



وزارة التعليم العالي والبحث العلمي

جامعة الموصل كلية الآداب

قسم اللغة العربية.

التشكيل الشعري في (رباعيات لم تكتمل)

لـ (عبد الله البدراني) دراسة فنيّة .

رسالة قدمتها

الطالبة:

زهراء محمد كاظم البياتي

وهو جزء من متطلبات نيل درجة الماجستير في

اللغة العربية وآدابها

بإشراف:-

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المستخلص بلغة الرسالة

توجّه البحث الى دراسة: فن الشعر وعلاقته بالفنون التشكيلية الزمانية والمكانية، باعتبار الشعر أيضا من الفنون التشكيلية، فهو فن يرتبط بالفنون التشكيلية المكانية – كالرسم مثلا – من جهة، وبالفنون التشكيلية الزمانية – كالموسيقى – من جهة اخرى، لذا عُرف الشعر بأنه فنّ زمني مكاني اي زمني مكاني.

وتناول الفصل الاول: دور اللغة في تشكيل فن الشعر، ودرسنا فيه المفردات التي وردت ديوان الشاعر ضمن معاجم وحقول دلالية، مع دراسة العنوانات التي وسمت قصائد الشاعر.

أمّا الفصل الثاني: فقد تطرق البحث الى مفهوم الصورة الشعرية ودورها الأساس في تشكيل النص الادبي ولاسيما الشعري، ودرسنا ايضا مفهوم الخيال ودوره المهم في تشكيل الصورة الشعرية. وتوجّه البحث في هذا الفصل الى دراسة انواع الصور التي اعتمدها الشاعر في شعره من صور حسية وبلاغية.

وعمدنا في الفصل الثالث: الى دراسة الايقاع وعلاقته الوثيقة بفن الشعر، فتوجه البحث الى دراسة الايقاع الخارجي والتمثلي (علم العروض) وتطبيقها على نصوص من الديوان. من ثم دراسة الايقاع الداخلي وبيئنا فيها دور الاصوات وفنون البديع في تشكيل النص الشعري دراسة وتطبيقا. ومن ثمّ الخاتمة وتضمنت أهم ماتوصلت اليه الطالبة من نتائج في دراستها هذه.

توقيع مسؤول الدراسات العليا
أ.م. فائز محمد داود

Abstract

Praise be to Allah, Lord of world, prayer and peace be upon the most honorable creature prophet Mohammed and his pure progeny....

Poetry is Plastic art, words are its device, it has certain features of time and place, so it is a spatial-time art and it is more comprehensive than the other plastic arts.

(Ruba'iyat lem Taktemel) is a collection for Abdullah Al-Bedrany, it had not been studied academically, it had been published shortly before his death so that the researcher decided to study it in this thesis under the title (Poem Poetic Plasticity in (Ruba'iyat lem Taktemel) for (Abdullah Al-Bedrany)-A Technical Study). Another reason for choosing it is its poetic variety; it includes poems of couplets. Blank verse and stanza of blank verse as well as the uncompleted quatrains.

The thesis includes three chapters preceded by a preface and followed by a conclusion.

In the preface the researcher studies the concept of plasticity and the life of the poet (Abdullah Al-Bedrany).

The first chapter is entitled (The plasticity of poetic language), it has a brief approach for the relation of linguistic with plasticity, then the researcher studies the terms by analysis and application, within a topic devoted to the poetic lexicons and the semantic fields, the unusual technical linguistic collocation, and the titles that the poet adopted to form his poems titles.

(Imagery plasticity) is the title of the second chapter which starts with an approach for the poems image roots depending on the ancient critics opinions as well as the role of imagination which is the base of imagery in addition to the single and complex image, the sense image, the types of rhetorical image(simile, metaphor and pun) and the image and its relation with references(historical event, religious event,...).

The third chapter is entitled (rhythm plasticity), it starts with the essence of rhythm and how to distinguish it from rhyme according to prosody(external and interior rhythm).

Then the researcher deals with the music and its concept supported by some eloquent arts that are applied on some poetic texts of this collection.

The researcher concludes a number of results that could be summarized as following:-

- *- Plasticity is not restricted to plastic arts only, it also includes the verbal arts (like poetry) as words are a very malleable and already exist in the poet's life.
- *- Language is a time device, yet it also has the spatial significances, so it is a spatial-time art.
- *- The poet poetic lexicon is full of terms inspired mainly from heritage, which indicates that he read the ancient poetry much, especially he composed poems of couplets more than the blank verse poems.
- *- Nominal sentences are more adopted to put the titles of his poems as they are more suggestive. Most of his poems carries a sub- titles to clarify the main titles, The researcher believes that this relates the poet psychological factor:- he is talking about a tragedy and bloody reality imposed on his country; this reality became permanent so the poet found in this type of sentence his purpose.
- *- Al-Bedrany poems are full of the suggestive images. The images are sensory and rhetorical. The visual image (color) is first for the sensory where the black and red colors dominate the other colors indicating that he is deeply affected by the conditions of his country (Iraq): black for sadness and red for blood, killing and slaughter.
- *- The historical and religious heritages (events and characters) attracted a great deal of the poet attention.
- *- The poem of this collection are of a high degree of music and rhythm (interior) that are represented by the repetition, antithesis,....
- *- For the external rhythm, the poet depends mainly on certain scanning (Al-Kamil) to express poetic purposes (zeal, patriotism, elegy and grief).
- *- The poet looks at life with a black vision due to the conditions of war and destruction which he lives in, so he criticized his society with its policy and traditions.

His uncompleted quatrains, dropping the fourth line, is an expression of his life that lacks for relief and luxury.

*- The poem rhythm is a mixture of rhyme, prosody, sounds, figurative languages and other elements.

*- The rhythm in(Ruba'iyat lem Taktemel) has a high function; it is to represent the poet's experience, feeling and emotions.

*- Al-Bedrany, in most of his poems, addressed the national and political subjects taken from his daily reality, so we can consider him a national poet defending his country in all its events and conditions.

Praise to Allah is our last prayer.



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(Abdullah Al-Bedrany)

A Technical Study

A Thesis

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