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Formations of pre-Islamic poetic text between genre classification and thematic analysis – Aesthetic approach –

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Abstract:

The study deals with the issue of the gender overlap between poetry and the story at levels that overlap with each other, and that reconsidering the pre-Islamic poem is governed by its relationship with poetry and its future, as it is the ideal model for the pre-Islamic Arabic poem in terms of structure and meaning, in light of a new awareness of the problem of gender classification, which assumes the absence of a pure literary genre, as we always stand in the pre-Islamic poem on a kind of blending and intermingling between the poetic and the narrative.

Keywords: Pre-Islamic poetry, literary genres, genre interference, narration, aesthetics

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1. INTRODUCTION

The research raises questions related to the structure and its components, and the relationship between structure and vision, and reveals the relationship of overlap that links the poetic text with the various types of narrative discourse, its mechanisms, techniques, and structural and stylistic characteristics. From this perspective, this research paper addresses the issue of the gender overlap between poetry and the story at levels that overlap with each other.

Reconsidering the pre-Islamic poem is governed by its relationship with poetry and its future, as it is the ideal model for the pre-Islamic Arabic poem in terms of structure and meaning, in light of a new awareness of the problem of genre classification, which assumes the absence of a pure literary genre. Thus, pre-Islamic poetic traditions were governed by their relationship with poetry and its future - considering pre-Islamic poetry the ideal model for the pre-Islamic poem, in terms of structure and meaning. This is what forces us to reconsider the answers we have, especially the answers of those who have continued to defend poetry since Plato expelled poets from his Republic. Accordingly, reconsidering means radical thinking about the problem of genre classification (genre explosion), as the relationship between literary and artistic genres no longer maintains its inherited order, “since the classification of genres does not respond to scientific rules as much as it seems to be governed by intuitive and impressionistic data” (J.Sumpf, 1969, pp. 46-50) .

We find in early pre-Islamic poetry forms that left their

mark on Arabic poetry, even during the Islamic era. A history of Arabic literature must include the history of the development of literary forms, drawing upon these forms in their early stages. From this, we can conclude that pre-Islamic poetry is collective in nature; its motifs, imagery, and stylistic forms suggest a shared heritage... the poem, as a literary genre, is one in which all categories intertwine.

Therefore, behind every literary or artistic work lies a story. Indeed, the presence of the story, its techniques, and its expressive means within the poem, and the poet's skillful use of all these elements in crafting the poetic text—in other words, those borrowings that take on narrative forms in poetry after being fused into its structure—are all part of this. We often find in pre-Islamic poetry a kind of fusion and interplay between the poetic and the narrative. This study operates within a space of fundamental concepts, characterized by their duality within a context of sharp, fragmenting tension that pulls the poem itself toward two poles. Perhaps this perspective creates an openness on the level of internal reading, and this deepens the dimension of openness and liberation in contrast to the dimension of closure within the realm of lyricism. When the poem is unified in a central self, the pre-Islamic poem becomes the meeting point of two voices, one poetic and the other narrative, in its interconnected structure that stems from this relationship.

The spatial reading derived from the reality of the pre-Islamic era and its environment embodies an open spatial space with perceived and defined features. Poetry approached the borders of narrative and began to borrow from it its call for liberation from its dialectic and excessive logic. The pre-Islamic

poem became inclined towards open endings and multiple levels of meaning, so it overlapped and approached the heights of poetry, and the poetic became confused with the narrative, until it became difficult to differentiate between them. Indeed, what characterized the pre-Islamic poems most, and at the forefront of the most famous and widespread of them - the Mu'allaqat - was the descriptive narrative feature, as in the Mu'allaqa of Imru' al-Qais, Labid ibn Rabi'ah and al-A'sha... through adding dramatic elements to its poetic structure. Each poem is a small drama (the woman, the horse, the camel), because it is based on a voice that converses with itself, and it converses with the world in its dialogue with itself. Milad Adel Jamal al-Mawla pointed to this in an extensive study in her book: Narrative in the Poets of the Ten Long Odes (Al-Mawla, 2013, p. 99).

In order for poetry to remain a type in ancient Arab culture, it is the type that brings together the seeds of other types that arose, or could have arisen, so that ancient poetry remains in the end greater than to be classified by a single type of statement. However, the narrative presentation in pre-Islamic poetry ends up with "a pattern of purely objective employment, in other words, the pre-Islamic poet almost approaches the narrative performance of himself, but he resorts to it when he sees that he possesses the ability to support the axis of the main purpose with his influential momentum" (Saleh, 2005, p. 290).

When the poem narrates the adventure of the self that it creates based on language, therefore it does not create dramatic tension, but rather poetic tension resulting from repetitions and metaphors, and on this basis it can be said "that the narrative is present in the deep background of every lyrical poem...which

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indicates that the lyricism of poetry does not exempt it in depth because it narrates the conditions that the self went through, and that through these conditions it establishes a comprehensive narrative that includes the entire text" (Lahmidani, 1997, p. 49).

The assertion of a narrative form in ancient Arabic poetry allows us to assert the presence of the epic in the Arabic poem of that time. This led some to counter the lyricism with the chivalricism they found in some of the longer poems of this era, ultimately concluding that narrative structure existed in pre-Islamic poetry. This view traces its roots back to al-Bustani, who translated Homer's Iliad and affirmed in his introduction that ancient Arabic poetry was familiar with narrative poetry. Consequently, this leads to the conclusion that it is futile to study description as a subject of study, given the inherent complexity of the classification process. We have the positions of scholars that support and reinforce this approach. Benjamin previously pointed to the extent of the fragmentation of literary forms and the blurring of their boundaries, ultimately concluding that it is the reader who imposes their own classification and preconceived intellectual models (Benjamin, 2003, p. 112).

Heritage is a source of active, living creativity that can be activated in our reality by returning to its most innovative relative moments. Accordingly, reconsidering the radical thinking in the problem of classifying its genres (genre overlap), which confirms that the relationship between literary and artistic genres is no longer preserving its inherited soil, and in this research we try to refute the saying (lyricism) in the ancient Arabic poem by achieving another saying, which is (narration), which the research sees as essential in the Arabic poem in many

cases, which leads us to shift the values of stability and certainty that make ancient Arabic poetry an absolutely pure genre, and the search for it is an attempt to mark a complete picture of the truth that the poet is sometimes aware of, but it is absent from it, but it remains a motivator, and this is considered a creative text in which genres overlap and are complementary to what poetry presents of narrative or story-telling beginnings.

This study aims to elucidate the narrative elements in Al-A'sha's poetry. He paid meticulous attention to narrative and dramatic structure, employing narrative devices. Thus, his narrative poems combine elements of storytelling, dialogue, and narration. Like a narrator, he focuses on the character, transforming them from a lyrical to a narrative figure, and imbuing them with diverse emotions and dimensions. He also meticulously constructs the narrative space in all its aspects and applications. Al-A'sha's foray into narrative poetry (the ballad), and his invention of the epic style in his praise of Al-Samaw'al's loyalty, remain a testament to this. "It remains a unique work, unmatched by any other," he states. The poetic narrative, in general, does not differ from the short story in its characteristics and elements; it encompasses all of them. Furthermore, it adds to the elements of the short story the suggestive and metrical qualities inherent in poetry. Here, the poet integrates narrative characteristics with poetry in his poems. The intended meaning of "narrative" in poetry here is the lyrical poet's use of narrative techniques within his poetic text. The methods of his poetry are towards storytelling and narration (Delshad, 2014, p. 14).

This paper is issued out of an interest in studying the literary structure, by making it an aesthetic subject. Here, the

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research questions identity from the perspective of narration, or rather, studies narration as one of its components, and is a cognitive framework for defining it. When the Arabic poetic text presents its narratives, it presents the entirety of the dimensions of the Arab self and its mental and intellectual structures. It presents an aspect of the narrative identity of the Arab self, so every reading is a reproduction of (the story of the text).

Thus, pre-Islamic poetic traditions were governed by their relationship to poetry and its future—considering pre-Islamic poetry the ideal model of the pre-Islamic ode, in both structure and meaning. This compels us to reconsider the answers we possess, especially those of those who have defended poetry since Plato banished poets from his Republic. Therefore, this reconsideration entails a radical rethinking of the problem of genre classification (genre fragmentation), as it confirms that the relationship between literary and artistic genres no longer maintains its inherited hierarchy. "Genre classification does not adhere to scientific rules as much as it seems governed by intuitive and impressionistic data". Perhaps examining the image of the abandoned campsite in pre-Islamic poetry, and the hunting scene, clearly reveals this striking similarity, narrative harmony, and formal consistency in many aspects, dimensions, movements, and events.

However, a poem composed according to a precise system should begin with the nasib, and the longing for the distant beloved, that longing which overcomes the poet when he sees her circling ruins, while he is riding in the deserts. The ruins, the phantom, the journey, the travel, the desert, the lightning, the night, the wine, the spear, the sword, the horse, and the camel are

some of the subjects and traditions of poetic narrative. By traditions, we mean the effectiveness of texts and languages that precede the existence of individuals and remain by their use. The details and function may vary within each of those subjects, but they hardly deviate from the pattern of their general occurrence.

1. The epistemological nature of the structure of the pre-Islamic poem

Poetry comes, ancient Arabic poetry comes to be the first text in which the Arabs accumulated their perceptions of life, society, tribe, individual and values in an attempt to produce a parallel narrative world. Accordingly, the Arabic poem has married and combined the poetic voice with the narrative voice, and harmonized in its playing between the three voices of poetry: lyrical, narrative and dialogical. The modernity of Arabic poetry has been linked to the narrative and epic voice through the openness of its experiences and texts to the worlds of myths and ancient epics and its drawing from them, which had a great impact in favoring its lyricism and enriching its drama and narrative. “Literary development brings about changes in the hierarchy of literary genres and in the relationships between literature and other neighboring cultural circles such as science, philosophy and politics. Thus, the dominant characteristic of fictional or realistic literature is literature subject to changes, and what remains constant is precisely the feeling of difference towards what is not literature”. Do we approach the phenomenon critically with a poetic methodology, or with a narrative methodology? We find ourselves facing cracks and changes in the concept of the text, the concept of literary genres, and the concept of literature in general. This undoubtedly requires a new

language that approaches and reads a new language. The narrative/poetic system makes the narrative fluidity in narrative poetry - according to the popular term - a text that invests, alludingly and sparingly, the most important narrative possibilities that lie at the heart of narratives. Where the boundaries of the literary genre and the foundations of its classification are always constantly exceeded, and thus: "The issue of genre goes beyond the world of literature and the field of writing, and derives its utmost importance from its connection to the ontology of the self and the anthropology of existence (Al-Jawa, 2007, p. 16). Accordingly, the literary genre, according to Ralph Kohn, becomes "an empirical process, not a logical process. They are historical assumptions described by writers, the public, and critics to serve aesthetic communicative purposes.

Literary genres may overlap, given their overlapping characteristics, interacting and influencing one another. A short story, for example, can employ certain poetic techniques when moments of emotional tension arise, and it often requires a delicate, poetic touch. The same applies to literature. Therefore, this study examines the narrative structure of ancient Arabic poetry, revealing the interrelationship that connects poetic texts to various types of narrative discourse, its mechanisms, techniques, and structural and stylistic characteristics. This is achieved through the Arab poet's endeavor to "poeticize narrative and narrate poetry," thus benefiting from certain narrative techniques. Narrative is not a characteristic of storytelling alone, but rather a feature of linguistic discourse in general, a system of linguistic performance that can be observed in more than one literary genre. From the narrative component

that makes the poem a series of transformations, events, and dialogues, to the poetic component as a semantic investment in these narrative structures, and from the narrative text with its narrative structure to what constitutes the semantic and structural dimensions of the poetic text, this study addresses the idea of general textual interaction or genre interrelation between poetry and narrative (Bouamara:, p. 248).

Does the absence of clear boundaries between narrative and poetry in this open genre risk erasing its generic identity?

The researcher often encounters, while navigating the complex interplay of presence and absence in an eternal text whose defining characteristic is its interconnectedness and the abundance of intermediary forms between narrative and its relationship to poetry, a text whose very essence lies in its fusion. Both provide a framework for value systems, and each embodies a specific vision and stance toward the self and the world. This fusion has made narrative poetry in the Arabic poem a formally and semantically coherent structure, built upon a narrative context that maintains narrative coherence from the poem's beginning to its end. This poetic horizon utilizes narrative mechanisms, thus "the question of genre transcends the realm of literature and the domain of writing, deriving its paramount importance from its connection to the ontology of the self and the anthropology of existence."

There is a constant shift of narrative elements from storytelling to poetry, and poetic elements from poetry to storytelling, where these techniques become important components of the poetic text. These new formative tools "allow the poetic text to open up to different horizons, explore a new

textual space, and depart from previous stages of formation." The poet is sometimes compelled to borrow certain elements of storytelling while diversifying the plot and infusing the poetic abstraction with vitality. The poem tends toward a dramatic narrative style and abounds with magnificent narrative scenes that express, through embodiment and explicit statement, what the lyrical poetic voice expresses metaphorically and alludingly, if the concepts of objectivity and its tolerant arts are considered—not according to the artistic criteria of objective trends—as conditions for literary genres. It is noteworthy in this context that both poetry and narrative represent an objective equivalent to each other at the level of content, even if they differ at the level of discourse. What distinguishes the narrative in this type of poetry is not necessarily subject to the narrative from which it derives its material. Indeed, submission moves from narrative to poetry, which becomes a tool in the hands of poets who use it as they wish, and determine its position in the narrative according to the requirements of storytelling. However, the narrative approach in the pre-Islamic poem ends up as "a pattern of purely objective employment, in other words the pre-Islamic poet almost approaches the narrative performance of himself, and he only resorts to it when he sees that he has the ability to support the main purpose with its influential momentum".

Literary genres, as they intersect in many characteristics, may open up to each other, overlap with each other, and be influenced by others. The story can draw on some of the techniques of poetry when moments of emotional tension appear, and it needs a fine thread of poetic sensitivity. The same applies to poetry, which is sometimes forced to borrow some elements

of the story while diversifying the event and adding vibrant movement to poetic abstraction, as the poem tends towards a narrative and dramatic approach, and is full of wonderful narrative scenes that say, in personification and declaration, what the lyrical poetic voice says metaphorically and alludingly, if those tolerant concepts of objectivity and its arts are taken, not by the artistic standards of objective trends, as literary genre conditions. It is noted at the level of this statement that both poetry and narration represent an objective equivalent to the other at the level of content, even if they differ at the level of discourse. What distinguishes narration in this type of Poetry does not necessarily have to be subject to narration, from which it draws its material. Rather, the subjection shifts from narration to poetry, which becomes a toy in the hands of poets who use it as they wish, and determine its position in narration according to the requirements of storytelling and narration.

Although it was earlier in production, it becomes later in use in an inverted and reversed relationship, and thus we can confirm that "the Arabic poem is an integrated narrative structure in which all the aspects of the story are available, and all the artistic types and literary abilities that pushed some of its models to excel are unified in its forms, so it carried the forms of stories, "in a way that makes each story capable of performance according to individual giving and artistic commitment". It is very important to point out that when the pre-Islamic poet expresses his emotions, he also resorts to telling his experiences and emotional amorous adventures, employing dialogue, storytelling and narration, which performs the task of narrative formation in the entire poetic text, so that in many cases it is difficult to separate between narrative narration and dialogue, as

we find "the intermingling of narrative with dialogue, and in many cases dialogue shows the story in the text, and presents clear dramatic dimensions, through which its ability is manifested, and highlights His poetic ability (Tamim, 2003, p. 140). Based on the above, contemporary literary criticism has come to consider every poetic text that indicates some elements of narration or suggests some of them as narrative poetry. In this way, poetry has its own structure, and the narration employed in it is not primarily composed of the components of the structure of the Arabic poem, and all the elements that fall within this framework have poetic goals or functions in constructing the poem and its aesthetic formation.

How can we define the nature of this poem in light of this mixture? In light of this overlap of belonging and genres, literary or artistic genres have begun to borrow techniques from literary genres that are different from them. Until recently, it was undesirable for the language of the story to approach the language of poetry or vice versa. From this point of view, each genre has its own aesthetic characteristics, language, and method. This is what Rene Wellek says:

"The distinction between literary genres is no longer of importance... The boundaries between them are constantly being crossed, genres are being mixed or blended, the old ones are being abandoned or modified, and new ones are being created to the point that the very concept has become questionable".

Perhaps what helped the storytelling and narration of news to preserve it and occupy an important position is that it was one of the most important foundations of intellectual and social life, because it was a tool for establishing the intellectual and social

system, if not the most important of them at all, but the paradox is that this importance was not reflected in the critical intellectual and cultural activity surrounding the phenomenon in literature, but rather it remained "a prisoner of a marginal situation" (Faraj, 1991, p. 214). It must be noted that there is no contradiction between the lyricism of poetry and its reliance on narrative techniques, as no matter how lyrical it is, it tells a story in some way, and this confirms that behind every poem there is a story that is the stimulus or motivation for it, and no poem, no matter what it is, is devoid of this narrative element, as the search for the interrelationship of literary genres and their correspondence "was not a product of modernity, as with Romanticism the distinction between poetry and prose began to disappear, and the dividing lines between them gradually began to dissolve" Although we acknowledge in advance that it is the nature of things and the laws of the universe that the arts begin with some deficiency, until they reach, through their historical stages, the stage of artistic maturity, arriving at the establishment of a new project of discovery that lies between the narrative voice and the poetic voice, arriving at the "universalization of the experience" (Al-Sakr, 1999, p. 38).

2. The problem of genre classification in pre-Islamic poetry between presence and absence:

The apparent unity of literary genres does not lead them to inactivity, but rather to an increasing brilliance that increases their genre sensitivity. Also, the general features of narration, in principle, can be found in all literary genres, as they are found in all forms of Expression (Al-Maqdadi, 1984, p. 41), and accordingly, the narrative, as much as it enriches the poetic and

injects into it a movement and drama that sometimes leads it to direct prose, which gives a sense of the absence of a compass, which justifies and reinforces once again the principle of purity of the genre, with what this vision deserves in terms of research and revelation that opens the horizons of criticism and creativity to the spaces within which new characteristics are generated, which is what Northrop Frye expresses by saying: “Every literary work has a narrative aspect and a thematic aspect, and the question of which is more important is usually a question of point of view, focus, or interpretation”.

On this basis, it can be said that "narrative exists in the deep background of every lyric poem...which indicates that the lyricism of poetry does not absolve it, at its core, from recounting the states experienced by the self, and that through these states it establishes a comprehensive narrative encompassing the entire text".

However, narrative poetry is distinguished by its own temporality, its enchanting rhythm, its narrative fragmentation, its condensed world, and its circular structure, which keeps the narrative in a constant state of self-reflection. These constant features may sometimes intersect with features borrowed from other literary genres, serving and enriching the poetry without undermining its fundamental structure and generic distinctiveness. Indeed, Arabic narratives and stories are scattered and dispersed across various sources, carried by vessels of diverse forms and types, because "narrative material is abundant from a textual perspective..." (Allah, 2007, p. 66).

The pre-Islamic poetic text celebrates a high poetic language, as it is an artistic language whose distinctive

specificity cannot be overlooked. From this perspective, narrative poetry gains importance in the study of poetry as a form of the language's transformation from its ordinary nature, and its acquisition of an artistic nature that makes it a poetic language, and the story is a general artistic principle of the poetic manifestations present in the poetic text, those poems that are distinguished by the theme of narrative storytelling in them. This requires that the stage of interpretation precedes the stage of exegesis, and every deep understanding of the text is a meeting between the implicit discourse of the reading self and the discourse of the subject being read. There is no doubt that ancient Arabic poetry is ambiguous and revealing at the same time, and the source of its ambiguity is not its words and structures, but rather its subjects, purposes and symbols. For this reason, it is suitable for multiple readings that decipher its symbols to reveal its dazzling richness (Al-Zawawi, 2005, p. 12).

The desire for renewal and experimentation drove the pre-Islamic poet, who was almost entirely familiar with every art of speech, to embrace it. This led the Arabic poem to benefit from neighboring arts and acquire some of their techniques and functions, especially the art of storytelling, its narration and dialogue, particularly since the poet "was no longer a being who bleeds with the song of the self and its pleas, but rather began to present, narrate and relate", meaning that the poetic poem derives its artistic and aesthetic richness from the convergence of several factors: the poet's own language, rich in its deviations and metaphors, which are based on the rhythm of narration and dialogue in the text. It also managed to eliminate the distance between the subjective and the objective, through the combination of lyricism and drama in the expressive pattern and

poetic structure, thus transcending the traditional style based on emotionalism, reportage, and directness.

The presentation of the main basic axes of this phenomenon aims to approach it analytically, which we believe still constitute the cognitive mechanisms that are used in our heritage fossils related to literature through the saying "the origin of species" of ancient Arabic poetry, through opinions, perceptions or judgments that may match (or conflict) with the origin of the study. With the increasing interest in studying narrative phenomena in poetry, our passion for tracking these phenomena has increased, and seeking to study the characteristics of poetic discourse from a narrative perspective, and not just studying the narrative or storytelling tendency in their poetry, as studying this tendency is one of the primary axioms included in the study of narration in poetry, after we add other dimensions to it that only come under the description of narration, as narrative poetry represents a meeting place for two languages and two voices: one narrative and the other poetic, which leads to saying that literary patterns meet and coexist within the single type without losing their qualitative specificity.

What concerns us from the interaction of poetry and the art of narration is what some critics have expressed with the term “poem with dramatic structure”, which is divided into several types, the most prominent of which is that which contains dialogue, that which contains narration, and that which includes flashback. As for the second term with which critics have expressed this overlap, it is the poetic story, which is more specific, meaning that it is narrower than its predecessor, as it is concerned with what is narration, that is, what is due to the story.

It is clear that the term narration here has been divided into two terms, meaning that it has acquired two meanings, one of which includes the arts of narration known for their multiplicity, and the other is limited to the narration of events coming from the art of the story only (Al-Najjar, 2016, p. 174) .

Therefore, literary genres, while intersecting in many qualitative characteristics, may open up to each other, overlap with each other, and be influenced by others, since there is no purely poetic work, or purely narrative work, but rather the emotional state of the creator of the literary text is what imposes on him the extent of openness to more than one literary art at the same time, and being influenced by its advantages. “It is obvious that we extract the criterion of the formal construction of the poem from the poem itself.

3. The interaction between poetry and narrative / poetry as narrative:

The importance of this study revolves around the attempt to "classify" poetry into specific literary genres. The theory of literary genres is subject to multiple indicators, so that reaching final judgments about them becomes possible, due to the development to which literature is subject. This necessitates reconsidering the idea of the development of genres as entities whose roles overlap and whose functions complement each other, in light of a reality characterized by correspondence and overlap in visions and components. "Every original literary work adds something new, and it takes its place in the history of literature, to the extent that it adds something new, and the continuity of additions leads to a qualitative change. Literary history is a formation that never ceases to emerge and be

renewed in a movement that never slackens or ends." (Zaraqat, 2009, p. 81) This confirms that these trends, despite their multiplicity, are a mediator between poetics and narrative fiction, especially those trends that sought to adopt the denial of the dividing lines between genres and the retreat from the laws of purity and unity. It is thus a trend that believes that the text is a single literary mass. In it, the levels of discourse coexist, and the techniques and multiple styles of expression interact, which is consistent with what Todorov says about genres being divisions that classify texts.

This idea leads us to delve into an important issue of poetry in particular, which is the relationship of poetry to the story and the study of narrative aspects within the poetic text. Here, it must be noted that there is no contradiction between the lyricism of poetry and its reliance on narrative techniques. No matter how lyrical it is, it tells a story in some way, and here poetry turns into a narrative system that presents specific and organized rhythms. The study sees that if the classification of poetry among Europeans is a difficult and complex matter, then the classification of pre-Islamic poetry within European theories is more complex and difficult, due to the difference in reference, civilization and culture that produced this poetry. Epic poetry is ancient in ancient Greek literature with Homer in the Iliad and the Odyssey, while in Arabic literature it is a modern art. However, ancient Arabic poetry contained epic elements represented in the description of wars and battles. If the objective aspect is predominant, we hardly sense the poet's personality in it. When we read some Arabic epics, we sense the poet's subjectivity creeping into The most minute details of the poem, expressing his feelings, emotions and opinions, and therefore we

find that what is called lyrical poetry, although it does not depart from subjectivity and revolves around the poetic (ego), may not be devoid of objectivity. Because pre-Islamic poetry revolves around (the individual ego), and remains attracted to it in all circumstances, it is lyrical poetry, and the reason is "the Arab person's passion for details, and for the world of the visible or phenomena, as he does not look at things from a comprehensive perspective, and does not possess a comprehensive understanding at all, and he lacks an objective view, and lacks self-deepening in the center of the material he deals with" (Rababa'a, 1995, p. 261), which can transform the subjective poetic experience into a human experience, and transfer the poetic text from the purity of the literary genre to the overlap of literary genres while preserving those identities that do not match those gender identities: "For Arabic poetry, despite the density of its history and the solidity of its gender affiliation, was not far from this debate between genres that increases their clash and intertwining" .

Hence, narrative poetry represents a meeting place of two languages and two voices: one narrative, the other poetic, which leads to the statement that literary styles meet and coexist within the single genre without losing their specificity. It is not necessary, nor obligatory, to find similarity and intersection in visions and presentation, as long as issues are proven by their opposites, so that the statement about the relative or total lyricism of pre-Islamic poetry remains between refutation and proof. Romanticism confiscated that the characteristic of genius is the non-recognition of ready-made and strict boundaries between genres, forms and styles, and the pursuit of obtaining a single text. Thus, narrative poetry becomes the fruit of the

overlap between the arts of poetry and storytelling. It tends towards otherness and objective interaction, deriving from storytelling the most important components of its construction, loaded with the subjectivity that seeped into it from lyrical poetry, forming a diversification and expansion of the fields of poetic speech, through transforming the lyricism of the self into the lyricism of the subject, and transforming the narrative of the subject into the narrative of the self, as he indicated. Erich Braunlish on the difficulty of applying the theory of Arabic literary genres to pre-Islamic poetry: "The ancient Arabic poem seeks to establish a symmetry between the general and the specific, and to integrate the subjective with the objective, and the lyrical with the narrative within a framework that combines the two, to create a distinctive form, neither purely narrative nor purely lyrical" (Sameh, 1995, p. 275).

Thus, the dependency shifts from poetry to narration, and from narration to poetry, according to the requirements of the narrative only. Although it was earlier in production, it becomes later in use. In this case, narration becomes a servant of poetry, which "uses it and subjects it to a new understanding, so the poetic meaning withers, the narrator replaces the poet, and poetry is employed in a new way" (Al-Qadi, 1998, p. 546). This confirms the centrality of narration (storytelling) within poetry, and its control over it as a basic structure. Accordingly, poetry and narration represent an objective equivalent to the other at the level of content, even if they differ at the level of discourse. Narration is embedded in the vocabulary of the universe with all its data and dimensions, and all minor and major genres are nothing more than experimental layers that were established based on examining the historical data, and in the shadow of a

discourse based on overlap, dissonance, dialogue, parallelism, and the idea of special foundation, and penetration of this foundation at the same time. The poetic text becomes malleable if the dialectic of reading is achieved in light of its structuralism, which in some of its models transforms from the context of objective dramatic poetic lyricism, as a result of the text's melting dynamism and the attempt to break out of traditional patterns.

The pre-Islamic poet deliberately blended poetry and narrative, and there are numerous examples of narrative entering the realm of poetry—intentionally and unintentionally. The poet attempts to maneuver and circumvent the space separating poetry and narrative, to benefit from the mechanisms of poetry and the techniques of narrative. Here we find the poetic narrative influence in narrative poetry, which often blends to form what is called the "open text." Simply put, an open text is a literary work that uses narrative techniques with a highly condensed poetic language. Instead, it takes the form of a flowing narrative language, without obligatory pauses, and is open to interpretation—according to the reader's perspective. Undoubtedly, distinction must first and foremost be generic. If genre (in principle) seeks to establish a contract between writer and reader to allow for the exercise of specific expectations, then the emergence of the theory of open literary genres and the collapse of many of the boundaries between them has had a clear impact on the emergence of the poetic narrative structure, after it had previously been It is common knowledge that narrative is specific to prose works only (Al-Mawla, Narrative in the Poetry of the Ten Long Poems, 2013, p. 28), and thus the covenant of readers between the reader and the narrator (the contractual

formula) has often been shaken in its assumptions and its centrality has been scattered, and it has been replaced by the call to "establish new norms in reading texts, which necessarily entails going beyond the sexual orientation of the text, in search of a poetics specific to it, and this justifies the search for the narrative in the poetic" .

4. Conclusion:

The poetic poem remains a literary genre with its own entity, which uses a set of narrative characteristics for aesthetic purposes. In this way, poetry has its own structure, and the narrative employed in it is only a basic component of the structure of the Arabic poem. All the elements that fall within this framework become poetic goals or functions that help in building the poem and shaping its aesthetics.

Between narrative objectivity and poetic subjectivity, there is a vast artistic space. However, the creative and critical development of it in particular has been able to eliminate this space to bring the two genres closer together. Perhaps this development has been able to create an area of overlapping genres among themselves, and perhaps this development has been able to create an overlapping of genres among themselves (poetry/story).

The overlap and interrelationships of discourses indicate the absence of a pure literary genre as a result of the influential exchange resulting from the hybridization of genres, or the violation of boundaries between literary genres when they overlap and interrelate with each other, and what results from this in new rules and structural characteristics within the same genre, making it a different kind of creativity with high poetic

quality. The focus of the interrelationships within this work is poetry and story (narrative), so that a new third genre is generated from them, which is narrative poetry.

Each of them draws from the other's expressive energies, to enrich himself with them so that he may appear in existence in a guise of formal innovation and expressive richness.

The presence of narration within the institution of poetry is a presence based on possibility, as it is liberated from the confinement of isolation into worlds beyond the text. Thus, the relationship between poetry and narration becomes based on attraction, interaction, and connection, and this interaction takes its own form and gains its legitimacy through the era that produced it.

The pre-Islamic Arabic poem combined and fused the poetic voice with the narrative voice, and harmonized in its playing between the three voices of poetry: lyrical, narrative and dialogical. This is what motivates the continuity and continuity of research. What draws attention to this is that the pre-Islamic poet expressed his existence, dreams, hopes and fears through his poetry.

The refutation of the claim of “lyricism” in the Arabic poem is achieved through the realization of another claim, which is the “claim of narration.” Thus, both poetry and narration represent an objective equivalent to the other at the level of content, even if they differ at the level of discourse according to the requirements of storytelling only. Although it is prior in production, it becomes subsequent in use. In this case, narration becomes a servant to poetry, which uses it and subjects it to a new understanding, so the poetic meaning withers, and the

narrator replaces the poet, and employs poetry in a new way.

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