The Aesthetics of Narration in the Articles of Fateh Abdul Salam Self - Approaches in Political Article

A B S T R A C T

Literary style is not specific to literature or literary genre; it is a self-stylistic feature done by the writer unconsciously. If the writer has a literary repertoire, this will affect every piece of writings he may practice. This study tries to prove a hypothesis that literary style is an inherit feature to the writer himself disregarding the text-types or the theme being talked about. This study analyzes and studies an editorials compilation of the writer and poet Fateh Adul Salam, the chief editor of Al-Zaman Daily Newspaper. His political editorials or his writings about the societal crises have a pure literary and rhetorical style. The study comes up with a remarkable conclusion that such kinds of editorials have the standard and norms of any literature works as the creator has a literary competence.

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1. Introduction:

The political article was and is still a reflection of the writer and his impressions about the events, but the dialectic in this text is built within the limits and classification, is a political article that serves the purpose of conveying the message and the position of the newspaper and the party that it speaks about. The article is the same as any other language text which leaves the fingerprints and effects of the original craft of the writer and his linguistic inclination. This is what we find in Al-Zaman newspaper in the writings of Dr. Fateh Abdul Salam, the reader of the collection of his articles notices a literary breath that tends to be a narrated story with an excellent literary plot that overshadows the political dimension and its analysis. But the beauty of this collection of political articles is the ability to portray, present and describe the political opinion within a beautiful story frame. This gives the writer a high diplomatic advantage because it strengthens the power of persuasion and the ability to instill self-impressions in the behavior of readers.

The main objective behind this analytical study of Fateh Abdul Salam's articles is to show their story narrative face and spaces which are clearly covered in these daily articles. The writer uses all the techniques and narrative visions in the presentation of topics and political ideas about what is going on in Iraq and the region in order to highlight all those mechanisms and narrative techniques that show the spirit of self firstly and embodied the poetic ability found in the article secondly. The study discusses and analyzes the beautiful narrative content of the story and the many spaces and visions as follows.

2. Title:

Arabic and English schools vary in the analysis of the role of the article title in the narrative. The Arabic interpretation is an indication of the text content to be followed while the English school emphasizes the role of high self in the formulation of the title, but emphasizes that the title is part of self-experimentation of the reader, as isolated from the text. This applies to what Fateh Abdulsalam aspires to in his articles in terms of their containment of the subject and narrative in a very high and intensive manner. However, these titles must be worn and reinforced by descriptions and events; they are either to be solutions to certain problems or a new approach through which the writer can catch the audience with his high literature. The titles of Fateh Abdul-Salam were different in the Arabic newspapers and magazines, he begins his articles with addresses of open questions as “Who runs Iraq”? In another article we find him using the principle of deviation from the familiar as a way to attract attention when he tells us about the existence of new world wars we could not realize, but realized by what we thought mentally insane in a television program 'Unrecognized World Wars', or to reverse what is customary in a beautiful way by choosing something that is different from the truth 'Iraq is a Non-Oil Country'. All these previous manipulations, which have
many readings, are merely a high literary narrative that the writer skillfully manipulates to be the gateway to his writings.

The writer, Fateh Abdul Salam, who writes the editorial of Al-Zaman newspaper, does not only resort to the question sentences in title, but we note the question even in the last lines of his articles, 'Is there anyone left, you and I wonder, who runs Iraq?'. Perhaps the only explanation for this linguistic construction is the writer's desire not to close his articles with affirmative sentences, but to put them open and the need to address the mind of the reader who will think to find a solution to keep him from posing answers for himself, which makes him lose neutrality in what is raised.

3. Paradoxes:

Speculations and approaches play a prominent role in building and plotting a political article that is often needed to describe an accurate multidirectional approach.

The descriptive contradictions in Fateh Abdul Salam's articles are not confined to describing events and their theaters, but rather from the initial levels of language, contradiction is used in vocabulary such as 'The trend towards a major ministerial reshuffle in Iraq under the shadow of a crisis 'ostensibly' to indulge in an internally greater crisis". Here, he wants a high sentence to describe the reforms and political formations in Iraq as being erroneous reforms in all directions, whether outwardly or internally.

The descriptive contradictions in the narration of the events are a skill of the writer to describe the parties of the event. "In Mosul, there is an organization that continues to establish its state without paying attention to what is happening around it from international and local mobilization ... In another place there is fighting between the militias and the Peshmerga". The main purpose behind this quote and description is to keep neutrality in the article, which tries hard to appease all parties and justify what he will say and draw his opinion after that comparison: "There were fighting between the militias and the cops, in an early indication of the direction of progress of Iraq as if ISIS organization is fighting against page and returned to the roles of old warriors".

In order to justify his choices for the components of the comparison discussed, Fateh Abdul Salam tends to start and pre-dive directly in comparison. "States always need legislation and laws to cope with evolving life and human needs, and following this inception compares between Iraq and other countries in the area of legislation and the application of laws 'while which Iraq need two inseparable, namely legislation And legislation to be applied, and this is the point between the correct state recovery and ailing State'.

Here, we can say that the article of Fateh Abdul Salam which is a narrative is the story of a dramatic event that are produced by him with high art of linguistic tools with high emotions employed in his political article, which turns to the spirit of a short story in a logical and very smooth manner.
4. Narration:

Narratives works often start with the introduction of a beginning or introduction to the world of events and presentation, and this is what happens in the opening narrative as an article by Fateh Abdul Salam where Dr. Siza Qasim said that such a style of work is often inspired by the opening of the opera because it represents an independent artistic unit despite its association with the work as a whole. It also provides and paves the way for some of the themes that will be discussed later. There are many introductions in many articles which are said to be taken from a beautiful story or a narrative story, used by the writer here in his article before addressing the event and narrating his political opinion:

"Once, in "Who will win the million" a TV show, one of the contestants who the viewers describe as one of the stupidest fools who insists that the number of world wars was four, not two, the first and second world wars. The man was at the beginning of the journey and would almost have failed without Divine Providence. I thought that the contestant was lucky, his vision is what qualifies him to say that the other world wars broke out and still without the usual classification, but he was only a disappointed contestant. Opened a large space to restore the analysis of what happened in the world without knowing before revealing his shallowness.

In this introductory narrative, a justification to the title of his article "Unrecognized World Wars", the writer explains to us why he chooses this attractive title and guides us through his definition of these wars, which were discovered by a man who others thought of as mad, but he was able to reveal things about the future. The aesthetic of this introduction, chosen by Fateh Abdul Salam, is that he links what is happening in the region to another world war that is not recognized, 'When 30 countries gather in the war to liberate Kuwait against one army, it is not called world war. When the world's largest armies go to invade Afghanistan and oust the Taliban regime from power, it is no longer a world war'.

Here he justifies what was said by the mad man, and confirms that the imbalance lies in us and not in him, but indirectly he links that to what is happening in the land of Iraq, where all countries gather and send their advisers and aircrafts to target ISIS organization,"Why should not be said that on the land of Iraq is run another world war". All this inclusion and reference to Iraq is not expressed clearly, but becomes an implied message realized by the reader through this narrative space built by the writer. "We see the world fighting a major war, no one is excluded, against an organization that suddenly emerged four years ago is the organization of the Islamic state, called ISIS".

All these introductions play an important role in building the structure of narrative space, as it will create a temporal, spatial and descriptive structure that sends the idea to the reader in a logical and gradual manner. This is what most critics regard as characteristics of
professional literary works. These introductions as they describe them are: "As one of the most important thresholds of the parallel text that surrounds the literary text externally, they are elements of substantive art building whether in the field of poetry or novel or drama and even the article. They are also considered as an essential input to the launch of a descriptive narrative world, since they include a real communication relationship between the writer and the public and contribute to the stability of the narrative space structure of this article.

In the article mentioned above, "Unrecognized World Wars", Fateh Abdul Salam forms his narrative space through the semantic and spatial hierarchy via the definition of 'introduction' and then moves to give general and far examples (Generalization) such as Afghanistan and Kuwait, and finally applies this situation on Iraq (Specification). Thus, his article contains all the precise narrative elements starting from Introduction + Generalization + Specification where these elements of narrative as a whole construct a very beautiful pyramid form.

5. Chronological Order:

Time, in narrative works and political essays has great importance in the formulation of its discourse and space as a sign of its cultural and political form. Flipping time by the writer from its different angles is of great importance. He narrates the narrative work from its multiple angles to provide the community with diverse messages, as well as, the writer reads the work from both of its structural and synthetical angles in addition to his ability to construct its internal architecture and the implications that could result in no doubt a creative reading that may be derived by each reader in a different way, and thus this smooth chronological sequence allows for multiple readings. The reader of the articles of Fateh Abdul Salam will note a beautiful and precise chronological order, but deliberately he clearly refers to it in most of his works as "In December 2014 is The Beginning of Departure " as a clear sign of the narrative time which forms the narrative space in the mind of the reader who imagines the scene of events.

His chronological order is clear. He narrates the events with a quick return to the past, then limping on the present justifying to the reader his point of view of the future. "He tells us about past experiences where it took seven months to complete the quorum of the government, or is not complete at all, as in the previous government, which stayed without Ministry of Defense and Interior for long-term " moving to the current reality," Today there is a crisis that destroys all crises to be replaced, the Dichotomy of Parliament ".

He concludes his article after intensifying the current coverage of the events and the political crisis in Iraq with the future of his presentation that he wants to place that future in an unknown space: "Is there anyone left, you and I wonder who runs Iraq?".
6. Settings:

The place in the narrative article exceeds something silent or background taken place by narrative events. It is a strongly existing element in the article to form its spaces, in addition to being a basic center which the elements of narrative work spin around. This proves what Ghaston Bashlar said: "When literary work missing the spatial, it missing privacy and Originality".

To describe the place and what it contains of as people and things, Fateh Abdul Salam describes precisely those who are in the scene of the events that he narrates in his article, he similes the place as random filled with crowdedness and noise, repeating the word "there" more than once to indicate that his theater is crowded and full of compars and people: "There are American and Iranian advisers group, and there are International Coalition Forces aircrafts in the atmosphere determines the course and results of battles on the ground and the scopes of approaching and away from the walls of Baghdad or other cities. "There are religious references that criticize corruption day and night, but the corrupt are increasing".

In describing this place, he wants to show that Iraq is like a lost ship which has many navigators, it is not anchored to the land and cannot find its stability easily because of the contradictions carried within it, so the vision was drawn with high quality away from self-expression, but just draws the crowded scene in a way which the reader extrapolates his future vision of events.

The place which is the location and stability of the narrative space has its influence inside and outside the text. It expresses the author's intentions for the article. It is the linguistic construction that arises through the writer's imagination and verbal formulations that contain feelings and perceptions that language alone can express by describing the positions of the individuals of the event. The concept of "place in literary narrative work is not as a natural or objective place, but a place created by the author in his text through words that paint a representative picture of the events ".

The place has received a high importance by this concept in the works of Fateh Abdul Salam, especially the type that is used for the purpose of theatrical and spatial description of the event "An Iraqi citizen wonders who is running the country in the absence of everyone in the corridors of crises and phishing in the turbid waters and going on through the dirty political swamps and sweeping away the people's hopes in a free dignity life".

Here is a description of this individual in the narrative space as an individual standing on the stage confused and talking to himself about what is going on in Iraq. This citizen, who is the character of this narrative work overlaps his image and is confused with a background of images of chaos packed in the country. Perhaps we explain this as a work of pantomime for an amazed individual from everything around him and people are
slaughtered and drowned as victims of politicians' adventures and differences.

The place in the narrative essay is an imaginary place and linguistic construct by words for the purposes of imagination and its need, as a result of a variety of different language styles in the text. Here what the critics say is that place and narrative space are the standard of "genius of literature and its space.

Perhaps here we see the writer's ingenuity in many of his narrative works and political articles that carry a clear literary soul in its plot and formulation that was drawing spaces and what is to be the finest that enriches his work and attract his audience more and more, but we can assert that his ingenuity appears clear and expressed clearly by the other narrative mechanisms through this poetic drawing of the place and the imaginary space.

7. Conclusions:

1. Fateh Abdel Salam's article presents a beautiful narrative model that transcends its boundaries as a political article with a direction and ideological nature. Rather, these articles present the finest examples by the way of their plot and formulation as he is so good in forming their images and building their poetic space, which enriches their indications.

2. The writer scoffs at the "place" intensively to draw the features of his narrative theater, as he is very accurate in the scenes of the images of individuals and people in the event and makes it easier for the reader to dismantle the symbols of articles and enjoy their high aesthetics.

3. The aesthetics in these articles are not limited to the words and use fascinating language, but the ingenuity lies in the author's engineering of his articles, which he portrays in pyramid forms by beginning with the introductions and generalizations in the presentation and then the specifications.

4. The flexible and soft transmission between the events of time and the central points in the narrating of the article has the greatest effect in building a clear text that facilitates a direct perception process for the communicative implicitness in the article.

5. It is correct to judge and say that the articles of Fateh Abdul Salam are articles with a high literary and poetic imprint, bearing the fingerprints of their writer as a poet and short story writer, the impact of his political presentation and the exclusion of the boredom factor in addition to his production of a new narrative genre that combines politics and literature with very high craftsmanship and softness.
References