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Prospects of Narrative Rhetoric

Abstract

This study elucidates the relationship of the new rhetoric with the narrative achievement, which involves a rhetorical act that is different from its poetic counterpart, because it contains new types of text formulation that refer to the unspoken in the fabric of the narration, where its content proves its formation in a new process outside the ordinary, and this new compositional awareness can convince and enjoy in Now the same, and on this basis, the study came to transcend the constant and accomplish the shift between rhetorical art and narration art, to analyze the creative discourse, and reveal its aesthetic values.

Keywords: Rhetoric of Narration, Rhetoric of Narrative Communication, Guides of Rhetoric of Narration.

Introduction

The narration is agreeing with all kinds of life, presenting culture and thought in a way that pleases the reader, appeals to the audience, and then extends and crystallizes his ideas with techniques that are poured into a mold that clarifies the meaning and reveals the secrets of expression. For the narration to become an effective act that highlights all the values of beauty and human originality, and it may change a reality or formulate a new awareness; This is because awareness invades concepts with the power of narrative action, then rhetoric contributes to providing the narration with an epistemological framework based on persuasion. An adult saying when it is transparent, possibly brief. (Hamidani, 1989).

The Rhetoric of Narrative Communication

Narrative rhetoric seeks to provide procedural tools that enable it to analyze the discourse to reach its social and intellectual purposes. Rather, it stems from the multiplicity of critical visions of approaching creative texts; Therefore, "looking at the narrative as human knowledge requires establishing an analogy between the knowledge and information that the narrative texts present to the reader as knowledge and information that he receives as human experiences and experiences, and the

way in which the narrative is formulated from an aesthetic and synthetic point of view; that is, touching the various forms in which knowledge is presented.

The rhetoric of the narrative fits with cultural values, and fits with various social and political events; Because narration works on "organizing language by emptying it into a structure through which a description of events can be conveyed in a coherent and organized manner" (Al-Baqlani, 2002) and with this consistency, rhetoric comes to form an important awareness that enters a mediator between narrative norms and their images, and rhetorical traditions and their art, that designed for its procedural tools, and the alleged rhetoric could not be furnished without knowing how the concept was formed and developed in culture by tracing the linguistic symbol. So, It was said: "A thing has reached maturity and has reached maturity: it has reached and has reached its end... and an eloquent saying: has reached maturity." (Abu Reda, 2001). The narrative text should be mature techniques and technical methods to reach its purpose of informative communication, this concept is closest to the deliberative approach that is concerned with the originator of the discourse and its impact on the recipient; Because the narrator seizes the intentionality of its utterance in the imaginary text by suggestion, symbol and legend, and then urges the reader to interpret the discourse by deconstructing it and

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reproducing it, and since every utterance is explicitly or implicitly a discourse that is assumed to be addressed, the text creator, when writing his text, addresses a reader who accepts it and reproduces it, and thus Rhetoric contributes to "communicating the meaning to the heart" (Abdul Muttalib, 2013) in the most beautiful way, and then activates the mediator that facilitates the process of harmony between the obvious and the hidden when it is an informative, entertaining gender that assumes the function of influence and response; So if "rhetoric is the art of creating choice and appropriately decorated expression, which can be used in persuasion" (ibid). It is able to create meaning, and entice the reader with "clear and pure meanings" (Ankar, 2019), in a way that is consistent with the narration tools on the one hand, and expands to achieve communication on the other hand; Expressing the meaning in its narrative manifestation means the ingenuity of the author's ingenuity in directing his rhetorical purposes, so the narration achieves its essence intellectually and artistically, so the recipient can reach the essence of imagination through positive interaction that is translated into human knowledge and artistic communication, and thus the idea of rhetoric is related to communication and pleasure; Because it is more closely related to the article "Wasl" and its derivatives, which constitute one of the meanings of rhetoric, ancient and modern, when we consider them as linguistic formations (Meshbal, 2010), loaded with the remnants of culture, the concerns of society and the voice of the oppressed, and in which the voice of the narrator rises to reveal his perceptions that attract readers when he is creative in describing the details of life.

Since rhetoric is based on an imaginary conception, it can suggest a rhetorical approach to narrative texts. Because the author broadcasts the elements of imagination to attract the reader to participate and then targets a particular group that contributes to crystallizing ideas and providing them with cognitive values that produce a different text that is generated from the first, and with this level of awareness, the eloquence of the narrative goes beyond the formal description of the methods and narrative sayings to thinking of the narrative as a textual structure that produces knowledge within a communicational cultural context (Mashbal, 2015) renews the formulation of awareness to meet the forms of human communication and to codify the behavior of society, and this can only be accomplished by intertwining the eloquence of the narration with the communication that reveals the secrets of creative thinking from the angle of the creator and the recipient, and knowing the goals of the text by standing behind the narrative from the perceptions and visions of

the harmony of the social phenomenon and its current transformations.

The Necessity of Eloquence of Narrative

The narration was and still deals with great and many issues within the community, so its horizons are multiplied, and its frameworks have become different. Here we should examine the narrator's ingenuity in the multiplicity of his voices, and his ability to organize the narrative vision, and thus his narrative work appears with a new luster based on the use of a warm poetic language that transcends the reader to a descriptive imagination wild explores the glossary of events, the fragmentation of characters, and the scattering of space-time; The narrator proceeds with the multiplicity of his voices, relying on the rhetorical sign, as a means of broadcasting perceptions in which he sees influential actions that organize the narrative work. Therefore, the rhetoric of narration became necessary to know the dominants on which the discourse is based to be effective, beautiful, interesting and convincing. With this richness, "rhetoric remains representative of the social and historical sciences" (Al-Jazzar, 2011), so the text fulfills a function that elevates the creative work to the sublime; Because "the apex of the eloquence of the text is that it suffices with itself and does not need existents from outside it. It helps to understand it and find it within itself so that the process of comprehending it does not differ from reading it or listening to it, so it dispenses with interpretation and interpretation" (Ankar, 1994). Since the Arabic narration is based on expressive creative features that qualify it to accommodate different contexts from the author's environment, the narrative creativity glows in the rhetorical news to form a cognitive value that supports culture and thought, and is influential in deriving features that establish the request for understanding based on an imaginary mental perception and a creative artistic template "which is originally intended." Informing the funny or strange event to the recipient, but this authentic reporting function in the eloquence of this gender did not prevent it from gaining the literary function (Samoud, 2010).

Narrative structures call for news for the purpose of presenting true knowledge, but the narration continues to take its events from an imaginary form "it is difficult, according to the deliberative perception, to enter it into the circle of truth and lies. They are worlds that produce knowledge and pass it on to the reader. It is based on a special system in order to compel the recipient to reach its news intentions" (Al-janabi, 2021), where the narrator bets on the content of the speech, and then the function of the news comes to take his becoming with the knowledge

presented that is the focus of the reader's attention, so that he woos him and changes his opinion, regardless of his inclinations and orientations. Among the recipients, but it meets with the aesthetic function of the news and its expressive dimensions in its various forms that achieve science and knowledge.

Rhetorical Actors in the Narrative

The rhetoric of narration traces the means of analyzing the rhetorical act within its narrative bias, which branches off into different forms that frame the discourse, weave new themes away from copying previous rulings, and present contemporary opinions about the individual's diaries in a poetic language that draws from events or what is similar to complete its meaning and artistic structure, and in which "the narration is really Linguistically issued by a narrator and destined to be narrated through a number of creative techniques that expand with it to surround spatial and temporal conditions, which turns an ordinary tale into an artistic story" (Al-Turki, 2011), and this is only possible by calling the appropriate representations of an article that the writer reveals to record his testimony and inform generations of his knowledge and secrets; Because "the link between knowledge and the representation exercised by the writer gives the narrative its rhetorical property" (Al-Khattabi & Al-Jarjani, 1976).

Once he comes with the technique of photography, and another means of communication, to capture images and direct ideas, then he turns to the horizon of the sign and the enigma of dualities, so we find its obsessions and meaning woven in it, and it may be adorned with pilgrims of whims, and in light of that, rhetoric is a "holistic methodology that works to reveal the individual and specific aspects of each text Narrative, which (i.e. the manifestations of the narrative text) is the result of an imaginary act using language, in light of the awareness of the change of traditions or rules and their constant development according to its controversy with various texts, which responds to the novel's openness to other expressions, i.e. its unlimited nature and unlimited ambition" (Ezzahi, 2014).

Narrator and the logic of photography

The narrator's logic is manifested in a rhetorical tint that qualifies him to advance on solid foundations paving the way for what the context requires, and with this perception the narrator relies on rhetorical tools, which "distinguishes the eloquence of the novelistic writing of the creator himself" (Al-Shabaan, 2008), when it is a window for values chosen from a linguistic symbol formed by sounds that

have audible ringing. It produces the poetic, rhetorical and mental image at a speed that exceeds the possibilities of developing the visual image (ibid), and the images may be combined to draw the narration in a technique closer to a graphic informative narration, which is "the narration that bets on establishing communication, proves the bet of imagination in communicating knowledge, and thus we were able to explain the rhetorical nature of the text" (Jabbar, 2004), and the juxtaposition made by the narrative vision and the dialogue of the characters and the perception of the event.

Narration is built on photography and communication, and since the novel is a formation that employs the art of writing, rhetoric is an art that reveals the aesthetics of discourse, so that "the main goal of art throughout ages and civilizations is to communicate with the recipient's civilization and its intellectual requirements" (Al-Twansi, 2013). It is a communication that uses the sign to create texts, rendering them melodious to reveal human and social concerns, and to suggest ways of treatment, by charging the text with persuasive dominants.

Photography approaches rhetoric; Because it seeks to organize the narration in a process that generates the crossing of consciousness, by a narrative act that identifies with the metonymy as a rhetorical technical means that regulates the juxtaposition of the given. It is as if we are in front of a figurative painting "which has been stripped and transferred from the diagnostic to a kind of scientific and mental figurative" (Mashbal, 2017), so the reader feels as if he is on creative written norms dependent on the awareness of the written rhetorical pattern, and this is what makes the artistic value of the narrative text greater than what the author feels, and the forms of creative elements "Because the narration essentially seeks to establish the general rhetorical purpose that the discourse weaves, and perhaps the narration will furnish a new color and deviate from the imaginary to the pictorial, so that it draws a new process from the global and persistent dimension in the character of characters, place and time.

The formation of the sign feeds on a cognitive awareness that mixes with the imagination of the recipient, so if the narrator wants to talk about a specific phenomenon, it must match the horizon of reception, so it is not reasonable for him to take its facts from worlds that refer to the unknown and its strangeness. On its signs that indicate it... what is in the mind of the sender is transformed into the mind of the recipient" (Al-Majdoub, 2010). The writer tends to use the influential narrative elements as signs that have an aesthetic ability, so the description bets on the organization of the work, then he is freed from the constraints of the achievement by

means of a rhetorical sign that refers to the awareness that the writer seeks within the terrain of his author, and this color of expression is explained by the kinetics of events, so it is depicted within the narration techniques or within the form, as if The narrator begins with a linguistic assumption and with the growth of the narration it turns into a center of polarization for groups of signs by which the (paper) character becomes based on the narration act. And by virtue of the act, the personality of the narrator is formed, and it also attracts groups of signs with which it possesses and exercises its function. Then the direction of the connection. In a targeted manner, it produces other marks.

Rhetoric shares with narration the focus of imagination from which the rhetorician derives his understanding and persuasive values. Because "it contrasts between the imagined image presented by the narrative narration and the real image presented by the natural system" (Barthes, 2011), and in the two images the narration is consistent, and the creative production increases by rhetorical means." However, the distinction between this type of discourse or that is obvious if we remember that rhetorical images appear in ordinary discourse. As it appears in the imaginary discourse (Al-Masry, 2005).

On this basis, the logic of photography showed an understanding of rhetorical practice. The narrator promotes his visions on the power of expression that images desire, and his ingenuity, then frames them with the aesthetics of expression "even if the audience is absent from him, but he restores it with a rhetorical perception characterized by communication that was" for a long time a small part of rhetoric as, a technique in which the rhetorician consults the audience in a figurative manner; For example, by asking and answering rhetorical questions (ibid).

Narrative Rhetoric Guides

It appears to the observer that the narration cannot confront the rapid development of the faces of rhetoric, and since poetry is located in the area of interest in rhetoric, and its continuous development, these poetic texts "have rhetorical activities, they may be read as explorations in poetics, as novels" (Kohler, 2003), revealing the intention of the discourse and its function, and with this analogy, narration can exercise some of the functions of poetry, for narration depends on imagination, and is based on the mode of photography that leads to telling events. With poetry, where standing on similes, metaphor, representation and metaphor, but there are studies that analyzed the eloquence of narration through the elements of narrative work (characters - events - time - place) (ibid). Another went to interpret the image on the basis

of narration techniques, and found in the place an image, and in the characters an image, as well as "narrative techniques as well as the processes of diversification and distribution in fictional writing are the same as images" (Schaefer, 2007) and narration is what combined images with techniques; Because the image in the novel is "a linguistic transfer of the data of reality, which is imitation, formation, installation and organization in a unit. It is a form, type and recipe, and it has a mental appearance and a representative function, rich in its templates, the richness of the arts of drawing, engraving and painting" (Al-Murabit & et al., 2017), and at the same time a study was directed to indicate brevity and redundancy Prolongation and its impact on the narrative meaning in terms of revealing the possibilities of the narrator, then I took some studies from the science of semantics and the metonymy with some conceptions, I tried to find an important convergence between them, which was motivated by interest in linguistic guidance. Assigned to one person or more, guided by a purpose specific to performance"(Edgar & et al. 2014) and another reading of the narrative achievement adapted the new rhetoric that settled for a certain period and took the form of the stylistic approach, where "I found that the novel also has its eloquence, but it is an eloquence radically different from the eloquence of poetry and artistic prose" (Lahouideq, 2015), In revealing the structure of creative work, its relationship to the dominants, and the impact it involves.

Then the spacious rhetoric project came to dismantle the remarkable (feature) in the novel through the reader's culture and ingenuity, and it seems that it "is not concerned with the general laws of eloquent discourse (that is, literary discourse) as much as it is concerned with the aesthetic features that emerge from literary works in their various qualitative formations" (Odeh, 2003), which is an rhetoric that depends A delicate taste reveals the features of the narration (Al-Zakri, 2016).

Some studies suggest a different way of understanding the narration. The sign and the semiotics of the title have given special importance in its approach, and "there are two relations that almost continually overlap in the formation of the title structure: addition and dependency, whether the title is twofold, meaning it consists of two signs, or it is in excess of them. Even when the title is limited to one signifier, it comes to accept these two relations, and then a double relationship joins them, the primary and the declarative (Amin, 2009), and the title function and its connection to the narrative structure, which is a semiotic fabric from which intentionality filters that charges the narrative body with an informative function that constitutes the "round of the main deliberative

lesson as a lesson that basically aspires to manage the mechanisms of conveying the intentions of the sender to the addressee, who has to improve receiving the message so that he can know these purposes (Al-Majdoub, 2010). The approach of the novel, based on semiotic and pragmatic arguments, demonstrates the network of relationships and the cognitive foundations it can weave within the narrative.

The (Mo group) formed the theoretical foundations for reading the narration according to their eloquence in their book (*The General Rhetoric*), a proposal to lay the foundations for the rhetoric of narration stemming from the distinction between linguistic evidence and the semiotic structure of narration (Hamidani, 1989), and their interpretations often lie on the deviation from previous opinions and the introduction of new ones; Therefore, they found that the substitution in the metaphor does not fall between the semantic content of the words, but between some of their features (Al-Jazzar, 2011), which is what the narrator presents through effective techniques because the discourse is not limited to a specific feature, but may reveal the secrets of rhetorical contrast in the novel. Since the novelist discourse is a creative social product, in it the novelist was able to extract his rhetorical images from the field of his lived reality, and reproduced it after he had made a combination of the creative and the artistic to send it to the recipient as a rhetorical piece of art through which he contributes to revolutionizing reality. The ruler and the one who resists his repressive discourse" (ibid), and thus the narration function began to expand to include metaphor, symbol and contrast, and with these features, good features were drawn to understand the discourse and its aims.

These perceptions encapsulate the narration with convincing phases, which the recipient discovers from the events, so "the narration in this sense is a carrier of knowledge and a means of influence and persuasion" (Abdul Muttalib, 2013), even if it is based on the element of interesting storytelling, it should present persuasion and influence; Because "narration is not only a tool for enjoyment, but it is also a tool for communication that seeks to persuade and convey knowledge" (Al-Khattabi & Al-Jarjani, 1976), and thus the concept comes out to a portable shared by humanity, so the eloquence of the narration is on this basis "a set of rhetorical distortions that the writer practices to provide knowledge and influence the reader, as long as the narration It plays an essential role in representing and understanding the world." The employment of emotions and whims, the dialogue of personalities with the self, and the change of times and places have a significant effect; Because "the desires of the soul and the passions within the rhetorical conception are

among the basic pillars" (Al-Baqlani, 2002) regulating a persuasive narrative in which the passions and emotions gather to reap its goal and accomplish its message.

This color is almost the most visible in the narrative vectors, as it gained great importance that came from its capacity and abundance, and it shares all the vectors with the function of persuasion and this allows an explanation of its properties and the innovative narrative means involved in the text structure, and on this basis the studies came to read the novel through the mediation of new rhetoric or eloquence In order to show the means of persuasion and its rhythm, "the pilgrims in the narrative text may be based on rational arguments (such as agreed values and circulating proverbs or through the use of their characters for various rational argumentative techniques). Building a positive self-image) or the recipient's person (the narrative text is not devoid of signs to provoke the recipient's whims to influence) (Al-Twansi, 2013) and the rhetoric of Al-Hajjaj came out of its mental space to question the imaginary, and reveal the means of persuasion consistent with the techniques of the novel.

There is no doubt that the rhetoric of narration is based on liquid rhetorical standards that do not know the decision, but testify to their transformations based on the narrative text that is hoarded for those meanings. From that, the narrative approach remains available for other proposals and theories.

Conclusion

1. Narrative rhetoric searches for the desired methods of narrative work, and its ability to organize it, and reach it to the highest levels of reporting, which is formed from true knowledge of the techniques of rhetoric that organize the narrative art to achieve impact, then contribute to the formulation and modernization of collective awareness.
2. The rationale for rhetoric derives its sayings from modernity in adapting procedural tools to analyze narrative texts, reveal their secrets, measure the writer's awareness, and assume the circumstances of their reception.
3. The trends of rhetoric of narration are semantic. They have taken meanings and eloquence from traditional rhetoric, and from Western deliberative, pilgrim and semiotic topics, so they became rhetoric that engages in narration to contribute to its organization and commodification to be understood and understood.
4. It is not possible to comprehend the narration and its functions without revealing all the rhetorical angles in the narrative text, which are transmitted between cyclical,

entertaining, communicative, and inconsistent with the ways of life. It presents culture and thought in a way that appeals to the reader, appeals to the audience, and then extends and crystallizes his ideas with techniques that are poured into a clear template. Meaning, and reveals the secrets of expression.

5. The narrative structure always creates new signs that regulate the significance of the narration, worthy of revealing their functions by seizing suitable mechanisms for analyzing the narrative discourse.

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