



decompose objects and entities in the work of literature. The second begins and ends in the same spot, which originates balance quality in the piece of work. This reading strategy argues that Kamal Ad-Deen's selected poems reflect a universal human experience and are better understood through traditional narratology theory than through deconstructive strategy.

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I put the sea on my left hand

And the death on my right hand. ("Together on the Bed" 44)

The narrator mentions two things "sea and death": the sea is the optimistic feelings, while "death" is the pessimistic feelings in life, or it could be that the sea is a symbol of his soul, full of emotions. When he sleeps, his feelings calm down, while death stays awake and ready on the same bed where the narrator sleeps. This poem starts at a point "There is a sea" (44), "There is a death" (44), and ends up with another point, as in the last five lines:

The sea sleeps restful beside me on the bed.

But the death remains pretending to sleep,

Counting my breaths,

Looking at me with suspicion and doubt,

Lying beside me as well on the bed! ("Together on the Bed" 44)

The narrator in this poem composes the material entities and connects them together in "the sea and the death"; when the poem reaches the end, the narrator decomposes these material entities, as linearity requires, as in "The sea sleeps restful beside me on the bed. / But the death remains pretending to sleep / Counting my breaths" (44).

The sea is commonly used to represent the unconscious and death. The existing power of these metaphors, which have been widely used, allow a vast range of readers to connect to them. It is this universality which poses the strength of Kamal Ad-Deen's work.

In the same manner "Where to?", contains two parts, part one is about passion which continues to part two with a sense of loss at the end of the poem. Its form is a descriptive poem, where the narrator describes what surrounds him:

The sail is in the middle of the ship.

The ship is in the middle of the sea.

The sea is in the middle of my heart. ("Where to?" 15)

The style is formal, and the language is direct and uncomplicated. The word sound occurs as alliteration of the letter "S" between "sinking and slowly" in the fourth line "My heart is sinking slowly" (15); this also occurs in a repetition of the question "where to?" in the last line "Where to?", I shout, 'O my God, where to?' (15). The repetition of this question emphasizes their destination; at the same time, it is a rhetorical question, which does not have a clear answer in the poem. The narrator uses a simile in comparing his beloved to desire: "You are naked like the desire" (15). This comparison is strong and clear. The tone in this poem is passionate, as the narrator presents it: "I have been kissing you from the faraway morning / To the faraway evening" (15). The implementation of circularity appears clearly in:

The sail is in the middle of the ship.

The ship is in the middle of the sea.

The sea is in the middle of my heart

My heart is sinking slowly

In its quiet, violent dream. ("Where to?" 15)

The idea of the sea covers the narrator's unlimited emotions. These feelings that run in a circle inside his heart, like there is neither an end nor a way to stop them. These powerful feelings of passion and pleasure fill his dream. The circular structure occurs in "You are naked like the desire / And I am the desire itself" (15). The connection between universal entities like "ship, sea, heart" creates center, and circularity. These entities start in specific points and end at that same points. In the second stanza, the narrator goes back again to where he starts with "the sea".

All the previous poems reflect characteristics of Ad-Deen's style of writing, such as the appearance of themes about love, death, and nature, writing in details, the circular formatting, operating images, and applying the narrative style. The way these poems cover the method of narratology and its forms, the metaphorical, linearity and circularity fit within narratology. Furthermore, this method of critical analysis allows for the acknowledgment of Kamal Ad-Deen's impact on readers as one of its primary strengths. Political readings of deconstruction are valuable and will yield different understandings of Kamal Ad-Deen's work. However, such readings prioritize the interests of critics above those of the bulk of his readers.

## Conclusion

The field of traditional Narratology, its meaning, concepts, and most importantly its relation to metaphorical narratology, linearity and circularity—all impact the way Adeeb Kamal Ad-Deen engages these features in *Something Wrong* to help to elaborate and even beautify the poems included in this collection. As a poet of Iraqi origins, Kamal Ad-Deen uses such writing to convey human conditions, global thoughts and feelings like the idea of love and death, which all human beings experience in any stage of their lives and which are universal. Genette's theory is applicable to Kamal Ad-Deen's work, through the use of order and its two forms, the time of the narrative and the time of the story. Furthermore, the sequence of events is both chronological and non-chronological. Also evident is the use of mood, with its division between diegesis (telling) and mimesis (showing), as well as voice, which asks the question of who speaks and whether the narrator is present (homodiegetic) or absent (heterodiegetic). Metaphorical narratology relates to narratives as a feature, style, and even as part of shaping humans' internal psychology. This is evident in "Depths," which focuses on the image of the White Bird to suggest feelings of suffocation and hardship. Also, linearity and circularity dominate sequence of events and understanding in "Together on the Bed" as an example; linearity forms the whole poem, composes and decomposes the material entities. Similarly, circularity in "Where to?" emphasizes passionate feelings which occur and reoccur. On one hand, narratives can be analyzed in terms of metaphor, where this spontaneously extends the imagination and moves the feelings of the reader when he or she deals with a piece of work, especially poetry. On the other hand, there are linearity and circularity which both only create rhythm in poetry but also compose and

That drops slaughterous in the depths of the theater.  
("Depths" 4)

At the end of the poem, when the slaughterous bird reaches God with weeping eyes, after all this distress, he finds restfulness and contentment: "God who looks at my slaughterous bird / With weeping eyes" (4).

In Kamal Ad-Deen's work, each metaphor has a specific use designed to evoke a particular image and stand in for something specific; it is through these assumptions that the work derives its strength. For example, "torn clothes" relate to presentation, modesty, and wholeness. The "white bird" can be understood to relate to freedom and to purity. It is also possible to read these symbols in a postmodern, deconstructive way. However, to do so would also involve interrogating the interiority of the works, examining how the metaphors influence and contextualize each other. While this, too, would yield particular insights to the work, it is less valuable in understanding the power of Kamal Ad-Deen's work and its impact on the common reader.

Kamal Ad-Deen's fascination with the letter is well-known. This arises in "Will of the Letter", a poem about internal ideas of "the letter" as a leader, as the guidance and the only thing that matters in a piece of art. It indicates the narrator's intention and message clearly just as Fludernik states (109). The form of this poem is a lyrical one; the writer spells out thoughts and ideas about "the letter." The style of writing is formal, and the language is direct and straightforward. The word sound appears here as an alliteration of the "S" sound between "speak" and "starts" in "Do not speak before he starts speaking" (7), and an assonance between "letter" and "death" in "When the letter burns with death and love" (7). The figurative devices are clear in "When the letter sits opposite you"; the writer personifies "the letter" as if it's a human being and deals with it using the pronoun "him." The tone of the narrator reflects obsession with the letter in relation to the image of the white bird:

So the letter will be your flute

And your white bird soaring in the blue sky.

When the letter burns with death and love. ("Will of the Letter" 7)

The narrator in this poem guides the reader as to how he or she should deal with the letter in the piece of work and the emotions of the writer. He treats the work or the letter as a person, one needing a sense of solace when he feels sad: "Weep when he moans" (7), and a sense of satisfaction in "Kiss his bright forehead / When he kisses your forehead" (7). The letter also carries a sense of love from sons to their fathers, aged fathers who have taken their lives to secure a safe haven for their children "[t]hat is covered with dust" (7). The narrator further makes a perfect combination between the letter and the white bird. The letter as a flute that encourages the white bird to fly away to the sky. The white bird here conveys the idea of freedom and signals the voice of the narrator that explains a sense of enchantment for the letter. Again, it is consideration of metaphors in relation to their external meanings and connotations that allows for the productive interpretation of Kamal Ad-Deen's work; though one could approach the

poem in a more deconstructive manner that considered the relationship between metaphors, doing so would yield a more insular analysis that does not best consider Kamal Ad-Deen's work in relation to his readership.

Likewise, "Transformation" describes a habitual love relationship between the narrator and a woman. The poem conveys internal feelings he carries as a sense of solace and relief to himself. The narrator mentions the phases of their love relationship. He uses the word "kiss" as a gate that opens different phase in their lives, starting from the first kiss: "When I kissed you for the first time, / A red rose grew on your beautiful belly" (33). This relationship is torn apart in the fourth kiss: "When I kissed you the fourth kiss / A thunderbolt, neither eastern nor western, struck us" (33). The form of this poem is lyrical; the poet explains feelings of love, desire, and grief. The style is as formal as the earlier poems, and the language is direct and quite simple to the readers. Assonance is used with "beautiful and belly" in "A red rose grew on your beautiful belly" (33), and with "kissed and kiss" in "When I kissed you the second kiss" (33). The metaphor in "So you went to live like a red rose" strengthens the poem; his beloved is like a red rose: she opens up to life with a charming, young, and vital soul. This is unlike the narrator, who falls deeply into depression and sorrow: "And I went to death like a white bird" (33). The tone of the poem is a mixture of passion and apathy, starting from where they begin their relationship towards the end of it. The "white bird" here refers to what the narrator wants the reader to understand, the underlying feelings of loss and sadness a relationship can carry with it. This metaphor delivers two messages: as a means of peace, it is like there are no more "blue storms" between them, no more complications. On the other hand, he may surrender to sadness and gloom after his love falls apart, and commit suicide. These are metaphors that connect to universal human experience, and it is their strength that they will connect to general readers, evoking their own histories of loss.

According to Diaz, the terms "linearity" and "circularity" are helpful tools in understanding narrative. Both are fundamental and required in the processes of making narratives clear and organized (2-3). Linearity begins with a point and ends in another point; it also results in composition and decomposition of entities. Circularity begins and ends in the same point, and it maintains a universal structural between the entities.

In "Together on the Bed," the narrator makes a comparison between death and the sea, but mainly he talks about death, which spins around him when he sleeps. Here the sea and death express the narrator's feelings; the sea is happiness and joyful emotions, while death is sadness and gloomy emotions. The form of the poem is lyrical; again, the narrator interprets feelings. The style is formal, and the language use is direct and clear. The tone of the narrator is a feeling of domination, that he is in control of his own feelings; he justifies the power in administering and controlling his emotions, that he can take the optimistic feelings and change them to pessimistic feelings, and vice versa:

When I get tired,

reply: "Your ship that was left by Noah / A long time ago" (8) as it happens in the narrative. The narrative mode features more mimesis (showing) and as mentioned in *Narrative Discourse* "a maximum of information and a minimum of the informer" (Genette 166); the poet transmits spoken words by using someone/something else: the tree and the bird. There is a mixture in the poet's use of first and second person point of view, such as "I," "my," and "you," and "your": "She has said, 'Because I am a holy myth' and 'Your ship that was left by Noah.'" Additionally, in: "The bird has said, / The bird whose nest sleeps on the lonely tree" (8), the author uses a mixture between Genette's heterodiegetic and homodiegetic voices, but the heterodiegetic voice is more dominant; the narrator is absent here and relies on other characters, the bird and the tree, to narrate their story.

One could critically interrogate the absence of the narrator for its deeper implications; for example, the poem could be understood to interrogate the role of humanity in conjunction with myth and the natural world. However, to do so would assume a foreclosed intention on the part of Kamal Ad-Deen, and it also would minimize the role of voice in the poem, which is arguably one of its most interesting features. Kamal Ad-Deen writes for common readers as much as for critics, and it is through the examination of the use of perspective and time order that critical reading is best attained.

In the same way, "Question" is divided into three parts, all about a writer who went to the sea to write. This poem likewise results from the narrative method, where it tells a story. The is a narrative description of the world that surrounds the speaker, like the sea and night: "So he went to the sea at night" (22). The style is formal, and the language is direct and obvious. The word sound has two sound pattern features: the first is the alliteration in "Which window?" (22) and the second feature is the repetition of the word "window" in "Or the woman's window? / Or the dog's window?" (22), to point out to the importance of the event that happened. The focus on "[b]reaking a window" (22) takes the readers to the question that bothers him for years: "which window he broke." The tone of the narrator is rashness and a feeling of fear at being left behind:

He went running behind it like a mad man.

Then in anger he picked up a stone

Throwing it at the ship. ("Question" 22)

This poem's order is the timeline of the story; the poet narrates the story in an organized temporal sequence of events as they happen, and he does not jump between or from an event to another but straightforwardly tells the narrative. Furthermore, the order of events is chronological as they are narrated, as in "But found a ship was about to sail," "The ship sailed," and "Since he returned from the sea!" (22) where the narrator ends the story. The mood of the poem is diegesis (telling); there is a minimum of the informer and maximum of the information (166), where the narrator is the one who delivers the messages of the narrative, but he uses the third-person narration. There is no external sign of his existence in the narrative; this can be known only by pronouns like, "he" and "him": "So he shouted at the bearded captain / To take him" (22). The

voice of the narrator (who speaks?) shows in: "When he got to the fortieth poem, / He decided to write it at sea" (22). The narrator in this part employs a heterodiegetic voice, where he is absent and does not play any role in the narrative. The narrator is not the one who tells the narrative, but he relies on a character in the story to do so.

It is through this structure that the narrator engages the titular "question," as the narrator grapples with the issue that is of concern to him. In this way, Kamal Ad-Deen also engages with common human feelings of regret and wondering. There is little detail about the narrator through his choice of diegesis. The poem could also be considered as a rumination on who makes meaning and who has the power to do so, but it is the common sense of regretful wondering that is universal and apt to engage more readers.

Central in the making of narrative meaning is metaphor. Metaphors are connected to narrative; human beings express thoughts, feelings, wishes, desires, and even dreams by narrating or telling, by envisioning or relying on images to convey ideas and simplify them. "[M]etaphors and stories, especially when they are shared by many people, shape and reshape the social and material worlds in which we live" (Docherty 848). To extend this use of metaphor, this paper investigates metaphorical narratology within three poems written by Adeeb Kamal Ad-Deen: "Depths," "Will of the Letter," and "Transformation." In relation to Fludernik's ideas, Kamal Ad-Deen in these three poems concentrates on the metaphor of "the white bird." He gives different images and meanings of the picture of this white bird in ordinary different situations to express interior thoughts. "Depths" explains the inner depths of creatures and things. The narrator clarifies feelings that are caged inside him, and he connects certain things like a dream, a river, a boy, a heart, a poem, a letter, a dot, and the Sufi language, all combining to create a feeling of relief characterized as "God". The form of this poem differs from the previous poems: its form is lyrical, and the narrator interprets emotions, beliefs, and opinions. The style once again is formal, and the language used is direct and easy. The word sound in this poem comes out as an alliteration of the "D" sound between "drops" and "depths" in "That drops slaughterous in the depths of the theater" (4), and a repetition of a phrase "in the depths of the" in several lines: "In the depths of the river there is a boy, / In the depths of the boy there is a heart" (4) to emphasize the importance of the depths inside humans, things, and objects. In terms of figurative devices, Ad-Deen uses personification in the "torn clothes" as they're screaming like humans: "There are screams, moans and torn clothes" (4). The metaphor suggests suffocation and hardship in this line, (4) and a feeling of relief at the end of the poem "With weeping eyes" (4). Once again, Fludernik asserts that the use of metaphor creates significance in language, helping to deliver a message (109). Here the narrator operates the image of "the white bird" to deliver a sense of suffering and misery deep inside him:

In my depths

There is a white bird

relation between the sequencing of events in the story and their arrangement in the narrative" (6); it can be in a chronological or non-chronological, which is an anachrony, and it is divided into analepsis and prolepsis. Regarding narrative speed, the "story ideally has the same duration as the staged narration" (6). Frequency of events includes the number of times the event appears and is cited in the narrative (7).

In "A Narratological Study and Analysis of the Concept of Time in William Faulkner's 'A Rose for Emily,'" Ahmadian, using Genette's theory of narratology, explains that the objective of narratology is to interpret the variables and constants to explain how these qualities and features communicate with the frame of the work itself. According to the writer, narratology contains a group of components like "mood, voice, action, discourse, time..." (Ahmadian 216). Time is a complicated element and not inapprehensible except in specific situations depending on the context. In the interpretation process of time, the sequence of events is very important in the story. Time is divided into two parts: story time, which refers to the exact duration of events in the narrative, and discourse time, which refers to "the length of time that is taken up by the telling (or reading) of the story and the sequence of events as they are presented in discourse" (Ahmadian 217). Genette in his essay *Narrative Discourse* uses three concepts to explain story time and discourse time, which are order, duration, and frequency. Order is related to the temporal sequence of events in terms of their being chronological or non-chronological. Duration relates the story time with the discourse time (35). Frequency is defined as "the relation between the number of times an event occurs in the story and the number of times it is mentioned in the narrative" (Ahmadian 219).

### A Narratological Discussion

In *Something Wrong*, Genette's theory of narratology is reflected in some poems specifically "Viewer," "Two Poems," and "Question." In short, "Viewer" depicts a death scene of a woman while filming a movie. It follows the narrative method whence the poem narrates a story, begins with "In the final scene" (39) and ends with "Your happily cinematic death!" (39). The style of writing is formal; the language is direct and simple. Repetition of the word "black" is used to emphasize the death scene of the lady: "And the trees surrounding you were black, black" (39). In terms of figures of speech, there is imagery depicting nature: "You had been looking at the sea at night / The sea was white" (39); the reflection of the moon at night that makes the sea look white. The tone of the narrator seems one of apathy as he figures out his careless emotions toward his beloved, even if her death is not real:

The strange thing was that I looked at you in the scene  
While you were dying quietly  
As if you were not my title poem,  
As if you were not my strange wound. ("Viewer" 39)

As mentioned before, Genette's order presents two forms of time. The time of the narrative, when the narrator tells about the occasion, occurs clearly in: "In the final

scene / I became certain that you really and truly died" (39). The time of the story, where the events of the story take place, are clear in the line: "You had been looking at the sea at night" (39). In this poem, Kamal Ad-Deen mixes the two forms of time to attract the attention of the readers; he starts with the narrative form, then alters to the story form, and then he finally proceeds to the narrative one. In terms of the sequences of events, they seem more chronological, the poet tells the events as they happen. With the use of mood which is more of *diegesis* (telling), the poet seems the only narrator and protagonist of the incidents; he uses the first-person narration pronouns such as "my," and "I," as in: "As if you were not my title poem / I looked at you with complete neutrality" (39). The narratology approach also asks the reader to consider the question of who speaks: the narrator himself, or a character used by the narrator to tell the story.

I looked at you with complete neutrality  
And I was clever enough  
To forget utterly what I have seen. ("Viewer" 39)

The speaker in this poem is clearly the narrator "I looked," "I was" of one who is present (*homodiegetic*) in the narrative.

One might also consider the significance of a woman's death, a picturesque topic in literature, a concept which certainly invites political critique. The "scene" created by the looker or viewer, who is not explicitly described as such but who could be assumed to be so, echoes that created by the poet, in a form of metanarrative. The viewer transforms the dying woman into a "poem" and into a "wound"; in the end, he essentially kills her again, as he is "clever enough" to forget her and her death. Readers are likely to relate to the mood of alienation and distance and to be drawn into the mixing of time. It is the narrative structure, along with the repetition and mood that are likely to be most salient to the readers.

Similarly, in "Two Poems," the poet divides the piece into two parts; the poem is arranged like two stories combined in one poem, in an argumentative dialogue between a tree and a bird. It is narrated in terms of a conversation: "And you are a myth whose crown and scepter / Have been taken" and "Your ship that was left by Noah / A long time ago" (8). As the previous poem, this one is narrative-based. The style is formal writing, and the language is direct and uncomplicated. The personification of the tree and the bird act as a figurative device; the narrator gives them the ability to speak as humans do: "Because I am a holy myth / Do not ask about my name" (8). The tone is a challenge between the two creatures, the bird whose crown was taken and the tree who was left by Noah. Both creatures suffer the agony of alienation and both are drawn into the mixing of time and forgetfulness.

Genette's temporal sequence of order relates the time of the story (the time when the story happens). "The tree that I visit every day / Where the bird's nest and at the end of the river" (8). The arrangement of incidents, as compared to the previous poem, is more chronological; the events start with the tree saying: "And you are a myth whose crown and scepter / Have been taken" (8), and end with the bird's

realization, recognition, and estimation of texts and narratives, which attempts to serve different kinds of roles in different narrative texts (3). Meanwhile, she defines the narrative text as “a text in which a narrative agent tells a story” (Bal 16).

“Narrative Discourse,” a famous essay written by one of the most well-known narratology critics, Gérard Genette, deals with five important concepts of narratology; they are: order, duration, frequency, mood, and voice. This paper will rely on three narrative concepts only (order, mood, and voice) which Kamal Ad-Deen adopts in some works. Also, three terms are specifically derived from narratology: metaphor, as a tool to strengthen and convey the thoughts of the poet, plus linearity and circularity, which frequently appear in several poems. In “Narrative Discourse,” Genette mentions the narrative as a “doubly temporal sequence” (33). Genette then discusses order, where he divides the temporal sequence into the time of the story (the time when the story happens) and the time of the narrative (the time when the narrator tells his or her story) (33). Further, he invokes the order in terms of being chronological and non-chronological, where the first refers to the events as they happen (A-B-C-D), while the second refers to the events as they are narrated (D-C-A-B) (37-38). In regard to point of view, Genette talks about two narrative moods: pure narration, where the writer himself is the narrator of the story, which is called *diegesis* (telling) about a minimum of the informer and maximum of the information (166). The other mode is the perfect imitation, which deals with spoken words, and where the writer conveys a message as if he were someone else, which is called *mimesis* (showing) “a maximum of information and a minimum of the informer” (166). To him, *mimesis* is a form of *diegesis* (162-166). The last concept is voice, the point of view that raises the question of who speaks, or of who is the narrator telling the narrative. Two types of voice appear, where the narrator is absent and is not a character in the narrative he tells (*heterodiegetic*), or he is present as a character in it (*homodiegetic*) (244).

Genette’s narratology leads to metaphor, a tool without which a piece of narrative cannot be complete, as what Monika Fludernik explores in *Narratology in the Age of Cross-Disciplinary Narrative Research*. The metaphor is an essential part of the narratives; it is a poetic element as well as “a feature of style” (109), although it connects and demonstrates language of ordinary speech and everyday conversations. Metaphor is also used to express inner thoughts and ideas that interest the writer/poet.

In reflector mode narration there is no ‘communication’ between a narrator and a narratee; indeed such an address to a narratee would immediately suspend the reflector mode. . . That is to say, in pure reflector mode narrative there cannot be any indication of a narrative voice. However, purity is an idealized concept, and actual narratives of the reflector mode frequently contain digressions into (usually) disguised evaluation and other ‘subjective’ stances of the narrative that must then be aligned with a ‘covert’ narrative voice. I reserve the term narrator for those instances of subjective language that imply a speaking subject: the personal pronoun I, addressees to the narratee, meta-narrative commentary (frequently in conjunction with I,

you and we) and explicit commentary and evaluation (pp. 442-3)

Fludernik notes that the purpose of metaphor in narrative is to add an indication of the voice of the author and the characters of the narratives which helps to deliver the messages of language.

The other part that divaricates from narratology is linearity and circularity, as Hiram R. Diaz explains in “Paradigms, Narratives, or Types? A Brief Narratological Assessment of James Welch’s Novel *the Heart Song of Charging Elk*.” Diaz expounds that “linearity accounts for the composition and decomposition of material entities, circularity accounts for universal structural similitude between those entities” (2). The entities make a perfect model together. In Diaz’s example of the novel *Ceremony*, linearity starts in a specific point and ends up in another point, while circularity begins in a certain point and ends up in the same point where it deals with the past and the present material entities in a piece of work.

However, as Mark Currie explains, postmodern readings have focused more on political implications of works, examining them for assumptions and embedded worldviews which assume certain truths, perhaps while excluding others. Any reading strategy can be applied to any literary text; however, the strength of the reading accommodated by the source material may vary. Currie himself writes, “If expertise in narrative has its origins in the analysis of the novel, we have to ask to what extent that expertise is adaptable to narrative in general” (2). Particular forms of expertise, this suggests, are better suited to some readings than to others, and to particular material as opposed to other material. This reading strategy posits that Genette’s theory of narratology is best suited for critical analysis of Kamal Ad-Deen’s work, due to the universality of his themes and his emotional impact on readers.

In their article “Narratology”, Guillemette and Lévesque construct an analysis of semiotics with its major components of story, narrative and narration as according to Genette’s theory of narratology. The story is defined as a sequence of events and actions stated by the narrator, which create the narrative. The study of narratology concerns the narrator and the understanding of the relationship between story, narrative and narration. These relations appear within four groups: “mood, the narrative instance, level and time” (1). Starting with the origins of Genette’s theory, the internal analysis and semiotics analysis share two features: first, the narrative as reliable linguistics objects, and second, as explaining the underlying structure of many narratives. The narrative mood contains distance, which is the distance between the narrator and the story he tells, and the function of the narrator, where Genette lists five functions: the narrative function, the directing function, the communication function, the testimonial function and the ideological function. The authors also describe the narrative instance, which contains the narrative voice “who tells the narrative?,” the time of the narration “when does the narrative occur?,” and narrative perspective “through whom we are perceiving?” (3). They then discuss the levels of time that include embedded narratives and metalepsis. They move to the narrative time, where it deals with order, narrative speed, and frequency of events. Order “is the

### Introduction:

Adeeb Kamal Ad-Deen is an Iraqi-Australian poet, journalist, and translator who was born in Babylon 1953, and published 19 poetry collections including *Details* 1976, *The News of Meaning* 1996, *The Dot* 1999-2001, and *Fatherhood* 2009. His poetry is translated into several languages like English, Italian, and German amongst other languages. Kamal Ad-Deen is one of the poets who won the major prize of Iraqi poetry in 1999 for his outstanding poetry and journalistic achievement in Sydney, Australia 2016. He is also a member of several organizations such as the Friendly Street Poets, and the Gallery de la Catessen in Adelaide, "His poetry [has been] published in The Best Australian Poems 2007 (edited by Peter Rose), [and] The Best Australian Poems 2012 (edited by John Tranter)" (Kamal Ad-Deen 4). He pays a great deal of attention to details, so he starts with a major symbol and gradually makes it smaller. The poet adopts the style of telling stories in some poems to reflect human conditions using narrative tools, such as metaphors, linearity and circularity, that help to explore the poet's notions of love, death, sadness, and nature in most of his poetry. These tools, including narratology, are used in Kamal Ad-Deen's collection *Something Wrong*; the narrative method appears in "Viewer," "Two Poems," and "Question"; he depicts metaphorical narratology in "Depths," "Will of the Letter," and "Transformation"; and he predicts the emergence of linearity and narratological circularity in "Together on the Bed" and "Where to?"

This article considers Gérard Genette's concepts of narratology in reading the work of Kamal Ad-Deen. It also examines the consolidation of metaphors through Monika Fludernik's method, and it considers Hiram Diaz's techniques of linearity and circularity in narratives on eight selected poems from *Something Wrong*. Such readings have emphasized structure and technique, concentrating on the form of literary works. However, in recent years, postmodern narratology has used deconstructive techniques to uncover hidden ideologies, challenging and problematizing more traditional ways of understanding literary material. Conflicting schools of thought about the function of works and of analysis create tension in the process of understanding meanings in works. It is the assertion of this reading that the works of Kamal Ad-Deen are better understood through Genette's narratology than through a more deconstructive technique; it argues that some critical approaches are more effective than others. Though any text can be effectively read in a deconstructive manner, Kamal Ad-Deen seeks to create work which reflects a universal human experience and which is designed to appeal to a common reader as much as to a critic. Therefore, the complexity of his work is better understood through a focus on its techniques and structural features.

A primary feature of Kamal Ad-Deen's work is the way in which it evokes an emotional response in the reader. For example, Smith, in her article "Adeeb Kamal Ad-Deen, *Fatherhood*" describes themes in his poetry such as loneliness, waiting, joy, and loss. To Smith, the poem "Fire and Sinbad" marks a journey of struggles full of pain. "You who keep screaming all the time: 'Help! Help!' / Are you

my son or my father?" ("Fire and Sinbad" 43). Over his life, Kamal Ad-Deen studied and read different holy books, where he found similarities across civilizations. Smith, in this article, states that Kamal Ad-Deen "felt that the core of the personality, the suffering could be symbolised by letters, and each letter could offer an explanation for the poet's suffering" (2). Kamal Ad-Deen published "The Letter 'N'" in 1993 and "The Dot" in 1999; in these pieces, he personifies feelings. "The poet uses some letters to express certain emotions. He has created a new system by giving a new meaning to letters of their alphabet; hence he has been referred to as 'The Man of Letters'" (3). Jude Aquilina mentions in his introduction of *Fatherhood* that the works of Kamal Ad-Deen have been extensively translated and critiqued (3). In 2009, he published an Arabic collection, *Forty Poems about the Letter* (2009), which focused on love, death, exile, and dreams. As Smith said, reading *Fatherhood* gives a sense of recognition, as the images, sounds, language and the contact with the outside world (3). This experience leads to an impression of life, which is Kamal Ad-Deen's concern in poetry.

In "From Mesopotamia to Australia: The poet is the poet," Radhi recounts the style of Kamal Ad-Deen's writing by claiming that in Kamal Ad-Deen's approach to the function of poetry, the poet takes into consideration his Mesopotamian background, which helps to refine language, diction, discourse and the imagery he handles. Kamal Ad-Deen's poetry is influenced by traditional poetry, yet his unique style in manipulating words, simple phrases, and images also distinguishes him from other poets who use complex and tricky symbols and language (Radhi 6). In addition, Kamal Ad-Deen uses "simple but symbolic language" (6) to engage the readers' emotions. In *Something Wrong*, Kamal Ad-Deen addresses the gap between language and reality, that this gap is not only about the meaning of words, but the fact that some words have rhyme, discourse and other aspects that affect their meanings, and he selects words to present the thought that reveals the relationship between one image and another in most of his poems (7). In "Something Wrong," he affirms that there is a wrong thing around and within us, which is invisible to us. But in "Noah Came and Went," he reflects feelings of loss and exile. Kamal Ad-Deen dives into the human soul to reveal its senses and sounds of solitude and of expatriation; this occurs most evidently in "Will of the Letter" and in "Where to?" where the poet mirrors the idea of Sufism that shows the "everlasting travels and alienations" (7) like a Sufi's unavoidable destiny. In "Something Wrong," Kamal Ad-Deen mixes existentialism and mysticism, resulting in "a delicious death" (9). Moreover, when it comes to poetry, it is still the form that represents, expresses, and emotionally engages experiences of sadness, happiness, and faithfulness in life. "As he says in another poem that the tree of letters will remain despite all tragedies, charged with light and joy" (10).

### Narratology

The term "narratology" develops from Structuralism and Semiotics. In common sense, the term narratology means understanding narrative texts, while in [a] literary [sense], it means "the study of narrative structure" (Kuiper 228). Bal presents narratology as the study of investigation,



## السرد في ديوان أديب كمال الدين "ثمة خطأ"

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الكلمات المفتاحية: أديب كمال الدين، السرد، الاستعارة.

ملخص البحث: لا خلاف أن نشر ديوان "ثمة خطأ" في عام ٢٠١٢ قد حقق شهرة عالمية للعمل والشاعر العراقي الأستريالي أديب كمال الدين. ويهدف هذا البحث من خلال دراسة فن السرد بديوان الشاعر أديب كمال الدين، لإثبات بروز أساليب نقد ما بعد الحداثة، فنظرية جينيت السردية هي الأقرب لفهم العالمية في شعره. كما تستند هذه القراءة النقدية إلى تطبيق أدوات اندماج الاستعارات لمونيكا فلوديرنيك، والصيغ السردية لهيرام دياز على ثمانية قصائد مختارة من ديوانه "ثمة خطأ". وبتوظيف المنهج السردى لإثراء المحور القصصي في القصائد، فإن الشاعر يجعلها أكثر قبولاً. كما تخلص الدراسة إلى أهمية القراءة النقدية السردية التقليدية مقارنة بالتفكيكية الحديثة، بوصف التقنيات المستخدمة من قبل الكاتب ليست موجهة للناقد أو الخبير فقط، وإنما تستهدف القارئ العادي الذي يقرأ للمتعة والتسلية فقط.

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### Narratology in Adeeb Kamal Ad-Deen's Something Wrong

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**Keywords:** Adeeb Kamal Ad-Deen, Narratology, Metaphor, Linearity and Circularity.

**Abstract:** The publication of *Something Wrong* in 2012 resulted in international fame for the work and the poet, Adeeb Kamal Ad-Deen. Through examination of narratology in conjunction with the work of Kamal Ad-Deen, this article seeks to argue that despite the prominence of postmodern modes of criticism, Genette's narratology is a more appropriate way of understanding the universal themes in Kamal Ad-Deen's work. The paper also draws on Monika Fludernik's consolidation of metaphors, as well as Hiram Diaz's method of linearity and circularity in narratives on eight selected poems from *Something Wrong*. Through using the narrative method while he is telling stories and by giving readers a sense of enjoyment as they read these poems, as in "Viewer," "Two Poems," and "Question," the author beautifies the form and even the content of "Depths," "Will of the Latter," and "Transformation," which also makes them more accessible to the readers. The use of linearity and circularity emphasize the importance of specific ideas or feelings the writer is trying to convey through these works, like in "Together on the Bed," and "Where to?" Ultimately, the reading strategy argues that due to the work's simplicity and appeal to common readers, it is better understood through traditional narratology theory than through deconstructive strategy. The techniques used by the writer serve not a critic or an expert but also a normal reader who reads for pleasure and amusement only.