

بسم الله الرحمن الرحيم



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وزارة التعليم العالي والبحث العلمي
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على هامش السيرة في ضوء السيرة النبوية
((دراسة موازنة في السرد))

رسالة تقدمت بها

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إلى مجلس كلية التربية في الجامعة المستنصرية

وهي جزء من متطلبات نيل درجة الماجستير في اللغة العربية وآدابها

بإشراف

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Abstract

This research presents a parallel study in the narration between the stories of (On the Sidelines of the As-seera) for Taha Hussein and the Prophet's As-seera by Ibn Hisham, the research consisted of introductory and three chapters and a conclusion.

I presented in the introductory the most important narrators of As-seera throughout the history and their impact on modern Arabic literature both poetry and prose, then how and when Taha Hussein wrote the stories of (On the Sidelines of the As-seera) and how he had supporters and opponents after the issuance and what views had written about it negatively and positively.

I presented the first chapter with two researches, first: for the purposes of Taha Hussein that he inspired by the As-seera, which predicts the birth of the Messenger of Allah (peace be upon him), and wasn't announced expressly, so, his purposes appeared in three ways (remote signs, nearby signs, and explicit references), while the second part, he spoke of the Men around the Holy Prophet (peace be upon him) and how they sacrificed their lives for Allah, and how some of them embraced Islam suddenly, while others embraced it gradually, drawing this shift in the human soul from darkness to light.

As for Chapter II, I applied the pillars of the narration (event, character, place and time) on each of the (As-seera) and (On the Sidelines As-seera), the events have been

displayed by Taha Hussein in several ways but the most important of them were (collecting the scattered, extending the briefed, additions from his imagination and additions from other sources, mainly (the History of Al-Tabari), and (Tabaqat Ibn Saad) while the character was glowing to Taha Hussein and occupied the most attention for him as a description, form and substance, the character was a signage in his stories, whether he committed to those from the (As-seera) or with the additions he added to them.

Then I referred to the place types contained in the As-seera and its modifications in (On the Sidelines of the As-seera), the time I presented by the recounting compatibility and time compatibility and movements of the time, which in accordance with the famous subdivisions developed by Gerard Gint.

In the third chapter I talked about the narration techniques (the narrator and the narratee, description and dialogue), Taha Hussein was adopting largely in the narration of the story on the presence of the teller who narrate the events, whatever the form of this narrator (knowing, indoor, Associate ...) one of the salient features in the stories of Taha Hussein is the presence of the narrator and whom narrated to him, and this form of narrators was present in (As-seera), especially that Ibn Hisham was telling the news from more than one person therefore the presence of the narrators of the salient features between the original and the branch.

In the research of the description, I talked about the kinds of descriptions that received in As-seera and which kind was presented strongly than the other, but for the dialogue I

presented on three types: Internal dialogue, direct dialogue, built-enlisted dialogue.

Then I come out with the results in the conclusion as following: -

- Taha Hussein was based mainly on As-seera events in his stories, he quotes some of them and adds on another from his imagination, but if the events are relevant to the individuality of the Messenger of Allah (peace be upon him), he let it go as it is without any interference.

- Taha Hussein did not abide by the known laws of narration developed by theorists of the narration in its pillars and techniques, he was writing in a free style sometimes he violate these laws, it can also be the reason; he wrote these stories before the emergence and spread of these laws.

- Character for Taha Hussein as in (As-seera) took the major interest of his style and his imagination; it became a milestone in the stories of (On the Sidelines of the As-seera).

- The place came pale and lackluster by Taha Hussein despite the many features of and listing the names of villages and cities to him but he kept having a historic place, a threshold, did not leave a significant impact on the figures only slightly.

- The multiplying in narrators, which in some cases up to three in one story was a very prominent way in the ways of telling the story in (On the Sidelines of As-seera)

- Taha Hussein was putting his ideas and what he loves to reveal quoted by characters of his imagination, what he did

not say publicly in front of the public his singularities says,
like the character of (kimon, Kalakratis).