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تقانات التعبير الشعري عند ابن حمديس الصقلي

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ABSTRACT

Praise be to God, all praises to Himself and a duty to all His worshippers, Praise be to Him and alone do we turn to for help and we put our trust in the Almighty. Prayers upon the master of all Messengers our Prophet Mohammed and his good family.

When the time comes its tiny minutes to be directed towards the past and discovering the presence of places in the subconscious of experience. New types of formulas that capture the values of originality, quality, rendering accuracy, and imaging versatility. It saves the depth of time in its stage, variations and manifestations to reflect it blurred in the whiteness of paper. The sensitivity of this experience is demonstrated by investing the energy of the individual creative imagination in a living and productive investment in its interaction with the manifestations of the natural environment. Hence, the creative self-adventure (by Ibn Hamdis) has been drawn and it is making its way in aesthetic trouble through more than one environment most notably (Sicily and Andalusia). His poeticality has nurtured and typed his talent between these two environments; to seek technical richness that sometimes opens up to the model of oriental poetry with its established references and established origins. Other times - and perhaps many - create different styles derived from the glory of the present moment and the impact of the active imagination. This will make us able to identify the colors of techniques and technological treatments that go beyond the luminous and open style, and stylistics techniques (narrative and formative) based on the fertility of the linguistic system and its aesthetic capabilities in expression and coloring. In our endeavor we try to reveal some aspects of the literary heritage and the distinct identity of the Moroccan School (Sicily and Andalusia) and from the standpoint of the poetic experience of Ibn Hamdis, with the content of its formal (structural) systems that include interpretative capabilities and contextual references as well as technical narrative and repercussion to surround the plasticity in the forms (stability and movement), so that this harmonious synthesis is the harmonious and theoretical for the flexibility and fertility of the Andalusian poetic form. This is the reason for choosing the subject of the thesis namely (The Techniques of Poetic Expression by Ibn Ḥamdīs al-Ṣīqillī). The present thesis is divided into an introduction and two chapters, then a conclusion that includes a presentation of the most important results of the study. In the introduction, we have presented three main implications: the first of them is entitled (in poetic techniques). The second explains (Ibn Hamdis, his life and poetry). As for the third section, it comes under the title (Andalus between followers and creativity). The first chapter, entitled (The

Techniques of Formal Structure) is divided into two sections: The first one concerns the study of (the modality of the pre-Islamic poem) as an integrated poetic model that resonated with Ibn Hamdis. While the second one points out (The Features of Regeneration / Transcendence Stereotypes), the reading concentrates on the structural patterns that carried a feature of renewal Therefore, it is divided into (single-purpose lengths, passages and extracts). The second chapter entitled "The Techniques of Stylistic Structure ", the poem is analyzed in terms of narration and composition.

The first section which is entitled (The Techniques of Narration) deals with the contribution of the narration, as a technique, in the performance of language with other elements of storytelling by producing an integrated poetic narrative model. So, its types have been studied and analyzed under the title of (in Novelistic Techniques). As for the second section which is entitled (In Fine Techniques), treats with the poem (the plate) with its fixed and moving data, so that the poetic composition takes two divisions: (the static plate) and (the moving plate). The present study depends upon a collection of literary, critical and artistic sources including (dīwān Ibn Hamdis), (Techniques of poetic expression) Dr. Faten Abdul-Jabbar (The Structure of the poem in ancient Arab criticism) Dr. Yousif Bakkar, (Renewal in Andalusian Literature) Dr. Baqer Sammaka, (Aesthetic adventure of the novelistic Text) Dr. Muhammad Saber Obaid, and (The Opening of the Visual Text), Saddam Al-Jumaily.

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