



وزارة التعليم العالي والبحث العلمي

جامعة الموصل

كلية التربية للبنات

قسم اللغة العربية

السردى والشعرى فى مجموعة (أشعث أغير) القصىة لأحمد أار الله

كوثر وعد محمد سعىء محمد

رسالة ماجستير

علوم فى اللغة العربىة/ الأدب

بإشراف

الأستاذ

الدكتورة عشتار داود محمد

المستخلص

سلطت الرسالة الضوء على مجموعة (أشعث.. أغبر) القصصية للكاتب أحمد جار الله، بوصفها تبنت أساليب الأجناس الأدبية السردية والشعرية، إلا أن الجانب السردى يظهر بشكل أكبر. من هنا جاءت دراستنا للمجموعة القصصية بكونها تضم نصوصاً أدبية تشمل سمات السرد لانتمائها إلى السرديات في الأصل، وانتمائها للشعر بفعل التكثيف الشديد للقصة القصيرة جداً، إلا أن ذلك يظهر بشكل أقل من الجانب السردى الذي تنتمي إليه.

وتطلبت منا دراسة القصة القصيرة جداً، مقارنةً بالحكمة السردية، فجاء الفصل الأول بعنوان (الحكمة السردية)، والتي جاءت حبكتها مكونة من (بداية، وسط الصراع والعقدة، النهاية والإقفال) والذي خلص إلى نتيجة مفادها أن بدايات المجموعة القصصية جاءت لتموه القارئ وتخلق له عنصرَ الفضول، كما إلى أن عقد المجموعة القصصية إما عقد مبهم تموه القارئ عن القصد، ويحتاج إلى تفكير ليفهم كنهها.. أما الصراع فقد ظهر في المجموعة القصصية أكثر ما ظهر في الصراع الخارجى المتمثل بصراعات الشخصيات مع الحياة الصعبة والحكم المستبد، فضلاً عن صراعات داخلية تمثلت في محاربة الشخصيات للتناقضات التي بداخلها، لكن بشكل أقل من السابق. وجاءت نتيجة النهايات في المجموعة القصصية متنوعة ما بين الإقفال والنهاية، فمنها ما يسدل الستار على القصة قبل انتهائها، ومنها ما ينتهي مع انتهاء القراءة، وقد تنوعت النهايات في المجموعة القصصية ما بين تلك التي انتهى بها حدث القصة بانتهاء السرد، أو أنها بقيت معلقة مع انتهاء القصة..

أما الفصل الثانى (الفضاء السردى) فقد جاءت دراستنا فيه للفضاء القصصى والمتمثل في (المكان، الزمن، الشخصية، وجهة النظر)، وانتهى الفصل بنتيجة مفادها إلى أن المكان في المجموعة القصصية عبارة عن أماكن تفرض سلطتها على شخصياتها، مما يحرمها من الحرية أو يمنحها لها، في حين استتجنا ب (الزمن) أن الزمن في المجموعة القصصية هو زمن مختزل قصير، وحتى إن تناول مدة زمنية طويلة فيحتوي على أكثر من آلية في تسريعه. أما (الشخصية) فقد جاءت الشخصيات في المجموعة القصصية بشخصية مركزية واحدة في أغلب الأحيان بسبب القصر الشديد، إضافة إلى شخصيات أخرى متعلقة بالمركزية أو ثانوية جداً، وقد كانت الشخصيات المركزية في المجموعة القصصية هي عبارة عن شخصيات ضعيفة مهمشة بسيطة تنتمي إلى طبقات المجتمع الهامشي، تعاني من الفقر والإهمال والظلم والتسلط الطبقي والقهر. وفيما يتعلق بالراوي المتمثل في (وجهة النظر) نرى أن صوت الراوى في المجموعة القصصية على نوعين هما: الصوت

الداخلي والخارجي بالاعتماد على أساس مشاركة الراوي في القصة من عدمه، أما رؤيته فقد جاءت بأنواع ثلاثة: الأكثر علماً من شخصياته، والمتساوية معها، والأقل من معرفة الشخصية لنفسها.

وفيما يخص الجانب الشعري فهو معني بدراسة السمات الشعرية (التداخل بالشعري)، وقد توصلنا إلى ظهور الجانب الشعري في المجموعة القصصية من خلال تجلي الشعرية في المجموعة القصصية، من خلال الاعتماد على آليات عدة، ارتكزت على محوري المماثلة والمجاورة، تلخصت نتائجه في الاعتماد على لغة انزياحية تمثلت باللجوء إلى الاستعارة والتشبيه بكونهما مظهرين بارزين للانزياح يطفوان على سطح النص، كما وشملت الاعتماد على الرمز بوصفه آلية شعرية تكثيفية بامتياز، في حين تجلى (المجاورة) في المجموعة القصصية بكثرة الاعتماد على الكناية والمفارقة، ولا سيما المفارقة الساخرة ومفارقة التناص، فكانتا ظاهرتين بارزتين في المجموعة.

ثم أخيراً تردُّ سيرة الكاتب، ومسردُ بالمصادر والمراجع التي أفادت منها الدراسة.

**Ministry of Higher Education
and Scientific Research
University of Mosul
College of Education for women
Department of Arabic Language**



**Narrative and Poetic Forms in the Short
Story Collection (Ash'ath Aghbar) by
Ahmed Jarallah**

Kawthar Waad Mohammad Saeed Mohammad

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**Supervised by
Professor
Dr. Ishtar Dawood Mohammad**

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ABSTRACT

The very short story draws our attention as a literary genre in which narrative and poetic features are largely intertwined. This interplay between narrative and poetic features is emphasized, to the point that the very short story is considered a literary genre that transcends other genres due to its extreme condensation. It has come to be known as (the snapshot story, the capsule story, the flash story, etc.). The reality is that the very short story, no matter how much it takes characteristics from other genres and how much it mixes with them, remains inseparable from its original genre. It is a narrative genre belonging to the larger narrative family. The most important thing that defines its affiliation to this genre is its inclusion of a narrative, which is inseparable from it. However, no matter how much it adopts the methods of other literary genres, the narrative is more prominent. Hence, our study of the short story collection (Ash'ath... Aghbar) as a literary genre encompassing narrative features, both as a narrative genre and as a poetic genre due to the intense condensation that leads it to resort to its techniques. However, this influence is less evident than the narrative aspect to which it belongs. This influence became apparent in our study of the short story collection, as the narrative aspect occupied two chapters of our study. The first chapter, titled "The Plot," included three sections. The first, "The Beginning," concluded that the beginnings of the short story collection serve to deceive the reader and create an element of curiosity. As for the second section of this chapter, "The Knot, the Conflict," we concluded that the knots in the short story collection are either ambiguous knots that conceal the reader's intent and require thought to understand their nature, or explicit knots that encompass all parts of the text. Conflict appeared most prominently in the collection of short stories, primarily in the form of external conflicts, represented by the characters' struggles with difficult lives and tyrannical rule. Internal conflicts also emerged, represented by the characters' struggles with their internal contradictions, though to a lesser extent than

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previously. The third section concluded that the endings in the collection of short stories varied between closure and conclusion. Some brought the story to a close before its conclusion, while others ended with the end of the reading. The endings in the collection varied between those in which the story's events concluded with the narration, or those that remained suspended until the story's conclusion. Regarding those that ended with the narration, we observed that the text and structure were sealed with a single word, or by the addition of another passage that may or may not be related to the story. Regarding the suspended endings, we observed that these stories presented the character's suffering in society, circumstances, and fate. They ended with the inevitability of their surrender to their reality, or they ended with an ending that left the reader confused, raising numerous questions in their mind. As for the second chapter (Narrative Space), our study in it was of the narrative space, and in the first section (Place), we concluded that the place in the short story collection is a place that imposes its authority on its characters, depriving them of freedom or granting it, or contributing to highlighting their philosophy. These places may have a referential background, or they may be imaginary, while in the second section, which deals with (Time), we concluded that time in the short story collection is a short, abbreviated time, and even if it covers a long period of time, it contains more than one mechanism for its acceleration. This is because the most common time techniques in the short story collection are those that depend on accelerating time represented by summarization and employing the technique of deletion, while the techniques of slowing down were few compared to acceleration. The stories in the collection were not devoid of mechanisms of temporal paradox such as flashback and anticipation, but they came coupled with the mechanisms of acceleration of summary and deletion. As for the third section in the short story collection (character), the characters in the short story collection often featured a single central character due to the extreme brevity, in addition to other central or very secondary characters.

Abstract

The central characters in the short story collection were weak, marginalized, and simple individuals belonging to marginalized social classes, suffering from poverty, neglect, injustice, class domination, and oppression. They appeared trying to change their path, but in most of the stories, their attempts failed because these characters were sometimes naive and sometimes unaware of their own reality. The short story collection presented the suffering of various types of societal reality. Regarding the narrator, represented in the fourth section (point of view), we see that the narrator's voice in the short story collection is of two types: internal and external, depending on the narrator's participation in the story. As for his vision, it came in three types: more knowledgeable than his characters, equal to them, and less knowledgeable than the character himself. As for the third chapter, it is concerned with studying the poetic features (interference with poetry), and we have arrived at the emergence of the poetic aspect in the collection of short stories through the manifestation of poetry in the collection of short stories, through reliance on several mechanisms, based on the axes of similarity and juxtaposition. The results of the first section of this chapter, which is the section (similarity), were summarized in the reliance on a language of displacement represented by resorting to metaphor and simile as two prominent manifestations of displacement that float on the surface of the text, and it also included reliance on the symbol as an excellent intensive poetic mechanism, while the second section (juxtaposition) was manifested in the collection of short stories by the abundance of reliance on metonymy and paradox, especially the sarcastic paradox and the paradox of intertextuality, as they were two prominent phenomena in the collection.