

Narrative Mechanisms in Praise of the Pure Family According to Ali Al-Haidari

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Abstracts

The poet Ali Abdul Amir Al-Haidari is considered one of the prominent figures of Iraq, an encyclopedia of importance in the contemporary cultural structure, in addition to his abundant poetry, which is characterized by a narrative and descriptive nature. Therefore, this study is dedicated to find out the narrative mechanisms in his poetry. The poetic collection “The Abundant Seas in Praise of the Pure Family” is the field for this research in these mechanisms present in description and dialogue, as the poet employs these two narrative mechanisms to serve his thoughts, beliefs, and inner beings, so he is creative in describing and dialogue with the Messenger (PBUH) and his pure family, drew clear pictures of these great historical figures, and succeeds in raising several issues that contributed to directing the recipient towards multiple messages of religious importance. The importance of description and dialogue lies in the functions performed by each of them.

1. Introduction

The poetry of the poet Ali Abdul Amir Al-Haidari is characterized by flexibility and smoothness, as it flows on his tongue without affectation or artificiality. It has a narrative nature, as narration and description are the dominant features of his poems. Among his poetry are poems that exceed fifty verses and contain a series of successive descriptive sentences. Therefore, the researcher has chosen his collection, “The Abundant Seas in Praise of the Pure Family,” as a field for research into the mechanisms of narration in his poetry, how did he employ these mechanisms to serve the issues of the pure Prophetic family, and to draw the features of his divine personalities who are unique in their sanctity.

Since the poet’s voice in most of the poems of the collection is the one of the narrator of the life of the Prophet and his family; the characters are the Messenger (PBUH) and his pure family, the research had to be divided into an introduction in which the researcher introduces the poet, and two axes in which the researcher identifies the most prominent narrative mechanisms in the poet’s collection and the functions performed by these mechanisms. The first axis deals with the mechanism of description, while the second axis addresses the mechanism of dialogue, and finally a conclusion with the most important findings of the research.

The researcher does not claim perfection for the research, for perfection belongs to God alone. The researcher asks God for success in what she has worked hard at. It is He alone the Grantor of success.

Prolegomena

Poet Ali Abdul Amir Al-Haidari (1936-2018 AD.)

The poet, critic, historian, genealogist, orator Ali Abdul Amir Hussein Al-Haidari was born in 1936 in the city of (Qal'at Sikar), Dhi Qar Governorate, for an Alawite religious family, as his lineage goes back to Imam Musa Al-Kadhim (PBUH).

Al-Haidari grew up religiously. His father was a representative of the Shiite religious authority. He had a literary council attended by scholars, writers, and orators who flocked to Al-Rifai and Qal'at Sikar. His maternal uncles also had literary councils; they were also orators and writers. In this atmosphere and in this home, known for its virtue, literature, and literary gatherings, the poet grew up inspired by poetry. He composed poetry when he was ten years old.

Al-Haidari has a rich poetic heritage that is evident in his collections (Arej Al-Qawafi: Odor of Rhymes), (Raheeq Al-Qawafi: Nectar of Rhymes), (Abeer Al-Qawafi: Fragrance of Rhymes), (The Abundant Seas in Praise of the Pure Family) and other unprinted collections, in addition to his efforts in history represented by his work (Encyclopedia of the Basin Al-Gharraf: History and Civilization), which is printed in two volumes (Al-Zubaidi, 2010: 15-18).

Al-Haidari was known as an encyclopedic, multi-talented personality with abundant poetry. Dr. Ni'ma Raheem Al-Azawi said about him that he is "present-minded, open-minded, almost utters poetry with an ease like the ease of breathing frequentation into his chest. This means that his poetry is devoid of affectation, free of complexity which sets a cheeky barrier of ambiguity between the poet and his feelings" (Al-Haidari", 2014: 11).

The poet has been described as well by Dr. Enad Ghazwan as "one of the glorious and creative poets in Iraq and the Arab world, especially in his artistic epic embodiments of his honorable prophetic praises of the pure prophetic family. His poems in praise of the chosen Prophet and his pure family (PBUT) are characterized by being realistic in sincere affiliation, just as sublime humanitarian emotions flow in Al-Haidari's heart inspired by the lives of these pure people who defended the Islamic religion and its lofty values (Al-Haidari, 11)

Axis the First

Mechanism of Description

Description is an important narrative mechanism, as it is difficult to imagine a narrative text devoid of description, due to its aesthetic and formal functions for what is described, in addition to its semantic function and its ability to shed light on certain conditions, situations, scenes, or emotions (Murtad, 1998: 252-253).

Rather, the description may expand to include all components of the narrative text, such as places, times, human characters, situations, sayings, thoughts, the narrator's speech, and the methods of his narration (Al-Amami: 2010: 108), thus conveying a fixed picture of what is

described in a beautiful literary framework based on language. Although narration concerns the temporal and dramatic appearance, description remains an auxiliary element to narration. It cannot take its place or perform its function, and narration cannot dispense with description (Mahmoud: 2022: 234).

Based on this, the functions performed by the description in poetic collection (The Abundant Seas in Praise of the Pure Family) can be limited to the following:

1. Aesthetic Function:

The beauty of descriptive verses lies in their ability to influence through the use of language. This is if we realize that the beauty of any poetic text lies in its overall impact on the recipient, who responds to it mentally and emotionally through the movement of words and their ability to create the poetic image (Ghazwan: 1995: 30).

Metaphorical description abounds, as the language performs aesthetic functions, with which everything outside the boundaries of this descriptive language disappears (Hilal, 2006: 135).

Among the forms of narrative description that fulfill its aesthetic function in stimulating the recipient to experience the poet's feeling and his emotional participation in the fascination and glorification of the personality of Abbas (PBUH) is his saying (Al-Haidari, 2014: 122):

Brother Hussein, may God protect you, what a hero	Embraces death, not afraid of demise
You were a flame of faith and an abundance of generosity	For everyone who loves the highest without boredom
Ask Karbala. It'll answer how many his sword's edge	Has destroyed of statures and aspirations
He forcibly made its arena rises and sits down	Together with the courageous, where it narrowed down for a leg on a foot
He wraps its banners in a wrap and turns them around	Death basin and kill them with an enterprising heart
As if he were a lion rising above his horse	While the Taff is swimming in a wave of blazes
So he shook the earth until its inhabitants trembled	Due to flowing blood, not due to a massive torrent
Until he became an example, so they screamed	Who is the knightly boy who is passionate about the banner?

The verses present a stream of exciting descriptive sentences about the courage of Al-Abbas (PBUH), so much so that it is difficult to extract a section of them. The description began by specifying that this hero is the brother of Al-Hussein bin Ali bin Abi Talib (PBUT) and then continues its similes and metaphors (embracing death, a flame of faith, Ask Karbala...) to the atmosphere of the Battle of Al-Taff and how this commanding knight shook the land of Al-Taff in Karbala until he became an example of courage, defending his brother, and his sacrifice for the sake of religion.

2. Informative Function:

The description in Al-Haidari's texts may perform the function of informing about the elements and characteristics of the informant, especially since most of his characters are real, not

imaginary ones. This subjects the describer to respect the true characteristics of the described person, because the recipient has a wealth of knowledge about these characters, which gives him the ability to read and taste (Hilal, 2006; Al-Amami, 2010).

Examples of informative description include Al-Haidari's verses praising the Messenger of God (PBUH) (Al-Haidari, 2014: 24):

The eye of kindness has taken care of you, o you, its address	It is the eye of your Lord, the most generous of the generous
When you are forty and you were, exce	pt of the creation the one who worships Him in Hira cave
The Trustworthy came down to you, reciting His words	(Proclaim! And thy Lord) and listen to my call
(Expound openly What thou art commanded), do not care about them	(But turn away) from the cowards and bustards
When He has chosen you, he took, by your right, the Night Journey just as	The glory you have got on the night of the Night Journey
You approached the throne of God with dignity of	Two bow-lengths or (even) nearer, so you were the seer one

The description in these verses moves through scenes familiar to the recipient, starting with God's care for this prophecy until the Prophet (PBUH) reached the age of forty when he was worshiping in the cave of Hira, where the revelation descended. The poet refers us to the third verse of Surat Al-Alaq, then to the forty-ninth verse of Surat Al-Hajj when God Almighty commanded His Messenger to proclaim the Islamic call out loud, then the poet reaches the story of the Isra and Mi'raj, benefiting from the ninth verse of Surat Al-Najm.

3. Ideological function:

Ideology is linked to description in that it is the sum of ideas, perceptions, beliefs and ways of thinking that the description undertakes to express and crystallize artistically to express what is latent in the poet's memory, as he recalls what is engraved in his memory and narrates it, taking advantage of the description as it is a central and exciting element in the narrative structure (Aslan and Badr, 2022).

When contemplating the ideas in Al-Haidari's narrative texts, the researcher finds that the description is based on injecting the greatest possible amount of beliefs, ideas and his personal feelings towards the Prophet's family, which he believes in and employs all his linguistic capabilities for them, so the description is his obedient tool in narrating everything he believes and embarrasses about this pure family. Among these is his saying praising Imam Ali (PBUH) (Al-Haidari, 2014: 41):

Oh the mercy of God that you tells	In eons the Surat of "Has there not been" in details
Where the shadows are close to you in hand	On the Day of Judgment, they'll be humbly obedient
A person exaggerates his love to you will certainly passes away	To Hell, where he'll inmate resident
As for the one who set up hostility, he'll not find	A shadow before the Possessor of glory

Don't be insulted by your haters, it's enough for them	"Nahj al-Balagha" is an unsheathed essay
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This stanza is from a poem consisting of fifty-seven verses in praise of Ali bin Abi Talib (PBUH). The poem is a series of narrative expressions, all in description of this divine personality who has a special status with God, for the sake of which the Surat of “Al-Dahr: Time” was revealed. The poet includes the sentence “Has there not been” (The Glorious Qur’an, Al-Dahr: 5). Whereas he is unique in glorifying this character, he does not exaggerate his love for Ali, because he believes that the one who over-loves Ali is in Hell, just as the one who is hostile to Ali is in Hell, too. Thus he refers to the words of Imam Ali (PBUH) “Beware of the exaggerating us... a man

who exaggerates in his love for me will be perished and a man who hates me will be perished” (Al-Amdi, 1420 A.H: 118)

Axis the Second

Mechanism of Dialogue

Dialogue is defined as: the exchange of speech between two or more people, and it is the pattern of communication between the dialogued characters, taking as its pattern the character of the dialoguer, his culture, ideas, and beliefs (Allouash, 1985: 78).

Dialogue aims to guide the other’s beliefs, whether by sharing his opinion or forcing him to modify his beliefs through persuasion and dialogue (Nazif, 2010: 60).

Dialogue in poetry has an aesthetic value in addition to its narrative and communicative value. In other words, narration and communication are among the most important functions of dialogue. It is also more appropriate for poetry because it relies on brevity and condensation, so the poet devotes himself to it to express his thoughts, emotions, feelings and build his characters (Masbouq and Dilshad, 2016).

Dialogue emerges in (The Abundant Seas in Praise of the Pure Family,) as a narrative mechanism that the poet employs to draw the features of his personalities with religious specificity. He turns to dialogue to bring up these real characters and dialogue with them to show the depth of his love and attachment to them, as well as to highlight their unique qualities, sanctity, and greatness. Among the poet's most prominent characters are that of the Messenger of God (PBUH), his daughter, Al-Zahra (PBUH), her husband, Ali bin Abi Talib (PBUH), and their two sons, Al-Hassan and Al-Hussein (PBUT), as well as other personalities such as Al-Abbas bin Ali bin Abi Talib, Imam Muhammad bin Ali bin Al-Hussein Al-Baqir (PBUH). Imam Musa bin Jaafar Al-Kadhim (PBUH) and Imam Muhammad bin Al-Hassan Al-Mahdi (PBUH), who are Imams from the descendants of Al-Hussein (PBUH), in addition to the character of (Umm Al-Banin), the wife of Imam Ali bin Abi Talib (PBUH) and the character of Zaid bin Ali bin Al-Hussein bin Ali bin Abi Talib (PBUH).

An example of Al-Haidari’s poetry in which he dialogues with the pure family is his saying, “Conversing with Imam Hussein (PBUH)” (Al-Haidari, 2014: 84):

O owner of the bright sacrifices, it is enough	(That Karbala's) glory with its shores are blood
You wrote with your sword what was impossible	To be obtained by nations followed by other nations
You fought there the remnants of transgression, neither out of arrogance	Nor being ungrateful accused of amusement
You did not give in your white hand to their leader	As a submissive slave, like their gathering
Rather, you said: If the religion of (the Chosen One)	Its establishment, then, take me, O swords

In this stanza, the poets holds a dialogue with Imam Al-Hussein (PBUH) using the vocative formula, which is the most prominent formula in the collection that the poet resorts to as a formula of dialogue that he creatively employs to dialogue with his characters, as he begins with the vocative formula and then goes on to dialogue with the character and describe it, benefiting from his historical memory of the character, especially that Al-Hussein (PBUH) had a great cause, as he sacrificed himself and became a martyr in order to uphold the religion of God.

Al-Jaidari was not satisfied with the formula of the vocative for the sake of dialogue, but rather he assisted and supported it with the interrogative formula to increase its impact on the recipient because of its important role in the process of communication between people, in addition to its informative and argumentative function (see Khudari et al., 1439 A.H.).

The poet holds a dialogue with Imam Al-Hussein (PBUH) saying (Al-Haidari, 2014: 67):

O "son of the virgin," if men brag	With mothers and splurge of descend
What can I say in praise of a soul that has been purified	By its Lord, and it lies in the most honorable shrine
Aren't you the "fifth" masters if it weren't for them	The Lord of creation is not worshiped by people?

It is clear from the above that Al-Haidari uses the interrogative and the vocative formula as means of dialogue, influence, and persuasion. This argumentative style constitutes a prominent characteristic in his poetry collection (The Abundant Seas in Praise of the Pure Family).

However, the poet was not satisfied with invoking religious figures and conversing with them. Rather, he was even conversing with the places that had acquired religious sanctity, where a prominent member of the pure lineage lay, such as his dialogue with the holy city of Al-Kadhimiya, where the resting places of Imams Al-Kadhim and Al-Jawad (PBUT) and many Shiite scholars. Al-Haidari says (Al-Haidari: 133).

City of thought, how much thought does it have?	Or if only your worshiped has granted you
In you is the Imam who is in the shade of his dome	Worry of those who are complaining and those who cry is relieved
"Gate of Needs", Sea of Knowledge, its custodian	Landmark of pious people, cresset of your loftiness
In you is "Al-Jawad", father of Al-Hadi, the pure and who	Disdains the falling weeping clouds
O paradise, in the shadows of the high palm trees has grown up	Until it has bloomed like moons in spheres

It seems that Al-Haidari has many blamers for his love for the Chosen one family. In the collection, there are several hypothetical dialogues with those he described as disgraceful at one time, and as ungrateful at other times. Al-Haidari says (Al-Haidari: 65):

O you who blame me for loyalty to Al-Hussein	And his grandfather wears his garments
It seemed like an embers in my mind	Motivates me ambitiously for tomorrow
I've his love preserved between the ribs	To gain inspiration from a conductor
They say to me: you affiliate to Najaf passion	As we see, Are you of the scene?
I said: I swear by the one who built the skies	And decorated it with the family of Ahmed
I die with love for the children of the Chosen one	And I live, so o creatures, bear witness

2. Conclusion:

After this journey with the mechanisms of narration in the poetry of Ali Abdul Amir Al-Haidari, it is worth explaining the most important findings of the research:

1. The poet's passion for the Messenger Muhammad (PBUH) and his pure family. Thus he employed all the means of linguistic creativity and his skills in narration, as his poems were based on description to draw images of these divine figures, to reach the heart of the recipient as he sees them honestly. So description was his tool that he employed aesthetically, in addition to its informative and ideological functions. These functions showed the poet's cultural depth and intellectual stock.

2. Dialogue played an important role in his poetry collection, as it revealed his characters, their intellectual dimensions, and their sanctity compared to the characters of the opponents. In his dialogues, the poet relied on Qur'anic quotations and Hadiths of the Prophet and his family, to convince the recipient of the honor of his evidence. For Al-Haidari, dialogue is not an end in itself; rather, it is a servant of his issues in defending his faith and a field for narrating the biography of the Prophet and his family through dialogues with these personalities. He also dialogued with the places that gained sanctity due to the presence of the shrines of his family in them, so he attributed to them the quality of humanity in order to dialogue with them using informative and prosaic methods and multiple poetic images.

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