

The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad
Khudair

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**The Significance of the Structures of Attributes and Diminutives in the Texts
of Muhammad Khudair**

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Abstract

The research aims at selecting models from the structures of attributes and diminutives in the texts of the creative Iraqi writer (Muhammad Khudair) and studying them in a morphological and semantical approach. Its selection was based on its real or symbolic significance, the statement of its lexical and morphological meaning, and the analysis of Muhammad Khudair's employment of these structures in the contexts of his various texts, whether the employment was real or figurative, in order to convey the meaning and achieve interaction between the text and the reader, as well as revealing what Muhammad Khudair possesses of rich in linguistics and creative capabilities that make his texts a piece of art and beauty. The research plan was based on an introduction, followed by the body of the research, then the most important results, then the margins, followed by a list of sources and references. The research methodology necessitated following the analytical approach at the morphological and semantical levels.

Keywords: Morphology - Structure - Attributes - Diminutives - Muhammad Khudair.

Introduction

The employment of morphological structures, including the structures of attributes and diminutives, constitutes an important part of the significance of the texts in which these structures are used in their contexts, especially when the creator of the creative text selects the morphological structure and adapts it to the contexts of his various texts to bear the significance that he wants to convey to the recipient, drawing in front of him a scene that attracts the reader to the world of the text. It is distinguished by the texts of the creative Iraqi writer Muhammad Khudair, which is characterized by its deep thought, beautiful style, and high artistry, as well as

the diversity of morphological structures in them, including the structures of lineage and minimization, some of which Muhammad Khudair used a real and realistic use in their significance, and others used figuratively to benefit other indications, especially since Muhammad Khudair is an Iraqi literary stature who possesses linguistic richness and a fertile imagination. He is considered one of the writers who contributed to the transformation of the contemporary Iraqi story from the traditional pattern that prevailed in the 60s literature.

Attributes

Linguistically: Lineage in language is: lineage is kinship, and it was said that it is in the fathers in particular ⁽¹⁾. As for the terminology, Sibawayh (180 Hijri) said: "Know that if you attribute a man to a man and make him one of the family of that man, you add the "Yaa" of addition. If you attribute him to a country and make him one of its people, you add two "Yaa" of addition, and likewise, if you attribute all the names to the country, or to a neighborhood or tribe ⁽²⁾. Ibn Jinni (392 Hijri) said: "The lineage to each name with an increment of Ya is reinforced, and the previous one is broken. You say about the lineage of Zaid Zaidi and of Muhammad Muhammadi" ⁽³⁾. You attribute the "Ya" to the name, emphasizing the last of the name to indicate its attribution to the abstract form of it, so the name connected to it is called (attributed), and it is called the abstract noun before it is connected with it (attributed to), so you say: Iraqi (attributed) and Iraq (attributed to) ⁽⁴⁾. The lineage is related to different things, such as: the father, the mother, the neighborhood, the tribe, the country, the place, the industry, the gender, the religion, and what a person possesses, and a description of the attributes, such as: goldish, and my river ⁽⁵⁾. Its purpose is to specify and clarify the statement of the attributed homeland, tribe, city, work, gender, or other, and it is useful to indicate the description with brevity ⁽⁶⁾. As for the reason for the fact that the ya' of kinship is stressed and not mitigated, that is so as not to confuse the ja' of addition. The lineage is one of the linguistic phenomena that received great attention from the advanced Arab scholars who highlighted its moral significance and its rulings. Words and terms such as: the Western world, the Marxist doctrine, the left or right trend, socialism, scientific, and so on ⁽⁷⁾. And it happens in the name when the lineage changes are ⁽⁸⁾:

¹ Lisan al-Arab Dictionary, Ibn Manzur, (Passion), vol. 1, p.: 755

² Al-Kitab, Sibawayh, Part 3, pg.: 335

³ Al-Luma' in Arabic, Ibn Jinni, p.: 135

⁴ See: Al-Sarf Al-Wafi, Hadi Nahr, p.: 253

⁵ See: Al-Muqrib, Ibn Asfour, Volume 2, p. 54. And Al-Sarf Al-Wafi, p. 254.

⁶ See: Al-Muhadhab in the Science of Conjugation, Salah Mahdi Al-Fartousi, Hashem Taha Shalash, p.: 343. Al-Tibayan in the Conjugation of Names, Ahmed Hassan Kahil, p. 213

⁷ See: Morphological Application, Abdo Al-Rajhi, p. 139. And the adequate exchange, p.: 253

The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad Khudair

- 1- Verbal: It is represented by an intensified ya increase at the end of the noun, breaking the letter that preceded it, and transferring the syntax to it.
- 2- Meaning: Represents the attribute of becoming a noun for what was not.
- 3- Judgmental: It is represented in raising it to what follows it on the effectiveness as the assimilate adjective.

The names attributed in the texts of Muhammad Khudair varied, but most of them were used in their familiar connotations, and some of them used figuratively also benefited depiction, and some of them were attributed without the addition of the lineage:

(Silver): The morphologists mentioned in their compilations that attributing the name ending with the feminine ta' is analogous to deleting the t'a, then adding the attribute ya and breaking the letter that preceded it; Such as: Mecca Makki, so the deletion of the t' is so that the attributed is not masculine, such as: Makti, and so that the feminine t'i does not meet when attributing to the feminine, towards: Makkiyah⁽⁹⁾. The word (silver) was mentioned to benefit the description in the following text: **(Himself and the moon were witnessing the wedding of the silver flock gathered behind the dam. The feathers lit up with an intense glow)**⁽¹⁰⁾. Silver is a name attributed to metal (silver) ending with feminine, and silver is one of the jewels known for its luster and shine, and Muhammad Khudair used it to denote the color and shine that catches the eyes, and for the purpose of description in the text, as the text describes a flock of swans gathering in the river on a night when the full moonlight shined, and many stars scattered in the sky on a clear night, and that glow was reflected on the surface of the lagoon's waters and on the feathers of the swans gathered in the middle of the scene as if they were gleaming with polished silver. In addition, the character of the boy, enthusiastic and eager to see the swans in the text, was looking at the flock with astonishment, drawn by the color of its white feathers, so Muhammad Khudair's use of the singular in the aforementioned text contributed to describing the scene to the reader with the eyes of the dazzled boy. (Silver) Attributed to silver to denote the color rather than the metal itself. We can notice how Muhammad Khudair adapts the morphological structure himself to the meaning he wants in the text. In the use that we mentioned, the connotation was figurative because the swan is not something made of silver, but the use came to the meaning of another meaning that the narrator wanted for the purpose of description and analogy, and the creation of a tangible color image present in his imagination the

⁸ See: Sharh al-Mofasal, Ibn Yaish, Volume 5, p. 143. Explanation of Al-Ashmouni, Al-Ashmouni, Volume 3, p. 725. Shatha Al-Urf in the Art of Exchange, Ahmed Al-Hamalawy, p.: 79

⁹ See: Sharh al-Mofassal, Part 5, p. 144. And the explanation of Shafia Ibn Al-Hajib, Al-Radi Al-Istrabadhi, Volume 2, p.:44. Also, see Challenge of All Challenges, by al-Suyuti, vol. 6, p. 155. And the morphological application, p.: 141

¹⁰ Question's newspaper, Muhammad Khudair, (Al-Nida), p. 8

reader. We find that Muhammad Khudair used the same ascribed name in a real sense in the following text: **(He had to do extra work, so he had to repeatedly take out his watch that was attached to a chain in the pocket of his small jacket, and tread the silver-casing spring)**⁽¹¹⁾. So, the ratios here have a real indication, which is the relation to the metal, that is, the case of the watch made of silver.

(Burgundy): Muhammad Khudair employed other attributed names that carried the connotation of lineage, adding only the ja' of lineage, useful for description, and bringing the image closer to the reader's mind, including his use of the word (Burgundy), to benefit the description. In the following text, (Hemp) appears: **(Her burgundy hair is loose, gray, and sparse)**⁽¹²⁾. Burgundy is a fibrous plant whose bark is twisted like ropes⁽¹³⁾. The intended meaning of the expression in the above text is the description, the (the narrator's) description in the text of his mother's hair, and his comparison to the fibrous plant, to indicate its density, scattering, etc., so the reference was to the burgundy plant, for the purpose of a descriptive image for the reader.

(Watchmaker): The morphologists mentioned that the attribution to the group nouns is a healthy feminine plural, which is by deleting the two extra letters from it, which are Alif and T, and then the descent to its singular, such as: facts, becomes factual, so Alif is deleted from the name and T as the distraction in such as Talha becomes deleted: Talhi⁽¹⁴⁾. Sibawayh said in the chapter on adding to each noun attached to a t for the plural: "If you name something in this way and then add to it, you say: Muslim and Tamri, and it is deleted as you deleted the distraction and it became like the distraction in the addition"⁽¹⁵⁾. As for (Horologist), it was mentioned in the following text while remaining in the plural form: **(I told him: I came from the Collector to visit the Horlogist. Would you guide me to him?)**⁽¹⁶⁾. Watchmaker is a name attributed to (watches), which is a feminine plural of the word (hour), and the hour in the Arabic lexicon means: part of the parts of the night and day, and its plural is hours⁽¹⁷⁾, so its significance is time, but in the text, it is meant a machine by which time is known in hours, minutes and seconds⁽¹⁸⁾.

¹¹ The Book of Contracts, Muhammad Khudair, (The Ducks of the Sea), p.: 57

¹² The previous source, (embalming), pg: 70

¹³ See: A Dictionary of the Contemporary Arabic Language, Ahmed Mukhtar Omar, Vol. 3, p.: 1860

¹⁴ See: The Book of Grammar, Part 3, pg.: 373. The Concise, Al-Mubarrad, Volume 3, pg.: 160. Also, The Interpretation of Shafia Ibn Al-Hajeb, part 2, p. 7. Explanation of Al-Ashmouni, vol.3, p. 730. And the morphological application, p.: 145. And the adequate exchange, p.: 264

¹⁵ The Book of Grammar, Part 3, pg.: 373

¹⁶ At 45 degrees Celsius, Muhammad Khudair, (hours like horses), p. 56

¹⁷ See: Lisan al-Arab, (Su's), vol. 8, p. 169.

¹⁸ The Intermediary Dictionary, Arabic Language Academy, p. 463.

The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad Khudair

The meaning of lineage in the text is: a name attributed to watches, without analogy, and it is someone who works in repairing or selling watches ⁽¹⁹⁾. It is a modern term, because the well-known clocks, whether wall or manual, intended in the text, are among the inventions of the modern era. Muhammad Khudair in the lineage in this text departed from the analogy mentioned by the linguists, as many contemporary words are common and in circulation, even if they contradict the analogy set by the morphologists, and their arrival in their common form gives the text realistic, because they are among the words that people use in their lives every day. This makes the text in close contact with the daily language that the individual uses in his life, especially since literary texts are in the hands of different classes of people, which makes them close to the same many readers.

(Gardener): Most of the ancient scholars mentioned that the descent to the group nouns is the plural of cracker in relation to its singular, towards: mosques are houses of worship, and attribute of books is teacher ⁽²⁰⁾. One and between it if only the plural ⁽²¹⁾. The scholars also mentioned that if the plural takes place in knowledge, and it moves from plural to scientific, then it remains in the plural form and is added to it, ya' of lineage, such as: Ansari ⁽²²⁾. The Kufic scholars permitted the attribution to the plural of cracking according to its pronunciation, and the Arabic Language Academy also approved the validity of the plural descent form. (Gardener) was mentioned in the following text: **(The gardener was revealing the most dangerous of my secrets. I could not determine his gender yet, but I guessed that he was a mighty divine teacher)** ⁽²³⁾. So, from what was mentioned in the dictionary in the article (Garden) that it is said: The earth goes crazy if its plants become insane, and the plant goes crazy, that is, it grows and turns and its flowers come out, and heaven: the orchard, and from it are the gardens, and it is also: the garden with trees and palms, and its plural is Gardens, and it is allotted. In the words of the Arabs, there is no paradise without palm trees and grapes, and if there is no such, and it has trees, then it is a garden ⁽²⁴⁾. Gardens is a plural of the word "garden" which is a miniature

¹⁹ Contemporary Arabic Dictionary, Vol. 2, p.: 1135.

²⁰ See: The Concise, Part 3, p. 150. Explanation of the joint, part 6, p. 9. Explanation of Shafia Ibn Al-Hajeb, Volume 2, p. 78.

²¹ See: Al-Kitab, part 3, p. 378. Morphological application: p. 150

²² See: The Concise, Part 3, p. 150. Explanation of the joint, part 6, p. 9. And the explanation of Shafia Ibn Al-Hajeb, part 2, p. 80. See also, Challenge of All Challenges, Volume 6, p. 171. And the clear in the science of morphology, Muhammad Khair Al-Halawani, p.: 219.

²³ Autumn vision, Muhammad Khudair, (Dama, Dami, Damo), p.: 82.

²⁴ See: Lisan Al Arab, (Jenn), vol. 13, pp. 99-100.

garden, which is a garden or orchard in which fruit trees and flowers are planted ⁽²⁵⁾. Also, (Gardener): a name attributed to (Gardens), unmeasured, who is also a professional gardener who plants his garden to trade in plants and their products ⁽²⁶⁾. From the above meanings mentioned in linguistic dictionaries, it is clear that what is meant by gardens, or gardens, is the orchard in which trees and plants vary. The one that the Basrians went to, but it is permissible according to the Kufics, on the one hand, and approved by the Arabic Language Academy on the other hand, Fakhr Al-Din Qabawah said: “And this was approved by the Language Academy in Cairo, if it was more accurate in expressing what is meant than the attribution to the singular” ⁽²⁷⁾. It may be that this lineage is used to indicate professionalism in work, and not only that the lineage is limited to the word only, i.e., it is just an attribute to the plural only.

(Nursing Woman): The scholars mentioned in their books that one of the nouns that bear the significance of lineage is the feminine that was described without a ha', towards: menstruating and divorced, as well as the word (Nursing), which means a woman who has a child at the age of breastfeeding, i.e., the one who has milk, who (breastfeeds) her child. Whereas (Nursing) means the woman who breastfeeds, even if the baby is not her child ⁽²⁸⁾.

Sibawayh said, in the manner which is masculine by which the feminine is described: “Likewise they say: breast-feed, if he wants that a woman is breastfeeding regularly, and does not mean that she is nursing, or breastfeeds other children. If he intended that, you would say: Nursing” ⁽²⁹⁾.

The term (Nursing) is mentioned in the following text: (Do not sleep. your description is strange. I am not joking. Indeed, I am an old soul. I am the hyena who seduced the nursing mother to leave her child whom she carries on her arm).

So, you are depicting one of my paintings, you hyena!) ⁽³⁰⁾. In language: the breast-feeding woman and the nursing woman with a boy she breastfeeds, the breast-feeding woman who is breast-feeding her own child, while the nursing woman who is nursing a baby-boy, which means

²⁵ See: Al Mujam Al Waseet, p. 141. Dictionary of the Contemporary Arabic Language, Vol. 1, p. 408.

²⁶ Dictionary of the Contemporary Arabic Language, Vol. 1, p.: 407.

²⁷ Conjugation of Nouns and Verbs, Fakhr al-Din Qabawa, p.: 241

²⁸ See: The Concise, Part 3, pp. 163-164. Interpretation of Shafia Ibn al-Hajib, Volume 2, p.: 86-87. And morphological structures that carry the meaning of ratio, Hammoud Nasir Nassar, p.: 233.

²⁹ The Book of Grammar, Edition 3, P. 384.

³⁰ Lisan Al-Arab Dictionary, (Nursing), Academy of the Arabic Language, P. 127.

The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad Khudair

an infant, and it may come in the sense of a breast-feeding woman, that is, she has milk even if she is not breast-feeding⁽³¹⁾.

From the above, we find that the significance of lineage is clear in the text, so the storyteller chose the word (Nursing), and did not choose the word (breastfeeding), and returning to the text, we find that the wife of (her child) clarifies that the word (Nursing) for the woman in the painter's depiction means that she has a baby, The text does not disclose whether (she is carrying him/her on her arm) in the form of breastfeeding, or that she is only carrying him/her without breastfeeding.

(Fuelman): Among the formulas used to denote lineage and mentioned by the morphologists in their books, is the (fa'al) formula, which indicates an exaggeration in the original, and it is a formula for when the owner of something was practicing it, treating it and accompanying it in some way, such as workmanship and treatment, so it is often in the letter, such as: Attar the weaver, the carpenter, the tanner, the printer, the blacksmith, and others⁽³²⁾, except that it is not in everything, as Sibawayh said in the following text: (And it says to whomever of these things I made: frankincense, dates, and arrows. And not in everything. From this this was said. Do you not see that you do not say to the owner of righteousness: righteous-man, nor to the owner of fruits: fruit-man, nor to the owner of barley: Barley-man)⁽³³⁾. Ibn Yaish (643 Hijri) explains the choice of a (effective) building; That the owner of the profession frequently practices and perseveres in his profession, and for this reason the Arabs chose a building that suits the large number of works, and it is an (effective) building by weakening the eye that benefits the multiplication and repetition of the act⁽³⁴⁾. The Academy of the Arabic Language approved a standardized derivation of weight (effective), to denote professionalism, or the accompanying thing⁽³⁵⁾, and (and led) in the following text: **(He was the last person who stood in front of his chair and led lanterns dirty with flames, he said: "I will light up for you. The alleys are dark." But I will light up for you)**⁽³⁶⁾. The fuel is wood, and what is kindled by fire, and a planet that is fueled: luminous⁽³⁷⁾. The stoker: the one who lights the fire or lights the lamps⁽³⁸⁾.

³¹ Landscapes of the Faces, (The Sleeping Painter), P. 150.

³² See: Detailed Interpretation, part 6, p.: 13-14 Al-Mukreeb, Volume 2, p. 55. Explanation of Shafia Ibn Al-Hajib, Volume 2, p. 84-85. And Resorption of Instances, Abu Hayyan Al-Andalusi, Volume 2, p.: 633. The Collector of Arabic Lessons, Mustafa Al-Ghalayini, Volume 2, p. 83. The meanings of buildings in Arabic, p. 173.

³³ The book of Grammar, part 3, p.: 382.

³⁴ See: Sharh al-Mofassal, Part 6, p. 13.

³⁵ An Introduction to Linguistics, Mahmoud Fahmy Hegazy, p.: 102.

³⁶ At 45 degrees Celsius, (The Dying of the Painter), p.: 88.

³⁷ See: Lisan Al Arab, (Wad), vol. 3, p.: 465-466.

From the context of the text, and the lexical meaning, it becomes clear that (Waqad) is a name attributed to fuel, meaning the owner of fuel, who practices the craft of lighting lanterns. The text revolves around the era of Governor Daoud Pasha in Baghdad during the days of the Ottoman Empire, and this craft was known at that time, because lanterns in the alleys they served as light bulbs in the current era. The use of the ascribed name is in harmony with the external context of the text, and refers to the craft practiced in that era. There is other vocabulary mentioned in the texts of Muhammad Khudair, on the (fa'al) structure that indicates the craft, as in the following text: **(Blacksmiths, plumbers, masons, carpenters, and engineers were gathered and celebrated by the authorities of our city from neighboring cities... but they placed printers, scribes and scribes in a high place)** ⁽³⁹⁾. These names indicated affiliation with professions, specialization, and longevity.

Diminutives: in language is: the opposite of big ⁽⁴⁰⁾. Idiomatically, the ancient morphologists called it two terms, namely (humiliation) and (minimization). Sibawayh said: "Know that diminutives in speech is on three examples: on the fa'il, the fa'il, and the fa'il" ⁽⁴¹⁾. Fakhr al-Din Qabawah said: "It is the noun coined to belittle, reduce, approximate, sympathize, or glorify, by fatha on its first letter, and damma on its second letter, and adding a static "ya" after it, such as: Shuayer, Duraimat, Qubeil, Duwayne, Bunai, Brother, Duwayhiya ⁽⁴²⁾. It is a change in the structure of the word, meaning different meanings determined by the context in addition to the change. The words before the diminutive are called amplified, and after the diminutive they are called the diminutive. Al-Khalil bin Ahmed (175 Hijri) put weights for the diminutive, due to the large number of diminutive names, which are: Fail, Fa'il, and Fa'il ⁽⁴³⁾. Al-Radi (686 Hijri) stated that the intent of minimizing is to be short, so their saying a man is lighter than a small man ⁽⁴⁴⁾ to minimize the purposes mentioned by the morphologists are:

- 1- Reducing the number or quantity, such as: dirhams.
- 2- Reducing the same thing by belittling it so that it is not under the illusion of a great deal, towards: Kulaib, Rujail, and some of it is a metaphor for minimizing the usefulness of compassion, kindness, and approximation of status, such as: my brother, my friend, and from

³⁸ Dictionary of the Contemporary Arabic Language, Volume 3, p.: 2479

³⁹ Autumn Vision, (Yusuf's Tales), p.: 59.

⁴⁰ Lisan Al Arab, (Sghar), vol. 4, p. 458.

⁴¹ The Book of Grammar, part 3, p.: 415.

⁴² Conjugation of Nouns and Verbs, p.: 225-226.

⁴³ See: Al-Muhadhab fi Al-Tasrif, p. 334-335.

⁴⁴ See: Sharh Shafia Ibn Al-Hajeb, Volume 1, p. 192.

The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad Khudair

it reducing before and after to bring time, such as near and far, or approximating the distance, such as: Fawke, salute.

3- The glorification, proven by the Kufics, such as: Duwayhiya ⁽⁴⁵⁾.

As for the conditions for a noun that is reduced, they are ⁽⁴⁶⁾: that it be a noun, that neither the verb nor the letter is reduced, and that it is capable, capable of reducing, and free of diminutive forms. Many of the minuscule names were not mentioned in the texts of Muhammad Khudair, and what was mentioned in his saying has been used in its realistic connotation, and it has been mentioned on the weight of an effective, some of these are:

(Chambers): The word “Chambers” is a diminutive form of (a chamber), in the plural form of the peaceful feminine. The morphologists have mentioned, that one of the types of nouns that combine this plural is a miniature that is unreasonable, and that the miniature is masculine ⁽⁴⁷⁾, and among the morphologists who mentioned that it is masculine and feminine ⁽⁴⁸⁾, and the morphologists also mentioned that one of the indications of minimization is the reduction of the same miniature, or its quantity. ⁽⁴⁹⁾, and (cubic) singular (cube), which is irrational diminutive, but also feminine; Because it is sealed with a letter at the end of it; That is why he came safely. The word is mentioned in the following text: **(The train let out a thunderous howl, which leaked into the frozen night cells, and broke them as it entered the station)** ⁽⁵⁰⁾. The origin of the hijr in the language is: prohibition, and everything that you forbade, it has been confined to it, including the room of the house, and the plural is a stone such as a room and rooms, and al-hujaira: the reduction of the room, which is the singular place ⁽⁵¹⁾. In the text, the word was also used metaphorically to denote the strength of the whistling sound of the train that runs in the stillness of the cold winter night. The narrator paints with his words a scene of the train station where soldiers travel either joining their military units, or returning on vacations to their families,

⁴⁵ See: Sharh al-Mofasal, Part 5, p.: 113-114. Explanation of Shafia Ibn al-Hajib, Volume 1, p.: 190-191. And the tasting of beatings from Lisan Al-Arab, part 1, p.: 351. And Hama Al-Hawa’i, part 6, p.: 130.

⁴⁶ See: Sharh Al-Ashmouni, vol.3, p. 705. And the morphological application, p. 129-130.

⁴⁷ See: Al-Muqrib, Volume 2, p. 51. Relishing beatings, part 2, p. 587. And Hama Al-Hawa’i, Volume 1, p. 69. And Towards Arabic, Abdul Latif Muhammad Al-Khatib, Volume 1, p.: 102. And Lessons in Morphology, Abu Aws Ibrahim Al-Shamsan, Volume 2, p.: 31.

⁴⁸ See: The Concise of Science of Morphology

⁴⁹ See: Sharh Shafia Ibn Al-Hajeb, Part 1, p. 190. Challenge of All Challenges, Volume 6, p. 130. And the Rules of Arabic Morphology and Ma’an, Muhammad Fadel Al-Samarrai, p.: 191

⁵⁰ The Black Kingdom, (Night Trains), p. 141.

⁵¹ See: Lisan Al Arab, (Hijr), Vol. 4, p. 167-168.

on a cold winter's night that is silent except for that. The thundering sound that the train makes at the station announcing the arrival, and because of its intensity, it seeps into the silent hollow of the night, spreading amid the silence of the night, and the vast desert lands surrounding the station, and the station buildings, as if it seeps into the many single rooms of the night, and fills the spaces of the night, and reaches the farthest distances. The linguistic meaning that the origin of the word (stone) refers to is prohibition. The filming came from the storyteller's room in the rooms of the night, which indicates the abundance, and also indicates the exaggeration of the intensity of the train's sound. And its weight is (fail), and Sibawayh mentioned that this weight is when it is based on three letters in the original, so he says: "As for a fa'il, when the number of its letters was three letters, and it is the lowest of the diminutive. It is not minified on less than a fa'il" ⁽⁵²⁾. This weight, as Sibawayh says, is for the triple names. The purpose of minimizing the text is minimization. Palm trees are tall trees, as is well known, and because the text has mentioned, in some of its events, war and bombing that led to the shearing of palm trees due to the fall of shells and fires, etc., Muhammad Khudair used the diminutive formula to reduce the size of the palm trees after they became cut and burned, as well as to describe the scene, and draw the image is in front of the reader's imagination.

(Girl/ Bunayah): The morphologists mentioned that among the connotations of minimization are: sympathy, compassion, kindness, and approximation of status ⁽⁵³⁾. Al-Radi said: "It is a metaphor for belittling the self that is beneficial to compassion and politeness, as you say, 'O my son, and my brother, and you are my friend', and that is because the little ones pity them and are sympathetic to them" ⁽⁵⁴⁾. This signification is provided by the word (Bunya) in the following text: - (What is your name, Girl/ Bunya?)

- Halimah.

- (Halima, father wants me to kiss you) ⁽⁵⁵⁾.

In the aforementioned text, we find an embodiment of the significance mentioned by the morphologists, and it is the textual context that tells us this indication. The question directed to the six-year-old girl (Halima), was carrying a tone of love, kindness and compassion, from her father's friend, the soldier returning on vacation, telling her that her father had asked him to kiss her, and the soldier wanted to kiss her with a paternal kiss, to make her feel the tenderness of the absent father who was martyred while she was You do not know, so the question and the

⁵² The Book of Grammar, part 3, p.: 415.

⁵³ See: Sharh al-Mofasal, Part 5, p.: 115. And the resentment of beatings, part 1, p.: 351. And Hama Al-Hawa'i, part 6, p.: 130. And the clear in the science of morphology, p.: 203.

⁵⁴ Explanation of Shafia Ibn al-Hajeb, Volume 1, p. 190.

⁵⁵ The Black Kingdom, (The Swing), p. 116

The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad Khudair

minimization formula came to convey to this orphan girl the feeling of care, tenderness and kindness, and this is what is evident from the text.

Results

- 1- The morphological structures of descent and diminutiveness of Muhammad Khudair varied, and some of them used a real, real use, such as: (silver), which he used in one of the texts attributed to the metal of silver, and (structure) miniature (girl/ bunayah). Others used figuratively for the purpose of conveying the desired meaning and accurate description, such as: (silver), which he used in another text to denote color, and (chambers), which he used to denote the abundance and intensity of the sound that penetrates the silence of the night.
- 2- Muhammad Khudair used some lineage structures other than lineage with the aggravated yaa, such as (Horseman), which means the owner of a horse, and (stoker) meaning the owner of fuel, who practices the profession of lighting lanterns.
- 2- Muhammad Khudair used some lineage structures other than lineage with the aggravated yaa, such as (Fuelman) meaning the owner of fuel, who practices the profession of lighting lanterns. Also, the word (Nursing Mothers) without "ha", which means a woman who has a child at the age of breastfeeding.
- 3- Muhammad Khudair used some lineage structures that are characterized by modernity, and the prevalence of their circulation in the modern era, to give realism in the text, such as (the watchmaker), which means the owner of watches or the one who repairs broken watches
- 4- Muhammad Khudair used buildings attributed to the plural, such as (Gardener), in relation to (Gardens), which means the professional gardener, and it is a lineage that is outside the analogy according to the visuals, and is permissible for the Kufic, and it was approved by the Arabic Language Academy.

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The Significance of the Structures of Attributes and Diminutives in the Texts of Muhammad
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