

المستخلص

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Poetry is an art; and this art has only one mere end represented by its beautiful e\pression on self in the time of discovery and vision. So, art is addressing mind in its speeches but does not subject to its rules. Art is the birth of creative imagination which completes its destiny only just by words. In poetry, this art has form and meaning, a twin that cannot be separated or one overweighs the other in the process of creativity or generation. This is the poetic experience of Al-Hamadani; a rich experience based on creation principles which can then be studied and examined. Therefore, the present study focuses on the subjective and technical features of Al-Hamadani's poetic experience, preceded fortunately by shedding some light on Al-Hamadani as a man and as a teacher ,as documented by his colleagues and students.

The study has four chapters. The first chapter sheds some light on Al-Hamadani's poetic topics a in his divan. These are al-'khwaniaat (which represent his glowing passion and expressive reality); elegiac poems (which are his tears and cries on the souls of his teachers as a kind of his respect to their generous and kind treatment) ;love poems (the core of poetry as he believes); and political poems (both patriotic and national). Additionally, topics like alienation, compliance, and wine poems (or bacchanalian poetry) are also dealt with. The researcher has noticed that the poet's divan has no sign for satire, praise, and pride since Al-Hamadani has no true belief in these topics, and they are not regarded as topics of contemporary or modern poetry.

In the second chapter, the poetic language of the poet's poems is studied. Also, this chapter comments on the poet's poetic lexicon and the levels of his linguistic performance. These are performance by the language of his literary heritage (where direct touches on his poems are found clearly) ; performance by the language of Holy Quran (where Quranic meanings are in harmony with the meanings in his texts) ; and

performance by the simple language and narrative language (where the majority can handle and understand his poems) .

Poetic images are the content of the third chapter. These images are simile, metaphor, antonymy ,and metonymy .Also, a direct documentary image is found. His similes are similar to those of ancient Arab poets.

Chapter Four deals with music in Al-Hamadani's poetry in its two types : internal rhythm and external rhythm . Examples of internal music or rhythm are repetition, division, repeating second hemistich on the first one, and rotation (or gyration). Al-Hamadani was interested in his internal music and rhythm, and thus, clear instances are found fully in his poetry. Concerning his external music (meters and rhyme scheme), he has followed the standard Arab meter. Since he is a traditional poet, Al-Hamadani, is against the modern trends in Arabic poetry, especially the free verse. However, this does not prevent him from making variation in his rhyme scheme, especially for /alramal/. As a matter of fact, he has applied only eight Arabic standard meters (/albaset,altaweel, alkamil, alramal, alkhafeef, alwafir, almutaqarab, alragaz/).This variation is seen in his personal poetry ,especially in topics of love and alienation. This is because his belief that these purposes of /al'khwaniat/, elegy, and political poetry should be fixed in their rhyme schemes to absorb his expressive and glowing pauses.

Finally , the researcher hopes he has covered the topic carefully to reach the end of his thesis.