



Storytelling Poetry in the Poems of 'Alī ibn al-Jahm and the Ode of the Creation of Adam

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Abstract

Story poetry as a branch of the big tree of poetry and literature in Abbasid era, is one of the important tools for discovering historical facts. This study showed that 'Alī ibn al-Jahm can be considered one of the pioneers of this literary art in the Abbasid era. He paved the way for poets to depict history in this format and create novel works in this era and immortalize those historical events. By analyzing each element of the story in 'Alī ibn al-Jahm's chapter "Creation of Adam", this study has proved that this work is a story poem and also tries to determine the poet's goals from the order of this work for the audience. The results of this study show that the aim of 'Alī ibn al-Jahm in this poem is to teach the teachings of Islam to the audience and people of his time in addition to retelling the events and history of the prophets. Considering that 'Alī ibn al-Jahm was a court poet and praiser of the caliphs of Banī 'Abbās, probably the aim of the poet is also to teach a lesson from the caliphs and also the behavior of the prophets and the ancients.

Introduction

Story poetry is different from other poetic subjects in terms of technical characteristics as it is often dealt with the lack of imagination and emotion, and it typically expresses facts and its first and most important feature is the preservation of truth and history. Story poetry is one of the poetic forms that in the Abbasid era (*al-ʿaṣr al-ʿAbbāsī*), had the opportunity to be expanded and marked. Furthermore, it is one of the four types of poetry: poetic (lyrical) poetry, allegorical poetry, didactic poetry, story poetry (melancholy) (Ḍayf, n.d.). Sometimes, the poet composes a poem for thematic education and occasionally he invents a story in the form of poetry so as to comprehend his educational content properly for the reader. Consequently, it is understood that story poetry is driven by the depth of educational poetry.

The objectives of the study are extraction and analysis of narrative elements in the poem "Creation of Adam". This study showed that in this poem 'Alī ibn al-Jahm created a story in the form of poetry using poetic taste and familiarity with styles and elements of the story instead of expressing his feelings and emotions. In addition, he organizes the story of the prophets using elements of storytelling, such as plot, character, time, and place a narrator. Furthermore, to

demonstrating the poet's ability and skill in using narrative elements in creating this work. This research has tried to identify and introduce each of the narrative elements in this poem to show that 'Alī ibn al-Jahm's wonderful work includes all narrative elements to create a story. The poet was able to enter new spirituality into his work by using these elements and playing the role of narrator in the mentioned poem.

This study also to discovery of the poet's intentions from the perspective of the order of the history of the prophets and caliphs in the form of story poems. Examining the system of human creation, it became clear that by composing these verses, the poet sought to strengthen the truth of Islam and keep its truths alive and dynamic in the eyes of the audience and even the future. Since paying attention to the history of every human being is in nature of humans, this diligence and attention to history enriches and develops the culture of every nation (Abdul Kadir, 2020). Furthermore, to explaining the innovations of the poet in the system under discussion. The present study has shown that in the Abbasid era, the art of storytelling had become popular in a way that most of them were told in the form of stories by preachers and pulpit owners, and in addition, the majority of the stories of the Abbasid period were love stories, such as Laylá and Majnūn, Jamīl and Buthaynah, etc. 'Alī ibn al-Jahm is the first poet of the Abbasid era who has started to innovate and organize Islamic history in the form of stories. Therefore, by creating this work in the field of historical order, he has opened a new chapter and has taken innovation in this field.

The last, this study also to identifying the hidden beauties of this work to the audience as one of the treasures of Arabic literature after consecutive centuries of composing it. The focus of this study is depicting the story of the poem with all its hidden beauties in front of the eyes of the audience like a painting to make the visualization and touch of events expressed in verses of the poem more pleasant and dynamic.

Method

In the present research, among the existing research methods such as: field method, experimental method, historical method, and descriptive method, which includes evaluation research, case research, survey research, etc., due to the nature of the subject, descriptive–analytical method was selected. Because the mentioned method analyzes a phenomenon in the present time, the books and articles that were related to the subject were reviewed and criticized. After determining the discussion framework based on the theoretical foundations in this field, the selected data from the poem were analyzed and critiqued, and finally the research findings were categorized and presented in the form of results.

Results and Discussion

A Brief Look at the Life of 'Alī ibn al-Jahm

Abū al-Ḥasan 'Alī ibn al-Jahm ibn Badr, his ancestry goes back to Lu'ay ibn Ghālib, who was from the Quraysh tribe. He was an eloquent and modest poet who wrote delicate poems. He was from Baghdad. He was close to al-Mutawakkil and like other poets of that time, he praised the caliphs and rulers of the government, and in this way he made a living. He was the closest companion of Abū Tammām. He was also one of the trustees of al-Mutawakkil; he was angered by friends of al-Mutawakkil because of his great efforts. al-Mutawakkil exiled him to Khorasan. He stayed there for

a while and was then sent to Syria and transferred to Sham, from where he left with a caravan to fight the Romans. The convoy was attacked by the Arabs of Banī Kalb. All the people of the caravan left the caravan and fled, but ‘Alī fought them determinedly and was killed in a place near Sham called Khasaf and was buried there. (al-Iṣfahānī, 2008).

A Poem of the Creation of Man

The poem of “Creation of Adam” is called *al-muḥabbarah* in some articles. Along with the general theme and subject of the poem, which is mainly concerned with the history and life of the prophets as the chosen people of creation and God, and according to the phrase. It can be a title related to the central theme of the poem. In an article entitled “A New Perspective on the Emergence of the Educational Order in Arabic Literature, the Abbasid Era” by Hamid Sharifi (2010), it is stated that he has named it “*muḥabbarah*” and in this poem which takes in 330 conjugated verses, he has started his verses with the name of God and greetings and peace be upon his Prophet.

Moreover, in an article by Seyyed Morteza Hosseini (2009), the ode of the creation of Adam is mentioned as follows ‘Alī ibn al-Jahm ibn Badr, the Abbasid poet, is the first person who organized Islamic history. He was the first poet to open the field of historical order, and after him, people such as Ibn al-Mu‘tazz, Ibn ‘Abd Rabbih, and Abū Ṭālib ‘Abd al-Jabbār al-Andalusī experienced this field. Thus, the narrator has spoken from the beginning of the creation and life of the prophets and caliphs until his time, that is, the caliphate of the Abbasids. *al-Muḥabbarah* begins with God’s appreciation and peace be upon the Prophet.

الحمد لله المعيد المبدى حمدا كثيرا وهو أهل الحمد
ثم الصلاة أولا وآخرا على النبي باطنا وظاهرا
(‘Alī ibn al-Jahm, n.d.: 228).

The story of the ode begins with the creation of Adam and continues with the story of Eve (Ḥawwā’) and indicated how they listened to the whispers of Satan (Shayṭān) and finally their descent to earth. In the text of the story, ‘Alī ibn al-Jahm intended to express his understanding of the story of the prophets, men whose stories were told and taught to the people in history, the Torah (*Tawrāt*), the Bible (*Injīl*), and the Quran (*al-Qur’ān*) in the guise of a narrator. It tells the story of Noah (Nūḥ) and that terrible flood and his people, as well as Abraham (Ibrāhīm) and the story of breaking idols and trying to unite the people. The story of Abraham’s two wives, Hājar and Sārah, and Jeremiah’s son, and their destiny in the city of Amin is mentioned. He then describes the story of Joseph (Yūsuf) and the persecution of his brothers, and then briefly mentions the story of the children of Israel and their disobedience to their prophet. It also tells the story of other prophets and their lives, such as Solomon (Sulaymān), Jonah (Yūnus), Khidr (al-Khaḍīr), Zechariah (Zakariyyā’), and Jesus (‘Īsá). Then he tells the story of the conditions of the people in the time of Jesus Christ and ends the story with the death of Caliph al-Mu‘taṣim Billāh.

This poem is very significant in the history of Arabic literature because the narrator has really written pages of the history book by compiling the verses of this poem from the beginning of human creation to the time of his time. Indeed, this long poem can be measured as a kind of historical story as attempted by ‘Alī ibn al-Jahm along with Ibn Mu‘tazz, Tamīm ibn al-Qalma, and Yahyá ibn al-

Ḥakam al-Bakrī al-Ghazāl, as the flag bearers of recording historical events, in the form and context of fiction and political poetry.

‘Alī ibn al-Jahm, like the scholars relies on mentioning the document and authenticates the contents to report the events in the story of the mentioned poem because it portrays well-known events in the form of narration for the audience. Important events such as the creation of Adam and Eve and the story of each of the prophets and the declaration of Arab and non-Arab history before the advent of Islam and even after it. In a part of the ode, he talks about the mission of the Prophet and the story of the enmity of the people of Mecca and his migration to Medina and the caliphs after him.

ثم أزال الظلمة الضياءُ وعادت جدّتها الأشياءُ
(‘Alī ibn al-Jahm, n.d.: 242).

Then he deals with the Umayyad era and counts the story of the Umayyads and the caliphs one by one and recounts their events. He attacks Yazīd and praises ‘Umar ibn ‘Abd al-‘Azīz. In the same way, he remarks on the stories of the Abbasid caliphs up to his time.

The distinguishing feature of this poetic story from others is the connection and sequence of fictional and historical anecdotes, and ‘Alī ibn al-Jahm ends the poem as below (Hosseini, 2009).

فنحنُ في خلافة مباركه خلتُ عن الإضرار و المشاركه
فالحمدُ لله على إنعامه جميعُ هذا الأمر من أحكامه
ثم السلامُ أولاً وآخرًا على النبي باطنا وظاهرا
(‘Alī ibn al-Jahm, n.d.: 250).

The poem of “Creation of Adam” is based on the structure of the story and is in fact a poem. As a result, the significant elements of the story are extracted and analyzed.

Plot

In the technique of storytelling, the relationship between cause and effect of narrated events is called the plot of the story in the order of their occurrence, ie “no event is narrated without cause and effect” (Najm, 1955). According to this definition in the poem of the creation of Adam, the components of the story of the creation of Adam and the elimination of Adam *Abū al-bashar* from paradise are strongly related to each other based on the cause and effect relationship. In such a way that the plot of the story is composed of a series of coherent and matched events that need to complete each other (Masoudi, 1995).

The plot of the story of this poem begins with the creation of Adam and Eve. In the next episode, Adam and Eve are tempted by Satan and fall onto the ground. In the third episode, the story of Noah and the flood of Noah is mentioned. The establishment of unity between his wives is depicted. In the sixth episode, the story of the assassination of Joseph’s brothers against him is investigated and the story of other prophets and their nations is narrated in other episodes.

The Building Block of the Story

The structure is the connection of the components of the story with each other and with the whole story. It is actually a system in which all the components are interconnected and the events of the story are related in a definite sequence. Each story is a structure consisting of elements with a specific and different status to one another and to the whole structure (Mohammadi, 1992). The structure is divided into two categories, external and internal. The external structure is the sequence of episodes. The meaning of the episode is an event that has a beginning, middle, and end (Ghaderi, 2001). The internal structure is the sequence of events and happenings of the story and related to the main body of the story. Likewise, one of the most common structures deduced from Aristotle’s arguments is the structure of cause and effect which includes the beginning, middle, and end (Salem, 2015). It is linear and has a cause and effect relationship. As a result, the story divulges a clear starting, middle, and endpoint. In this story, the poet narrates the events one after another. Without interrupting the logical sequence of events. The poet has considered the life story of several prophets in this poem. Among the many of these stories and histories, we will deal with the life and story of Adam. The first point that catches the reader’s attention in the preliminary review is this verse.

أنشأ خلق آدم إنشاءً وقد منه زوجه حواءَ
(‘Alī ibn al-Jahm, n.d: 158).

This verse refers to the creation of Adam and Eve from the same source which is the starting point of the story. By bringing this verse, the poet creates questions and ambiguities in the audience’s mind and encourages him to read the rest of the story and follow the stages of the plot from the beginning to untie the points and conclude. The poet continues the story of the creation of Adam and his descent to earth. And then he refers to the story of all the angels prostrating before man, except Iblīs. He goes on to point out the temptation of Adam and Eve by Satan and how they were eventually expelled from heaven and sheltered on earth by the command of God to live and die on earth and be resurrected on the promised day.

Making Conflicts

Making conflicts is the disintegration of events and matters suspending the plot of the story and the play. In other words, it is a difficult situation that sometimes appears abruptly and changes the plans, ways, and attitudes. Definitely, making conflicts is the creation of a difficult situation in which things are intertwined and expand the conflict of reciprocal forces (Mirsadeghi, 2001). This action is done in such a way that the author creates a conflict in the story at the beginning of the plot and creates a so-called complex state so that as a result, a conflict between the characters occurs (Zoodranj, 2001).

In the story of ‘Alī ibn al-Jahm, the beginning of creation, the existence of the devil in the mind and soul of Adam and Eve is the conflict of the story. On the whole, the misleading temptations of the devil are at the heart of the story. What will be the result? Will corruption and bloodshed occur? And the smaller conflict is what will happen to Adam and Eve in the end?

غرَّهما الشيطان فَاغْتَرَّ بِهِ كما أبان الله في كتابه
غرَّهما الشيطان فيما صنعا فأهبطا منها إلى الأرض معا
(‘Alī ibn al-Jahm, n.d: 158).

In the story of Moses, the persecution of the people by Pharaoh is the conflict of the story.

وكان فرعون يليهم قسرا فسامهم سوء العذاب دهرا
(‘Alī ibn al-Jahm, n.d: 237).

In the story of Hazrat (*ḥadīrat*) Saleh (Ṣāliḥ), the enmity and disbelief of his people is the main concept of the story.

فلم يزل يدعوهم حتى اکتهل ولم يجبه منهم إلا الأقل
(‘Alī ibn al-Jahm, n.d: 234).

The Point of view

The point of view, perspective and point of view were not mentioned until the eighteenth century as a special term in storytelling and story critique. This term was first used by Henry James, and after him, Percy Labak developed James’ theories and introduced the point of view as one of the most protruding elements of the story (Falaki, 2003). The perspective of this poem is the third-person view.

Third-person narration is usually a narrative in which the narrator is not one of the characters in the story and the third-person language refers to the characters (for example, “he did this”; “he says this”). This type of narration is often called omniscient narration, which is misleading. This term is not as satisfactory as the first-person narrative since third-person narrators may use first-person language to refer to themselves, and almost all first-person narratives are full of third-person narratives. Gerard Genet has proposed a clearer distinction between self-narrative, other-narrative, and external-narrative to solve this problem (Abbot, 2008).

But why did ‘Alī ibn al-Jahm use this kind of perspective (third person) in the intended poem? This kind of perspective seems to have contributed him to be present with all the characters in the story and even within them to display that he himself knew enough about all these events and therefore confirmed the precision of their incidence and he also expresses his complete mastery over the narration of this news for the audience.

Struggle

Creating Struggle in the story attracts the audience and challenges the reader, and in fact forms the foundation of the events of the story, which of course may be one or even several types of controversy in a story. Struggle in the term is the opposition of two forces or two characters that sets the foundation for events (Mirsadeghi, 2001). Conflict subjects dramatize the story’s incident and give it warmth and vivacity dramatize the story’s incident (Javaher, 1993).

The rebellion of Satan and disobedience to God’s command and disobeying and not prostrating before man is the first conflict, and the second conflict is tempting Adam by Satan and leading him astray.

غرهما الشيطان فاغترّا به كما أبان الله في كتابه
غرهما الشيطان فيما صنعا فأهبطا منها إلى الأرض معا
(‘Alī ibn al-Jahm, n.d.: 158).

In the story of Noah, the struggle of the story is between the secret and open invitation of his people and their increasing disbelief.

يدعوهمُ سراً ويدعو جهراً فلم يزداهم ذلك إلا كفراً
(‘Alī ibn al-Jahm, n.d.: 232).

The struggle of the story happens when the people of Hazrat Methuselah (*Matūshalkh*) ignored him and disgraced him.

فوعظ الناس فخالفوهُ ونفروا عنه وفارقوهُ
(‘Alī ibn al-Jahm, n.d.: 232).

Turning Point

In literary terms, the turning point is a moment in a story or play in which the conflict reaches its peak and leads to a decision (Dad, 2008). In other words, the turning point of the story is a moment or period of time during which a definite change in the story takes place (Younesi, 1976).

The turning point in this story begins with God warning Adam and his wife not to follow the temptations of Satan and not to eat from the forbidden tree.

أسكنه وزوجه الجناناً فكان من أمرهما ما كانا
(‘Alī ibn al-Jahm, n.d.: 158).

The turning point of Noah (Nūḥ)’s story is a warning of the coming of divine punishment on his people.

دعا عليهم دعوة البوار من بعد ما أبلغ في الإنذار
(‘Alī ibn al-Jahm, n.d.: 232).

The turning point of the story of Hazrat Hood (Hūd) is the rebellion and disbelief of his people:

فعانده شرٌّ ما عناد وانهمكوا في الكفر والإلحاد
(‘Alī ibn al-Jahm, n.d.: 233).

The turning point of the story of Hazrat Saleh (Ṣāliḥ) is the destruction of camels by the people of Thamūd:

ففقروا الناقة للشقاء فعاجلتهم صيحة الفناء
(‘Alī ibn al-Jahm, n.d.: 234).

The Climax

The point or the peak of the story is the point where the turning point reaches its culmination and leads to solving the conflict (Mirsadeghi, 2001). According to Yūsuf Najm (1955), it is the conclusion

of a height that is the ultimate complexity and conflict of events in the story. When the reader reaches this stage, he is very impressed and his breath quickens and his desire to solve the conflict gets more.

The deception of Adam and Eve, falling into the trap of Satan, eating the forbidden fruit, being stripped naked and expelled from heaven, and their descent to earth are the focus of the story of Adam.

غَرَّهَ الشَّيْطَانُ فَاعْتَرَا بِهِ كَمَا أَبَانَ اللَّهُ فِي كِتَابِهِ
غَرَّهَ الشَّيْطَانُ فِيمَا صَنَعَا فَأَهْبَطَا مِنْهَا إِلَى الْأَرْضِ مَعَا
(‘Alī ibn al-Jahm, n.d.: 158).

The climax in the story of Noah is building an ark by God’s command and escaping divine punishment.

وَإَتَّخَذَ الْفُلْكَ بِأَمْرِ رَبِّهِ حَتَّى نَجَا بِنَفْسِهِ وَحِزْبِهِ
(‘Alī ibn al-Jahm, n.d.: 232).

According to the story of Prophet Moses (pbuh), he was sent as a prophet.

فَبَعَثَ اللَّهُ إِلَيْهِمْ مُوسَى مِنْ بَعْدِ مَا قَدَّسَهُ تَقْدِيسًا
(‘Alī ibn al-Jahm, n.d.: 237).

According to the story of Hazrat Hood, he prays to God for the torment to descend.

فَقَالَ يَا رَبِّ أَعْزِّ الْقَطْرَا عَنْهُمْ فَعَدَّاهُمْ سِنِينَ عَشْرَا
(‘Alī ibn al-Jahm, n.d.: 233).

Solving the Conflict

It has been supposed that the climax is the culmination of the story and is like the top of a mountain, which is not higher than any other point, consequently, the author has no choice but to descend from this peak and this is not done by solving conflict. It has reached its peak and must end as soon as possible (Soleimani, 2000).

Solving conflict in the story is God when accepting the repentance of Adam and Eve after committing a sin (eating the fruit of the forbidden tree).

وَلَمْ يَزَلْ مُسْتَغْفِرًا مِنْ ذَنْبِهِ حَتَّى تَلْقَى كَلِمَاتِ رَبِّهِ
فَأَمَّنَ السَّخْطَةَ وَالْعَذَابَا وَاللَّهُ تَوَّابٌ عَلَىٰ مَنْ تَابَا
(‘Alī ibn al-Jahm, n.d.: 159).

Here, ‘Alī ibn al-Jahm initiates the descending course of the events of the story and slowly pulls the story from the peak to the gentle slope with his creative thinking.

The disentanglement in the story of Noah is the revelation of divine punishment in the form of a flood and the destruction of the rebellious and rebellious people of Noah:

وَأَقْبَلَ الطُّوفَانَ مَاءً طَاغِيَا فَلَمْ يَدْعُ فِي الْأَرْضِ خَلْقًا بَاقِيَا
(‘Alī ibn al-Jahm, n.d.: 232).

Solving the conflict in the story of Hazrat Hood, the revelation of divine punishment in the form of violent winds and the destruction of the rebellious people are common:

وأرسل الريح عليهم عاصفا فلم تدع من آل عادٍ طائفا
(‘Alī ibn al-Jahm, n.d.: 233).

When Moses became the Prophet and fled his people from divine punishment, solving the conflicts done by him is indicated in this part.

فخلص القومَ من العذابِ وهم على ما قيل في الحسابِ
(‘Alī ibn al-Jahm, n.d.: 237).

Thought and Content

Creativity, being a teacher, God’s benevolence for man and his generosity in the position of repentance, Adam’s superiority over angels, Satan’s enmity with man and man’s disobedience to Satan, self-fighting, condemnation of pride and jealousy, remorse for sin, not despair From God's mercy and repentance, short life of the world and return to God, enduring suffering and hardship in the divine path, trusting in God, mortality of the world and paving the way for guidance by God and the efforts of divine prophets are the thoughts and the content in this story.

Characters

Characterization in the story is the introduction of characters with direct narration and introducing the character through dialogue and in the form of their actions and deeds based on these characters (Mirsadeghi, 2001). Apart from God, the protuberant characters in this story are Adam, Eve, the angels and Satan, and some of the divine prophets.

1. Adam

He is the main character and protagonist of the story of Adam and the story revolves around him and he makes the decisions and the events that happen to him. He puts him in his paradise. And this simplistic thought did not benefit him except grief and sorrow, so much so that in the emptiness of paradise after his fall to earth, he became so sad that he became physically depressed and stressed:

لبئس ما اعتاض عن الجنانِ والضعف من جبلة الإنسانِ
فشقيا وورثا الشقاء نسلهما والكد والعناء
(‘Alī ibn al-Jahm, n.d.: 159)

2. Eve

The most significant sub-character of the story is his desire, Adam’s wife, Eve (Ḥawwā’), who is present next to Adam in different parts of the story. And this displays his high value and the source of creation of both is the same according to verses and hadiths.

3. Satan

The negative and anti-hero character is the devil. Satan (Shayṭān) has an arrogant, vindictive, and jealous personality who was expelled from the sanctuary of God. Then, he misleads them and falls to the ground with Adam and Eve through deceiving Adam and Eve.

4. Abel and Cain

Abel (Hābil) and Cain (Qābil) are the sons of Adam. In this poem, the story of Cain's sacrifice and murder by Cain is said.

فقرّباً لحاجة قربانا وخضعا لله واستكانا
فقبّل القربان من هاويل ولم يفز قاين بالقبول
فثار للحين الذي حُين له إلى أخيه ظالما فقتله
(‘Alī ibn al-Jahm, n.d.: 230).

5. Methushalkh

Methushalkh was the Prophet after Idrīs who spent his life preaching and warning people. He was afraid of the tyranny of the kings, and for this reason, he was *taqiyyah* all his life, and after a long life, he died.

وصار متّوشلخ مستخلفا من بعد إدريس النبيّ المصطفى
فحدّر الناسَ عذابا نازلا فلم يجد في الأرض منهم قابلا
غير ابنه لمكٍ فأوصى لمكا وصيّةً كانت تُقىّ ونسكا
(‘Alī ibn al-Jahm, n.d.: 232).

6. Noah

Prophet Noah (Nūḥ), nicknamed Shaykh al-Anbiyā’, guided the people on the right path for nine hundred and fifty years. Eventually, he built an ark by the command of God and was saved from the divine torment that descended on his people, along with a small number of believers.

فأرسل الله إليهم نوحا عبدا لمن أرسله نوحا
فعاش ألفا غير خمسين سنه يدعو إلى الله وتمضي الأزمنة
(‘Alī ibn al-Jahm, n.d.: 232).

7. Hood

Hood (Hūd) was the Prophet of one of the most wicked people in history, the people of ‘Ād, and this oppressive and rebellious people were finally destroyed by the curse of Prophet Hood with a terrible catastrophe.

فأرسل الله إليهم هودا فجرّد الحقّ لهم تجريدا
فعاندوه شرّ ما عنادٍ وانهمكوا في الكفر والإلحادِ

فقال يا ربّ أعزّ القطرا عنهم فعدّاهم سنين عشرا
وأرسل الريحَ عليهم عاصفا فلم تدع من آل عادٍ طائفا
(‘Alī ibn al-Jahm, n.d.: 233).

8. Saleh

Saleh (Ṣāliḥ), the prophet of the people of Thamūd, brought miracles to his people with the permission of God, such as a camel coming out of a mountain, nonetheless, they did not believe and finally suffered a terrible calamity.

فأرسل الله إليهم صالحا فتى حديث السنّ منهم راجحا
(‘Alī ibn al-Jahm, n.d.: 234).

9. Abraham

The Prophet Abraham (Ibrāhīm), whose wife Sārah gave birth to a son, is stated in this poem.

ثم اصطفى ربك إبراهيم فلم يزل في خلقه رحيمًا
فكان من إخلاصه التوحيدًا أن هجر القريب والبعيدا
(‘Alī ibn al-Jahm, n.d.: 234).

10. Moses

Prophet Moses (Mūsá) was sent to Egypt and his conflict with Pharaoh (Fir‘awn) is briefly cited in this poem.

11. Yusha‘ ibn Nūn

Yusha ibn Nūn was the successor of Prophet Moses, whose miracle of the Sun is mentioned in this poem.

12. Elias

Elias (Ilyās) was sent as a prophet to people who worshiped an idol which was a cow called Bal. After being suffered a lot from his people, he asked God for death, but he did not die and was safe with his Lord.

فقال إلياس بن ياسين لهم وهو نبيّ مرسلٌ من ربهم
أن اعبدوا الله وألقوا بَعلا فاستكبروا وأعدوه القتلا
فلم يزل مستخفيا سيّاحا حتّى دُعِيَ بالموت فاستراحا
وقيل في التوراة إنّ فرسا أتاه في صباحه أو في مسا
حتّى إذا ركبته إلياسُ غاب فلم يظهر عليه الناسُ
(‘Alī ibn al-Jahm, n.d.: 238).

In this story, many sub-characters including divine prophets such as Ishmael (Ismā‘īl), Yaqob (Ya‘qūb), Joseph (Yūsuf), Aaron (Hārūn), Isaac (Ishāq), Solomon (Sulaymān), Job (Ayyūb), Jonah

(Yūnus), Khidr (Khaḍīr), John the Baptist (Yaḥyá), Goliath (Jālūt), Cyrus the Great (Dhū al-Qarnayn), Christ (‘Isá), Muḥammad, and the saints of Imām ‘Alī and Imām Ḥusayn and Luqmān al-Ḥakīm. Negative personalities such as the son of Noah (Nūḥ), Pharaoh (Fir‘awn), Yazīd, Ma‘mūn, Maṣṣūr, Hishām, ‘Abdullāh ibn Zubayr, Shamr ibn ‘Abbās, Ṭālūt have been mentioned.

Conversation

Conversation in the story is an essential element through which the general concept of the story. The characteristics of the characters in the story, place, and time are presented to the audience and provide the framework for attracting the audience.

Dialogue is talking to the characters with themselves or with others, dialogue expands the plot and displays the theme and introduces the characters, and promotes the action of the story (Mirsadeghi, 2001). Dialogue in this poem includes three directions, (1) external dialogue, God talking to Adam and Satan talking to Adam; (2) internal dialogue, Adam talking to himself, Satan with himself; (3) dramatic dialogue in which God talks to the angels, warns Adam and Eve from approaching the forbidden tree, God commands the angels to prostrate before Adam, Satan talks to Adam and deceives Adam And God’s dialogue with Adam about accepting his repentance is an example of dramatic dialogue in this story:

لبس ما اعتاض عن الجنانِ والضعف من جبلة الإنسانِ
(‘Alī ibn al-Jahm, n.d.: 159).

In this part of the poem, there is the inner dialogue of Hazrat Hood with God:

فقال يا ربّ أعزّ القطرا عنهم فعدّاهم سنين عسرا
(‘Alī ibn al-Jahm, n.d.: 233).

In this part of the ode, there are the conversations of Prophet Ibrahim with Sarah. This is an external dialogue.

قالت وأنى تلد العجوزُ قيل إذا قدره العزيزُ
(‘Alī ibn al-Jahm, n.d.: 236).

In this part of the poem, the dialogue of Hazrat Elias with his people is stated, which is an external dialogue:

فقال إلیاس بن یاسینَ لهم وهو نبیّ مرسلٌ من ربّهم
(‘Alī ibn al-Jahm, n.d.: 238).

Time

Time is an essential factor that forms the structure of the narrative and without it the narrative will never exist. In this poem, the poet briefly deals with the life history of the divine prophets. That is why different times are mentioned in the story. In the story of Adam and Eve, it is mentioned that the time of creation is Friday.

مبتدئا ذلك يوم الجمعة ° حتّى إذا أكمل منه صنعه °
(‘Alī ibn al-Jahm, n.d.: 158).

Surely, the poet has introduced Friday as the day of Adam’s creation according to his information because Friday is also mentioned as the day of Adam’s creation in many narrations and hadiths (al-Shāfi‘i, 1961). Nonetheless, there is no direct reference to this date in the Qur’an.

In this part of the poem, the poet refers to the period of the rule of Prophet Solomon (Sulaymān):

وقام بالملك سليمان الملكُ نحو أربعين سنةً حتى هلكُ
(‘Alī ibn al-Jahm, n.d.: 240).

In this part of the poem, the poet remarks that the Prophet was sent at the age of forty.

أقام في مكته سنينا حتى إذا استكمل أربعينا
(‘Alī ibn al-Jahm, n.d.: 242).

Place

Maybe the place can be measured as the body of the story. Since all the elements of a story including time, characters, conversations, etc., all need a suitable context and place for it to happen, without which this space and context can connect these elements. The story will not be conceivable. A place is a set of interconnected and cohesive relationships, attitudes, and perspectives that create a narrative atmosphere. The place is as orderly and organized as the other elements of the story, so the place is actually in the other elements of the story. Thus, it strengthens their influence and presence and clarifies the author’s goals (Baḥrāwī, 1990).

The place mentioned in this story comprises earth and paradise, where the earth is an objective and tangible place, and paradise is an intangible and hidden place.

أسكنه وزوجه الجنانا فكان من أمرهما ما كانا
غرهما الشيطان فاغترًا به كما أبان الله في كتابه
غرهما الشيطان فيما صنعا فأهبطا منها إلى الأرض معا
(‘Alī ibn al-Jahm, n.d.: 158).

According to the verses of the Holy Quran, Adam and Eve were created on earth and from soil (Quran 3: 59). Correspondingly, the paradise in which Adam and his wife lived, as said by some ancient commentators, was the paradise of Khuld (*jannat al-khuld*), and some have said that Paradise is one of the heavenly paradises other than the paradise of Khuld, because Khuld Paradise is a permanent paradise in which there is no duty. And some have thought that paradise is the best garden of all on earth because the devil has no way to paradise (al-Tabarsī, 2006).

The word “fear” may induce the reader to go down and down from one place to another, nonetheless the poet means by this word; the spiritual fall of Adam and his demotion from the high position they held before God fall them into the trap of Satan.

In the rest of the poem, the poet narrates other places in the history of the prophets. For example, in this part of the ode, which tells the story of Noah, he built an ark and saved himself and the believers. The high point of this story is Noah’s ark:

وَاتَّخَذَ الْفَلَكَ بِأَمْرِ رَبِّهِ حَتَّى نَجَا بِنَفْسِهِ وَحَزْبِهِ
(‘Alī ibn al-Jahm, n.d.: 232).

In this part of the ode, the pulpit of Safah in the Kufa Mosque is mentioned. The location of this story is Kufa Mosque.

ثَمَّ رَقِيَ الْمَنْبَرُ يَوْمَ الْجُمُعَةِ فِي مَسْجِدِ الْكُوفَةِ يُذْرِي دَمْعَهُ
(‘Alī ibn al-Jahm, n.d.: 247).

This part of the poem refers to the story of Prophet David (Dāwud), the poet deals with the construction of Jerusalem by David and the place of this story is Jerusalem.

وَكَانَ طَالُوتُ لَهُ حَسُودًا فَأَظْفَرَ اللَّهُ بِهِ دَاوُدًا
وَكَانَ قَدْ أُسِّسَ بَيْتَ الْمَقْدِسِ بَوْرِكَ فِي الْأَسَاسِ وَالْمَوْسَسِ
(‘Alī ibn al-Jahm, n.d.: 240).

In this part of the ode, he narrates the death of Prophet Ya‘qub (Ya‘qūb) in the land of Egypt. The location of this story is Egypt.

وَمَاتَ يَعْقُوبُ بِأَرْضِ مِصْرٍ مِنْ بَعْدِ تِسْعِ كَمَلَتْ وَعِشْرٍ
(‘Alī ibn al-Jahm, n.d.: 237).

Conclusion

The obtained results from this research show that the poem of creation by including all story elements focuses on depicting the story of the creation of Adam. The poet, by being at the heart of the story as a narrator, has shown himself as a living witness in the story to create a better relationship with the reader, and this has led to a better attraction of the audience at any point in time. It should be noted that such poems are more pleasant for the audience and more lasting in their minds due to having a story planned in their heart. In addition, in the past, literature, especially poetry and fiction, has been the only means of mass communication. ‘Alī ibn al-Jahm has cleverly combined all these two fields and has taught his desired teachings in the field of Islam, and with this artist he has made his work immortal in all ages of Adam by ‘Alī ibn al-Jahm.

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