

**THE EFFECT OF GRAMMATICAL DERIVATIVES ON THE PERFORMANCE OF
MEANING AN ANALYTICAL STUDY OF THE POEM OF AMR IBN AL-HUSAYN
IN MOURNING FOR ABU HAMZA AND OTHER POETS, IT IS ONE OF THE
SELECTIONS OF ARABIC POETRY**

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Abstract:

Grammatical derivatives are terms that are known for their great impact in conveying the meaning and conveying it to the recipient with their various conjugations and precise meanings, and these derivatives have been addressed by researchers in various ways and in several ways, which are, if we come to count them (the active participle, the passive participle, the suspicious adjective, the forms of exaggeration, and the superlative noun), and each of them has its own definition and mechanism by which it is formulated and acted upon. The active participle acts as an active verb and is taken from the intransitive and transitive verbs and raises the subject, whether it is a hidden pronoun or an apparent noun. The active participle raises the passive participle because it acts as an passive verb and is formed from the intransitive and transitive verbs. The simile acts as an active participle, except that it is formed from the intransitive verb and indicates the cause of stability and permanence, while the forms of exaggeration are (fa'al, maf'al, fa'ul, fa'il, Fa'al) indicates exaggeration in the event and acts as a verb. It is formulated from the trilateral verb, while the superlative noun indicates that two people shared one characteristic and one of them was more than the other.

Key Word: active participle, active participle, suspicious adjective, exaggeration forms, preference noun.

Introduction:

Amr ibn al-Husayn or Imran ibn al-Husayn as the books of biographies call him, regardless of their differences, and there is no dispute about the name, as he is a well-known scholar among the people of literature and hadith. He is "Imran ibn al-Husayn ibn Ubayd Abu Najid al-Khuza'i, one of the scholars of the Companions. He converted to Islam in the year Khaybar (year 7 AH) and he had with him the banner of Khuza'a on the day of the conquest of Mecca. Umar sent him to the people of Basra to teach them jurisprudence, and he was one of those who withdrew from the Siffin War." He has 130 hadiths in his hadith books. He died in the year (52 AH). He is a poet and writer who lived in the company of the Prophet Muhammad, may God bless him and grant him peace. He even participated with the Messenger of God in the conquest of Mecca, as it appears. In this research, we will present the effect of linguistic derivatives (grammatical and morphological) on the performance of meaning, as the morphological structures of words have a clear role in the performance of meanings. We know that grammatical derivatives act as their verbs. Sometimes they raise their subject and it is an apparent noun, or it may come as a hidden pronoun in them. Sometimes they put their object in the accusative case and it is apparent from the transitive verb, and what completes their meaning may be related to them. On the other hand, we find that the morphological linguistic derivatives of them do not act as a verb Rather, it is its meaning that it performs in its context, whether temporal, spatial, or sources of varying meaning.

The poem that we are studying begins with the poet saying:

It blew before dawn *** Hind says with tears running

When my eyes saw and my tears *** He would take her hand in the slaughter

He concludes by saying:

I watched them as if they *** had not closed their eyes to a string

My death is the emptiness of their homes *** and the depths of their flesh are spreading. The poem consists of fifty-six verses, and Ihsan Abbas mentioned it in a book entitled (Kharijite Poetry), relying on the Book of Songs and the Book of Explanation of Nahj. Derivatives are nouns that are derived from sources in order to perform certain functions, and by their nature they have two natures: either grammatical and functional, such as the active participle, the object, and the adjective similar to the active participle and the superlative verb, or linguistic, perceived by the senses, derived from the source, such as the name of the time, the names of time and place, and the name of the instrument.

A- The active participle: There are many definitions of the active participle. Al-Ashmouni defined it in his commentary called (Manhaj al-Salik ala Alfiyyah Ibn Malik), saying: "The active participle is the adjective indicating a subject that is present in remembrance and feminization in the present tense of its verbs due to its meaning or the meaning of the past", and Ibn Hisham mentions it in al-Shudhur. The active participle is what is derived from a verb for the one who did it in the sense of occurrence, such as (dharib) and (makram), while Dr. Abdo Al-Rajhi mentioned in his book (Morphological Application) by saying: "It is a noun derived from the verb to indicate the description of the one who performed the action. For example, the word (writer) is an active participle that indicates the description of the one who wrote. Ancient linguists say that the active participle is similar to the present tense verb, but they say that the present tense verb was called present because it is similar to the active participle, i.e. it is similar to it. It is as if this statement is an analysis and explanation of what Sibawayh mentioned in his book. Sibawayh said: If he tells that the action has occurred and has passed, then it is without intention at all, because it was only carried out in the course of the present tense verb, just as the present tense verb resembles it in parsing, so each one of them enters upon its owner, so when he wanted other than that meaning, the course of the nouns that are other than that verb was carried out. Because he was only likened to the verb that preceded it, just as he was likened to it in parsing, and that is your saying, "This is the one who strikes Abdullah and his brother", Ibn al-Sarraj, in (Al-Usul fi al-Nahw), has a great agreement with what Sibawayh mentioned, as he said: "The active participle that performs the action of the verb is the one that is performed, and is repeated in analogy, and it is permissible to describe an indefinite noun before it, just as you describe the verb from which that noun is derived, and it is mentioned and feminine, and the alif and lam enter it, and it is combined with the waw and nun, like the verb if you say (they do)... Every active participle is in the present tense, whether triple or quadruple, with more or no more in it, so (mukarim) is running on (Akram), (mudraj) on (roll), and (mustakhraj) on (mustakhraj)", "and the active participle is for little and much.", Al-Mubarrad said in (Al-Muqtasib): "Know that the noun comes from (verb) over (subject); Like your saying: He struck, so he struck, and he cursed, so he cursed, and likewise (he did), like: He knew, so he knew, and he drank, so he drank" (), so in terms of action it is similar to the present tense verb and it is permissible to apply it whether it is followed by tanween or it occurs, defined by Al, and in terms of the general form, it is a noun that comes from the triple and the non-triple, so one of the forms of the triple is the poet's saying:

When she saw my eyes and their tears *** her hand would fall on the throat

Looking at the word (wakf), it is taken from the verb (wakf), and it was stated in Al-Qamoos Al-Muhit that he said: "The wakf is the obedience, and the wakf of the house is the wakf, and the wakif, and the wakaf of a diameter is like the wakf, and a camel, and the wakf is abundant in the wakf, moving the inclination, injustice, defect, and sin, and the wakf is the kawjal, the foot of the mountain, and the sweat", and according to Ibn Al-Qata' This verb has two meanings, and there is a difference between them, as he says: "And the palm and the palm of a sinner, and the palm of an animal: he threw the kaf at it" In a meaning similar to what was

mentioned in the surrounding dictionary and what the poet wanted when he says: "And stop the rain, the tears, the rain, the eye, the house, and stop, stop, stop, stop: Sal and in view of the general meaning in the house, the poet addresses his beloved (India) as is the custom of poets in flirtatious introductions, and far from obscene flirtation that absolves its owner of obscene words, and uses the poetic language, as Al-Aqqad says: "The Arab returns to the poet to learn about virtuous values and morals, and to investigate the virtues that are desirable of a person in his private life or social life. For Amr ibn al-Husayn, love poetry is a chaste love poetry in which he avoided obscenity in speech and exaggeration in likening women to beauty, but rather mixed it with the delicacy of emotion, the splendor of expression and the beauty of compositions. He uses love poetry like all other poets in the love introduction. This introduction may be so long that it is suitable to be an independent poem, and you rarely find him composing the ghazal for its own sake. We notice the length of his introduction, which was filled with linguistic structures and structural derivations of vocabulary, so we notice that placing the word in the linguistic witness to convey a meaning that the poet wanted to reach the recipient's ear in its most splendid form. And its purest values, and we have gone through Al-Mubarrad's saying that the active participle is for little and much. The meaning of this is that the wakif means the present tense, that is, it stops, or the past as if it were a stop; It reaches the recipient that the flow of tears is still continuous, meaning that it began, and it remained and continued flowing, and how could it not be so when the poet is in pain and suffering over a loss that befell him and a wound that is bleeding from him, so the event affected himself resounding, and does not stop resounding, and we find him using the active participle form other than the triple, and that is in the present tense form, then replacing the present tense *yā'* with a damma meem, and breaking what comes before the other. As our poet said in the poem:

Groaning, he recites the verses of ***, the verses of the book, with a cheerful chest
And he also said:

They groaned as if they were fresh embers *** Death flows between their ribs
Among them is the Almighty's saying: {Lawa Halim}, the poet said (from Al-Tawil):

Oh, remember her if you mention her *** And whoever comes to Layla and separation is
behind ()

They said: Oh, you have to if it is difficult for you; They said: Oh, you have to make the waw silent and add the ha; They also said: Oh, you have to make the waw silent and break the ha. They also said: Oh, by breaking the waw, making the ha silent, and extending, and some of them said: Oh, to remember it. The waw is made silent, extended, the ha is broken, and the two consonants of the alif are combined before the waw and the waw. The poet (from Al-Tawil) said:

So, if you mention it *** and whoever offers a land between us and a sky
Some of them said: So he groaned to remember her, so he hugged her, and they said: Oh, the man groans, oh; If he says: Oh; From illness.

Al-Jaadi (from Al-Tawil) said:

Spiritual edifices follow the paper after *** they express a complaint and gossip
It is narrated: Taruh.

Al-muthaqab Al-Abdi said (from Al-Wafir):

If I get up, I will leave her at night *** The sad man groaned

While we will find a similarity between the meanings in terms of linguistic conjugation and morphological weight, the author of the dictionary said: "Oh, like *jir*, *haith*, and *ayn*, and *ah*, and *oh* with a *kasra* on the *ha* and the stressed *waw*, *ta'u*, by deleting the *ha*, and *oh* with a *fatha* on the stressed *waw*, and *oh* with a *damma* on the *waw*, and *ah* with a *kasra* on the *ha* with a noun, and *oh* with a *kasra* on the *waw* with a noun and an indefinite noun, and *wa'u*

with a shaddah on the inflected dual: a word that is said when complaining or in pain, ah oh, and oh it with a noun.” And he groaned: he said it, and the groan: the one who is certain or the supplicant, or the merciful, gentle, or the jurist, or the believer in Abyssinia, and the groan: the pebble, and the mahah: the smallpox”, and thus the meaning varied slightly, and the exaggerated form remains, which indicated the abundance of groaning, supplication, and closeness to God Almighty, so the active participle is groaning and was mentioned in the context to depict the condition of his companions who sold themselves to God The poet took the word from the Qur'an, including the Almighty's saying {Indeed, Abraham is Forbearing, and Munib sheltered him}, and it was mentioned in the Intermediate Dictionary: “He groaned: Oh, it is said that he groaned out of fear of God, and it is said that so-and-so is deified and groaned.., and he groaned a lot, a lot of supplication.. The Most Merciful, the Tender-hearted”, so the active participle, according to its context, indicates description, as we notice in the word (wakif and mutawa), a delta on the derived description indicating continuity, as it is continuous in its event.

B- The passive participle: “It is a noun derived from the transitive present tense verb in the passive voice, and it indicates a description of the one to whom the verb falls”, and some contemporaries have defined it: “A noun formulated to indicate the one to whom the active verb falls, such as: multiplied, so it indicates the one to whom the verb of multiplication falls and is done”

Among these is the poet's saying:

Groaning, he recites the verses of ***, the verses of the book, with a cheerful chest The meaning that the word (joyful) conveys is that it is burdened with worries. Looking at the surrounding dictionary, we find the same meaning: “Joy is the engine of pleasure and pride. Joy, joy, joy, and joy. They are joy, joy, joy, joy, joy, and joy. Joy is a lot of joy, and joy in the damma is joy...The one who is happy with the opening of the rā' is the needy, defeated, poor person whose lineage and loyalty are not known, and the dead person is located between the two villages”

C- The suspicious adjective: “It is a noun formed from the intransitive verb according to the meaning of the active participle, and hence they called it (the suspicious adjective), meaning the one that resembles the active participle in meaning, although the morphologists say that the suspicious adjective differs from the active participle in that it indicates a fixed adjective”. Sibawayh said in the chapter on the suspicious adjective: “Chapter on the adjective that resembles the subject in what it did, and was not able to do the work of the subject Because it is not in the meaning of the present tense verb, it is likened to the subject in what it did, and what it does is known”, and Ibn Asfour defined it in the chapter on the adjective similar to the active participle: “It is every adjective taken from a non-transitive verb because it was only likened to the active participle taken from the transitive verb, so it did its work.” The similarity between them is that it is an adjective, just as the active participle carries a pronoun, and that it demands the noun after it, just as the active participle demands the noun after it And it is masculine, feminine, dual, and plural, just as the active participle is like that” (), and the adjective similar to this noun is called because it takes the place of the active participle in terms of performing meaning and actions, and it may be added to the subject if it does not mean, but if it means, it is raised and not in the accusative case as a subject because it is taken from the intransitive verb, and from that is the poet's saying:

A well-thought-out and understanding speaker *** The chastity of passion is proven The suspicious adjective (fixed) comes from the verb (fixed), as it was mentioned in the surrounding dictionary that he said: “fixed, fixed, and fixed, so it is fixed and fixed, and he fixed it and fixed it, and the brave knight's fixation in his enemy is like the fixation of

stability, and it has been established like generosity and its fixation, and the mind is fixed" (), and from the suspicious adjective is His saying in the same verse (Pardon of passion), the poet used the word (pardon), which is in the singular form, and as we noticed, it comes in the plural form and may come in the dual form This similar adjective (afaa) indicates permanent, non-temporary stability, "and it is different from the verb and similar to the active participle, so it was given its ruling, and the similarity between them is that it is feminine, dual, and plural, so it says (Hasan, Hasana, Hasanan, Hasanatan, Hasanun, and Hasanat), just as it says in the active participle (dharib, dharibah, dhariban, dharibin, dharibin, and dharibat), and this is in contrast to the superlative noun as more knowledgeable" (), Therefore, the suspicious adjective in this verse indicates the abstract meaning mentioned in the surrounding dictionary: "Afaf, Afaf, Afafah with their fatha, and Afafah with the kasra, so it is Afaf and Afif, stop what is not permissible or tolerated, such as Afaf and Afaf (c) Afaf, which is Afaf and Afifah (c) Afifat and Afifat", Among the previous definitions of the suspicious adjective is that it is concerned with the morphological aspect in terms of its formulation, as it indicates an event and its owner, such as (joy), which indicates a person described as happy, and such as (hero), which indicates a person characterized by heroism, and it is formulated from the intransitive verb and that it indicates the attribution of the adjective to its described person and does not indicate its occurrence, meaning that it indicates what is merely an action for its owner"(), The suspicious characteristic indicates that chastity and steadfastness in opinion and principle according to the elegiac is a necessary, fixed and renewed matter, as he cannot be chaste without being steadfast. Chastity from desires - the desires of the soul - and what it desires requires constant caution and care and steadfastness for fear of falling into pitfalls, as every pitfall is calculated against him, and a single pitfall may fall into multiple pitfalls, as the consequences are dire This is not the business of buyers who sold themselves to God and desired what God has.

D- The exaggerated form: These are nouns derived from verbs to indicate the meaning of the active participle while emphasizing, strengthening, and exaggerating the meaning. Hence, they were called exaggerated forms. They are only derived from the triliteral verb and have weights, the most famous of which are five: fa'al, maf'al, fa'ul, fa'il, and fa'il. Sibawayh mentioned the exaggerated form "because he meant by it what he meant by fa'il of the rhythm of the verb, except that he wanted to talk about exaggeration." So what is the origin on which most of this meaning is based: fa'ul, fa'al, maf'al, and fa'al. Fa'il came as the Most Merciful, the All-Knowing, the All-Powerful, the All-Hearing, and the All-Seeing (). Al-Mubarrad mentioned in (Al-Muqtasib): If you want to increase the verb, then increasing has structures: from that (fa'al) you say: a man who fights, if he kills a lot, but as for a killer, it is for a little and a lot; because it is the origin, and on this basis you say: a man who harms and curses As he said (from Al-Tawil)():

Brother of war, its majesty is clothed with it *** and the successor's Bulaj is not a descendant"

Imran bin Al-Hussain mentioned an analogy based on this weight (fa'al)
How many of your brothers have you been saddened by *** He stood up that night until dawn

We see that (Qawam) did not indicate a standing that could be a lot or a little, but rather it indicates a lot of night standing, as this standing is connected to dawn, and in this form it only indicates someone who is accustomed to the action and continues to do it with the intention of standing a lot until dawn rises, and it is taken from the hollow verb Qama, which indicates the occurrence of the action, but Qawam indicated exaggeration to the point of exaggeration in the event. The formula (fa'al) is one of the most common formulas in literature and poetry, as our poet says, which indicates abandoning and abandoning worldly pleasure.

Thirst and the pain of every immigrant *** He leaves you with his pleasure as much as possible

You see what souls desire if *** the desire of souls calls for misery

This formula is taken from the verb (to abandon), which is a transitive verb (and its pleasure) is the object of the verb, as if this abandonment has become a voluntary and voluntary matter without any intention or accusative, because he believes that all good is in disobeying oneself, and it is not devoid of pleasure that is contrary to accusative Here, the conjunction was left out due to the perfection of the connection to the similar adjective (thirsty), and here this formula is repeated throughout the poem, and we find him responding to the same description of its authors with the word (tarak) or the formula (fa'al) by saying:

He waded into the midst of everything that was destroyed *** In God, under the turbid rain

You see the one with the noses in a state of anger *** Benja'a with the stab wound

The consistency between the meanings performed by grammatical derivatives appears in the exaggerated form (khawadhdh/tarak) and in the active participle (mutallaf/mukhtadab). We see this distant consistency between the words and their performance of the intended meanings, as if the words were woven together to perform the increasing meanings that are synonymous and consistent with the words.

E- Preference noun: “Arabic is used for preference (a noun) formulated in the form of (af'al) to indicate that two things share a certain characteristic and one of them is more than the other”, and Ibn Malik mentioned in Al-Tashil “A balancer of Af'al is formulated for preference, a noun from which it is formulated in exclamation as a verb...” Among these is the poet's saying:

He fulfilled their obligation when they contracted***and pardoned in times of hardship and ease

The two words (offer) and (pardon) are names of preference as mentioned in the verse. In the previous verse, the poet differentiates between the one being praised for his noble and sublime qualities and the other virtuous ones who are characterized by qualities with a delicate meaning. If there are those who are characterized by loyalty, then the one being praised, from the poet's point of view, is more loyal when the issue is complicated, and more chaste in times of difficulty and ease.

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