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The Poetic image in Ghazi Algosaibi poetry

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Abstract

Poetic image has been considered one of the most fundamental elements that poets have used to express their feeling, ideas and conceptions of universe as well as life. This study deals with the poetic image in the poems of the Saudi writer Ghazi Bin Abdulrahman Algosaibi (1940 - 2010). Methodologically, it exploits stylistics in order to reveal the innovation of Algosaibi’s poetic image, its development, features and significations. The study explores the importance of image, its impact on the poems and its role in their structures. Moreover, the reasons of choosing such a topic, the plan of the exploration, the perspective as well as aims are mentioned in details.

The first chapter is divided into three parts. In its introduction, Algosaibi’s poems and works on criticism are taken into account to demonstrate his consciousness of the notion of image. The first part focusses on a procedural definition of poetic image linguistically and technically. The second part sheds light on the most important views and approaches of poetic image in criticism, classical and modern, as well as modern stylistics. The third part deals with the relationship between image and sensual cognition by means of affinities of image, senses and imagination. What is summarized, in the chapter’s conclusion, is the theoretical aspects of poetic image and its three stages of development: sentimental, visionary, dramatic. The second chapter discusses, in three parts, the notion of sentimental image and its features, the origin and forming the image of absence, and the origins, significations as well as forming the image of migration, consecutively.

The hub of the third chapter is the visionary image. The following is investigated in three consecutive parts: the most important features of the visionary image, Algosaibi’s view on the image of woman-symbol and woman-homeland, as well as the image of city-symbol, city-place and city-lost. Chapter four focusses on the dramatic image in also three consecutive parts: First, the aspects of dramatic image, its relation to modern poem- framework and the intertwinement of literary genres in the poem of Suhaym, a text of dramatic features. Second, the artistic and psychological dimensions of the images of mask in the poem and its dramatic narrative and symbolic structures. Third, the portrayal scenes in the poem and the significations as well as connotations of its dramatic image.

In the conclusion, the fundamental strands, constructed in the previous chapters, the results and recommendations, arrived at, are demonstrated.