The water, Aref Al-Saadi, 1st edition, an Iraqi palm series, 2009
 Willow Tropic (Madar al-Safsaf), a poem, edited by Nawfal Abu Ragheef,
 Fayez al-Shara, House of General Cultural Affairs, Part 1, Baghdad, 2009,
 Part 2, 2013.
 An Introduction to the Art of Writing Drama, Professor Adel Al-Nadi, 1st
 Edition, Abdul Karim Bin Abdullah Institutions, Tunisia, 1987.
 Memoirs of a Contemporary Palm Tree, Taher Hassan Al-Kaabi, 1st edition,
 Baghdad, 2017.
 Dictionary of dramatic and theatrical terms, Ibrahim Hamada, Dar al-Ma'arif,
 Cairo, 1985.
 The aesthetic adventures of the literary text, an encyclopedic study, d.
 Muhammad Saber Ebeid, 1st edition, Library of Lebanon Publishers,
 2012.
 Features of deferred cities, Nofal Hilal Abu Ragheef, 1st Edition, House of
 Cultural Affairs, Baghdad, 2008.