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كلية التربية للعلوم الإنسانية

قسم اللغة العربية

الثنائيات المتضادة في شعر ابن الفارض

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المستخلص بلغة الرسالة

تعدّ الثنائيات المتضادة ظاهرةً فكريةً تتمتع بحركةٍ وحيويةٍ كبيرةٍ نحو التطور والتوسع ؛ إذ تعمل داخل بنية النص ، بوصفها من الموضوعات الفلسفية التي تمتلئ بالصيغ البلاغية التي يوظفها الشعراء في نصوصهم الصوفية ، ليظهروا دلالات جمالية تشد انتباه القارئ لما للثنائية من رؤى يتمتع في توظيفها الشاعر بما يمتلك من قدرة ابداعية تسهل على المتلقي التفاعل مع النص بدلالات مباشرة وتتحول الى رموز ابداعية ، تحمل في طياتها دلالات عميقة تضيء على النص الجمالية التي يظهرها الشاعر بما يمتلكه من رؤى فنية واسلوب جمالي وطريقة في التعامل مع المفردات اللغوية ، ولما تتمتع به فكرة الثنائيات المتضادة وما تحويه من مسميات كانت سبباً اساسياً للخوض في دراسة الثنائيات في شعر ابن الفارض الشاعر الصوفي الذي اعتمد معرفة العلاقات الدلالية والتنافرات والتجاذبات ، التي تحكمت بنصوصه الشعرية ، وصولاً الى البنية الشكلية لتلك الثنائيات ، وتمثل دراسة الثنائيات في شعر ابن الفارض محاولة لرؤية وفهم عميقين لنسيج النص الصوفي لنتمكن من كشف النقاب عن القيم الفكرية والفنية والموضوعية التي شكلتها تلك الثنائيات عبّر نسيجها الجمالي والابداعي اقتضت خطة البحث تقسيم الدراسة على ثلاثة أقصّل سبقها تمهيد وتلتها خاتمة .

تناولنا في التمهيد التعريف بالمصطلحات والتسميات وبيان معانيها ومفاهيمها منها مفهوم: الثنائيات والتضاد والتصوف ، وشمل الفصل الاول دراسة الثنائيات المتضادة على مستوى الوعي الفكري بثلاثة مباحث ، المبحث الاول (الثنائيات المتضادة على مستوى الحب الالهي) ، والمبحث الثاني (الثنائيات المتضادة على مستوى الاحاسيس) ، اما المبحث الثالث فاختص (بالثنائيات المتضادة على مستوى المبادئ النبوية). وتناول الفصل الثاني (الثنائيات المتضادة على مستوى الذات والمحيط) وعبر مستويات متعددة منها : (مستوى الخمرة الالهية ، ومستوى القدرة وانعدامها ، ومستوى التنامي والصيرورة) . وجاء الفصل الثالث على مستويين : الاول (المستوى الشكلي والبلاغي) الذي تمثل بـ(صورة التشبيه والاستعارة والكناية والرمز) ، ويتمثل المستوى الثاني بـ (المستوى الايقاعي والبلاغي) بدلالة المعاني والالفاظ والحروف

Abstract :

Praise be to Allah, the Lord of the worlds, the Creator of the universe and His mastermind, for whom It happened, and it was neither a pen has written nor a tongue has spoken, and prayers and peace be upon our master Muhammad (may God bless him and grant him peace) and his family and companions altogether, and I trust in Allah and am content with what He gives and withholds and I am satisfied with what He has divided.....

And yet:

The antagonistic binaries are considered an intellectual phenomenon that has great movement and vitality towards development and expansion, as It works within the structure of the text as one of the philosophical topics that are filled with rhetorical formulas that poets employ In their texts to show aesthetic indications to draw the reader's attention becausee of the dual visions that the poet enjoys employing with his creative ability. It makes It easier for the recipient to interact with the text with direct connotations that turn into creative symbols that carry deep connotations, giving the text an aesthetic that was shown by the poet with his artistic visions, aesthetic style, and his way of dealing with linguistic vocabulary, especially those employed by Sufi poets, due to the specificity of Sufi poetry because it shows agreement between two experiments :The poetic literary experience and the mystical experiencee together that provided the poet with his Inspiration to change his conditions becausee he feels the alternation and contradiction of the situation In which he is the owner of the status and position. Gradation appears In those stations between absence and presence, expansion and contraction, separation and connection, awakening and drunkenness, life and death, annihilation and survival. These conditions were represented in Sufi poetry, and it was Imprinted on his world, whichh generated a motive for research and delving Into a study that highlighted the features of opposing binaries in Ibn Al-Farid's poetry, as the reason for our selection of this topic was the lack of a study that dealt with antagonistic binaries in his poetry, and a statement of Ibn Al-Faridh's ingenuity in showing the aesthetic of binaries In his poetic texts And what you add of connotations and Ideas in his poetry. The Importance of this study, which dealt with the antagonistic dichotomies in Ibn Al-Faridh's poetry, which constitute the backbone of

his meaningful structures in his poems, which were the focus of this study. Due to the idea of opposing dichotomies and the names they contain, it was a main reason to delve into the study of dichotomies in the poetry of Ibn al-Faridh, the Sufi poet, who relied on knowing the semantic relationships, dissonances and attractions that governed his poetic texts, leading to the formal structure of those dichotomies.

The study of dichotomies in Ibn al-Faridh's poetry represents a vision and a deep understanding through which we enter into the structure of the Sufi text and its understanding to enable us to uncover the intellectual, artistic and objective values whose aesthetic and creative structure the dichotomies formed. The research plan required that the study be divided into three chapters, preceded by an introduction and followed by a conclusion.

In the preamble, we dealt with the definition of terms and designations, and an explanation of their meanings and concepts, including the concept of dualities, antagonism, and mysticism. The first topic (opposite binaries on the level of divine love), and the second topic (opposite binaries on the level of feelings). As for the third topic (opposite binaries on the level of prophetic praises). The second chapter dealt with (contradictory dichotomies at the level of the self and the environment) from various aspects and levels, including: (the level of divine wine, the level of power and its lack, and the level of growth and becoming). The third chapter came on two levels: the first (the formal and rhetorical level), which was represented by (the image of simile, metaphor, metaphor, and symbol), and the second level was represented by (the rhythmic and rhetorical level) in terms of meanings, words, and letters. Then came the conclusion to show the most prominent results and conclusions reached by the study.

The thesis relied on the integrative structural approach that extrapolated the poetic texts and identified the antagonistic dichotomies and analyzed them. It was a selection mechanism and not a statistical mechanism. The study settled on the relationship that links the elements of the sentence with each other and benefited from the descriptive analytical study of the texts.

One of the difficulties that we encountered in studying these dichotomies of Ibn al-Faridh is the absence of a method that distinguishes opposition in Sufi poetry. This idea was derived from

literary and linguistic studies as a tool and method that contributes to reaching the construction and description of human thought. It was difficult to delve into these dichotomies because of the contradiction between the apparent meaning and the hidden meaning from the point of view of Sufism. Among the most prominent studies that dealt with the study of Ibn Al-Farid's poetry, which focused on his poetry from the symbolic aspects, including: (The Poetic Symbol of Sufism), (Ibn Al-Farid's Poetry Is a Study In Sufi Poetry) by Dr. Al-Dayoub, and (opposite dichotomies In the poetry of Andalusian Sufism) by Dr. Shaimaa Al-Aqabi.

Among the most prominent and reliable references in this study: the dictionaries that dealt with Sufi terminology, including: (The Dictionary of Sufi Words) by Al-Sharqawi, and (The Sufi Dictionary of Wisdom within God's Borders) by Souad Al-Hakim, and (The Dictionary of Sufi Terms) by Abdel Moneim Al-Khafi, and the book (The Luminousness in Sufism) by al-Tusi (378 AH), the book (Al-Risala al-Qushariyya) by al-Qushayri (465 AH), and (Explanation of Ibn al-Farid's Diwan) by al-Burini and al-Nabulsi, and (Explanation of Ta'yyah Ibn al-Faridh al-Kubra) by al-Qusiri (751 AH).

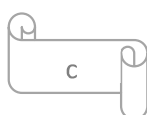
At the end of my speech, and as a matter of loyalty and return of the favor, I present my thanks and gratitude to my distinguished professor (Assistant Professor Dr. Saad Hamad Younes) for his grace in supervising this dissertation, as I single him out with words of love and respect for what he showed me of help, guidance, guidance, and extending a helping hand to me, so may God Almighty reward him on my behalf. And I thank my teachers (Professor Dr. Nabhan Hassoun Al-Saadoun) and (Professor Dr. Faisal Ghazi Al-Nuaimi) for their continuous encouragement and for expressing valuable opinions and sound advice that had an active role In delving into this work.

I did my best to accomplish this work. If I was right, then it Is from God Almighty's success and grace. If I made a mistake and the research permeated shortcomings or imperfections, it is enough for me that I worked hard and aspired towards the best, so It was from my weakness. Honor and majesty, and from God Almighty is success and payment.

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**The opposing dichotomies In the poetry
of Ibn Al-Faridh
(576-632 A.H)**

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