

بسم الله الرحمن الرحيم



HOSSAM MAGHRABY



شبكة المعلومات الجامعية التوثيق الالكتروني والميكروفيلم



HOSSAM MAGHRABY

جامعة عين شمس

التوثيق الإلكتروني والميكروفيلم

قسم

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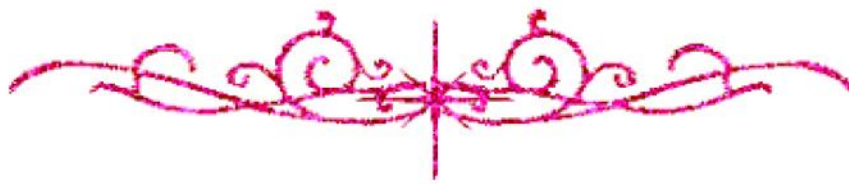
تحفظ هذه الأقراص المدمجة بعيدا عن الغبار



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بالرسالة صفحات

لم ترد بالأصل



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ديوان أمية بن أبي الصلت

دراسة وتحقيق
رسالة تقدم بها
بهاجة عبد الغفور الحديثي

١٧٢٤



إلى

١٧٢٤
١٧٢٤
١٧٢٤

كلية الآداب وعلوم الدراسات العليا في جامعة بغداد
جزء من متطلبات دبلوم ماجستير اللغة العربية
كانون الأول ١٩٧٣

- ب -

أشهد بأن أعداد هذه الرسالة جرى تحت إشرافي في جامعة
بشداد جزءاً من متطلبات درجة ماجستير آداب في اللغة العربية .

التوقيع / جميل

المشرف / الدكتور جميل سميد

التاريخ / / / ١٩٧

بناءً على التوصيات المتوفرة أرشح هذه الرسالة للمناقشة .

التوقيع /

الاسم / إبراهيم ساري

رئيس لجنة الدراسات العليا

في اللغة العربية

التاريخ / ١٦ / ٤ / ١٩٧٢

- ج -

نشهد بأننا أعضاء هيئة المناقشة اذلمنا على هذه الرسالة وقد ناقشنا الطالب
في محتوياتها وفيما لها علاقة ونعتقد بأنها جديرة بالقبول بتقدير
لنيل درجة ماجستير آداب في اللغة العربية •

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التاريخ / / ١٩٧

عدت لهيئة الدراسات العليا في الجامعة •

رئاسة جامعة بغداد
عمادة الدراسات العليا
والبحث العلمي

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عميد الدراسات العليا
والبحث العلمي

التاريخ / ٤ / ٢ / ١٩٧

التوقيع /

الدكتور سلطان الشاوي
نائب رئيس جامعة بغداد

Abstract of Thesis

The thesis studies and revises the poetry of Umaiya Ibn Abi-S-Salt Al- Thaqafi. I noticed that such a study requires some acquaintance with the environment he lived in. Thus I studied Al-Ta'if, its natural, social and religious phenomena, both in the pre-Islamic and Islamic eras. It seemed that the people of Al-Ta'if were addicted to drinking, adultery and Ribā (charging of interest on a loan). Yet they were a proud people who would hurry to help those who sought their help. They seemed to have delayed in embracing Islam and opposed with much hostility the Apostle (peace be upon him) and his religion. They were strongly devoted to their own religion. This is clear in Umaiya's poem in which he bewails the polytheists killed at Badr, and abuses the Apostle (Peace be upon him) and his companions. It is also evident from the fact that Umaiya rejected Islam and the people of Al-Ta'if were late in embracing Islam.

A Chapter is devoted to the study of the poetry of Al-Ta'if, which turned out to be scanty, notwithstanding the large number of poets living there. This may be attributed to the loss of most of their poetry, so that only a little of it has been handed down to us.

Umaiya Ibn Abi-S-Salt was well-known for his religious devotion before the Islamic era. He had faith from his childhood and sought religion, read the Holy Books,

the Old and New Testaments, and kept in touch with priests and hermits. It was even said that he was a prophet and that he had a true faith which he rejected later.

He seemed to have belonged to the Ahnaf sect and to have sought Al-Hanifiya, the religion of Abraham (Peace be upon him). He was a monotheist and he was on the point of embracing Islam but he didn't out of pride and envy.

As for the year of his death, there is some disagreement. It seemed that it was 8 A.H. I quoted the narrations referring to his death and noticed that they were stories and anecdotes prevalent among the Arabs. Perhaps these stories were referred to ^{to} prove that Umaiya was about to be a prophet.

His position as a poet was so high that Ibn Salam regarded him to be the chief of Al-Ta'if's poets.

His poetry of praise was the best among his poems. This sort of poetry was often mixed with entreaties. Most of the meanings he conveyed were those of the poetry of the pre-Islamic era in general. Regarding self-praise, he followed the example of the pre-Islamic poets. He portrayed himself through expressing his pride in his clan. So, the pre-Islamic concepts were the virtues which he sang in his poetry of self-praise.

So was his elagiac poetry - Pre-Islamic concepts occur accumulated in it. Those poems of his lack the perfect artistic features that characterize the ideal Arabic poem.

In the field of description, he mostly described the heaven, stars and other aspects of the universe. Profundity was characteristic of his description and he often expressed therein some of his feelings and emotions.

Most of his narrative poems and fables deal with bestial subjects and topics quoted from the Holy Books of Old. His poems in this field are elegant and graceful.

A religious flavour is prevalent in his poetry. He was well-known for referring to religious topics in his poetry - he mentioned paradise and hell. He refers to such subjects so much more than other poets that Al-Asma'i calls him "The poet of the hereafter." It seems that he was influenced by the holy books, the Old and New Testaments.

Some of his poetry was falsely attributed to him, but some of it was truly his. Doubts are expected regarding his religious poetry which has some resemblance to Quranic Literature both in its meanings and expression, if that can be proved with ample evidence.

The Scholars of old seemed to have hesitated to quote of his poetry, because of the queer expressions it had and because he used to use non-Arabic utterances in his poetry.

As for his artistic characteristics, his poetry is characterized by complicated utterances and structures, particularly his religious poetry. His wide knowledge was behind this fact.

He does not regard depicting as a way of expression. He does not take his pictures from his environment and what goes on in it. Most of his descriptions and comparisons were related to the description of heaven and what occurs in it.

His ideas and meanings are predominantly religious, which he derived from the holy books. Pre-Islamic concepts appear in his non-religious poetry.

Umaiya preferred those metres that consist of many syllables - a practice adopted by most pre-Islamic poets. Yet he did not neglect the metres of a few syllables. It is noticed that his poetry has a large number of prosodic defects. His rhymes are full of unfamiliar words most of which do not fit smoothly with the other utterances of his verses, which is a major artistic defect. These unfamiliar uses are a proof of his wide linguistic knowledge.

I managed to collect and revise 645 verses of his, all of which are exclusively his. Apart from that the rest of his poetry is attributed to him and to others as well, and some of it is attributed to him by modern scholars.

I did my best to make use of a great number of sources whether in the form of printed materials or manuscripts. In collecting the verses I depended on the earliest sources first of all. I also showed the various narrations, and explained the ambiguous vocabulary. By doing so I hope I have presented to the reader a collection of Umaiya's poetry that is nearly perfect if not completely so.

Finally I appeal to God to lead us to that which is good and perfect.

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