

# The Poetry of Opposite Dualities in Ibn Nabatah's Egyptian Poetry

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## Abstract

The critical lesson was concerned with "oppository dualities ", as it represents a basic theme of poetic discourse as a linguistic system that is in direct contact with the recipient. The critics turned to the analysis of these antitheses, and their views differed on the methodological level and visions in this, so the subject of my study came; To monitor the poetic share of these dualities in Ibn Nabatah's Egyptian poetry , observing the evolutionary stages of the poet's poetic language through its evolutionary stages. Because his youth stage represented the real beginning of the poetic experience; What followed later in the developmental artistic stages were reflected in the characteristics of his poetic language.

We have been tempted to research opposing dualities because of the richness of this topic due to the controversy and fervor that exists in defining the poetry of opposing dualities in poetry. It is a thorny concept, because it is related to various knowledge and aspects of human life. Each poet has his own concept and position, which differs a lot, or a little from other poets, towards life, the universe, and human issues . In fact, each poem is different from the other in the same poet. Hence, the concept of the poetics of opposite dualities in poetry remains a relative concept different from different literary and critical premises and perceptions, some of them know it from its semantic, verbal, intellectual, psychological, structural, and so on source .

Proceeding from the foregoing, we first tried to define the title of the research accurately. It is well known that each era has its own temporal specificity that is loaded with features that are specific to it and are unique to it through relations: " religious, Social, cultural, political. " Therefore, we chose Ibn Nabatah's Egyptian poetry because it falls under the roof of the Ayyubid state and represents a type of literature in a close period of time and a spatial area of its product, which falls within the limits set for research, as the data comes in it suitable to establish the privacy of research and study to Determining the lattice of opposite pairs within the structure of the poetic text, As a textual space and a poetic theater for the events that follow a chronological order, they give the aesthetic function of the poetic text in general.

**Keywords:** linguistic, idiomatic, rhetorical, technical, and semantic.

## Introduction

The issue of "oppository dualities" has occupied the focus of attention among critics in modern critical studies, but it has not devoted a single study of its own, representing the critics' opinions and critical views of it, as a different

stylistic theme in which the poetic language transcends the usual language and tends towards privacy and exclusivity in performance at the level of performance form and content; To perform the semantic function that the recipient receives through its linguistic

excitation methods , and to break the horizon of expectation , after the monetary judgments were colored by the effects of taste, culture, and monetary standards, which were embraced by modern monetary trends, so this study found its critical justification in tracing the path of poetic transformations in poetry. The poet, within the dialogue of judgments and visions that appeared in the books of critics and academic studies, as well as what came from some research and critical studies, and literary journals dealing with the issue of poetry and its language to represent the critical opinion in the process of evaluation and critical research.

Hence, this study adhered to the descriptive approach in extrapolating the concept of "oppositional dualities" in the critical achievement of the different critical trends it extrapolated; To move towards completing the study at the two levels of theory and application, by linking " Opposite dualities, " with the poet's visions and modern critical reading that take the critical curriculum as its cloak in the process of study and analysis with a specific and significant number of statements that represented the modern critical view , the researcher's vision, and his critical direction within the course of the critical process.

Perhaps one of the characteristics of the poetry of Ibn Nabatah Al-Masry is that it has a diverse and varied poetic output , a feature that the poet distinguished from other poets in writing the vertical poem . (These formal achievements were enough to create new conditions for the poetic process, and to grant poets a freedom that was not available to those who preceded them, as it frees the poem from the "tyranny " of the house as a musical "unity" with fixed limits, and earns it . Variation " In Rhythm Averts " monotony " caused by " repetition" of equal dimensions and "decorative" character, the poet avoided problems. Fillers and difficulty searching for "rhyme". This increases the "unity" of the poem and subject its composition to the "psychological and artistic" requirements ( 1 ) . The poet was not satisfied with this formal diversity , but also produced rhythmic. Differently within the poem itself , investing in previous attempts on it , which is what the research study aspires to.

The poetic output of the Fatimid era constitutes a distinctive sign in ancient Arabic poetry,

which opened up at the level of diversity , innovation , and heterogeneity in poetic writing . This study necessitated its critical justification in researching and examining the poetry of opposite dualities as an effective procedural tool that shows the poeticity of the Arabic text; To support the idea, the experience, and the integrated vision of life, the universe and the human experience, which meets with the subjective and collective experiences of the human self.

The concept of antagonistic dualities in the ancient critical perspective:

Opposite dualities have taken form a textual space and a main axis of critical axes , according to the data of poetic renewal ; Because of its expressive and philosophical energies And artistic possibilities that allow the poet to achieve in it the crystallization of his semantic, aesthetic, and artistic goals in the broadcast of his poetic experience, for the poetic experience is based mainly on the different bilateral relationship that is linked to it within the structure of the poetic text.

The term antonyms in the ancient Arab heritage monetary code is related to the ancient rhetorical themes that overlap in the linguistic root founding them, as well as the rhetorical and philosophical thought related to the nature of Arab thought ; In an attempt to break the wall of poetic language, This was represented at the level : "linguistic, idiomatic, rhetorical, technical , and semantic . " Towards : opposing dualities that take their linguistic form, the duality is a language : the word binary appears in the heritage monetary blog in synonymous connotations and meanings under the linguistic root "thanna , " which is taken from thea, n, and ya, and one root, which is to repeat the thing twice, make it two things in succession or Contrasted ( 2 ) , as well as another sign of opposing dualities , which is: "flexing and disappearing" ( 3 ) , and the dual is taken from things ( What was twofold, and the dual rule is what two parties have in common, and the duo is the participation of two things and their unification together) ( 4 ) .

And they are synonymous in another sense, which is : (Anad and a signifier are two different words in the first analogy, the opposite of the thing and the two opposites of the object, and it is not permissible to combine

them at the same time, such as night and day, death and life ... ) ( 5 ) , while the singular intertwines in the dictionary of the ocean in the sense of opposition: the opposite with the fraction, and the opposite The proverb and the opposite is against and it is a plural of it, and in the Almighty's saying : “ And against them shall be an opposite.” ( 6 ) , and the opposite is ( The opposite or the equivalent, and the plural is opposites, and the opposite is a succession: “opposite, and antithesis,” meaning opposing it as night and day) ( 7 ) .

While taking its course only a term In the heritage blog , to reveal to us the idiomatic and philosophical dimension of opposing dualism towards: (The duality of things was not twofold, and dualism is the statement of the pairing of the explanatory principles of the universe, such as the duality of opposites and their succession, or the duality of one and matter, and on the one hand what is the principle of indeterminacy, or The duality of the One and the Infinite..., or the duality of the world of ideals and the world of sensible objects) ( 8 ) . These signs took another direction in the rhetorical thought of the Arabs in the form of flashes of deliberative dimensions, which is what we seek from Abu Hilal Al-Askari (d. 395 AH), by saying: ( The two opposites are the two that negate one of them when there is a companion, if the existence of this is in the way in which there is that blackness and whiteness ) ( 9 ) .

While the term opposite dualities in the ancient Arabic heritage monetary code relates to ancient rhetorical themes that overlap in the linguistic root founding them, and this is represented at the poetic level : Counterpoint , antithesis, pun, alliteration, contrast, metaphor and other rhetorical and artistic levels , towards attempts to create a semantic rhythm camouflage with a special rhythmic flavor in which the strings of the rhythmic controls of the Arabic vertical poem are struck according to the Arab poet's orientation towards the data of opposite dualities , and his quest for renewal The association of meanings , images , and imaginings was represented in the creation of a qualitative identification in the poetic language, and this means that the concept of opposite dualities was not absent from the ancient Arabic critical knowledge, but its failure to

define it in terms of the cognitive and methodological content does not mean the absence of its significance in it ( 10 ) , with evidence Critical references that fall within the circle of rhetorical levels within the issue of the conflict between the ancient and the updated, at the level of pronunciation, singular meanings, and figurative significance in terms of simile, metaphor, contrast, contrast, ... etc., which can constitute a comprehensive survey of the types of binaries Al-Dhadiyah, the old Arabic critical code shows that renewal does not come about by leaving traditional expressions , traditional images and their money from linking to their cultural sources, but rather by finding new possibilities in the Arab world. Poetic culture, and boldly and powerfully reformulating the old data without this being an obstacle in the way of poetic development. Therefore, the heritage has penetrated into the language of poetry with an effective force towards partial or total benefit in the process of poetic modernization, until the aspects of this statement and its multiple and manifold sources draw from Religious, poetic, mythical, historical, and popular data ( 11 ) .

Hence, the term opposite dualities in Arabic dictionaries began to fall under the roof of rhetorical levels, to move towards the significance of the statement and clarification. The significance is according to what is inherited and predominant in the Arabic monetary code as the shift on the melody in times of limited quantities and proportions ( 12 ) , while the poetic rhythm is subject to change and the qualitative transition of the poetic text from the inherited state of stagnation in the poetic weight of the balanced poems is (the system that successive or alternates According to a certain “sound or formal” influence, or a “sensual, intellectual, magical, or spiritual” atmosphere, and it is also a formula for the relationships “harmony, opposition, parallelism, and interference”, then it is a system of sound, moral and formal waves ( 13 ) . ) , because when the rhythmic component participates with the other components of the text to create the poetic meaning by emanating from the special technique of rhythm in the poetic text, the rhythm is not a group of influences with external and internal effectiveness ( 14 ) .

Hence , opposite dualities became one of the methods that occupied the direction of poets in their poems, making them a ploy for aesthetic change, as well as the poets' interest in binaries that occupied critics in explaining their concept and importance in convergent rhetorical levels such as : Contradiction, application, conformity and contrast . ” Perhaps this is what Abu Bakr al-Razi emphasized, who gives us a reference to the concept of contradiction in terms of pronunciation between two things that differed from one another ( I know from their words that the two pronunciations differ due to the different meanings..., such as he sat and went) ( 15 ) , while Qudamah Ibn Jaafar gives a name to the contrast between things. There is no equivalence and he has ( if the poet describes something and criticizes it, or talks about it in the sense of it was, then it comes with two equivalent meanings, which I want to describe about my talk about two equals in dealing with this topic that they are close, but in terms of the opposite or positive and negative , other Sections of contrast, such as the saying of Abu Al-Shaghab Al-Absi:

Sweet merits and he passed by Basil      The  
time revives its tiredness .

And his saying (sweet, bitter) equals ( 16 ).

While Ibn Rachiq al-Qayrawani takes the conformity, which is part of the concept of contrast, as a rhetorical normative base By His saying : ( The matching of all people: it is your combination of two opposites in a hadith or a line of poetry) ( 17 ) . It is (what comes most in opposites, so if the congruent exceeds two opposites, it becomes corresponding) ( 18 ) , and the congruence is one of the types of antagonism whose term corresponds to the term counterpoint. Towards an order of speech according to what remains, so if he comes with things at the beginning of his speech, he brings their opposites in order (19) .

and according to Because of the foregoing, the significance of these concepts : “ equivalence , congruence , conformity , and reciprocity .” It gathers around the idea of contradiction between the two different things , because (contradiction denotes disagreement) ( 20 ) . In this regard, Al-Jahiz is considered one of those who have given insight into the concept of opposite dualities, making them a law of life, because he sees that the world, with its contents

of bodies, is in three parts that agree, differ, and contradict. Sleeping and not sleeping ) ( 21 ) . Al - Jahiz relied on the convergence of the idea and its opposite in his book , “ The Advantages of Opposites , ” so he spoke about the advantages of exchange and its opposite , the virtues of loyalty and its opposite, and the merits of the homeland and its opposite ( 22 ) . In itself , with evidence that it overlaps with various terms such as : “ disagreement, counterpoint, equivalence, opposition, and contradiction . ”

Abu Hilal Al-Askari approaches Al- Jahiz in defining the nature of the antagonism towards the meaning of the dispute by saying: (Every antagonist is different, not a different antagonist). ( 23 ) Thus, the contrast is the counterpoint , it is the combination of a thing and its opposite in the parts of the message, the sermon, or the verse of the poem, such as the combination of white and black, night and day, heat and cold ( 24 ) , so Contrasting is a kind of disagreement, even if it is not a difference of opposite ( 25 ) , meaning that the different ones do not eliminate one in the description of the other in existence, such as acidity and blackness, while the two opposites are negated in the case of its companion, such as whiteness and blackness ( 26 ) .

Among the terms that came as a basis for the concept of antithesis is the term counterpoint. Conformity has been talked about by a fox in the chapter “ The Mujawarah of Opposites ” , in mentioning ( a thing with what does not exist, as the Almighty said: “ In it neither dies nor lives ” ) ( 27 ) . It is mentioned by Hazem al-Qurtaji in his view of the contradiction and its role in the interaction of the soul with speech, and he said: Whoever is important in that is about one thing, and the same is the case with ugliness) ( 28 ) .

While the opposite dualism takes its philosophical path based on the idea of linking separate and different phenomena, so the opposition is a link like symmetry, and the contradiction is another link, because it means the opposite of the opposite. ( 29 ) , and this relationship violates the horizon of expectation of the recipient, so he imagines several specific ideas in his mind based on his knowledge

culture that refers to receiving opposing binaries as an idea presented by the creator in which two intersecting parties participate, creating certain ideas that are intertwined in the recipient.

And here we find that our Arab heritage is distinguished by its linguistic and semantic richness, and perhaps we find this justification in the prevalence of traditional antonyms among poets, as antonyms include "semantic \_ moral" without quoting, because most forms of rhetorical frameworks are not visible or direct, sometimes heading towards rhetorical levels . the rhetorical, the moral, and the idiosyncratic ", all the way to the total climax of the reference from which the poet reported; To transcend in his way the unconscious components, while there is a section of antonyms in which the creator is aware of what he conjures up of texts formulated from multiple cultural data called for by the nature of the poetic experience. Dialogue with texts in order to reveal them, until it became an intellectual, cognitive, religious, cultural and popular incubator, absorbing its sources from poetic or prose texts, which the poet dissolved in his text to highlight the text's ability and creative energy over other texts regarding life and the universe; To reveal the poet's relationship with his cultural stock and the poetic and literary way of dealing with him ( 30 ), and we will study these binaries in Ibn Nabatah's Egyptian poetry, as they formed a large space in his poetry, which has its own significance.

The concept of opposite dualities in the modern critical perspective :

The concept of antagonistic dualities collapses in modern critical studies in multiple fields and is intertwined with them, as it has gained attention as it gives the shadows of critical modernity to literary production, especially the semantic and moral contents and the accompanying innovation of poetic foundations that establish verbal contexts at the level of pronunciation and installation, heading towards the aesthetics of words and their formats within The poetic sentence, and shows an intense poetic space that forms the focus of ambiguity, ambiguity, and disclosure at the same time . The activities of human thought, for the human self gathers in it many existential dualities in which the cosmic system runs its

contradictions: "love and hate, good and evil, life and death, science and ignorance, hope and despair, ... etc. "

The Noble Qur'anic text is full of many opposite dualities that formed a hierarchical base for the Arabic taste, starting with : "The companions of heaven, hell, and customs, believers, infidels, hypocrites, faith, unbelief, and polytheism, ... etc." It is one of the opposing dualities that clarify the concept of ambiguity in the textual context as a gray text space. Mysterious to the meeting of reading and knowing its secrets through active and examining reading.

When we examine the definition of the term contradiction in the light of modern critical concepts, we find that its presence is related to the relationships of presence and absence It is used ( to denote the reciprocal inclusion relationship between the elements of the semantic axis, and the contrast then includes the presence of the elements of presence another element and vice versa, and when it includes the absence of an element and the absence of another element, two elements must be present in order to exist in the same context that I want the general meaning) ( 31 ) ) . The term antagonistic dualities has emerged in the modern era under the shadows of modernity and a challenge with structuralism, which reflected its view of the text through language for itself. Linguistically, it refers to a group of relations, among which are pure binaries ( 32 ) . It was one of the most important studies that dealt with this is The Idea Study World and Philosopher Ferdinand Saussure He devoted his efforts to the study of contrasts and dualities that are based in the linguistic field, such as dualism :

Language \_ And speech, the axial succession and synchronicity, the duality of the contextual model, the duality of sound and meaning, and other dualities mentioned " ( 33 ) . Speech is seen as polymorphous, dissonant, with various forms, so it has been studied in many fields, including natural, organic, and psychological . ( 34 ) .

Opposite dualities have received important attention from the scientist Vladimir Propp in studying the structure of the fairy tale, by analyzing these tales into a series of specific functions . Or a solution to it, for the

prohibition is offset by the violation, and the binaries of inferiority are matched by the satiation of the imperfection, and so on, ... And the tale is organized in terms of its structure in a binary and opposite order ( 35 ). Lévi-Strauss continued what de Saussure built in his talk about opposite dualities, as he sought (to compare the transformations that occur in culture and in the individual perception of social reality, in an attempt to reveal the meanings of myths) ( 36 )., while David Deitch emphasized that the opposite dualities (where they are driven to work by management and deep understanding, where they remain under their undying authority with a hidden kind, show themselves in the creativity of balance and synthesis between opposing and conflicting qualities, they are compatible between the recombinant and the different, the general and tangible, and the idea and the image, the individual and the model, and combines a state of extraordinary emotion to a high degree of order) ( 37 ).

And we stand with Jean Cohen, the author of the principle of bilingualism, as he sees that (opposite dualities arise from two different feelings that awaken, and only one of these two feelings is the one who invests the cognition system in consciousness, and the second remains in the unconscious) ( 38 ), and this means that Cohen's philosophy is a direction Opposite binaries are oriented as depicting life or metaphysics. The structure of opposite dualities in modern Arab critical thought is clear through the structure of contrast within the poetic language of the text structure, as it is based on contradiction and authentication, but this confusion is enough to awaken and alert the reader, and it leads to vigilance to confront such a stylistic phenomenon in a way that achieves a connection with the text. studied ( 39 ), The artistic value of the contrast lies in bringing the pattern towards a semiotic sign that provokes a dynamic movement in the poetic context, and makes the interaction of fantasies, events and personalities a catalyst to produce the largest possible number of multiple connotations, allowing to rearrange the structure of the text and make it more integrated and harmonious ( 40 )., The opposite dualism is not limited to this connotation, but rather transcends philosophical thought towards deep-rooted ideological and philosophical dimensions. Modern literary

criticism has benefited from the reforms of sociology and psychology. the science of philosophy which formed the fertile ground for the term opposite dualism ; Because the opposite dualism is the basis around which the issue of opposites revolves ( 41 ), and the opposite is a saying that expresses On the axes of contradiction and unity of opposites, The sharply opposing axes and directions constitute a contradiction that is a driving force, the source of the development of things, and the opposite to differences that are devoid of contradiction. Until it reaches the stage of fragmentation, a stage in which the struggle of opposites reaches the infinite focus ( 42 ).

Hence, we seek that the research in the things related to opposing dualities began to expand its understanding with the beginning of human evolution, for opposite dualism ( existing from time immemorial, but the two sides of dualism exist at the same time, so that dualism gives an indication of criticism and lacks unity, so virtue does not appear except in its association with the opposite ( 43 ) \_.

Opposite dualities have become an essential theme in the formation of the text, especially that the literary text has become a cognitive product of an artistic statement, which has its goals and dimensions that determine the process of formation and fragmented stylistic openness through formats that take a semantic orientation according to the issuer - the creator - in the field of the recipient through the process of linking its elements that They are linked aesthetically, so the opposite dualities have taken form a common card between the creator and the recipient, and the final meaning of the text is "the end or the content".

Therefore, the opposite dualities contribute to the approximation of the distance between the creator and the recipient; To contribute effectively to the formation of the poetic image and vision in order to bring the poetic text closer to the world of the recipient, after the common denominators between literature and what it refers to ( 44 ), but the common function between them lies in (creating the illusion in the reader that what he reads close to reality or part of it) ( 45 ).

Thus, opposite dualities enter in this sense a latency of textual space that tends to visualize the internal movement, that is, it assumes

continuity ( 46 ) , which the structuralists call polarization ( 47 ) ; As a result of the multiplicity and diversity of textual formats and their antagonistic connotations within the context of the poetic text, several antonyms emerge which are formed in the form of binary :

1- Technical formations.

2- Semantic formations.

1- Technical formations :

It becomes clear to us after reviewing the heritage criticism code that it is characterized by an abundant linguistic and semantic wealth indicating that there is a qualitative and remarkable development in the establishment of “ poetic foundations for opposite dualities at the artistic and semantic level ; as a result of the development of poetic standards The poetic and critical stances varied , and its gradual development had to be looked at from several different sides and directions. Every aspect suggests and indicates a meaning , an idea , or an indication , and a departure from what is familiar , and I support and share the opinion of my supervisor. as a A linguistic, cognitive and cultural system that carries with it intellectual and moral data that tends to overshadow its semantic and purposeful development in terms of poetic use . Multiple reading , interpretation , undermining , and no longer They indicate only what the poet is saying ; Rather, it has become a speaking language with its new linguistic form, which can only be understood through emotional and actual participation in understanding the poetic context . As a living embodiment of existence , it is the language of living experience , especially since there is a special understanding It requires not separating the two semantic external and emotional For the words associated with them, they are two important components of the poetic experience (48) .

Therefore, it can be counted as a text space at the same time as Artistic formation through writing space and its poetic dimensions; What poetic forms give of multiple indications gives it unlimited renewable, fragmented energy . It settles in the mind of the recipient.

1- Contrast : \_

Contrast was an important aspect in the formation of opposite dualities, as it includes several meanings, including: (application, equivalence, congruence, conformity, and sharing). ( 49 ) . Therefore, it is considered one of the most important pillars of the artistic and poetic foundations; It creates a contradiction between two parties or two images, as often images are generated from the opposite, for (workmanship, cleverness, and a look that softens and refines, in that the necks of the discordant and the disparate gather in a bond, and the knots of lineage and network are held between foreign women. Except because they both require precision of thought, kindness of consideration, and penetration of mind, to that which no one else needs, and they rely on those who seek their demise and those who seek them from this meaning, what does not apply to anything other than them, and they do not require that except in terms of finding a coalition in the different. The more different its parts are in shape and form, then the fitter between them with that is more complete, and the alliance is clearer, the more interesting it is, and the cleverness of its photographer is more necessary. ( 50 ) . This means that the contradiction leads to the clarification of the meaning and the approximation of the contradictory images , i.e. that (the appearance of the good in the face of the ugly or the ugly in the face of the good, which increases the happiness of the one and the abandonment of the other, to clarify the state of the opposite by appearing in the face of its opposite, so the position of the opposite meanings of the soul is amazing) ( 51 ) and here lies the poet's ability when he establishes relationships between things that have no relation between them , and if the view of the ancients was embodied by the previous opinions, then the contemporaries were more careful and concerned, as they emphasized the effectiveness of the contrast in the poetic text as an employee meaning that explodes the poetic energy in images and meanings . Because (contradictory is inevitable, since without contradiction there is no coherent set of concepts and no coherent set of evidence) ( 52 ) Especially Kamal Abu Deeb , who believes that (the poetic image, in its effectiveness at the psychological level, does not only exploit associations and suggestive responses, but also focuses on negative responses. The general character of the image may be that it separates these two types of

responses: meaning that the image The one focuses on one of the two styles only, but there are images that unite the two styles and exploit the interaction between them through what can be called (the effectiveness of the contrast) and the effectiveness of the contrast in poetry has exciting dimensions that deserve to be tamed. ( 53 ) . His description reached a more spacious space when he made H One of the poetic foundations . He says: (From here, poeticism is essentially not a feature of homogeneity, harmony, and rapprochement, but rather the opposite of all of that. asymmetry; Because the previous limbs mean movement within the normal, homogeneous, familiar (prose). As for the other parties, they mean the opposite: that is, poetic. ( 54 ) . Contrast is a linguistic technique It reflects other than what the recipient has been familiar with from establishing familiar relations between words and this is the matter of the creator of poets, as the poet's insistence on the contradiction in order to bring him to the union that reveals to the recipient his world - the poet's world - and his unique vision. This is what concerns us from the issue of the contradiction in the extent of the activity that he adds and finds in the artwork In order for it to be an active part of a comprehensive value in the poetic form , this is exemplified by Ibn Nabatah's saying :

In the East and West, everyone with a pen was famous for mentioning it Khasi

Like Ibn Abbad al-Farsi, who became a predator with Abu Firas (55) .

When we look closely at this text, we find that Ibn Nabatah has stated the contradiction, and from here we make sure that the poet fully understands and is aware of the role of words . , (Abad Al-Farsi - Abi Firas) The poet sought to establish a set of opposing images to create the required (total) antagonism and tension, in order to arrange and sequence the competitive event. It is the active and basic element in building the poetic text, but in a way that contradicts the knowledge competition between Ibn Abbad Al-Farsi and Abi Firas. This contradiction ignited the language, and the contrast between the meanings and finding the coalition between the different and collecting the necks of the contrasts according to what Al-

Jarjani decided is a clear division in this text. Contrast is one of the elements of expression; Because it depends on the presentation of opposites and contradictions, and therefore it is not an improvement, but rather a means of expression ( 56 ) , which creates a measure of vibration and poetic tension that pushes the text to rise to the level of art , emotional and aesthetic , which leads to strengthening the intellectual and emotional position, which aims The creator is to reach it , because (merely mentioning one of the meanings calls the opposite of this meaning to mind, for the opposite relationship is one of the clearest things in the association of meanings, and bringing one of the two contradictory meanings usually entails bringing the other) ( 57 ) . The poet put the first party (Abad Al-Farsi) with all its elements and components, - even if he did not disclose them because they are known and known to the recipient - in the face of the second party ( Abi Firas ) , and this party is another with all its elements and ingredients, and through the interview of the two parties the effect of the opposite occurred. He says in another place :

A king resided over his father-in-law and reminded him of the rewards of the West and the East (58) .

The opposite dualities that covered the fabric of the text, which were represented in (Maghreb and Mashriq) The poetic text gave clarity. As the difference in generosity between the East and the West is employed by the poet in the contradiction to serve this idea as well as being a major dialogue among the pillars of poetic expression and an expressive means that leads to a statement of the purpose of praise , and clarifies the subjective values that the poet wants to show , and this is what allowed the poet to express experiences Different ideas and objective function.

ب- The dishes :

Congruence in speech is (the combination of a thing and its opposite, and this is in part of the parts of a message or a sermon or a verse from the houses of the poem, such as combining white and black) ( 59 ) , and this Al-Muhsin Al-Badi'i has a sound and moral effect because the counterpoint is based on rhythm if it comes without conflict with fulfillment. meaning ( 60 ) And what is the poet saying:



Iyad is not free - present and absent

She belongs to the seafarer, and she belongs to the distant sailor (61) .

I have added opposite dualities between the connotation of the counterpoint in " present - absent / for the dani - for the nigh " A clear moral indication of the duality of presence, absence, proximity and distance because it has the ability to show the feelings that added to the text an atmosphere charged with the dual opposite movements that were associated with the poet's intellectual and emotional position. Bringing things together .

Everyone will come to this earth, neither the good nor the bad (62) .

The use of counterpoint between " There is neither good nor bad ." For the poet, he was not at the limits of decorating the image, that is, he was not single-valued, but rather went beyond that to where he makes things show their ability to confirm meaning, attract attention and achieve surprise, through his openness to the circles of the self to draw the image of death painted The dimensions of the deep poetic, figurative and semantic experience served the poetic text in drawing the philosophy of death and its inevitability. He also says in another place:

I invaded and watered with his right hand and went out towards the neighborhood in good times and bad (63) .

Tabaq has painted a picture of social reality in: "There is no good or bad . " to form a theme Emergence and emotional tension, and by it we mean tension in the relationship of the self with its general environment, and it is one of the real features of poetry in every time and place, especially since the poet 's era was characterized by a state of tension and crisis between the individual , society, and the external environment . Thus, the poet, through opposite dualities, imposes on the recipient a kind of vigilance and attention. The poet's experience suggests turbulence and movement, between impulsiveness and retreat . It is natural that he was already recording the present : He waters " in particular the state of transformation from a thing to its opposite " the relative transformation from a state of prosperity to a state of adversity , and thus the antonyms were

semantic art paintings replete with movement and realistic images .

And my sicknesses will be pleasing to you, and I wish I knew better whether you were angry or satisfied (64) .

The poet employs the counterpoint: Disgruntled or satisfied , " in this text to express his position in the life he lives , and his vision of the contradictory reality around him, so the text came with its folds of sadness, pain and memory ." And my sicknesses will be pleasing to you, and you will wish me . " " Do you know better, discontented or satisfied? " This situation represented a real concern that the poet suffers from, so he mentioned the paradoxes and contradictions of life, and thus the poet misses the color that breathes life and freedom, love, loyalty, and honesty in his world that he possessed (ignorance, anger , dissatisfaction ) and this It is manifested in people who are alive, but they are dead, so how can the (living) poet live among them, as it is a situation that symbolizes the disorder and richness of the soul at the same time. In contrast, he reflected on the mirror of the contradiction what he suffers, as it is the perfect expression of the problematic relationship between the poetic self and its surroundings.

The contrast in Ibn Nabata performed many artistic and aesthetic functions , which the poet dealt with with a high awareness, a deep vision, and a sensitive sensitivity, as the contrast had its effect on deepening the dramatic structure of the texts through the movement of conflictual controversy between opposing dualities, and the aesthetic of contrast was manifested in raising surprise and paradox Generated from the meeting of the two extremes in part of the poem. Thus, the contrast serves the meaning and expresses the situation (as it is known that the words when they are heard or read cause a mental movement by which the meaning is perceived in the mind, and the word may evoke an affinity or an opposite meaning. Opposites have their danger in style, and it is a danger that is due to the moral link between the utterance and the context of the phrase" ( 65 ) , so the contrast had its effect in strengthening the significance of the context.

c\_anagrams \_

One of the most prominent innovated arts on which internal music is built, which is (that the word brings another homogeneity in poetry, speech, and its homogeneity, it has to resemble it in composing its letters) ( 66 ) And alliteration is in fact (that the pronunciation is the same and the meaning is different) ( 67 ) , so it is one of the colors of repetition embodied in strengthening the timbre of words by resemblance in whole or in part in an antagonistic manner. This similarity leads, in turn, to a similarity in rhythm that pushes the mind to seek a meaning from which the two words derive, with what it suggests of compatibility and compatibility, between the rhythm of verbal similarity and its textual meaning. Through a maximum degree of similarity, that is, it is a deepening of the difference by deepening the similarity and on two different axes of difference and similarity - semantic difference and phonemic similarity, and because it is also the gap - tension distance - in it is more severe and prominent, and it is more disruptive to the structure of expectations of the recipient) ( 68 ) , and based On the foregoing, the importance of homogeneous words emerges in that they are an effective means of conveying meaning, as they occur in the soul as a pleasure and a pleasure that the ear adores, which was shaken by this repetition of sounds and caused in it a kind of response, excitement and participation, especially if the meaning was the one who requested and summoned alliteration. (It fell unintentionally from the speaker to attract him, and prepare for his request) ( 69 ) The poet invested alliteration in forming the image of opposite pairs, which helped to achieve a blurry textual space of the colors of the beloved musical intonation that removes tension, broadcasts the movement of photography, and alliteration given the contrast levels of Proportionality, the nature of morphology, and musical values are of many types, in which the masters of Budaiya differed greatly ( 70 ) .

as saying:

O forgetful of my covenant and I do not forget what people did to you when people treated you (71) .

Janis the poet between the noun and the verb " forgetting - by forgetting " ", as well as between " what people \_ people To confirm the meaning he wanted, as it pleases the ear to

repeat the sound of the zero sein from the gender point of view. The alliteration came in the two parts of the house to give him a musical tone and through it confirm the meaning he wanted .

I reversed the words of the text: "Oh, forgetful, forgetful, People, people ' value ' Post to the poet 's experience and expressed his position. In the sense of the beauty of these words, the issue of internal rhythm was emphasized, which plays an important role in giving the work an aesthetic dimension that appeals to the addressee, and it goes beyond the accidental rhythm to the realization of the plurality of musical styles, and all this fits with the atmosphere in which rhythm music is released.

It is noted that there is a close relationship between alliteration in its various forms, and the poet's inner voice, as it is one of the poet's means in his artistic creation, so that the poetic text becomes a structure governed by a special logic, colored by distinct vocal and rhythmic colors. The soul yearns to hear a single word if it has two meanings, and yearns to extract the two meanings contained in that word, so naturalization has become an impact on the soul and a benefit) ( 72 ) . With this phonetic coordination, the text is like a painting in which colors mix and interact, and Tamim's harmonious words were not anxious or stuffed, but were related to the context in an appropriate way in terms of linguistic and musical structure. Thus, we can say: "Harmony is the secret of beauty, and alliteration, because of its similarity factors in weight and sound, is one of the strongest factors in the events of this harmony. from the hum on the other hand) ( 73 ) . For Ibn Nabatah, alliteration became a reflection of his experience and a distinction of it at the same time , and this is represented by his saying:

Arrows called for him and arrows saw her in all around him illuminated (74) .

Janis the poet between the two words : " Arrows called for him and Arrows ". The first is meant by arrows, and the other is the ways of thinking and a sober mind , to create the duality of the conflict between existing power and reason ; To confirm the meaning and make it closer to hearing , Through it, he was able to form a network of relationships between the two forms of alliteration : " Arrows called for

him and arrows .” The meaning is the origin of the genitive form, as (it is a similarity in the form, and a difference in meaning between the two sides of alliteration, and the rhetorical beauty comes from the meeting of the two opposite meanings in two forms close to a sound and a bell. Hence, the close relationship between the musical timbre and the functional meaning is the beauty of the verbal enhancer with its types, arts and expressions . 75 ) . It is his saying:

With a partnership that the secret and the lute is pleasing, and that your striving with God is appreciated (76) .

The poet used alliteration with an increase in the first house between the word " happy " and in the second verse between the word "happy" “ Thank you ” for explaining the duality of thanksgiving that I held by not cutting the connection. This alliteration gave the text a musical bell and an emphasis on meaning and significance. While another place says:

Dhamer and Jana’s father, whose hands are cut off after Dhamer and Jana (77) .

The opposite pairs reflected the image of pride and enthusiasm that the poet wanted , so he used the alliteration between the two words ( and genie dhamir \_ Dhamer and Jana ) This alliteration gave the meaning of confirmation and clarification in the consolidation of the foundations of this opposite duality. The text has acquired an intense musical and semantic connotation, as the alliteration created a kind of proportionality between the signification and the rhythm, so that the rhythm contributed to the service of the signification and was mixed with it; Because this alliteration is called for by the nature of the subject that was praised, the poet sees that the value of life is achieved only in the ability to influence society and arouse the interest of others, and this is only for those who have a visionary mind, the poet has achieved in this alliteration a musical harmony based on vocal symmetry Between these two words, in addition to that, the two words fit within the context of the picture that expressed the state, joy, and pleasure for the purpose of praise. And he says in another place:

They are the bright faces that my eyes are looking at (78) .

Emphasize the anagrams between the two words " Al- Nadhra - Nazerah " In praise and glory of his people , The poet used the homonym between “ Al - Nadhra-Nazira ” , and the poet wanted in the first “ smiling joy ” and in the second “ intellectual vision ” to turn things around for the mind . In one of his words there is a letter that is not found in the other, and all the other letters are present in the first and a section in the middle and a section at the end of it) ( 79 ) The text has acquired an intense musical and semantic inspiration, as the alliteration created a kind of proportionality between the signification and the rhythm, so that the rhythm contributed to the service of the signification and was mixed with it; Because this alliteration is what the nature of the subject, which was praised, calls for. The poet believes that the value of life can only be achieved in the ability to influence society and arouse the interest of others, and this is only for those who have a visionary mind and a spacious chest .

#### d- the interview

The interview is one of the means that the poet resorts to to highlight and embody the movement of opposite dualities in the texts, and then draw the features of the formal , ornamental and semantic picture that resulted from them, as the artistic value is not in the inclusion of contradictions and their abundance in the poem, or their arrangement in certain formations, but rather in the value of raising them within The stylistic context of transmitting feelings and feelings that are related to the overall picture of the situation ( 80 ) , and the interview is given by Ibn Nabatah in poems with human tendencies , as the poet builds an integrated geometric form of antagonistic images that illustrate the value of contradiction in society, and what is interpreted To him the state of this society among the various groups, and he resorts to clarifying this picture and getting carried away with it through the division mechanism in the poem . . It is the words of the poet:

The head is burning with white gray and the heart is burning with gray gray (81) .

We note that the interview employed the forms of contradiction and binary opposition on the grounds that it is based on agreement and disagreement, that is, to come up with (two compatible meanings or compatible meanings, then what is corresponding to them according to the order and what is meant by compatibility other than the opposition, in which there is no requirement of proportionality) ( 82 ) . head image" The head is blazing with white gray "which is located in clear intertextuality in the noble verse in the Almighty's saying: (And the head was ignited with gray hair) , which employs the indication of the state of constant emotion and worries that expose the poet towards the difficulties of life and the universe, and is offset by the inner feeling of burning of the heart and heartburn, reaching the stage of the graying of the dead:" And the heart is on fire with a scattered gray And sometimes the context of the interviews diminishes along with the context of the antonyms, so only two or three lines are mentioned that it is difficult to delve into because of a campaign of connotations (opposition, contrast, symmetry, compatibility, contrast, antagonism). , and despite its scarcity, it employed alongside images of contrasts to clarify contrastive binaries in highlighting the poet's experience , or highlighting the strengths and weaknesses in this life in the face of difficulties and temporal changes in an individual's life.

the interview in the poetic verse became (they add luster and splendor to the saying, clarify the meaning of the saying, and make cohesion between the words and a strong connection , as the meanings call each other , either invoking similarity or invoking contradiction) (83) , and the presence of the opposite : The head is on fire with white gray , and the heart is on fire with a gray gray " It calls for the presence of its opposite in the absence , which gives the contrast a repetitive nature through the movement of the mind between the contradictions, so the contradiction relationship remains an expressive format provided by the reference level " the Qur'anic text " and the lexical A linguistic system that contains antonyms and synonyms , then temporal transcendence Synonyms between contradictions until the end of the verse, for example, and on this it is (to evoke a meaning that necessarily leads to evoking an opposite, so if we combine the two opposites, the plural

is by two ways, namely, the way of presence and absence) ( 84 ) , rather the poet may combine these contradictions in one part And in a balanced context that is closer to equality in the performances that achieved a sound and rhythmic level, adding aesthetics to the poetic performance . As in the verses :

O the closest of people to praise and generosity, and the furthest from reproach and disgrace (85) .

The nature of contrast and contrast according to Ibn Nabatah takes the character of comparison as a result of the poet's feeling of integration and idealism, and he tries to drop it on the image of the praised one who The interview gathered it: " closer \_ farther , praise \_ Shame , generosity \_ shame " , in which he sees the ambition to achieve this ideal in the praise of the return for the purpose of earning As a result of the drought, poverty and poor living conditions that afflicted him, his ambition with these antagonistic sequences did not go beyond showing and exposing the facts before the eyes as a kind of gainful praise , and an incentive to support the poor towards change . The antagonism that results from the distance of tension that the poet composes between the two opposing words, the issue is not a collection of contradictions , but rather an attempt to change a corrupt reality from a long time ago. Threats, intellectual attitudes and overall visions that stem from the poetic text first . It is his saying:

O son of the honorable, the first in every honor (86) .

The poet - through this spontaneous flow of truth, warmth, simplicity and direct expression in praise and pride - tries to benefit from all the data achieved by the language of poetry to carry out the expressive task through which he reveals internal psychological dimensions, the poet 's voice is " O son of the first honorable It has an echo of these opposite feelings: If they are proud, they will be proud, or they will knock . " Because these sounds are the melody that combines words and images, the rhythm of speech and the purpose of praise, the enthusiasm, the emotional state of the poet , and also the repetition has its effect on illuminating the poetic experience , because of its tonal value that enriches the inner music. It generates phonetic harmony that reveals a state

of psychological tension experienced by the public, as well as its ability to link the parts of the poetic text, its movement and its intertwined levels, and this in turn arouses the attention and interest of the recipient, as good words and provisions of their composition are like freeing dyes and good composing them to each other and appropriate to their conditions of images. In addition to the phonetic harmony between the letters at the level of the structure of the words in the text, and this is what makes it more effective and influential in the recipient.

If you preserve Egypt and Sham, according to his opinion, I have preserved its patches and patches (89).

The wording adopted in response to the inability to the chest is equivalent to the word inclusive of the meaning; As the poet goes to great lengths to portray the character of the Mamdouh, his courage and the strength of his might by repeating the words "If you memorize, you have memorized," "Egypt and Sham, with its patches and stains." In addition to the intense music generated by this repetition, we notice on these and other words of the text an element Al-Ghazalah is fully fused with the content, and there was a link between the musical structure of the text and the content. Music, in some of its connotations, is the language that can express, with the least possible decrease, the special cases of the poet-artist, because the expressive arts simulate human life, and it is not a pure regularity. Rather, it combines regularity and turbulence, so the preservation of Egypt and Sham depends on the preservation of Batha and Al-Baqi', and this would raise attention and vigilance, support the intellectual side, and make creative work more expressive. After the recipient senses the poet's will and poetic ability that the poetic system emits, as the system is the system and governance depends on maintaining security and safety, and behind every system there must be a strong will.

Lamenting the mother of Nasir al-Din, the clerk of the secret in Damascus, he said:

Peace and blessings be upon him, mercy, spirit, basil and various wines (90).

The base and rhythm of opposite pairs are filtered through monitoring the chest of the house: "Peace and Mercy" for helplessness:

A spirit, basil, and a variety of wine." The interview in this chant worked on the construction of internal music, because of its sound and semantic properties that are consistent with the sound of ra in the words five times. The sound in meaning with the words corresponding to each other in drawing the features of the sacred images of the epitaph and imparting a sacred aura to it: Mercy, spirit, basil, and a variety of wine." The poet must awaken the dormant imagination through the smooth narration of sounds and music of rhythm, and thus obtains the poetic effect that consists of the basic movement of rhythm through words selected in a contrastive manner, since the basis of the creative work and its aesthetic essence is That harmony between the semantics of words and the sounds of their letters in an opposite way. It is one of the means by which the poet colors his inner rhythm to get rid of the monotony of the pauses at the end of the chest: Peace and blessings be upon him." And the end of incapacity: spirit, basil, and various wine." This means the continuation of the task of musical communication between the two parts of the same house. He wants his text to gain a special semantic load that contributes to revealing its meaning, and this was achieved for him through the divisions that came in the last verse, as he divided it into equal phonetic units: "Mercy, Spirit, Basil, and Various Wine," when he made the interview and its representations. It takes place between the first, second and third vocal units in perfect balance, and this came from the poet's realization of the importance of the interview And its potential within the text to bring about rhythmic diversification, as well as what takes the recipient to tonal and semantic dimensions that occupy his mind with this intellectual sequence of parts of the experience. The rhythmic dominance created by the interview made the image bright in front of the recipient, by achieving a balance between the rhythmic value and the semantic value in the internal rhyme on the one hand, and thus the text has mixed the poetic line, and this gave the text a greater opportunity to enrich the rhyme with semantics that make it more firmly and stable on the other hand.

2- Semantic formations.

The poetry of opposite dualities seemed to fuse in drawing the formations of the poetic semantic level, which seemed (depends on the harmony between significance and poetic weight and the absorption of ideas for the metrical transition and the smoothness of the transition rhythmically because the change in weight is accompanied by a change in our being) (91) The poet (has absolute freedom to create his own creative rhythm, an element stemming from the interweaving of the dimensions of his total artistic experience, by forming sequences that satisfy him, not any external measure) (92). Thus, the antipodal pairs formed the center of The poetic rhythm of the poet as it carries more than the meaning, as it reflects the image of the text and its creative energy in the poet. It reflects the influences of the external context. Because of the sudden rapid transformations it caused Poetic language, as a result of the passion for renewal, modernization, and overlap, the poetic movement has struck an arcade of confusion about the issue of opposing dualities in poetic language.

dualities were distributed in the poetic language of Ibn Nabatah and seemed to lead to drawing the poetic image towards drawing the connotation of opposite dualities in: "poverty and riches, life and death."

#### A - the duality of poverty and riches

The poverty binary seemed to be distributed within two axes, the first: a "reductive" condenser, and the second: a "detailed". By the condensed one, I mean the images of poverty, misery, and deprivation for the working class of society, especially the reality of the poet, and from that he said:

My lord, the situation has reached two lines from two houses that I have guaranteed, and I have nothing left to be sold for a dirham except the remaining water from the face of its manufacture (93).

verses are based on a logical equation in which the duality of opposites is poverty and richness, the objective equivalent, and its basis is discord and contradiction. The numerical unit that is represented in: "two lines - two lines - what - dirhams - the rest". It is an equation between the poet's intentions; Lee appeared empty-handed in front of the defendant and the goal it

seeks to achieve, He is getting money. It is his saying:

People said so-and-so has tomorrow After touching poverty, the money is good

No, for you, I do not have anything that enters into weight except for the gram (94).

make up the dialogue A mainstay of the poetic context: "People said - No and you are high"; To suggest his desire to stagger in his vision of the event between spaciousness and narrowness: "After touching poverty with wealth, people said so-and-so has tomorrow." The farther away the camera came, the multi-view scene came, and the closer the vision narrowed: "Weight enters only the systems of the ground," and the elements of the image shrank, When the poet wanted to achieve credibility in his complaint, he made the news of his poverty and hunger famous among the people: "After touching poverty, the money offered Perhaps he elicits someone's sympathy, and that is why he came up with the word "mess," whose connotation depicts the difficulty of getting out of poverty. Then, when he wanted to add more accuracy to his experience, he narrowed the circle of dialogue and transformed it from the plural "people" to the singular "yours." And we calculated that the pun according to Ibn Nabata is clear in the word "weight" that moved away from the singularity of the semantic experience, and contributed to stripping the poet of everything that has material weight, to delineate at the same time the position of poetry for him, and his position with poetry.

I think that the poet's use of puns here has achieved the two principles: deliberative, and artistic influence on the recipient, through the linguistic formation of the poet's experience. Which is based on trying to create something like a partnership between the two parties "the poet - the recipient" In the production of the text, taking into account the principle of artistic selection, which undoubtedly contributes to establishing a bridge of communication between the two parties to the relationship, which ensures that the recipient avoids alienation from his poetry (95) The poet tried to escalate the linguistic structure in a way Intense in which psychological and mental anxiety escalated in establishing a bridge of

communication between his poetic world within the limits of this duality.

#### B- The duality of life and death:

The concept of life and death is one of the most prominent concepts that have stirred human thought for a long time, as death is considered a part of life, and it is a component part of survival. The Almighty said: "His belongs the dominion of the heavens and the earth . It is one of the most severe deeds on the human being , and horror and fear appear when meditating on it , in making it the frightening end that affects everyone and there is no escape from this ordeal and defeat from it , rather it is the inevitable truth. Man's passion was born in the love of life and hatred of death, and the best example of this is embodied in the epic of King Gilgamesh , which is the oldest that has reached us , as he sought in it to obtain the tree of life; To guarantee eternal and eternal life ( 97 ) , therefore, hope is born in man for life, and not giving in to death obtains a wide space and scope in the poets' contemplation and their views on it through the inevitable end of life because (poetry is the oldest literary genre to portray the human experience in the face of the universe) and life) ( 98 ). As the art of expressing man's perception of life and its contradictions (as long as the poet is a social being linked to others and lives life and as long as there is death and annihilation after this life, there are emotional pauses, cosmic reflections, judgment and crosses, so the Andalusian poet carried a poem of his thoughts and views on life, the universe, death and other spiritual values and philosophical issues) ( 99 ) . Ibn Nabatah had a large share in this duality, including his saying:

So, if Al-Shafi'i were to extract the sheets of hadith, he would ransom them with an honest trust

And he became constricted by him, Lord of the simple, and died in his skin after a resurrection

He acknowledges slavery from a king and from newspapers For the one who reveres him as much as insomnia \_\_\_\_\_

For the one with his palm is either a collar that crosses the lines of the guardians, or a chain of enemies

There is no fault in it except for the acceleration of the graces of the gate of God

He meets you with people after the land, smiling , like lightning after the rain, and extinguished

To interrupt the night in my praise of him, for I praised the secrets of mankind in the morning (100) .

The philosophy of Ibn Nabatah Al-Masry was manifested in his views on the duality of life and death at the beginning of the poetic text through the signification of actions . He died, and he resurrected, which produces his philosophical and objective visions that explain that time is represented by life and death, which aims that nothing remains the same, and that the issue of death is an inescapable reality , and this is evidence of the poet's preference for death over life. To death in which the living hurry as if they are on a journey to a desired goal , and this meditative meaning suggests the opposite opposition between life and death. The path of the curriculum - in the context of the text - that people are guided to is difficult, and thus we have to say that the duality invoked by the poet's intention and consciousness is part of the poet's experience Creativity through which he tries to transfer an idea to the recipient from the mental space to the emotional space full of feelings and sensations by preparing for death by good deeds and pure acts of obedience. In another instance, we find him saying:

Is after your face to please success or after your person in life there is goodness

O departed, avoid fabricated hearts - this is patience and weeping is permitted

No arrogance shed tears bitterly - And your hand is tortured in the palms of the palm

I want to rest on you Expanding the clouds and its purity x -ah

a luxurious \_\_\_\_\_ The stars are turning a blind eye, and their side is greedy

I will be anxious for you if you depose a young man - The time for her goodness was resting

I am anxious for you, if elegies influenced you,  
we would have hoped that it was the mother of praise

Slakh of the year was nothing but a sight For  
our hearts in it, you are gone

Aha , for your loss, it is the loss that I copied  
on the day of his funeral thousands \_\_\_\_\_

Crying for you ingenuity and ingenuity -  
eloquence , eloquence and tolerance ( 101 ) .

duality of life and death was depicted in the poetic text in which the poet Salah al-Din bin Maslamiya lamented, through what is suggested by the different meanings and connotations in the poetic formats . : " Is it yet , life , and oh departed , to lose patience , weeping , tears , torment , aha miss you , his funeral day , crying over you) Which suggests that the end of every living thing is death . When a person is born , his destiny and his limited destiny , known as death , come with him . It is an indication of death that must come at any time and come upon its owner, and he benefited from the poetic system " Life is Salah " which denotes life, and in this imaginary meaning that suggests to us and embodies the duality of life And death , as he contemplates life with an opposite vision in which there is no dispute . Hence, it becomes clear to us that the image (is not just a form stored in the poet's memory, or a pattern of traditional linguistic relations that invoke each other, but rather stems from a deep and intense feeling that tries to be embodied in linguistic symbols of a special format) ( 102 ) .

With this, we arrive at the conclusion that the opposite dualities in Ibn Nabatah's Egyptian poetry have become an "aesthetic adventure" that reveals the nature of poetic interaction, as a phenomenon that includes research in language, whether it is in linguistic phenomena, or its tributaries, and how to attract them, or the extent of deviation from the norm. Departing from it and accepting renewal, transcendence and poetic modernization in the semantic overlap structure in the vertical poem .

Margins:

1- Free poetry from its inception until 1957, a critical study, Youssef Al-Sayegh: 180.

2- See: Dictionary of Language Measurements, Volume 1/: pg. 200.

3- See: Lisan Al Arab: p. 108.

4- See: The Arabic Language Academy: Al Mujam Al Waseet: p. 101.

5- See: Al-Moheet Al-Fayrouzabadi Dictionary: pg. 772.

6- See: same source, same place.

7- See: Al-Misbah Al-Munir in Sharh Al-Kabeer by Al-Rafei, p. 359.

8- The Philosophical Dictionary: M/1, p. 379.

9- Linguistic differences: Abu Hilal Al-Askari, p. 164.

10- See: Intertextuality "A Study in the Arab Critical Discourse", d. Saad Ibrahim Abdel Majid, p. 107.

11- See: Linguistics and the Prospects of the Linguistic Lesson, Ahmed Muhammad Kaddour, p. 113.

12- For information, see: The Great Music Book, Al-Farabi: 436, Keys to Science, Al-Khwarizmi Muhammad bin Ahmed bin Yusuf: p. 266.

13- The Kinetics of Creativity, A Study in Modern Arabic Literature, Dr. Khaleda Saeed: p. 111.

14- See: Poetry poem from performance in form to forms of artistic performance, d. Rahman Gharkan: p. 87.

15- See: Sibawayh's book, vol. 1: p. 24.

16- See: Criticism of Poetry, Qudamah bin Jaafar: pg. 147.

17- Al-Umda fi Beauties of Poetry: Ibn Rashiq Qayrawani m / 2, p. 9.

18- Al-Umda fi Al-Mahasin Al-Shi'r: p. 15.

19- See: Tahrir al-Tabeer fi al-Hijr al-Hijr: p. 179.

20 - A dictionary of rhetorical terms and their development, d. Ahmed Matlab: M/2, p. 254.

21- Animal: Al-Jahiz: M/1, p. 26.

22- See: Al-Mahasin wa Al-Addadat, Al-Jahiz vol.1/pg (59\_83).



- 23- Linguistic differences: Abu Hilal Al-Askari: p. 157.
- 24- See: Book of the two industries, by Abi Hilal Al-Askari, p. 307.
- 25- See: Al-Makhasas, Abu Al-Hasan Ali Bin Ismail: p. 258.
- 26- See: Linguistic differences: p. 157.
- 27- Qaidat Tha'lab, written by Abu Al-Abbas Ahmed Yahya Tha'lab, p. 58.
- 28- Minhaj al-Balagha and Siraj al-Adaba: Hazem al-Qirtni, pg. 40.
- 29- See: The term opposites of dualities, Samir Al-Dioub: p. 100.
- 30- See: The Evolution of Modern Arabic Poetry in Iraq, d. Ali Abbas Alwan, pp. (287-289).
- 31- See: Dictionary of Semiotic Analysis Terms of Texts: p. 45.
- 32- See: The construction of style in the formative poetry of modernity: p. 149.
- 33- See: General Linguistics: p. 95.
- 34- See: The Constructivist Theory in Literary Criticism (19-20).
- 35- See: Persuasive Visions towards a Structural Approach in the Study of Pre-Islamic Poetry: p. 26.
- 36- See: The Linguistic Introduction to Poetry Criticism: p. 41.
- 37- See: The same source: p. (34-44).
- 38- Higher Language: Jan Cohen, p. 187.
- 39- See: Aesthetics of style and reception: p. 159.
- 40- See: A semiotic reading of the pigeon's collar by Ibn Hazm Al Dhahiri: p. 535.
- 41- See: The term opposite pairs: p. 99.
- 42- See: The same source: p. 101.
- 43- Same source: pg. 17.
- 44- See: Aesthetics of the place, a group of researchers, (34-37).
- 45- Applied Analytical Criticism: Adnan Khaled, p. 82.
- 46- See: The Structure of the Narrative Text: Pg. 63-64.
- 47- See: Narrative techniques in theory and practice: 25.
- 48- The Language of Modern Arabic Poetry, "Its Ingredients and Creative Potentials", p. (64-65).
- 49- Dictionary of Rhetorical Terms and Their Evolution, 2/pg. 252.
- 50- Asrar al-Balaghah: pg. 148.
- 51- Minhaj al-Balagha and Siraj al-Adaba: p. 44.
- 52- Poetic Issues, Roman Jakobsen, p. 20.
- 53- The dialectic of invisibility and manifestation: pg. 49.
- 54- In Poetry: pg. 28.
- 55- Al-Diwan: p. 267.
- 56- See: Arabic Rhetoric (Al-Ma'ani, Al-Badi' and Al-Bayan), Dr. Ahmed Matlab, p. 288.
- 57- In Arabic dialects, d. Ibrahim Anis, pp. 195-196.
- 58- Al-Diwan: p. 339.
- 59- The Book of the Two Industries: p. 339.
- 60- See: Al-Badi', Tasweel and Renewal: p. 119.
- 61- Al-Diwan: p. 55.
- 62- Al-Diwan: p. 119.
- 63- Al-Diwan: p. 9.
- 64- Al-Diwan: pg. 281.
- 65- The impact of the Qur'an on the development of Arabic criticism until the end of the fourth century AH, d. Muhammad Zaghloul Salam, p. 134.
- 66 - Al-Badi', Ibn Al-Mu'tazz: pg. 25.
- 67- The perfect proverb: 1/pg 241.
- 68- In Poetry: p. 102.
- 69- Asrar al-Balaghah: p. 11.
- 70- See: A Dictionary of Terms and Their Evolution, 2/ pg. 58, 107, 414, 423.

- 71- Al-Diwan: p. 264.
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