

The indications of the verbs associated with the words of oppositeness that refer to the annexation and separation in Abi Tammam's poetry

Hazem Dhanoun Ismail¹, Haitham Ahmed Aboush Ahmed²

¹College of Education for Human Sciences, University of Mosul, Iraq,
dr.hazim.ismael@uomosul.edu.iq

²College of Education for Human Sciences, University of Mosul, Iraq,
hautham.20ehp187@student.uomosul.edu.iq

Abstract

This paper stems from a main goal, which is to find out the significance of the verbs associated with the words of oppositeness, which refer to the annexation and separation in the poetry of Abi Tammam Al-Ta'i, by analyzing these verbs, standing on, and studying them in a careful and contemplative study. To reveal its significance, and the reason why Abu Tammam used them in his poetry, combining through in this regard, the two contradicted words, depending highly on his broad culture, his mastery of the language, his ability, and the privacy of his use and choice, as well as his philosophy that he functioned in his poetry, because he is considered one of the best poets at his time, and his poems are still repeated by tongues till now, all this pushed us to study these verbs in his poetry.

Keywords: indication, in conjunction with, oppositeness, opposite verbs, Abi Tammam's poetry.

Introduction

Before entering into the heart of the matter and exploring its depths, it is necessary to define, in brief, the verbs that were associated with the words of opposition and referred to the annexation and separation in Abi Tammam's poetry, as the verbs mentioned in this field amounted to four verbs that indicated the combination, which are: Jama'a(collected), Hawa(contained), khalata(mixed), and qataba(separate), those verbs came in conjunction with the expressions of oppositeness: sharq(east)/gharb(west), halaal(permissible)/haraam(forbidden), hulu(sweet)/hazir(sour), and khushoona(hardness)/liyoona(softness). Whereas the separation had three verbs: aharaza(got), tahtaha(separate), and qasama(divide), those verbs came in conjunction

with the verbs of oppositeness: hasan(goodness or beauty)/qubh(ugliness), qufr(disbelieving)/Islam, Al-Qu'ood(sitting down)/Al-Wuqoof(standing up), and Qabool(coming)/ Duboor(going).

The first requirement: plural opposite verbs:

First: Definition of Al-Jam'a (plural) linguistically and idiomatically:

Al-Jam'a in Arabic means annexation, it the source or stem of the verb jama(collected), yajma'u(collect), and jam'an(collection); it is said: Jamatu(I collected) something separated, i.e. I annexed its parts each other, and Al-Jam'a(collection) also means: a noun of a group of people, Ibn Faris said:" Al-Jim, Al-Mim, and Al-Ain are one and the same origin, indicating the annexation of something, it is said: Jamatu(I collected) something jam'an(in collection);So the pivotal meaning of Al-Jam'a(plural) is: annexation, it is said: Jama'a(collected) something after separation, yajma'uhu(collects), jam'an(in collection), and jamma'uhu(collected it), ajma'ahu(put in collection), so it is ijtam'a(collected).

Al-Jam'a(annexation) in terminology: is collecting together of separate things, by annexing them together. It is said: Jama'tuhu(I collected it), Fajtama'a(so it is collected), The Almighty Allah said:((The Sun and moon are collected together)) (Al-Qiyaama:9), so, it is "annexation what is liking to be separated and dissonant"

The poet composed it through a group of verbs that gained their meaning from their original connotations or from the context in which they were mentioned, and here lies the importance of the poet, especially in giving verbs connotations that make them close and in harmony with each other, through his ability to associate words with each other within a context that requires that. The context is the decisive factor in defining the meaning, and this was pointed out by Ahmed Azouz, by saying: "The best way to understand the meaning of the word is its existence (linguistically) in the structure that contributes to highlighting its meaning and makes it different from those which are close to it or seem similar to it" (. How not, and the semantic field is based on the meaning of the word within the context in which it appears, and the purpose of standing on the comprehensive meaning of the verbs is to show the poet's merit in the breadth and renewal of the language, and we have a pause at each of his verbs.

Second: Verbs indicate the plural:

The verb jama'a(collected) came twice in conjunction with two pronunciations of oppositeness, and it refers to the negation of annexation in Abi Tammam's saying:

East and West never be met for a walker ** and the glorification and Dirhams (never be met) in the hands of one.

Al-Jam'a(collecting) in Arabic: means annexation, Ibn Duraid Al-Azdi said:Al-Jam'a(collecting): is opposite to Al-Tafreeq(separation), Jama'tu(I collected) something, Ajma'uhu(I collect), and jam'an(in collection), if I annexed its parts each other". The poet functioned the verb yajtami(to be annexed) in present tense to refer to the negation of annexation, he used the verb mentioned in two pronunciations or expressions of oppositeness (East/West) in a direct association, to deny, in his wisdom, the traveler walking in two directions together, just as he denies the meeting of giving a lot and generosity with dirhams, especially in the request of excellency, this was ascribed as a reference to (East and West), and showing the impossibility of the meeting between East and West simultaneously, for one purpose, and Abu Tammam excelled in his wisdom when he combined East and West. To draw attention to an important issue in giving a lot and generosity, he says: "Just as walking towards the east and west does not combine in one case with one walk, so the honor and eminence of a man does not combine with his holding on to money, because glory is earned by spending money and destroying desires."

And he warned through the connection of the verb yajtami(to meet) with the argument of (East/West) not combining East and West during walking, generosity and miserliness; therefore, a person should choose East or West, and generosity or miserliness. This was referred to by Ahmed Matloob while talking about the effect of counterpoint; He says:" Counterpoint - a pure creative art - its effect is for the special and distinguished, and this effect is evident in that by combining opposites, it creates opposite mental and psychological images that balance the reader's mind and conscience, so that one finds out what is better than those and separates them from those opposite"; So whoever seeks glory and honor, he should spend money and not be stingy of; because glory is built with generosity and giving a lot, not with miserliness and stinginess, and he supported his words with the assertive article (lam), which is entering on the verb yajtami'a(to meet) in present tense; So, he asserts and confirms an established fact, and it is not possible for anyone to gather in his path two opposing directions, just as it is not possible, in the same time, to achieve honor and money together.

2- Hawa (contained):

The verb yahwi(contains) came once in conjunction with two expressions of oppositeness and it is indicating annexation in Abi Tammam's saying:

It is useful giving money a lot **He contained it by both forbidden and permissible way.

The verb (Hawa) in Arabic dictionaries: refers to annexation, it is mentioned in Al-Ain dictionary: "Hawa(contained) someone money, Hayyan(live adj.), and hiwaya(containing); all these mean: collected

something and got it(1)”, According to Ibn Faris:”one origin is AlJam’a(plural), it is said: Hawaitu(I contained) something, Ahweehi(I contain it), Hayyan(live adj.), if I collected it, Alhawiyya(the singular of hawaaya means intestine), it is from Aljam’a, i.e. plural)

The poet used the verb yahwi(contain) in this verse in present tense to refer to plural, he combined it of the two expressions of oppositeness halaal(permissible) and haraam(forbidden); To be indignant at Saleh bin Abdullah bin Saleh Al-Qurashi Al-Hashemi, and satirizes him, but the poet depends on ambiguity in his poetry. In this line, he began with words referring to praise, and then followed them with other words indicating slander and satire; definitely in collecting money. The verb yahwi(contain) ascribed to the hidden pronoun, and ha(in Arabic refers to not found ones or things), to indicate the lessening and used the verb hawa(contained) in collecting money, in addition to the effectiveness of connection that embodied Ibn Salih’s situation and his way in collecting money, the verb yahweeh(contains it) was compatible with the two expressions of oppositeness (its forbidding and its permitting) semantically, in addition to the phonetic harmony between h and ha(Arabic letters) that he repeated three times; to add a musical character to his text, as human psyche loves music naturally and tends to it.

Coming of the word haraam(not allowed) in front of halaal(permissible) is a sign to the extent of Abu Tammam’s influence in philosophy and its effectiveness on forming his images; the poet was distinguished from other poets in his presenting to an idea and refuting it; he says: that Ibn Salih is an artist in giving his money a lot, but this giving of money is collected by both allowed and not allowed ways, he was very stingy as well and everyone didn’t know him well, he wouldn’t know the truth of his matter, he is like Saab(a sort of bitter trees).

Therefore, everyone tastes it, don’t feel good, but to live directly with him, in other words, the severity of his stinginess is not evident except through keeping directly in touch(with him) and cohabitation. Moreover, the money he gives is unknown the source.

3- Khalata(mixed):

The verb khalata(mixed) came once in conjunction with the two expressions of oppositeness and it is indicating to mixing in Abi Tammam’s saying:

I have a close friend who was sociable and familiar in past times

The time is milking his udders and mixing the sweet with sour

When he is in a garden, his flies sing well in a beautiful flowery place.

Al-Khaltu(mixing) in Arabic: refers to the stem khalata-yakhlitu(mixed-mix), AlKhalil said "something mixed to each other, through mixing, I mixed it as such; AlKhilt means a noun for each sort of Al-Akhlaat (mixtures) as in medicine". Khalata (mixed) thing in other one: Yakhlituhu-Khal'tan(mixes –mixing) and Khalitahu-Fa-Akhtalata(mixed it up and so it mixed): Mazajahu (also means mixed it), something mixed things each other Mukhaalata and khilaat(mixing): Mazajahu (mixed it; Al-Raghib said:" Al-Khalt(mixing): is annexation between two things and above, whether they are liquids, solids, or one of them is liquid and the other is solid, this is more general than Al-Mazj(mixing), and it is said Ikhtalata Al-Shayi (something has mixed)", The Almighty Allah said:(So, the earth's plant mixed with it) ﴿Yoonis:24﴾.

Explanation of Diwan Abi Tammam, by Al-Alam Al-Shantmari: 2/368.

The poet used the verb Khalata(mixed) in present tense to refer to mixing and annexation, he used it directly in conjunction with the two expressions of oppositeness Al-Hilu and Al-Hazir (sweet and sour) to exalt the one who is praised by him, through adding the characteristic of generosity and good managing to things. Moreover, Abu Saeed Muhammad bin Yusuf was fully aware of time and its fluctuations, as well as his large amount of money and the ability to live.

So, Abu Tammam praised him " when he was visited by some of his brothers who asked him help, So, Abu Tammam wrote him this poetry with Muhammad bin Yusuf(1)". He asked him to honor him once when he heard that praising, as these verses capture the heart before the thought, due to their forming linguistically and embellishing the expressions; in addition, he used the yakhlit(mixes) by the unseen or hidden pronoun Huwa(He), the one who is praised, with reference to his action in good and bad life. Furthermore, he denotes the greatness of the praised one generously and knowingly, and that was companionable and interesting to Abi Tammam, particularly in the past; why not and He tried and tested the time. He also collected between the good and bad time and mixed between its sweetness and bitterness.

Furthermore, the abundance of money the praised one had and what this adds of bliss and luxury. This mentioned abundance made flies sing, the poet says:

When he is in the garden flies sing ** in a very beautiful flowery place

The poet resembled the money of the praised one in a very beautiful and flowery garden that flies sing in. The situation as if the place became familiar to flies (to sing in) when it is completed. Also, Arabs in the past, regarded flies' singing in a garden as an evidence of luxury. Not to mention the poet's use of opposite words (sweet and bitter) and functioning them by a method admires the hearer and attracts him/her to know the common link between them and between the praised one. This made our poet overcame all poets at his time; in addition, he was so

careful in forming his poems and he improves a lot the choice of words, particularly the opposite ones, he put in his praises, to form an integrated poem in word and meaning.

So, the purpose behind the conjunction of the verb *yakhlit*(mixes) with the two opposite words (i.e. sweet and bitter) is to clarify the extent of the praised one's ability in managing things; and how he struggles the luxury of life from one time and its cruelty from another. Then, he reinforced his image of other expressions like the verb *yahtalib*(milking) which indicates the extraction of something and getting it, other Arabs say someone milked the time (means someone tried and tested the time).

So, the praised one tried the time in good and bad times, this indicated that Abu Yusuf had an experience with regard to life matters and its outputs. *Al-faiqa* means what was collected in the udder of milk after the process of milking, the plural of *faiqa* is: *Fiyaq* and *fayqaat*, And "Afaweeq is the plural of the plural; because it is said: *fooqun* and *Afwiqa* and these can be in plural *Afwiqa* and *Afaweeq*, whereas *Alhazir* is from milk: referring to very sour milk".

The poet aimed at showing the extent of his ability with respect to taking what he wanted of the praised one, particularly the way he presented the verse from its beginning to its expressions that he dived in the rare of them, in addition to his imagination as for harmonizing the expressions within each other, more definitely in connecting the verbs to the expressions of oppositeness. The purpose of connecting between the sweet and bitter is to showing the praised one's ability to live in good and hard times, as he had an experience in life and he tested that. As well as his ability to live, due to the great deals of money he had.

6- Qataba(collect)

This verb came one time in conjunction with the two expressions of oppositeness and it indicates the mixing and collecting in *Abi Tammam's* saying:

(He) Collected the hardness and softness by himself

He became honored and kind in hearts.

Qataba in Arabic means mixing, *Ibn Faris* said: "Qaaf, Taa, and Baa (Arabic letters) original stem refers to plural, it is said: *Jaa'at AlArab* *Qaatibattan* (All Arabs came) and also, it is said: *Qatabat AlKa's*(means the glass is mixed) *Uqtubha Qat'ban* (mix it), *AlQitaab*: means the mixing, from the door *AlQutub* (pole), *Qutub AlRaha* (the pole of the mill), as someone *yajma'u' Amraha* (to be responsible for rotating it in his turn)" The man *Qataba Qataban Qutooban* and *qattaba Taqteeban*, all these expressions when the man is scowling (particularly by his eyebrows); and *Qattabat Alkhmar bilmaa'* (mixed wine with water) so, *qitaab* means mixing.

So, the poet used this verb (Qataba) in this verse in past tense to indicate plural, and he connected it to the two words of oppositeness (hardness/softness), so as to praise Aba Saeed Muhammad bin Yusuf; and in order to exaggerate the praising by depicting how this great man collected between hardness and softness himself? Till he became honored to people, the hardness is the opposite of softness.

He collected between these two expressions to praise the man mentioned greatly and then, he chose (hardness and softness) because they are in compatible with his purpose in praising Abu Yusuf. In addition, he shed light on the man's action against enemies and his action of his family(kins are included). In brief, the poet wanted to say that the praised one is tough with his enemies and he is soft to his family and people. The poet also attributed the verb Qataba(collect) to the hidden pronoun Huwa(He); He means the praised one; in order to glorify him, then he formed the connection with the structure of oppositeness.

This is to embody the adjectives of the praised by the most rhetoric style, and the most excellent praising. How not, and Abu Tammam uses the most honorific expressions and the greatest structures, as the grandeur of words fills the ears, the eloquence of his compositions occupies the mind, then he revives you with his philosophy and his vast imagination about that, with words and opinions, and finally he ends the text with a wisdom or an exhortation that he defined or invented. The purpose of the association between the words is to show the courage of the praised one, as well as his greatness, which surpassed his peers. This combination has a great effect on the production and expansion of the meaning, so the poet relied heavily on.

Most of his uses with regard to oppositeness, that he built his images on, were with conjunction with verbs, not only of this, the verbs are strongly tightened. The verb Qataba(collect) is in semantic harmony with the argument of: hardness and softness as for defining Ibn Yusuf's actions when they completed, "he is like the dark in his enemies' hearts and so kind in his followers' hearts, In addition, the verb Qataba(collect) added the text dynamism and renewal, confirming in the same time that there is no sympathy with enemies and there is no hardness with parents(family) and relatives.

The second requirement: opposing verbs that indicate separation:

First:- Definition of Al-Tafreeq(differentiation) linguistically and idiomatically:

Tafreeq(Differentiation) is linguistically meaning discrimination and removal. Ibn Faris said: "Fa'a, Ra'a', and Qaf are authentic and consonants, indicating distinction between two things, from that

AlFarq(difference): Farq AlSha'r(making hair two divisions), it is said: Faraqtuhu-Faraqan (means divided it mostly into two parts)", and "AlFarq(separation) differs the plural, it is said Farrqahu(differs), yuffarriqhu(differentiates), farqan(distinctively), and farraqa(divided. It is also said faraq(separate) for righteousness, and separate for corruption, and the thing infaraq (divided), Taffaraq, and iftarraq (means: everyone went to different direction).

Altafreeq(making distinction) in terminology: is the separation between two things, whether this distinction can be seen by eyes or by insight; The Almighty Allah said: ((...to sow discord between man and wife..)) Al-Baqara(102), Abu Al-Baqaa Al-Hanafi defined it by saying:" It is when the speaker comes with two things of the same kind and makes a distinction between them and differentiate that is useful to increase the nomination of what he is about to praise, slander, ascribing, or other purposes. Also, it is said that the origin of Al-tafreeq(differentiate)is for making a lot, it is said to dispersion of reunion and the word, as in the Almighty allah saying:" ((So separate us from the wrongdoing people))Al-Ma'ida25.

AlTafreeq(making distinction) is from the meanings which reflect Abi Tammam's feelings and emotions, especially his praising to Ibn Al-Haitham when he broke the enemies; they became dispersed in places, as well as his description to time and its action of causing as for destructing homes and family.

Second: Verbs indicate the distinction

1- Haraza(got)

This verb means (got) came twice in conjunction with the expressions of oppositeness and it indicates the distinction in Abi Tammam's saying:

You have saved your home after the accusation

O my tears save me to the people of Najd

I swear that You made the action of crying tired

And renewed the nature of loss

How you got hurt because of its ugly picture

And this hardship of departure was faced by very kind one.

1- Haraza (get)

In Arabic, makan hareez(immuned place) and haruza(got immuned) and haraza(getting immuned), Alharaz(a sort of rubbed beads used in playing), the plural of it is ahraaz and aktaar. And the Ha, the Ra, and the Zaa, according to Ibn Faris: "One origin, they are from hifdh and tahhfudh (saving and restraining), it is said haraztuhu and lhtaraza

means(keeping it), tahaffadha(he restrained. Ahrazta(got something), Uhrizuhu(I got it), and Ihraazan(getting it), this means I got something as if I embraced it so as to keep from taking. In addition, it is said: Haraza Al-Maal (means: keeping money).

The poet functioned the verb Ahraza(got) of past tense to refer to distinction, and he connected it indirectly to two expressions of oppositeness: Qubuhul-AlQad(ugly leaving) and Hasan- AlQad(good leaving), to depict the hard times which he suffered from, particularly being away from his beloved, the beloved at that time moved to Najd(in Arabia) after they were in Tuhaama (in Arabia too), he couldn't find what can help him due to that leaving, but his tears, this lightens the hardness and helping him to overcome what happened.

His crying is new as it isn't used before that situation, as those beloved were in front of his eyes, when they left, the whole crying had become old according to him. After that, he showed what happened to him due to hard times, when the beloved became far from him, he says: "How often did the departure listen and how often did hurt as bad leaving with ugly picture from a person who is slender, has a good stature. He means by the expression (Ala Qubhi Quddiha) that it has an ugly picture, he made a picture to it like humans". Accordingly, the structure of a human is called (AlQad).

Due to the references of the verb and its role in producing the denotation, this was the beginning of the verse. In addition, it came ascribed to the effects of the departure and it is indicating in the same time, to its effects on the poet himself, this made him far from his beloved, (How not and it is Ugly and monstrous in appearance), as well as the pain and sadness that it left, definitely after doing that of him, so, the verb Ahraza(got) largely contributed in forming its picture, also, it worked on showing the most beautiful thing between Qaddiha and Qadihi(its picture and his picture), and showing in the same time what happened to his beloved due to the actions of time, the result that they separated, he has just tear. Furthermore, the effectiveness of the relationship between the verb Ahraza(got) and the two opposites of beauty and ugliness. This was to show metaphorically the distinction between: its and his structure. Many criticized the poet and regarded this metaphor ugly, when he depicted its stature as ugly and his stature beautiful or good, as he created a struggle between the two statures.

Al-Aamidi is one of those who nibbled him and regarded that one of the ugly metaphors and from Abi Tammam's bad utters. Moreover, he said: "The poet may be severely disgraced if he means the rest of his poetry by workmanship, and by exaggerating the creativity in all of his arts, for that is striving against nature and overpowering the psyche tendency, leading to the easy way out of composition to poor influence on people and difficulty in work".

Also, others followed Al-Aamidi's opinion in this regard, i.e. saying that it is ugly metaphor, among them, Abdullah Al-Halabi, said: "the metaphor concerning AlQad (stature) in this regard is one of the most distant and ugliest of what falls in this chapter." I see the refusal of Abi Tammam's metaphors and regarded them ugly occasionally, belongs to the Arab critics of metaphor, largely due to its abundance in his poetry compared to the ancestors, who used little metaphor and they used simile a lot at that time; Dr. Abd al-Qadir counted the proportion of simile compared to metaphor at Abi Tammam.

And this is natural from minds that create it and tastes that receive that, how not, and metaphor is the means of reaching maturity.

As far as the critics are concerned, they consider that as a means of improvement and wondering; i.e. it is from producing simile which is classified under the way of nature; Therefore, Abu Tammam seeks, behind his metaphors, to form the meaning well; So, its metaphor needs a great effort to be coded and hence, he wanted to show the hardness of departure; so, he used the word Qad(stature), like the human's one, then, he used the ugly to confirm its hardness in front of his stature and beauty. Moreover, he mentioned the pains of departure and its effects on him; being separated from the beloved made him tired that the tear became old for the sake of those leavers, Al-Tabreezi said "How many beloved became far away due to the actions of time".

The poet drew us a visual image, in which he embodied the relationship between him and the conditions of distance, In it, he clarified the circumstances of distance and the action that falls on a person as a result of that, and this is what made him borrow the word Qad(stature) for distance; to establish a struggle between him and it, and in this regard, he aims at informing the recipient with an ugly stature and a brutal look compared to his good stature.

He was justifying over the verb Ahraza(got), which came in the form of Af'al, the fluctuations of time that happen occasionally and how the beloved departed; So, the increase contributed in forming its picture or image. Moreover, it is worthy to mention the structure of oppositeness and its effectiveness on promoting his ability to write poetry through the expanding its denotations, he reinforced his use in, here, by repeating style of mentioning the word Qad and this style inspired musical rhythm as well as embodying it for its stature as a dreadful to everyone, due to its ugly view and its reaction on people.

2- Tahtaha (flattened)

This verb came in conjunction with the two expressions of oppositeness and it is indicating to separation in Abi Tammam's saying:

(You) destroyed and dispersed the enemies of mountains by horses ...

And disbelieving don't go fighting the guidance

From the mountainsides of Hamadan when they spilled blood,
They drank thirsty heads by lances.

Altah in Arabic: means that one can put his foot on something and he can rub it, and then he/she draws it back, whereas Altahtaha(n.) means separating something with destruction, also, it said: "tahtaha(v.) maluhu(means he parted his money, in addition, "Tahtahta (v.) al-shayi(means broke something and parted it)".

Abu Tamman used the verb Tahtaha in past tense to indicate separation, this was in conjunction with the two nominal oppositeness, the first two were (disbelieving and guidance), whereas the second ones were (sit down and stand up); to send the receivers his praised one, i.e. Muhammad bin Shubaana, when he defeated big enemies of the polytheists and the disbelievers, and he destroyed them after they were in victory against people of guidance".

The beginning of the poet Abi Tammam about the verb tahtah was very good start and significance, especially in defeating the leaders and the greatest polytheists who sought corruption on Earth, and doing bad at Muslims; this verb also came ascribed to the praised one by Abi Tammam's saying: tahtahta(parted and defeated), and this indicates the praised one's action in the same time, where the first side represented by Islam, in front of two opposite expressions on the mountains that mean power and strength against the disbelievers and the second side was from the polytheists, the result of that struggle the poet wants to prove, is the evil defeat of the disbelievers (leaders and big ones) before his praised one who taught them a lesson they will never forget, The evidence is the blood that was spilled from Hamadan, and the lances which drank by killing a great deal of them; moreover, Ibn Shubaana's victory against the polytheists is a feature of that time which it witnessed of, this action made people of Islam very pleased due to its strong reaction, because of what happened to the polytheists of humiliation and brokenness, our poet did well in connecting Altahtaha(n.) with the expressions of oppositeness, especially in forming its picture, where the effectiveness of the oppositeness appears, In addition, the features of their meanings are not drawn, rather they are not clear, except through what stems from the oppositeness, whether it is nominal or actual of denotations.

Therefore, the oppositeness is a form of the "manifestations of proportionality between the meanings, as it collects them together, even if they are contradicted and opposite, because there is a relationship between the meaning and its opposite, and the meaning demands its opposite, and the goodness of oppositeness can be very clear by showing its opposite."

So, Islam necessitates disbelief and shows the beauty through the opposite, as well as sitting is more evident by mentioning standing, and

these antonyms (disbelief/guidance, and sit/stand) Abu Tammam depended highly on, in the embodiment of Ibn Shabana's chivalry and courage, when he dispersed the big heads (of disbelievers), broke their power, and returned to the people of Islam prestige.

3- Qasama(divide)

This verb came twice in conjunction with two expressions of oppositeness and referring to the separation and fragmentation in Abi Tammam's saying:

The time divided its spaces between the Saba,
,its coming, and its going, thirds.

AlQasam(swear) in Arabic means: glorification, it a "stem from Qasama(v.)(divided), yaqsimu(v.)(divide), and qasaman(n.)(division), Qisma(n.)(portion) all those are a stem of Iqtisaam(n.)(share), it is also said: qasama baynahum qisamtun(divided a portion between them), Alqism(n.)(part):is luck of goodness and the plural is Aqsaam(parts or divisions), Alqasam(n.)(swear) and the plural of it is Aqsaam, Alqaseem(n.)-(partner) someone who shares you in a land, or money between each of you, the land is qaseema(n.) means:(to be separated), makaanun qaseem(separated place) and so on". And "Al-Qaf, Al-Seen, and Al-Mim are-(Arabic) consonants, one of them denotes beauty and goodness, and the other indicates the division of something.". Also, it is said: qsamal Dahru Alqoom(means: the time separated people and dispersed them

Abu Tammam functioned the verb qasama(divided) in past tense to refer to separation and used it in two expressions of oppositeness(going and coming); in order to add the form of destruction and explaining what happened to people there. In addition, the denotation of the verb qasama(divided) refers to homes; the result he dispersed these homes between the winds of north and south, as well as their going and coming, he referred to what he did of the homes, so that he didn't leave till they become three parts due to the severity of the impact.

Moreover, Al-Aamidi detected mistakes committed by the poet and described what Abu Tammam wrote as a big mistake; as he came of the word Saba(sort of wind) which refers to the coming in the verse, and there is a consensus between the linguists in this regard; in other words, there is no dispute between them. The word Saba is called of this name as it is in opposite to duboor (going), and it is said that he: "borrowed this noun for going, he said: $\text{بين السابا والدوبوريها}$ (bayn alSaba wadubooriha)means: between the coming wind and its going بين , he wants the going; as it faces the coming and in opposite to it, i.e. the wind which meets it".

Furthermore, Al-Aamidi showed the faces of mistakes in using (Saba)with coming, as follows:"He mentioned duboor(the going) in the verse once, it is not permissible to bring it again, also:" it isn't heard by

Arabs previously or they aren't saying like that ... saba(coming) is called in Arabic as such, since it comes from the place of Sabah(the morning), i.e. the place where sun rises, and it is called duboor(going) as it is the opposite, it is taken from aqbala(came) and adbara(went); if this is permissible in Arabs' speech, that it can be used as such; it can be permissible to call the north: Qubool(coming) as well, since it is opposite to the south or the reverse, i.e. to call duboor(the south): coming, I am sure no one can allege that or use these words as such. No one can ascribe to Arabs an unknown use of words that they never used or uttered of, - as well as one of the corruption of this interpretation is that he said: "Between Saba(wind), its coming and its going, three." And his saying "three" indicates that he meant three winds, he deluded that (Qubool)coming is a wind other than Saba(wind), and this is clear, and then Abu Hilal Al-Askari followed him in this regard, he counted his use of Saba with qubool(coming) from error.

other notes, the corruption in the explanation he said:

"...between Saba(wind), its coming, and its going, thirds."

So, Abu Tammam had big mistakes according to Al-Aamidi and his followers; especially, in his division to homes as Saba(coming)and duboor(going), due to the time and its action; and AlQubh(Ugliness) is in his annexation between Saba(coming) and duboor(going), as these two words refer to one meaning; It fell into repetition, when it came to Saba(wind) and Qabool(coming), within two groups in one indication.

It seemed to me that a wind blowing wasn't to one direction, it is different according to the difference in air pressure that differs from place to another; accordingly, there are many directions by which one can specify the wind of coming, in addition, "Qabool(coming) is considered Saba(coming wind), Al-Nasr bin Shumail said: Alqabool(coming) is a wind between Saba(wind) and the south, and Ibn Al-Arabi said: Alqabool(coming) is every wind that is soft and pleasant to the psyche that the soul accepts, so there is no way to respond to Abi Tammam completely. The difference in defining the winds is due to the difference in the origin of the narrators, so this reduces the description of Abu Tammam by mistake or ugliness, especially in the combination between the two words: Saba and duboor.

From what has been mentioned, it is clear that the verbs: ahraza(got), tahtaha(dispersed), and qassama(divided), that are in conjunction with the oppositeness, contributed in their denotations of making distinctions in forming Abi Tammam's images; and the most beautiful is that these verbs converged in meaning; As a result, I met another term, which is Al-Jam'a (plural).

Conclusion

1) Abu Tammam was very careful in formulating his poems, and he was good at choosing words, particularly the opposites, which he used in his poetry; to be integrated in word and meaning, especially in his choice of verbs related to words of oppositeness, which indicated his skill in functioning words and his superiority in this field. How not, as Abu Tammam uses the most honorific expressions and the greatest linguistic compositions, for the grandeur of the words fills the ears, and the eloquence of his structures occupies the thought, then he weaves with his philosophy and the breadth of his imagination about that sayings and opinions, and finally he ends the text with wisdom or an exhortation that he knew or invented.

2) The verbs that are associated with the expressions of oppositeness are mostly coming to denote to annexation and separation in both contexts of praise and satire through which the poet functioned. The poet exaggerated in praising the person of virtues, good manners, and honored him to high status; likewise, he didn't mention the criticized one of all virtues and casts every vice on him through his superior ability and deep philosophy that he relates to some complexity and ambiguity.

3) Abu Tammam's use of the verbs that are in conjunction with the expressions of oppositeness had an illustrative purpose that draws an image to the hearers through its letters and sounds and can be eyed by thoughts and wonders ears. So, this use was crucial in explaining the distinctions between praise and satire as in the verb hawa(contained), in which he broke the reader's imagination, he changed the denotation of the verb from praise to satire over functioning the words haraam(forbidden) and halaal(permissible) that refer to collecting money by all ways (forbidden and permissible) by the satirized indifferently.

Bibliography

Printed books:

- Abu Tammam, the poet of the caliph Muhammad al-Mu'tasim Billah, Omar Farooj, 1st edition, Beirut, 1935 AD-1353 AH.
- Ausool Turaathiyya fi nadariyat Al-huqool Al-Dilaaliyya(Heritage Origins in the Theory of Semantic Fields), Ahmed Azouz, publications of the Arab Writers Union, Damascus, d, i, 2002 AD.
- Al-Balaagha and Al-Tatbeeq (Rhetoric and Application), Ahmed Matloob and Hassan Al-Basir, Ministry of Higher Education, Iraq, 2nd edition, 1999 AD.
- Taj Al-Arous min Jawaahir Al-Qaamoos, Muhammad bin Muhammad bin Abd al-Razzaq al-Husayni Abu al-Fayd, known as Murtada al-Zubaidi (d. 1205 AH), investigation: a group of investigators, Dar al-Hidaya, Gaza, d, i, d, t.
- Refining the Language, Muhammad bin Ahmed Abu Mansour Al-Azhari (d. 370 AH), investigation: Muhammad Awad Mereb, Dar Revival of Arab Heritage, Beirut, 4th edition, 1987 AD.

- Al-Twqeef Ala Usool Al-Ta'aareef: Zain al-Din Muhammad called Abdul Raouf bin Taj al-Arifin bin Ali bin Zain al-Abidin al-Haddadi and then al-Manawi al-Qahri (deceased: 1031 AH), The World of Books 38 Abd al-Khaliq Tharwat - Cairo, 1st edition, 1410 AH - 1990 AD.
- Jamharat al-Lughah, Muhammad ibn al-Hasan Abu Bakr ibn Duraid (d. 321 AH), investigation: Ramzi Mounir Baalbaki, Dar al-Ilm for Millions, Beirut, 1st edition, 1987 AD.
- Semantic Fields in the Poetry of Habib Al-Zuyoudi, a Linguistic Study, Osama Faisal Ali Al-Naami, MA Thesis, supervised by: Dr. Mahmoud Al-Diki, Faculty of Arts and Humanities, Al Al-Bayt University, Jordan, 2017-2018.
- Al-Khusooma bayn Al-Tae'yeen wa Amood Al-Shi'ir Al-Arabi, Wahid Subhi Kabbah, Union of Arab Writers, d, i, d, m, d, t.
- Sir Al-Fasaaha (The Secret of Eloquence), Abdullah bin Muhammad bin Saeed Abu Muhammad, known as Ibn Sinan Al-Khafaji (d.
- Explanation of Diwan Abi Tammam, Youssef bin Suleiman bin Issa, known as Al-Alam Al-Shantmari (d. 1083 AH), investigation: Ibrahim Naden, and review: Muhammad bin Sharifa, Ministry of Awqaf and Islamic Affairs, Morocco, 1,1425 AH - 2004 AD.
- Explanation of Diwan Abi Tammam, Al-Khatib Al-Tabrizi (d. 1030 AH), investigation: Muhammad Abdo Azzam, Dar Al-Maarif, Egypt - Cairo, 5th Edition, Dr., T.
- Al-Souli's Explanation of Diwan Abi Tammam, Khalaf Rashid Noman, Heritage Series, Ministry of Information, Iraq, 1st Edition, Dr., T.
- Explanation of the problems of Diwan Abi Tammam, Ahmed bin Muhammad bin Hassan Al-Marzouqi (d. 421 AH), investigation: Abdullah Suleiman Al-Jarbou, Dar Al-Madani, Jeddah - Saudi Arabia, 1 edition, 1986 AD.
- Sharh Nahj al-Balaghah, Abd al-Hamid bin Muhammad bin al-Hussein Abu Hamid (d. 656 AH), investigation: Muhammad Abu al-Fadl Ibrahim, House of Revival of Arabic Books, Issa al-Babi al-Halabi and Co., Egypt, d, i, d, t.
- Al-Sihah Taaj Al-Lugha and Sihaah Al-Arabia, Ismail bin Hammad Abu Nasr al-Jawhari (d. 393 AH), investigation: Ahmed Abd al-Ghafour Attar, Dar al-Ilm Limlayayn, Beirut, 4th edition, 1987 AD.
- Al-Sanatain, Al-Hassan bin Abdullah bin Sahl Abu Hilal Al-Askari (d. 395 AH), investigation: Ali Muhammad Al-Bajawi and Muhammad Abu Al-Fadl Ibrahim, Al-Maqtaba Al-Asriyyah, Beirut, Dr., I, 1419 AH.
- Al-Ain, Al-Khalil bin Ahmed Abu Abd al-Rahman Al-Farahidi (d. 170 AH), investigation: Mahdi Al-Makhzoumi and Ibrahim Al-Samarrai, Al-Hilal Library and House, Cairo, 1st Edition, Dr., T.
- Al-Qamoos al-Muheet, Muhammad bin Yaqoub Abu Taher al-Fayrouzabadi (d. 817 AH), investigation: The Heritage Investigation Office in the Al-Risala Foundation, supervised by: Muhammad Naim Al-Iraksousi, Al-Risala Foundation for Printing, Publishing and Distribution, Beirut- Lebanon, 8th edition, 1990 AD.
- Al-Kulliyyaat, a dictionary of linguistic terms and nuances, Ayoub bin Morsi Al-Husseini Al-Quraimi Al-Kafawi Abu Al-Baqa Al-Hanafi (d. 1094 AH), investigation: Adnan Darwish and Muhammad Al-Masry, Al-Risala Foundation, Beirut, d, i, d, t.
- Lisan al-Arab, Muhammad bin Makram bin Ali Abu al-Fadl Ibn Manzoor al-Ansari al-Afriqi (d. 711 AH), Dar Sader, Beirut, 3rd Edition, 1414 AH.

- Al-Mathal Al-Saa'ir fi Adab Al-Shaa'ir and Al-kaatib, Nasrallah bin Muhammad bin Muhammad bin Abd al-Karim al-Shaibani, known as Ibn Al-Athir Al-Jazari (d. 637 AH), investigation: Muhammad Muhiy Al-Din Abd al-Hamid, the modern library, Beirut, d, i, 1420 AH.
- Majmaa' Al-Amthaa. Ahmed bin Muhammad bin Ibrahim Al-Maidani (d. 518 AH), investigation: Muhammad Mohiuddin Abdul Hamid, Dar Al-Maarifa, Beirut - Lebanon, Dr., Z, Dr., T.
- Al-Muhakim wa'l-Muhit al-A'zam, Ali bin Ismail bin Sayeda Al-Mursi (d. 458 AH), investigation: Abdul Hamid Hindawi, Dar Ihya Al-Turath Al-Arabi, Beirut, 1st edition, 1996 AD.
- The Dictionary of Contemporary Arabic Language, Ahmed Mukhtar Abdel Hamid Omar (d. 1424 AH), Alam Al-Kitab, Riyadh - Saudi Arabia, 1st Edition, 2008 AD.
- Al-Mufradat fi Gharib Al-Qur'an, Al-Hussein bin Muhammad Abu Al-Qasim, known as Al-Raghib Al-Isfahani (d. 502 AH), investigation: Safwan Adnan Al-Dawudi, Dar Al-Qalam, Al-Dar Al-Shamiya, Damascus-Beirut, 1st edition, 1412 AH.
- Makayees Al-Lugha, Ahmed bin Faris bin Zakaria Al-Qazwini (d. 395 AH), investigation: Abd al-Salam Muhammad Haroun, Dar Al-Fikr, Beirut, Dr., 1979 AD.
- Al-Muwaazana between Abi Tammam and Al-Buhturi, Al-Hassan bin Bishr Abu Al-Qasim Al-Amadi (d. 370 AH), Volumes One and Two, achieved by: Ahmed Saqr, Dar Al-Maarif, Egypt, 4th edition, D, T, and the third volume, investigation: Abdullah Al-Muhareb, Al-Khanji Library, Egypt, 1st Edition , 1994 AD.

Theses and research:

- Opposites in the poetry of Ibn Daraj al-Qastali (421 AH), Baida Bashir Younis al-Ta'i, master's thesis, supervised by: Dr.: Nadia Fathi Hadi al-Hayali, University of Mosul, Iraq, 2020 AD.
- Opposites in Ibn Zureik's Faraqi Poem, Noha Hussein Kandouh, Journal of Arts, Letters, Humanities and Sociology, Emirates College for Educational Sciences, UAE, No. 21, 2018.
- Al-Sura fi Al-Nakd Al-Urupi, Muhaawala litatbeeqiha fi Shi'rina Al-Qadeem, Dr. Abdul Qadir Al-Rubai, Al-Maarefa Magazine, Damascus, No. 204, 1979.