



جامعة الموصل

كلية التربية للعلوم الإنسانية

قسم اللغة العربية

سيمياء الأهواء

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رسالة ماجستير

اللغة العربية - الأدب العربي

بإشراف الأستاذ الدكتور

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## المستخلص بلغة الرسالة

تعالج هذه الدراسة أثر العواطف في الخطاب الروائي على مختلف الأصعدة، كالحبكة و بناء الحدث، و الشخصيات، و الفضاء الزمكاني، بدايةً من التحولات الاجتماعية من حيث الحروب و الثورات و السلطة التي تخضع لها شخصيات الروايات. و أثر هذه التحولات المنعكسة على الشخصيات من حيث التحولات النفسية و بناء الشخصيات الجواني و الانحرافات السلبية المتأتبة بسبب المجتمع ثم المشاعر السوداوية المترتبة إثر ذلك، ثم تعرّج إلى البرنامج السردى للأهواء الذي انقسم بدوره إلى هوى قاعدي تمت معالجته وفق (عقلانية/منطق الأهواء) و (الخطاظة الأهوائية) فضلاً عن أهواء ثانوية فرضتها العينة المدروسة و هي روايات الغربي عمران كهوى (الجشع) و (التعلق)، و انتهاءً بالفضاء الأهوائي الذي يبرهن على مدى أهمية الدور الذي تضطلع به الأهواء/العواطف في تشكيل هذين العنصرين - أي الزمان و المكان - و اختلافهما تبعاً لرؤية كل شخصية و وعيها.

توقيع مسؤول شعبة الدراسات العليا  
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## **Abstract:**

In his work semantics, Grimas deals with human movements in the smallest detail with sketches and analytical tools that emphasize the coverage of all the meanings in the narrative discourse, but he deliberately fails to delve into feelings/whims for fear of falling into psychology and philosophy, offering a comprehensive variety of human situations to be generalized almost blindly, because he and Fonteno seek to create a procedure that ensures that whims are unique in different cultures, depending on society, so it is the first step in their treatment of whims. The inclusion of his word in a dictionary subject to the culture of society, a seemingly arbitrary step in seeking to preserve the purity of the word's origin, and narrow as a first step, was addressed by Fontenay years later, after the death of his professor Grimas, when he realized that dictionaries were insufficient to grasp the full connotations of the word, and replaced it with what he called "logic/rationality of emotions" capable of grasping the connotations of all civic behaviors.

Thus, although Grimas avoided the emotional side of the characters, he recognized the lack of his procedures for treating passion as the prerequisite for meaning, and went further - to fill this gap - to write a book on passion in the narrative discourse entitled *Chemics of passion: from states of objects to states of the self* with his student Jacques Fontenay, in which he treated all sensational behaviors with smooth and soft procedures despite resorting to dictionaries.

The emergence of a new psychotherapist who confronts theories of psychology in their treatment of characters' selves and emotional or capricious behavior with a softer variety to surround the character's narrative and go further into her subconscious to find reasons why the character does what it does gives us the right opportunity to see the other side of the work cynicism that has been shown to be able to cut down on any narrative speech that falls under its tools without losing sight of any aspect of the action. The novels that will be subject to the vagaries of the Westerner are the novels of Omran, since they have such intense and poetic prowess that they are almost excessive and rotten in their pursuit of them, that is, behind their emotions, the self-crisis that makes them ideal for proving the importance of vagaries in shaping the narrative discourse and controlling its path. There is a characteristic of Westerners who range from fragility to toughness, fragility in terms of their absolute submission to their own passions and even making them appear to feel more than they think! And the toughness of their clinging to the desired subject, the subject that generates passions, as if the West is pressing on the emotional side more than the mental.

The study included an introduction, a preface, three chapters and a conclusion, and the division is as follows:

Chapter one (Social and Psychological Transformations) is divided into theoretical and scholarly approaches; Chapter I (Social and Psychological Transformations):

Social Transformations in terms of personal relationship to society, their relationship to authority, their place in terms of war and revolution, and their impact on them; Chapter I (Social Transformations in terms of personality and society). The second is psychological transformations, in terms of the character's relationship with others and how personality is shaped by its contact with others first, the deviations that were mostly negative in character texture and causes second, the melanotic emotions that dominated most of the characters and third.

Chapter two: The Narrative Program of Amateurs (Narrative Program of Amateurs), which is divided into theoretical and researchable approaches: First Examination: Basal Amateia (Love), which is to be addressed according to the semiotic instruments of the Amateia (Logic/Rationality of Amateia) and Amateurs (Calligraphic Amateurism). And the second one, we're going to address the manifold passions of the basic passions: passions of attachment and passions of greed.

Chapter three (aerobic space) deals with space and time, but only from a purely emotional/psychological perspective. It includes a theoretical entry. The first (time) examines three themes: (reference time) in which we learn about key time, which governs the behavior of the characters; (time awareness) and its differences from one personality to another; (temporal emotionalism) in which three emotions (pain, love and anxiety) will be analyzed, but in terms of time and its interactivity, and the second (space) in two areas: The (emotional worlds) the characters create, the reasons for this creation to begin, and the (emotional energy of the place) where we will see the negative or positive emotions the places generate in the characters.

Through evidence of social and psychological transformations, we have observed that personality, depending on the influence of its surroundings, can only transform and change depending on what it receives. It is not a rigid or irreplaceably formed object, but rather a dynamic and unstable transformation. This transformation is either negative or positive. In our case, the characters were mostly overwhelmed, excluded, and overwhelmed, so they suffered from their surroundings and thus excluded themselves from them. From mostly dark elements, I put her in almost endless antagonism and conflicts with her community, and then with herself when her external disharmony created harmful and unhappy impressions of her intrusion as the Westerner had portrayed us intensely, especially at the moment of her collisions - the characters - with others. The other is if the larger role of the characters are formed, consciously or unconsciously, depending on the influences received and the impressions created later, and through the lurking atmosphere created by wars and revolutions, events force the character to change forcibly, as well as the cultivation of harmful emotions that the character cannot eliminate or ignore, especially since the root cause of these melancholic emotions constantly haunts the oppressed personality, making them socially and psychologically growing,

and seeing them change their apparent behavior, feelings and thoughts significantly, rapidly and sometimes abruptly.

Narrative Frequency Program, in which the steps of emotion-building/affection-building can be observed in speech, although the elements of constructions are not subject to clear grammatical order, each emotion has its own units that form it and its moments of appearance vary, and these units may exist in a manner that may seem random, but the narrative and rational rationality of emotions that Fonteno creates seems more logical and more consistent, especially after combining them into seemingly convenient and convincing fields. These actions or steps, in the rationality of the caprices and the caprices, demonstrate the degree of urgency of the emotion in showing its face/presence in the speech, which is self-evident. In the western novels of Imran, we observed that passion formed the whole plot, especially in dualism, where Go other's passion controlled the plot of the novel which in turn followed a twisting passion in its pursuit of power, and in the novel Red Quran through the passion we saw that the entire narrative discourse relied on this passion and relied on it to take its events to the end.

Anaerobic space, on the other hand, shows how the character sometimes deals with objects, driven by emotion, and builds worlds in their imagination and reality with the extreme intensity of the emotion that drives them, where places viewed purely emotionally coincide with the rhythmic connotations that cause the Batemic/Emotional Personality to view the objects of the loved one as if they were the same when passion overflows to include the desired subject matter and everything related to it. There seemed to be heavy, slow-moving and sometimes almost inoperable moments of harassment in prisons, moments that seemed to be a component of degeneration and an urge to grow up without a direction, and in most cases a time of submissiveness.

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**Semiotic Of Fancies**  
**In Muhammad Al - Gharbi Amran's**  
**Novels**

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**M.A. Thesis**  
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