



خزندهار الناقء

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56		1.1.2.2

67		2.1.2.2
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88		2.3.2
91		3.3.2
93	:	4.3.2
99		4.2
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111		1.5.2
113		2.5.2
120		6.2
124		1.6.2
125		2.6.2
130		7.2
136		1.7.2
137		2.7.2
139		3.7.2
142		8.2
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163		3.8.2
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189		3.3

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ABSTRACT
A bid Khazindar as a Critic
By
Ahmed bin Saleem bin Saad Al- Atawi
ahamadsaleem33@hotmail.com

Mu'tah University , 2008

This study concerns to define the achievements of Aabed Khazindar in the field of the literary criticism as well as his critical character among the Saudi Critics through studying his critical observations practical contributions in the field of translation.

The study consists of an introduction and four chapters ; the first one presents his life , cultural development, local and international contributions as well as his academic and working career.

Chapter two discusses the critical achievements of the critic in the field of the pure criticism and how he applied them in his contributions , the third chapter presents in two parts, Khazindar's efforts in the applied critical field : the poetic criticism and the prosaic criticism and the last chapter discusses his achievements in the field of translation as well as his most outstanding contributions in that field.

The conclusion of the study reveals the results and the main findings.

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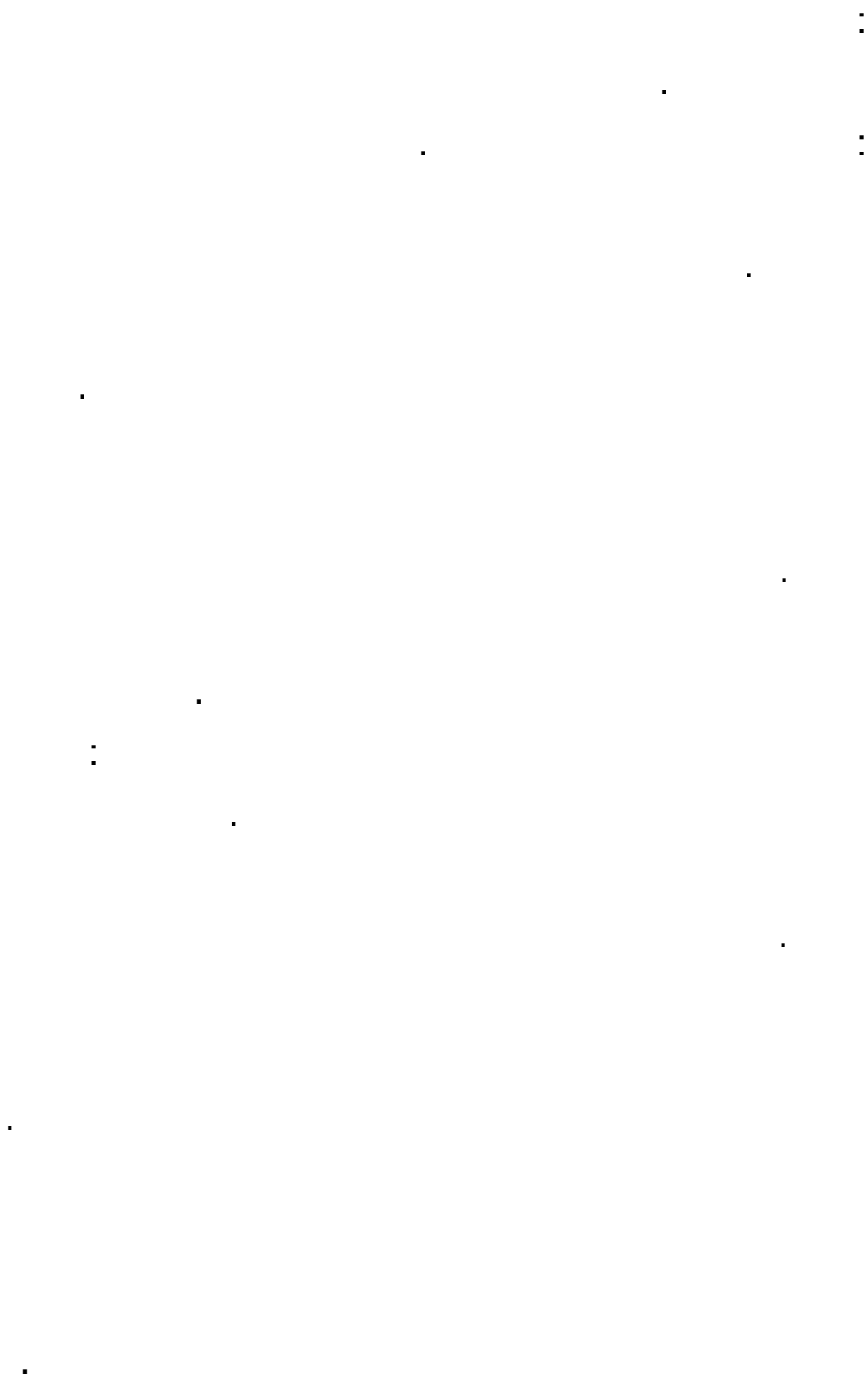
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.131 - 130

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.185 - 184 (1)

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م، تتغلب عليها سمتان: الانفتاح والشفهية أو السماع في أدبنا

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.144 (2)

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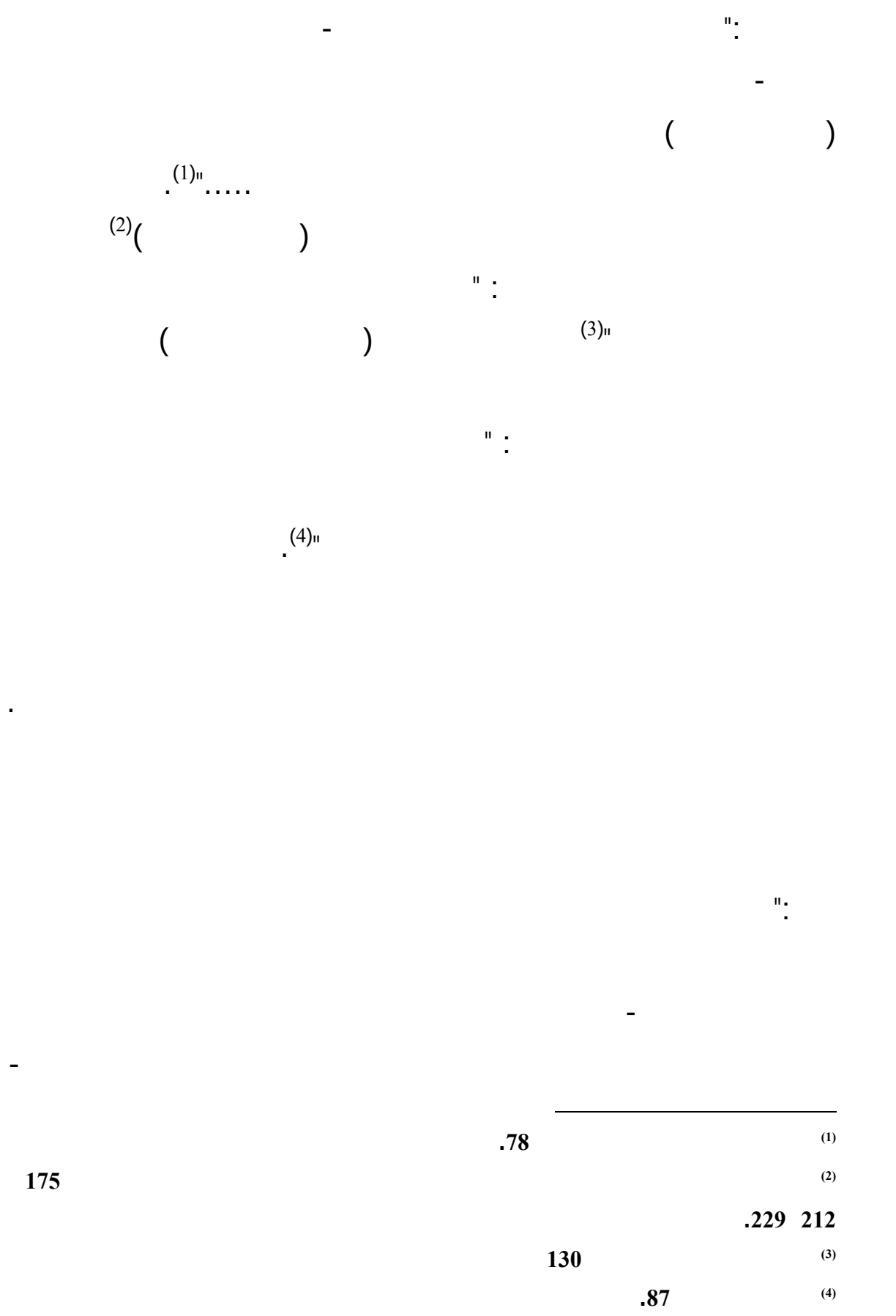
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الهجرة، أي حوالي

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1993 / 1414

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1999 / 1420

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.135 2001 / 1422

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. 296 1996 / 1417

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.230 1986 / 1406

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(Deconstruction)

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.18-17 (2)

.18 (3)

(Logocentrism)

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⁽³⁾(Avant-Garde)

(Depassement)

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.34 (1)

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(La Pataphysique)

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.425 424 2005 / 1426
.50-49 (2)

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.126 2002

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.⁽²⁾ 2005

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(Kitty Maxse)

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(Mrs. Ramsay)

(To the Light

House)

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(Millett)

(Erica Jong)

.330-329 (1)

2005 / 1426 33 :

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.68 67 (3)

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(2) " .	
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	(Tar baby)
(3) " .	
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	(Microdrama)
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(7) (Le Nouveau Roman)	()
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.71	(4)
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.73 (3)

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.74	(4)

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(De la Grammatologie)

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.163 (1)

.60 (2)

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.61 - 60	(1)
.60	(2)
.61	(3)

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.196 195 (1)

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.121 2004

.140 (3)

.(2)"(Being There) (1)()

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.(Magic Realism)
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. 1998 /
.348 (4)

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	.201	(4)

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⁽³⁾(Hermeunautics)

.90 (1)

.91 (2)

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355

2005/ 1426

.606

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.90	(1)
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.266 265 2002 / 1423

.5 (2)

.6 (3)

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.6 (1)

.7 (2)

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.92 91

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.7 (4)

..⁽²⁾ (Intertextuality)⁽¹⁾

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(Nausica) ()

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..⁽⁴⁾

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⁽⁵⁾

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..⁽⁶⁾

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.356

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.16 (2)

(3)

.63 1992 / 1412

.17 (4)

.17 (5)

(6)

.32 2006/ 1427

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.(1)〃

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.(3)〃(Metafiction)

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(Finnegan's Wake)

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Finnegan's)

(Error land)

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(Finnegan's Wake)

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.27-26

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. 29 2005 / 1426

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 (Lejeune)

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 (S/Z) 1970

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(Intertextuality)

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(Intertextuality)

(Intertextuality)

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.133

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.136-135

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.5 2001 / 1422

.137

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.151

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(Textuality)

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(Intertextuality) :

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.315 2002 / 1423

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(Logocentrism)

(Le Code)
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(Schizoanalysis)

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(SPECTRES DE MARX)" 1993
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.35-34 (1)
.98-97 (2)

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(Litterature Moderne)
(Avant- Garde et Modernite)
(Champion- Slatkine)

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(The Post Modrenturn)

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(Anti- Literature)

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(Dionysus)

(Apoilo)

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.57	(1)
.58	(2)

(MEME AIS AWERBACH) () ... (

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(LA REPRESENTATION DE LA REALITE DANS LA LITTÉRAURE OCCIDENTALE)

(CORNELIUS HEIM)

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(Todorov)

.⁽³⁾ (Theories Du Symbole)

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.184-182 (1)

.185 (2)

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.74-73	(1)
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(The College De France)

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(Joyce Quarterly) ()

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.153-152 (1)

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.169-168 (3)

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 (IMPERTENANCE) ()
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(SIGNIFIERS) (LA PREDICATION)
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(S/Z) : () ()

.(1)"(Le Plaisir du Texte)

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7.2 :

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.134	(1)
.21 - 13	(2)
.149 137 123 111	(3)
.151 - 122	(4)
.305	(5)

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.82		(1)
203		(2)
.213		(3)
.215	214	(4)
.82		(5)

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. 82 (2)

.93 (3)

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.93	(1)
.94-93	(2)

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.95 -94 (1)
 .96 -95 (2)

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.96	(1)
.98	(2)

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.(4)〃

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(Gadamer)

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(Deconstruction)

.99 (1)

.100 (2)

.180 (3)

.181 180 (4)

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 (Truth and Method)

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(Logocentrisme) ()

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.181

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.182

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.182

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.182

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2.8.2

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⁽²⁾(SEME)

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⁽³⁾''....(CONOTATIVE)

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.26	(1)
.27	(2)
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(S/Z)

.() () () ()
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(UNE GALAXIE DE SIGNIFIANS)

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(STRUCTURE)

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⁽¹⁾"

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(CONNOTATIF)

(DONNATIF)

(CONNATATION)

(HJELMSLEV)

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(C) (L'EXPRESSION)

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⁽²⁾" (ERC)

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.28

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⁽⁴⁾(DISCOURSE)

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(PAROLE)

.29 (1)

.30 (2)

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.40 2003/ 1424

(LAVEL)

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.(1)" (PREDICATE)

(Emile Benveniste) ()
1939 "

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(REFERENCE)

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(Beardsly)
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(Signification)

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Donnative and)

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(Polysemic)

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.34 (1)

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(GENERAIE

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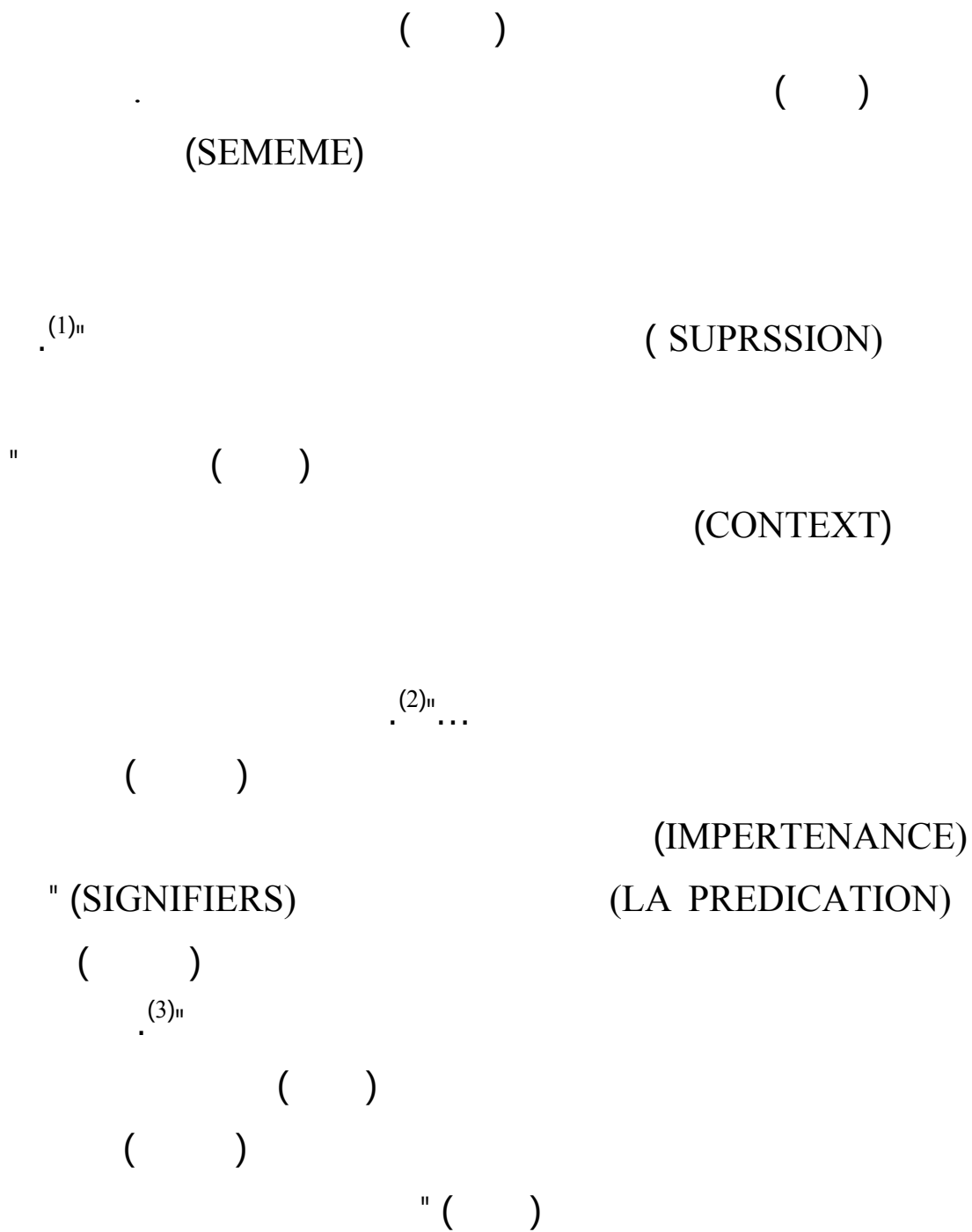
(SIGNIFIED)

..(SEME)

(SUBSTITUTION)

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(DEVIATION)



.37	(1)
.38	(2)
.38	(3)

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.(1)“(

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(PAROLE)

(SYNTIGMATIC)

(PARADIGMATIC)

(LANGUAGE)

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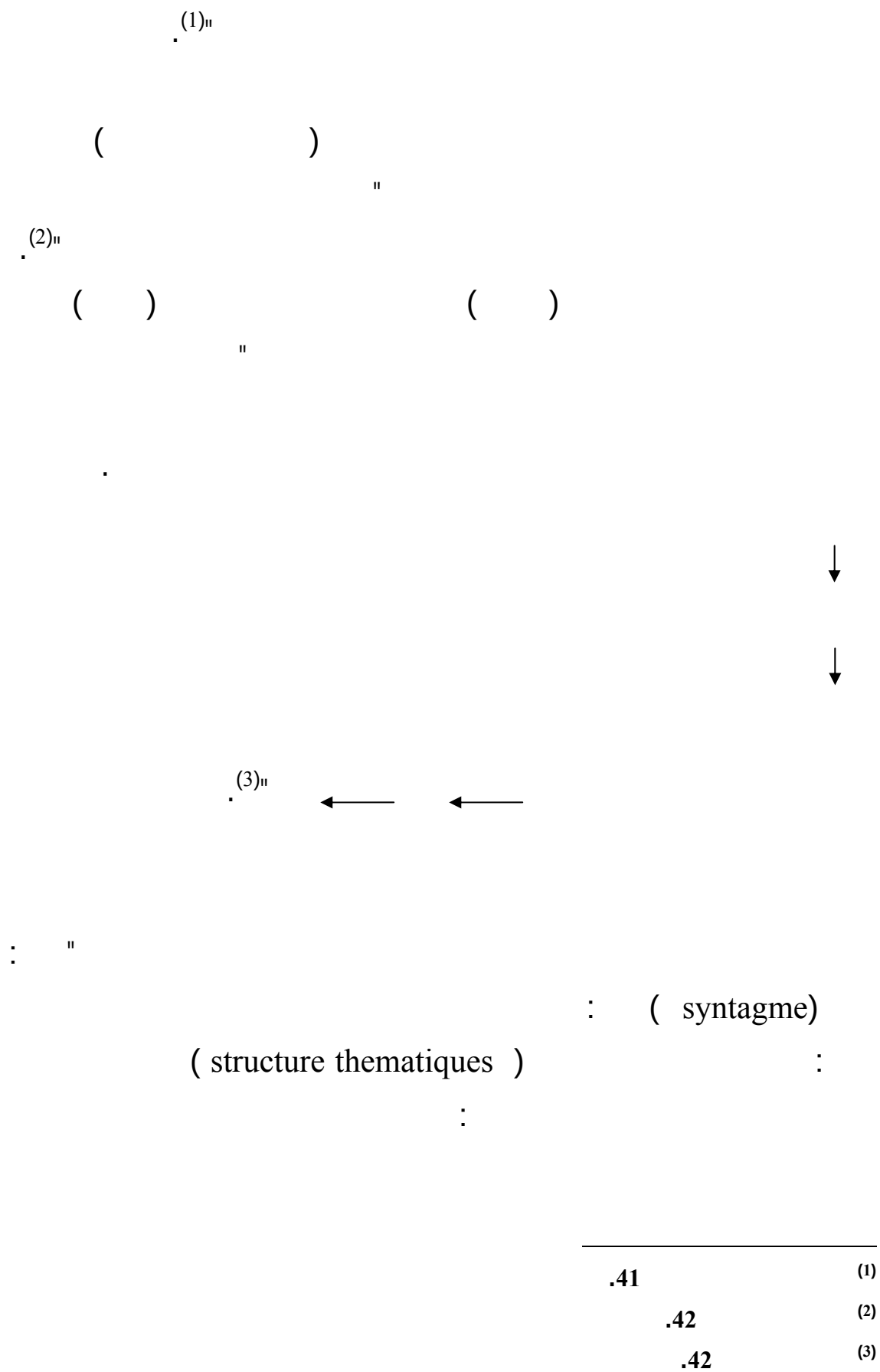
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.43	(1)
.66	(2)
.66	(3)
.66	(4)
.66	(5)
.74	(6)

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384·323·182·137·118·64·32 17·12

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(EXACT SCIENCES)

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.10-9	(1)
.11-10	(2)

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(Glatigny))

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.68 (1)

.70-69 (2)

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(2)»(Les Belles Images)

(3)

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(4)

:(5)

.71 -70	(1)
.71	(2)
.71	(3)
.73	(4)
.74	(5)

$$) : \qquad \qquad \qquad :$$

$$\cdot^{(1)} \text{''} ($$

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$$\cdot^{(2)} \text{''}$$

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$$\cdot^{(3)} \text{''}$$

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.74	(1)
.74	(2)
.38	(3)

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 " (1)"

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.(2)"(

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.27	(1)
.27	(2)

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(1)〃

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(2) 〃

.28-27	(1)
	(2)
.329	1966

.(1) (AUDEN)
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.(2)"

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.(3)" ...

" (The waste land)
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(ilmiglior fabbro)

.(4)"()

.28	(1)
29	(2)
.13	(3)
.18	(4)

.(1)"

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(63)

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.(2)"

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.(3)" (The Heart of the darkness) ()

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.18

(1)

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(1)〃

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.20	(1)
.21 - 20	(2)

(Criterion):

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(1)"

(2)()

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() (The Fisher man king)

(The Hyacinth Girl)

.22

(1)

.22

(2)

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.113-112

(1)

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(Montage)

(Collage

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.(1)"()

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(intertextuality)

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(1)"

" :

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.(2)"..(The Heart of Darkness) () (Hesse

() " :
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()
(New Criticism)

(Miller)

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()
(1915-1889)
(1911-1910)

() ()

.114 (1)

.114 (2)

- - ()

1922

() () ()
()

Consider Phledas, Who Was Once handsome and tell as) :

() () ()
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:

My nerves are bad to-night

Yes bad, stay with me.

Speak to me, why, why do you never speak, speak

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(1)"

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“(1)”

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“(2)”

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“(3)”

“(4)”

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“(5)”

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190	(1)
.190	(2)
.190	(3)
.192	(4)
.192	(5)

(1)

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(2)“
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(3)“
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(4)“
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193	(2)
.194	(3)
.194	(4)

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.(1)ⁿ

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(2)

.195-194

(1)

.61-48

(2)

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.54

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.114-82

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.102

.211-115

.516

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(DECONSTRUCTION)

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(2)''

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⋮

.227-224

(1)

.228

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189

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.(1)u

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.(2) ()

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.229 228 (1)

. 68 (2)

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1930

(As I Lay Dying) (

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1952

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.61-59

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(De Gard)
(3)" ..

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(As I lay Dying)

1955 (LA bourasque)
(Des Feuilies densla bourasgue)

.61	(1)
.61	(2)
.62	(3)

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.(1)»

(Joyce)

⁽²⁾ (The portrait of the Artist As A young man)

A la) (proust)

.(3)» (recherché du temps per du

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.(4)»

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(Bildungroman)

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65

(1)

.93

(2)

. 97

(3)

.110-109

(4)

(1)» ..

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(Ibsen)
(Les Benes Ibages)

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.(1)u

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.(1)u ..

.112-111	(1)
.113	(2)

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.⁽¹⁾ 1986 ()

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(THE WILLE TO POWER) (Wille ZURMACHT)
(PLAY)

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.⁽²⁾".....(TELEOLOGY)

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1914

.⁽³⁾" 1922

120-115 (1)

.11-10 (2)

.33 (3)

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1880 26

(bugaev

1934

1904

.(1)".. () ()

(2)" () ()"

.(3)

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(climax)

(anticltmax)

(climax)

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.33 (1)

.34 (2)

. 35 (3)

.(1)“()

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.(2)“... ”

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.40 -39

(1)

.40

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(1)_{II}

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(ETERNA RUN)

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(1)

.51 - 50

(2)

.⁽¹⁾"()
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 (Hutcheon) "
 (HISTORIOGRAPHIC-METAFICTION)
 (HISTORIOGRAPHIC) (HISTORIC)
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 /
 ((HISTORIOGRAPHIC-METAFICTION)) /
 5- (SLAUGHTERHOUSE-5)
 .⁽²⁾"(VONNEGUT)
 " :
 (NARRATIVE)

.58 (1)

.59 (2)

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.(1)u

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1945

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.60-59

(1)

1213

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(DISCOURS)

1969

THE)

1213 (CHILDRENS CRUSADE
(A DUTY-DENCE WITH DEATH)

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" (PICTURE THIS) ()

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() (INVISIBLE CITIES)

“(1)

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(An act of will)

..(BEGINNINGS)

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(PARODY)

.(GADDIS) JR

(APROCALYPSE)

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.120-119

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... (HELLER)
 (GOOD AS GOLD)

(RANDOMNESS)

(THERMODYNAMIX)

(PLOT)

.(1)"

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.123

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.(1)"!

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.(2)"....

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.(3)" / :

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154

(1)

.155

(2)

.156

(3)

(1)»

(Finnegans Wake)

(2)

() ()
() ":

(3)»!

(Les Samourais)()

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(Breal) : (Barthes Breal)-
(S/Z) (C/S/Z)

:

.(Julia Kristeva) (Olga Morena) - 3
(Philippe Sollers) (Herve Sintouil) - 4
Tel) (Maintenant)

.(guel

.(Derrida Saida) - 5

.(Foucault Scherner) - 6

.185 (1)

233 : (2)

105

.245 (3)

- .(Lacan Lauzan) - 7
 .(Jakobson Romanski) - 8
 .(Sartre Dubreuilh) - 9
 .(Goldman Eldman) - 10
 .(Benveniste Benserade) - 11

(Deleuze Deceze)

() ()
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1954

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(Les Mandarins)

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(2) .

(1)“(

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.246 (1)

.288 - 247 (2)

: 1.4

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(1)"
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() "
(2)" ()
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(4)"
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(Transcription) (Transliteration)

(1)
11 1995
() (2)
42 2001/ 1422
(3)
133 1997
47 . (4)

(1)〃.....

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(2)〃.....

.(3) ()

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.(4)

.17 1986

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.15

(2)

.41 40 ()

(3)

.12 11

(4)

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: 2.4

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(Literature Moderne, Avant-Garde Et modernite)

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(1)"
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(YEATS)

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(2)"
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(Donne)

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.42 (1)

.88 (2)

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" :

(1)"

(Verlaine)

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(2)"

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(3)"

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" : (I Faut Etre Absolument Moderne)

.122 (1)

.192 (2)

.217 (3)

(1) ".....

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(2) ".....

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(Mortels)

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(Mortels)

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	.140	
.66		(2)
	.71	(3)
.167		(4)
.81 - 80		(5)

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(1)"

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" :

:() (Auf eine Lampe): ()

(Was a ber shonist selig scheint es in,hm selbst)

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(2)" ...

.27

.168

(1)

(2)

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• (1)”

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• (2)”

()(Spleen)
” :

• (3)”

.99 98 1998

	(1)
.57	(2)
.66	(3)

" :

(1)"

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(L'INSOUTENABLE LE QERETE DE L'ETRE)

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(2)" .

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1955 (La Bourasque)

(Des feuilles dans La Bourasque)

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" :

(3)" ()

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.65

(1)

.9

(2)

.65

(3)

()
 (DIE
 GEBURT DER TRA" G DIE AUS DEM GEISTE DER MUSIK)
 :
 (THE BIRTH OF TRAGEDY FROM THE SPIRIT OF MUSIC).

. 1956 (GOLLFING)
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 (1)"

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(2)"

2000

.54 53 (1)

(2)

.51

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" :

(1)"

: 3.4

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(2)

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(3)"

.79 (1)

1994 (2)

. 1993 (3)

.215 2005/ 1426

”

.(1)”

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() ” :

(Antitexte Pseudotexte, Pratexte)

.(2)”

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.(3)”

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.120

1994

.166

.166

(1)

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(1) **!**

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11

(Rethorics)

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(Rethorics)

(2) 〃

" (Syntax)

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(3)_{II}

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(Syntax)

■ ■ ■

⁽⁴⁾(Syntax)

.167 166

(1)

.168

(2)

.58

(3)

□ □

(4)

616

2007

.3

.(5)“(4)(Semiosis)

(Allegorie)

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.! (Metaphore)

(Allegorie)

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□

(1)

. 616

(2)

$$\vdash (\quad)$$

614

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.120

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614

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.121

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.614

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(5)

.152

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.(1)〃

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.(2)〃

(Vraisemblable) ()

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.(3)〃

(Expansion)

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〃：

.(4)〃.....

(Textuality)

〃：

.24	23	(1)
.24		(2)
	.92	(3)
	.116	(4)

(Intertextuality)

.(1)"

(Textualism)

(Textualism)

" :

.(2)"

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(Socialism)

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(Socialism)

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(Socialism)

.(3)"

(Antitexte)

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.(4)"(Irony)

(Metaphor)

" :

(Metonymy)

161

(1)

.162

(2)

.192

(3)

.215

(4)

(Metonymy)

(Metaphor)

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(1) ".....

(Enonce)

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(Enonce)

(2) "

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(Differance) (Difference) ()

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(Differance) (Difference)

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(3) "

(Barthes)

" : (Recit)

(Recit) (Recit)

(Story)

.274 (1)

.137 (2)

.167 166 (3)

: (Recit)

....

(Recit) (Recit)

(1)" (Fabula)

(Modernism) (Modernity)

(Modernity) " :

(Modernism) (Modernity)

(Modernism)

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(Modernism) (Modernity)

(2)"

" : (Hermeneutics)

(Interppretation)

:()

(Understanding,Inteligeri,Interpretation,Interpretari,Application
Applicari).

.81 (1)

.25 24 (2)

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(1)" ...

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(Semiosis)

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(Semiosis)

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(Semiosis)

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(Semiosis)

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.79 78

(1)

.80

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.10-9

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(1) ".....

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(Hermeneutique)

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.(1)»

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. 1996 () :
(A Dictionary of Narratology) :

. 2003

.(Dictionary of Semiotics) :

:() 1.3.4

(Lahy Hollebecque)

.72 71 (1)

.⁽¹⁾ 1927 ()

1996

.⁽²⁾

(Mardrus)

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.⁽³⁾".....

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.8 1996

.8 (2)

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.162 21,153 17

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.198,155,68,39,21,19

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.199,198,137,136,127,101,67,65

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.195,147,143,140,130,125,124,94,93,76,68

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:(A Dictionary of Narratology)

2.3.4

(Gerald Prince)

,(University of Nebraska Press) 1987

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2003

368

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.128

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.202.183.163

150

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" : (Abruptive dialogue)

: (tay clauses)

.(2)" (Genette)1980 ,

(Z)

" (zero focalization)

() ,

(1)

.13 2003

.15 (2)

(vanity fair, Eugenie Grendet):

, (Genette) 1980 ,

.⁽¹⁾"(authorial narrative situation, omniscient point of view vision)

,

Hills Like White)

(.) () (Elephants

. ":

.⁽²⁾"() (Hills Like White Elephants)

(3)

(4)

Haircut, The fall, Hitchcock stay)

.⁽⁵⁾" . . " : (fright

(ravelling)

(Un raveling)

.⁽⁶⁾" raveling

. . ":

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.⁽⁷⁾"

.247 (1)

247 (2)

: (3)

34·32·16·87·86·85·82·77·71·68·65·55·40·35·164·161·159·144·143·140·134·129·124·1

.242·233 20·119·116·114·108·212·206·205·192·178·169·168·166

.68 (4)

.242 (5)

.242 (6)

.23 (7)

... " : (Constative)

(1)"

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(Avssage)

(3)"

" :

(Contract)

, (narrative contract)

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(S/Z) () (cultural code)

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.(5)"(S/Z) " :

(frame narrative)

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	.51	(1)
	.29	(2)
.173	32	(3)
	.54	(4)
	.55	(5)
	.91	(6)

(poetic function)

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(Peter piper picked a peck of pickled peppers)

„(1)

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:(Dictionary of Semiotics)

3.3.4

(Bronwen Martin and Felizitas) Ringham:

2000 (Contineem)

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(Peirce)

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(Absence)

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