

The Temporal Significance of the Verbal Forms in The poem of “Al-Munasa” by “Majnun Layla”

الدلالة الزمنية للصيغ الفعلية في القصيدة المُناسة لمجنون ليلى

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Abstract:

This research aims to study the temporal and spatial significance of the verbal forms mentioned in the poem “Al-Munasa” by Majnun Layla; by relying on the linguistic contexts in which they appear. It is a love poem that the poet used to enjoy in his seclusion, and in which he recalls his past memories with Layla Al-Amiriya in different and varied situations. In general, it depicts the psychological and tragic state that the poet in love went through, especially after Layla married someone else.

This research was divided into an introduction and four sections: In the first section, we talked about the mad poet and his poem Al-Mu'nasa. In the second section, we discussed the temporal significance of the past tense form فعل "fa'ala" in the poem. In the third section, we studied the temporal significance of the present tense form يفعل "yaf'al" through the contexts in which it appeared in the poem. As for the fourth section, we devoted it to studying the temporal and directional significances related to the imperative form افعل "if'al". Then comes the conclusion, in which we recorded the most important results reached by this study.

Keywords: significance - time - direction - context - form - verbs – Al-Mu'nasa poem

Introduction:

Majnun Layla, known as Qais ibn al-Mulawwah, the lover of Layla al-Amiriya, has created an image of the passion of love and what it inflicts on human souls. Perhaps his poem, Al-Munaisa, is one of the most beautiful love poems that I have come across. It is a poem in which the poet expresses his love and passion for Layla al-Amiriya, as well as his suffering in his love for her and his deprivation of her. It is a collection of verses that the poet used to enjoy in his seclusion, and in which he recalls his past memories with Layla in different and varied situations. In general, they depict the psychological and tragic state that the poet in love went through, especially after Layla married someone else. After reading this poem, we wanted to study it from another angle other than the literary angles that writers and critics have addressed, so we chose to study the temporal and directional significance of the verbal forms contained in it, as we noticed that the poet employed those verbal forms for temporal significances that are contrary to their situational significances that Arab grammarians have defined for them; as he employed past verbs to indicate the future or the present, and other present verbs to indicate the past or the future, as other verbs were included in it to indicate a general time. From this standpoint, this study came under the title: "The Temporal Significance of the Verbal Forms in the Companionate Poem of Majnun Layla", and aims to study the verbal forms contained in the poem; to reveal their different temporal significances; by relying on the contexts in which they appeared.

Objects of the study:

There are several questions that this study seeks to answer, including:

- Who is Majnun Layla? Is he a mythical or real character?
- What is the friendly poem and what is the truth of its attribution to the mad poet?
- Did the verbal forms appear in the friendly poem in accordance with their situational meanings that were determined for them by Arab grammarians? Or did they leave them and turn to other contextual meanings according to the contexts in which they appeared?
- Is it possible to study the temporal meaning of verbs outside the context, or must we rely on the context to determine their meanings?

Research plan:

This research is organized into an introduction and four sections: In the first section, we talked about the mad poet and his poem “Al-Mu’nasa”, and in the second section, we discussed the temporal significance of the past tense form “فعل” in the poem. In the third section, we studied the temporal significance of the present tense form “يفعل” through the contexts in which it appeared in the poem. As for the fourth section, we devoted it to studying the temporal and directional significances related to the imperative form “إفعل”, then comes the conclusion in which we recorded the most important results that our study reached.

The first section: Defining Majnun Layla and his poem “Al-Mu’nasa”.***The first requirement: Defining Majnun Layla***

Historians differed in determining the real name of Majnun Layla, but the correct one, as proven by Al-Isfahani in his book, is: Qais bin Al-Malawah bin Muzahim bin Adas bin Rabi’ah bin Ja’dah bin Ka’b bin Rabi’ah bin Amer bin Sa’sa’ah, known as Majnun Layla; for his intense love for Layla Al-Amiriya, with whom he grew up and was raised in love, and he had grown up with her until her father took her away from him, so he spent the night wandering in the desert, flirting with her, and reciting poetry for her, moving between the Levant, Najd, and the Hijaz. Qais was born around the year 24 AH and died in the year 68 AH, during the Umayyad era during the caliphate of Marwan bin Al-Hakam and Abdul-Malik bin Marwan. He lived the beginning of his life in the Bani Amer neighborhood in the Hijaz Valley between Mecca and Medina. He loved Laila in his youth, and feelings of love began to grow with him and increase day after day. It seems that they met as children while they were herding livestock near a mountain called Jabal Al-Thawban. They continued to meet until emotions appeared between them. As a result of these feelings, he began to live in deprivation and alienation, and his life ended tragically, as he was found lying in an isolated valley among the stones, dead. His body was found in the open, so they took it to his family. This was between 65-68 AH. Is the madman a myth and a fantasy? Narrators differed about the truth of Majnun Layla and the doubts about his existence, between those who denied it and those who confirmed it. Some of them went so far as to say that Majnun Layla is a legendary character who does not exist at all, and that it was fabricated by the narrators who wove stories and tales around him. To convey messages with specific meanings or implications,

and this is what Taha Hussein refers to in his book: "Hadith al-Arba'a" where he says: "I claim that Qais bin al-Mulawwah is just one of those imaginary people that people invent to represent a particular idea or a particular aspect of life. Rather, perhaps Qais bin al-Mulawwah was not a popular person like Juha, but rather a person invented by a group of narrators and storytellers to amuse people with him or to satisfy a literary or moral need." The same opinion is held by al-Asma'i from the ancients, who was narrated to have said: "Two men were never known in the world except by name: the madman of Banu Amir and Ibn al-Qarya, and the narrators invented them." While others went to prove his existence and that he is a real character and not a myth. Al-Akhfash Ali bin Sulayman says: "The madman who is famous for his poetry among the people is the companion of Layla, Qais bin Muadh from Bani Amer..."

Whatever the case may be regarding the madman, he cannot be merely a mythical character, and this is evident from the many narrations about him, and the many differences in his name and existence, in addition to the many poems attributed to him, all of this cannot be merely a myth, as the mere difference in the character of the madman is sufficient to be evidence of his existence.

Second requirement: The comforting poem and the truth of its attribution to the Majnun.

Perhaps the comforting poem of Majnun Layla is one of the most beautiful love poems that I have come across, as it is a poem in which the poet expresses his love and passion for Layla, as well as his suffering and deprivation in his love for Layla, and it is a group of verses that the poet used to comfort himself with in his seclusion away from Layla and all people, and he finds in This poem is a compensation for his distance from Layla.

This poem as a whole depicts the psychological and tragic state that the passionate lover poet went through; as it shows the romantic and amorous suffering that the poet lived in his love for Layla, and his deprivation of her, especially after her marriage to someone else.

This poem was called **Al-Mu'nasa** because the mad poet used to find comfort in it in his seclusion in which he would be alone in his wilderness, and it is seventy-one verses in this formula that we have adopted, and it is the most famous formula in a number of literary works, such as the book: "Tazin Al-Aswaq Fi Akhbar Al-Ashiq" by Dawud Al-Antaki.

The literary history of this poem has recognized its status, and this is evident from its fame among people to the point that it was known in literature by a name specific to it, and this does not usually happen to a poem unless it has merit and fame among people of literature, and they also enjoyed it and celebrated it in the circle of erotic poetry. Dawud al-Antaki says: "As for his poem called al-Mu'nasa, it is the longest poem he recited, and he was consistent in it. It was said that he memorized it without his other poems, and that he was never alone without reciting it. It is one of the most beautiful poems, the most precise in wording, the sweetest in composition, the most delicate in sorrow, and the most eloquent in erotic and romantic poetry, stirring up sorrows and helping the sad." Ibn Tulun declared the fame of the poem, and its name al-Mu'nasa, and said: "The famous erotic." The poem is not divided into thematic chapters, rather it is sad meanings pouring into the poet's soul, or collected from different conditions and situations, and perhaps the reason for that - and God knows best - is that the poet did not recite it all at once, but rather they are sections that were recited in different conditions and events, then he began to enjoy them as a group when he recited them when he was alone, so they are not the product of a single emotional experience, but rather they are experiences and situations that he recited in the same meter and rhyme, then he began to enjoy them and collected them.

Second topic: Implications of the verb فعل in the poem.

The past tense form فعل " was originally used in the Arabic language to indicate past time, and for this reason it came in most of its uses to indicate this time, in accordance with its original use, except that it may indicate something other than the past, such as the present and the future, and this indication that occurred in this form is the result of the occurrence of the past tense with others in certain linguistic structures, and grammarians agreed on the suitability of its indication of the present or the future due to what the clues and verbs that help to determine the intended temporal direction expressed by the speaker. Therefore, the past tense may acquire additional temporal indications other than indicating the past; This is if it is coupled with some verbal, semantic, or current indications, and ancient and modern grammarians alike have been aware of these contextual indications, and the following is a presentation of those indications according to their occurrence in the poem. First: Indicating the absolute past

It is the past that is devoid of direction in terms of nearness, distance, or continuity; because it is devoid of verbal or semantic clues that accurately determine its time,

so it is expressed in the form of “verb” devoid of clues, and it remains expressive of this time until a clue comes that determines its time, and specifies it with a specific time, such as the letter “قد” that brings the past tense closer to the present, or the conditional “in” and other conditional tools, which purify the past tense to indicate the future. This meaning was embodied in many verses of the friendly poem, and it is the most frequent temporal meaning in it. Perhaps the reason for that is - and God knows best - that the poem as a whole tells the tragic and romantic state in which the mad poet lived, and the bitterness of being deprived of his beloved, and all of these are events that occurred in the past and ended in it, and the form (فعل) was originally placed to express that. Among the examples in which this meaning was represented in the friendly poem is

his saying:

بشمدن لاحت نار ليلى وصحيتي بذات الغضا تُرجي المطيَّ النواجيا.

In Thamdin, the fire of Layla appeared, and my companionship with Dhat al-Ghada, urging the whispering mounts.

The verbal form "لاحت" indicated the absolute past tense according to the context of the verse, as it tells an event that occurred in the past and ended in it, and thus it preserved its morphological and situational meaning. The poet in love tells us here that the fire that Layla's people light appeared to them in Thamdin, a place in Layla's home when the company he was in was in Dhat al-Ghada, driving and pushing the fast mounts.

Here the poet mentioned "نار ليلي" even though the fire is not Layla's at all, but rather it is for Layla's people and her clan, as they light it at night because they need it; because he sees nothing but Layla, Layla's fire, and Layla's home, as it is all that concerns him in this life, so he sees nothing else, and does not care about anything else.

And from it also his saying:

فقلت له بل نار ليلى توقدت بعليا تسامي ضوءها فبدا ليا.

So I said to him, but Layla's fire was lit high above, its light rose' appeared to me.

The past tense verb forms in the context of this verse, "توقدت", "تسامي", and "بدا" also express the absolute past tense, because there is no verbal, semantic, or present context that would divert their meanings from this meaning to another meaning; in

addition to that, this verse is in the context of narrating events that took place in the past, namely the moment the poet passed with his people through Layla's land at night, and what happened then, as he says: When the insightful one of the people saw Layla's fire, he thought it was a planet, so he said: I saw a planet in the blackness of the night, a fleeting vision, appearing as if it were a Yemeni individual, so I said to him: Rather, it is Layla's fire, blazing, rising and appearing, and it is in the high place.

And from it is his saying:

فشبَّ بنو ليلى وشبَّ بنو ابنها وأعلاق ليلى في فؤادي كما هيا.

So Layla's sons grew up, and her son's sons grew up, and Layla's attachments in my heart are as they are.

The verbal form "شبَّ" which is repeated twice in this verse indicates the simple past tense, devoid of any temporal aspect; because there is no verbal or semantic evidence that diverts it from it to other temporal connotations; and that is because the poet confirms to us in this verse his love for Layla Al-Amiriya which did not leave him even for a single moment and the period he lived loving her as his children grew up. Laila, and their children's children, but Laila's love is still stuck in the poet's heart as it is. He did not forget Laila, and her love did not die in the poet's heart despite all this long time that passed since his love for her, and it did not slacken in his heart - either - and he likened Laila's love to necklaces, as if they were hooks and ropes that cling to his heart and do not let go.

And from it also his saying:

خليلي لا والله لا أملك الذي قضى الله في ليلى ولا ما قضى لي
قضاها لغيري وابتلاني بحبها فهلاً بشيء غير ليلى ابتلانيا

My friend, by God I do not own what God has decreed for Layla nor what He has decreed for me, He decreed her for someone else and afflicted me with her love, so why not with something other than Layla afflict us

The two past tenses “قضى” and “ابتلاني” indicate the absolute past tense according to the context of the verse, so the poet tells his two imaginary companions, according to the custom of the Arabs in the pre-Islamic era, the tragic state he has reached in his love for Layla, and that he has no control over anything of his own affairs, especially since God decreed her for someone else, so he married her, took her to his house, and afflicted him with her love, so this is God’s decree for Layla, and His decree for him, so he wishes in the end that God had afflicted him with something

other than the love of Layla, and all of these are events that happened to the poet in the past.

Similar to these two couplets is his saying:

قضى الله بالمعروف منها لغيرنا وبالشوق والغرام قضي لي.

God has decreed that she be kind to others, and that she has decreed longing and passion for me.

The verbal form "قضى" indicates the same meaning, as it is devoid of all verbal clues that determine its temporal direction and direct it semantically. This verb "قضى" is repeated in this form five times in the poem, including the same meaning.

The madman says: God Almighty has decreed for Layla that someone else will win the desired favor from her, and as for him, He has decreed for him longing, which is that he will remain eager to meet her without getting what he wants from her, just as He has decreed for him passion, which is that he will remain attached to her until he dies.

Second: Its indication of the recent past.

The form (فعل) comes to indicate the past that is close to the present; If it is coupled with "قد," and this is according to the agreement of the ancient grammarians, and the modern grammarians followed them in this, confirming that the formula (قد فعل) expresses a specific temporal indication, which is the state, and the formula (فعل) cannot perform it except by coupling it with "قد," Ibn Ya'ish said "قد" is a letter that means approximation; This is because you say: Zayd stood up, so you are reporting his standing up in the past, except that that time may be far away, or it may be close to the time you are in, so if you bring it closer with "قد," you have brought it closer to what you are in." Al-Suyuti pointed to the same meaning, and Ibn Hisham mentioned that one of the meanings of "قد" is bringing the past closer to the present. You say: "زيد قام," so it can mean the recent past or the distant past, so if you say: "قد قام زيد," it is specific to the recent. Abu al-Baqa al-Kafwi pointed to the role of the letter "قد" in directing the tense of the past verb, saying: "The past verb can mean every part of the past, and if "قد" enters it, it brings it closer to the present, and that possibility is negated from it." Al-Radi said: "They committed themselves to "قد" being either apparent or implied if it is a present, although its present is with regard to its agent, and the word "قد" brings the past closer to the present state only." He also said: "It is only..." "قد" is specific to the verb, because it is a subject for the

realization of the verb, with approximation and expectation in the past, and with diminution in the present.

One of the verses in which this meaning is represented in the friendly poem is:

فهذي شهور الصيفِ عنا قد انقضت فما للنوى ترمي بليلى المراميا.

These are the months of summer that have passed away from us, so why does the intentions throw Layla the target?

The verbal form "انقضت" indicates the past that is close to the present; because it is coupled with the letter "قد", as this structure "قد انقضت" indicates the end of an event, in the past tense close to the moment of speaking, so the poet says to his imaginary companions, you have informed me that "تيماء" is the place where Layla will reside if the summer season settles, so here is the summer settled and then passed, so what is the matter with Layla that it has intensified after her.

Among them is his saying:

أعدُّ الليالي ليلةً بعد ليلةٍ وقد عشتُ دهرًا لا أعدُّ الليالي

I count the nights one after the other, I have lived an age without counting nights

The verbal form “عشتُ” indicates the past near the present because it comes after the letter “قد”, and it is the verbal evidence that strengthens this indication, as the mad poet tells his lover Layla that he was counting the nights and days in which he was waiting for her, and he wishes to meet her out of a desire to be with her, so they play together as they used to do in the past, where they were together and the nights and days passed quickly without them feeling that, but to no avail or benefit, and he lived for a period of time without counting the nights, or feeling their passing, and it is the period he spent with Layla in their youth in shepherding. Third: Its indication of the present tense

The form (فعل) indicates the present tense if it is accompanied by something that indicates the present, i.e: the presence of a verbal or semantic clue that can be used to know the tense of the verb.

An example of this in the friendly poem is

تذكَّرتُ ليلى والسنين الخوالي وأيام لا نخشى على اللهو ناهيا.

I remembered Layla and the bygone years and the days when we did not fear a prohibition on amusement.

The verbal form “تذكّرت” included the present tense according to the context of the verse, and the clue that confirmed this contextual temporal indication is present, which is that he remembered her at the present moment in which he was, although he never forgot her, rather she was all his thoughts, and he also remembered with her the beautiful days that passed by them in their tender childhood, when they used to play together morning and evening without anyone preventing them from doing so.

And also his saying in Al-Mu'nasa:

فليت ركاب القوم لم تقطع الغضا وليت الغضا ماشا الركاب لياليا

If only the people's camels had not cut off the ghada tree, and if only the ghada tree had walked the camels at night.

The past verbal form "ماشا" indicates the present tense according to the context of the verse, and the evidence that strengthened this grammatical indication is present, so the mad poet wished at that present moment when they passed by Layla's house that the "الغضا" would walk with them that night and not leave them, and "ماشا" is from walking according to the door of the reciprocal, and it indicates participation in the activity, and the passive from the meaning, so each of the two parties is an agent, and an object from which the action occurred, and upon which the action occurred, this is from the meaning, but from the wording, then The agent is not the object and they do not share.

Fourth: Its indication of the future tense

The form (فعل) indicates the future; according to the context that includes it, where the past tense is brought to indicate the future, and this is by assuming confirmation of the occurrence of the action and its realization, so even if it is future, there is no doubt about its occurrence and realization like the past tense, and many modern researchers have pointed to this indication, such as Hamed Abdul Qader, who said, speaking about the Arabic language: “This language, which is full of wonders and secrets, surpasses living languages in using the past for other purposes, and at the forefront of these purposes is that the past is used for what will happen in the future, meaning: it replaces the present tense if the context indicates that,” and Ibrahim Anis says: “Expressing the future with the past tense is only an alert to the realization of its occurrence.” Among the verses that embodied this meaning in the **poem is his saying:**

فيا ليل كم من حاجة لي مهمة إذا جئكم بالليل لم أدر ماهيا.

Oh night, how many important needs I have, if I come to you at night, I do not know what they are.

The past tense verb form "جئكم" in the context of this verse indicates the future tense because it is coupled with the adverb "إذا"; because it is a future adverb, and it often requires the meaning of the condition.

The poet says in this verse to his beloved Layla, know that I often have a need, so I come to you at night to get what I need, and I do not know what it is. His appearance before Layla makes him forget everything; because Layla is everything to him; therefore, in her presence, he does not remember any of his other needs, but when he leaves her, he remembers her.

And likewise his saying:

خليلي إلا تبكياني ألتمس خليلا إذا أنزفت دمعي بكى ليا.

My two friends, unless you make me cry, I seek a friend who will cry for me when my tears flow.

The past tense verb form "أنزفت" indicates the future tense, because it is connected to the future adverbial "إذا", which emptied it of its situational meaning to this grammatical contextual meaning; because the origin of "إذا" is to be for a future time, specific to the occurrence of an event in it that is certain, so it is mostly used in this meaning.

And likewise his saying:

سقى الله جاراتٍ ليلي تباعدتُ بهنّ النوى حيث احتلن المطالبا.

May God water the neighbors of Layla who were far away from home where they occupied the desired places.

The past tense form "سقى" that appears in this verse indicates the future tense according to the context of the verse; because it is in the context of a supplication, and supplication is future, so he supplicates for Layla's neighbors, saying: May God water the neighbors of Layla who were far away from us, and settled in these distant gardens.

It is noted that the poet used the door of interaction in distance, which often indicates participation, and he said: (تباعدت) although the verb in this position does not indicate participation, although it indicates abundance in the action, because participation here is not imagined to occur between the two parties, such that the separation occurred from both the intention and the madman, so the separation here: is the occurrence of distance from the intention, and abundance in the action is understood from it, and that the distance that occurred in the journey was long. **And his saying in the companionship:**

خليلي إن ضنوا بليلى فقربا لي النعش والأكفان واستغفرا ليا.

My two friends, if they are stingy with Layla, then bring me the coffin and the shrouds and ask forgiveness for me.

So the past tense form "ضنوا" has its meaning diverted to the future time in the context of the condition; Because it is connected to the conditional "إن", which makes the past tense a future condition or an answer. Ibn Jinni explained the past tense in the context of the condition, saying: "In the hadith of the condition, such as: 'If you stand up, I will stand up', you used the wording of the obligatory past tense, to confirm the matter and establish it, meaning: that this is a promise that will inevitably be fulfilled, just as the past is obligatory and established inevitably." Ibn Ya'ish confirmed this, saying: "The condition is only in the future, because the meaning of something is conditional, it is only that its entry into existence depends on the entry of something else into existence, and this meaning does not exist in the past." There is a difference between the conditional "إذا" and the conditional "إن". Ibn Malik said: "إذا" is for the future time, often including the meaning of the condition, but when it is certain that it will happen, or is likely, unlike "إذا". Al-Kafwi said: "The conditional "إذا" requires suspending something, and does not necessitate its occurrence or possibility. Rather, this may be in the case of the impossible rationally and usually, but in the case of the impossible it is rare". They put "إن" with something that is certain to happen, or is likely to happen, so they say: If the time for prayer comes, we pray; because the occurrence of its time is certain, and it is not correct to say: If the time comes, we pray; because this style gives the impression that its occurrence is possible and not certain. Likewise, "إذا" is used with something that happens often, while "إن" is used with something that happens rarely. One of them may come in place of the other, and this is what Al-Sirafi indicated in his saying: "And 'إذا' may be used in the place that is appropriate for 'إن', and there is

no clear difference between them, due to the similarity between them, and likewise 'إن' is used in place of 'إذا'.

Fifth: Its indication of a general time.

The form (فعل) may come indicating a general time, which includes all times, so it indicates continuity without being restricted to a specific time; and the meaning of that is that its meaning occurs in all times: in the past, present, and future, which is what is called permanent time, and the form (فعل) may provide that indication if it comes in a context in which the event does not occur in a specific time, but rather occurs in every time, and among the models indicating that in the poem are the following:

his saying:

ويوم كظلّ الرمح قصّرت ظلّه بليلي فّهّاني وما كنتُ لا هيا.

And a day like the shadow of a spear, I shortened its shadow with Layla, so it pleased me, and I was not indifferent.

The past tense verb form "قصّرت" indicates a general time according to the context of the verse, because it occurred in a general context, as "يوم" is a noun in the genitive case with the "واو" of "ربّ" which usually indicates abundance, so he is talking about many days and not about one day that he spent with Layla in fun and amusement, and it was not his nature to play, and they are many days but they pass quickly like the passing of the shadow of a spear.

And his saying:

ولا سُمّيتُ عندي لها من سميةٍ من الناس إلا بلّ دمعِي ردائيا.

And no name was mentioned to me from the people except , my tears wet my cloak.

The past tense verb form "سُمّيت" indicates a general time according to the context of the verse, as he says: Whenever a name was mentioned to him for Layla, he remembered her, and cried until his tears wet the cloak that he wears, without specifying that to a specific period of time whether that was in the past, present, or future; therefore, the temporal significance cannot be restricted in this This is the verbal form with a specific time indication.

It has been said that his clan advised his father to take him on a pilgrimage to Mecca and to ask God Almighty to grant him well-being, and to order him to cling to the curtains of the Kaaba and ask God to grant him well-being and to make Layla hate him, perhaps God will save him from his affliction. So his father took him on a

pilgrimage, and when they reached Mina, he heard a voice calling at night, “O Layla!” So he cried out in a cry that they thought was his soul dying, and he fell unconscious, and he remained like that until morning. This incident confirms the generality of the indication in that form and its lack of restriction to a specific time indication.

Including his saying:

فَمَا طَلَعَ النَّجْمُ الَّذِي يُهْتَدَى بِهِ وَلَا الصُّبْحُ إِلَّا هَبَّحَا ذِكْرَهَا لِيَا.

The star by which one is guided did not rise, nor did the dawn, except that it stirred up her remembrance for me.

The past verbal form “طلع” mentioned in this verse indicates a general time; Because it occurs in a general context, the rising of dawn and morning always remind him of Layla, and there is no doubt that the dawn does not rise at one time but rises at all times, so he says, O Lord, make the love between me and Layla even, so that it is a moderate love, for the star that guides us does not rise, and the morning does not rise except by stirring up in my soul the memory of Layla, and therefore I want my love for her to be moderate, and not to have all this suffering.

We notice the same temporal and contextual significance in the following verse:

And the south wind did not blow to her land at night except that I spent the night yearning for the wind.

The past tense verb form "هابت" also indicates a general time according to the context of the verse, and it cannot be determined by a specific time indication. The poet says: The south wind did not blow from the direction of her land at night except that he stayed longing for the wind, hoping for it, feeling it, and yearning for it. And all of this is for Layla, as if the wind coming from the direction of her land carries with it the scent of Layla, or some of her scent, so the poet smells it and finds in it a compensation for his distance from Layla.

The third section: The implications of the form "يفعل" in the poem "المونسا"

Grammarians differed regarding the time indication of the form (يفعل), and they have many sayings about it; Its time cannot be imagined except through the context in which the speaker's intention and purpose appear. It appears in several contexts that are not specified by a specific time, as it indicates the present tense and the future in its original position, and indicates the past with a verbal or semantic clue, as it is likely to indicate the present, if it is stripped of the verbal and semantic clues, and it

may be specified for the present if it is coupled with some verbal clues indicating the present, such as the adverb “الآن”, or the lam of initiation and others. Imam Al-Suyuti collected the opinions of grammarians on the time of the present tense in his book “Hama’ Al-Hawami’ fi Sharh Jami’ Al-Jawami’” and said: There are five opinions on the present tense:

One of them: It is only for the present, and Ibn Al-Tarawa said: Because the future is not certain to exist, so if you say: Zaid will stand tomorrow, its meaning is: He intends To rise tomorrow.

Second: That it is only for the future, and this is what Al-Zajjaj said, and he denied that the state has a formula for its brevity, so the expression does not fit; because as much as you pronounce a letter of the verb, it becomes past, and I respond that what they mean by state is the uninterrupted past, not “الآن” separating the past and the future.

Third: And this is the opinion of the majority, and Sibawayh, that it is suitable for both of them in reality, so it is shared between them, because its application to each of them does not depend on a justification, even if it is combined, unlike its application to the past, which is a metaphor for its dependence on a justification.

Fourth: That it is in reality in the state, a metaphor in the future, and this is what Al-Farsi and Ibn Abi Rakab said, and this is the chosen one according to Al-Suyuti, based on the evidence of carrying it on the state when stripped of the evidence, which is the case of reality, and the entry of “sin” on it to indicate the future, and the mark does not enter on the branches, like the mark of dual, plural, and feminine.

Fifth: The opposite, and this is what Ibn Tahir said; Because the origin of the verb's states is that it is expected, then present, then past, so the future comes first, so it is more deserving of the example, and it was responded that the precedence of the meaning does not necessarily mean the precedence of the example.

Although the majority see the indication of the present tense as present or future, this difference indicates that relying on the morphological form alone is not sufficient to crystallize its temporal indication; therefore, grammarians relied on verbal and contextual clues to clarify its temporal colorings, so it indicates the past if it is coupled with a specific indication of the past tense, as it indicates the present, or the future if it is coupled with a specific indication that directs it to them, as it may come without time, indicating a general time that extends from the distant past to the distant future. The following is a presentation and analysis of the connotations of

this formula according to its occurrence in the poem “The Companion of Majnun Layla”:

First: Its connotation of the absolute past tense

Which indicates an event that occurred in the past in an absolute manner, and ended in it without being restricted to a specific time, or to a specific period of time in the past.

The Imam of grammarians, Sibawayh, pointed out the occurrence of another form () may يفعل in temporal expressions. He believes that the present tense form () يفعل sometimes occur in speech indicating the past tense. In this regard, he says: “() in some places.” Some modern scholars have said: فعل may occur in the place of () “The past can be expressed by the present, which is a common usage in storytelling, where it is called the historical present, and in it the educated find a special magic. They say: that the present is more expressive, or more eloquent, even to make the scene come alive again before the eyes of the reader, and return our thoughts to the moment in which the conversation took place.” One of the examples in which this meaning was embodied in the poem is the saying of the **mad poet**:

تذكرت ليلي والسنين الخوالي وأيام لا نخشى على اللهو ناهيا

I remembered Layla and the bygone years and the days when we did not fear forbidding amusement

The present tense verb form “نخشى” included the meaning of the absolute past tense according to the context of the verse, and the context in which this temporal meaning was reinforced was verbal, which is “أيام” which refers to the days of childhood that the poet spent with Layla in an atmosphere of intimacy and contentment without fearing for themselves from being prevented, or anything standing between them, so they would go out together morning and evening, and nothing would prevent them, until the day came when Layla committed herself to her chamber ...and she was prevented from meeting Qais, and being alone with him in the wilderness, and this moment is considered the beginning of Qais' suffering in his love for Layla, and it was said in the past: Everything forbidden is desired.

And from it is his saying in Al-Mu'nasa:

فليت ركاب القوم لم تقطع الغضا وليت الغضا ماشا الركاب لياليا

If only the people's camels had not cut off the ghada tree, and if only the ghada tree would walk with the camels at night

The present tense form "تقطع" indicates the absolute past tense; because it is coupled with the tool "لم" which made it jussive, and directed it to indicate the absolute past tense, meaning: it is present tense in wording, and past in meaning. The tool "لم" carries three basic functions: a general function, which is negation, a function specific to the grammatical effect on the verb, which is the jussive, and a function specific to determining the tense of the verb in the past. Ibn Asfour says: "(لم) is for negating the interrupted past." Al-Alma'i Ibn Jinni explains the coming of the present tense with the meaning of the past as usual by saying: "They came in it, that is: {the present} with the word of the present tense even though its meaning is the past; and that is because the present tense is of a higher rank in the soul than the past. Don't you see that the first conditions of incidents are that they are nonexistent, then they come into existence later? So if the present tense, which is the origin, is negated, then what do you think of the past?"

And from this also his saying:

ولم ينسني ليلي افتقار ولا غنى ولا توبة حتى احتضنت السَّوَارِيَا.

And neither poverty nor wealth nor repentance made me forget Layla until she embraced the masts.

The verbal form "ينسني" included the past tense, given the context of the verse, and the verbal evidence, which strengthened this temporal indication, is that it is preceded by "لم", and this grammatical indication was acquired by that form the context in which it appeared, so the coming of the present tense form in this context indicating the past leads to the generation of two indications for this form: a morphological indication represented by the present tense verb indicating the present, or the future by position and origin, and a grammatical indication represented by indicating the past, and that is by its association with that verbal evidence. Al-Maliki said : "Know that "لم" is a letter that makes the present tense verbs jussive with different types of jussive, and negates them, except that it reduces the meaning of the present tense to the past, because it is the answer to the one who said: did, since it is its counterpart, so it is as if you said: In response, he did not do what he did. It is one of the indications that diverts present tense verbs to the past, even if its wording is suitable for the present and the future..."

The mad poet says, "Poverty, meaning tightness of hand, and wealth, which is breadth of hand, did not make me forget my love for Layla. I did not repent from my love for her, even if what preoccupied me preoccupied me. Rather, my love for her

has reached the point that I embraced the columns in her house that she had abandoned." Second: Its indication of the continuous past

Which is what happened in the past tense, and ended, and its occurrence was repeated in the past tense many times, and the verbal evidence indicating that indication is: "كان" the imperfect with the present tense form (يفعل), which is known as the construction "كان يفعل", so the entry of كان on the form (يفعل) gives it the aspect of renewal and continuity in the past, and this is what Ibrahim Al-Samarra'i indicated in his saying: "The expression using the construction (يفعل) preceded by "كان" indicates that the event was continuing in the past tense, and the coming of "كان" next to the verb forms a compound that provides this benefit."

One of the examples in which this contextual indication is embodied is his saying **in Al-Mu'nasa:**

وقد كنتُ أعلو حب ليلى فلم يزل بي النقص والإبرام حتى علانيا.

And I was growing in love with Layla, but I did not stop violating and confirming it until openly.

The present tense form "أعلو" in the context of this verse includes the indication of the past continuous tense; because it occurs after the verb "كان". The entry of the past tense verb "كان" into the present tense form "كنت أعلو" emptied it of the situational indication to acquire a new grammatical indication imposed by the context in which it appears. We notice the same contextual indication in the verbal form "يزل" as it also indicates the past continuous tense, as it is one of the sisters of "كان" which indicates the continuation of the negation of the action in the past. In this verse, the poet says: I was in a different state in the past, as I was in control of my love for Layla, and I was able to hide it, and I would make and break my love for her as I wished until a time came when her love became apparent to me and became too intense for me, so I was unable to do anything. Third: Its indication of the present tense

Most grammarians agreed that the form (يفعل) indicates the present tense, if it is stripped of all verbal and semantic indications that direct its indication to other grammatical indications other than the present tense; because since each of the past and future has a form specific to it, its indication of the present tense was made more likely when stripped of the evidence, to compensate for what it lacked in being specific to a specific form, and among the examples in which this indication was represented is **his saying in Al-Mu'nasa:**

بشمدین لاحق نار لیلی وصحبتي بذات الغضا تُزجي المطي التّواجيا.

In Thamdin, the fire of Layla appeared, and my companionship in Dhat al-Ghada, driving the whispering mounts.

The verbal form "تزجي" indicates the present tense according to the context of the verse, as there is no other evidence that would change it from this meaning to other meanings. Also, the phrase "تزجي" is a circumstantial sentence, meaning: Layla's fire appeared in Thamdin while my company was in Dhat al-Ghada, driving the fast mounts, which are the beasts that they ride, and it is often said about camels.

Another example is his saying in Al-Mu'nasa:

خليليّ إلا تبكياني التمس خليلة إذا أنزفت دمعي بكى ليا.

My two friends, unless you cry for me, I seek a friend who, when my tears flow, cries for me.

The verbal form "تزجي" indicates the present tense according to the context of the verse, while the other form "التمس" indicates the future tense because it occurs in the context of a request, meaning: O my friends, if you do not cry for me out of emotion, then I will seek a friend other than you, if my tears stop from excessive crying, who will cry for me. This indicates the extent of the tragedy that the mad poet was experiencing to the point that he seeks a friend to cry for him.

And from it his saying:

خليلي ما أرجو من العيش بعدما أرى حاجتي تُشترى ولا تُشترى ليا

My friend, I do not hope to live after I see my need bought and not bought for me

The verbal forms mentioned in this verse "أرى", "تُشترى", and "تُشترى" indicate according to the context of the verse because there is no other indication that diverts them from this indication to another indication, and this verse shows us the extent of despair that the poet has reached in his love for Layla, and the loss of his hope in connecting with her, as he lives for Layla, and when he loses her, he hopes not to live -also-, as there is no value in living after Layla, so he says: O my friend, what do I hope for from life after now? What do I hope for from In this life, I have seen and witnessed my need - which is Layla - in this world being bought and sold, while the one who buys her does not buy her for me. The verb (to be bought) means to sell, i.e. to be sold, and the verb (to be bought) is from buying, the opposite of selling.

Third: Its indication of the future tense إفعّل

Grammarians have investigated the means that make the formula (يفعل) clear for the present or the future; this is when there are linguistic accompaniments and contextual clues that contribute to indicating the future tense. Ibn Malik believed that the present tense is clear for the future by a future circumstance, or attribution to an expected thing, and by the accompaniment of a *nasib*, or a tool of hope, or compassion, or reward, or the source “لو”, or the nun of emphasis, or a letter of relief, which is “سين وسوف”.

Despite the different schools of grammarians regarding determining the temporal significance of the present tense verb, the language has relied on the context in which the tense of the formula appears; because it is related to the speaker's intention and purpose, the present tense verb often indicates the future with its basic structure without being accompanied by any indication, and this is what many grammarians have indicated when defining the present tense, that it is suitable for the present and the future, when stripped of indications. The following is a presentation and analysis of some models in which this formula indicated the future tense in the **poem of Majnun Layla**:

فإن تمنعوا ليلى وتحملوا بلادها علي فلن تحملوا علي القوافي

If you prevent Layla and protect her country from me, then you will not protect the rhymes from me

The two present tense formulas: "تمنعوا" and "تحملوا" indicate the future tense according to the context of the verse; Because the verb "تمنعوا" is made jussive by the conditional "إن", which makes the present tense jussive and restricts its meaning to the future, and the condition is future by agreement. Al-Radi said: "It is directed to the future [i.e. the present tense]... by every conditional tool, even if it does not work..., and the consequence must be future; because it is the necessary consequence of the condition, which is future, and the necessary consequence of something is occurring in its time." Similar to this meaning is the saying of Ibn Ya'ish: "The condition can only be in the future, because the meaning of suspending something on a condition is that its entry is dependent on the entry of something else into existence, and this meaning does not exist in the past." As for the verb "تحملوا", it was coupled with the accusative "لن" which concluded it with this contextual temporal meaning, so it is a letter that restricts the present tense verb and restricts it to the future. "لن" is one of the negation tools specific to the verbal sentence with the present tense verb, and it has three functions: negation, which is a general semantic

function, the grammatical effect on the verb, which is represented by the accusative, and the temporal specification; as it confines the present tense verb to the future tense, so it is a negation of "سيفعل" or "سوف يفعل". Sibawayh says: "And if he says: "سوف يفعل", then his negation is "لن يفعل",

and his saying:

خليلي ما أرجو من العيش بعدما أرى حاجتي تُشترى ولا تشتري ليا

My friend, I do not hope for life after I see my need bought and not bought for me

The verbal form "أرجو" indicates the future tense, so the poet says to his friend: What does he hope for from this life after losing Layla, and that is after her marriage to another man other than Qays, for he only lives for Layla, so if she goes to someone else, he does not see the value of life after her, as he does not see reasons for living after Layla, and this is a dangerous stage of the stages of love and passion, and annihilation in the beloved.

We see the same meaning in this verse:

وإني لأستغشي وما بي نعسة لعلَّ خيالا منك يلقى خياليا

And I am sleeping, but I am not drowsy, perhaps a phantom of you will meet my phantom

The present tense form "يلقي" indicates the future tense according to the context. The mad poet tells us in this verse that he forces himself to sleep, and he has no desire to sleep, even if it is the least amount, which is drowsiness, but he forces himself to do so, perhaps his phantom will meet Layla's phantom in sleep. When he despairs and is tired of the real meeting with Layla, he returns to the phantom in sleep, which is what is called "the phantom of the imagination," a topic that has occupied poets a lot, and they have composed poems about it, and that is when the one who is bereaved by loss compensates for the real meeting with the meeting in a dream. Fourth: Its indication of a general time

The formula (يفعل) may come indicating an absolute, unspecified time, according to the context in which it appears. It comes indicating continuity in time, meaning that its meaning occurs in all times: past, present, and future. Its indication of this time comes in a context in which the event does not occur in a specific time, but rather occurs in every time.

One of the examples in which this indication is embodied in the sociable poem is **the poet's saying:**

فما أُشرفُ الأيفاعَ إلا صبابَةً ولا أنشدُ الأشعارَ إلا تداوياً.

I do not honor the youth except out of passion, and I do not recite poetry except as a cure.

The two present tense forms "أشرف" and "أنشد" indicate a general time according to the context of the verse, as they cannot be restricted to a specific time, as he does not honor the youth, nor does he compose and sing poetry except to seek treatment for the suffering he is in from being deprived of Layla, and there is no doubt that he did not compose poetry once, but rather he did so repeatedly in different times in the past, present, and future, and he continued to compose and sing poetry until his tormented soul overflowed with love for Layla.

And likewise his saying:

وقد يجمع الله الشئتين بعدما يظنان كلَّ الظن أن لا تلاقيا.

And God may bring together the two who are separated after they think with all certainty that they will never meet.

The present tense form "يجمع" in the context of this verse indicates a general time, starting from the past with all its dimensions to include the present and reaching the unspecified future; because the gathering of the two who are separated occurs in all times, and is not linked to one time rather than another.

In this verse, the poet hopes to reunite with Layla and marry her one day, and therefore he confirms to us in this verse that God Almighty may bring together the two separated lovers after they despair and get tired of the long wait, as God did this in the past, so God may also bring him together with Layla in the coming days, and thus he is patient with the long wait for Layla in the hope that he will have her in the future.

And his saying:

أعدُّ اللَّيالي ليلةً بعد ليلةٍ وقد عشتُ دهرًا لا أعدُّ اللَّيالي.

I count the nights one night after another, and I have lived an age without counting the nights.

The verbal form "أعد" was mentioned in the context of this verse indicating a general time that begins in the distant past and ends in the distant future, meaning: it has no temporal direction, and it cannot be determined by a specific time; The context of the verse tells us about the tragic state that the poet has reached in his love and waiting for Layla, and what he finds in himself of... Why the separation, he counts

the days and nights he lives wishing to meet Layla, or win her one day, and he continued like this until he died and did not have Layla; because she married another man other than Qais. The verb "أعدُّ" indicates occurrence and continuity, this is his state that he is in, he still remains in this state that does not leave him, and his saying: "ليلة بعد ليلة" confirms it as it indicates that he did not miss any of those nights, and this reflects the state of the madman, so the years pass and he counts them by nights, not by months, nor by weeks, so his night remains preoccupied with worries, and his day remains waiting for Layla.

And his saying:

يقول أناسٌ علَّ مجنون عامرٍ يرومُ سلواً قلتُ أني لما بيا

People say, perhaps a madman, Aamer, is seeking solace. I said, how can I not?

The present tense verb form "يقول" in the context of this verse indicates a general, unspecified time, and it cannot be limited to a specific time; since "يقول" of this type is issued by people in every time; and because the expression "أناس" is indefinite and indicates generality, meaning: that a class of people have this characteristic in every time.

And his saying:

أسألكم هل سال نيمان بعدنا وحبَّ إلينا بطنُ نيمان واديا.

I ask you, did Nu'man ask after us and did Nu'man's valley become beloved to us?

The verbal form "سألتكم" indicates a general time according to the context of the verse, as it indicates the multiplication and exaggeration in asking the question, as he often asked, and this indicates that this question is so important to him that if he is prevented from answering it, he will exaggerate in asking it, and he will ask it a lot until he finds an answer to his question.

Fourth Section: The implications of the formula "افعل" in the "mu'nasa"

Grammarians differed in the implications of the formula "افعل" for time, just as they differed in considering it a part of the verb. Their opinions on this can be summarized in four schools:

The first school: The proponents of this school believe that this formula indicates future time. Sibawayh indicated this in his statement: "As for the construction of what has not occurred, it is your saying, commandingly: Go, kill, strike...", and a large number of ancient grammarians agreed with Sibawayh, including al-Suyuti,

who said: “The command is always future, because it requires the occurrence of what has not occurred, or the continuation of what has occurred”, and al-Ashmouni in his statement: “And because it is appropriate for the state to have a formula that specifies it, just as the past has a past form, and the future has an imperative form”, and Ibn Ya’ish in his statement: “Since the time of the command is future, it was taken from the word that indicates it, which is the present tense”.

This opinion was adopted by some modern scholars, including, but not limited to, Abd al-Sabur Shahin, who believes that the imperative indicates a request in the future, as he said: “The imperative means a request, and it only occurs in the future, meaning that the temporal significance in the imperative title is obligatory, and not identical, as in the title of the past, but it is acceptable in any case,” and those who followed their example.

The second school of thought: Its proponents believe that the imperative indicates the present tense, and this has been advocated by a group of modern researchers, such as Ibrahim Anis, who said: “When the Arab grammarians saw three forms of the verb, they assigned each one of them to a time from those three tenses, and they made the verb called the past tense for every event that has passed and ended, except that the entry of “قد” on this verb brings it closer to the present tense, just as they assigned the imperative to the present tense, and assigned the present tense to the future, especially when it is connected to “سين” or “سوف” and in a few cases they also assigned it to the present tense when there is an indication in the speech.” **The third school:** Its proponents combined the two previous opinions, so they went to the fact that the imperative form indicates the present and the future, and this opinion is represented by the majority of ancient grammarians, and is adopted by Tamam Hassan from the moderns, and in that he says: “The present and the future are the meaning of the imperative with the form, and imperative with the لم.”

The fourth school: The proponents of this school denied the temporal significance of this form, so they made it indicate only the request, stripped of time, and this opinion is adopted by some moderns, and I did not find an echo for it among the ancients, including for example: Ibrahim al-Samarra’i in his saying: “It seems to us that the Kufians are right in excluding the imperative from being a division of the past and the future, and that is because the imperative verb is a request, and it is like all other verbs, except that its temporal significance is not clear; This is because the event in this request does not occur until after the time of speaking,” and Ahmed Abdel Sattar, who said: “The imperative verb form obviously does not indicate a

temporal meaning, but rather its meaning is the request for the occurrence of the action, so it does not include the meaning of the verb in its two parts: the event and the time,” and others. It is concluded from the previous opinions and discussions that the imperative is a form with a morphological structure used to command the addressee, except that this form has grammatical connotations that it acquires through the context in which it appears, so it is like other verbal forms, and does not deviate from them; as it is a section of the verb, often indicating the future, and comes in other contexts that are useful for grammatical and contextual connotations other than the future; This is by imposing the context, which necessitates this semantic transformation. It is noted that the imperative form (do) is the least frequently used verbal form in the friendly poem, as the poet did not employ this form except in seven verses of the poem, which has seventy-one (71) verses, and it indicated the future tense, which is one of the morphological indications that grammarians have proven for this form in origin. Rather, some of them believe that it only indicates the future. Perhaps the reason for the scarcity of imperative forms in this poem is that the poet is not in a position of commanding and forbidding, but rather in a position in which he is comforted by the love stories that happened between her and his beloved Layla, as he narrates his suffering in loving her, and the imperative form does not suit these situations, so he only used it rarely, and that is when he addresses his two imaginary friends or to God Almighty. We present below four verses from those seven verses in which the poet used the imperative form, and in which it indicated the future, and you can measure what we say On the rest.

The poet says:

فيا ربَّ سَوِّ الحُبَّ بيني وبينها يكون كفافاً لا عليَّ ولا ليا.

Oh Lord, make the love between me and her equal, so that it is sufficient, neither for me nor for me.

The imperative form "سَوِّ" in this verse indicates the future tense according to the context, as it is in a supplication context, as the poet calls upon God and asks Him to make the love between him and Layla equal, so that the love between them is a moderate love that is equal to her love for him, so that his love for her does not exceed her love for him, so that he is wronged, nor does her love for him exceed his love for her, so that he is wronged in the same way, but rather the matter is sufficient, neither for him nor for him.

We find the same contextual temporal indication in the two imperative forms of the **following two verses**:

فِيَا رَبِّ إِذَا صَيَّرْتَ لَيْلَى هِيَ الْمُنَى فَرِّزْنِي بِعَيْنَيْهَا كَمَا زَيَّنْتَهَا لِيَا.
وَالَا فَبَغْضُهَا إِلَيَّ وَأَهْلِهَا فَإِنِّي بَلِيلَى قَدْ لَقِيتُ الدَّوَاهِيَا.

Oh Lord, if you make Layla the desire, then fornicate with her eyes as you fornicated with me. Otherwise, make her hateful to me and her family, for I have encountered disasters through Layla.

The two imperative forms “زَيَّنِي” and “بَغْضُهَا” in the context of the two previous couplets indicate the future tense, because they are a supplication, and supplication is future tense by agreement.

The mad poet calls upon God Almighty and asks Him, saying: O Lord, You have made Layla my wish, for I always strive to be with her. So make easy for me, O Lord, what I wish for in my striving for Layla, by adorning me in her eyes as You have adorned her in mine. If You do not do that, O Lord, then do not leave me in this tragic state, so that I remain in misery and confusion. But make her hateful to me, and make her family hateful to me as well, so that I never approach their homes and neighborhoods, for through my love for Layla and my failure to reach her, I have encountered great calamities in life.

Finally, his saying:

خَلِيلَيَّ إِنِّ ضُنُّوْا بَلِيلَى فَقَرِّبَا لِي النَّعْشَ وَالْأَكْفَانَ وَاسْتَغْفِرَا لِيَا

My two friends, if they are stingy with Layla, then bring me the bier and the shrouds and ask forgiveness for me

The imperative form “قَرِّبَا” indicates the future tense according to the context of the verse; and this indication is confirmed by its occurrence within a conditional scope, and the “فَإِنْ قَرِّبَا” is obligatory because what follows it cannot be a condition in itself, and likewise the verbal form “وَاسْتَغْفِرَا” indicates the same indication because it occurs conjoined with the “و” to the previous verbal form, so it is in the place of the jussive. The verse depicts for us the certain end that the madman reached in his love for Layla, where he breathes his last breaths, as he says, addressing his two imaginary friends, according to the custom of the Arabs in the pre-Islamic era: O my two friends, know that I will inevitably die if they are stingy with Layla, so do not waste time in making me patient, but bring me the coffin that you will carry me on, and the shrouds in which you will bury me, and ask forgiveness for me by asking for mercy and forgiveness, for I am coming to my Lord without a doubt or suspicion.

Among the poet's masterpieces of eloquence here is that he did not say, for example: "If they think ill of Layla, then consider me among the dead," or "I am inevitably dead," but rather he said: "Bring me the coffin and the shrouds, and ask forgiveness for me," which is a metaphor for certain death. This strengthens the meaning, which is not hidden, as it is one of the most wonderful indications and references to the meaning.

Conclusion:

At the end of this study, in which we intended to study the temporal and spatial implications of the verbal forms in the friendly poem of the Umayyad poet Qais Layla, known as Majnun Layla, we reached a number of results, including:

1. The temporal implications of the verbal forms in the friendly poem came in accordance with their uses, whether in their morphological forms or in their grammatical context; and this is with help of verbal, semantic, situational clues.
2. The number of past tense verb forms in the poem "Al-Mu'nasa" by Majnun Layla reached one hundred and five (105) verbs, which are the most frequently used verb forms in this poem, and in most of their uses they were consistent with their original situational meaning that morphologists have determined for them, which is the indication of the past tense with its different temporal aspects, as determined by grammarians.
3. The meaning of the past tense form "فعل" in this poem shifted from its situational meaning to contextual temporal meanings, which vary in indicating the absolute past, the recent past, the future, and the present; thanks to the verbal, semantic, and present clues, and it appeared in some verses of the poem indicating a general time.
4. This poem included sixty-three (63) present tense verb forms "يفعل", some of which indicated the past tense in some of their contexts; Because it is coupled with a verbal clue that directs the meaning of the present tense to the past tense, and some of them indicate the present tense because they are not coupled with a verbal or semantic clue that diverts them from this meaning to something else, and some of them are mentioned indicating the future tense; because they are coupled with a verbal clue that indicates that, and their meaning is directed to the general time, which starts from the past with its dimensions to the future with its directions.
5. The total number of imperative verbal forms "إفعل" that appear in this poem is only ten verbs, and they are the least frequently mentioned forms in this poem, and all of

them retained their situational meaning, which is indicating the future; because they occur in a propagandistic context, except in two places in which the speech is directed to his two imaginary colleagues according to the custom of the Arabs in the pre-Islamic era. 6. The prevalence of both past and present verb forms, and the scarcity of imperative verb forms in the friendly poem are consistent with its nature, as it narrates in most of its verses the poet's suffering and what he endured, and continues to endure, in his love for Layla throughout his life, then his deprivation of Layla, and her marriage to someone else, all of which are events consistent with the nature of the two verbs: past and present, while the imperative forms do not fit with the style of narration and storytelling.

These are some of the results we have reached through our study of this poem, and our final supplication is praise be to God, Lord of the Worlds.

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