

Language Indirect verbal verbs In Iraqi digital poetry

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Abstract

Indirect speech acts represent a different and advanced Move-in deliberative thought. Because it seeks to investigate the complex dimension in linguistic structures, the size in which the intended meaning differs from the signifier, who produced it, or in other words the extent to which the contents are different from the literal meaning of the words, so we perform actions other than the words we speak in, provided that the place is taken into account, or the situation requires a moment pronunciation; This research will study the indirect verbal verbs in Iraqi digital poetry that emanate from creation and news in two axes.

Keywords: verbs, words, Iraqi, Muammar, zymia, poetry.

Introduction

The theory of indirect speech monitors the word's transgression of its literal intent to another intent imposed by the governance of the context and its requirements. (Masoud Sahrawi,85) Therefore, the problem of these indirect speech acts lies in the separation between saying and intent, and the literal and the meaning produced by the context (MODIFYING,189)

(Dr. Masoud Sahrawi) believes that indirect verbal verbs (verbs with implicit meanings that are not necessarily indicated by the sentencing formula, but the context is involved in determining and directing them, and they include customary and dialogue meanings) .(And (Abdul-Hadi Al-Shihri) sees it as ((an allusive linguistic strategy by which the speaker expresses the intent in a way that is different from the meaning of the literal discourse, in order to accomplish more than he says, as his intent goes beyond the mere literal meaning of his speech and expresses it other than what the word stands for, investing in the elements of the context .(DISCOURSE STRATEGIES,2004,370).

As for the problem posed by these verbs, it is represented in ((knowing how the speaker can say one thing and mean it, and at the same time he wants to say something else; and then knowing how the receiver can understand the indirect speech act even though what he hears indicates another thing))• IN (PRAGMATISM,2004, 125) In the sense that we are about sayings with two achievements, one literal, and the other deductive imposed by the context.

The indirect speech acts are divided into two axes, the first monitors the indirect speech acts that emanate from the construction, and the other monitors: the indirect speech acts that emanate from the news

The first axis: the verbal verbs that emanate from the construction

The construction is defined as (((complete communicative discourse in which the speaker wants from his verbal ratio to exist an external ratio) THE PRAGMATICS OF ARAB,2004,82).

This discourse is achieved through many forms and methods that can lead to indirect

meanings or different from their literal dimension. In this research, we will focus on the indirect achievement dimension achieved by construction methods.

-Verbs derived from the command

It is a structural style that no one can deny its executory nature and its marginal significance. that text. The matter is a linguistic study linked to semantics, because it indicates the request for the enjoined act, and this semantic aspect is what made it a fundamental topic (SEE: STYLISTIC STRUCTURES,2010, 125-124).

And the matter is a request to accomplish an intended purpose according to a specific formula that made Al-Sakaki (T.: 626 AH) the fact that it was used as a matter of superiority, with the importance of noting that he had indicated that it is apparent that it is placed; To be used this way (KEY TO THE SCIENCE, 428), Because, in his view, it is “a reality in it; to take the initiative to understand when listening to rise, and let Zaid stand up, in addition to the command, and stop all other supplications, petitions, lamentations, permissibility, and threats based on the consideration of the evidence, and the application of the imams of the language to their additions to rise, and let them stand.” To the command by their saying, the form of the command, the example of the command, and the blame of the command, without saying: the form of permissibility, and the reason for the permissibility (THE STYLE THAT INCLUDES, 3/281-282).

Al-Alawi elaborated the definition of the matter by saying: ((It is a formula that calls for the verb, or a saying that indicates the invocation of the verb from the side of others on the side of superiority. And the fundamentalists include all the sayings that indicate the invocation of the action... And our saying: “On the side of others,” we guard ourselves against the affair of the man himself, for that is only a matter on the side of metaphor, and our saying “On the side of superiority” we guard against .Rank, it is not considered in the nature of the matter .((Dr. Ahmed is required that the matter for the rhetoricians is to demand the act out of arrogance and necessity. Dr. Hassan Tabbal added the word “commissioning” in conjunction with arrogance in his definition of the matter, so it is with him: the request for the action to take place on the authority of arrogance and entrustment from the highest to the lowest (THE SCIENCE OF MEANINGS,54).

Among the representations of the matter going to another purpose, is what we find in the poem (Alienation) .By the poet Karim Mohsen Al-Khayyat, which he published on YouTube in 2016, as he says at the beginning of the light:

<p>your songs batten pure gasp death bleed joking leave surgeon near surgeon</p>	<p>—</p>	<p>there he is night · complied lament suggest stay hut postpone suggest to dry map Other</p>
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It is the nature of poets that they address themselves with a pronoun that refers to the addressee .It does not issue a direct order to a consignee Rather, he intended to instruct himself to stop trying, and to comply with the lamentations, meaning that the context undermined the condition of superiority and obligation, and made the guidance emanate from the matter. And in saying: (Suggest to stay in a hut), we find the poet instructing the addressee (himself) to abandon the dilemma of the city and resort to the countryside to escape the cruelty of the obscurantists, and then instructs the other recipient in a sarcastic way when he asks him to rearrange the cracks of the earth resulting from the dryness of morals, which is the matter Which indicates that the matter went beyond its apparent requirement to another purpose that the context dictated, which is advice and guidance.

In this regard, we read what we find in the poem (From the Memory of the Last Supper). By the poet Aref Al-Saadi, which he delivered at the Marbad Festival in October 2016, and it is dedicated to the soul of the martyr Mustafa Al-Adari Say hello to her, and say he hasn't died yet

And tell her to leave the doors open
I have commanded her sorrows as rain
And maybe suddenly I slip in passion
And to rest a little, you're standing up
And blame me for the "bowl of water" that spilled
Please sleep a little, you are tired
So now he laughs proudly and confidently
Half the night has come in my lips
Wait..maybe..it's not too late
Do not blame, mother, cover me
Since weeping, turn my face and turn
Behind the footsteps, and ask her, maybe you've forgotten
The door of your heart is open to my lungs So now he laughs proudly and confidently
Half the night has come in my lips
Wait. maybe. it's not too late
Do not blame, mother, cover me
Since weeping, turn my face and turn
Behind the footsteps, and ask her, maybe you've forgotten

The door of your heart is open to my The lungs We notice in this poetic passage that we cut from the poem of the poet Aref Al-Saadi that there are many requests on the part of the sender in the poem, who is (the martyr Mustafa Al-Adari), addressed to his father, asking him to transmit it to the mother of the martyr: (Peace be upon her - and tell her - to wait Then he turns to his mother's speech directly, saying: (to rest - turn your face - admonish me - ask her - sleep a little).), as for the second form, it is the form of the present tense verb, which is categorized by the command, to the point of saying: (to wait, to rest). And because these linguistic statements indicating the matter are directed from the son to his father and to his mother, they are not considered an order, but rather made the matter emanate from it the meaning of the petition. We note that his saying (blame the bowl of water), that the literal meaning cannot be achieved, so it is necessary to resort to the performance meaning, which is to stay away from the culture of pouring water behind the traveler to return again, because that does not work.

As well as what we find in the poem (To Abi Turab) by the poet Ismail Haqqi, which he delivered at the Imam Ali (peace be upon him) Festival of Poetic Creativity in Najaf, YouTube on May 6, 2017, AD:

Illuminate your soil and turn to time
And dispel the darkness and darkness and darkness
Promise, I wish you a basil, I will spread it
You have the paths, and I pray for companionship and regret

Look at the possible length you can make a root, and try to be surrounded by including axes, noted in this text, its appearance at the beginning of the path, by saying: (lighten, scatter, count), and the appearance of a wave from rank to rank at the top, condition Superiority and compulsion have disappeared, and the linguistic sequences indicating the matter have become an accomplished meaning, which is begging or supplication.

2-Verbal verbs stemming from the prohibition The indirect verbal verbs that the prohibition accomplishes according to special communicative stations; They are verbal facts of multiple means of communication that participate in the completion of a single speech act, or a sequence of speech acts that embody the significance of an achievement purpose that goes back to a unified speech act that contains it, and absorbs it semantically within special utterance contexts, and among those acts are those that come in the style of prohibition, which is intended Abstaining from a specific action, and it is achieved by means of the prohibition letter (no) and the present tense with the presence of the condition of superiority. However, this method departs from its literal dimension to an indirect dimension, and indirect verbal acts emerge from it, such as: supplication, warning, petition, and reprimand starting from the speaker's relationship with the addressee (DEPARTMENT OF LINGUISTICS BUSINESS: 211) , In the communicative context of pronunciation.

Among the representations of the prohibition that comes out to supplication is what we read from the poem of the poet Siraj Muhammad Delivered at the 32nd Marbad Festival / Kazem Al-Hajjaj Course on the tenth of February

Pronunciation is my death, and my only meaning is for him, so do not tell me to those who do not know how to hear

The context of the text tells us that the prohibition in the poet's saying (Do not tell me) is directed to Allah Almighty. The poet asks Allah Almighty not to leave it to those who do not know how to hear, and this is what made the prohibition here deviate from the apparent meaning of supplication; That is because you are in supplication (asking for whom you are below) When the request is directed from the bottom up, it waives the presumed superiority condition in the normative prohibition, and performs the meaning of supplication.

The prohibition may come out to the petition, and this is what we find in the poem (A Biography of a Retired Lover (By the poet Aref Al-Saadi, which he delivered at the Mustafa Jamal Al-Din Festival 2019, the session of the poet Jamil Haider:

My friend says to me, there is only a little lust left, so do not waste what we agreed upon.

The usage and the circumstances of the place in this text suggest to us that the conversation took place between two equal ranks, as evidenced by his saying (my friend tells me). In saying (do not waste it) the sender forbids his friend to preserve what is left of his satiety, and here the prohibition comes to the petition; Because the speech is directed to equals in rank, meaning that the prohibition is emptied of the condition of superiority and obligation, this emptying made the prohibition actually produce an indirect effect of the petition, not the direct cessation of the act of waste.

3- Interrogative verbal verbs

It turns out that reading the literature of word verbs shows us that the verbal act has different fulfillment purposes according to the different circumstances of its use .It is defined as ((the request for understanding and knowledge of the unknown (FROM THE ELOQUENCE,2004, 163) The interrogative sentence consists of three pillars: a speaker who wants to know something that he does not know, an addressee that the speaker believes he knows what is required, and an interrogative object; And if one of these pillars is disturbed, the question moves from its true meaning to indirect meanings imposed by communication contexts; Therefore, the interrogative method is characterized by flexibility (THE MECCAN

SURAHHS, 2015: 148.) (Which enables the speaker to communicate all his impressions, so the question comes out to the command, the prohibition, the denial, the thrill, the promise and the threat, the glorification, and the humiliation. (JAWAHIR AL-BALAGHAH: 84-85.), And other possibilities imposed by the nature of the context.

Among the questions about the meaning of supplication are what we find in the poem of the poet Siraj Muhammad Which he delivered at the 32nd Marbad Festival / Kazem Al-Hajjaj Course on February 10, in his saying:

The dimensions of wars have narrowed us down. When your war comes, we are fed up with it
The requirements of the place in this poem reveal to us that the poet in this house addresses the Lord of the worlds; In order to fight the corrupt people in the country, hoping for Allah Almighty's revenge on them, this discourse strips the questioning of its true meaning represented by knowing something unknown and makes it perform the meaning of supplication; Because the addressee here is slowing down Allah war against the corrupt, so the apparent question of the sentence is excluded in this context, since (when) here came in the context of Allah delay in war against the corrupt.

And from the departure of the question from its apparent requirement to the purpose of denunciation, what we find in the poem (Baghdad with the narration of Yasmina) by the poet Hazbar Mahmoud, which he broadcast on YouTube.

And in Baghdad the bosom of the earth had a father And in Baghdad the bosom of the earth had a father

The current evidence available in this verse makes us look at the question (Is it narrowed down and became an AVA?) not as a request to know the unknown, but rather we put it in the class of the indirect verbal act that aims to accomplish an effective act that comes out to the meaning of denunciation. (Is) which indicates the valid question, but this is not allowed due to the addressee's knowledge of what is going on in Baghdad, which makes the real question unlikely, so that it comes out to a deliberative purpose of denunciation.

In the same poem, the question came out of its apparent negation into a negation, in the words of the poet Hazbar Mahmoud:

**And for young men, Iraq was their share.
And the division of the people behind them
So they went to a cave, and did they find a cave?!
They did not stand in line, nor did they prostrate in a row!**

We notice in the first verse that his saying: (Have they found a cave) came to mean that the boys did not find the cave of salvation, and perhaps what was mentioned in the second verse is a contextual presumption, as the poet completed his denial emanating from the question with an explicit denial, which is his saying: (They did not stand in line or prostrate). Safa) and (to turn away from the method of denial is that the question about the origin of its situation requires an answer and requires thinking, and this answer falls in its place, and since the official was answering after reflection and reflection on these questions in the negative, the question was directed to him to make him acknowledge this Negation, which is better than negation to begin with(THE ELOQUENCE OF THE QUR'AN: 163) The pragmatic meaning was brought up; In order to extract the acknowledgment from the addressee.

4 -Verbs derived from the call.

The function of the call is limited to the alarm ‘ (: EXPLANATION OF THE JOINT: 8/22) However, this function may be displaced from its reality; In order to accomplish indirect verbal verbs based on the facts of the case and the conditions of the herald, and this achievement is called in the ancient Arabic rhetoric a departure from the apparent requirement . (CLARIFICATION,2004,140) Those engaged in deliberation included the call within the orders; Because it achieves the warning, and then it is followed by another action (THE MECCAN SURAHS,109), According to the requirements and requirements of the maqam ((and thus the theory of speech acts confirms that linguistic use is not only the highlighting of a linguistic utterance, but the achievement of a social event at the same time. There are many events that we accomplish through the pronunciation of a sentence or a text(THE THEORY OF TEXT SCIENCE,2007,56) In the sense that the appeal may depart from the function of alerting, and perform other deliberative functions imposed by the nature of the communicative context such as: distress, temptation, lamentation, rebuke, wonderment, remembering, and bemoaning, and specialization (JAWAHER AL BALAGHA: 90.), And other indirect meanings that emerge based on the requirements of the communicative context and its requirements in time and place.

And from the departure of the call from its apparent need to seek help, what we find in the poem (Maleh Eid (By the poet Moayad Najras, who posted it on (Facebook) on May 29, 2020, AD:

((In death: generous is the nature of my people, and not once have you been forgiving))

The apparent literal level of the linguistic sequence from which the call was formed reveals the meaning of the warning. However, careful consideration of the contextual possibilities makes the meaning of the warning secondary and produces an effective action that crystallizes the meaning of distress; Because the poet here tried to draw the attention of death to move away from the Iraqi people, whose generosity urges them to receive the guest, even if he is the angel of death.

The essential facts in linguistic use in which the formula is linked to the intent, and it is recognized in every linguistic interaction that the way something is said is part of what is said when the speaker modifies the power of his utterance of completion, he thus indicates his awareness of the intent and appreciation of the context requirements, and they are related to the speaker's competence and performance together. Efficiency - according to Brunch - refers to the speaker extracted from contextual determinants and restrictions, and performance refers to the speaker in the grip of those restrictions that determine his utterances. Mahmoud, who posted it on YouTube:

**The faces of mind want to be back!
And we, on the archive, taste the sip!**

**There is nothing like Iraqi tea for
So, tea! The house is the archive of its
people.**

We find the linguistic sequence (Via Shay) by noticing the context clues that reveal to us an indirect impactful meaning of distress; Because the poet here seeks help from Iraqi tea; To get rid of his concern, and the presumption of that is that tea is not suitable for calling, which is what indicates that the call went out of its apparent meaning, which is the alert to a deliberative purpose, which here is asking for help, or seeking help. The action verb moves speech from its narrow limits to its distant horizons that require high mental energy from deliberative competence. (ALLUSION TO INDIRECT ,2016, 1749), In order to produce the indirect meaning embedded in the verb.

And from the exit of the call to confusion, what we find in the poem (A biography of a retired lover (By the poet Aref Al-Saadi, which he delivered at the Mustafa Jamal Al-Din Festival 2019, the session of the poet Jamil Haider, in his saying:

((And I am not, O Lord, of those whose blood continues to flow in the opposite direction of the heart if it is in love))

Perhaps the first thing that comes to mind is that the poet's saying: (Oh Lord) indicates that the call has departed from its apparent requirement to supplicate, but the context of the text tells us that the call in this house has produced an indirect verbal verb, meaning the verb (confounding); As the meaning of the public house shows us that the poet is confused in his matter; Because his blood flows in the opposite direction of the heart. It should be noted here that the poet had benefited from the meaning of the famous House of Al-Mutanabbi:

((What is all that one wishes to realize The winds run in what ships do not desire))

Just as Al-Mutanabbi was confused about the fact that the winds were flowing in a direction that the poet did not want, so was Arif Al-Saadi in his aforementioned house, and perhaps we can say that the intertextual context referred the appeal to the purpose of confusion.

The second axis: the verbal verbs that emanate from the news

The real purposes of the news are represented by: the addressee's statement the sentence included in the sentence, or the addressee's statement that the speaker is also aware of the judgment that the addressee knows, but the news may move away from the apparent requirement to produce indirect meanings towards: mercy, showing weakness, moving determination, reverence, and showing regret. , and show the vulva in the future, and the reminder, and reprimand. And other meanings that vary according to the communicative context.

Among the news that goes beyond its apparent meaning is what was mentioned in a poem (Istigaba) (.By the poet Karim Mohsen Al-Khayat, which he published on YouTube in 2016, in his saying:

**Here is the night, pebbles and pots
And a loaf of broken forehead
A wall and a clock that does not turn
Foreheads where sorrow is engraved
obedient and obedient**

The contemplation of the context of the case in this text brings us to two levels of pronunciation: the first is literal represented by the sangish news sequences, and the other: contextual reveals sequences that deviate from the meaning of the news to reveal accompanying meanings, as we note in this poetic piece that the poet did not intend to tell .

The recipient of what is happening at night, as his news went beyond its apparent meaning to a deliberative purpose, which is the weakness of man in front of something described at night, so the poet tells himself about the tragedy that surrounds him.

And in the same poem, we find the news coming out to the reminder, in the words of the poet Karim Mohsen Al-Khayat:

((The shrapnel make me bleed more comfortably when we are too far away from the permissible departure)).

Here the news comes out to remind, since the presumption that prevents the will of the truth is that the poet speaks about himself, and it is not possible for him to be unknowing of what is happening in it, for he must be aware of the tragedy that is happening to him.

Among the things in which the news comes from the truth to the reminder is what we find in the poem (Female) (By the poet Hazbar Mahmoud, who delivered it at the General Union of Iraqi Writers and Writers in March 2018, as he said in a female tongue:

So, I am a female!
In the sense that a word from you cultivates me
And say you pick me up
Your silence makes me recalculate my wings

The context of the text tells us that the poem came on the lips of a female addressing her lover: (and therefore I am a female), and here we cannot believe that the addressee is empty-minded, hesitant, or in denial; The fact that the event that occurred between the two lovers is known to both of them, and the impossibility of believing this is a horn that the news came out to another meaning, and here is the reminder, nothing more.

The news may come out to another rhetorical purpose, which is to show regret and sadness, and one of the representations of this is what we read from the poem of the poet Siraj Muhammad Which he delivered at the 32nd Marbad Festival / Kazem Al-Hajjaj Course on February 10, in his saying:

((I am imprisoned in meaning and they are dead	I am imprisoned in meaning and they are dead))	I am imprisoned in meaning and they are dead
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The requirements of the place make us look at the poet that he did not meet the news in its true form, with the indication that he addressed himself as the plural: (I am the imprisoned), so he made himself a group of people who were killed, and this is what makes the poet disguise the mask of the homeland, and this is what makes us say that the news has come out to A rhetorical purpose is to show regret over the state of his homeland.

Conclusion

The research revealed to us an issue that deliberative studies have been very interested in, which is the departure of the news from the apparent need to another meaning that the speaker wants, so it was represented in the Iraqi digital poetry in examples of that exit, which is to show weakness and remind and show sadness and regret.

It has become clear to us by reading the indirect verbal verbs in the Iraqi numerical poetry the aspect in which the literal level of the linguistic sequences differs from the inferential level imposed by the requirements of the place, and the accompanying sayings, so that they produce indirect verbal verbs, meaning that they are different with the functions that were formed from them; By the act of the maqam and the significance it produces, and this means that indirect speech acts are due to the failure of the direct performance to comprehend the intent that the mucus wants to convey to his addressee.

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