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### Verb Uses in the Poem "Qutuf Tuba" Al-Sayed, Dr. Muslim Al-Jabri

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#### ABSTRACT

This study is concerned with the semantics of the verb and its uses in the poetic text in its past or present forms. It is noticed that the verb has a semantic specificity in this particular poem as the appearance of the verbs increases with the emotional escalation of the poet as he describes the holy birth day of Lady Zahra (peace be upon her). The study, then, is concerned with the question of "what is the reason for this escalating appearance with the poet's sense of ups and downs?" and "what is the function of the verb in this context as an expressive unit employed in the construction of the text?" It must be pointed out that the semantic functions of the verb, whether sensory or mental, appeared in the use of the mental verbs and intangible meanings more than in the sensory verbs and they can be amounted to more than double and this forms a semantic phenomenon that ensures its performance in general, with no specific time.

#### INTRODUCTION

Language is a societal phenomenon that expresses the reality of customary use among its children, as it is the symbol that carries the meaning in the processes of social communication. Therefore, it expresses the speaker's concerns and feelings and the nation's issues. The poet is the messenger of language who translates these concerns and issues to place them in the context of history and connects the trust through the generations of the nation.

This phenomenon caught the researcher's eye and was a reason to look at it, and study it. There are two apparent statements in the text. The first is the emergence of the verb in a steady frequency with the poet's emotions, strength and weakness. The second is the association of the frequent appearance of the verb with the verbs of mental meaning. Hence its importance in the context of linguistic studies, as the phenomenon is unprecedented in its study, although there are many studies of action in other frameworks.

The study follows a descriptive approach based on the analysis in explaining the phenomenon. Verbs are divided into two parts which are sensory verbs and

mental verbs to monitor the vectors of sensory and mental meaning in the context of the event. We take from the two sections what the research is doing from samples to conduct the application. According to a plan depends on the two aforementioned axes. The first axis comes with the mental meaning in the verb, and the other part with the sensory meaning. The two sections are studied by presenting models for analysis in the context of increasing or decreasing the occurrence of the verb. In the methodological framework, the tools of analysis in the text are often modified in a manner that emerges from the text itself, or what its own system allows, and the relationships existing between its levels or the components of its overall texture (2). That is what we follow in this study by taking samples for presentation and procedure.

## THE STUDY

The research studies the significance of the verb in the text of the poem and it has formed a remarkable phenomenon with its special functions. In order to clarify the features and implications of the phenomenon, explanatory pavers must reveal the characteristics of that phenomenon.

In terms of its relationship to time and meaning, there is a correlation relationship represented in action, since action is a word that indicates the meaning in itself (4). Its conjunction with the time of the occurrence of the action, there is an indication that the word was given its equivalent at once (5). If the temporal divisions of the verb are inaccurate, then their past saying is in a time past, and a verb construct may come to indicate that the event occurred at the moment when the speech took place (6). The time is open backwards, because the occurrence of the event in the past that has no boundaries in the space of the past time, so we cannot control it and define it, it may be close, and it may be far away, and it may comprehend the entire time, and it may occur in a part of it, so time in such sentence is unknown past (7).

Additionally, the actual structure carries the sign of action on time towards the indefinite past, except that the meaning is guided by a specific contextual context that determines its temporal limits in the past until the open past tense, until the present. The past tense is based on the conquest, and the parsing and building are not one of them is the origin of verbs or nouns, but rather they come in two cases, and neither of them is more entitled to originality than the other in something, so verbs are constructed and parsed (8). Thus, in this study, the focus is on the significance of the verb and its employment cases within the framework of the general formulation of the text.

### 2. 1 The Semantics of the Title "Qutuf Tuba"

The title has an extensive connotation in analyzing the meaning of the text in any direction, whether in language or literature in general. The first and most important key is to interpret and analyze the words of the title and clarify the relationship of all this to the text and the poet and writer's intention (9).

Tuba (blessed) is a tree in paradise, and the word "cuttof" is a plural of "picked" which is taken from the fruit and is a metaphor for the Lady Zahra (peace be upon her). Her pure sperm was created from this tree from which the

Prophet (peace be upon him) ate during the journey of Isra and Mi'raj. So, "Qutuf Tuba", according to the contents of the poem, is the Lady Zahra (PBUH) and her sons. On the other hand, the poet employed the word plural "Qutuf" in relation to the structure of the poem as it consisted of multiple contexts organized in the general context of the event as if he wanted in the title to explain these contexts as poetic "Qutuf Tuba" is inspired by this occasion.

## 2. 2 Frequent Appearance of the Verb

The verb has an expressive centrality in the text which is as a verbal unit that is a group of sounds with a specific system. It takes certain functions in linguistic and social use. So, it takes semantic, morphological, and grammatical functions (10). In this particular place, we focus on the function of the semantic verb, by directing it as a basis for reporting or other methods of expression by which the chain of transmission broadens the verb, the subject, the subject, and the predicate (11). What is important in this research is following the verb in the poem (Qutuf Tuba), in addition to the meaning with indications of its use in the space of the text and its compositional formations within the framework of the poet's emotional emotions. The uses of the verb were a remarkable phenomenon, and they express the emotions of the poet in tune with his expressions. When the poet is excited about expressing the sanctity of Lady Zahra, or her oppression, we find that the act behaves like a lot, with the escalation of these emotions.

What intensifies this phenomenon and embodies its features is the conjunction between verbs, which constitutes a special mobilization of the verb in the context when it appears frequently. For example, when the conjunction appears between verbs, once in "waw" and once by "faa", we see the poet says:

النور فاضبمكة فأضاءها      فلتنسيح البطحاء منه رداءها

The light flooded in Makkah and lit it up; let the Batha make its robe from it.

## 2. 3 System of Linking Among Verbs

In order to discern the features of the phenomenon in its compositional formation, there is the increase in the appearance of the act according to the escalation of the poet's emotion. To study the link system in verbs, two levels are considered which are the conjunction between the verbs in the front of the poem or its end and the conjunction between verb groups within the poetic verses. On the first level, we find the verb (flood) followed by the verb (light up), then the verb (weave) as a link with "faa", and linking by "faa" has an indication of speed in the composition and the significance of hierarchy without a break between the two events. This explains the meaning of weaving the robe of the earth from the light immediately after it floods and illuminates it, then another verb that is understood from the context is (she wears) with the evidence of his saying: (her dress) so the verb is (flooded, lit up weaves, wears) with the state of conjunction with "faa". There is a clear semantic presence that is in harmony with what the poet wanted to intensify the meaning by mediating the act as he paints a sacred picture of the birth of Lady Zahra (peace be upon her).

And just as it appeared in the first verse of the link system, we find it in the verses:

قمرُ السماءِ أَطَلَّ من عليائه      وهفا إليها لاثِـمًا علياءها

The sky moon appeared from its perch; and it wandered to it touching its perch.

In these verses, the verb appears accompanied by two states of conjunctions. The first is in this case where the verbs are joined with (waw) on each other with close conjunction. So the verbs are joined to each other by "waw" which allows for temporal and non-hierarchical distance between the two verbs. So the verb is, then, is after a time period. And in the second case, the distant conjunct is the next verse with the conjunctions with the two verbs together with the previous group in "waw". We find it between the two verbs because of the immediacy in fulfillment, and that is the immediate choice. This is what we noticed from the conjunctive system, as conjunctions have two systems, the first conjunction between verbs, and the second conjunction between the actual groups. This interconnectedness forms a special pattern that helps to weave together actual formations that are close and densely appearing when expressing the sanctity that pertains to the noble birth. That linkage is not cut off from the rest of the other parts of the syntax because the verb in the syntactic structure is the strongest factor because it must work and its place of action is the noun, as there is no verb in the language but it has an action that is the subject as well as the object (12). The verb in the composition is significantly related to the attribution relationship of the predicate. The chain of transmission in Arabic is a complete ratio between the two words, such as the ratio of the subject and predicate as in "Zaid Qaem" (13).

If the subject's name and others are assigned to the predicate, then the verb does not fall into a predicate. These relationships help in understanding the meaning of stylistic phenomena in the poetic text. Another example:

هذي الحجارة في شوامخ مكة      خشعت وشاطرت السما نعماءها

These stones in the high places of Mecca became revered and shared the heavenly graces

In this verse, we find that the two verbs follow one another in the context of talking about the sanctity of the birth within a clear psychological escalation of the poet, who sees reverence even in the stones of the earth, but it is conjunction with "waw". The poet's emotion appears stronger when expressing conjunction with "faa". Another example, saying:

لله بضعة أحمد من نوره      لمعت فأهدى أفقه لآلاءها

By Allah, the Prophet Ahmad has a daughter from his light;  
She shines so Allah dedicated her horizon to her fullness

The verb (shine) and (gifted) are joined in fulfillment of the power of immediacy and hierarchy in what he wanted to express the splitting of Lady Zahra from the light of the Prophet (peace be upon him and his family).

#### 2. 4 Connecting Verbs with Conjunctions

And in the phenomenon of kindness, we feel a special emotion that increases the strength of the action in cases of its emergence and follow-up, a

desire of the poet to mobilize a greater amount of meaning than the entity of the action, making it an outlet for expression and the delivery of meaning. We find this in the example:

نالت يداه فأثقلته ثمارها ومشت خطاه فزينت خضراءها

His hands grabbed him and weighed him down, and he walked his footsteps, decorating their green

In this example, the link is shown on two levels. The first on the level of individual verbs is the link. Then, linking the verbs together, so it is between the first groups, and linking by "faa" gives the hierarchical indication and speed between the verbs, which increases them with strength in meaning and aesthetics in expression. The second group coupled the hierarchy of conjunction between walking and decorating the beauty of green, to double the beauty by decorating it. After the semantic interconnection with the conjunction of the verbs, the arbitration of the link between the two groups comes by affection with "waw" and its connotation is the combination achieved by the expression of the sublime poet, which combines the picking of the fruits, the decoration and the multiplication of beauty, and thus the act shows a special appearance woven that translates the waves of emotion that abounds in the poetics of the writer. And just like that when he said:

تلك التي أعطت فنظرت الثرى وسمت فجاز سموها جوزاءها

That who gave and looked at the highest: and grace so that her highest has exceeded her Gemini.

We find the psychological imprint of the poet's soul as embodied in the conjunction system and linking actions. This is what the research on this phenomenon continued to monitor the formation of the actual phenomenon in the poetic expression in the poem.

## 2. 5 Verb as a Vector of Meaning

Syntax consists of verbal parts, the most important of which is the verb as the event that informs the meaning. The verb has a central role in visualizing the boundaries of the semantic structure of the sentence and the type of components that fill its positions, as it coordinates between them and arranges them according to importance and allocates what connotations must be assigned in order to be appropriate for its semantic role (15). The verb in forming the structure depends on the meaning of attribution to the subject. Sibawayh said that the subject and the predicate are indispensable in Arabic poetry (16). One aspect of the composition already affected is the precession and delay in the parts of speech. This follows the intention of the speaker because his intention is the orbit of meaning. We notice this clearly in the introduction and delay, as the Arab poets present what is most important to them (17). From this we know the centrality of action in composition which shows the waves of expression upward and downward, harmonizing the poet's emotion in the text. The verb is an important element in the construction of the Arabic sentence. The Arabic sentence is a nominative or verb with two sides, which are the subject and the predicate. The ancients saw that the verb is the manager of the act which is the strongest factor in the Arabic sentence as it works wherever it is advance or late, outward or estimated (18).

## 2. 6 Sensation and Mentality in the Verb

The mental in language came from the mind and what is perceived by the mind. What matters to us here in its meaning is that it is against the sensory, which is not perceived by the senses (19). When words appear in special cases because they paint a mirror of the soul, language is an expression of thought and thought is an expression of reality, whether physical or non-physical, physical or non-sensory (20).

In the context of perception, the sensory and mental meanings are linked to the phenomenon of the formation of the verb in the text and the connotations of its occurrence (21).

## SAMPLE ANALYSIS

### 3. 1 Analysis of Sensory Verbs

النور فاضمكة فأضاءها      فلتنسيح البطحاء منه رداءها

The light flooded Makkah and lit it; so the Batha would weave its robe from it

#### 3. 1. 1 The Verbs (flood) and (lit):

We take samples of verbs for semantic study of what the research is doing in this place. And from that the act of flood, the poet borrowed from water and purity to resemble the light of Lady Zahra and preferred her birth. And it is the source of the giving with what it offered from its descendants who illuminated the path of humanity with truth. The analogy of her birth with light and the flood of light with water came true. The reaction (overflowing) is a triad of merely the weight of a verb and its dominant connotation, i.e. one of the two matters prevails to blossom into an eternal light in the path of truth for all of humanity (22). Additionally, the verb (light up) in the meaning of the past recites the previous one, which is the verb (overflow) and the two verbs are both in the past tense. This gives the meaning of the realization of the flood of light and the effect of obtaining lighting, and it indicates the extension and permanence of that event (23). After we have presented the verb in the singular to show the meaning of the independent verb, we now need to show the meaning of the verb within the composition. The poet added the verb (to light) with verb (fad) linked to the letter "faa" to fulfill the significance of speed and hierarchy without time or any interval.

#### 3. 1. 2 The Verbs (swear), (stretch), and (clothe)

أقسمت لومدت عليه غصونها      لكست بوارف ظلها صحراءها

She swore and stretched its branches over it; and clothed its desert with its shades

In the context of the poet's assertion of the meaning of the spread of beauty in Makkah to the birth of Zahra, and he asks the Kaaba to make it appear with joy in this flower that Allah has gifted to it, and he swears that if it has spread its branches on the desert of Mecca, it will cover it with the broadness of shade. Among the features of the affirmation is the sign of the oath to proceed as well as the strength of the oath in itself.

#### 3. 1. 3 The Verbs (hugged) and (left)

وبأن ماضمت عليه ضلوعها      حوراء غادرت الجنان وراءها

And that when Hawraa had her ribs hugged; she left the heavens behind

When we consider the words of the poet, we feel a meaning close to the spirit of Mrs. Khadija (peace be upon her) as she tends to Lady Zahra and nourishes her from her soul since this event is the birth of Mrs. Fatima Al-Zahra (peace be upon her) was met with sacrifice and patience by Mrs. Khadija in order to obtain the great gift of Allah.

### 3. 2 Analysis of Mental Verbs

The emergence of actions as mental and abstract spiritual concepts was coupled with the phenomenon of research, which is the frequent appearance of actions coinciding with the strength of the poet's emotions. When a person senses a certain psychological state regarding a situation and a performance, he must disclose his feelings, he proceeds to the language and uses it as a means of disclosure. Language is based on thought and thought, and an expression of reality, whether physical or intangible, sensory or non-sensory (24).

This means that another phenomenon associated with the frequent appearance of verbs is the mental verbs that come centralized and constitute the semantic dominance in the home. According to Chomsky, in rejecting superficial language, then the linguist must first take into account the human capacity for language, and then the description of the surface structure does not present something that is not considered a science, because it does not explain anything, but the most important thing is that we reach the underlying or deep language because it is what stops us on the laws of the human nature (25).

#### 3. 2. 1 The Verbs (*ache*) and (*lull*)

ما كوكبٌ إلا وأوجع قلبه شوقٌ يهددُ بالجوَى حُصْبَاءَهَا

There is no planet but his heart aches; with a longing that lulls its graces in the air

In this example, the pain in the verb "ache" is an abstract mental concept. The sentence began with (what) the negative, and the verb was preceded by an exception with (except), which increases the emphasis on the mental meaning, which is pain. The verb "lull" coupled with the verb "ache" gives us the general meaning of the house, which is the longing of the planets to descend to the earth as humility and longing to celebrate the holy birth.

#### 3. 2. 2 The Verbs (*accelerate*) and (*choose*)

وتهافتنُ زهرُ النجوم برملها فاختار قلبُ محمد (ص) زهراءها

The blossoms of the stars accelerate with their sand; so the heart of Muhammad (PBUH) chose his flower, his Zahra

The poet depicts the event of the sacred birth of Lady Al-Zahra (peace be upon her) with the two verbs (accelerate) and (choose) and the connection of the act of selection with the reverberation by means of the letter "faa" as an immediate hierarchical link that suggests a state of waiting and anticipation for the Prophet (PBUH).

The reason is that as soon as the stars crunched over the surface of the earth, he hurried to the brightest and most prosperous choice. This is a metaphorical meaning that embodies the aesthetics of the relationship between the Prophet Muhammad and Lady Zahra (peace be upon them). The general meaning in

the house is clear, as the poet metaphorically describes the Prophet's noble choice of the most prosperous star, a metaphor for the Lady Zahra. So the picture is that the sky rains its stars to spread the earth, and that the Prophet chose the most beautiful of them and the brightest and brightest of them.

### 3. 2. 3 *The Verbs (flaunt) and (boast)*

وتتبرّج فرحاً بزهرة دوحة      باهت بها أرض الحجاز سماءها

And flaunt delightfully with the flower of Doha; by her the earth of Hijaz boasts its sky

The verb "boast" is a state of competition between heaven and earth, where the earth rises to approach the sky by its raising. Indeed, it competed with her proudly due to the birth of Lady Zahra. Then, the poet orders the Kaaba to be decorated with joy at the birth of Fatima Al-Zahraa as the earth of Hijaz boasts its sky in this event.

Because the historical event was written with more than one pen at the time, so there were many opinions about one event, as were the readings of the same Qur'an. This was followed by instances that people bear throughout the ages, generation after generation. Without looking at the human being, he made the culture of fragmentation and dispersion dominates people's minds.

## CONCLUSIONS

1. The poet expresses the verbs for their power, and they come in the form of verbal sequences related to the power of conjunction.
2. The connection between verbs is on two levels: the first is the close connection and it forms actual (sequences) in the front of the house or its deficit. The second link is at the level of actual sequences in the verses.
3. The occurrence of the verbs as a particular textual expressive phenomenon is formed in the form of verbal sequences within the same verse and within the poem in general, linked by affection with letters.
4. The predominant abundance appears in spiritual acts as opposed to sensory actions.
5. Accompanying the emergence of verbs in abundance and clear with the escalation of emotions of the poet.
6. Spiritual actions are associated with an escalation of the poet's emotions about the dogma and the sanctity of the holy birth.

## Margins

(1) About the poet: He is the distinguished scholar Dr. Muslim al-Jabri. He was born in 1944. He spent his traditional studies in Najaf, where he was approved by the Faculty of Jurisprudence in the Sciences of Sharia and the Literature of the Arabic Language. He joined the University of Paris, where he obtained a diploma in sociology in 1980. He was approved in philosophy from the Sorbonne University in 1984 with a high degree of honors. He lectured in several universities. He has appeared in literary journalism since 1970 CE, as researches on philosophy, literary criticism and poetry. He has a trio of works of will and action, mind and history, house and faith. He has many poetry collections and his poetry entered many academic letters and treatises at the University of Kufa.



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