



الجمهورية العربية السورية
جامعة البعث
كلية الآداب والعلوم الإنسانية
قسم اللغة العربية

بنية خطاب المرأة في أعمال كوليت خوري الإبداعية، في ضوء الدراسات المقارنة

((رسالة أعدت لنيل درجة الماجستير في اللغة العربية وآدابها))

سلوى عدنان الحصني

الأستاذ الدكتور: راتب سكر

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CERTIFICATE

I hereby certify that the work described in this thesis is the result of the project conducted by the candidate " Salwa " Hossnei under the supervision of Prof . D Rateb sakkar , All Reference to any works in this are is fully acknowledge in the text .

Date : 28/9/2009

Supervisor

Prof . Dr Rateb Sukkar

candidate

Salwa Al Housnei

إقرار

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DECLARATION

I hereby declares that this dissertation has not been submitted to gain any degree .

The Candidate
Salwa Al Houssnei

This degree is submitted in fulfilment of the requirements for the degree of masters in literary studing , to the fuctulty of Arts and Humanities , Al Baath University .

Candidate
Salwa Al Houssnei

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إهداء خاص

إلى الشاعر الكبير عبد القادر التمني..

وإلى عالمه الجميل أهدى هذا العمل المتواضع

سلوى

إهداء أول

إلى السيدة الأديبة **كوليت خوري** ...
التي قدّمت لي كل مساندة ودعم وتشجيع
تقديراً ... واحتراماً ... ومحبة ...

شكر وندكر

إلى تفاصيل مبنائى المتروك جامعتى الحبيبة ، يثور اليوم حنينى فأطفئه بالتذكر والشكران ...

تذكر من قاسمنى قاعات الدرس والبحث والاستقصاء من رفاق ... كانت الحياة ترتسم فى خلد كل واحد منا صوراً من الممكن والمتخيل ... نمخر معاً فسحة المستقبل بأشعة تعبر بنا بحاراً ساجية حيناً ... صاحبة معظم الأحيان ... ! حتى إذا ماران قنوط حزين ، لُدنا بكوى لم تكن يوماً موصدة ... فالجدية والأمل المستمدان من أساتذتنا الأكارم كانا يرداننا إلى مواقع الخطا الواثقة وإلى مرافئ الأمان والثبات والإيمان ...

إليهم أساتذتنا جميعاً أتوجه بالشكر والعرفان لكل ما بذلوه من دأب وإيثار لصقل مداركنا وتجاربنا وتسليمنا السلاح الكنز الذى به تنفتح أمامنا أبواب العمل الجاد المخلص ، وأبواب اليقين المقنع بأن الشهادة مسؤولية لا ترف ، وبأنها واجب يحتم على حاملها أن يواصل البحث عن الجديد المبدع النافع .
وأخص بالشكر أستاذى المشرف :

الأستاذ الدكتور : راتب سكر

الذى لم أغب عن عينه واهتمامه ، والذى دعمنى ووجهنى إلى مواقع حقيقية ومساقت توازن وإتقان .

عسى الله أن يوفقهم جميعاً ليكونوا أبداً هداة الأجيال بعدنا ... وأن يوفقنى لأكون أهلاً بعبائهم ، وإنساناً حقاً بعبائى المنتظر وبنائى الواعد ...

سلوى عدنان الحصنى

الهدايا بمباشرة

إذا حاول الهروب من كل الصيغ السائدة في إهداء الرسائل الجامعية لأتوجه مباشرة إلى الحياة . .
الجذر . . أضع بين يديها حصيلة حصادي الصغير هدية متواضعة . . أمراني أعود من حيث هربت
إلى الصيغ ذاتها . . . وإلى أناس الحياة ذاتهم . . . عندما أجد أن الحياة ما هي إلا قلوب هؤلاء
تحاصرني بالعطر والحب والعطاء . . . بالنوم والرجاء . . . كرتل ملائكة حارسة . . . وقوافل
نجوم هادية . . . وابتهاج صلاة صافية . . . ونهر عيون مرانية . . .

* قلبا أمي وأبي السخيان كمطر . . الغادبان كتميمة . . الدافئان كسلام . . . الظليلان
كشجر . . .

* قلوب أخي وأختي . . .

شركاء مسيرتي ومرحلي . . عرقي ودعتي . . دمعتي وضحكتي . . .

* قلوب رفاقي في الركب . . الذين لولا هم لضاقت مسافة الحب . . . وجف ماء القلب . . .

* * قلوب من أسكنهم ويسكنوني . . من أنا لهم ولدٌ من غير أن يلدوني . . من قطرات

فكرهم وقلوبهم سقوني . . من بوهج صلاتهم دثروني . . وبدفء حبهم أحاطوني ومرعوني

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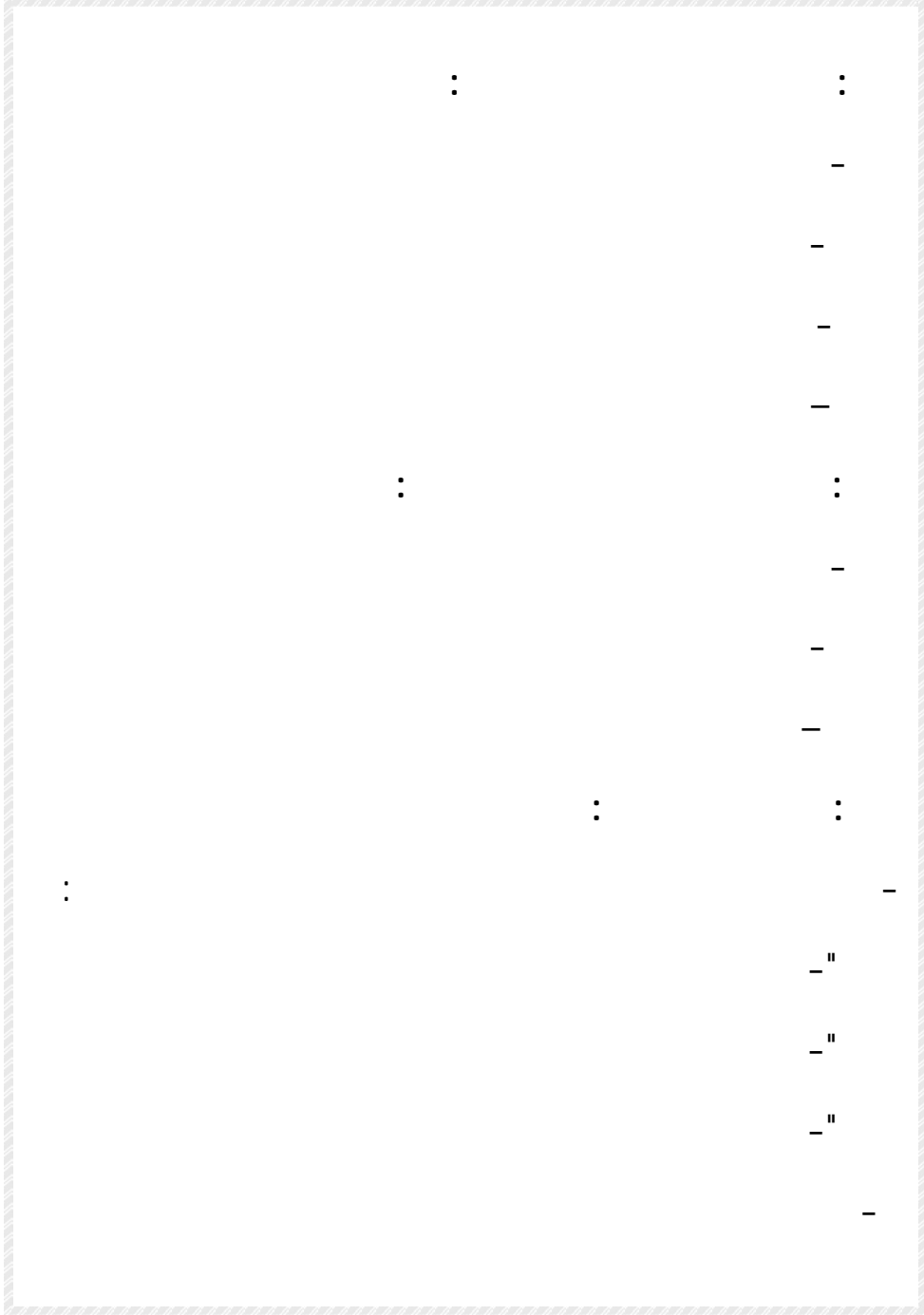
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الفصل الأول



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Flowler , Roger(1991) : Adictionary of Modern critical termes
London & New York p.35.

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Gifford , Henry (2001) Comparative Literature Concepts of Literature , -
New York , Humanities press . , P . 77 - 78.

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﴿ وإذا خاطبهم ﴾ :

﴿ ربِّ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا لَا يَمْلِكُونَ مِنْهُ

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﴿ وَلَا تَخَاطَبُنِي فِي الَّذِينَ ظَلَمُوا ﴾ ()

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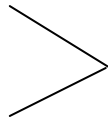
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(**Showing**)

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Norman Friedman

Philip stevick

Joseph Warren Beach

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Lubbock , Percy 1951 : The Graft of fiction , Jonathan cope – London , P251 . -

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Point of view

narrative vision

Position

Focus of narrative

Prespective

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Focalization

Motivation

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Narrative vision "

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Jean Pouillon

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Jean pouillon

Tzvetan Todorov

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 non focalization -
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 internal focalization -
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 external Focalization -
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Tzvetan Todorov Jean Pouillon

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: internal narrative vision

self – narrative

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: External vision

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Internal narrative vision

First Person : ()	-
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. The memory	-
. Met a fictional :	-
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Senses :	-
. Las witness ()	-
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. The Free Direct Discourse	-
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: First - person " "

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The real Motivation

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 . Robert Humphrey
 : **The Memory** -
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 Humphrey , Robert : Stream of consciousness in the modern : -
 novel , university of California press , U.S.A , 1954 .
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Biography mood

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The Function of Communication

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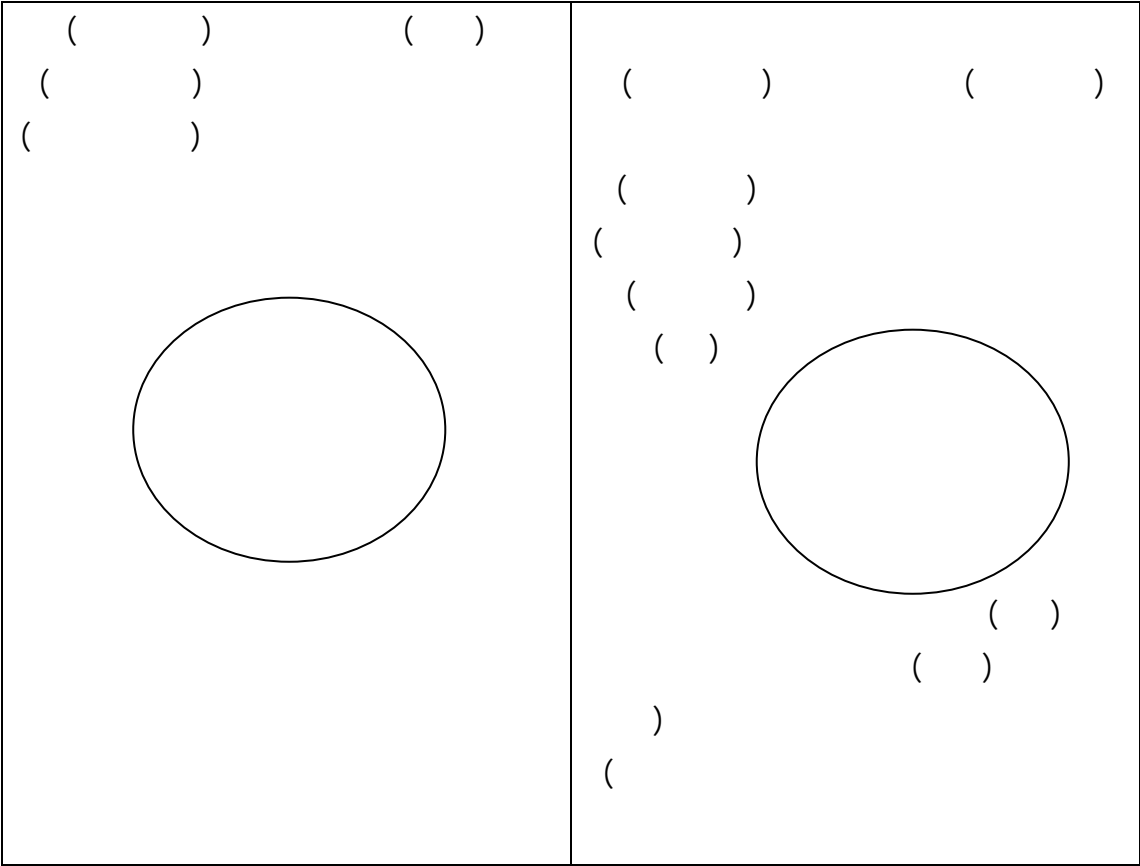
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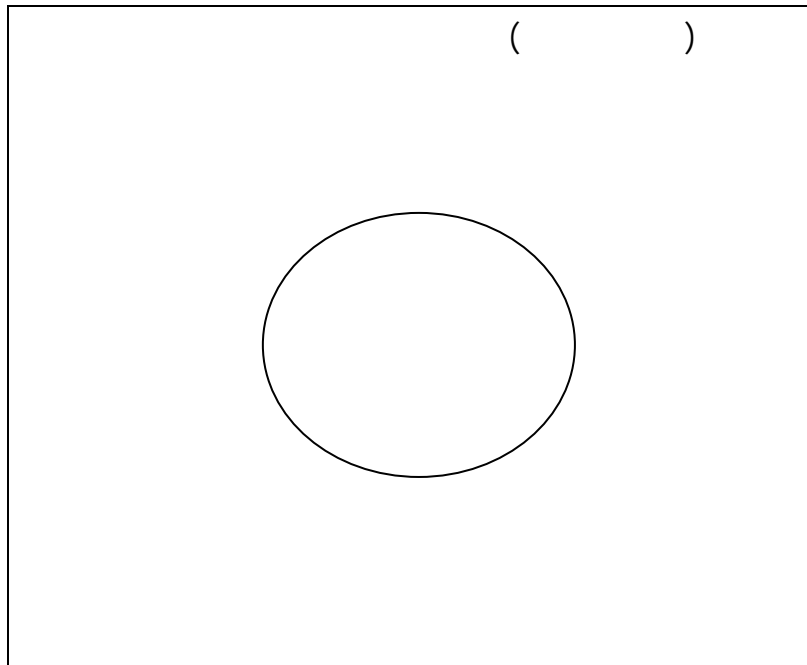
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The reader

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: The Free Direct Discourse

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Prince, Gerald 1987: A Dictionary of Narratology, University of Nebraska -
Lincoln & London - P14.

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Rene Wellek , and Austen warren 1966 : Theory of Literature , Penguin Books
London , P290 .

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External narrative vision

Third Person : (/)	-
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The Direct discourse :	-
The free direct discourse :	-
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(Third – Person) (/)

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Perspective

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. Prince , Gerald : **A Dictionary of Narratology** , P 65. -

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. Prince , Gerald : **A Dictionary of Narratology** , P 65. -

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Prince , Gerald : Adictionary of Narratology P19 – 20 . -

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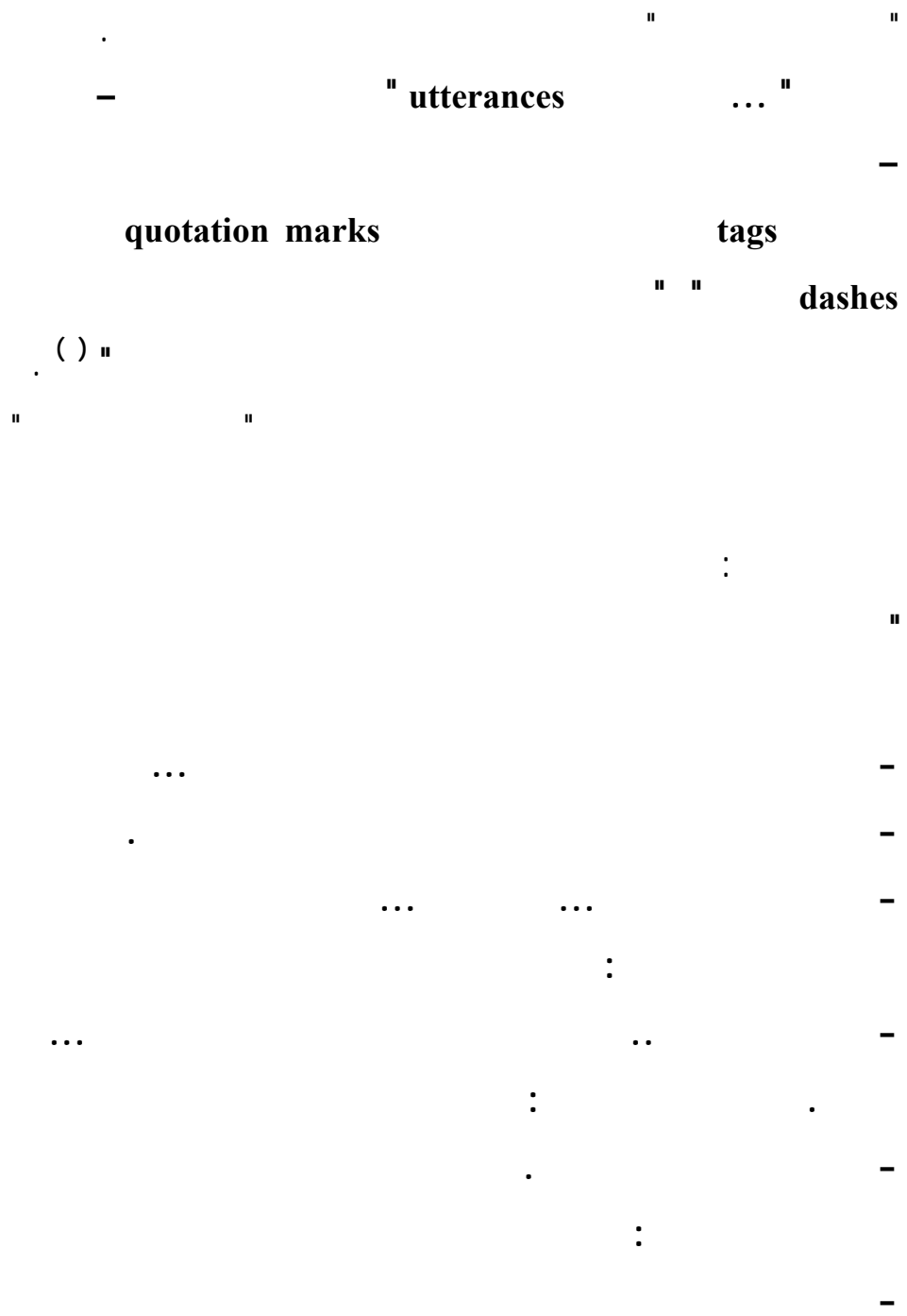
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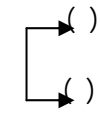
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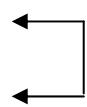
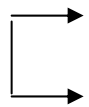
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SYRIAN ARAB REPUBLIC

AL-BAAATH UNIVERSITY

FACULTY OF ARTS AND HUMAN SCIENCES



The Structure of Woman Discourse in the Works of Kolit Khouri, in the Light of Comparative Studies

**A Study Prepared to Obtain Master Degree
in Arabic Language and Literature**

Prepared by:

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Supervised by:

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Dean of Faculty of Arts , Al-Baath University

2009 – 2010 AD

1430 – 1431 AH

ABSTRACT

This search discusses "The Structure of Woman Discourse in the Novels of Kolid Khouri, in the Light of Comparative Studies", through which we identify the features of such discourse in three of her novels: "Ayam Ma'ah", "Laila Wahida", and "Wa Marra Saif", comparing the characteristics of this discourse with those of narrative discourse in the works of three most famous novelists in twentieth century, who contributed in portraying the features of Modern Novel. From this discourse, I've chosen novels close in structure to those of Kolid Khouri's, these novels are:

- 1- Virginia Wolf's "Mrs Dalloway".
- 2- "Do You Love Abrahams", François Sagan.
- 3- "Disdain", Alberto Moravia.

After comparing the two discourses, I came to conclusion that Kolid Khouri was extremely impressed with the "Stream of Consciousness", and techniques of Modern Novel in structuring her narrative discourse.

I discovered this at studying the structure of kolid's narrative discourse which is divided into introduction and three chapters:

In introduction, I'll try first to lay open the reasonable grounds of this search, then I'm going to dispose the outline indicating the difficulties facing this research, and shed light on the problem of term and its rooting. At the end, I'll present the course followed in this study.

Chapter One: Consists of two major passages:

- 1- Because my study is practical and comparative, I'll discuss the concept of comparative practical criticism, then I'll identify the difference between discourse and text concepts which seem to be confusing for many researchers. Then, I'll define discourse

in the novel, reaching the significant result that discourse in the novel is one that is built on narration.

- 2- Introducing Kolit Khouri: her life and works, casting the light on all that critics wrote about her literature and creativity.

In Chapter Two, I'll try to discuss the narrative vision in the discourse of Kolit Khouri by identifying narrator position and his vision about his narrative world, comparing it with the narrative vision of "Mrs Dalwi", "Do You Love Abrahams", and "Disdain" to reach the two kinds of visions dominating narrative discourse in the above mentioned novels, those are:

- 1- *Interior Narrative Vision*: it takes the form of subjective narration, using the pronoun "I", we find this in "Ayam Ma'ah", "Laila Waheda" and "Disdain".
- 2- *Exterior Narrative Vision*: it takes the form of objective narration, using the pronoun "He", we notice this in "Wa Marra Saif", "Do You Love Abrahams" and "Mrs. Dalloway".

In Chapter Three, I'll study the chronological structure in Kolit Khouri's discourse. In this discourse, I've noticed the chipping feature of the chronological structure. Time goes in zigzag line instead of the linear straight order. We go back in time to the past, and even before the story begins. We also find prolepses of events that will take place before they are narrated. In this discourse, events don't go monotonously; they accelerate, then decelerate, sometimes they just stop. We conclude that Kolit Khouri is greatly influenced by the achievements of the "Stream of Consciousness" novel, and techniques of Modern Novel.

In Conclusion, I'll sum up major results in this research.

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