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كلية التربية للعلوم الإنسانية
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العلامة في شعر عارف الساعدي

شفاء صالح سفر العباسي

رسالة ماجستير
اللغة العربية - الأدب العربي

بإشراف
الأستاذ المساعد

الدكتور إسماعيل إبراهيم فاضل المشهداني

المستخلص بلغة الرسالة

يُعد المنهج السيميائي من أبرز معالم التجديد النقدي في تحليل النص الأدبي إذ سعت السيميائية إلى تطوير طرائق مفتحة للقراءة، متخطية جدار اللغة ومنطلقة نحو تأسيس نقد حداثي، ومما يلفت الانتباه أن المنهج السيميائي ما زال فاعلاً في المدرسة النقدية المعاصرة، مما يؤشرُ فاعليته وقدرته على تحليل النصوص الأدبية، ضمن رؤية منهجية ليست أحادية بل تحاولُ الإفادة من المرجعيات بوصفها أنظمة فكرية تخفي خلفها سيلاً من الدلالات، وهذا ما دفعنا إلى اختيار هذا المنهج لمقاربة النص الشعري الحديث، وبيان فعالية المنهج في تحليل النص الأدبي ودوره في الكشف عن المعنى.

أمّا اختيار الشاعر عارف الساعدي، فقد تميز شعره بالثراء المعرفي والعمق الدلالي ذي البعد السيميائي وغازاة مرجعياته الثقافية، مع تجربة نابغة من الواقع العراقي الذي صورهُ بصورة صادقة، حملت هموم الوطن والإنسان العراقي، ليترجم هذا كله في نتاجه الشعري بوعي متكامل وبأسلوبه الحداثي.



Abstract

It is noteworthy that the semiotic approach remains active in contemporary literary criticism, indicating its effectiveness and ability to analyze literary texts within a methodological vision that is not unidimensional but rather seeks to benefit from historical, social, and sacred references, as well as intertextual relationships. This is what led us to choose this approach to approach modern poetic texts since semiotic study celebrates all dimensions of the text and does not neglect any aspect at the expense of another.

As for the choice of the poet 'Aref Al-Sa'adi, his poetry is distinguished by its cognitive richness, semantic depth, and the abundance of its cultural references, coupled with an experience rooted in the Iraqi reality, which he depicted authentically, carrying the concerns of the homeland and the Iraqi people. All of this is translated in his poetic output with a comprehensive awareness and a modern style, especially since he is a founding member of the "Poem Group," which necessitated approaching his work using semiotic tools.

The thesis is structured into three chapters preceded by an introduction and a preface, and concluded with a conclusion that includes the main findings. In the preface, we presented the nature of the sign in terms of its roots, concept, and trajectories, as well as its relationship with the science of semantics and its relationship with poetry. The final section is dedicated to presenting a profile of the poet and his works.

In the first chapter, I studied the most prominent signs present in semiotic literary criticism, focusing on the "threshold sign" to illustrate its significance, its relationship with the text, and its functional role in





constructing the poem as a primary key. This chapter consists of two sections: the first section is devoted to the external threshold sign, which includes the main title threshold and the cover icon, while the second section discusses the internal threshold sign, which includes the sub-title threshold and the introductory threshold.

In the second chapter, I studied the space as a semiotic sign, which includes three sections: the first section is about the spatial sign dedicated to the oppositional duality of "friendly place" and "hostile place," the second section focuses on the symbolic sign of nature, and the third and final section discusses the temporal sign through the dialectics of time.

In the third chapter, I studied the references of the sign, which includes two sections: the first section is about intertextuality, and the second section focuses on the reference sign of the character according to the first level of Philippe Hamon.



University of Mosul
Collage of Education for Humanities Sciences
Arabic language dept.



The sign in the poetry of Arif Al-Saadi

Shifaa Salih Safar AL-abbasi

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Supervised by
Assistant Professor
Dr.Ismael Ibrahim Fathel
Al-Mashhadane

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