

## Suspicious adjective buildings in the poetry of Dr. Ahmed is wanted: Semantic Morphological Study

By

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### Abstract

This research aims to study the structures (the suspicious adjective) in the poetry of Dr. Ahmed Muttalib, and to indicate the morphological connotations of each of them, provided that it was not easy to reveal the connotation, especially since the poet when he writes his poetry conjures up connotations that he wants himself and the real connotation cannot be reached as the poet wanted and this connotation may be reached if the poet is alive, then he can declare what he wanted from employing this or that formula in order to signify Specific or intentional meaning only, but how can that connotation or meaning be reached with the departure of the poet from the worldly life and this is what happened to this study?! There is no doubt that resorting to the context in its maqam and essay types guided by the atmosphere of the poem, is the best way in many citizens in our study to reach the intended meaning intended by the poet and we may reach what he wanted or get a little closer to what he wanted, provided that the agreement of buildings, and the separation of meanings - as the specialists know - is due to the knowledge of the context, and their links to the race.

**Keywords:** Suspicious adjective, Ahmed is required, morphological connotation, poetry.

### Introduction

Sibawayh is one of the first ancient Arab linguists to use the term "suspicious adjective" in a door he called (the door of the adjective similar to the actor in what she worked in) and did not strengthen to work the work of the actor, because it is not in the meaning of the present tense, but it was likened to the actor in what it worked in, and what it works in is known, but works in what was caused by it defined by a thousand and a lam, or a denial, do not go beyond this, because it is not a verb, nor a noun that is in its meaning)) .<sup>(i)</sup>

The radiator also used the same term, but it was more clear to its effect than by saying: "This is the door of the adjective that is similar to the actor in what he works in, but works in what was for its reason, such as saying this is a good face, and a lot of money, and know that this attribute is limited to saying: This is a man whose face is good, and a lot of his money, so you raise the post-good, and a lot by doing it, because the good is for the face, and the lot is for money..."<sup>Al-Serafi</sup> (d. 368 AH) likened it to the name of the actor, but it did not enable it to do his work, because it is not in the present tense, it was likened to the actor in what it worked in<sup>ii</sup>

(iii)

, and Ibn al-Hajib (d. 646 AH) defined it by saying: ((The suspicious adjective: what was derived from the act necessary for the one who did it on the meaning of the proof and its formula is contrary to the formula of the name of the actor according to hearing, such as (Hassan) and (Saab) ..)) Modern <sup>iv</sup> linguists used the same term (the adjective similar) and its connotation was linked to the definitions of the ancients, so Dr. Abdu al-Rajhi says: "It is a noun formulated from the verb necessary to denote the meaning of the name of the actor, and then they called it the "suspicious adjective", that is, which resembles the name of the actor in meaning, knowing that the morphologists say that the suspicious adjective differs from the name of the actor in that it denotes a fixed adjective).<sup>v</sup>

A set of structures of the suspicious adjective in the poetry of Dr. Ahmed is required to bear certain connotations as required by the context, including:

## **Triple Buildings:**

### ***Verb***

#### ***Ease and kindness***

This connotation is contained in the poetry of Dr. Ahmed Much-Asked by saying:<sup>(vi)</sup> (From the sand):

Your pure land was watered by the martyrs with the blood of Zack, the light of the prophets.

The Tigris were fertile and tender, and the Euphrates were fresh, flowing with water.

The adjective "fresh" refers to the description of the water of the Euphrates River as fresh relative to sweetness and freshness: the good, the freshest of the people if their water is tortured, the tormented if they wake up and drink fresh, the sweetness that is not between it and <sup>vii</sup> the <sup>viii</sup> , the sweet easy to enter the throat, and the smooth water: fresh , the poet mentions the Tigris River in a poem (Watani) as he recalls the tape of his memories, as he reveals his strong feelings and feelings towards his country Iraq, and its rivers, he sees his homeland Iraq in (Egypt, Beirut, Jerusalem, Amman, Yemen) as He referred to this in his poem (The Alienation of the Soul) and described the water of the Tigris as sweet, that is, good, and the smoothness of its entry into the mouth, the poet formulated his warm feelings that dwell between his ribs in exile with a high sensation, and he is thrown into the arms of the alienation that kept him away from his beloved (Tigris) and her water, but he sent this description to her to reassure her of return, so that the poet is a beautiful image in which his scientific qualities, <sup>ix</sup> as well as what his beloved is orphaned by the beautiful descriptions as well as The word "torture" appears elsewhere in the description of the water of the Euphrates River, and the poet says: <sup>(xfrom</sup> the sand):

(Euphrates) the sweet tells the secret of H and Shaza (Tigris) narrated by tenderness

The poet sings the immortal rivers of the Tigris and Euphrates in his poem "You, O Baghdad My Love" when he describes his nostalgia for Baghdad because of the distance he deprived him of, so that the past of his memories became like a passing rap, and the present is his true spectrum in his wakefulness and sleep.

### *AlderC*

This connotation is given in the poetry of Dr. Ahmed Muttalib towards the word "casting" by saying: <sup>(xi)</sup>(from the sand):

Yes, Egypt , even if the term is long, the mercy of my heartache and my tears  
I am the casting that I love Lilac, so do I have a patron saint?

The connotation of the suspicious adjective (casting) appears in the son of Persia, the casting: it is the shedding of the thing, from that the water is poured out, and it is carried on it, and it is said that when he descended from the earth poured, as if it were a position in his descent, and the casting: the piece of horse as if it were erected in the raid of effusion <sup>xii</sup> .

Based on the above of the linguistic meaning of the word "casting" and its connotation of decline as pouring water little by little, in the words of the poet in his poem (The Return) as he throws it in Egypt and describes it as fancy but he remains Baghdadi the hui and belonging and then describes his heart that has fallen as if he were an orphan with the love of Baghdad nights and asks for the intercession of those who save him from that decline in love and love for Baghdad.

### *Cruelty and severity*

Within Dr. Ahmed is required this connotation in his poetry by saying: <sup>(xiii)</sup>(From the remedy)

So calm down, I'm afraid that a bloody wound will be drowned.  
Don't get angry if you're rude and rude, they'll get rid of you.

We notice the connotation of the word "like" (rude) came from Zanna (verb), as stated in the Holy Qur'an by saying: "If you were rude and hard-hearted, they would rise up around you" (Al-Imran: 159).

The connotation of the suspicious adjective (rude) came to Ibn Faris in his metrics, saying: "It is said that the land of Harza is a thick land shrouded in sand, and a woman is a barren garz, but their saying is with stitches if it is thick and solid as well as the camel, it is carried by me carried on the thick <sup>xiv</sup> earth of the jars", and a thick man: rude in it is harsh, with thickness, rudeness, cruelty and severity, and the thing is broken and dispersed<sup>xv</sup>.

Within Dr. Ahmed his poetry is required words that he derived from the Holy Quran through which he urges not to divide, and cruelty, and this is what led to the coloring of his poetry with the aim of strengthening the poetic text and giving it an aesthetic touch in an artistic style commensurate with the context in which it is contained, Fat take from the source (rudely) a tool to call for good creation to obtain the love of others, and not to deal with them severely and harshly; because the result of that distinction, and hatred in which the human being finds himself isolated and ostracized opposite He is loved as he treats those around him with a welcoming chest and a confused face.

### *Verb*

This formula appears in the poetry of Dr. Ahmed Wanted to denote meanings, including:

### *Disagreement of kindness*

Towards saying: <sup>(xvi)</sup>(from the light):

We didn't know a sun without rising or crying once without tears

This connotation is given to Ibn Faris: (Bitter: Meme and Backward are true origins, one of which indicates the passage of something, and the other contrary to sweetness and the first good that passes the thing passes, if it passes. and the clouds passed: its withdrawal and its passing)), and<sup>xviii</sup> bitterness: a medicine like patience, named after it for its bitterness.

It seems that the poet wanted the word (Mara) the well-known meaning which is the antithesis of sweet, including bitter crying, i.e. heartburn and pain silently - that is, without tears - in the course of the poet's words describing the suffering of the Arabs in his poem under the title (Sun of Arabism) and the poet speaks in the words of the Arabs - that is, in the plural conscience - by saying "We knew" and another with his tongue towards (my country) and (my nation), and do not forget that Arab unity is sung by the poets of the modern era, and the Arabs aspire to achieve it is an authentic lofty goal, And the security of every authentic Arab who touches on the Arabism of his home, which was not the desire of one people without another of the Arab peoples.

Elsewhere, the formula (verb) for the meaning of good comes out with the poet's use of a word synonymous with the word (bitterness) which is (sweet) towards saying: (<sup>xix</sup>from the full):

And the creep is holier than the sweet promises in the (body of nations) the crusader commits suicide

The connotation of this word (sweet) appears in three origins of the bark and the lam, and beyond it is sick, the first: the good thing in a tendency of the soul to it, the second: the improvement of the thing, and the third: which is obsessed with - the development of the thing, the first is sweet, which is the difference of bitterness, it is said: I have replaced the thing, and it has been solved in my mouth sweetened, and the sweets that are eaten extend and shorten,

and the woman is dissolved if she <sup>shows sweetness,xx</sup> the poets sang about the birth of the Prophet Muhammad, and organized in it the most wonderful poems in which they praised the greatness of the Prophet (peace and blessings of Allaah be upon him) life, upbringing, and religion, including Dr. Ahmed The Prophet (peace and blessings of Allaah be upon him) is required to have a number of poems, including the poem in which he expressed the anniversary of the birth of the Prophet Al-Ḥaḥāḥāḥ (peace and blessings of Allaah be upon him) and the anniversary of the setback of June 1967, where the poet reviews the pain of the Islamic Ummah represented by the Arab Ummah and its panic suffers, explaining that the march towards jihad does not need promises but can be achieved as long as the mujahedeen wanted it.

### *Done*

### *Joy*

This connotation towards the word "merry" is given in <sup>the poet'sxxi</sup> saying:  
 Whenever a ship rings him, the heart beats as if the day has come  
 He went on to spin the dreams of Mona with joy inspired by love.

The connotation of "fun" comes in the sense of joy and admiration Valmime, the backward, and the bark of origin denotes a delight with which hardly settles in a beat, a merry that frolics, a mare who is merry <sup>xxii and a fan</sup>, while in the intermediate lexicon it had connotations: the intensity of joy or activity, wonder and disappointment, and in the <sup>xxiii</sup> dear download: ((And do not walk the earth merrily)) (Israa: 37), This word is mentioned in the poet's poem entitled "You, Baghdad My

Love" to denote happiness as a symbol of his eternal love, and this is what made him acknowledge the Tamig Baghdad about other countries that he has not seen in existence, and this shows that the poet mixed the city with himself, and saw in it the image of his dreams, and hopes, he is in a poem related to his country we see him mixing them himself; to show the close connection with his country Iraq, he is when speaking of Iraq, the hadith of the historian or the el-Yassi does not speak of it, but rather of the hadith of the lover lover.

### *Science*

This connotation is given in the poetry of Dr. Ahmed Muttalib by saying<sup>xxv</sup> (from the fragment of the rags):

Oh donkey, I am honored by him who understood  
I think he's the most honorable person I've ever known in adversity.

The connotation of science and intelligence appears in the formula of exaggeration (intellect) i.e.: (( The discernment of fulfillment, ta'a and noon is one word that denotes intelligence and knowledge of something. it is said: a man<sup>xxvi</sup> of discernment and discernment, which is discernment and discernment)), and the essence did not depart from this connotation, for discernment and discernment are the same as they are, it says: I understood the thing by conquest<sup>(xxvii)</sup>, the poet mentioned this connotation In his words in his poem (Juha and the Donkey) in a beautiful conversational style he praises the national donkey, when the government banned the wandering of donkeys day and night, so he prefers to honor him over discernment, and mentions that adversity knew him that he was more honorable than him, and for this they forbade the wandering of donkeys.

### *Effect*

This formula is the most similar structure in the poetry of Dr. Ahmed Muttalib – may Allah have mercy on him – one of the examples of what is mentioned in the construction of (Fa'il) with multiple connotations.

### *Evil and meanness.*

This connotation is mentioned in some of its uses in the poetry of Dr. Ahmed Muttalib by saying:<sup>(xxviii)</sup>(From the abundance):

And if the razaya crowded out, its paths would be destroyed by the hands of the fighter.  
And that your enemies Maafon Zenim mocked and said, "It never occurred to me."

The connotation of zenim appears from zenem: zenma the goat from the ear, the zenma the flesh hanging in the throat, called malaza, the zinma: a trait that is snatched and then left,<sup>xxix</sup> the zineem the da'i and from it his saying Almighty: (( 'Atal then Zinim )) (Pen: 13), the<sup>xxx</sup> Zenim: the excluded ( the man of Zenim: with a bad sign known by it and the one who said the zenim is the meanness who knows his sorrow as the shah is known by her adultery As<sup>xxxi</sup> for the commentators, some of them see in the meaning of Zineem (evil), that is, it is known as evil as the shah is known by its adultery, and those who said: "The Zineem is a man without<sup>xxxii</sup> his senses ", our poet mentioned the word "Zinim" in his poem "Sea of Deception" and describes his situation in the Saadiyah detention center in 1956 AD, and he addresses himself, as Dr. mentioned this word elsewhere in the same sense in the style of Qur'anic quotation<sup>xxxiv</sup>: (From the Riggs)

And the gang of hypocrisy clapped  
For every adult who is a sinful aggressor  
And every mouth of yours is a bastard

We note his use of the word "zenim" as a quote from the Holy Qur'an in his saying:  
((Atal then Zneim)) Sura: Al-Qalam<sup>13</sup> <sup>xxxv</sup>, and the meaning of (Zinim) is mentioned in the tongue of the Arabs, which is known as evil, and the meanness as the shah is known by her adultery, a man who is known as evil as the shah is known by her zenmat, it seems through this quote that includes in his poetry the word (zenim) The emergence of Dr. Ahmed's love is required for Iraq to indicate his firm position, and the limit on colonialism, which is a modern and contemporary phenomenon in the history of the nation, as the poet tried to put Colonialism under the microscope of its poetry, and describes its brutal acts that have wreaked havoc, murder and destruction in Iraq, in return for which its purpose is not without urging the occupied peoples to independence and freedom to break the chains of the occupier, and his lackeys who are behind the masks of freedom and that quickly fell as the leaves fall, and the appearance of their real faces that carry charging, hatred and destruction of all that is beautiful in our beloved country Iraq

### *Necessary*

This connotation appears in some of its uses in the poetry of Dr. Ahmed Wanted with this connotation towards:<sup>(xxxvi)</sup>(from the fragment of the rags):

Mali I see you here choking you tears?  
The security of Habib Khan or from intensity and hunger

The scales of language read: ((Love: H and B are three origins, one of which is necessity and fortitude, the other is the grain of the thing with love, and the third is the description of the <sup>xxxvii</sup>palace)) <sup>xxxviii</sup>.

Here the beloved poet sings, wondering why he betrayed him at a time when we find the poet moving away from describing the retreats that exist between him and women, so his concern was to describe love and the beloved by describing the charms of women in bold language and he reveals with great emotion that storms his heart by exaggerating the expression of his eager feeling, and the melting of his heart with his beloved, and the formula (Fael) is <sup>xxxix</sup> contained in many places in Diwan (in the sea thabj).

### *Chase*

The connotation of "Fa'il" is also given in the poet's saying:<sup>(xl)</sup> (From the sand):  
How did the night run in Raad al-Duha and Hutt dock in Wadi al-Obaid?

If it wasn't for a nap, she wouldn't have been humiliated and every homeless person would have risen in her kindergarten.

The significance of this formula appears in Ibn Persia: ((Displaced: denotes alienation and expulsion, and on exile and yet in the spread, and it may be said to one of this that the camel's displacement is displaced. and the <sup>xli</sup> camels were displaced by the displacement of the displaced ones)), and from him he said most of his praise: ((He displaced them from behind them)) (Anfal: 57), and (the homeless) homeless parcel<sup>xlii</sup>.

The poet paints the picture of the brutal colonialism on the Arab nation with a poem (my nation) by displaying their despicable works, revealing their true faces as they worked to divide the Arab nation and the dimensions of its sons from it, as well as the poet describes the ugliness of the occupation and their power as they deliberately killed, displaced and destroyed, and thus the poet was able to reveal their criminal acts and reveal their truth.

***Necessity and stability***

The word "sweetheart" is given in this sense to the masculine, and the feminine towards saying: <sup>(xliii)</sup>from the light):

And the honorable and the father remains a Labib who melted in love in cunning and misguidance

There is no lover but a summer cloud soon that will pass without Nawal

(Love) by opening the bark and the B the origins of three origins, one of which is necessity, fortitude, the other the grain of the thing with love, and the third: the description of the palace, the first: love wheat and barley, and the necessity is love and love derives from the one who loves him <sup>if he obliges</sup> him, the righteousness of the linguistic meaning in the <sup>xliv</sup> lexicon of the Lord seems that the word (love) denotes the necessity, and the steadfastness in the thing, and this is what the poet wanted in saying this under the title of his poem (behavior) where the poet showed his ability to improve the need for it. Creating a clear presentation in the style of the palace, as if there is no real lover except as a passing cloud and this is a harmonious structure and in agreement with the personality of our poet known for its imprint as a polite personality of behavior as we see him embodying the description of the true lover when he is like an unrainy cloud from which there is no good outcome, as this formula (Fael) is mentioned towards: the word "beloved" <sup>xlv</sup> in many places (beloved), and ( <sup>xlvi</sup> beloved).

e. Grief.

This connotation appears in the poet's saying: <sup>(xlvii)</sup>(from the bountiful):

A dreams of Mona cheered at night and floated in their boils to stand up

Or did the wounded heart rush to her and the hopes of the lover were filled with it?

The significance of (wounded) was received from a wound that is hurtful, and the effect is wounded and wounded, and a wound that caused a crack in the skin, or body, and the wound of the witness: he challenged his honesty in a way that drops his justice and returns his testimony, and the wound of his heart: it caused him sadness <sup>(xlviii)Wound</sup> <sup>xlix</sup>) Jim, R, and H are two origins: one is gain, and the second is the incision of the skin.

Our poet used the word "wounded", which equates to the masculine and feminine that he seems to have wanted with it (the sad broken heart) in his poem titled (Tayef); where we find the state of frustration dominating the heart of the poet from his beloved, and the meditator finds the poet's poems that describe the lover and lover that he only loved his wife despite his love for beauty, and the abundance of women in front of him.. It seems that the connotation of the formula (Fa'il) in the sense of (effect) indicates that the description has been signed on its owner so that it has become a prisoner for him, or like a prisoner, fixed or as constant towards our saying: He is Mahmoud, he is Hamid, and Hamid is more informed than Mahmoud,

because Hamida indicates that the attribute of praise is fixed to him, and the semantic difference seems to be constant between the two formulas that (Fa'ila) is more pronounced than (Fa'il) and more severe, the formula (effect) indicates the intensity and weakness in the description other than (Fa'il) which indicates severity, and exaggeration of the description, A wounded person is a small wound, or an adult, which can be called wounded .  
The formula (Fael) is also mentioned elsewhere in <sup>the poet'slii</sup> poetry .

### ***Fa'al***

This formula, which is the least similar adjective in the poetry of Dr. Ahmed Mutalib – may Allah have mercy on him – is mentioned as an example of the meaning of the construction of Fa'al:

### ***Kindness and pleasure***

This connotation appears in some of its uses in the doctor's poetry towards the word "good"<sup>liii</sup> (from the simple):

Oh, Ban, our trees have been leafy, their flowers have been bloomed, and they have a good fruit

And the good is the opposite of the malignant, that is, against him, it is said: Sabi Tayyiba i.e. goodness, and al-Tataba: invocation, because the man pleases himself with his malice, and the good: halal, and the good: eating <sup>and nikahliv</sup>, and in the tongue of the Arabs: ((Taba: juice; he is called by him for his kindness; and fixing it in half: it is to boil until half of it goes; it is called Istibata, because it pleases his body with that which it is)) <sup>(lv)</sup>

We find the connotation of (Tayyib) in the words of the poet (Tayyib al-Thamar) clear by adding the adjective to the described, and he describes his feeling that blooms again in Baghdad, just as he experienced nostalgia while outside Iraq, so he goes to the beloved city of Sabbah (Baghdad) and the days of childhood and the beautiful yesterday, so that the spark of the first love burns in his heart again, and he mimics (Alban) that his leaves blossomed and topped with good fruit, that is, - halal - and birds sang on their branches, and anan, as if reading the verses of the hour of beautiful magic, to wander each lover with his beloved, but he remained alone. Describing his condition as empty without a stick or string, it seems that the poet used the affectionate meaning of the formula (Fay'al) which is carried by the word "good" to express his taking of the good fruit (halal) to surpass his flowers - that is, he came or deserved - the fruit at the time of its maturity to be good and delicious.

### ***Transaction***

This connotation is given by the poet's words in a poem entitled "Yusuf al-Siddiq" comparing his condition to that of Joseph (peace be upon him) in prison <sup>lvi</sup>, saying:

Oh (Zlikha) may Allah have mercy on the boy, it is over, so the literature has been preserved.

If he's got a shirt for a plot, I see a good life in prison.

We notice the connotation of "Fay'al" here for the transaction, and we say Taybeh, i.e., his worker with kindness, and his mother if he treats him by the day, and his time, so that he is



alive, and the religion when any destruction, and descended upon him as a safeguarded being,  
that is, in which there is a time <sup>lvii</sup>

So our poet describes the pain of alienation and the pain of the prison applied to his heart, which is full of groans and bonds, he simulates his story in his prison while he is far from the outside world, but he prefers to live in prison purer, and better if compared to living outside prison, especially if the prison is for a cause to obtain pride, and elevation by demanding the stolen rights, and the injustice it inflicted as an injustice (Zlikha) when she threw Joseph (peace be upon him) in prison, but despite this injustice he describes (Zlekha) as benevolent to Joseph as such, as Imprisonment is considered the most welcome for the support of its light, and this word is mentioned elsewhere (good, good). <sup>lviii</sup>

### *Distress*

This connotation towards the word "interest" is given in the poetry of the doctor in the poem (The Melody of Life): <sup>lix</sup>From the Convergent):

And kept on the whispers of the years singing scented as it split  
I come to you and the soul does not wake up and the interesting poet may get drunk

This connotation of (interesting) shin and yaa and qaf appears as a word, it is said that the interesting narrow fissure in <sup>lx</sup> the head of the mountain, said: and the shayq: long from the mountains, and a bird may be called the shiq, and the shayq: the narrow slit between two rocks, <sup>lxi</sup> and the shayq: the poetry of the guilt of the mare or the dabba, we notice through the linguistic meaning of the word (shiq) multiple meanings but the context is what determines what the poet wanted since its meaning is meant by the narrow or narrow fissure, so our poet describes the poet's chest of the interesting poet - that is, the narrowness - of worries The sorrows, which were exhausted by her survivors, as he swam in the flashes of the stars, describing life as a shining star, bathing in the fragrance of the sky, and not drowning.

### *I do*

From the formulas of the suspicious adjective denoting color, and from what is stated in the poetry of Dr. Ahmed is required to say <sup>lxxii</sup> (**from the remedy**):

This is the homeland of rosy dreams  
Grace is a torrent conducted by the palm of the merciful  
And the planting is a green carpet irrigated by the rivers

In this form, the poet expresses his feelings and emotional feelings in his poem (Knod), using the descriptive formula (I do) in a way that he invented from his human self stemming from his delicate sense, and his tender feelings by describing nature, as there is no poetry of this descriptive type, because it is the tool through which the poet reveals what is in his mind and provokes what was buried and reveals to the recipient his cover, so that he can find it after <sup>lxxiii</sup> trouble in what he seeks.

### *Verbs*

This formula is contained in the poetry of Dr. Ahmed Muttalib to denote the color (white) in his saying <sup>lxxiv</sup> (from the Rijz):

And the white peaks

That mona didn't greet Mona

It seems from the color words that appear in the poet's poetry in the form of "verbs" in two words, namely (white) and (yellow) and others on this construction, indicating color except for the word (dark) that it is noted that it oscillates between the meaning of the name of the actor (dark) and its connotation of black.

As for the word "white", it appears in the Holy Qur'an in two different contexts, to indicate the color, the first context that appears in the word "white" is from the adjective of the wine of paradise towards his saying: ((He floats on them with a glass of a certain \* white pleasure for drinkers)) (Safat: 41-46), white means an adjective for the cup, and for the feminization of the cup is a white female, and he did not say: white, and it is mentioned that <sup>lxv.</sup> this is in the reading of Abdullah (yellow) The second context in which this word "white", which is mostly white, appears in the statement of the miracle of the Prophet Moses (peace be upon him) by saying: "Join your hand to your wing and come out white without the ill of another verse" (Taha: 22-23), which is the heart of his hand white by making it in his pocket <sup>lxvi.</sup> without leprosy, and to take his hand out of his sleeve

We note the occurrence of this word (white) in the poetry of Dr. Ahmed Muttalib as mentioned in a poem entitled (For Lebanon) as an expression of his love and patriotism through his national poetry, inaway that reflects the poet's ingenuity, and his poetic potential as he describes the Arab world starting from Jerusalem through Sinai and Syria, ending with Lebanon and its (white) mountain peaks covered with snow in winter, andfrom the words that appeared on the formula of (verbs) in the poetry of Dr. Ahmed <sup>(lxvii)</sup> Wanted towards: (Night) .

### **Two acts**

This formula is used on Zanna (two verbs) to denote (voidness) in the poetry of Dr. Ahmad Mutalib by saying<sup>lxviii:</sup>

And the green meadows in their call the soul beats serenity and here  
A whisper from the lip of thirst that closed her soul and revived our body

We notice the use of the word (thirst) denial and thirst, which is thirst, but thirst between the two drinks, and the analogy in all this is the same, and they say: a spear of <sup>for the departure</sup>lxix  
thirst: a thin tan, but it has become so of his water, the poet used the word (thirst) to express the intensity of his love, and his longing for his abandoned home, he likened his nostalgia to a whisper coming out of the lip of thirst, that is, - honest - without hypocrisy, or courtesy, so his love for his house became no less than his love, and his longings for the beautiful days he spent among the corners of this house, and the intensity of his lust suggests that they are days You will not return, his nostalgia burns the embers in his bowels so that the conjuring up of the place in this poem is a source of sorrow, and the pain that stems from longing for days gone by without return, as the formula (two acts) <sup>lxx</sup> in the same context in many places .

## **Results**

❖ It turns out that the study of formulas and their transformation into other semantics  
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is in nature closer to semantic than to morphological research, but it cannot be overlooked the morphological study; because the change of formulas is related to the change of meaning, although it is related to showing the differences with different meanings between formulas, hence there is a close link between the morphological meaning, and the semantic meaning can not be ignored, and for this we found the deputation in morphological formulas to be a guide that can be divided sources by their mediation, and derivatives and differentiate between them according to Semantics, weight, which puts before us the importance of choosing one formula from another as an important basis of morphological employment of word structure associated with the manifestation of semantics such as exaggeration, abundance, movement, disease...

- ❖ There is an awareness of the importance of context in determining the meaning and directing the connotations of linguistic signs, especially in the Qur'anic and poetic text, and it is mentioned that the term maqam was common to the ancients, and the context was common among the moderns, especially among Westerners, and the connotation of morphological formulas on the meaning realized by the Arabic linguist with his linguistic taste before the language before him represented a material for study and theorizing starting from the book of Sibawayh and the invocation of some morphological formulas and their connotations of meanings.
- ❖ The poet employed words of Qur'anic usage such as: rude and heavy-handed, gob, zenim, mat'ar, al-'Ala'a, as well as the Qur'anic quotation had a presence in the poet's poetry towards:( For a dispute for grilling), and (did it come?) , as for his quotation from poetry, it was rare towards (and I don't know and I'm not a brother of Adri), (Milestones of History Dekt), and (All Avak Atal Fager Zneim).
- ❖ The two forms (Fael, and verbs) are one of the most commonly mentioned forms of the adjective in the poetry of Dr. Ahmed Mutla' and B.
- ❖ The likened adjective denoted its formulations (verb) on (ease and kindness, drudgery c, cruelty and intensity), (verb) on (other than kindness), (verb) on (joy and admiration, science and intelligence), (effect) on (evil and meanness, necessity, pursuit), (fa'al) on (kindness and pleasure, treatment, guest), (do) on (color), (effect) on (necessity, steadfastness, sadness), (verbs) on (color), and (two verbs) on (emptiness).

## Margins

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- (i) Book of Sibawayh : 1/194.
  - (ii) Concise: 4/158.
  - (iii) seen: Explanation of the book of Sibawayh(For Serafi): 2/50.
  - (iv) Adequacy in grammar: 41, ConsiderR: Explanation of the facilitation to the son of Malik:3/89.
  - (v) Morphological application: 79, See: Shaza Custom in the Art of Exchange: 63 ff.
  - (vi) If it weren't for your love: 120.
  - (vii) See: Language scales: 4/259, Language differences: 239.
  - (viii) See: Al-Ibanah in Arabic: 3/240, 241.
  - (ix) See: Ahmad is required as a poet: 159.
  - (x) Rafeef Al-Mona: 66.
  - (xi) If it weren't for your love: 22.
  - (xii) See: Intermediate Dictionary: 1/505.
  - (xiii) If it weren't for your love: 37.
  - (xiv) Language scales: 1/441.
  - (xv) See: Lisan al-Arab:7/449, Intermediate Dictionary:2/692.

- (xvi) If it weren't for your love: 49.  
(xvii) Language scales:5/270.  
(xviii) See: Lisan al-Arab: 5/167.  
(xix) Rafeef Al-Mona: 52.  
(xx) See: Language Scales: 2/94.  
(xxi) Rafeef Al-Mona:66.  
(xxii) Language Scales:5/316.  
(xxiii) See: Intermediate Dictionary:2/861.  
(xxiv) See: Ahmad is required as a poet:219.  
(xxv) In the sea thickness:45.  
(xxvi) Language scales: 4/510.  
(xxvii) Sahah Crown of Language and Arabic Chapter: 6/2177.  
(xxviii) If it weren't for your love: 71.  
(xxix) See: Eye: 7/375.  
(xxx) See: Language population: 2/828.  
(xxxi) See: Sahah Crown of Language and Arabic Chapter: 5/1946.  
(xxxii) See: Simple Interpretation: 22/95.  
(xxxiii) See: The Oddities of Interpretation and the Wonders of Interpretation: 2/1273.  
(xxxiv) If it weren't for your love: 141.  
(xxxv) See: Jama'a al-Bayan in Tafseer al-'Ay al-Qur'an: 23/536.  
(xxxvi) in the sea thabj: 60 - 61.  
(xxxvii) Language metrics:2/26.  
(xxxviii) See: Intermediate Dictionary:1/151.  
(xxxix) seen for example: 47 , 48 , 64 ,77, 78 ,80 , 90, 92, 96, 96 , 106.  
(xl) If it wasn't for your love: 12  
(xli) Language Scales:3/279.  
(xlii) Intermediate Dictionary:1/458.  
(xliii) If it weren't for your love: 33.  
(xliv) See: Language scales: 5/448, 2/26  
(xlv) If it weren't for your love: 42, 99.  
(xlvi) If it weren't for your love: 57.  
(xlvii) Rafeef Al-Mona: 45.  
(xlviii) See: Dictionary of Contemporary Arabic: 1/358, Intermediate Dictionary: 1/115.  
(xlix) Language Scales:1/451.  
(l) See: Meanings of Buildings in Arabic: 60-61.  
(ii) See: Sources and Derivatives in the Dictionary of the Tongue of the Arabs: 279.  
(iii) seen for example: If it weren't for your love: 118, 120, 124, 130, 132,133, 141, 238, 244.  
(iiii) If it weren't for your love: 159.  
(iv) See: Language Scales: 3/435, Language Refinement: 2/114.  
(lv) Lisan al-Arab: 1/567.  
(lvi) If it weren't for your love: 170.  
(lvii) See: The Basis of Rhetoric: 1/227, The Polite in Morphology: 81.  
(lviii) If it weren't for your love: 170, 174.  
(lix) If it weren't for your love: 216.  
(lx) See: Language Scales:3/236.  
(lxi) See: Language Population: 2/877, Language Refinement: 9/169.  
(lxii) in the sea thabj: 55.  
(lxiii) See: Glossary of Arabic Terms in Language and Literature: 217.  
(lxiv) Rafeef Al-Mona: 68.  
(lxv) Consider: Al-Bayan Mosque on the Interpretation of the Ai Qur'an: 19/531.  
(lxvi) See: The Great Interpretation (of Razi): 22/28.  
(lxvii) seen for example:If it weren't for your love: 12, 109, 126, 140, 225, 256, 270, 273, Rafeef Al-Mona: 35 ,51,54,61,67.  
(lxviii) If it weren't for your love: 175.  
(lxix) See: Language Standards: 3/470, Dictionary of Contemporary Arabic: 2/1440.  
(lxx) If it weren't for your love: 73,128,260,266,270,273

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