

Narration is considered a field of creativity and a highlight of the novelist's ability to produce narrative texts and influence the reader. Through the creative act, the novelist's various dialogic components appear, which provided him with various sources of speech. Hence, it can be said that the narrative text represents a source of the poetics of dialogue and diverse cognitive backgrounds that express the novelist's self and everything that is mixed in his soul with all sincerity. Poetics interacts within narrative texts to form a clear landmark that reveals the novelist's orientations and his own style influenced by that poetics, in addition to employing poetics within the narrative text that makes it more eloquent, powerful, and powerful in style and language, gives it a distinctive cultural touch, and opens wide horizons for the novelist that help him express what is on his mind; Therefore, most writers make the poetics of dialogue a foundational building block in which their literary texts revolve. It has received great attention from critics. Because it expresses social life and its contents, it has relied on a set of narrative techniques that are considered the essence of the literary work of fiction, and an essential and important pillar. Perhaps one of its most prominent elements is the dialogue in the narratives of the novelist Tami Harata Abbas. It is the main axis on which the study is based. Dialogue is considered a means of narration. It contributes significantly to drawing characters, reveals their cultural and cognitive level, and presents their ideas, opinions, and concerns in a clear way to the reader. Because it embodies the characters' words and movements, it pushes situations forward and adds vitality and renewal to the narrative text, and the dialogue is linked to poetics and critical concepts that have received great attention within modern literary criticism.

The reason for choosing the topic came based on the suggestion of my supervisor, Professor Dr. Mustafa Latif Arif. He proposed the title: "The Poetics of Dialogue in the Narratives of Tami Harata Abbas."

The nature of the thesis, based on its critical theoretical principles, necessitated its division into three chapters, preceded by an introduction and preface and followed by the most important results that emerged from the study, and then a list of sources and references with which the researcher documented her study. This division includes what is included in the title of the thesis. Accordingly, the plan of the thesis came as follows: The researcher devoted the introduction to clarifying the meaning of poetic language and terminology, the concepts included, its trends, its origins, and its pillars, while giving the importance of the poetic relationship to dialogue. We also gave a brief biography of the life of the novelist and storyteller Tami Harata Abbas, his political experience and literary achievements, along with the opinions of critics on the novelist's narratives and his personal life.

As for the first chapter, it was entitled "Dialogue in the Narratives of Tami Harata Abbas," in which I focused on the study of dialogue, and it includes three topics. The first topic dealt with: the study of dialogue in language and terminology, the concept of dialogue, its foundations, its most important pillars, and its necessity. The second topic: the study of the language of dialogue, and the third topic: the functions of dialogue in the novelist's narratives.

The second chapter was devoted to studying "types of dialogue" as a result of the availability of patterns of dialogue in his narrative texts, and it was divided into sections. The first section, "external dialogue," came to announce the dialogue between "characters with the actions associated with it," he said, "I

said," to highlight the importance of dialogue and its role in monitoring the literary event in the mind of the reader, with three different axes according to the novelist, and it came in the following types: "complex dialogue, symbolic dialogue, and symbolic dialogue." "abstract" Each section is headed by a theoretical foundation, while the second section is concerned with studying the "internal dialogue" and includes connotations and meanings so that the text acquires movement and vitality within the character's self and what they feel. It comes in five axes, the first: "direct and indirect monologue," the second: "soliloquy," the third: "artistic flashback," the fourth: "stream of consciousness," and the fifth: "imagination."

The third chapter dealt with "Methods of Dialogical Discourse," which consisted of two sections: The first section was entitled "Poetic Language and Rhetorical Effects," in which we explained the spirit of poetics within narrative dialogue through several forms of repetition, displacement, intertextuality, and rhetorical effects, including simile and metaphor, which highlight the novelist's professional skill and his cultural ability to employ it within narrative work, to show us the extent of his ability to show the importance of the aesthetics of writing. As for the second topic, it was entitled "The Poetics of Paradox and Symbol," and it contains two axes: the first: the poetics of situational paradox and verbal paradox, and the second axis: the poetics of symbol that includes the religious symbol, the literary symbol, and the mythical symbol. In these artistic methods that the novelist used, we find in them poetry, perception, symbol, and acumen in their connotations and meanings to know the possibility of writing and its secret.

The study ended with the most important results that presented the most important findings of the researcher.

The study relied on the descriptive analytical approach as required by the nature of the message by analyzing narrative texts, interrogating them, exploring their meanings, and discovering their concept by confronting the text, identifying the secret of expression hidden in its structural patterns, interpreting it, and knowing its artistic features and values. This study of texts came as a basis for consideration, a place for contemplation, and a starting point for issuing judgments and drawing possible conclusions from the poetics of dialogue. The novelist relied on it in presenting his intellectual visions to strengthen his position and confirm his arguments in his creative artistic project.