

## Derivatives and their significance in the collection of Abu Firas Al-Hamdani

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### ABSTRACT

This research deals with the derivatives that fall within the science of morphology, but the research studies these derivatives through their connotations in the poetry of Abu Firas Al-Hamdani. The research derives its importance through extracting derivatives from the poet's poetry and clarifying their significance. One of the reasons for choosing it was the necessity of shedding light on this poetry from a morphological perspective. The method followed is the descriptive and analytical method that relies on observing the phenomenon and extrapolating it. The research studied the concept of derivation from a linguistic and terminological point of view, providing an overview of the life and poetry of the poet Abu Firas Al-Hamdani. It then deals with the study of the types of derivatives such as the active participle, the active participle, the suspicious adjective, the nouns of time and place, the noun of the instrument, and the exaggerated forms, after which the significance of these derivatives in the poet's poetry can be investigated. . Then a conclusion includes the most prominent findings of the research, and a list of the sources and references it used.

### Key words

Derivatives, Abu Firas, active participle, active participle, suspicious adjective.

### Introduction

Arabic morphology is one of the disciplines of the Arabic language, holding a prestigious and esteemed position. This research aims to explore a specific issue within this science, namely the phenomenon of derivation, using the poetry of Abu Firas al-Hamdani as the subject matter, in an attempt to uncover the forms of derivation present in this poet's work.

### Research Objectives

The research seeks to achieve several objectives, including:

- 1- Explaining the concept of derivation.
- 2- Providing an introduction to the life and poetry of Abu Firas al-Hamdani.
- 3- Clarifying the types of derivation.
- 4- Demonstrating the significance of these derivatives in Abu Firas al-Hamdani's poetry.

### Importance of the Research

The research derives its importance from shedding light on the meanings of derivatives in the poetry of a prominent poet from the Abbasid era.

### Research Questions

- 1- What is the concept of derivation and its types?
- 2- What is the significance of each derivative in the poetry of Abu Firas al-Hamdani?

## Methodology

The study followed a descriptive approach by:

- Attributing statements to their original sources.
- Tracing each verse of poetry back to its place in the Diwan.
- Consulting sources and references that have focused on the subject of derivation and its study.

## Chapter One

### Defining Derivatives and the Poet's Life

The Arabic language is one of the languages characterized by growth and expansion, and derivation helps in extracting one word from another and one form from another, based on analogy. A group of words shares a general meaning, which is the root from which the meanings of related words are derived.

#### Section One: The Concept of Derivation

To understand the concept of derivation, we must first explore its definition in both language and terminology.

##### A. Derivation in Language:

Derivation in language stems from the word "shaqq," which means to take a part or half of something (Ibn Manzur, 2003, material Sh Q Q, 1/221). It also refers to taking a word and elaborating on it, moving in various directions. Linguistically, derivation involves extracting one letter from another. It is said that when someone "shaq" a word, they brought it forth in its best form.

Thus, derivation is an important means of enriching Arabic and expanding its vocabulary. It is, as mentioned, "taking a part or half of something" and involves the extraction of words and meanings while maintaining a fundamental connection between the derived and the original words (Ramadan Abdel Tawab, p. 78).

##### B. Derivation in Terminology:

Derivation is "the extraction of one word from another on the condition that they share a common meaning and structure but differ in form", (Ahmad Ibn Faris, 1998, p. 35). It is also defined as "the generation of words from others and the return of these words to a single root, which specifies their core material and common original meaning, as well as their specific new meaning" (Sobhi Al-Saleh, 1968, p. 174).

It has also been described as "taking one word from another or more, with a correspondence between the derived word and its source in both form and meaning" (Abdul Hussain Al-Mubarak, 1986, p. 78). Some modern linguists believe that derivation is "one of the remarkable methods by which languages grow and expand, enriching their vocabulary to enable them to express new ideas and the innovations of life" (Ramadan Abdel Tawab, 1987, p. 290).

In this sense, derivation is a practical, applied science in the Arabic language, differing in concept from derivation in Western linguistics. In the latter, derivation involves "taking words from the dictionary one by one and providing each with something akin to a personal identification card, indicating where it came from, when, how it was formed, and the transformations it underwent. It is a historical science that determines the form of each word in the oldest period accessible through historical information and examines the path the word has taken, along with the changes it has undergone" (Ahmad Ibn Faris, n.d., p. 39).

Arab linguists, both past and present, have devoted significant attention to this subject, producing numerous studies and works on it (Mohammad Asaad Al-Nadari, 2008, p. 78). Derivation can be divided into three types:

- 1- Verb conjugation, which involves deriving verb forms from one another and attributing them to pronouns.
- 2- Word conjugation, such as examining the root of a word and the methods of deriving other forms from it.
- 2- Commercial conjugation, which refers to promoting products by presenting them attractively and advertising them at the point of sale (Hafiz Mohammad Abrar Allah, p. 207).

Ibrahim Saleh describes derivation as "the generation of something from something else" (Sobhi Ibrahim Al-Saleh, 1960, 1/243). Al-Suyuti defines it as "taking a form from another form, where they agree in meaning, root letters, and structure, but differ in form to indicate an additional meaning for which the difference in form exists" (Abdo Al-Rajhi, 1979, p. 165).

In derivation, a word is extracted from its counterpart, provided there is a correspondence between them in meaning and a change in form that adds an extra layer of meaning. This additional meaning is the reason for the derivation (Saeed Al-Afghani, 1964, p. 130).

This process is employed "when we derive standard forms such as the active participle, passive participle, place

noun, and time noun from a verb according to specific rules of derivation. The derived word is considered 'derived,' and the word it is derived from is considered its 'source.' There is no requirement for a direct transmission of the word for this process" (Salem Suleiman Al-Khamash, n.d., p. 72).

### **C. The Importance of Derivation:**

Every trilateral root in the Arabic language is associated with a general meaning assigned to it, and this meaning continues to manifest itself in any word containing these three letters in the same order as the root from which it was derived (Abdul Wahed Wafi, 1972, p. 178).

Many of the forms that can be derived do not actually exist in recorded language texts. There is a significant difference between what can be derived in terms of forms and what has actually been derived and used in the authentic styles passed down from the Arabs. It is not necessary for every verb to have a corresponding active participle or passive participle that has been recorded in the language's texts, as speakers or writers may not need every possible form. Derivatives grow and multiply when there is a need for them (Tammam Hassan, 1998, p. 169).

Derivation plays a crucial role in generating language, enabling it to evolve, expand, and accommodate new developments in life. It provides the language with new forms from its original roots, a fact that the Arabs have been aware of since they first began studying linguistic issues (Fatima Al-Zahraa Qoreen, 2016, p. 207).

Arabic is unique in its generative nature, as opposed to the synthetic nature of other languages. It has an expansive mechanism based on internal development within the structure of words, thanks to the process of derivation. Without derivation, it would have been impossible for Arabic to absorb any specialized terminology in the history of human knowledge. Therefore, derivation is a fundamental feature of Arabic, relying on established, systematic rules through which every root is classified based on its state of inflection or addition (Ibn Al-Anbari, 2003, 1/190).

Through derivation, the language surpassed its initial developmental stage and acquired a vast reserve of vocabulary (Ibn Al-Anbari, 1/190).

### **Section Two: The Life and Poetry of Abu Firas al-Hamdani**

#### **A. His Life**

Abu Firas al-Hamdani, whose full name is al-Harith ibn Sa'id ibn Hamdan al-Taghlibi al-Ruba'i, was born in 320 AH in Mosul to a Roman mother. He became an orphan at the age of three after his father was killed by his uncle. He was raised among the Hamdanid family under the care of his cousin and brother-in-law, Ali, famously known as Sayf al-Dawla al-Hamdani, who nurtured and educated him, teaching him the art of chivalry (Abu Firas Al-Hamdani, 1944, p. 7, 4).

Abu Firas lived in the prime of Aleppo, a city renowned for attracting writers, philosophers, linguists, and poets, alongside its tumultuous history of wars. Sayf al-Dawla appointed him as the ruler of Manbij and Harran, which came with heavy responsibilities. Manbij was a fortified stronghold for Aleppo, and it was his duty to defend it from the attacks of neighboring tribes and Byzantine invasions. Abu Firas lived a life balanced between war, poetry, seriousness, and humor until the year 351 AH, when a Byzantine ambush surprised him under the fortresses of Manbij as he was returning from a hunting trip. After a fierce resistance, he was captured and taken to the fortress of Kharsana, and then later transferred to Constantinople. During his years of captivity, Abu Firas composed his famous Rumiyyat poems (Abu Firas Al-Hamdani, p. 10).

It is said that Sayf al-Dawla refused to ransom him alone despite his pleas and requests, as he wished for the ransom to include all Muslim captives (Al-Qadi Al-Tanoukhi, 1921, p. 110). Abu Firas was eventually freed as part of a prisoner exchange between Muslim and Byzantine captives. "On the first day of Rajab, 355 AH, Abu Firas was released with 3,000 prisoners at Kharsana. Sayf al-Dawla arrived with his captives, paid 600,000 Roman dinars, and the exchange was completed after four years" (Abu Firas Al-Hamdani, p. 14).

However, the matter of Abu Firas' captivity remains one of the important issues in his life and in the history of the Hamdanid state. It remains a contentious topic that sparked disagreement among early scholars and continues to be debated by modern ones, who follow the lines of the earlier disputes (Yousef Bakkar, 2000, p. 71). Nevertheless, this disagreement, despite its age and persistence, does not affect the core of the matter or its truth. The debate revolves around the year of his capture, the circumstances surrounding it, and the reasons for the delay in his ransom and release. These are important historical issues, but they do not impact the essence of Abu Firas' poetry or the poems that chronicle that harsh experience (Amani Suleiman Dawood and Hanan Ibrahim Al-Amayreh, p. 302).

## **B. His Poetry**

Abu Firas al-Hamdani's poems composed during his captivity in Byzantium are known as Rumiyyat, which reflect the best qualities of their author—tenderness, pride, dignity, bravery, patience, and faith in God (George Gharib, p. 43). The Rumiyyat are a collection of "poems and fragments that the poet composed during his captivity. They are considered the finest of Abu Firas' poetry because they are the most sincere and closest to his natural self, although all of his poetry is genuine. The Rumiyyat are a sincere expression, unrestricted by limitations, of all the inner emotions of a poet and captive prince, struggling with anxiety, yearning, patience, pride, weakness, regret, loss of hope, rebellion against reality, dignity, and nobility. Great people are those whose greatness causes them profound anxiety and deep suffering, and Abu Firas was among those whose greatness was the source of his pain and anxiety" (Aida Saadi, 2008, p. 10).

Abu Firas' poetry during his captivity came from a tormented heart and a broken soul, filled with longing for his compassionate mother, his family, and his companions. This gave his poetry a tenderness and sensitivity that deeply touches listeners, even bringing them to tears. His Rumiyyat are remembered and preserved for their delicacy and smoothness, and their lack of artifice. This is because these poems were "the echo of his tormented, anxious soul, filled with emotions and feelings rarely found in other poets, due to their sincerity and honesty. The Rumiyyat were a record of suffering, a diary of a desolate, rebellious soul, living in anxiety and anticipation, longing for freedom, much like the rest of creation. This experience shaped Abu Firas and provided him with pure and refined tools that he infused into his poetry" (Mohammad Reza Marde, 1990, p. 90, 89).

He was a romantic in his profound loyalty and love for his mother, in the deep feelings of longing and nostalgia he experienced, and in his constant yearning for Manbij, the idyllic setting of his childhood. His attachment to his cousin Sayf al-Dawla, his benefactor, was also intense (Khalil Sharaf Al-Din, p. 70).

### **Section Two**

#### **Types of Derivatives and Their Meanings in the Poetry of Abu Firas**

To study the significance of the derivatives in Abu Firas' poetry, it is essential to first identify their types.

##### **First Requirement: Types of Derivatives**

Ibn Jinni was the first to classify derivation into two types, as he stated: "In my view, derivation comes in two forms: major and minor" (Ibn Jinni, p. 133).

There are conditions for derivation (Raji Al-Asmar, 2009, p. 139):

- The derivative must have a root, as the derivative is a branch taken from its root.
- The derivative must correspond to the root in letters, as in *istibaq* from *sabaq* (to compete).
- The derivative must be related in meaning to the root, either sharing or diverging in meaning.

The process of derivation must adhere to the system of the Arabic language and not be random (Hussein Hassan Al-Qatnani and Mustafa Khalil Al-Kaswani, 2011, p. 16).

##### **First: The Active Participle**

Grammarians and morphologists differ in their definitions of the active participle and its meaning. Al-Zamakhshari defines it as "what follows the form of the verb, like *dharib* (striker), *mukrim* (honorer), *muntaliq* (departing), and *mustakhraj* (extracting)" (Mahmoud Bin Omar Al-Zamakhshari, n.d., p. 226). Ibn Hisham al-Ansari describes it as "what indicates the occurrence of an event and its actor" (Ibn Hisham Al-Ansari, n.d., 3/216). The active participle is derived from the triliteral verb and non-triliteral verbs. It is formed from triliteral verbs using the pattern *fa'il* (Mohammad Mohsen Maali, 2010, p. 143), like *daraba* (to strike) becoming *dharib* (striker). For non-triliteral verbs, it is formed by taking the verb in its present tense, replacing the present-tense prefix with a *mim* and placing a *kasra* before the final letter, like *istaqama* (to be upright) becoming *mustaqqim* (upright) (Mohammad Eid, n.d., n.d., 1/658).

##### **Second: The Adjective Form ("Sifah Mushabbaha")**

Ibn Hisham defined it as: "It is the adjective form constructed not for comparison but to indicate permanence, such as '*hasan*' (good), '*zahir*' (apparent), and '*damir*' (thin)" (Ibn Hisham Al-Ansari, 1963, p. 277).

The "Sifah Mushabbaha" is: "derived from intransitive verbs to express the attribution of the quality to the subject without indicating an action" (Ahmad Mukhtar Omar et al., 1994, p. 549).

The "Sifah Mushabbaha" differs from the active participle in several aspects:

- 1- It only indicates the present, while the active participle can indicate any of the three tenses.
- 2- Its forms are not as regular as the active participle (Fouad Hanna Tarzi, 2005, p. 178).
- 3- The "Sifah Mushabbaha" may not follow the same pattern of movements and rests (harakat and sukun) as its corresponding verb in the present tense, whereas the active participle always matches its present form, such as "kataba" (he wrote), "yaktubu" (he writes), "katib" (writing) (Hassan Mohammad Nour Al-Din, 1966, p. 218). As for forming the "Sifah Mushabbaha" from non-trilateral verbs, it follows the pattern of the active participle if the meaning is one of permanence, such as "mustaqim al-ra'y" (of upright opinion), and "muntaliq al-lisan" (eloquent) (Zain Kamel Al-Khwisi, 1996, p. 100).

### **Third: The Passive Participle (Ism al-Maful)**

It is considered one of the most commonly used derivatives after the active participle. Al-Jurjani defined it as: "The passive participle indicates the one upon whom the action is performed," and Al-Azhari allowed its usage, saying it "refers to an event and its object" (Khaled Bin Abdullah Al-Azhari, 2000, p. 22).

Another definition states: "It is an adjective derived from the passive verb, indicating the aspect of occurrence and renewal, not permanence or continuity, as in 'maktub' (written), 'mamur bih' (passed by), 'makrum' (honored), and 'muntaliq bih' (released)" (Mustafa Al-Ghulayni, 1999, 1/182).

The passive participle is derived from trilateral verbs in the form "maful," such as qara'a (he read) → maqru' (read) for regular verbs. However, for defective verbs, some changes occur, such as bā'a (he sold) → mabī' (sold), which originally was mabiyū'. Here, the vowel "y" in mabiyū' is changed due to the meeting of two silent letters, leading to the deletion of the "waw" and the form becomes mabī' (Mohammad Manal Abdul Latif, n.d., p. 51).

For non-trilateral verbs, the passive participle follows the same pattern as the active participle but with a vowel shift, replacing the "kasra" with "fatha" before the last letter. As Sibawayh said: "The active and passive participles in verbs with additional letters only differ in the vowel before the last letter, changing from 'fatha' to 'kasra,' and there is no form except with the addition of the "M letter" (mim) either open or closed" (Khadija Al-Hadithi, 1965, p. 281).

The active and passive participles share two patterns: fa'ul and fa'il. Sometimes these indicate the active meaning, such as šabūr (patient) and marīd (sick). Other times, they imply the passive meaning, such as rasūl (messenger) and jarīh (wounded). Both patterns are fixed, and one cannot generalize from them (Jerji Shahin Atiyah, n.d., p. 52).

### **Fourth: Forms of Intensification (Sigħat al-Mubalaghah)**

Most grammarians agree that forms of intensification function similarly to the active participle, but with an emphasis on meaning, strengthening, and exaggeration. This is what Sibawayh referred to when he said: "They treat the active participle when they want to exaggerate as if it is in the form of the active participle, as it conveys the same meaning of performing the action, except that it aims to express intensification" (Sibawayh, 1988, 1/110).

There are several definitions for forms of intensification, which generally revolve around their derivation from trilateral intransitive verbs (Emile Badi' Yaqub, 1993, p. 128). These forms indicate the action and the one who performs or possesses the quality in an exaggerated manner, that is, they imply the same meaning as the active participle but with a sense of increase and exaggeration (Atif Fadl Mohammad, 2013, p. 274).

Forms of intensification appear in several patterns, with five being most common:

- 1- Fa'āl: such as 'allām (very knowledgeable), ghaffār (very forgiving).
- 2- Fa'ūl: such as ghafūr (forgiving), shakūr (grateful).
- 3- Mif'āl: such as miḍrāb (a striker), mi'tā' (very generous).
- 4- Fa'il: such as samīh (kind), 'alīm (knowledgeable).
- 5- Fa'il: such as fahim (understanding), ḥadhar (cautious) (Zain Kamel Al-Khwisi, 2002, p. 167).

There are other, less commonly used forms of intensification, which ancient morphologists considered as fixed forms from which one cannot generalize, although modern linguistic needs require some analogy, as done in contemporary times. These forms include:

- 1- Fā'ūl: such as fārūq (the one who distinguishes).
- 2- Fa'il: such as šadīq (friend), qaddīs (saint).
- 3- Mif'il: such as mi'tīr (very perfumed).

4- Fu'ala: such as humaza (malicious).

5- Fu'al: such as kubbār (great) (Abdo Al-Rajhi, n.d., n.d., p. 78).

#### **Fifth: The Superlative (Ism al-Tafdīl)**

Al-Fakihi defines the superlative as: "It is derived from a trilateral, fully conjugated verb, either explicitly or implicitly, that indicates comparability and is not associated with color, defect, negation, or passive voice" (Abdullah Bin Ahmad Al-Fakhi, n.d., 1988, p. 190).

Al-Sakkaki saw it as having two meanings: "The first is to affirm an increase in merit for the subject over others, and the second is to attribute all the credit or merit to the subject" (Yusuf Bin Mahmoud Al-Sakkaki, 2000, p. 98).

Some of the conditions for the superlative:

It must have a corresponding verb, such as shadd for "it has no verb," as in "he is more rightful in it" (Ahmad Al-Hamlawy, n.d., n.d., p. 127).

- It is not derived from non-trilateral verbs, though an exception exists in phrases like huwa awlā minka (he is more worthy than you).

It is not derived from the passive voice, static verbs, or incomplete verbs, nor from those that do not accept comparability or those with adjectives in the form of af'al (whose feminine is fa'lā) (Abdo Al-Rajhi, 1992, p. 470).

### **Section Two: The Significance of Derivatives in the Poetry of Abu Firas al-Hamdani**

#### **A. The Significance of the Active Participle**

The active participle is a "derived adjective that denotes a transient meaning and its agent, such as 'drinker,' 'inventor,' and 'prepared.' The term 'transient meaning' refers to a meaning that renews with the passage of time, distinguishing it from the stative adjective which denotes a permanent and unchanging attribute" (Mohammad Asaad Al-Nadari, 2002, p. 73).

The active participle is one of the derivatives that signify renewal and occurrence, similar to other derivatives that are derived from other forms. The debate among Basran and Kufi grammarians regarding the origin of derivation is not the focus here. As for its construction and form, grammarians differ in their views and opinions. In the poetry of Abu Firas, the use of the active participle is abundant and varied in meaning, depicting different events and situations. For example, the poet mentions people who fail to maintain their resolve during his captivity and takes pride in it (Abu Firas Al-Hamdani, p. 36):

Did not the two weak ones know that the sons of war  
Thus, one is stripped by spears and the other is a taker  
And one who keeps the secret in his heart unburdened  
Glances around then speaks ill of me while afraid

In these lines, the poet uses active participles extensively, with terms such as (taker, troubled, afraid, critic, kindler, giver, real, and achiever), indicating renewal and occurrence. For instance, the term (kindler) signifies renewal, as adversaries and envious individuals try to extinguish fame, but God renews its fuel. Similarly, in the same poem:

Do not wear the blessings while others are clothed  
And do not accept the world while others are givers  
And I am not a consumer of all foods  
Nor am I a drinker of all beverages

Here, the active participles (clothed, giver, consumer, drinker, absent, single, anxious, obligatory) denote transient meanings and their agents, with (anxious) describing Sif al-Dawla, indicating a recurrent state whenever the riders inform him about the prisoner Abu Firas.

Abu Firas uses the active participle in a poem where he boasts of himself, Sif al-Dawla, and his people (Abu Firas Al-Hamdani, p. 113):

Say to Sif al-Dawla the elder: I am  
Able to do everything except describe you  
So do not impose on me a role I cannot bear  
For your glory is overwhelming, and your favor is dazzling

The poet employs the active participle to express pride, renewal, and events, using forms such as (present, abundant, revealing, able, dazzling, apparent, diminishing, and flourishing) that align with the theme of his heroic deeds and military status (Nabil Qawas, 2009, p. 84).

### **B. The Significance of the Stative Adjective**

The stative adjective denotes an attribute that remains constant over time, applicable to past, present, and future. It is called 'stative' because it resembles the active participle in its indication of an event and its agent, with terms like "generous" denoting generosity and the person who possesses it, unlike the active participle which indicates an ongoing action or occurrence (Abdul Sattar Abdul Latif Ahmad Said, 1991, 2/64).

The stative adjective on the form (fa'il) is used to denote a permanent attribute and is frequently found in Abu Firas's poetry. For instance, he appeals to Sif al-Dawla (Abu Firas Al-Hamdani, p. 31):

You are the generous, and you are the wise

And you are the compassionate, and you are the kind

Here, (generous, wise) are definite adjectives indicating permanent attributes in the subject, reflecting Sif al-Dawla's consistent qualities of generosity and wisdom.

In another instance, Abu Firas describes himself (Abu Firas Al-Hamdani, p. 31):

Do not burden a wounded heart

That bears the scars of the events of time

The stative adjective (wounded) denotes that the poet's heart is perpetually injured due to imprisonment, illustrating his suffering.

The form (fa'il) is also used in expressions of pain and sorrow (Abu Firas Al-Hamdani, p. 38):

Vivid tears flowing, deprived of sleep

It is troubled by sorrow from longing

And (Abu Firas Al-Hamdani, p. 39):

How many sorrowful ones like my sorrow and grief

But I alone am the companion of sorrow

The poet's repeated use of the stative adjectives (vivid, sorrowful, the sorrowful) emphasizes his continuous grief, as it remains constant throughout his imprisonment.

### **C. The Significance of the Passive Participle**

The passive participle is "a derived noun indicating the one upon whom the action falls, denoting renewal and occurrence in its meaning" (Abdul Hadi Al-Fadhli, 1988, p. 60).

The passive participle is used to denote a state affected by the action, akin to the active participle but differing in construction and meaning (Nabil Qawas, p. 85). For instance, the poet uses forms like (beloved, afflicted, hidden, and protected) (Abu Firas, p. 34):

O festival, if you returned with the beloved

On the meaning of a troubled heart

Here, (beloved, afflicted, hidden, protected) denote the state of being affected by the action, reflecting the poet's struggle with exile and suffering in prison.

Abu Firas also uses the passive participle in contexts where he pleads for ransom (Abu Firas Al-Hamdani, p. 84):

They denied me ransom and began to mutter

Edges of poetry are not precise

In these lines, terms like (precise, eternal, exalted) reflect the state affected by the action, with the poet's emphasis on the enduring nature of his suffering and pride.

In another poem addressing a mourning dove (Abu Firas Al-Hamdani, p. 71):

Will you bear the sorrowful heart on a distant branch?

Does the captive laugh while the free weeps

And the sorrowful remains silent and mourns?

The passive participles (sorrowful, captive, sorrowful) convey the poet's continuous suffering and imprisonment, reflecting his ongoing hardship.

#### D. The Meaning of the Superlative Form

When indicating abundance and exaggeration in attributing a subject with an action, the active participle form is transformed into multiple superlative forms. Some believe that these forms only come from the triadic verb and that those which appear in its patterns from the prepositions are merely adjectival forms (Abdullah Darwish, 1959, p. 18).

As mentioned by Ibn Khaldun, superlative forms are constructed in twelve patterns: "Fa'al" as in "fasaq" (depraved), "Fa'il" as in "ghadar" (treacherous), "Fa'al" as in "ghaddar" (treacherous), "Fa'ul" as in "ghaddour" (treacherous), "Fa'il" as in "mughaytir" (transient), "Fa'al" as in "mughaytar" (transient), "Fa'ila" as in "mahza" (mocking), "Fa'ula" as in "ma'lu" (annoyed), "Fa'ala" as in "alama" (distinguished), "Fa'ila" as in "rawiya" (narrator) and "kha'ina" (traitor), "Fa'ala" as in "baqaqa" (persistent), and "Fa'ala" as in "majram" (criminal) (Al-Suyuti, n.d., 2/243).

The "Fa'al" pattern is frequently used to denote the meanings of abundance and exaggeration, and its use in the poetry of Abu Firass does not lack these meanings of sorrow, pain, hope, and endurance. The poet says, after a long captivity, and with Sayf al-Dawla refusing to ransom him (Abu Firas Al-Hamdani, p. 24):

Patient though a remnant of me remains,  
Talkative though swords are the answer,  
Dignified though the events of time besiege me,  
And death around me comes and goes.

The poet is in a state of firmness and gravitas, and we find him using the superlative forms in these verses: "Saboor" (patient), "Qawool" (talkative), and "Waqoor" (dignified). He selected these forms to strengthen the attributes of patience, speech, and dignity that affirm his existence and highlight his pride. Despite the poet being in a pitiable state of pain, suffering, and delay in ransom, he endures and remains steadfast in the face of time and its events.

The pattern "Fa'al" also appears in various parts of his poetry, with the poet using it to exaggerate as in his lament (Abu Firas Al-Hamdani, p. 25):

Not every 'Fa'al' is rewarded for his actions,  
And not every 'Qawool' is answered by me

The poet resorted to using "Fa'al" and "Qawool" patterns for exaggeration, indicating that he is in a state of suffering. He rebukes his people, hoping to find someone who acts more than they speak because he is in a situation that requires action, not mere talk.

In another instance, the poet uses the pattern "Fa'al" to ask for a ransom from Sayf al-Dawla while boasting (Abu Firas Al-Hamdani, p. 216):

If you miss me, ransom the honor of the high,  
And the swift returners to it are returning.

In the same poem, he says (Abu Firas Al-Hamdani, p. 217):

"Not everyone who wishes for high status attains it,  
Nor does everyone who travels to glory find it."

The poet uses the patterns "Awaad" and "Sayyaar" to exaggerate. He is among the quickest to return to honor and does not delay, as anyone who seeks high status will attain it, and anyone who journeys towards it will reach it.

As for the pattern "Afa'l," which originally indicated comparison, it sometimes deviates from its literal meaning to imply exaggeration and glorification. The poet says (Abu Firas Al-Hamdani, p. 66):

Ask the heads about us, your brother and his son-in-law,  
And ask the Barda family; they are not greater in your affairs,  
And ask Qirqwas and Shamesh, his son-in-law,  
And ask his offspring; they are the most steadfast in heart.

In the same poem (Abu Firas Al-Hamdani, p. 43):

May God preserve our promises when he says,  
And save us from being pierced and keep our hearts steadfast.  
I found your father, the rude one, when I knew him,  
Less generous and more astonishing among you.

The poet is addressing his opponent, al-Damastiq, and is perhaps in a comparative position, indeed in a boasting, praising, and exaggerated manner. The pattern "Afa'l" appears repeatedly seven times, with the third line bearing



the most with three forms.

Abu Firass has exaggerated his pride, claiming he and his people are the most loyal, the most precise in their strikes, and the most steadfast in heart. What remains for his opponent al-Damastiq is less good and more astonishing.

### **Conclusion**

The themes in Abu Firass al-Hamdani's poetry are varied, which is reflected in his emotions and consequently in his poetic language. There is no separation between his creative personality and his creative output; his personality with its experiences and emotions is directly reflected in his creativity. Hence, his insistence on certain morphological phenomena as stylistic features reflects his emotions naturally.

The morphological patterns are diverse, and their uses and meanings are varied, which reveals the beauty of the text. The appropriate use of words contributes to the strength of the rhythm and the suggestion in meaning. The varied patterns and their meanings indicate the poet's linguistic superiority, as he is distinguished by the variety of patterns and unique meanings. Thus, the poet's language forms a unique poetic language, with his systematic use of adjectival forms, superlative patterns, and participles creating a sense of uniqueness in his poetry, complemented by internal harmony.

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