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The Poetics of Lyrical Narration in Contemporary Arabic Poetry: Selected Models

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Abstract:

This study examines the presence of narration within the contemporary Arabic poem, focusing on what may be termed lyrical narration: the employment of storytelling mechanisms in order to construct a poetic experience in which emotion, imagery, and rhythm remain central. The study proceeds from the premise that the modern poem is no longer confined within the boundaries of a single literary genre. Rather, it draws upon the short story, novel, drama, dialogue, and description, subsequently reshaping these elements according to a specifically poetic logic. The phenomenon is examined through a descriptive-analytical approach based on selected poetic models, foremost among them Asiya Ali Moussa's collection Letters to Adam, with reference also to Salah Abdel Sabour's use of the dramatic scene. The analysis demonstrates that the character may become an extension of the self, that a minor event may embody an extensive psychological experience, and that narrative time may be formed according to the movement of memory, while place becomes a space of waiting, isolation, or movement. Dialogue, repetition, and description likewise appear as means of intensifying



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meaning rather than merely as techniques borrowed from prose. The study concludes that narration does not weaken the lyricism of the poem when organically integrated into it; rather, it gives the poem an additional capacity to embody experience and transform abstract feeling into situation, image, and movement.

Keywords: lyrical narration; poetics of narration; narrativization of poetry; contemporary Arabic poetry; character; event; time; place; dialogue.

1. Introduction:

The contemporary Arabic poem is founded upon openness. The boundaries of literary genre are no longer capable of isolating poetry from other forms of expression. The poet has come to borrow mechanisms from the short story, novel, theatre, dialogue, diary, and letter, and then to fuse them into a poetic structure governed by rhythm, imagery, condensation, and emotion. From this perspective, lyrical narration has emerged as an artistic form that does not make the story an end in itself, but rather employs narrative movement to embody an emotional or intellectual experience that direct confession alone may sometimes fail to express.

Lyrical narration does not mean that the poem is transformed into a versified story or a shortened novel, because the distinction between poetry and narrative does not disappear merely through the presence of event and character. When the poet invokes an event, the event is not transferred in all its details; instead, the poet selects a moment, scene, or action capable of condensing the experience. A single character may become a mirror of the self, place may become an image of a psychological state, time may turn into movement within memory, and dialogue may perform a function extending beyond the exchange of speech to reveal internal conflict or construct tension. Thus, the narrative element becomes raw material that is poetically reformulated.

The significance of this topic lies in the fact that many studies approach narration in poetry as an appropriation of prose techniques, whereas the more important question concerns how these techniques change after entering the poetic system. The presence of an event is insufficient to establish the poetics of narration, just as the abundance of characters does not necessarily indicate a coherent narrative structure. The real criterion is function: What does the event do within the poem, and how does its meaning change when connected to rhythm and imagery?

This issue becomes particularly evident in modern and contemporary Arabic poetry, especially in texts that have made the letter, scene, historical tale, or dramatic situation a means of constructing the poem. In Letters to Adam, address, waiting, writing, and memory become actions organized around an emotional experience. Salah Abdel Sabour's work, particularly The Hanging of Zahran, demonstrates the poem's capacity to construct character, event, time, and scene without losing its poetic language. Amal Dunqul's Do Not Reconcile likewise

provides a clear model of the interaction between admonition, dialogue, historical characters, and poetic tension.

Accordingly, this study investigates the poetics of lyrical narration in the contemporary Arabic poem by identifying its principal components and functions and then testing these components through selected poetic models. The research questions are: How does an event change from an occurrence into a poetic focal point? How is the self embodied in the character? What is the effect of analepsis and prolepsis on the construction of time? How does place become a carrier of emotion? What role do dialogue, repetition, and description play in producing dramatic tension? Finally, when does narration become an organic element of the poem, and when does it remain merely a formal addition?

The study hypothesizes that narration does not contradict lyricism; rather, it can expand its scope when integrated into the poetic structure. Grief, for example, may not be expressed through a direct statement, but may appear in a person who waits, a village that has lost one of its sons, a voice repeating an admonition, or a memory recalling an old scene. At this point, feeling moves from the level of explicit statement to the level of embodiment, and the reader encounters an experience that can be seen and whose movement can be imagined, rather than an abstract idea.

The study does not merely identify narrative devices in their overt forms; it seeks to connect form and function. When the act of waiting appears, for example, it is not read simply as a temporal action, but in relation to the psychological state, the addressee, the place, and the rhythm surrounding it. Similarly, the character is not studied in isolation from the network of voices and relationships, and place is not treated as a neutral background, but as an element participating in the production of meaning.

2. The Concept of Lyrical Narration :

Linguistically, narration is associated with meanings of sequence and coherence, whereas in critical terminology it refers to the manner in which an action or occurrence is reorganized within discourse. Narration, therefore, is not the event itself, but the manner in which it is presented and ordered and the relationships connecting its elements. The sources consulted define narration in terms of reformulating an occurrence in linguistic form and emphasize its potential presence across several literary genres. [1]

When narration enters poetry, it is not transferred unchanged from the novel or short story; rather, it is subjected to the laws of the poem. Lyrical narration is therefore a poetic construction that draws upon narrative movement but directs it toward the expression of an emotional or intellectual experience. Storytelling in this case becomes a means of revealing feeling rather than an independent end.

Consequently, lyricism does not disappear with narration; its form changes. The poem may articulate grief through a waiting character, a retrospective event, an enclosed space, or an internal dialogue. Here emotion moves from explicit declaration to embodiment.

3. Generic Interplay and the Narrativization of Poetry:

Lyrical narration is connected with a broader transformation in the concept of literary writing: the decline of rigid boundaries between genres. The relevant study links this tendency to experimentation, noting that the contemporary poem benefits from the short story, drama, and novel and employs techniques such as dialogue, montage, analepsis, prolepsis, and manipulation of time and place. [2]

Yet invoking these elements does not mean that the poet reproduces the structure of the novel or drama. The poem selects what serves its experience and compresses narrative material so that it can carry multiple meanings within a limited space. A distinction can therefore be made between the presence of a story and the poeticization of the story: the former concerns narrative material, whereas the latter concerns the manner in which that material is reshaped within poetic language.

The study addressing contemporary Arabic poetry demonstrates that the interweaving of poetry and narration has become part of experimentation in writing, and that approaching narrative experience may serve to convey an emotional experience. [3] Narration in the poem is thus a means of representing feeling rather than a substitute for it.

4. Character: When the Self Becomes Embodied:

Character acquires particular importance in lyrical narration because it gives the self an opportunity to appear through a mask, image, or addressee. The character need not be drawn with the full detail found in a novel; a name, pronoun, or repeated action may suffice to establish its function. The applied study also explains that a character in narrative discourse is defined by the relationships it establishes with other characters and elements. [4]

In *Letters to Adam*, Adam occupies a central position in the structure of discourse: he is both addressee and object of waiting, while the speaking self does not merely confess but becomes a character who performs actions: she writes, waits, remembers, dialogues, walks, and returns to writing. [5] Feeling is thereby transformed into movement that the reader can imagine.

The poetics of this construction becomes clear in the fact that Adam does not remain merely the name of a specific individual; he may signify the absent other, the emotional dream, or the awaited figure. Similarly, the self becomes more than an individual character because it contains states of nostalgia, fear, hope, and solitude. Character thus becomes an artistic equivalent of experience.

Secondary or incidental characters can also illuminate aspects of the central character. The applied study identifies, among others, the character of the 'forty-year-old woman,' which

becomes a concentrated image of a self confronting time and waiting. [6] The value of this strategy lies in its ability to allow the poet to express a personal experience in a broader form.

5. Time: Memory as a Motor of Narration:

Time in lyrical narration acquires a value exceeding the simple indication of when an event occurred. It is shaped according to the movement of memory: the past may precede the present, and the future may enter the text through expectation and waiting. The applied study demonstrates that time is a fundamental element in *Letters to Adam* and that the poet manipulates its order through analepsis and prolepsis in ways consistent with her psychological state. [7]

Analepsis returns what has passed to the present, but does not restore it exactly as it was; instead, the self reinterprets it from its present position. Prolepsis makes the future present in the form of possibility, hope, or fear. Narrative time thus becomes an image of consciousness rather than a mere chronological line.

The discrepancy between the duration of an event and the textual space granted to it also generates a poetic effect. A brief moment may be extended in the poem because it is emotionally charged, while entire years may be compressed into a single sentence. Slowing is therefore often associated with contemplation, acceleration with passing beyond an experience, and repetition with the inability to reach resolution. The study confirms that the disruption of temporal order is connected with grief over the past, dissatisfaction with the present, and contemplation of the future. [8] Time consequently becomes one of the elements most capable of transforming narration into lyricism.

6. Place: From Geography to Psychological State

Place in a narrative poem is not limited to answering the question 'Where?' It may become an image of the psychological interior. The study shows that the places in *Letters to Adam* range between enclosed and open spaces and do not always conform to fixed geometric boundaries. [9]

An enclosed place may intensify the sense of solitude, whereas an open place may permit movement or a search for the other. Yet this meaning is not fixed: an open place may be frightening when associated with being lost, while an enclosed place may become secure when connected with memory. The meaning of place is therefore determined through the relationship between the character and that place.

When the character moves within a place, spatial action becomes part of the construction of emotion. Walking, returning, standing, looking, waiting, and crossing are not neutral movements; they reveal the self's position toward the world. Place and event thus merge and become means of embodying experience.

7. Dialogue and Dramatic Tension:

Dialogue enables the poem to move beyond a single voice and to present experience as a confrontation between two or more voices. It may be external, between two characters, internal, between the self and itself, or between the self and an absent other. The accompanying study explains that internal dialogue can initiate the movement of the event and reveal features of character. [10]

The importance of dialogue in *Letters to Adam* appears particularly in the transition from speaking about the other to speaking to the other. Address makes the absent figure present within language and transforms waiting into a continuous communicative act. Thus, the addressee becomes part of the structure of the poem even when no response is given.

Dramatic tension arises when an idea becomes a situation, the situation becomes tension, and tension becomes movement. This is why Salah Abdel Sabour's experience is useful in this context: critical research presents examples of his poetry in relation to dialogue, narrative structure, and dramatic tension. [11]

Dramatic tension does not mean that the poem becomes a play. It merely benefits from certain principles of drama: situation, tension, plurality of voices, and movement. When these elements are fused into poetic language, they produce an indirect lyricism based on the scene rather than direct confession.

8. Description, Repetition, and Detail:

Description may slow narrative movement, but in poetry it can focus attention on a detail carrying emotional value. Small things may become signs of an entire state, and their description may become a form of remembering or contemplation.

Repetition has a dual function: it creates rhythm on the one hand and indicates the continuation of an action or feeling on the other. The accompanying studies identify repetition as one of the mechanisms that gives narrative construction in poetry an aesthetic character alongside the manipulation of time and place. [12]

These techniques should not be viewed separately. Detail may suspend the event, repetition reactivates it, dialogue distributes voices, time connects scenes, and place defines their space. It is through the interaction of these levels that the poetics of narration is formed.

9. Strategies of Lyrical Narration:

Five levels may be proposed for reading lyrical narration in the contemporary Arabic poem. The first is narrative and examines event and movement; the second is character-oriented and follows characters and their relationships; the third is temporal and spatial and examines the ordering of time and the function of place; the fourth is discursive and addresses the narrator, dialogue, plurality of voices, and description; and the fifth is poetic and asks how the preceding elements are transformed into image, rhythm, emotion, and meaning.

This conception prevents the narrative poem from being reduced to the presence of numerous events. A text may be short yet achieve strong narrativity if the event is a center of tension, the character carries meaning, time is connected to memory, and place is linked to the psychological state. [13]

Accordingly, the criterion of successful lyrical narration is integration. If the narrative element can be removed from the poem without changing its meaning, its presence may be decorative. If removing the event, character, or dialogue leads to the collapse of the experience, then narration is organic and has contributed to the construction of poeticity itself.

10.1 The Poetics of Narration between Embodiment and Condensation:

The most important contribution of narration to the poem is its transformation of the abstract into the concrete. Grief may appear as waiting, solitude as a room, nostalgia as recollection, fear as movement, and love as a letter. In this way, feeling becomes visible and imaginable rather than merely an announced idea.

Yet embodiment does not imply novelistic detail. The poem preserves its economy and eliminates what does not serve its central focus. It may therefore suffice with a single reference to an entire incident or with the name of a character to invoke a wide world. This capacity for compression becomes an element of poeticity.

A fundamental paradox emerges here: the more condensed and semantically charged narration in the poem becomes, the greater its capacity to produce poetry. The aim is not for the poem to tell more, but for the little it tells to suggest more than it explicitly says.

10.2 The Poetics of Lyrical Narration: From Story to the Construction of Emotion

Narration thus serves lyricism because it gives feeling a body and a scene. If the poet merely stated that Zahran died and that the people grieved, the event would lose much of its poetic energy. By transforming grief into a being that walks and death into the extinguishing of light, the story moves beyond reporting toward imagery and suggestion. This is one of the defining features of lyrical narration.

This becomes particularly clear in *The Hanging of Zahran*. Zahran's death is not simply the conclusion of a story; it becomes a center around which meanings of loss, injustice, and collective memory gather. When Abdel Sabour writes, 'The light lay down upon the brow of the earth / and grief walked toward the huts,' the event is not presented as historical reporting; it is reshaped through the metaphors of light and walking grief. [14] The historical occurrence is thus poeticized: death becomes image, grief becomes movement, and the event becomes collective feeling.

In traditional narration, the event advances as a sequence of occurrences requiring order and succession. In the lyrical poem, however, the event is less concerned with the number of occurrences than with its capacity to reveal an inner state. A single moment can carry the

weight of the entire poem. The poetic event is not poetic because it is strange or tragic, but because it opens within consciousness a space of suggestion exceeding the limits of the occurrence itself.

10.3 The Poetics of the Event: The Event as a Focal Point of Emotion:

Here the specificity of lyrical narration becomes clear: the character does not merely advance the story; it deepens feeling. Adam is an emotional value before being a narrative element, and the self writing to him becomes a self that acts, waits, and remembers. Narrative action thereby becomes a form of indirect confession.

In *Letters to Adam*, this function is especially evident. Adam is not simply a character performing a role in a sequence of events; he is the center of emotional discourse. Addressing him makes the absent figure present within the poem and turns writing to him into an act of resistance to absence. The character itself therefore becomes a lyrical instrument: whenever the self calls 'Adam,' it does not necessarily provide new information about the person; rather, it reproduces the distance between presence and absence and between hope and waiting. [15]

The character in the narrative poem derives its value not from the completeness of its features, as in the novel, but from its capacity to condense an experience or situation. A name, call, or repeated action may suffice to turn the character into a poetic sign. The lyrical character is not always an external person standing before the self; it may be a concentrated image of the self or of the other whom the self seeks, fears, or awaits.

10.4 The Poetics of Character: Character as an Extension of the Lyrical Voice

The poeticity of character therefore lies in its relation to the lyrical voice. The character becomes an extension of the self rather than merely an agent in a plot. This is particularly evident when the character is built through repeated actions, address, memory, and emotional association.

10.5 The Poetics of Time: Narration as the Movement of Memory:

The poetics of time does not result from the abundance of retrospections, but from their effect on the formation of the lyrical voice. When the past returns, it does not return as a document but as a charged memory; when the text anticipates the future, it does not present it as information but as an emotional possibility. Narrative time thereby becomes poetic time.

In *Letters to Adam*, time does not move in a straight line. The present moment summons the past, absence opens onto the possibility of meeting, and waiting makes the future present in consciousness. Time is therefore not merely a background for actions; it becomes a subject of the poem itself. The self that waits does not experience only minutes or hours, but a psychological time that expands and contracts according to the intensity of attachment and hope.

If time in traditional storytelling organizes the succession of occurrences, time in lyrical narration organizes the succession of emotions. Analepsis becomes a means of recovering the past from the perspective of the present, prolepsis a means of evoking a future that has not yet occurred, while waiting becomes an independent emotional time. Studies of the poeticization of narration emphasize that the narrative component acquires value only when it becomes a semantic investment within the poetic text. [16]

10.6 The Poetics of Place: When Space Becomes an Image of the Interior:

The poetics of place does not lie in describing its details, but in the amount of meaning that place can contain. The more successfully the poem makes a small place evoke an extensive experience, the closer narration comes to lyricism, because place changes from information into image.

In *The Hanging* of Zahran, the huts and village cannot be separated from the grief following Zahran's death. Place absorbs the event until it becomes part of emotion. The movement of grief toward the huts is therefore not geographical; it signifies that the tragedy has become a collective feeling. In *Letters to Adam*, the interior place and the spaces through which the self moves derive their meaning from waiting and absence. [17]

Place in lyrical narration does not appear merely as a site in which characters move. It can become an equivalent of the emotional state. A room may condense solitude, a street may embody searching, a village may become collective memory, and a window may condense the relationship between the self and the world.

10.7 The Poetics of Dialogue: From Plurality of Voices to Tension in Lyricism:

The poetics of dialogue arises from tension rather than from the number of speakers. A single voice may contain two voices: the voice of the desire for reconciliation and the voice of refusal, the voice of the present and the voice of memory. This duality gives the poem dramatic and lyrical energy simultaneously.

Do Not Reconcile offers a clear model of this transformation. The utterance 'Do not reconcile' is not merely a dialogic sentence; it is a forceful voice directing the entire poem. Its repetition transforms speech into rhythm, rhythm into position, and position into tension. Dialogue therefore does not merely transmit information; it creates the poetic tone. The absent or assumed addressee also makes the poem depend upon a tension between a voice that commands and a voice presumed to receive the command.

Dialogue is among the narrative elements most capable of becoming a poetic device because it takes the poem beyond a single voice without eliminating the presence of the self. Studies of contemporary Algerian poetry have shown that narration and dialogue can contribute to constructing the poem and highlighting human emotions, and that their value derives not from their technical presence but from the function they perform within the experience. [18]

10.8 The Poetics of Repetition: From Repeated Utterance to Emotional Rhythm:

Repetition in *Letters to Adam* appears through the recurrence of acts of waiting, writing, and remembering. Its value does not lie in repeating the same actions for their own sake, but in making the self circle around an emotional center that it cannot transcend. Repetition thus becomes an artistic image of attachment and waiting, and narration itself becomes circular rather than linear.

This is most evident in *Do Not Reconcile*. The recurrence of the same phrase at the beginnings of sections makes it resemble a musical refrain, while simultaneously redirecting the poem's meaning each time. At first the phrase appears as a direct command; it gradually becomes an ethical and historical position and then a collective memory. Repetition therefore contributes to the poeticization of narrative discourse by transforming admonition into a continuous emotional rhythm. [19]

Repetition in lyrical narration does not perform a function of emphasis alone; it can transform an action or phrase into a rhythmic focal point. Whenever a word returns in a new context, it acquires a different semantic charge, and repetition becomes a means of accumulating emotion.

10.9 The Poeticization of the Story: Compression, Condensation, and Suggestion:

Here lies the paradox: the less the poem narrates and the greater its poetic density, the stronger the presence of lyrical narration becomes. The aim is not for the poem to tell more, but for the limited event to open a broad horizon of interpretation. Compression is therefore not a deficiency in storytelling but one of the conditions of its poeticity.

In *The Hanging of Zahran*, the poet does not need to reconstruct the entire history of Denshawai; it is sufficient to make Zahran the center of the event and to connect his death with the grief spreading through the place. In *Do Not Reconcile*, Amal Dunqul does not present a complete narrative of the story of Kulaib and al-Zeer Salem; he invokes moments and images sufficient to construct the present position. In *Letters to Adam*, the self does not need to narrate its entire relationship with Adam because the letter, waiting, and address take the place of an extended story. [20]

The most distinctive feature of lyrical narration is that the poem does not narrate everything that could be narrated. It selects from the story what serves its focal point and removes links and details that perform no poetic function. Condensation thus becomes a fundamental mechanism in the poeticization of narration.

11. Critical Comparison of the Selected Models:

The criterion of poeticity in lyrical narration is integration. If the narrative element can be removed without changing the poem's central feeling, its presence is closer to ornament. If removing the event, character, or dialogue causes the collapse of the image, rhythm, or

experience, narration has become an organic part of poeticity. This accords with the critical conception that contemporary poetry invests narrative structures semantically and that the relationship between poetry and narration is based on interaction rather than mere technical borrowing. [21]

The preceding models demonstrate that narration does not become lyrical simply through the presence of event, character, or dialogue. It becomes lyrical when these elements are reformulated so that they participate in producing emotion, image, and rhythm. The event becomes lyrical when it turns into an emotional focal point; the character when it becomes an extension of the self or memory; time when it becomes a movement of consciousness; place when it becomes an image of the interior; dialogue when it produces vocal tension; and repetition when it becomes emotional rhythm.

The idea of lyrical narration therefore requires testing in clear poetic texts so that it does not remain at the level of theoretical definition. Three models demonstrate, in different ways, that when the story enters the poem it ceases to be a pure story and becomes a means of constructing emotion and directing reading.

Rhythmically, repetition in the poem is not narrative padding. The recurrence of Zahran's name and certain verbal formulas helps fix the character in memory, while repetition slows some passages and gives them a chant-like quality. The interaction between narration and lyricism is thus clear: narration provides movement and succession, while repetition returns movement to the rhythmic domain; together they produce the poetics of the scene.

It is also noteworthy that the poet makes the event progress through consciousness rather than through occurrences alone. Zahran sees the fire and witnesses its effects, after which the poem moves toward arrest and death. Yet the ending does not close the meaning, for the poet returns to the paradox of life and death through the image of Zahran, who has died while his eyes remain alive. The historical event thereby becomes an ethical and existential question. Narration does not aim primarily to inform the reader about what happened in Denshawai; rather, it places the reader within an experience of loss and makes the fate of the character a mirror of the fate of the community. [22]

The presence of character is reinforced in the passage describing Zahran: 'Zahran was a boy / his mother was dark-skinned, and his father a muezzin.' The poet does not merely provide the hero's name, but gives him lineage, features, and social memory, then connects him with signs of place and history. These details have a narrative function because they identify the character, but they also have a poetic function because they make Zahran an image of the ordinary person attached to his land and community. The movement from his childhood and youth to the scene of his death demonstrates that the character is not constructed merely to perform a role in the plot, but to carry a meaning exceeding the individual.

The Hanging of Zahran provides a prominent example of a text that begins with the consequence of an event and then returns to construct the character and his trajectory. The

opening, 'The light lay down upon the brow of the earth / and grief walked toward the huts,' places the reader immediately before the effect of the tragedy, before its details are known. The beginning does not follow a simple narrative order; it starts from the psychological ending of the event and then recalls Zahran's life. The past thus becomes an explanation of the present rather than merely an earlier stage. Critical studies indicate that the poem benefits from narrative structure and dramatic sensibility and that the interaction between narrative and poetic elements draws upon possibilities of the novel and popular biography while preserving the essence of poeticity. [23]

The invocation of figures such as al-Yamamah, Jalila, and Kulaib serves another narrative function: expanding the temporal horizon of the poem. The present does not appear independently but is nourished by collective memory. The historical tale is therefore used not to decorate discourse but to give it temporal and symbolic depth, which is one of the major manifestations of the poeticization of narration.

The poetic value of this narration lies in the fact that the poet does not narrate history from outside; he re-enacts it from within the character's voice. The addressee is not merely a recipient but a participant in the scene. Pronouns and verbs make the reader seem present at the moment of decision. The repetition of 'Do not reconcile' transforms the admonition into a rhythmic and semantic refrain: it connects sections while reflecting the voice's insistence on its position and refusal to retreat. Repetition thus merges with argumentation, rhythm, and psychological movement.

Narration appears from the opening expression, 'Do not reconcile! / Even if they offer you gold.' Despite the brevity of the sentence, it opens a complete situation: there is an addressee, a party urging reconciliation, a memory of blood and kinship, and an ethical choice that must be made. The poem then expands by invoking memories of childhood, kinship, and the murder scene, transforming the admonition into a miniature story moving from address to recollection and conclusion. Critical reading has shown that storytelling interacts with direct discourse in the poem and that the successive structure of admonitions performs a clear dramatic function. [24]

Amal Dunqul's *Do Not Reconcile* differs from *The Hanging of Zahran* in the organization of its story, but it shares with it the transformation of event into poetic position. The poem consists of discourse directed to a specific addressee and invokes figures and occurrences from Arab memory, particularly Kulaib and al-Zeer Salem. Historical or legendary time becomes a framework for reading the present, while critical studies confirm the poem's clear use of storytelling and the role of the repeated phrase 'Do not reconcile' in giving it a coherent admonitory structure.

The character of the 'forty-year-old woman,' treated in the study as an image of confronting time, solitude, and the search for the other, also demonstrates the ability of character to exceed its individual function. Age is not presented as biographical information but as an

internal pressure that changes the way love, waiting, and the future are viewed. The character thus becomes a device for embodying psychological time, while narration becomes a means of saying what declarative language cannot convey with the same degree of suggestion. [25]

These actions should not be read merely as adjacent everyday events. Waiting, for example, carries psychological time; writing becomes an attempt to resist absence; and returning to paper becomes an action that rearranges memory. The story in this model therefore does not depend upon a major external event but upon a sequence of small actions accumulating to reveal a transformation in the self. This demonstrates that lyrical narration can be based on an emotional event whose primary value lies in its psychological effect.

Letters to Adam offers a different form because the letter itself requires a sender and a recipient and opens a field for address, waiting, confession, and recollection. The applied study underlying this article demonstrates that acts of writing, waiting, walking, remembering, patience, and forgiveness recur as centers of movement and that Adam becomes an addressee present in language even in his physical absence. [26]

A practical criterion for determining the poeticity of narration can therefore be proposed: if the narrative element reveals a transformation in character, intensifies psychological time, constructs tension, or produces image and rhythm, it becomes part of poeticity. If the story can be removed without changing the semantic or rhythmic structure of the text, its presence is closer to ornament or digression. This criterion is consistent with the study's original conclusion that organic integration is the basis for evaluating successful narration within the poem.

The three models reveal that lyrical narration does not take a single form. In *The Hanging of Zahran*, the story proceeds from the effect of death to a recollection of the character's life, so that the past becomes an explanation of the tragedy. In *Do Not Reconcile*, the story takes shape within admonitory discourse based on address and the invocation of historical memory. In *Letters to Adam*, narration is constructed through everyday actions, waiting, writing, and the recovery of memories. Despite their structural differences, the texts share one essential point: the event derives its value not from its strangeness or magnitude, but from what it adds to the emotional experience.

The importance of this construction lies in the fact that the poem does not require a lengthy geographical description of place. Sometimes the mention of a place or a simple movement is sufficient to summon an entire world. Nor does it need to narrate the character's complete history; a single word or passing memory may perform this function. This economy preserves the poem's poetic energy and prevents it from slipping into direct prose narration.

The analysis of lyrical narration is not complete through event and character alone. Time and place determine how the event appears and the degree of its effect. In *The Hanging of Zahran*, place is associated with the village and Denshawai, but exceeds location to become a vessel of collective memory. In *Letters to Adam*, interior space, the street, the wall, and the

screen become signs of solitude, waiting, and movement. Time likewise does not always proceed from past to present; it is shaped by recollection and anticipation. A single moment can therefore expand poetically while years can be compressed into one sentence. [27]

12. Conclusion:

The study has reached the following conclusions:

- Lyrical narration is not a transition from poetry to prose, but a way of reorganizing the poetic experience through the use of certain narrative possibilities.
- The interweaving of poetry and narration is one manifestation of experimentation in the contemporary poem and has contributed to expanding the tools of writing.
- The character in the narrative poem may be a mask for the self or a symbol of the other, and therefore performs a psychological and aesthetic function exceeding its narrative role.
- The poetic event may be externally simple but becomes profound when connected with inner tension.
- Time in lyrical narration is connected with memory, which accounts for the frequent use of analepsis, prolepsis, and repetition of emotionally charged moments.
- Dialogue enables the poem to move from a single voice toward scene and plurality of voices and gives it dramatic tension.
- Description, repetition, and detail can perform poetic functions when integrated into the structure of the poem.
- Letters to Adam demonstrates the possibility of constructing lyrical narration through the letter, address, waiting, memory, and movement.
- Salah Abdel Sabour's experience demonstrates the possibility of constructing lyricism through situation, dialogue, and dramatic tension.
- The poeticity of narration is not measured by the number of its elements, but by their ability to produce emotion, image, rhythm, and meaning.
- Lyrical narration reaches its highest level when event, character, time, and place become inseparable from the poetic structure.

The study of lyrical narration in contemporary Arabic poetry reveals an important transformation in the manner of constructing the poem. The poet is no longer required to choose between lyricism and narration; rather, the story itself can become a means of producing poetic song. Here lies the significance of generic interplay: it does not eliminate the specificity of poetry but opens new possibilities before it.

The selected models demonstrate that narration can operate at different levels. In Letters to Adam, it takes the form of letters, addresses, memories, and small actions that become signs

of a broad emotional experience. In Salah Abdel Sabour's dramatic model, it appears through situation, dialogue, and plurality of voices, so that lyricism becomes scenic lyricism.

The true value of lyrical narration lies not in the quantity of storytelling but in the manner of its poeticization. The poet takes movement from narration, tension from drama, and details from reality, then reconstructs them in evocative and condensed language. At that point, the event becomes an image of feeling, the character an extension of the self, time a form of memory, and place a mirror of the interior.

Lyrical narration can thus be regarded as one of the important forms that have contributed to renewing the contemporary Arabic poem. It has enabled the poem to combine embodiment and condensation, story and emotion, movement and rhythm, making the relationship between narration and poetry a fertile field for understanding transformations in modern Arabic poetics.

Footnotes:

1. Jabari, Asiya. "Manifestations of Narration in the Contemporary Algerian Poem: Asiya Ali Moussa's Letters to Adam." Master's thesis, Belhadj Bouchaib University of Ain Temouchent, 2025, pp. 1–3.
2. Bouamara, Bouaicha. "The Poetics of Narration and the Narrativization of Poetry in Contemporary Arabic Poetic Discourse." *Literary Communication*, no. 8, 2017, pp. 842–843.
3. Jabari, Asiya, previous reference, pp. 3–4, particularly the presentation of the methodology and study axes.
4. Ibn Manzur. *Lisan al-Arab*. Dar Ihya al-Turath al-Arabi, Beirut, 1st ed., 2001, entry "s-r-d," vol. 4, p. 510; see also Jabari, previous reference, pp. 9–11.
5. Abdel Karim, Ahmad Ghalib Nayef, & Yousif, Mustafa Sajid Mustafa. (2021). The mask poem between the historical incident and the literary text: Amal Dunqul's 'Do Not Reconcile' as a model, p61.
6. Jabari, previous reference, conclusion of the applied study; see also Bouamara, previous reference.
7. Same source, pp. 12–13; and Abu Sharifa, Abdul Qader, & Qazq, Hussein. *An Introduction to Literary Text Analysis*. Dar al-Fikr, Jordan, 2nd ed., 2008, p. 135.
8. Mosaidiya, Naciba. (2021). Poetic narrative dialogue in contemporary Arabic poetry: Mahmoud Darwish's 'And He Returned in a Shroud' as a model. *Journal of Human Sciences*. , pp. 43–48.
9. Jabari, previous reference, chapter on characters, p. 43 and following.
10. Same source, chapter on the event, pp. 52–53.

11. Abu Sharifa, Abdul Qader, & Qazq, Hussein. (2008). *An Introduction to Literary Text Analysis* (2nd ed.). Dar Al-Fikr, Jordan, p39.
12. Abdel Sabour, Salah. (n.d.). *The Hanging of Zahran*. In *Collected Poems*, pp. 29.
13. Abdel Karim, Ahmad Ghalib Nayef, & Yousif, Mustafa Sajid Mustafa. (2021). *The mask poem between the historical incident and the literary text: Amal Dunqul's 'Do Not Reconcile' as a model* , p. 105.
14. Al-Khamlishi, Houria. (2010). *Prose Poetry and Poetic Modernization* (1st ed.). Dar Al-Amal & Al-Ikhtilaf Publications, Algeria., pp. 58–62.
15. El-Hamdan(i), Hamid. (1991). *The Structure of Narration from the Perspective of Literary Criticism* (1st ed.). Arab Cultural Center, Casablanca.p. 53.
16. Bouamara, Bouaicha, previous article, pp. 862–864.
17. Jabari, previous reference, p. 2.
18. Lemjady, Soria. (2017). *The semiotics of narrative openings in poetry: Salah Abdel Sabour's The Hanging of Zahran as a model*. *Semiotics Journal*, 13(1), 77–92.
, pp. 42–43.
19. Jabari, previous reference, pp. 46–48.
20. Denguel, Amal. (n.d.). *Do Not Reconcile*. In *Collected Poems*. Cairo: Madbouly Library., p. 43.
21. Bouamara, Bouaicha. "The Poetics of Narration and the Narrativization of Poetry in Contemporary Arabic Poetic Discourse," p. 862.
22. Jabari, previous reference, pp. 42–62.
23. Same source, pp. 1–3.
24. Sharara, Nabila, & Aïkoun, Khaled. (2021). *The interaction of poetry and narration in selected models of contemporary Algerian poetry*. *Journal of Arabic Language Sciences and Literature*, 13(1).p.54–55.
25. Yaqtin, Said. (2006). *Arabic Narration: Concepts and Manifestations* (1st ed.). Ru'ya for Publishing and Distribution, Cairo p. 42–62.
26. Bouamara, Bouaicha, previous reference, pp. 862–864.
27. The source document contains additional endnote numbering in this range; the sequence above preserves the endnote section as a separate component while regularizing the in-text references to sequential numbering.

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1. Abdel Karim, Ahmad Ghalib Nayef, & Yousif, Mustafa Sajid Mustafa. (2021). The mask poem between the historical incident and the literary text: Amal Dunqul's 'Do Not Reconcile' as a model.
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6. Al-Shammari, Haya Ali. (2024). The dramatic sense of Salah Abdel Sabour in *The Hanging of Zahran*. *Journal of Arabic Sciences*, 2(73).
7. Barthes, Roland, et al. (1992). *Methods of Analyzing Literary Narration* (trans. Hassan Bahrawi et al.). Union of Moroccan Writers Publications, Rabat.
8. Bouamara, Bouaicha. (2017). The poeticization of narration and the narrativization of poetry in contemporary Arabic poetic discourse: A reading of the narrative structure of contemporary Arabic poetics. *Literary Communication*, 8.
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