



Original Research Article

Manifestations of the Narrator in Ibn al-Rumi Poetry

Article History:

Name of Author:

Prof. Dr. Najla Abdul Hussein Alawi¹,
Asst. Lecturer. Ashjan Mahmood Shehab²

Affiliation: ¹College of Education For
girls, Tikrit University

²General Directorate of Education in
Saladin Governorate

Corresponding Author:

Received: 28-01-2026

Revised: 11-02-2026

Accepted: 19-02-2026

Published: 19-03-2026

This is an open access journal, and articles are distributed under the terms of the Creative Commons Attribution-Noncommercial-Share Alike 4.0 License, which allows others to remix, tweak, and build upon the work non-commercially, as long as appropriate credit is given and the new creations are licensed under the identical terms.

Abstract: The function of narration in prose texts of Arabic literature, such as the novel and the story, has remained a major subject of criticism and study. However, for a long time, the study of narration in Arabic poetry did not obtain the same attention, because some people believed that poetry is a subjective poetic expression that does not necessarily based on narration. But, modern critical studies development has proven that poetry has a unique narrative structure that presented through the narrator by the story, and the event, in a way that differs from prose but is no less complex and rich. The research was based on an introduction that defined the concept of the narrator linguistically and technically and the critics' opinions on the narrator, and two sections: the first was: the types of narrators in the poet's poetry and the second was the functions of the narrated material. The third section presents the types of narrated material, then the conclusion and the results that the research reached.

Keywords: Narrator, Types, function, Narration

INTRODUCTION

Narratives represent one of the oldest forms of human expression for experience, knowledge, and imagination, by them, humans can convey events, ideas, and emotions within an integrated framework that reflects a particular view of world and life. Far from being mere storytelling or recounting of facts, narrative is a linguistic, psychological, and cultural construct that expresses deeper meanings beyond isolated events. In literature, narrative forms the foundational framework which diverse works—whether prose or poetry—are built, serving as the major means that the author communicates with the audience.

This study will explore the narrator and the narrated in the poetry of Ibn al-Rumi, and how they contributed to sharpening the poet's creative genius of

poet.

First: The Narrator Linguistically

Lisān al-‘Arab states: "To narrate a hadith or poetry is to convey it through narration (riwayah and tarwah), and one who does so frequently is called a rawiyah—with the ha for emphasis on their proficiency in narration. It is said: 'So-and-so narrated poetry to so-and-so' if he conveyed it to him until he memorized it for further narration on his behalf. Al-Jawhari said: 'I narrated the hadith or poetry as a narration, so I am a teller ... I narrated the poetry to him through narration, in another word I urged him to narrate it.

Second: The Narrator Terminologically

In the language of narration, the narrator is defined as: "A speaker who tells the story and invites the listener

to hear it in the form presented by this speaker , " and he is "a technical intermediary between the events and their recipients, not necessarily the author .

Thirdly: Critics' Views on the Narrator Spectrum

It is essential to clarify the concept of the narrator in both Western and Arab critical thought , Gérard Genette and some Western scholars, the narrator is "structurally forms part of the narrative and serves as a mediator existing in the present to convey past events " , while Michel Butor views the narrator as "a fictional entity who represents the author and his persona within the novel ; he acts as a mediator between truth and illusion, the point of convergence between the real world and the realm of imagination ."

Yemna Al-Uid emphasizes the distinction between the narrator and the author, defining the narrator as "the set of performance conditions that enable the one to perform the act of narration to tell as if he were genuinely and truthfully connected to everything he narrates , He is a technical tool and mediator used by the writer to reveal the world of his story, summon its characters, and allow them space to speak about themselves and practice their actions within the timeframe they create " .

"Latif Zitouni sees the narrator as "either real or fictional , the former is the writer-narrator which tell a historical event or autobiography, while the latter appears in imagined stories, where the narrator separates from the author where author no longer has the right to narrate the event, so it is recounted by a fictional character—the narrator ."

Some critics regard the narrator not as an internal or external character but as a narrative voice. Abdullah Ibrahim describes it as "the unheard voice which describe in details the novel's material for the recipient, may appears as a described detective figure within the text whose mission is providing all the details of the novel's world ."

Section one: Types of Narrators in the Poet's Poetry
Types of narrators varies alongside the variety of discursive fields, literary or otherwise. it includes :

First: The Trustworthy and Untrustworthy Narrator :
This concept can be summarized as : "In most stories, the narrator's viewpoint matches the author's, and thus aligns with that of the actual or implied reader , the narrator relates the incident, urging the reader to accept it as factual—or at least credible—or to internalize it, since real life proceeds along such lines , when the author's view coincides with the reader's , the narrator counts as trustworthy; otherwise, he is untrustworthy or a forger, according to hadith scholars ."

To illustrate trustworthiness in a narrator from Ibn al-Rumi's poetry, consider one of his poems . Here, he calls for redress of what he perceives as injustice and denial of his due—specifically, skimping on the expected gift. He frames his plea for aid as an intolerable wrong unfit for a patron of the addressee's stature. Ibn al-Rumi declares:

أبلغ فتى آل بشر بل مؤملهم رسالة ليس في أمثالها عارُ 1
هل جانز يا أبا العباس أو حسنٌ وأنت شهيم ذكي القلب نطارُ 2
ظلم تمارون فيه لا يرى لكم عنه وإن سكت المظلوم إقصارُ 3
ما هارباء مصيد في فنانكم مثل السبائك أشبارُ وأفتارُ 4
في كل يوم تُغادىكم وظانفكم منه وإخوانكم من ذاك أصفارُ 5
أنتم أصحاء والمرضى أحق به فانصفوا إن أهل العدل أبرارُ 6
أو لا، ففي درهم ما يستغف به عنكم، وتقصى لئاناتُ 7
فكلمونا إذا جئنا لحاجتنا إنا بذلك نستوفي ونختارُ 8

General framework of the preceding text points to a message in which the poet raises a grievance to the patron. This message forms a narrative discourse dense with elements and mechanisms that blend the poetic and the narrative.

In the beginning of the text the poet asserts his communicative authority as the true narrator of the message through the performance force of the imperative verb (convey!) (أبلغ), which he employs by attributing it to an absent pronoun. He plays this cleverly by directing the address to a first-person-unknown narrator who is not the patron, thereby deflecting the sharpness of the imperative style away from any potential directness toward the exalted patron, who would justify such an approach in his discourse ,but the analysis revolves around the content of the message, which reveals the narrator's reliability in the events and complaints he tells .

The narrator/poet takes care to start his message with an alerting style, investing the power of the interrogative to build bridges of communication with the addressee—the foundation/patron , this is a signal that he will present an important and urgent matter, as the question presupposes the obvious presence of a responsible listener who holds the full answer , so , he takes the first steps in engaging the addressee, whom the poet renders present as a specifically addressed interlocutor with clear contours.

The poet also draws on descriptive style to outline the character he is addressing, describing her with traits she loves and that suit her in this context (noble, keen-hearted, discerning) , such descriptions evoke comfort and compel the other party to listen, regardless of the topic's importance.

It seems that this extended question spanning the second and third verses is wrapped in connotations of indignation and rebuke (a unfair they persist in committing). The sentence foreshadows an ongoing event, where the praised one's response to it appears

cold and ineffective , but this treat feels deliberate, not shied away from (no shortcoming is notable).

The presentation of victimhood comes in the fourth and fifth verses, where the poet recounts the content of his case through the image of one who knows it fully and witness to it—someone who cannot be contradicted , he names the smallest details by their true names (هازباء), and knows their specifications precisely (أشبار وأفطار), meaning they are plump, fleshy fish that satiate the eater, fattening and enriching them from within , Meanwhile, some people luxuriate in them while others cannot , claiming hunger and deprivation from this luxurious food.

Here, the appeal reaches its peak through the comparison drawn in the fifth and sixth verses between the indulgers and the deprived. This contrast clarifies the features of deprivation by highlighting opposing images (healthy# sick), underscored by the sense of continuity (every day).

That's why the rhetorical mechanisms which the poet employed in crafting his poetic narrative—which encapsulated his victimhood given him credibility in expression, whether in the simple event he described or in the objects and characters that received their due description.

In addition to indifference state in the praised one's/recipient's response; the poet also displayed a sense of restraint and readiness to forgo what he requested if met with refusal , so , it can be said: the narrator here was trustworthy, as he succeeded in drawing an evocative image that gives the praised one a positive impression, making him appreciate the message's content, inclined to believe it, and endorse the narrator's account.

Secondly: The Omniscient Narrator

The omniscient narrator is the one who knows everything in advance—events, characters, details, and descriptions. He "possesses the ability to provide information or determine its extent, and to comment on the characters, either praising or criticizing them ."

In poetic texts, the narrator resembles what is known in narrative fiction as the omniscient narrator , he adopts a superior stance, elevated above the characters' level of perception , knows what they know and what they do not, sees what they cannot see , speaks on their behalf, so the reader hears only his voice and perceives things solely through his lens .

An example of this is his inclusion of praise for Ubayd Allah ibn Abd Allah, presented within a narrative framework (the crescent moon) and its relation to breaking the fast , he mixes the symbolic poetic vision with the narrative, storytelling, and descriptive vision, as he says:

عَظَّمَ اللَّهُ يُمِّنَ فِطْرَكَ فِطْرًا يَا ابْنَ أَعْلَى الْمُلُوكِ مَجْدًا وَذِكْرًا
وَأَهْلَ الشُّهُورِ بِالسَّعْدِ مَا عَشَدَتْ، وَأَبْقَاكَ آخِرَ الدَّهْرِ غَصْرًا

قلت لما بدا الهلال ضئيلاً قد كسبته سُرَى ثلاثين ضميراً
عجباً للهلال كيف استهلّ ه هلالاً، هلاً استهلوه بدرًا
كان لما بدا وأنت أمير مستحقاً أن يبهز الشمس فخراً
كيف لم يسبق المواقيت بدرًا؟ كيف لم يقهر المقادير قهراً
غير أن الأمور تجري على ما قدّر الله، وهو أحسن قدراً
أحمد الله إذ أراني عيداً لا أرى فيه فوق أمرك أمراً
طاب فيه نسيم ريحك حتى أحسبنا عجاج خيلك عطراً
وتجلّيت ملء عين وصدور قديمًا ملأت عيناً وصدراً
نذر الناس في القديم نذورا إن رأوا عيدك المؤمل شكراً
وتركت النذور عمداً لآتي لا أرى كفاءة نعمة فيك نذراً
فالبس العيد وانضته سالم ألف س وإن لم تسلم ثراء ووفراً
طلت مجداً وطلت فخراً بني آ دم طراً فطل كذاك عمراً

The manifestations of the omniscient narrator are exist in this text, which includes most of the familiar narrative elements. The characters appear with their designations: the protagonist (the praised one), referred to indirectly as "son of the greatest kings"; the narrator through the first-person pronoun ("I vowed"); the secondary characters ("the people"); the event is Eid al-Fitr congratulations; and the time is the first of Shawwal, expressed as the "slender crescent" , the place is omitted, either due to its lack of importance or because it's implicitly known and obvious in the presence of the praised one.

The poet/narrator appears in control of the act of narration, possessing a huge amount of information—some shared with the characters in both categories, and some unique to his own knowledge, stemming from his poetic reflections and visions.

The crescent's dimness is common knowledge to all, but its deserving to emerge as a full moon from the very first of the month is not something they cannot possess; this arises from the poet's personal visions and perceptions, imposed by the context of praise , full moon thus appears as a symbol for the face of the praised one.

The praised one's manifestation seems known to him in the present, but unknown to him in the past. From his position, he expects such praise that reveals his status in people's hearts, yet he does not anticipate this status existing in an unspecified ancient time—a point affirmed by the narrator using the past tense form ("you filled") paired with an undefined time ("in ancient times").

The same is in people's vows which are depicted as a known and anticipated event, in contrast to the poet's deliberate abstinence from vowing, since the reason for forgoing the vow remains ambiguous ("for I see no equal to Your grace worthy of a vow"). This turns the technique of description into the focal point for the poet's information, through which he surpasses his characters , he becomes the sole voice controlling

narration circumstances and description, and directing the addressee's reactions.

Third: The Participating Narrator

The participating narrator is approaching to the characters, becoming the one who commands and prohibits, knowing their positions, and sharing with them in crafting the events , he is non-participating if he distances himself from the characters and knowledge, becoming a witness tracking the events , so , the difference between the two types lies in "measuring the distance separating the narrator from the characters: if this distance diminishes or vanishes, the narrator is participating; if it widens, the narrator is non-participating .

أقول وقد قالت لطالب رفيها :رؤيتك، إن الرفق أبقي وألحق
إذا أنت لم تُسعف جديداً بحاجة فأنت إذا أخلقت بالرد أخلق
وقالت: بأن القلب يعلق به الهوى ونعلم يقيناً هل لحبك مصدق
هنالك توتى كل نيل طلبته وتفتح باباً كان دونك يعلق
فقلت لها :لم تبغدي غير أنه مبادرة الأفات يا حب أوتق
أحاذر موتاً فاجعاً أو شبيبة أفات بها، أو ألفة تتفرق
وأشياء شتى من فلى وملاة ومن بدل يحلى بعين فيعش ق
فكيف تُرجي أن يدوم وصالنا على حالة
والدهر لوان أبلق؟

The dialogic structure of these verses supposes a Conversation structure between the poet and his beloved, assumes a participatory role in shaping the event, influenced by surrounding circumstances that contribute to its realistic and artistic formation.

Here , narrator appears omniscient and involved in the event. In terms of participation, the dialogic sentences are exchanged equitably between the two parties; each speaks once, the beloved taking her turn in the first half of the text (four verses), and the poet taking his in the second half (four verses).

Through dialogic exchange, the dimensions of the event unfold (the beloved's refusal of union with the poet), revealing its causes and motivations. According to the beloved, delaying union is more effective in rooting love in the heart; once it takes hold and becomes entrenched, fulfilling desires and wishes becomes easier for the loving suitor .

But , the poet holds a different stance, with an opposing view to what she claims, and another stronger motives for hastening union , such as the fear of sudden death before fulfilling his desire, caution against boredom setting in from prolonged waiting, and the ever-changing nature of time , all of this prevents accepting the beloved's excuses.

In this context, the poet is not a neutral narrator merely depicting what he sees and stating what he knows; rather, he is an active participant in the event, without whom the event cannot occur, and the dialogic narrative's image remains incomplete in his

absence .

Section two: The narrator's functions in Ibn al-Rumi's poetry in narrator's functions:

In narrative fields, the narrator has a considerable functions performed during the storytelling process. Among the most important are:

- 1- Narration and reporting.
- 2- The communicative function.
- 3- The interpretive function.
- 4- Evaluation and coordination.
- 5- The ideological function.
- 6- The aesthetic artistic function.
- 7- The expressive function.
- 8- The documentary function.
- 9- The persuasive comprehension function.
- 10- The alerting function .

The Narrator's Functions in Ibn al-Rumi's Poetry:

There is no need to mention the details of these functions, as most of them are specific to narrative genres , but in the field of poetry, some of them dominate and appear to exert the greatest control over poetic narratives and stories in order to illustrate the prominence of the most important ones, we take this poetic text by Ibn al-Rumi, which seems to contain four of those functions.

He said in Al-Mu'tamid, when he left Sur Man Ra'a intending to go to al-Mada'in at a time when the Zanj leader had grown strong, and al-Saffar was advancing, while Zirk was residing in Janbala , The Zanj plotted against him to burn him with a fire they had kindled fiercely, but the scheme backfired against them :

لما استقل بك الطريق إلى العدا لا زلت تسلك نحو رشيد مسلماً
غشيتك من نصر الإله سحابة نالت حواشيها وليك زيركا
فسما إلى الزنج الأخاب سمة كانت لجمعهم هلاكاً مهلكاً
ويكيدهم كيدوا له لا كيدوه والله حينهم لذاك فأوشكا
شئوا لهم ناراً فأحرقهم بها ملك إذا طلب الأعادي أدركا
كانت أحق من السيوف بأخذهم فحمت مباح دمانهم أن تُسفا
راموا بكيدهم ولي مظفر لو كاذة جبل إذا لندكدكا
وأهالها عظة لهم ولغيرهم حق امرؤ وعظته ألا يوفكا
فليصرف الصغار عنك عنائه ولترك الغي المبين متركاً
وليبقى أن أبقي على حواشيها وعلى يقية شلوه أن تُهثكا
فلقد رأى ما فيه معتبر له إن عيرة نفعت، وإن قلب ذكا

1- Narration and Storytelling:

The poet tells the dramatic clash between Caliph al-Mu'tamid and the Zanj rebels, after their rebellion intensified and they turned against him. They devised a treacherous plot to ensnare his governor, Zirik , In brief, al-Mu'tamid marched with his army against these insurgents; victory smiled upon him, so the plot against his governor fizzled, and the flames of revolt were extinguished.

through this event are sub-stories : the caliph's heir venturing forth to battle the Zanj, how they tried to resort to igniting fires as a cunning trap to lure him in,

instead of honest combat—army against army, face to face , in the same time , the caliph arrive at the battlefield just then, and he handled the crisis with fitting wisdom and resolve.

The characters are strongly present in this tale: the caliph through the intimate voice of direct address; the Zanj as the schemers behind the plot; Zirik, the caliph's governor, as their intended victim; and al-Saffar, the Zanj leader, as the mastermind of the revolt. Each has a description tailored to their deeds—whether inflicted or endured. , praise and exaltation go to the caliph; condemnation and scorn to the Zanj; while compassion and tenderness fall to the caliph's devoted heir .

2- Evaluation and Arrangement:

It is clear that the events of wars are full of thrilling incidents and precise details that span the duration of the war itself and precede it , Among these events, some deserve to be recorded and immortalized due to their significance, while others merit dismissal and neglect.

Here emerges the role and function of the narrator in evaluating the events and arranging them in the form most suitable to his poetic purpose of praising the Caliph , so , the narrative looks concise and focused, leaving no room for superfluous padding or pointless prolongation , thus , the events appear closely linked and rapidly unfolding, each carrying real and artistic importance in equal measure.

In reality , the narration requires that the revolt erupted first; the Caliph's viceroy attempted to repel it, only to find himself and his army surrounded by fire , the Caliph's heard the news , prompting him to march to his viceroy's aid, aiming for victory and the rescue of his governor from the plot, he achieved this effortlessly, and the Zanj fell as their own sorcery turned against them, extinguishing their rebellion.

Yet the narrative structure was built differently: it begins by mentioning the Caliph's march, promised with victory and surrounded by divine guidance , this is followed by the result which was the resounding triumph and the rescue of his viceroy from the plot. Then comes the Zanj's entrapment in the very fire they had ignited, followed by the report of the fire reaching the Caliph, who then maneuvered them into it, causing them to perish by burning without a drop of blood spilled. Finally, it depicts the folly of their plot .

3- The Ideological Function:

This function emerges through the narrator's commentary on events, particularly his position against plotting scheme , the narrator expresses a religious moral culture that views scheming as a counterproductive act whose consequences rebound on the schemer themselves , they should never repeat

it (as in "They plotted, kindling a fire for him, but it burned them instead—a profound lesson for them and others").

The poet weaves this idea into the narrative skillfully , reinforcing it amid the events with their preludes and outcomes. He presents the concept backed by evidence that proves it: the remorseful defeat reaped by the Zanj.

4- The Aesthetic Artistic Function:

This function is clearly seen in the techniques of description and omission, along with metaphorical style , the caliph is described in ways that foreshadow his deserved victory (his righteousness, divine support through triumph, bravery in facing enemies), contrasted with the degrading descriptions of the Zanj (villainy, deceit and cunning, ultimate loss, delusion as in describing al-Saffar).

Among the metaphorical images are likening victory to a rain cloud, and personifying the mountain by attributing scheming to it in the context of describing the caliph's immense authority.

The importance of accelerating the narrative rhythm also enhances the aesthetic impact through the omission technique mentioned earlier , like dropping unimportant events and concise brevity via connective particles like *fa* (and then) and *wa* (and), paired with short, dense sentences. This helps in following the events, building anticipation to learn them, and seeing how can be arranged .

Section Three: Types of the Narrator in Ibn al-Rumi's Poetry

There is no need to deepen into the details of those functions, as most of them pertain specifically to narrative genres , in the realm of poetry, however, some of them dominate and appear as the primary controllers of poetic stories and narratives , to illustrate the importance of the most prominent ones, we take this poetic text by Ibn al-Rumi, which seems to contain four of those functions.

He said in al-Mu'tamid, when he left the palace of Man Ra'a intending to go to Ctesiphon at a time when the leader of the Zanj was very strong, and al-Saffar was advancing, while Zirk was residing in Janbala , so the Zanj plotted against him to burn him with a fire they had kindled, but the plot turned against them :

لَمَّا اسْتَقَلَّ بِكَ الطَّرِيقُ إِلَى الْعِدَا لَا زِلْتَ تَسْلُكُ نَحْوَ رُشْدٍ مَسْلُكَا
غَشِيَتْكَ مِنْ نَصْرِ الْإِلَهِ سَحَابَةٌ نَالَتْ حَوَاشِيَهَا وَلَيْكَ زِيرُكَ
فَسَمَا إِلَى الزَّنَجِ الْأَخَابِثُ سَمُوءَةً كَانَتْ لَجْمَعِهِمْ هَلَاكًا مُهْلِكَا
وَبَكَيْدِهِمْ كِيدُوا لَهُ لَا كِيدِهِ وَاللَّهُ حَيَّيْنَهُمْ لَذَاكَ فَأَوْشَكَ
سَمُوا لَهُمْ نَارًا فَأَحْرَقَهُمْ بِهَا مَلِكٌ إِذَا طَلَبَ الْأَعَادِي أَدْرَكَ
كَانَتْ أَحَقُّ مِنَ السِّيُوفِ بِأَخْذِهِمْ فَحَمَّتْ مُبَاخَ دِمَانِهِمْ أَنْ تُسْفِكَ
رَامُوا بِكَيْدِهِمْ وَلِيَّ مَظْفَرٍ لَوْ كَادَهُ جَيْلٌ إِذَا لَتَدَكَّنَا
وَاهَا لَهَا عِظَةُ لَهُمْ وَلَغَيْرِهِمْ حَقَّ أَمْرُؤُ وَعِظَتُهُ أَلَا يُؤَفِّكَ
فَلْيَصْرِفِ الصَّفَارُ عَنْكَ عَنَانَهُ وَلْيَتْرِكِ الْغَيَّ الْمُبِينُ مَتْرَكَ

ولُيَقَ أَنْ أَبْقَى عَلَى حَوَائِجِهِ وَعَلَى بَقِيَّةِ شَيْلُوهِ أَنْ تُهْتَكَا
فَلَقَدْ رَأَى مَا فِيهِ مَعْتَبَرٌ لَهُ إِنَّ عِبْرَةً نَفَعَتْ، وَإِنْ قَلْبٌ ذَكَ

Narrative critics identifying multiple functions for the narrate , the most important of which are:

Internal to the narrative, external to the narrative, the explicit addressee, the implied one, the zero-degree narrate , the privately designated, the singular and plural, the primary and secondary, the listener and the reader, male and female .

It goes without saying that some of these types dominate poetic discourse, such as the external narrate embodied in the poetry's recipient , whether reader or listener ,and the internal one, which forms part of the discourse and is one of its characters. The explicit addressee is also public , as are male and female narrates , with the differences between them leading to variations in the discourse's nature and style. Some of these types may even merge together at times.

Clearly observed in the poetry of Ibn al-Rumi .

First: The internal addressee in narrative poetry:

It refers to the addressee being a character within the text, isolated from the external world. This type has a significant role in the poetry of Ibn al-Rumi, and among what we select to examine this type :

إِنِّي سَأَلْتُ ابْنَ أَبِي طَاهِرٍ بِلَمْ تَنْبُخِ الْبَدْرَ إِذَا مَا بَهَرَ
فَقَالَ لِي: أَحْسَدُهُ حَسَنُهُ وَأَنَّهُ عَلَيَّ يَفُوقُ الْبَشَرَ
قُلْتُ: فَإِنَّ الشَّمْسَ قَدْ أَوْتَيْتُ هَذَا، وَمَا تَنْبُخُ غَيْرَ الْقَمَرِ
فَقَالَ: يُعْشَى بِصَرِي ضَوْؤُهَا وَلَيْسَ ضَوْءُ الْبَدْرِ يُعْشَى الْبَصَرِ

The poet opens these lines by addressing an unspecified addressee within the narrative, in spite of that the discourse takes on a dialogic, back-and-forth quality between the poet and the character he explicitly names (Ibn Abi Tahir) , but , the direct posing of the question to this mentioned addressee orients the speech toward a specific target, from which a brief dialogue branches out between the two parties, involving give-and-take. This renders the addressee an internal figure—one who moves within the text, contributes to forming the event, and forms the details of the dialogue.

The narrator, who is the poet himself, plays a major role here in shaping this character and constructing the model of the addressee in the text. He builds the dialogue around a fictitious claim, through which he satirically describes the other party's position in an interesting way, turning the object of ridicule into a participating side in the description, standing in a position of acquiescence to what the poet asserts.

The addressee's disconnection from the external world becomes evident through the discourse's commitment to a single feature : on one hand, directly addressing the other party in speech, and on the other hand , the

debate the poet initiates to clarify the descriptive idea in his mind.

One of the most significant effects of this dialogue is that it allows the addressee to become a narrator, swapping roles with the primary narrator , the poet himself , this grants the character complete freedom to express themselves and their ideas, regardless of whether the dialogue is real or imagined ; it suffices that the audience can hear this character's voice, discern their features, and grasp their relationship with the narrator.

But , the described situation—whose core idea revolves around "the barking of the moon" from Ibn Abi Tahir's side—suggests that this dialogue is likely fictional , because it rules out the possibility of this character accepting such a degrading description ("barking"), as this behavior typically signifies the wolf on moonlit nights. Consequently, the dialogue embeds a detailed portrayal of the character's nature, particularly through intimations of their flexibility, their ability to engage in speech and withstand its harshness, and their skill at navigating around it. This evokes a strong closeness between the fictitious image of the wolf and the image of the other, the addressee. It also reveals the intimate relationship between the poet as narrator and his characters ,including those he addresses characterized by interaction, acceptance, and harmony which implies the dominance of subjective impulse and expressive authority over both the narrated and the addressee alike.

Secondly: The Multiple Internal-External Addressee

In Ibn al-Rumi's poetry, the multiplicity of addressees frequently stands out , while the discourse begins in a general manner without a specified direction , as if directly addressing the reader or listener without the need to a mediator , an explicit addressee emerges midway through the text, drawing the discourse toward itself , An example of this is Ibn al-Rumi's statement :

أَقُولُ وَقَدْ قَالَ الْعَنُودُ فَأَكْتَرَا وَمَلَّ مِنَ الْإِكْتَارِ فِيهَا فَأَقْصَرَا
دُرَيْدَةُ مَنِّي بِالْمَكَانِ الَّذِي بِهِ حَيَاتِي، فَذَغَ عَنْكَ الْمَلَامَ الْمَكْرَرَا
جَرَى حُبُّهَا مِنِّي مَجَارِي رِيْقِهَا وَالْحَاضِظُهَا، ثُمَّ اكْتَفَى فَتَحَبَّرَا
فِيَا لَكَ مِنْ جَارٍ مَعَ الرُّوحِ سَاكِنٍ مَسَاكِنُهَا، فِي مَأْمَنِ أَنْ يُقْفَرَا

دُرَيْدَةُ: مَا لِلدَّرِّ عِنْدِي مَفْخَرٌ سَوَاكَ، وَلَوْلَا أَنْتَ مَا عُدَّ مَفْخَرَا
دَعَاكَ الْمَسْمِيَّ بِاسْمِهِ فَرَفَعْتُهُ وَفَحَّمْتُ مِنْ مَقْدَارِهِ فَتَكَبَّرَا
فَأَنْتَ لَهُ حَلِيٌّ وَإِنْ كَانَ حَلِيَّةً لَكُلِّ غَضَبِيضٍ الطَّرْفَ أَكْحَلَ أَحْوَرَا
وَمَا الْحَلِيُّ إِلَّا حَلِيَّةٌ لِنَقِيصَةٍ تَتَمُّ مِنْ حَسَنِ إِذَا الْحَسَنُ قَصُرَا

This poem divides between two types of addressees : The first is external, indicated by the verb of saying ("I say") which he used frequently in chants to address the listener or listeners , and the symbolic figure of the "admonisher" may merge with this level. Mentioning the admonisher's speech remains a general report of the act without specifying what was said, leaving the horizon open for the recipient to anticipate what the

admonisher said to the poet and how he admonished him.

From the second verse onward, the poet adopts a stance of directly responding to the admonisher and refuting his opinion, addressing him imperatively ("So leave off your repeated blame"). Pronouns of the absent third person emerge in describing the poet's beloved Durayra, outlining his position toward her and his refusal to heed advice to forget her.

The second type is internal, appearing through a sudden shift in address to Durayra herself, the focal point of the narrative process in the first half, she emerges explicitly through direct vocative address, with the rest of the speech directed to her, as she is the rightful recipient of this outpouring of emotions and inner turmoil churning within the poet toward her.

Here, the poet works on building a description that elevates the status of this central figure, he plays on the phonetic harmony between "al-durr" (pearl) and the beloved's name—Durayra, a diminutive form morphologically derived from "durr", and since the interpretive function is among the narrator's overall roles, he commits to clarifying this harmony. He removes any notion of diminishment in Durayra's name's connotation, transforming it into magnification rather than belittlement, a source of pride, and the origin of "durr" itself rather than the reverse, this heightens the effectiveness of the internal addressee's presence by making her the confirmed focal point of the discourse, reinforced by repeating the singular feminine pronoun of direct address.

It's also worth noting the prominent impact of the addressee's gender on the stylistic crafting of the speech in this manner, the nature of femininity and the amorous relationship between male and female in this context compel the poet to use this lexical play as a means to appease and attract the woman, while demanding exaggeration in the description to ensure intense impact and allure, he is the poet/narrator who knows the addressee's state intimately, aware of what the situation requires in narrative or lyrical forms to convey his message as intended an approach that would differ if the addressee were male.

Thirdly: The Vocative Addressee

This type appears in Ibn al-Rumi's poetry frequently to an extent that defies precise enumeration; for the majority of his poetic epistles are directed to specific individuals, regardless of the poetic purpose, to illustrate, we draw examples from his verse ranging between praise and satire, such as his saying:

يا أيها الملك السعيد المَعْرُسُ لا زلتَ تُخَلِّقُ ما كساكَ المُلْكُ
إن يُهدِ مُنْفَسَةً إِلَيْكَ وَلِيَّهَا فَلقد أَنجَحَ لها الوليُّ المُنْفَسُ
وبَحَقِّكم وبَحَقِّها قُدرتَ لكم ومن الحقوق مَبِينٌ ومَلِيْسٌ
من غرس أَيْدِيكمُ جَنَّتْ أَيْدِيكمُ كَرُمْتُ مَجَانِيكمُ وطَابَ المَعْرُسُ

The addressee is determined from the outset of the lines through the direct vocative address to the "fortunate king", The discourse's narrative builds around the event of the precious gift presented by the poet to him, the pronouns of the singular addressee persistently locate the centrality of the addressee and affirm the speech's orientation toward him, so, he emerges as a vivid character in the text, characterized by descriptions revolving around acts of generosity—symbolized by "planting hands," a metaphor for the bountiful grants and lavish gifts bestowed upon the poet-narrator.

Accordingly, the addressee is clearly declared via the vocative, remaining palpably present to preclude any multiplicity or ambiguity, despite the absence of his name, the epithet denoting the praise's high rank and exalted position suffices in place of direct naming; such explicitness would not suit the significant context that prompted the poet to craft his address in this manner.

And his saying likewise:

تالله يا ابن أبي أمية قل لنا : إن كنت مسعدة فأين المنكسه؟
دَنَسْتُ يا ابن أبي أمية كنية غَنِيْتُ زَمَانًا وَهِيَ غَيْرُ مَدَنَسَه
تُكْنِي أبا يعلَى ولست بأهلها ما لم يَظْلُها القائلون منكسه
أصبحت قَتَعْتَ الكتابَ حَزِينَةً قد كان قَتَعَهَا أبوك الهندسه
فليُبعد الله الكتابة إنَّها لا شَكَّ إذ قِيلَتْكَ غيرُ مقدسه

In these lines, the satirized figure is presented as the addressee in the manner previously described through the use of a specifying vocative that identifies the recipient of the address, but, a clear difference arises, dictated by the nature of satirical discourse, which manifests in the explicit mention of the praised one's name and the construction of the narrative around this name, The nickname follows the name and refers to the very same persona targeted by the discourse.

The pronouns work to establish the relationship between the narrator and the addressee on one hand, and between the addressee and the narrated subject on the other, the pronouns of the direct addressee (the "ta" and "ka") indicate the addressee and reinforce their presence in the narrative process, lending the discourse a powerful impact by creating the illusion for the audience that the addressee is actually hearing the poet's words and confronting shame in reality.

Meanwhile, the pronouns of the absent third party serve to specify the narrated subject and clarify the event that prompted the poet to craft this biting address, which strips the addressee of the highest marker of their essence ("You are called Abu Ya'la, yet you are unworthy of it"), this also reveals a prominent trait in the addressee that points to their profession and work, explaining the negative behavior they exhibited in that profession (writing), which earned them condemnation and disdain.

Thus, the poet/narrator sketches one aspect of the

character's personality with a clear ethical dimension, centered on the betrayal of their profession , whether real or alleged and justifies the disparagement while providing motives for directing the address straight at the persona without evasion. For this reason, it was necessary to publicize them by name and nickname at the site of reproach

CONCLUSION

This study has sought to illuminate the nature of two intertwined elements of narrative structure in Ibn al-Rumi's poetry: (the narrator and the narrate . Among the types of narrator identified are : the trustworthy narrator, the omniscient narrator, and the participant narrator.

Their functions include :

Narration and reporting, evaluation and orchestration, ideological roles, and aesthetic-artistic functions , the types of narrate that emerged include the internal narrate of the tale, the multiple internal-external narrate, and the overtly addressed narrate , each intertwined with other subtypes such as the specified narrate, male, and female. ` Key functions of the narrate include :

characterization, differentiation, and surveillance, alongside a clear mediating role between the narrator and the readers.

Thus, it becomes evident that Ibn al-Rumi's poetry offers fertile ground for narrative studies. Broader and deeper application of critical and analytical tools here could yield highly significant results, underscoring the originality of narration in classical Arabic poetry. This highlights a brilliant dimension, revealing the poetry's wealth of diverse artistic techniques that have received scant attention in traditional studies and classical criticism .

REFERENCES

1. Research in the New Novel, Michel Butor, trans. Farid Antonios, 'Awdat Publications, Beirut-Paris, 3rd ed., 1986.
2. Narrative structure in poetic text , previous reference .
3. Narrative Techniques in the Novel in Light of Structuralist Methodology, Yamna al-'Ayd, Dar al-Farabi, Beirut, 2nd ed., 1999.
4. Diwan of Ibn al-Rumi.
5. The Narrator and the Narrative Text.
6. The Narrator and the Narrative Text, Abd al-Rahim al-Kurdi.
7. Abd al-Qadir Abu Sharifa and Hasan Laqi Qarn, Dar al-Fikr, Amman, 4th ed., 2008.
8. Lisan al-Arab, Ibn Manzur, ed. Abdullah Ali al-Kabir et al., Dar al-Ma'arif, new critically edited and vocalized edition with detailed indexes, n.d., 20/1786. Entry on (rawa).
9. Al-Mutakael Al-Sardi (Critical Approaches to Intertextuality , Visions, and Signification), Abdullah Ibrahim, Arab Cultural Center, Beirut-Casablanca, 1st ed., 1990.
10. Introduction to Literary Text Analysis.
11. Dictionary of Contemporary Literary Terms, Dr. Said Allush, Dar al-Kitab al-Lubnani, Beirut, 1st ed., 1985.
12. Dictionary of Novel Criticism Terminology: Arabic-English-French, Latif Zaytuni, Nashirun Library, Beirut, 1st ed., 2002.
13. Theories of Literary Reading and Interpretation and Their Issues, Hasan Mustafa Sahlul, Publications of the Arab Writers Union, Damascus, n.ed., 2001.
14. Narrative Theory: From Point of View to Focalization, Gérard Genette et al., trans. Naji Mustafa, Academic and University Dialogue Publications, 1st ed., 1989.