

## **Binaries (opposite, opposite, and counterpart) In the poetry of one poet**

**Asma Adel Ibrahim**

*College of Islamic Sciences, Fallujah University, joman0alobaidy@gmail.com*

**Dr. Shame l Obed Draa Almshawah**

*College of Islamic Sciences, Fallujah University, shamel.obeed@uofallujah.edu.iq*

### **Abstract**

The research material fell within the framework of three demands preceded by an introduction and a preface in which it dealt with the concept of a single poem as a format that some poets sufficed to express the contents of their inner being as a radiating point in the history of Arabic literature. On an influential situation, a fleeting moment, or a telepathic memory.

### **Introduction**

Praise be to God alone, and prayers and peace be upon those who do not have a prophet after him

(contrast - counterpoint - counterpart) represent a wonderful color of the wonderful colors that cast their magic on the literary text, giving it elegance and beauty, so that the literary text appears in its most splendid way. A suit, so the meaning prevents a fantasy that is embodied in the mind of the recipient As it is distinguished speech from ordinary, familiar speech, and from here it is considered an essence of the jewels of rhetoric in the brightest, most necessary and intense images. One of the main pillars on which the discourse is based Poetry, therefore, the subject of my study was ( dualities ( opposite - counterpoint and analogy ) in the poetry of the One poets ) due to the pride in Arab poetry as the heritage that tells us the life of the Arabs, and the reason for choosing the poets of the One in particular is represented in the fact that their poetry is one of the treasures of poetry Arabic and b free full of grammatical, rhetorical and

literary issues Their poetry is a sweet source from which researchers draw.

The research material fell within the framework of three demands preceded by an introduction and a preface in which it dealt with the concept of a single poem as a format that some poets sufficed to express the contents of their inner being as a radiating point in the history of Arabic literature. On an influential situation, a fleeting moment, or a telepathic memory.

As for the first requirement: it was a definition of dishes and their types.

The second requirement: I talked about the interview.

And the third requirement: and the last was about the counterpart.

The research was appended with a conclusion in which it summarized the most important findings of the research, then a list of the most important The sources and references you mentioned.

boot

The concept of a single poem

poem is considered a format that some poets sufficed to express their internal contents of the relationship between thought and literary production.

This literary intellectual production, which is not far from Arabic poetry, but revolves in its circle. These are poems that carried symptoms that passed through the poets in their poetry in different eras, but carried the idea of the situation as: a radiant point in the history of literature, based on an influential situation, or a moment. Fleeting, or a recurrent memory, or a pregnant idea, or a rich glimpse, through what they took of high literature, in which they depicted generosity, courage, or elegies.

And the concept of a single poem in the language means: that the one is related to the time, it is said: one trick, and one meal, And it is narrated in the single use: It is said among the Arabs: Jaza'a and al-Akleh, in the sense of the meaning of one use, that is, for one time.

If we traced this concept, we would find or what he mentioned Ibn Salam al-Jami' (d. 232 AH), where we find him mentioning selected poems by poets who have collections, but he described them as poets of one.

Amr bin Kulthum from his saying:

I don't give a damn With your plate, we became And don't keep the andrina wines

And al-Harith bin Halza al-Yashkari in his saying:

Names told us The Lord of Thao gets bored of it

He states: He has poetry other than this, but this is his famous one

And the third of them is Antara bin Abi Shaddad in his poem

O Dar Abla in the air speak And my uncle in the morning Dar Abla and Islam

And the fourth of them is Suwaid bin Abi Kahil Al-Yashkari in his poem

Rabi'a stretched the rope for us So we arrived pregnancy from it what expanded

The first requirement

in binaries

(opposite, interview, counterpart)

This research invests in the existing relations between some of the Badi' arts in a manner based on duality and analogy to embody a comprehensive idea in addition to the study of Badi' art as follows:

First: dishes:

Contrast or opposite as it is called by linguists and rhetoricians, and in a simple way is the combination of the two opposites by way of nominalism, as the Almighty says: ( And you think they are awake while they are asleep ). Or actual, as the Almighty says: ( Oh God, the owner of the kingdom, you give the kingdom to whom you will and take away the kingdom from whom you will ). Or literal, as God Almighty says: God does not burden a soul beyond what it can bear, it shall have what it has earned, and it shall be liable for what it has earned.)

Al-Tabaq in the language is: the combination of the two things, and it is taken from the matching of the horse and the camel in the placement of its leg in place of its hand when walking. The poet said: (Al Mutaqarib)

until it was leveled as a dusty shovel was applied

And it was said: It is the source of layered layered. The heavens are called layers in the Almighty's saying: ( Have you not seen how God created the seven heavens on layers ) . That is: He created the seven heavens and applied them in accordance with or identical. or over and over again. With this presentation, we understand from its linguistic meaning the combination of the two things in opposition and others.

As for terminology, the rhetoricians mentioned several definitions, including what Al-Amdī T. (370 AH) said: ( Contrasting a letter with its opposite or something close to its opposite, but it was said "conforming" to equate one of the two parts with its counterpart, even if they contradicted or differed in meaning ). And Ibn Waki` (393 AH) mentioned: The origin is that it occurs in the wording, not in the meaning, and mentioning the thing and its opposite brings them together in one word, not in its meaning. Ibn Rasheeq al-Qayrawani (d. 463 AH) conveyed the opinions of those who preceded him in his being in (a meaning for a meaning) where he said: ( Qudamah bin Jaafar's saying in al-Mutaqabiq is that which is involved in one specific word, for it is also equality of word for word, which I mean equality according to the opinion of al-Khalil and al-Asma'i is equality in meaning meaning ( ). \_ And he continues in his statement from the fact that it may be in conformity with the meaning of the word, that is, its agreement with it, and this is the doctrine of the ancients of the fact that the word agreed with the meaning in it. And he supported his saying with what he quoted on the authority of Khalil Al-Farahidi (d. 170 AH) by saying: And I matched the two things: I made them on one

footing and stuck them together, so this is called matching.. In turn, this creative art is divided into two types:

#### 1- Opposite of affirmative:

This type is based on the combination of two opposite words, and the opposition in them is rooted in their lexical significance. And his example is as in His saying, the Most High:. And what is required by the antonyms in the Qur'anic text between crying and laughter, life and death, and if we investigated this type among the poets of one, we would find it mentioned extensively in their poems, and that is what was mentioned in the house of Laqit bin Yamar:

O my people, do not feel secure if you are jealous of your wives, Khosrau and all of them.

It is the evacuation that remains your humiliation if your bird flies one day and if they fall

In this poem, Mr. Muhammad Mazloun mentioned that this poem was in the time of Sabur II, a bastard sent it to his people to warn them of his invasion and to prepare to fight him. And see d. Jawad Ali that this poem may go back to the time of Khosrau Anushirwan, or Khosrau bin Hormuz. It appears from the text that the poet in the poem warns his people against Khosrau's plundering of their honor and their evacuation from their homes, and that this carries with it the greatest insult to them, then he intends to use antithesis. Between the two words (flew - fell) in the image of the well-known proverb (no bird flew and soared except as it flew and fell) meaning: nothing harms your affairs except defending the sanctity of your homes from evacuation, which is expulsion, and this is the

matter of the people in preparation and defense

It was also mentioned in the poetry of Abi Sakhr Al-Hudhali, saying:

O beloved of the living, as long as you are alive, O beloved of the dead, as long as the grave holds you

The meaning is clear and clear. The poet talks about his relationship with his beloved Layla in the previous verses. He says:

Oh, my love for Laila, you have reached the limit for me, and you have exceeded what abandonment does not reach.

And then, at the end of the poem, he tends to use the art of counterpoint between the two words (the living - the dead), and the meaning, as mentioned by Al-Isfahani (d. 421 AH): The living are in your presence, and then it is transmitted by your transfer to the dead, so the homes of the living are full of loneliness and loathing. and graves The dead are close to your grave.

And the same is in the saying of Ibn Abi Al-Salat:

And the most truthful of them in speech is he who is a liar, and the most faithful of them in his promise is he who breaks

In his poem, the poet deliberately exposed the administrative corruption in Kufa during the period of al-Ma'mun's rule. As a matter of irony, the adverb of affirmation (true - liar) and (faithful to the promise - failing) was mocked to achieve its purpose in describing them as corrupt, and the meaning: the most truthful of them is a liar, and the one who fulfills their promise is a breaker.

The examples of the poets of one are many and varied, which offered only the tip of the iceberg for clarification and documentation.

2- negative counter:

It is the second type of counterpoint, and it occurred with the rhetoricians: ( He The speaker comes up with two sentences or two words, one of which is positive and the other is negative. As in the prohibition and command in the Almighty's saying: ( So do not fear the people, but fear Me ). So that (don't be afraid) and (be afraid) They met positively and negatively They differ positively and negatively. It is also included in the words of the poet:

And we deny, if we will, what people say  
And they do not deny the saying when we say

And it is clear what happened in denying denial from (we deny - and they do not deny).

As for the poets of one, there are many examples, including, but not limited to, what was mentioned in the famous one Ibn Zayq al-Baghdadi, where he said:

I bid him farewell, and I wish he would bid me farewell to the serenity of life, and that I would not bid him farewell.

The poet's anguish, which was embodied in this verse, is the image of farewell, which was drawn perfectly through the rhetorical purpose that the poet drew in the record of his farewell to Baghdad. And with a rhetorical art, he uses the rhetorical and contrapuntal touch (I bid him farewell - I do not bid him farewell), and he intends with his idea that what happened in his farewell caused him to lose the serenity of life, and who, in return, bid him farewell to the home, describing it as a beloved.

And also in the poem (Umm Al Marathi) as the writers call it. Which Mutamam bin

Nuwayrah said in the lamentation of his brother Malik, saying

And when I call on your name, you do not answer And you were worthy to answer and to hear

Al-Jahiz said: Whoever wants to tell about the severity of his companion's situation, remind him of Mutam Ibn Nuwayrah in lamenting his brother. And the poetic verse included the meaning of heartbreak and anguish that the poet goes through from not answering in drawing that in the form of counterpoint (do not answer - answer), and it was said in this place that negation does not meet with non-answering and answering , because non-answering is achieved by not being able to answer with his death, and the answer Hard to check.

And his example is in the oneness of Al-Samma Al-Qushayri in the poem (Farewell to Najd), where he said:

I was afraid that after him the soul would not be satisfied with anything from this world, even if it was satisfied.

Employing persuasion for the soul or not (do not persuade - convincing) in it is a rhetorical image that is governed by antithesis related to the poet's self in accepting something after the beloved from not accepting it, and the principle is that it is difficult to accept things and not convince the soul after him.

The second requirement: the interview.

This art aims to improve the quality of meanings in both poetic and prosaic use, adding that it increases the importance of the work and its literary value. And the interview in the terminology of writers, was quoted from Qudamah bin Jaafar T (377 AH) as saying: ( It is when the poet creates meanings that he

wants to reconcile with each other, or contradict, so he comes in the one that agrees with what agrees, and in the contrary that which contradicts the validity, or stipulates conditions, and enumerates cases In one of the meanings, it must come with what agrees with it with the likeness of the one who stipulated it and its number, and with what contradicts it with its opposites, as some of them said:

It was amazing how we agreed, so he advised Loyal, folded on the cuff treacherous

He came in the face of all that he described from himself with what contradicts it in reality from those who reproached him, as he said in the face of a counselor: folded on the strings, and in the face of the faithful: he treacherous ). And Ibn Rasheeq T. (463 AH) believes: its origin is the arrangement of speech in what agrees with it, or befits it in its beginning and end, so it is in agreement with what agrees with it, and in opposition to what contradicts it, and most of what comes in opposites, if the contradiction exceeds two opposites. And al-Sakaki stipulated (626 AH): that it be in something and against it. Among that was what was mentioned in one Ka'b al-Ghanawi of his brother's lament, saying:

His mother fell in love with what makes the morning come And what does the night like when it turns back ?

He also said:

By your life, the far- off is not long ago And that which comes tomorrow is doubtful

we find him in the first verse describing the lamentation as the departing morning by saying (gone), and the gadi in the language: the one who goes. And then he meets it with the word (yawb) from returning. Ibn Duraid said (321 AH): ( Ab turns back and forth, if he returns ) . He also contrasts the two opposites

(the morning) in the morning with (the night) in the incapacity, to describe to us by saying (his mother fell ill) a usage of the Arabs in the sense of: bereavement. With a question posed by the poet (what does the morning bring forth) of beauty and joy even if it goes away, and (what does the night want when it returns) of darkness and sadness.

In the second verse, the poet met in a wonderful rhetorical style also between (distant - near), and (passed - comes) in the image of the aspirant to meet and in the manner of the wise, for the departed and the far is for what has passed for him, and what comes to you tomorrow is close to you, as indicated by the verse after which he says in it:

And I and my contemplation are a hopeful meeting, And I split it from meeting peoples

And in one version of Abu Sa'd al-Nirmani, where he says:

Well-to-do men live in their land, and cannonballs shoot targets with borrowers.

In the house, there is a clear contrast between (resides - throwing nuclei) and (the well-to-do ones). Residence in the home is limited to the well-to-do: the rich. The poor is excluded: the poor, as stated in the Almighty's saying:.. And Iqtir: if it is lacking. And the poet expressed the distance by (throwing stones), and among the Arabs: he throws stones at him, and he beats them with stones: that is, he pushes him away and conceals him.. The conclusion of the meaning is that the able one lives happily in his land, and throws away every poor person in goals, i.e.: risks.

Also in the interview is what was mentioned in the unknown poem (The Bride), where its poet said:

They died, and they were not buried, they lived, and they were not spread, they rose, and they were not gathered under a basil

And the verse is of praise, so the poet confirms in it the goodness of his praise by the indication of the verse that follows it, saying:

Their flasks turned because their snouts were good. Their instincts were from the best of two cheeks.

In the first verse, the poet contrasted between (they died - lived) and (they were buried - published), in a clear statement about their virtue, summarized by the fact that their remembrance is not forgotten after their death, and they lived in the hearts before they were published. These are examples of the art of interviewing the poets of one for clarification and clarification.

The third requirement: taking into account the analogy (the appropriateness between the words):

A rhetorical art that takes into account the duality of ambiguous expressions. Al-Sakaki (d. 626 AH) said: (which is a combination of similarities). It is a condition for good in the text to preserve similarity, and a comprehensive term for the appropriateness and proportionality between the words. To include to the mention of something what befits it and runs its course, i.e. gathering the appropriate matters, and it is said to him: Observance of the counterpart. Its examples are many in the poetry of the Arabs, as it was mentioned in the words of the poet:

We are the sons of Taha, Nawn, and Ad - Duha And Banu blessed in the hermetic book

And Banu al-Abatah, al - Masha'ir, and al-Safa And the corner and the ancient house and Zam Zam Zam \_

The poet came in the first verse with a good fit, between the names of the surahs, and in the second with a good fit between the Hijaz authorities, and this is from the consideration of the counterpart.

As for the owners of one, there were many verses in their poetry in which the poet took into account the analogy, and to explain this briefly, what was mentioned in one Bahis bin Abdul Harith, saying:

And he shook, writhing in jihad, as if he were Qarnasah folded on yokes

And from the occasion and logical debate is what was mentioned in the analogy that occurs in the poetic verse, and the meaning of the verse is that the praiseworthy one vibrates with a whirlwind, and with a whirlwind: turning over by running. For his strength in jihad and war, and then he presents the appropriate analogy for the movement (as if it were a spindle), and the farnasah: the spinning spindle, Al-Azhari said: it is his hook And yokes are the plural of yir, which is: the single thread and one of the tools of the weaver with which he weaves. And between the vibration of Al-Mamdouh and its strength and the corresponding movement of the spindle with the thread in consideration of the analogy and the occasion that the poet intended at home.

The same is true for the famous Suwayd bin Abi Kahil, where he said:

And if it blows to the north, they are fed In full pots, you were not hungry

And an eyelid like an answer - I filled it up One of the fattest peaks in it is grazed

generosity of his people, and he came with the necessities of generosity, which is feeding from his saying (feed). It is like al-Jawabi, meaning: a container for food, and it was said:

tables. As for the answers to which the eyelids are likened, they are: the basin in which water is collected for camels, and they are described as flowing water.. Among them is the Almighty's saying: ( And an eyelid is like an answerer's eye ). The occasion was not limited to that, but the poet mentioned (fat offspring), which are camels that are full from increased grazing.. And the two houses in their entirety contain mention of generosity and what it calls for from the occasion of mentioning the utensils and what is presented to the guest.

Also from that is what occurred in one incident, Tawbah bin Al-Himyar, where he said:

I see the day coming to me without Layla as if it came without Layla An argument and its month \_ \_ \_

For each meeting, we meet with him directly, even if it is nowhere, and every day I visit him. \_ \_

The analogies in the house agreed with the occasion presented by the poet after Layla between (today) and (the argument) with the opening: the year, and with the fraction: the pilgrimage for once. And (months) and all of that accompanies the meaning in the fact that the parting of Layla corresponds to the argument and the months for its intensity, even if it is a day because of the length of the hours of the day on it, and we find in the second house an observance of the analogy and connection with what we mentioned in his saying of a year, and the year as well: ( An entire year. It says: the year-round period ). And the opposite of (every day), so the poet imagines that meeting her is because of the ease and comfort in him for himself, so there is no shortage of it, and if the matter calls for visiting her every day for a whole year, there is no harm in that, and this is from the pleasant

occasion in observing the analogy in the generality of the two verses.

This is a summary of the concept of dualism from the eloquence of the science of the beautiful. I have provided examples of it to clarify and demonstrate the use of its arts by the poets of the One.

### Conclusion

In this research, I reached a number of results, the most important of which are:

Binaries (contrast - counterpoint - counterpart) are considered one of the most important features of rhetoric. They are like a dress encrusted with diamonds because they are capable of influencing the recipient to take him to the world of imagination. Wonderful rhetoric.

- These couplets came as a good portrayal of the sincerity of the passion of these poets and their ability to portray the self-impression based on the compatibility between feelings and conscience.

are attested to ingenuity, due to their keenness on the relationships of images and elements.

- Formulating the meanings in the most beautiful way and coming up with them in the best way

### References:

The Holy Quran:

New Trends in English Poetry, F, R: Leifer, translated by: D: Abdul Sattar Jawad, General Cultural Affairs House - Baghdad, 1987 AD

The History of Pre-Islamic Arabic Literature, Daif met, Dar Al-Maarif, Cairo, 1960 AD

Al-Ain, Al-Khalil bin Ahmed Al-Farahidi T. (170 AH), verified by: Dr. Mahdi Al-

Makhzoumi, Dr.: Ibrahim Al-Samarrai, Al-Hilal Library and House - Cairo, (DT), 1/142 (sitting), 1/115 (deception), and the correctness of Ismail bin Hammad Al-Jawhari T (393 AH), verified by: Ahmed Attar, Dar Al-Ilm for Millions - Beirut, 4th edition, 1987 CE 4/1642 (Eaters).

Correcting the Error of the Muhadditheen, Hamad bin Muhammad Al-Khattabi T. (338 AH), Verified: Dr. Muhammad Ali al-Rudaini, Dar al-Ma'moun for Heritage - Damascus, ed., 1, 1407 AH

The Diwan of Amrub Kulthum, edited by: Dr. Emile Badie Yaqoub, Dar Al-Kitab Al-Arabi - Beirut, Tam, 1996 AD

Diwan al-Harith bin Halza al-Yashkari, Dar al-Hijrah - Beirut, 1st edition, 1994, 66

The Diwan of Antarah bin Abi Shaddad: Muhammad Saeed Mawawi, the Islamic Bureau - Cairo, 1964

Diwan Suwaid bin Kahil Al-Yashkari, edited by: Shaker Al-Ashour, edition of the Ministry of Information, Iraq, 1st edition, 1972 AD

The House of Al-Ra'i Al-Numeiri in his Diwan, edited by: Reinhart Weiert, German Institute for Oriental Research - Beirut, 1980 AD,

See: Al-Jami' Ahkam Al-Qur'an, Muhammad bin Ahmad Al-Qurtubi (d.

Al-Mansif for the thief and the one stolen from him, Al-Hassan bin Ali bin Waki` (393 AH), authored by: Omar Khalifa Idris, Qat Yunis University - Libya, 1st edition, 1994 AD

Al-Ain, Al-Khalil Al-Farahidi (died 170 AH), edited by: Dr. Mehdi Makhzoumi and d. Ibrahim Al-Samarrai, Al-Hilal Library



- and House - Beirut, (D.T), 5/109. And the mayor: 2/7.
- Clarification in the Sciences of Rhetoric, Jalal Al-Din Al-Qazwini, T (739 AH), edited by: Muhammad Abdel Moneim Khafaji, Dar Al-Jeel - Beirut, 3rd edition, (D.T), 2/185.
- Al-Mufasssal in the history of the Arabs before Islam, d. Jawad Ali, University of Baghdad Edition - Iraq, 2nd edition, 1993 AD
- The extreme in every extravagant art, Shihab al-Din al-Abshihi (852 AH), Alam al-Kutub - Beirut, 1st edition, 1419 AH.
- Modern Literature, Omar Al-Dasouki, Dar Al-Fikr Al-Arabi - Beirut, 1st edition, 2000 AD.
- The Clear Curriculum in Rhetoric, Hamid Awni, Al-Azhar Library for Heritage - Cairo, (D.T.T), 1/164 - Abd al-Malik Abd al-Rahim al-Harithi (his life and poetry), a research published in the Journal of the College of Islamic Sciences - University of Babylon, No. ( 5), in the year 2005 AD
- Lectures and Dialogues, Jalal Al-Din Al-Suyuti (911 AH), Dar Al-Gharb Al-Islami - Beirut, 1424 AH.
- Malik and Mutamim Ibn Nuwayra al-Yarbu'i, Ibtisam Marhoon al-Saffar, Al-Irshad Press, Baghdad, 1968.
- The book, Amr bin Othman Sibawayh (died 180 AH), edited by: Muhammad Abd al-Salam Harun, Al-Khanji Library \_ Cairo, 3rd edition, 1988 AD, 3/42.
- Al-Summa Al-Qushairi (his life and poetry), edited by: Dr. Khaled Abdul Raouf Al-Jabr, Dar Al-Minhaj, Jordan, 2003.
- Crown of the Bride from Jawaher al-Qamous, Muhammad bin Muhammad al-Zubaidi T. (1205 AH), a group of investigators, Dar al-Hidaya - Beirut, (D.T), 1/ 467 (originated).
- Jamharat al-Lughah, Ibn Duraid al-Azdi (d. 321 AH), edited by: Mounir Baalbaki, Dar al-Ilm for Millions - Beirut, 1st edition, 1987 AD.
- Lexicon of the Diwan of Literature, Isaac bin Ibrahim Al-Farabi (350 AH), edited by: Dr. Ahmad Mukhtar Omar, Dar Al-Shaab Foundation - Cairo, 2003.
- Students of Students, Omar bin Muhammad Al-Nasafi (537 AH), Al-Muthanna Library - Baghdad, 1411 AH.
- Al-Taraif Al-Adabiyah (Al-Maimani): 103 and beyond, and Companions of the One (Mazloun): 173.
- The arbitrator and the greatest ocean, Ali bin Ismail bin Saida, T (458 AH), verified by: Abdul Hamid Hindawi, Dar Al-Kutub Al-Ilmiyyah - Beirut, 1st edition, 200 AD. .
- 1/294 , and the Institutes of Textualization from the Witnesses of the Summarization, Abd al-Rahim bin Ahmad al-Abbasi (d.
- The Soundness of the Language and the Crown of Arabic, Ismail bin Hammad Al-Johari, Ahmed Abdel-Ghafour Attar, Dar Al-Ilm for Millions - Beirut, 4th edition, 1987 AD.