Plagiarism and Music and Their Impact on Grammar Lessons

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Abstract - **The present study focuses on Plagiarism and music and their impact on grammar lessons. The grammatical witness is considered one of the most important linguistic issues, and the most expressive of the grammarian's cognitive ability and his approach to scientific consideration and research. The phenomenon of plagiarism has occupied a large place in Arabic grammar. The evidence of artificial sayings abounded in grammatical books, and this evidence became a dangerous phenomenon in Arabic poetry. Poetic music is one of the problems faced by the grammarian in his construction of grammatical rules. We also know that when the poet improvises, he does not have in mind those rules as much as he does with meter and rhyme. In it, the knowledge that appears in the form of the present tense is treated like a regular intransitive noun as a genitive case with a kasra, without prohibiting the declension and genitive case with a fatha.**

Keywords: Plagiarism, Music, Impact, Grammar Lessons.

Introduction

The grammatical witness is considered one of the most important linguistic issues, and the most expressive of the grammarian's cognitive ability and his approach to scientific consideration and research. It also has priority in exploring the secrets of the Arabic language and dealing with legal texts with the aim of employing and applying them practically in reality. Efforts must be made and unleashed, because it is the foundation upon which grammatical rules are built, and therefore treating it was considered a necessary introduction to reading Quranic texts and knowing the methods of analyzing and studying them. Also, the grammatical witness is the basic element on which grammar and its structures are based, so it was of great importance to me Discussion sessions between those who disagree, for acceptance and rejection, in light of the difference in the gender of the evidence from the Qur'an, Hadith, poetry and prose, or in light of the temporal and spatial conditions and restrictions, determined by linguists, as a measure for accepting or rejecting grammatical evidence. Talking about grammatical evidence is considered talking about language, and it is one of the important grammar topics, in the field of linguistic study in general, and grammar in particular.

The first requirement: problems of the poetic witness

The witness aroused the ire of the ancient grammarians and left a significant impact on the grammatical craftsmanship, to the point that many hands took over it and those who were busy became busy with it. There are obstacles that stood in the way of the issue and persisted until they became problems faced by any grammarian in This craftsmanship, and here we will point out the most prominent obstacles that prevented it from reaching its complete inevitability:

Plagiarism

The phenomenon of plagiarism has occupied a large place in Arabic grammar. The evidence of artificial sayings abounded in grammatical books, and this evidence became a dangerous phenomenon in Arabic poetry, to the extent that it was interspersed with evidence, not only grammatical evidence, but also linguistic evidence. Manufactured evidence: These are the evidence that their author creates and recites as being from what the eloquent Arabs said, and in reality they are orphan verses with no precedents or suffixes, and their author or author is mostly not known, and they are It was repeated in books of grammar and interpretation, as it is almost never devoid of it. One of those books, the purpose of which is often to support a doctrine in grammar or language. Dr. has divided Abdul Rahman Al-Shehri plagiarism is divided into three categories

1) What is recognized by its author

2) What one scholar has stated about its status.

3) He could not bear the situation for some reason First: The one who created it did not acknowledge its status A number of scholars have been preserved from their statement acknowledging the status of some poems, and attributing them to the predecessors. Examples of this established evidence are what commentators have cited in various places in their interpretations, which is the poet's saying:

4) So she denied me, and the things she disapproved of were nothing but gray hair and baldness. (The simple one) However, it is by Al-A'sha (d. 7 AH), and Abu Ubaidah (d.

209 AH) cited it according to the meaning of the Almighty's saying: [Hud: 70], and he said: ((He disapproved of them and you They are all the same, Al-A'sha said.)) Then he mentioned the witness, and Al-Tabari (d. 310 AH) cited him on the same issue, saying: ((It is said of it: I deny a thing, I will deny it, and I deny it, I will deny it, in one sense, and whoever denies and denies the saying of Al-A'sha:

And you denied me, and the things that you disapproved of were nothing but gray hair and baldness. (The simple one) So he combined both languages at home))(). This evidence was reported by Abu Ubaidah on the authority of Yunus bin Habib Al-Basri (d. 185 AH) that Abu Amr bin Al-Ala (d. 154 AH) confessed to him and said: ((I am the one who added this verse to Al-A'sha's poetry, [...] so I repent to God for it)), and the verse is in Al-A'sha's printed collection, and the researcher mentioned what was said regarding the attribution of the entire poem to Al-A'sha, and its placement was attributed to Hammad the narrator (d. 155 AH), and what is known is that it is by Abu Amr ibn Al-Ala.

Second: No scholar has stated its status Commentators have stipulated that some poetic evidence has been fabricated or doubted about its authenticity, and among them is Al-Zamakhshari (d. 538 AH). He took critical positions on a number of poetic evidences that are said to be fabricated, such as his saying: ((By God I know that what is said is true: "Taha" in the language Akka in the meaning of: O man, and perhaps Akka acted in (ya this), as if in their language they molded the yā' into a ta', so they said in (ya) (ta), and they shortened (this) and restricted themselves to (ha), and the effect of artifice is clear and not hidden in the verse cited. with it :Indeed, foolishness has spread among your creatures. May God not sanctify the souls of the cursed. [simple])) And he said in another place: ((And among the heresies of interpretations: interpreting (the part) with females, and claiming that (the part) in the Arabic language: a name for females, and this is nothing but a lie to the Arabs, and a distorted innovation, and that did not convince them. Until they derived from it: the woman is sufficient, Then they made house and house: If a free woman suffices for a day, then there is no wonder. A free woman may sometimes suffice for a remembrance [simple] As they say: I married her to one of the daughters of Aws, divided [simple]))

Third: The situation was unbearable for some reason Among the evidence that it is possible to enter the situation in or in the place of martyrdom from it, especially since most books of interpretation have mentioned it, is the poet's saying: You will see the foolish in it as a deviation from every ruling, and in it to the simile is listening [simple] This poetic evidence is not attributed in the books of interpretation , and perhaps the truth is found in the narration of the verse, as in

(Explanation of Al-Hariri's Maqamat), in which it was attributed to Sabiq Al-Barbari (d. 141 AH) , along with three verses about dreaming and foolishness, which are the ones around which the verses revolve. And she is:

Do not appear to blame the ignorant person, for perhaps you have been irritated by something. Water extinguishes the heat of fire and extinguishes it, and ignorance has no means of extinguishing it except dreaming. You will see that the foolish person has a deviation from every understanding, and in it leads to foolishness is listening [simple] But in what way might plagiarism affect the issue of poetic martyrdom? We also know that grammarians have established controls for citation, represented by time, place, and correctness of the tongue, and plagiarism may occur in...

The consequences of these conditions without our knowledge. Perhaps the fabricated witness was said by someone who is not subject to the time period or place, or perhaps it is not linguistically sound. With the passage of time, plagiarism has taken on a dangerous standard. The poet may say a line and then a person or tribe comes along that attributes it to the same Saha is an elevation of it, and here the complexity increases It becomes even more necessary to pause at these verses to remove that vagueness from them. I wish the plagiarism had stopped on the poetic side. Perhaps the matter could be controlled in accordance with the controls of meter and rhyme and the credibility of the transmitter. Rather, the matter reached the words of the Messenger of God (May God's prayers and peace be upon him), and there is no doubt that the sayings of the Chosen One (may God's prayers and peace be upon him) are rulings on which the issue of what is permissible and forbidden, what is disliked and what is desirable is based, in addition to linguistic issues, and for this reason plagiarism was one of the most important problems faced. The grammarian chose the witness, even if he was in our time The issue has been somewhat resolved, especially after the efforts exerted by Dr. Ramadan Abdel Tawab and others, but it remains a linguistic and jurisprudential issue and problem that requires a great effort to reduce it.

Poetic music

Poetic music is one of the problems faced by the grammarian in his construction of grammatical rules. We also know that when the poet improvises, he does not have in mind those rules as much as he does with meter and rhyme. If the poet has a choice between those rules and between meter and rhyme, the poet wins for the meter. And rhyme; Because he knows that poetry's first and last goal is aesthetics and to influence the recipient, so it achieves its goal at the expense of those rules. Perhaps the most prominent evidence of this is the incident of Al-Nabigha Al-Dhubyani (d. 19 BC).When he

entered one of the bars, he chanted: Is he from the people of Mayyah, one who is fresh or one who hastened, hastened with provisions and not provided for? [Al-Kamil] Until he said: Al-Bawarih claimed that our trip was tomorrow, and the black raven told us about that.

So he changed the rhyme in the second verse, and the people sitting there objected and corrected the verse for him until he said: ((I entered Yathrib with a hairstyle in my hair, then I left it feeling Arab)) Knowing that Al-Nabigha said the second verse was grammatically correct, so the adjective followed the descriptor, but the Arab's ear is more subject to poetic music than grammatically correct, and from here the poetic necessity began under two areas: the necessity of meter, and the necessity of rhyme.

If only the matter depended on the necessity of meter and rhyme, then the matter would be natural, and laws would be established to govern its grammatical complexity, and it would not have become one of the problems of the grammatical witness. Rather, the problem lies in the poet resorting to necessity even though rhyme and meter are fluid. Yaman, this is what is called the necessity of choice, and Dr. Abdul Wahab Al-Adwani said that poetry is the field of intense confrontation between the linguistic and prosodic systems. Therefore, the analytical consideration of that is, poetry - necessarily guides us to three types of it: The first: What is not disturbed in its meter or rhyme by removing the necessity from it. This includes the words of Anas bin Zunaim (d. 60 AH): How disgustingly generous he achieved highness, and how generous his miserliness has bestowed it [Al-Raml] its linguistic phenomena.

As he clarified that the doctrines of the grammarians led to the parsing of (disgusted) with the three vowels, and the consensus of the saying in (how much) is that the analogy is applied to the continuation of its interpreter in the genitive case by adding it directly after it without separating it, so if it is separated between them with a similarity to a sentence like what happened in Anas's house, so there is no harm in coming up with this interpreter. In poetry alone, it is also in the genitive case, adhering to what remains of the standardity of this style, as if there is no separation, and when they are separated from the genitive case by a sentence or semi-sentence, the accusative is the face, and the genitive is abstained in poetry and not. Either way.

And (disgusting) can be narrated in the nominative case in the beginning, in the accusative case in the distinction, and in the genitive case as being in the genitive case by addition. These three vowels have no effect on the poetic line from a prosody standpoint, and there is no reason to prefer a genitive case over an accusative case. Or nominative, and thus the poet's transition from the genitive (disgusting)) It is easy to put it in the nominative or accusative case without disrupting the poetic verse. Second: What is disturbed in its weight by removing the necessity from it, and from that is the morphology of (poems) and their tannuyah in the words of Al-Nabigha Al-Dhubyani:

So let poems come to you, and let an army ride to you, coming from the desert [The Complete] The morphology of (poems) here came out of necessity, and its purpose is to establish the meter.

If he applied the grammatical rule and prevented (poems) from being morphed, the verse would be imbalanced and the meter would be broken. Third: What is disturbed by its rhyme if the necessity is removed from it. Rhyme is an important pillar upon which the poem is based and is binding on the poet. An example of what is disturbed by its removal is the saying of Imru' al-Qais (d. 80 BC AH): What a night you have, as if its stars, in all the caverns of the wicks, are drawn together and wither [the long one].

In it, the knowledge that appears in the form of the present tense is treated like a regular intransitive noun as a genitive case with a kasra, without prohibiting the declension and genitive case with a fatha. Because if the poet did that, his rhyme would not be intact, and the poem is built on a broken rhyme from the beginning of the poem to the end. Hence, poetic necessity became a problem that faced the grammarian throughout the ages, and you see him standing in a confused position in many verses without establishing a grammatical rule on it.

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[14] Unknown speaker. See: Lisan al-Arab: 14/461, and the detailed dictionary in the evidence of Arabic: 1/39.

[15] See: Jami' al-Bayan on the interpretation of any verse of the Qur'an: 9/504, Jami' li Ahkam al-Qur'an: 7/69, and Al-Bahr. Al-Muhit fi Al-Tafsir: 4/620, and Al-Durr Al-Masoun: 5/120.

[16] He is Abu Saeed Sabiq bin Abdullah al-Barbari, one of the ascetic poets who has poems about wisdom and sermons. He is a freedman of the Umayyads, and al-Barbari is a nickname for him. He was not a Berber resident, but rather lived in Raqqa. He used to come to Omar bin Abdul Aziz and recite what he had. Of sermons and wisdom, the hadith was narrated by Imam Al-Awza'i. See: Treasury of Literature and Lub Labab Lisan al-Arab: Abdul Qadir bin Omar al-Baghdadi (d. 1093 AH), verified by: Abdul Salam Haroun, Al-Khanji Library, Cairo - Egypt, 4th edition, 1418 AH/1997 AD: 9/532, 533.

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