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كلية التربية للعلوم الإنسانية
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بناء المشهد في شعر حمد الدوخي

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رسالة ماجستير
اللغة العربية/ الأدب العربي

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المستخلص بلغة الرسالة

إنّ تناولنا للمشهد الشعريّ المتكوّن من التقانات السينمائية في شعر حمد الدوخي، الذي يعدّ بوصفه مكوناً مهماً من مكونات بناء القصيدة، وقيمة بارزة وحيوية وفاعلة، هو لعكس مدى إفادة النص الشعري من التقانات السينمائية، وأساليبها، وتوسّل الشاعر بها في شدّ أزر مشهده الشعري؛ وذلك لما للمشهد من فضلٍ على الشعر، يتجلّى في تمكينه من التداخل مع الفنون الأخرى كالسينما، واستعارة أساليبها وتقاناتها وأدواتها.

فقد تناولتُ دراستنا هذه بناء المشهد في شعر حمد الدوخي، بوصفه مكوناً رئيساً من مكونات الصورة الشعرية، التي تتشكّل بفعل التعالق مع الفنون الأخرى والمجاورة لها، التي رفدت القصيدة العربية الحديثة والمعاصرة بكثيرٍ من أساليبها وأدواتها وتقاناتها، ما أدى إلى تطور الصورة الشعرية الكلية وتعميق خصائصها الفنية، بفضل هذا التداخل بين الشعر العربي الحديث والمعاصر، وبين الفنون الأخرى كالسينما.

ودرستنا هذه تسعى إلى تقديم تصوّر شامل، لبناء المشهد الشعري، وذلك من خلال النصوص الشعرية المنتخبة من تجربة الدوخي الشعرية، التي انمازتُ بينها الفني، وعمق الرؤية الشعرية، والوعي بكتابتها، وهي تتداخل مع أحد الفنون المهمة والرائدة، هو الفن السابع/ السينما، ودورها الفاعل في بناء المشهد الشعري لدى الشاعر، وقدرتها على المواصلّة والعطاء، ومنح النص الشعري مساحة أخرى، تفتح بها اشتهاوات الشاعر، التي تنزع إلى الثورة على التقليدي، ومعاصرة كلّ مستجدّ.

توقيع مسؤول شعبة الدراسات العليا
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تأييد المشرف
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ABSTRACT

The phenomenon of poetic scene is one of the artistic and prominent phenomena in modern and contemporary Arab poetry. This is due to the merit of the poetic scene to poetry, which is reflected in enabling poetry to interfere with other arts, and borrowing its methods, techniques and tools such as cinema.

The current deals with this phenomenon of structuring the poetic scene by describing the scene as a pattern of an overall poetic image. It is shaped in connection with other and neighbouring arts such as cinema. This study aims to present a complete vision, theoretical and practical, of this phenomenon. This is achieved through selecting certain poetic texts of Hamad Dokhi's poetic experience, which was distinguished by its artistic structure, depth of poetic vision, and awareness of its writing. More important, it overlaps with one of the important and pioneering arts, which is the seventh art / cinema.

The reason behind calling this study "Structuring the Scene in Hamad Dukhi's Poetry" is to reflect the extent to which the poetic text benefits from cinematic techniques and methods. Dokhi invokes these techniques to tighten his poetic scene. At the same time, our study reveals its methodology, which is based on clarification. It investigates every effective and essential cinematic technique within the poetic fabric, in constructing the poetic scene of Hamad Doukhi

The present study is based on an introductory plan and two chapters. The introduction involves several axes, including: the construction and the scene in language and convention, the scene and the image, the scene in other arts such as cinema and the scene in Arabic poetry in general.

As for the first chapter, it was about cinematic techniques and poetic scene construction with the goal of revealing the effective cinematic techniques used in building the scene by Al Dukhi. It falls into two parts. The first part investigates the scenario and its role in enriching the structure of Al-Dukhi poetic scene making use of poetic examples from his poetic experience. This can be useful to support this part reflecting the extent to which his poem is useful for this cinematic technique. As for the second part, it deals with the technique of film montage and its effectiveness in constructing the poetic text of Al-Dukhi enhancing our theorizing with poetic models of his Poetry.

The second chapter is concerned with the technique of the cinematic shot. Since this research deals with the cinematic technique that is effective in building the poetic scene for Al-Dukhi, as it is effective in building the modern and contemporary Arab poem, the poetic shot is considered the momentary record of the poetic scene and the technology that is introduced in the art of cinema. So we deal with it in terms of the benefit of poetry from it, and the extent to which it identifies - as a poetic shot - with the cinematic shot as a technique in making the scene.

The second part deals with the technique of the close cinematic shot, and its impact on enriching the construction of the poetic scene of Al-dukhi. Besides, it intends to explain the importance of this cinematic technique in supplementing the contemporary poetic text with an expressive aesthetic. It is an opportunity to shape a poetic text, transforming the recipient from a reader into a viewer supported by Al-Dukhi's poetic models which enhance our perception and vision.

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**Structuring the scene in
Hamad Al-Dukhi's poetry**

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