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تعدد الرواية فح الشعر الجاهلي

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د / أيمن بكر

طبقا لقوانين الملكية الفكرية

جميع حقوق النشر و التوزيع الالكتروني
لهذا المصنف محفوظة لكتب عربية. يحظر
نقل أو إعادة نسخ أو إعادة بيع أى جزء من
هذا المصنف و بثه الكترونيا (عبر الانترنت أو
للمكتبات الالكترونية أو الأقراص المدمجة أو أى
وسيلة أخرى) دون الحصول على إذن كتابي من
كتب عربية. حقوق الطبع الورقى محفوظة
للمؤلف أو ناشره طبقا للتعاقدات السارية.

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. Deconstruction

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play of signification :

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: The Episteme

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2 - Jacques Derrida. **Writing and Difference**, translated
by: Alaam Bass, Routledge, London, 1997, p278 *

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It would be easy enough to show that the concept of structure and even the word “structure” are as old as the *epistēmē* –that is to say, as old as Western science and Western philosophy.

rupture

event " "

structurality of structure " "

center

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...structure- or rather the structurality of structure- although it has always been at work, has always been neutralized or reduced, and this by a process of giving it a center, or of referring it to a point of presence, a fixed origin.

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The function of this center was not only to orient, balance, and organize the structure... but above all to make sure that the organizing principle of the structure would limit what we might call the *play* of the structure.

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By orienting and organizing the coherence of the system, the center of a structure permits the play of its elements inside the total form.

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that very thing within a structure which while governing the structure escapes structurality. This is why classical thought concerning structure could say that the center is, paradoxically, within the structure and outside it.

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. Alan Bass "

coherence

logic

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archaeology

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The concept of centered structure- although it represents coherence itself...- is contradictorily coherent. And as always coherence in contradiction expresses the force of a desire. The concept of centered structure is in fact the concept of a play based on a fundamental immobility and a reassuring certitude which itself is beyond the reach of play. And on the basis of this certitude anxiety can be Mastered, for anxiety is invariably the result of a certain mode of being implicated in the game, of being caught by the game, of being as it were at stake in the game from the outset.

supplement :

supplement

If this is so, the entire history of the concept of structure... is a series of substitutions of center for center.

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10 *Christopher Norris, **Deconstruction: Theory and Practice**, *Methuen*, London and New York, 1982, p 42.

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The human voice is the ultimate sanction of all philosophies ... which base themselves more or less explicitly on a metaphysics of origins and presence.

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- Jacques Derrida. **Of Grammatology**, translated 11
by: Gayatri Chakravorty Spivak, The Johns Hopkins
University Press, Baltimore and London, Corrected
edition 1997, p98.

/) : *

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The logos can be infinite and self-present, it can be
produced as auto-affection, only through the voice: an
order of the signifier by which the subject takes from
itself into itself, does not borrow outside of itself the
signifier it emits and that affects it at the same time.

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- J.A Cuddon, **The Benguin Dictionary of Literary Terms and Literary Theory**, Benguin Books, London, 1991, pp 707-708.

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writing

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...the praise of living speech, as it preoccupies Lévi-Strauss's discourse, is faithful to only one particular motif in Rousseau. This motif comes to terms with and is organized by its contrary: a perpetually reanimated mistrust with regard to the so-called full speech.

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Rousseau condemns writing as destruction of presence and as disease of speech. He rehabilitates it to the extent that it promises the reappropriation of that of which speech allowed itself to be dispossessed.

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The first movement of this desire is formulated as a theory of language. The other governs the experience of the writer. In the Confessions, when Jean Jacques tries to explain how he became a writer, he describes the passage to writing as the restoration, by a certain absence and by a sort of calculated effacement, of presence disappointed of itself in speech. To write is

desire

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indeed the only way of keeping or recapturing speech
since speech denies itself as it gives itself

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The act of writing would be essentially ... the greatest sacrifice aiming at the greatest symbolic reappropriation of presence. From this point of view, Rousseau knew that death is not the simple outside of life. Death by writing also inaugurates life.

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... the concept of the supplement ... harbors within itself two significations whose cohabitation us as strange as it is necessary. The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the fullest measure of presence. It cumulates and accumulates presence. It is thus that art, techné, image, representation, convention, etc., come as supplements to nature and are rich with this entire cumulating function. ...

But the supplement supplements. It adds only to replace. It intervenes or insinuates itself in- the- place-of; if it fills, it is as if one fills a void. If it represents and makes an image, it is by the anterior default by a presence. Compensatory ... and vicarious, the supplement is an adjunct, a subaltern instance which takes-(the)- place. As a substitute it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by the mark of an emptiness.

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There is no presence before it, it is not preceding by anything but itself, that is to say by another supplement. The supplement is always the supplement of a supplement. One wishes to go back from the supplement to the source: one must recognize that there is a supplement at the source.



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centered structure

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Akiko Motoyoshi Sumi

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Remedy and Resolution: bees and honey-
collecting in two Hudhailī Odes, Middle
Eastern literature, Vol.6, No.2, July 2003,
pp 131-157.

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طبقات فحول الشعراء * 1

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metaphysics of Presence

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•□ Michael Zwettler, **The Oral Tradition of Classical Arabic Poetry: Its Character and Implications**, Ohio State University Press, 1978, p196-197

الخصومة بين الوعي الكتابي والوعي الشفاهي: قراءة

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* James Monroe, **Oral composition in Pre-Islamic Poetry, The Problem of Authenticity**, in: *Orientalist Essays; An Anthology of Arabic Literary Criticism in English*, chosen and introduced by: Hassan El Banna Ezz El Din, Dar Al-Fikr Al-Arabi, Cairo, 1988, pp 55-107.

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3 -Michael Zwettler, The Oral Tradition of Classical Arabic Poetry..., p189.

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One of the most frequently noted characteristics of oral-traditional poetry, almost wherever it has been found, is the wide range of variation that a poem may exhibit from one rendition (i.e., version) to another ... The fluidity and multiformity of an oral poem constitute the hallmark of its tradition, stamping it as a reasonably authentic product of oral art.

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Throughout centuries of Arabic literary scholarship, there has been little serious doubt that pre- and early Islamic poetry has been produced and transmitted through the operation of some kind of "oral tradition". What that fact really meant, however, and what the character and implications of such a tradition might have been, were questions that seldom, if ever, asked ... They are asked here, ..., and a considered attempt has been made to answer them, in terms of the "oral- formulaic" theory of poetic

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composition worked out by Milman Parry, Albert Lord, and others.

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enjambement

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* J.A. Cuddon, **The Penguin Dictionary of Literary Terms and Literary Theory**, Penguin Books, England, third edition, 1992, p 281.

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Parry and Lord, together with most scholars who wholly or in part adopted their theory of "oral composition" recognize

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three sets of tests for determining the likelihood of a given poem's "orality" ... On the verbal level, the presence of formulaic techniques is, without doubt, according to Lord, "the surest proof now known of oral composition". Another corroborating test is that of enjambement: the infrequent occurrence of necessary enjambement is "a characteristic of oral composition and is one of the easiest touchstones to apply in testing the orality of a poem. Finally, thematic analysis offers a third indication of a poem's origin in an oral tradition, for the oral poet needs well-established themes for rapid composition.

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طه حسين والشعر الجاهلي

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metaphysics of Presence

الخصومة بين الوعي الكتابي والوعي

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الشفاهي:قراءة أولية

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مدخل إلى فلسفة جاك دريدا:

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تفكيك الميتافيزيقا واستحضار الأثر

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دراسات في الشعر الجاهلي 20

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الشعر الجاهلي: تفسير أسطوري

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المباراة طقساً احتفالياً: مباراة شعرية

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جاهلية في وصف الخيل بين امرئ القيس وعلقة الفحل

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الشعر الجاهلي: مادته الفكرية وطبيعته الفنية

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النقد الأدبي الحديث

الشعر العربي في قديم الزمان وحديثه

من قضايا الشعر الجاهلي

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الوقوف على الأطلال تطوره في الشعر العربي وتأثيره في الأدب الفارسي *

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* Shlomith Rimmon-Kenan, **Interpretive Strategies, Interior Monologues**, in *Neverending Stories: Toward A Critical Narratology*, Princeton University Press, New Jersey, 1992, p 101.

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الرؤى المقنعة: نحو تحليل بنيوي في دراسة

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الشعر الجاهلي

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الكلمات والأشياء، التحليل ●

البنوي لقصيدة الأطلال في الشعر الجاهلي

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العمى والبصيرة: مقالات في بلاغة ●

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authenticity

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Oral Theories

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العصر الجاهلي وأدبه في مصادر التراث العربي *
المفقودة والمخطوطة والمطبوعة

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مفهوم الإبداع الفني في النقد العربي القديم

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النقد الأدبي الحديث

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الشعر الجاهلي: تفسير أسطوري

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□ ● **قراءة ثانية لشعرنا القديم**

□ ● **صوت الشاعر القديم**

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دراسات في الشعر الجاهلي

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العمى والبصيرة: مقالات في بلاغة النقد المعاصر

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● □ البنية العلامة اللعب في خطاب العلوم

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الشفاهية والكتابية :

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