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Structures of the Correct Verb in the Poetry of Kazem Al-Hajjaj

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Abstract

The verb in Arabic indicates an event that the time of speaking has passed, and this tense is linked to the event, which work jointly to produce formulas. These formulas multiply with the change of time and the renewal of the event. As for the verb, it is basically divided into abstract and more, and it is also divided into correct and defective, and these. The formulas that are subject to abstraction and addition are divided into several formulas, each according to its meaning, and this meaning is linked to the event and its renewal. In this study, it was decided to trace and extrapolate the correct verb and its forms in the poetry of Kazem Al-Hajjaj, as the correct verb is divided into (the sound - the weak - and the weak) and the weak is divided into two parts; Triple double and quadruple double, and also the dhamuẓ is divided into the dhamuẓ at the beginning of the word, the dhamuẓ in the middle of the word and the dhamuẓ at the end of the word.

Keywords: verb - correct - weak - neglected.

Introduction

The verb is the second section that comes after the noun in terms of dividing words, as it occupies an important place in the Arabic language, as it is one of the important pillars of the verbal sentence. It is considered "the main pole in the reporting process, as it is the driving nucleus of the renewed movement expected from the events achieved in linguistic reality"⁽¹⁾.

The verb in morphology "indicates many meanings, including the multiplicity and abundance of the event"⁽²⁾. Morphological study is concerned with studying the form of the verb, as it is concerned with its internal structure and how the letters are formed in it. These morphological forms are "the basis for distinguishing between the verb and other parts of speech"⁽³⁾. The verb has a clear effect in the context, as "the verb constitutes, in the context, an integrative function for drawing the mental picture of the text"⁽⁴⁾. The study of morphology is concerned with what is attached to letters and their formation within a single word in terms of increase and decrease, and its structure is studied in terms of harmony and consonance, and then shows its effect and harmony in Single installation.

Verb in the Language

It came from Al-Khalil bin Ahmad Al-Farahidi (d. 175 AH) in the meaning of "a verb that does, and a verb, and a verb, so the verb is the infinitive and the verb is the noun, and the active is a name for a good action, such as generosity and generosity"⁽⁵⁾ and an example of

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what was stated in the Almighty's saying ((And We revealed to them an act Good deeds)) (6).

As for Ibn Manzur (d. 711 AH), according to him, the verb is: "a metaphor for every transitive or non-transitive action. A verb that does an act and a verb... and the verb with fatha is the source of a verb that does" (7).

It was stated in the Intermediate Dictionary: "Verb. Verb, action. Plural of (subjects, verbs, and objects). Action in the language is a word that indicates a state or event in the past, present, or future time" (8).

The Verb in the Term

The verb has several definitions in the terminology of scholars, including what was stated by Sibawayh (d. 180 AH), when he said: "Its examples were taken from the wording of the juvenile nouns, and were built for what has passed, and what is and has not occurred, and what is being and has not ceased. As for the construction of what is past, it went, heard, remained, and praised. As for Building what did not happen is your saying commanding: Go, kill, and strike, and informing: He kills, goes, strikes, kills, and strikes. Likewise, building what has not been interrupted, and it will happen if you inform." (9)

Ibn al-Hajib (d. 570-646 AH) defined it as "what indicates the association of an event with a time" (10), in which he neglected the significance of the verb on the present time, which has an impact on the context.

At a time when A Ibn Al-Hajib (d. 686 AH) refers to it by saying: "An action is what It indicates a meaning in itself associated with one of the three tenses (11). That is, what indicates the past tense and the present tense, which indicates the state and the future.

A Ibn Hisham (d. 760 AH) defined it by saying: (The verb in terminology is what It indicates a meaning in itself associated with one of the three tenses, and in the language, nfs is the event that the subject speaks of, such as standing, sitting, or the like.) (12).

Linguists divided the verb into abstract and augmented Abstract verbs are those in which all the letters in their structure are original, unlike what they are in the augmented verb, so their structure is increased and their form changes. If we look at the structure of the trilateral abstract in the past tense, we find that it has three weights, according to the movement of its open eye. bound, The kasra is (fa'al , fa'al , fa'al) . _ _

As for more, it is what is added to its structure by a letter or more. And the abstract quadrilateral and more, but Al-Hajjaj increases the trio in contrast to the quadrilateral. In terms of time, the verb is divided into (past, present, and imperative), each according to its tense and the forms that relate to it, in addition to studying the verb in terms of it being sound, with correct letters, and defective, and the defect occurs in one of its letters, whether it is the first, second, or third letter.

Verbs are divided - based on their structure - into sound and ill. Al-Saraqusti (d. 400 AH) said, "Know that verbs are divided into two parts: sound and ill, and their origins are less than three letters, and whatever comes from them has less than three, then perhaps a reason entered the verb that necessitated deletion from the original or to weaken its entry, so its pronunciation became dual." (13), which is a division that applies to verbs based on the widespread presence of the verb in the correct and the defective, and accordingly the verb is divided into the correct and the defective, and each of them is divided into other sections whose presence we will trace

among Al-Hajjaj.

Correct Verb Structures

It is the well-known part of verbs, and Sibawayh (d. 180 AH) used it when he said: “As for you died, you will die, it is the case of the verb ‘yādāfāl’, and it was not transformed as it is transformed as ‘qalāw wa zādīd’. Its counterpart from the correct version is fadāl yādāfāl” (14).

Some morphology scholars defined it as: the structure of the origins of a word is devoid of vowels. (15) That is, unless fa’a, ainah, or lamah are a vowel (16). The vowels are (alif, waw, and yā’), and the types of the correct verb are three:

First: The Correct Action

It is the first section of the correct verb, and we may seek some convergence between the terms correct and sound, as they refer to structures that are free of weakness, defect, and hamza. We find Ibn al-Sakit (d. 244 AH) defining it by saying: “And know that every verb whose past was on a verb with a broken eye, its future comes with the opening of the eye, such as knowledge he knows, and he grows up, and he hastens, and hasten, except for four letters that came anecdotes, they said: he reckons, and he I despair He despairs and despairs, and he despairs, he despairs, and he despairs, and yes, yes, yes, and yes, for these letters of the sound verb come with fatha and kasra”(17).

Al-Jurjani (d. 816 AH) defined it by saying: “Salam, according to the Morphists, is that whose original letters that correspond to (fa, ain, and lam) are preserved from the vowels, hamza, and double” (18), that is, what came as its origin, which is the basis from which the buildings are derived. That is, it is: “The one whose correct letters are hamza and weak.” (19) The hamza is considered one of the letters of the increase, in addition to the weak, which indicates repeated letters. It was called Al-Salam because its buildings are safe from change and alteration.

Correct verbs occur frequently among the poet, and they are known by the triple root from which they are composed, while their structures are free from defect. Several instances of this formula were mentioned by Al-Hajjaj, including what was mentioned in the poem “Maturity” (20), in which he said:

I am a boy, pale as an orange
The orange is not afraid
but what.
Yellow the face of the orange _ _
The closer the harvest comes!

The poet used the correct verb in his previous piece, as he used the word (qarāb), which is a word with correct letters, whose structure is free from distortion, and it is similar to (verb) in the form of the triple verb with correct letters. The poet refers to the significance of time and its approach, as proximity is “the opposite of distance” (21), As this approach to time is accompanied by changes that affect the degree of ripeness of the oranges, Al-Hajjaj used this word and used its correct structure to convey the meaning of arrival and completion, a meaning that was appropriate to the meaning of the piece.

Another example of the verb is what we find in his poem “Athar” (22), in which he said:

It left in my mind the marks of the poor man's teeth
Above his first apple

.....
.....and she was gone

In his previous piece, the poet used the word (abandoned), which is similar to (fa'al) from the correct triliteral verb, since the defect did not enter his structures and they were free from the vowel. By using this word, he undoubtedly reveals his feelings and reflects them in his words and the context of his speeches, as he recalls his painful memories that It remained stuck in his memory, so he edited it into his poems and poured it into words that reflected his sadness and feelings.

We look for another place in the poem "The Eye's Message" (23) in which he said:

The Sufi tradition mentions that (Abu Yazid al-Bistami)
He gave everything he had to the poor man, and asked him to stand up
He fixed the Sacred House firmly, then went around the man
Seven times. He returned to his family as a pilgrimage!

The poet repeated his use of the correct sound verb in two places in his previous piece, represented by the two words (requested - returned), which are two correct forms based on the genitive case of (fa'al) with the correct constructions in which there is no defect. The structure of "request" indicates a request to do something, while the structure of "return" indicates coming and returning. Al-Hajjaj used them in an attempt to clarify the meaning of his piece and bring its meaning closer to the recipient, in order to indicate the position, he depicted in his poem.

Second: Examples of the Weak Verb

The weak is one of the types of the correct verb. It is called weak. To repeat the two proverbial letters of the same type, Sibawayh (d. 180 AH) said: "The weak one is like: dā' yādā', sāḥah yashḥah, and sātah as-sama'ah yashḥah, because these letters, which are samples, are mostly silent, and do not move except in the position of juzm" (24). As for Al-Radi (died 686 AH), he said: "As for what is made and left by two equal parts, such as qalq, it is not called double" (25): And it is of two types:

A- The Triple Double: _ _

It is the first type of weak, and is defined as "that whose ainah and lamah are of the same type, such as: sam and amma." (26) It is two-sided and three-sided. Thanks to the weakening of its letters. Among its places is what came in the poem "Akhbar Al-Shuara'a" (27), in which he said:

Hussein Abdel Latif;
-Who kept watching passers-by.
Since the seventies.
Perhaps he will find a prince among them.
Coming from Uruk. _

The poet used the word (dhala), which is from the double double, on the zana (fa'al) (28). After the weakening was removed, it carried the connotation of survival and continuity indicated by the context, and its structure was fixed and associated with one condition, which was the state of remaining in the matter, and this meaning spread in the context, which was the use of the word towards one destination that paved the way for its meaning, and this destination is the structure of the poem that was collected. The meaning of that word was linked.

Another piece of evidence is what we find in the poem "Sketch" (29), in which he said:

The painter
They are planning a cage

the birds.

I ran away to another painting!

We notice that the poet repeated the double in his previous piece, and this repetition is represented by the repetition of the same letter for a single structure, and one of the structures that Al-Hajjaj came up with is the structure of (hum) which is on the zana of (verb) ⁽³⁰⁾, as he repeated the letter meem in (humam), so the word was double. Weakness often occurs and its purpose is to lighten and facilitate pronunciation. However, this type of weakening does not affect the morphological balance, as the weak letter is opposite the lām in meter. Al-Hajjaj used this word only to indicate by it the doing of something and the beginning of it, and it is a meaning that matches the meaning of the words of the stanza preceding and following it.

B- The Quadruple Double: _ _

It is the second type of weakness. Ibn al-Siraj (d. 316 AH) said: “If it is repeated, they say: I shook it with an earthquake and an earthquake” ⁽³¹⁾. What is meant by it is the quadruple, and it was also said: “His fa’ and first lam are of the same type, and his second lam’s ayn and lam are also not assimilated, for the separator between the two proverbs, such as zaḥzah and ḍalzala” ⁽³²⁾. It is “that in which the letters the first and the second are repeated twice, such as: zalzala. flafel. jaljal. wa’wa’ ⁽³³⁾. A y a n “His fa’a and lamah are the first of a kind, and his ainah and his second lam are of a kind” ⁽³⁴⁾. In addition, weakening has a phonetic effect on the structure of words, in addition to its morphological effect, which is represented by the structures and their form. It is no secret that the quadruple double gives the connotation of strength, increase, and exaggeration, and it consists of two syllables that carry the meaning of repetition. ⁽³⁵⁾

Another piece of evidence provided by Al-Hajjaj is what he said in his poem “What Hani bin Masoud Al-Shaybani said on the day of Dhi Qar” ⁽³⁶⁾ in which he said:

So I wrapped my legs around the horse
And I was patient and weak!
I collected the history of all of Iraq
I have learned your history
In my country
And I turned my face:
Either a life that pleases my cousin
((Or death
He enrages the enemies!))

One of the examples of weakening that the poet came up with is the weakening in the two words (laf-lalam) when he repeated the syllable in the first (laf laf) and in the second (lam lam). Ibn Qata’ (515 AH) called this type of weakening the double syllable, which is composed of two letters. ⁽³⁷⁾, and this weakening is considered an addition that indicates the strength and intensity of the plural, so repetition is sufficient in this sense. The meaning of (the lam and the alif) indicates the combination and severity in redressing matters, bringing them together, and bringing them together at one point. This is a good use that Al-Hajjaj did well, as it reinforced the context of his piece.

Third: The Inflected Verb

It is the third section of the correct verb. According to Sibawayh (d. 180 AH), it is like the correct letter in which there is no defect, as he said: “The hamza is in the same position as what we mentioned, without the affliction” ⁽³⁸⁾. There were many opinions about the hamza being

a valid letter. Al-Mubarrad (d. 285 AH) stated that the hamza is a valid letter and not one of the vowels ⁽³⁹⁾.

As for Al-Farabi (d. 350 AH), he came up with another opinion, as he saw the possibility of the hamza being a vowel, and he said: “The hamza runs the same path as the correct letter because it tolerates these vowels, but it becomes vowelized if it is soft and attached to one of the two vowels” ⁽⁴⁰⁾. He also specified that: “None of its origins is hamza, whether it is left as it is (kasal), changed (kasal), or deleted kasal” ⁽⁴¹⁾.

As for the hamzah among the modern scholars, it did not differ from what it was among the ancients, as the same meaning was known to them: “It is something whose original letter was hamza” ⁽⁴²⁾. The hamza is divided according to the location of the hamza in the structure. It is either located in the location of the fa, the ayn, or the lam. The term varies accordingly, so it is the hamza of the fa, or the hamza of the chest, the hamza of the eye or the hamza of the middle, the hamza of the lam, and the hamza of the sacrum ⁽⁴³⁾. For example: he ate the voiced letter of the F, he asked the voiced voice of the eye, and he told the voiced voice of the L was mentioned in several places, including in the poem “The Scenario of a Soldier’s Death in Another Land” ⁽⁴⁴⁾, in which he said:

In her kitchen, the mother of the absent soldier is pessimistic
From an empty chair
And a bowl devoid of any food
Her tears escaped from the eyes of his father and brothers.

The poet used the hamza in the word “pessimism,” and when we return to its origin, we find that it is from (bad omen), he used it in the place where he finds it influential in his speech, and the word (bad omen) is distracted by the eye. We notice that the poet has formulated a morphological structure with this hamza that gives it a semantic meaning and an aesthetic form that we hardly find in many of his poems. He presented to us the condition of a mother whose son has been far away from her and she does not know what his condition is, so he chose words that convey that. The role is charged with sadness and anticipation, making the text a long path filled with sadness and pessimism.

And in another place in the poem “The Book of Mirrors” ⁽⁴⁵⁾, he said:

She asked about my skin...
Since I was born, I have been searching for a body
May it suit my soul,
I said:
The best men are those who are small and spoiled!

Al-Hajjaj invokes the hamza in his poetry, and from that is the word (he asked) from the past three, and this type of form is mamhuz al-ayn ⁽⁴⁶⁾, meaning that the eye of the verb came as a hamza, so it was called mahmuz al-ayn, and it is a form that indicates questioning and interrogation in speech and form.

And in another place, in Al-Hajjaj’s statement “Crossing Gaza” ⁽⁴⁷⁾, he said:

The Gaza of the Beginning
The sea does not end there
But it begins from all ends...
The Bedouins gather their things
An oasis disappears in the mirage.

Gaza is now promised night
Either the raiders
Or a passerby surrounded by wolves

The poet repeats another position for the Lām vowel, and here it is in the word (beginning) on the zanna (verb), which is in a place called the Lām vowel ⁽⁴⁸⁾. The hamza corresponds to the lam in the morphological scale, so the ambiguity entered its structure, and the poet used the word with knowledge or ignorance of its morphological form and the changes that occurred in its structure.

Results

- 1- Action is linked to time, and time is a recurring occurrence as the action is renewed and changed.
- 2- Correct verb structures are distinguished by their sound letters and no errors.
- 3- The weakening verb is of two types: The first is trilateral and the other is quadrilateral. The first is in the form of double, and this is done by weakening one of its letters. It is drawn on two letters by tightening one of its letters. As for the quadrilateral, it is characterized by phonetic strength in light of the repetition of the syllable in it.

The hamza verb is divided into three types: its hamza is at the beginning of the word, the second is in the middle of the word, and the second is at the end of the word.

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Footnotes

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²⁹ - Poetic works: 55.

³⁰ - See: Nuzhat al-Tarf fi morphology: 13.

³¹ - Al-Usul fi Grammar: 3/231, and see: Dastur Al-Ulama': 3/194.

³² - Al-Muftah fi al-Sharf: 39, and see: Explanation of the morphology of al-Uzzi, by the scholar Saad al-Din Masoud bin Omar bin Abdullah al-Taftazani al-Harawi al-Khorasani al-Janafi, narrated by Muhammad Jassim al-Muhammad, Dar al-Minhaj, Kingdom of Saudi Arabia, 1st edition, 2011: 139.

³³ - Morphological forms in Arabic in light of contemporary linguistics: 39.

³⁴ - Morphological application: 147.

- ³⁵ - Consider: The effect of context in directing the verbal structure in Al-Shaarawi's interpretation of Surat Al-Baqarah as a model, (research) Assistant Professor Dr. Nazem Ali Abbadi, University of Basra, College of Arts, Department of Arabic Language, Arabian Gulf Magazine, Volume 50, Issue 2, 2022: 161-162.
- ³⁶ - Poetic works: 179.
- ³⁷ - See: Structures of nouns, verbs, and infinitives: 300.
- ³⁸ - Al-Kitab: 4/178.
- ³⁹ - See: Al-Muqtasib: 1/253.
- ⁴⁰ - Diwan al-Adab: 4/81.
- ⁴¹ - Definitions: 237, see: Kashshaf Iqlāmat al-Funūn: 1/1664-1665, and Dastur al-Ulamā': 3/269.
- ⁴² - Morphological forms in Arabic in light of contemporary linguistics: 39, see: Structures of verbs in the Arabic language: 221, morphological application: 45.
- ⁴³ - See: Explanation of the morphology of Al-Uzzi: 216
- ⁴⁴ - Poetic works: 30-31.
- ⁴⁵ - Poetic works: 124.
- ⁴⁶ - look: Diwan al-Adab: 4/149.
- ⁴⁷ - Poetic works: 37.
- ⁴⁸ - See: minutes of conjugation: 419.