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The dialectic of opposition in the poetry of Al-Rai Al-Numeiri

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Abstract

Uses Contradiction and contrast in Arabic poetry Expression About contradiction that combine with each other, And the recombinants Multiple, so They are given the job Literary Dynamic! And movement Trichy text, the importance of contrast does not only arise from its presence in the text, but also in the way it is used correctly, which gives the text different and multiple connotations.

This research, entitled ((The Dialectic of Contradiction in the Poetry of Al-Ra'i Al-Numairi)) attempts to contribute to presenting a clear picture of the importance of contrast in the poetic text of Al-Ra'i Al-Numairi, to reveal the message of the poetic broadcast, and to reach the meaning. The research includes two sections, the first: on the concept of the dialectic of opposition. , which deals with the definition of the concept of opposition and dialectics in language and terminology, and the second: Manifestations of opposition in the poetry of Al-Ra'i Al-Numairi, which deals with research into the types of opposition and how to employ it in some selected texts by Al-Ra'i Al-Numairi, arriving at a conclusion that suits the research.

Keywords

Contrast, contrast, poetry, Al-Rai' Al-Numeiri.

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Introduction:

Contradiction constitutes a structural dimension in literary texts, because it is based on an antagonistic relationship between two opposite parties, as opposition is the meaning itself, meaning that it does not express anything except itself and its being, as a generative structure that leads to the explosion and fragmentation of meanings, which leads the recipient to reconstruct These connotations again according to his understanding of them.

Accordingly, the poles of opposition in language and literary texts intertwine with the broader opposition in life, entering into a dialectical relationship in which elements struggle, so that one element resides in the other on the one hand, and works to transcend and negate the other on the other hand and at the same time. Which leads to the formation and intensification of visions, which makes the recipient, depending on his awareness, constantly search for new answers that suit different connotations. And constructive on him Then this search Aim to to plural Views And theories While Regards The topic of opposition, its dialectics, and its applications in the poetry of Al-Rai Al-Numeiri.

- research importance

This study examines the opposition and its dialectics in the poetry of Al-Rai Al-Numeiri, observing the opposition in his poetry as an artistic style that had a great impact on the formulation of his poetry, the formation of his visions, and an explanation of the poet's intellectual level and his view of life based primarily on the opposition, which reveals the characteristics of the literary and linguistic tendency in the poet's era. In addition to the characteristics of beauty in his texts.

- Research problem:

The structure of opposition in poetic texts does not depend only on the decorative and improving role, but its task is also to preserve the coherence and coherence of the texts. here He was Must from Subtract Many from Questions around This is amazing the problem Such as:

- 1- What is the concept of opposition in language and terminology?

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- 2- What is the concept of dialectics in language and terminology?
 - 3- How was the contradiction manifested in the poetry of Al-Rai Al-Numeiri?
- **Research Methodology:**

It will depend search on Curriculum Descriptive analytical, in an offer Views And the evidence and discuss it, In order to Analyze it to reach to indication required.

- **Search Plan:**

I have Our oath search to Two research papers And all Research to Two demands:

- **The first topic: on the concept of the dialectic of opposition**

The first requirement: defining the concept of opposition

The second requirement: Defining the concept of dialectics and its relationship to opposition

- **The second topic: Manifestations of contradiction in the poetry of Al-Rai Al-Numeiri**

The first requirement: the reasons for the emergence of contradiction and its types

The second topic: Manifestations of opposition in the poetry of Al-Rai Al-Numeiri

Conclusion

The first topic: on the concept of the dialectic of opposition

- **The first requirement: defining the concept of opposition**

It was mentioned in Lisan al-Arab by Ibn Manzur: “The opposite of everything is opposed to something in order to defeat it, and blackness is against whiteness, and death is against life, and night is against day, so if this comes, that is gone... and the opposite of something is its opposite... and the people are against one opposite if they gather over it in dispute... and I am against So-and-so is opposite, meaning he defeated and opposed him.. Al-Akhfash mentioned: rivalry, opposite and resemblance.. Ibn al-A’rabi said: a thing is rivaled by its like and its opposite is its opposite, and it is said: it has no opposite and no opposite,

meaning it has no counterpart and no equal to it.¹ As for the surrounding dictionary, it was mentioned: “The opposite is a kasrah, and the opposite is a proverb, and the opposite is an opposite and is a plural, and from it is the Almighty’s saying: (And they will be in opposition to them)” Surah Maryam: 82, and his opposite in the dispute is that he defeated him, and he turned him away and prevented him gently, and he was angry, and the sons of opposite were with the kasra. The tribe of Aad, and his opponent is his opponent, and they are opposites.”² When Ibn Faris spoke about opposition, he said: “Two opposite things are not permissible to come together at the same time, like night and day.”³

Based on what we have previously mentioned of the different linguistic meanings of the word contrast, it is clear that it refers to meanings including: proverb, prevailing, opposition, and contradiction, in addition to the meaning and its opposite.

In the conventional meaning of the word antithesis, we see that many ancient critics referred to it. We mention among them, but not limited to, Qudamah ibn Jaafar, as he is considered one of the first critics who spoke about the opposite, as a topic of antithesis. He mentioned it in the chapter on the descriptions of meanings, saying, “It is For the poet to create meanings that he wants to reconcile, or to contradict, so he brings in what agrees with what agrees, and in what is contrary with what contradicts the correctness, or stipulates conditions and enumerates conditions in one of the two meanings, then he must come with what agrees with it in the same way as the one he stipulated and enumerated.”⁴ While Al-Baqalani saw that opposition or contrast is considered one of the chapters of Al-Badi’, in which the poet combines the two opposites, and the parallels that they share appear. He says: “They also see from Al-Badi’ what they call conformity, and most of them believe that its meaning is to mention something and its opposite, such as night and day, and blackness and whiteness.”

¹Lisan al-Arab, Ibn Manzur, Dar Sader, Beirut, 1994 AD, vol. 4, p. 113, article (against).

²Al-Qamoos Al-Muhit, Muhammad bin Yaqoub Al-Fayrouzabadi, edited by: Al-Resala Foundation’s Heritage Investigation Office, Al-Resala Foundation, Beirut, 2005, vol. 1, p. 329.

³Dictionary of language standards, Ibn Faris, article (against).

⁴See: Criticism of Poetry, Qudama bin Jaafar, edited by: Muhammad Abdel Moneim Khafaji, Dar Al-Kutub Al-Ilmiyyah, Lebanon, 1992 AD, pp. 147, 148.

And to him went Al-Khalil bin Ahmed and Al-Asma'i.⁵

We mention Imam Abd al-Qahir al-Jurjani, who emphasized the poetics of opposition in his saying: “Do you doubt that he works the work of magic in uniting the disparate, until he condenses for you the distance between the East and the West, and shows you the merging of the same opposites, so he brings you life and death combined, and fire and water combined... and makes the thing On one side water, on the other fire.”⁶. After this brief presentation of the views of ancient rhetoricians about opposition, it can be said that they dealt with this phenomenon directly under the name of opposition, and once indirectly under the name of antithesis or opposition.

As for antithesis in terminology according to modern researchers, it has been defined as “a type of irony that is intended to highlight the contradiction between two opposing or opposite parties within the framework of the poetic structure of the text, beginning with the parts and ending with the poem as a whole.”⁷ Showing the contradiction between two opposite parties leads to the generation of paradox. As for the linguistic contradiction, it is defined as “the use of two words that are opposite by linguistic status, without a third in common with them.”

⁵The Miracle of the Qur'an, Abu Bakr Muhammad bin Al-Tayeb Al-Baqlani, Dar Al-Jeel, Beirut, 1991 AD, p. 133.

⁶See: Secrets of Rhetoric, Abdul Qaher Al-Jarjani, edited by: Muhammad Rashid Reda, Dar Al-Kutub Al-Ilmiyyah, Beirut, 1988, p. 32.

⁷Verbal Structure in Lazumiyat Al-Maarri, Mustafa Al-Saadani, Manshi'at Al-Ma'arif, Cairo, p. 100.

¹As for contextual opposition, it is defined as “every encounter in which the relationship between the two interviewees was distributive.”²In this type of contrast, the poet does not submit to the pressure of the polytheistic lexicon, but rather responds to his own ability.

Salah Fadl is also considered one of the most famous theorists of the structuralist trend, and in his books there is an example of antithesis from the perspective of structuralism, as he found that texts grow through the contradictions and contradictions they contain, and in particular that language is an attribute of existential verification based on Greimas’ analyzes of structural significance, which finds that “Linguistic meaning results from the combination of two different words along one semantic axis. For example, both black and white depend on a semantic axis, which is color.”³.

Samar Al-Diob believes that “opposite dualities in language constitute an influential system in shaping the poetic structure for many writers and poets... There is an ability to link phenomena that appear to be separate. Opposition is a bond like symmetry, and contradiction is a bond, because it means negating the opposite, so the presence of light negates The existence of darkness, so light and darkness enter into a contradictory relationship.”⁴In addition, the opposite dualities "generate a distinct space for the text, as temporal, spatial, and actual relationships come together at different times. These relationships meet on more than one axis. They meet, collide, intersect, and disappear, thus enriching the text and multiplying the possibilities of meaning in it.”⁵.

- **The second requirement: Defining the concept of dialectics and its relationship to opposition**

Argumentation in language and terminology: It was mentioned in Lisan al-Arab by Ibn Manzur: “Argumentation is the tightness of the twist, and the twisting of the rope: if you

¹Characteristics of Style in Al-Shawqiyat, Muhammad Mahdi Al-Trabelsi, Tunisian University Publications, Tunisia, 1981 AD, p. 98.

²Ibid., p. 102.

³Constructivism Theory in Literary Criticism, Salah Fadl, House of Cultural Affairs, Baghdad, 1987, p. 352.

⁴Studies in Ancient Arabic Poetry, Samar Al-Dayoub, Publications of the Syrian General Book Authority, Ministry of Culture, Damascus, 2009, p. 5.

⁵Ibid., p. 6.

tighten its twist and twist it tightly, and the braiding it with braiding: its epitome, and the shield of the braided and braided: that is, tightly woven, and the braiding: the stinginess in the dispute and the ability to do it, and the man of argumentation.” : that is, stronger in dispute, and debate: meeting argument with argument, and debate: debate and dispute.”¹. On the authority of Ibn Faris in his dictionary, he said: “The origin of controversy in the Arabic tongue is from (jadāl), and the jīm, dāl, and lām are one and the same, and it is under the heading of holding something firmly in the looseness in which it is, extending the dispute, revising the speech, and a braided man if he is of short character without being weak. Al-Majdoolah means the court of work, Al-Ajdal means the falcon and it was called that because of its strength, Al-Jadalah means the ground and it is solid, and Jadeel means a well-known stallion.². Accordingly, the concept of controversy revolves around strength, intensity, and durability in all fields.

It has been reported that “controversy is a term used by ancient Arab critics and rhetoricians, meaning a debate that rages over a certain issue, and in some ways it is synonymous with transfer, support, dispute, gratitude, quarreling, and dissent.”³. According to Socrates, dialectic was linked to the meaning of “discussion on the basis of questions and arguments, leading to the revelation of the desired facts.” According to Plato, it is a method of logical analysis based on dividing things into genera and types, as a science of initial principles and established facts, while Aristotle distinguished between controversy as a science of opinions. Virtualization, and the science of analytics as a science of proof.”⁴.

Plato defined dialectics as “the method by which the mind rises from the tangible to the intelligible, and does not use anything sensory, but rather moves from one meaning to another through the mediation of meanings.”⁵As for Aristotle, he saw that the subject of

¹Lisan al-Arab, Ibn Manzur, previous reference, article (controversy).

²Dictionary of Language Standards, Ahmed bin Faris, edited by: Abdul Salam Haroun, Dar Al-Fikr for Printing, Publishing and Distribution, 1979 AD, pp. 433, 434.

³The detailed dictionary of language and literature, Emile Badi Yaqoub and Michel Assi, Dar Al-Ilm Lil-Malayin, Beirut, Lebanon, 1st edition, 1987, vol. 1, p. 491.

⁴The detailed dictionary of language and literature, Emile Badie Yacoub and Michel Assi, vol. 1, p. 491.

⁵The Philosophical Dictionary, Murad Wahba, Quba Modern House for Printing, Publishing and Distribution, Cairo, 2007, pp. 237, 238.

controversy is “inferences that are based on possible premises, that is, opinions that are frequent or accepted by the public.” This means that controversy is not science or the method of science as Plato wanted it to be, but rather it is inference based on possibility, and it is an art that mediates rhetoric and analysis. ¹.

Hegel’s claim was mentioned in the Philosophical Dictionary that dialectic is “the logical development that necessitates the coalition of two contradictory issues and their meeting in a third issue. This development, which is the development of thought and existence together, has three pillars: the first is the claim or affirmation, the second is the opposite of the claim or negation, and the third is synthesis, which is “Combining two contradictory opinions and combining them into one opinion that is superior to them... So the debate is based on the confrontation of the two opposites to extract a unifying result between them.”² Accordingly, dialectic for him is “the approach that would lead from a proposition that separates its opposite and then combines with these two opposites, and this threefold development is repeated, starting from the first and simplest meaning, which is existence.”³ In the summary of Greek thought, the dialectic was established as “the basis of the conception of existence of contradictory elements, coexisting in conflict, and generated from the negation of each other, in a permanent becoming, in which a thing is constantly transformed into its opposite, and so is thought on the other hand, categories that contain the negation of itself, It is generated from the negation of the negation, developing steadily to infinity.”⁴.

While Marx excluded the ideal content of Hegel’s philosophy, basing the debate on the basis of “the materialist understanding of history and the development of knowledge, and generalizing it to the phenomena of nature, society, and thought, so that the debate became the scientific basis for the laws that govern the development of existence and the development of knowledge at the same time, as the mental image of the evolving objective world.” constantly, and consequently influencing the development of thought, which in turn

¹Ibid., p. 238.

²The Philosophical Dictionary, Jamil Saliba, Lebanese Book House, Beirut, Lebanon, 1982, vol. 1, p. 393.

³Ibid., p. 239.

⁴The detailed dictionary of language and literature, previous reference, vol. 1, pp. 491, 492.

returns to influencing the objective world.”¹For him, dialectic is “the law of thought and the law of reality at the same time. The relationship between man and nature, and between him and others within the framework of history, is subject to dialectical processes.”² It is worth noting that dialectics is derived from Greedy legeinIts meaning is to argue, which expresses the struggle of different and contradictory ideas, and in the twentieth century, dialectic came to mean “every thought that takes into account, in a radical way, the dynamism of historical phenomena and their contradictions.”³.

In the relationship of dialectic with opposition, and to clarify the relationship between them, we can say: Contradiction consists of two sides connected by a relationship, and this relationship is supposed to be dialectical in its philosophical concept, in addition to the fact that the structure of opposition can reveal the dialectical vision of the creator himself, and also of the recipient who must He has to enjoy it, and therefore the dialectic interacts with the opposition in a fundamental and effective way.

– **The second topic: Manifestations of contradiction in the poetry of Al-Rai Al-Numeiri**

- The first requirement: the reasons for the emergence of contradiction and its types

There are various reasons for the emergence of the phenomenon of opposition in the Arabic language, the most important of which are:

- 1- Variation and differences in dialects: The Arabic language has divided into different dialects. We may find that one of the words in one dialect has another word in a second dialect. When codifying the Arabic language and transcribing and writing its materials, two opposite meanings came together in one word. We mention, for example, the word (sidfa) which means light. In the Tamim language, while the same word means light in the Qais language⁴.

¹Ibid., p. 492.

²The Philosophical Dictionary, previous reference, p. 240.

³Controversial terms, Al-Nabaa Information Network, electronic copy.

⁴See: Applied Semantics in the Arab Heritage, Hadi Nahr, Dar Al-Amal, Jordan, 1st edition, 2007, p. 528.

- 2- Metaphorical transition: Perhaps the word was given a real meaning for a certain people, but it was later transferred to a metaphorical meaning for them or for others, for reasons that include: ambiguity, which means pessimism and optimism, or sarcasm in order to deviate from the usual rules of expression.¹.
- 3- Generality of the original meaning: This is what scholars of etymology call (common moral), and it occurs when a word is given a general meaning in which two opposites are shared, so it becomes valid for both of them. An example is the word “husband,” which refers to a male and a female.².
- 4- Difference in etymological origin: Despite the unified form of the word, there may be a difference in one of its opposite meanings. An example of this is the word (lost), which means disappeared, and also means appeared and appeared.³.
- 5- Phonological development: This occurs when one word is united with another opposite according to the laws of phonological development. An example is the word stronger, which is the opposite of weak.⁴.

There are several types of contradiction mentioned by researchers, which are as follows:

- 1- Sharp opposition: It is the opposition that covers the field completely, that is, it has a dual pole with no third option. When we say Muhammad is dead, we mean that he is not alive, in addition to the fact that it is an opposition that does not accept progression, so it is not permissible for us to say: very male, or very dead, and it is possible It can be called a non-graded antithesis because its words cannot be graduated, or it can be called a true antithesis because it is considered the most contrasting type of antithesis.⁵.

¹See: In Arabic Dialects, Ibrahim Anis, Anglo-Egyptian Library, Cairo, 8th edition, 1992, pp. 208, 209.

²See: Philology, Ali Abdel Wahed Wafi, Dar Nahdet Misr, Cairo, 3rd edition, 2004 AD, p. 120.

³See: Semantics, Ahmed Mukhtar Omar, Alam al-Kutub, Cairo, 3rd edition, 1992 AD, pp. 209, 210.

⁴See: The jurisprudence of the Arabic language and its characteristics, Emile Badie Yaqoub, Dar Al-Ilm Lil-Malayan, Beirut, Lebanon, 1st edition, 1982 AD, p. 185.

⁵See: Semantics (the science of meaning), Muhammad Ali Al-Khouli, Dar Al-Falah for Publishing and Distribution, Amman, 2001 AD, pp. 117, 118.

- 2- Gradual opposition: It consists of two words, each of which is on the opposite side, provided that there are degrees between them, meaning that it occurs between two ends of a graduated standard or between pairs of internal opposites, provided that denying one of the two members of the opposition does not mean acknowledging the other, and an example is the words easy and difficult.¹
 - 3- “Inverse opposition: It is the opposition that calls for a connection between two opposites, and its example is buying and selling.
 - 4- Vertical antithesis: It is one of the two words that indicate two perpendicular directions, such as the words north and east.
 - 5- Extensional antonym: It is one of the two words that indicate two extensional directions, that is, they both lie on one line, for example the words north and south.
 - 6- Partial antonym: It consists of two opposite words in which the first word is part of the second word, such as the words cover and book.²
 - 7- Circular opposition: It is the opposition that occurs between several words, such that each group forms a circular relationship. An example is the days of the week. Saturday, Sunday, Monday, Tuesday, or months³.. .
 - 8- Ordinal opposition: It is the opposition that occurs in words that are in progressively graduated groups according to a fixed sequence. It is also called hierarchical opposition because the words ascend according to a hierarchical order, for example: assistant professor, associate professor, professor.⁴
 - 9- Relativistic antonym: It is the antonym that arises from words belonging to one type, for example: oranges, apples, bananas, all of which fall under one type, which is fruits.⁵
- The second topic: Contradiction in the poetry of Al-Rai Al-Numeiri
- 1- About the poet Al-Ra’i Al-Numeiri:

¹See: Semantics, Ahmed Mukhtar Omar, previous reference, pp. 102, 103.

²See: Semantics (the science of meaning), previous reference, p. 121.

³See: Ibid., p. 123.

⁴See: Ibid., pp. 124, 125.

⁵See: Semantics (the science of meaning), previous reference, pp. 116-125.

He is "Husayn bin Muawiyah from Banu Numir"¹ It is said that his name is "Ubaid bin Hussein."² This is what Al-Amdi confirmed in his saying: "He is Ubaid bin Husayn bin Jandal bin Suwailem bin Rabi'ah bin Abdullah bin Al-Harith bin Numair."³ He was called the shepherd because he often described camels in his poetry, and it was said: "Because he was a shepherd of camels, so he was called the shepherd."⁴ Others said that he "described a camel herder in his poetry, so he was nicknamed the shepherd."⁵ Accordingly, it is clear to us that he described camels in general, more than any other poet, and that is why he received the name Al-Rai, and he was also nicknamed "Abu Jandal."⁶ Al-Ra'i al-Numeiri is considered "an outstanding poet of Islam, and he was a pioneer."⁷ It was mentioned in the words of Ibn Salam: "It is as if he is taking advantage of the wilderness without evidence, that is, he does not imitate the poetry of a poet or oppose him."⁸

It is mentioned that he did not end his life with such a high rank among his people, as he supported Al-Farazdaq and preferred him over Jarir, until Jarir belittled him more than once until he satirized him with Al-Damiha, exposing him among the people, and his people began to pessimise him and his sons.⁹ He claimed that he would not answer Jarir until after a year, but he did not complete it and died of sadness and grief.¹⁰

ب- Manifestations of contradiction in the poetry of Al-Rai Al-Numeiri:

¹Poetry and Poets, Abu Muhammad bin Qutaybah Al-Dinouri, edited by: Omar Farouk Al-Tabbaa, Dar Al-Arqam, Beirut, Lebanon, 1st edition, 1997 AD, vol. 1, p. 415.

²Derivation, Abu Bakr bin Muhammad bin Duraid, edited by: Abdul Salam Muhammad Haroun, Dar Al-Jeel, Lebanon, 1st edition, 1991 AD, p. 295.

³The combinations and differences in the names of poets, their surnames, their lineages, and some of their poetry, Abu al-Qasim bin Bishr al-Amdi, Dar al-Kutub al-Ilmiyyah, Beirut, Lebanon, 2nd edition, 1982 AD, p. 122.

⁴See: Al-Aghani, Abu Al-Faraj Al-Isfahani, Arab Heritage Revival House, Beirut, Lebanon, 1st edition, 1994 AD, vol. 24, p. 323.

⁵See: Poetry and Poets, previous reference, vol. 1, p. 415.

⁶Al-A'lam, Khair al-Din al-Zirakli, Dar al-Ilm Lil-Malayin, Bert, Lebanon, 15th edition, 2002, vol. 4, p. 189.

⁷Al-Aghani, previous reference, vol. 24, p. 323.

⁸Classes of Poetry Stallions, Muhammad bin Salam Al-Jumahi, edited by: Mahmoud Muhammad Shaker, Dar Al-Madin, Saudi Arabia, Jeddah, vol. 2, p. 502.

⁹See: Al-Naqa'id, Abu Ubaidah Al-Taymi Al-Basri, Dar Al-Kutub Al-Ilmiyyah, Beirut, Lebanon, 1st edition, 1998 AD, vol. 1, p. 306 et seq.

¹⁰See: Al-Aghani, previous reference, vol. 24, p. 327.

Al-Rai Al-Numairi says:

“I am with you, and the complaint that shortens my steps, and your distance, and the joy that I find.”

Like water and the rusty surface, he seeks healing for him and irrigation if he desires it

He is willing to give a gift, and his means are the same. He who gives and he who promises is more successful.

The worst of us with our money are a people whom I commanded to do justice to us, but they did not remain and did not intend

As for the poor man, whose milk was enough for his family, no livelihood was left for him.

Those who were wealthy and had wealth were in disarray, with knots of their wealth remaining on them

If you raise a head for them, it will revive them, and if they find something like it in the past, they will spoil it.”¹

These verses above relied on opposition in producing connotation, as the simile image in the second verse was based on the opposition and paradox between the two words (Al-Dhali), which means disease, and (healing), and the two words (Al-Sidyan), which means one who is extremely thirsty, and (irrigation).

In addition, we glimpse in the fourth verse a contradiction between the two sentences (I commanded them with the truth), meaning it is obligatory for them to support the truth, and the sentence (they did not remain, nor did they intend), meaning that they were unjust and ungrateful and did not support the truth.

The same is true in the fifth and sixth verses, as we find a contrast between the words (the poor), meaning the needy, and (the one with abundance and riches), meaning a lot of money and wealth, and between the words (sabd), which means little, and the word (aqd), which means a lot. As for the last verse, it The contradiction was evident between the word (I revived them), meaning I revived them, and the word (I corrupted), meaning they became corrupted or damaged.

¹The Diwan of Al-Ra’i Al-Numeiri, compiled and edited by: Reinhart Weibert, Franz Steiner Publishing House, Wiesbaden, German Institute for Oriental Research, Beirut, 1980, p. 64.

These verses are based on a dialectical vision between praise and hidden satire in one place, as they are woven through a structure of contradictory meanings, to express states of tension and anxiety in contradictory emotions.

All of the opposition mentioned above is an oppositional opposition, because it revolved around the opposition of two words, one in the first half of the poetic line, and the other in the second half, and these oppositions work to open new outlets in order to present a coherent image whose source is a new poetic one, as it tends in its relationships towards discovery. And penetration, through its evocation of the poet's imaginative and creative potential. "Evoking the noun and contrasting it is one of the most important linguistic means for conveying the sense of meaning, the idea, and the situation honestly, and this value is considered one of the most important values of verbal correspondence at the semantic level."¹.

These contradictory words worked to arouse surprise in the recipient and arouse his emotion, with the intention of producing a kind of attraction achieved by other artistic elements, whose goal is to change a person's attitude or thought.

When the poet wanted to shed light on his praiser and his complaint, he employed the opposition and spread it in the structure of his text, as he employed oppositions suitable for such a situation, in reference to the dialectic of (praise, blame), and (generosity, miserliness), which imposed its influence in the poet's era, as It is an important criterion in explaining behavior and the lifestyle that prevailed at that time. Accordingly, the text went beyond superficial meaning in its linguistic construction, by virtue of its connection to objective phenomena. Tracing the overall context of the text and what it includes suggests that it contains a semantic contradiction crystallized by realistic activities of a negative nature, represented by What injustice and injustice the Caliph's entourage does to the people.

Thus, we see that the poet has adopted the method of stripping down and revealing the meaning through opposition, to expose the contradictions, some practices, and dualities, on which reality is based, which is based in advance on paradox, controversy, and conflict

¹Creativity of Semantics in Pre-Islamic Poetry, a Linguistic and Stylistic Introduction, Muhammad Al-Abd, Dar Al-Maaref, Cairo, 1st edition, 1988 AD, p. 71.

between the dualities of negative and positive, good and evil, wealth and poverty, revealing the disintegration and dissolution of society.

Among the oppositional oppositions in Al-Numayri's poetry are the dual oppositions that exist within one poetic section, meaning that the poet combines two equal opposites, as in his saying in describing the camel that travels the desired distance quickly, as if she were measuring it with her arm to make the garment, representing the type of juxtaposition opposition:

“Food for the wild beasts of every kindling, like the spread of weavers, twisted and thin.”¹

The contradiction exists between the words (tabram) and sahil, as the word (tabram) means the one that is twisted or made into two strands and then twisted, while (sahail) is the exact opposite and woven, meaning not twisted, and this is mostly in the garment, so the poet intended to Semantic intensification through his use of double opposite words, which were represented by (Mubaram and Suhail), so that these contrasts created a kind of phonetic balance, which in turn contributed to producing an aesthetic in the mind of the reader, especially since it produced a connotation that showed the movement of the camel and its speed as it crossed the waterless desert. Through this contrast, the poet was able to give the camel two connotations, the first positive, and the second negative, in that they reveal the nature of the situations she is experiencing, which stem from the poet's feelings first. The movement of the opposition comes from the movement of the poet's soul, and therefore the two sides form two symmetrical and attractive axes, working in a continuous and steady movement.

An example of juxtaposition in his poetry is also his saying:

“The successor of the Most Gracious, we are a group of single-minded people who prostrate ourselves morning and evening.”²

The juxtapositional opposition in the same poetic part is represented in the two words (morning and evening), which are meant at the beginning and end of the day. He praises his people and talks about their loyalty throughout time. When examining these juxtaposed

¹Diwan Al-Ra'i Al-Numairi, p. 200.

²Ibid., p. 206.

opposites, we see that they worked to create a kind of movement, through which he demonstrated the balanced movement of time. With the actions and loyalty of his people, reaching the desired goal, reinforcing the meaning for the recipient that the loyalty of his people is endless. His life is embodied in this duality (giving and giving), which formed an obsession for him, so he devoted his poetry to it, drawing its image with paintings of generosity, morals, and sincerity. Searching for immortality, not just a decent life.

Al-Rai Al-Numairi says:

"Had it not been for the fears and afflictions that would have been cut off
The desert was shown to us, the Mahriyya and the valley

In every hidden, hidden dust that is mixed with it Jadādā, which has neither id nor ḍammad
The winds are gentle in the evening and followed by them A pavilion without columns
around its edges

Basabasat Al-Khams is a deadly falsehood One star guides the guides therein

Anonymous cost a Yemeni camel When the shoelaces were worn on their garments, they
became frayed

He considered the skulls to be male-like As if it were fresh blood

The butlers got up and took her to a tree On kebab and meat, the fifth one responds

They have a crown and their aprons are wet Between the facilities in their hands there is a
rag

Or a bunch of cat and it is ripe About the water of Yathbara, the window and monitoring

They will be saved from the calamity by a girl Al-Rawdah is the kindergarten of aunts who
have children

When a breath escapes its evidence From the depths of Salma, a twin called her a monkey

She falls for him with an irresistible burden Boiled without the intestines and liver

Below the sky and above the earth is its path An empty wasteland, neither sea nor country"¹

In their content, the verses represent an argumentative threshold, based on controversy. The poet was unable to suppress the feelings raging as a result of the transformation of the reality

¹Diwan Al-Ra'i Al-Numairi, previous reference, pp. 83-85.

of the parish from the Da'in model, so he rushes to employ cultural vocabulary to search for the absent Da'in. He begins his verses by expressing the obsession of fear that she possesses, and because the journey in poetry Al-Arabi constitutes an objective equivalent for the poet, as he compensates for the states of fear and anxiety that plague him. Perhaps it was a dream trip and not reality, so through it he can overcome his fears and cling to life.

In the second and third verses, we notice the recurrence of the factors of oppression represented by the words wind and desert, because human life was transformed during the era of the Caliphate into a barren, desolate desert, causing tension and anxiety. Therefore, the oppressed must overcome the challenges of time and place, that is, wind and desert, given that they represent an image. Authority, and therefore the poet, the Yemeni camels, and the bartenders represent systematic or collective work that must penetrate the unknown and reject tyranny, as appears in the fifth verse.

Despite the poet's feeling of happiness and euphoria from the process of collective movement against the authority, and its ability to overcome the desert, the increase of this feeling runs in parallel with his feeling of the conspiracy theory.

This feeling is evident in the duality of opposition between two models: (the ostrich) and (the window), as this duality of opposition refers us to the conflict between the caliphate, the poet, and the subjects. Because the ostrich here expresses a person who dreams of his freedom and a decent life through his search for water, but suddenly he encounters evil that works to disturb his peaceful living and his moments of joy.

Therefore, the image of the ostrich and the net formed an opposing duality hidden behind hidden patterns, expressing good versus evil, and reassurance versus fear..

Al-Rai Al-Numairi says:

"The horsemen gathered around my companions and they fell asleep
From Umm Alwan,
there is no grammar or resonance

So she made some young men sleepy, who spent the night in a hurry
And eyes touched by
sleep and sleep

Even when the bird chirps and you are revealed
The night protects him while he is dependent

Tomorrow and whoever treats a cheek opposes him To the north and to the east of it is Kabb
 He is more beautiful than the handsome man The colors of a morning where Mecca is
 singing

In every mitha, Mimrah, in its spring From the arms there is a windshield with a counter
 A wind kept blowing it around Dhat al-‘Athnayn, neither comfort nor cold

He began to sweep through the crests of fog with him Passing from one land to another,
 alone

It falls like the light of a meteor that has lost its cap At night, a burning embers emerge from
 him

Even if the two units fall and are cut off On it are chains of sand with knots between them
 He came across Atlas walking with his dogs After the everlasting creatures, there is
 something that grows everlasting

Ashli, a Seleucid woman, went to sleep With a beast, shut up in her loins, I would like
 He creeps stealthily, concealing adversity Until she straightened up and he showed her the
 inventory to him

Then he walked around, when his sheep moved away from his side And on its sideburns
 there are spots like it

Then he became well-protected after his exodus. An arrogant man with a sharp spear thought
 So he saw her while her cheeks were red Just as the brother of the blind woman seeks help
 Even if its precedents are devoid of it And death embraced seven of them

Among them was a dead man who was lying on his spear They also fell below the limit of
 the single factor

And he will tear apart the inanimate object of the individual With the sheep and the top of its
 sprouts is a body

Until the black of the night made his kilt mad Where the plain of Faihan and Al-Jalad met
 She left as he left or became as he had started A lion upon which a more powerful rider
 prevails

The family of Abu Sufyan is confident Thanks to Ablaj, he achieved what he promised

A question that people long to achieve From every people there was a group of people around him

She came because of a habit she had become accustomed to Whoever is in his hands, God willing, will be criticized

To someone to whom she has never given birth to a resemblance A female who once had a vineyard but will not give birth

Praise does not reach the fullest description of your praise No one has attained anything like what you have achieved

People do not lose what is good for us Generosity and justice are lost if they are lost

Until I was defeated by the best of people together From the family of Harb, the position of Hatad was named

The illiteracy of Islam has become a wall And the Qiddah has shepherds for its guidance

He stays in the woods, taking care of them and keeping them safe And eternity shrouds everyone except an heir who will be guided"¹

This poem constitutes an intellectual and cultural context that expresses the poet's culture, as the contradictions of life are evident, and the poetic and the political intersect, under the rule of the Umayyad state, which in the opinion of many was a usurper of the caliphate, which led to the emergence of political parties that reject and reject this rule.

The poet began his poem by talking about his topic directly. The departure of his friends here indicates a kind of injustice and oppression that was practiced on them, and it floated in his thoughts and imagination while they were sleeping. The contrast here was evident in (the imagination floated), meaning that the memory had awakened, and (they shuddered), meaning We are asleep, and we see in these two expressions an implicit contradiction and opposition represented by the intermingling of night and day, that is, the night that tires and disturbs a person, with the day that is hope and the future.

In these verses, it appears that tension dominates the relationship between the Umayyads and the poet's tribe, which led the poet to yearn for freedom, represented by a dream, wishing for

¹Diwan al-Rai al-Numairi, previous reference, pp. 91-94.

the imagination to turn into reality, so he begins his journey on his camel, describing it as a wild bull, with strength, speed, and endurance (Al-Qurm, activist The departure was not a spontaneous and spontaneous decision, but rather it was forced as a result of the injustice and weight of the authority.

Talking about the she-camel for the poet is an objective equivalent that represents his struggle with authority, which represents death for the she-camel. Accordingly, the present is life, the past is death, and the she-camel is the savior, which continued its journey with all resolve and determination until it reached daylight (the bird spoke, and the cover of the night was revealed), and it appears. The contrast is clear here between the bird's speech and song, which is during the day, and the night, as this contrast formed a major detail in the structure of the text, because it is a time of transformation, transcending everything that stood in its way, that is, after engaging in a violent struggle (Atlas walking with his dogs), which is a metaphor for the hunter. That is, the wild camel/bull surpassed and surpassed the hunter who represents authority, or who represents the image of time and death, and the brightness of the day and the song of the bird represent relief, so that the harsh nature with its manifestations turns into a spring that embraces the poet's hope, prompting him to continue his journey.

From the above, we find that the poet was interested in describing the element of confrontation with imagery and description, charging his poem with contrast, as the structure of the verses was based on a pictorial paradox dominated by the contrast, as it did not express its purpose directly, but rather by developing what was later, so that the confrontation appears clearly with The other highlights despair and hope, fear, anxiety and reassurance, stumbling and survival, forming opposite dualities that gave the text vitality in shaping the image to reach meaning and multiplicity of connotations.

The poet seeks to reconcile his dream, and the events and facts surrounding him, as he does not completely copy reality in his poetry, but seeks to change it, so he mixes in his description between beautiful, imaginative images, and images of harsh reality, so that the colors of beauty are mixed with the colors of misery, and thus a duality (reality) is formed. , dream) is a poetic horizon that seeks to complete the deficiency in reality.

He also says:

“They took away the honorable tax collectors unjustly from us, and it is written to Prince Avila.”¹

The contrast is clear here between the words (Al-Ashar), which means large ten-month-old camels, and (Avil), which means small camels. It is a line from a long poem by the Numeiri shepherd in which he complains about the injustice of the Umayyad workers to his people in collecting zakat, since the zakat on livestock should be paid. It is taken from among its circles, meaning neither from the best nor from the worst, but the poet complains about the zakat collectors who used to choose the best and best of them, but they write that they took the smallest of them, and their goal in that is to get the difference for themselves.

Through this contrast, we notice that this duality took on a deep semantic dimension, through which the poet expressed a situation that existed in reality, but he inspired it indirectly, in order for this hidden significance to convey the suffering, pain, and injustice that the poet and his people suffered to the Caliph. So we see that these dualities I doubled the stylistic performance in order to conceal the hidden meaning in a declarative way.

He also says:

“A royal palace destroyed by strife, and in it doves were built for shade.”²

The contrast between the words “ruined” and “constructed” becomes clear to us. The poet compares the homes that strife destroyed, and the homes that were built by someone else, as the pigeons sleep peacefully and happily in them. This is what the poet intended to convey to the Caliph in his complaint, as he is trying to complain about the injustice and suffering as a result of What his workers do to the people is what leads to strife and destruction. There is a difference between the one who builds and the one who destroys.

In the verse above, there is evidence of the duality (fertility and barrenness). The poet embodies a state of thirst for the fertility of life, through a shifting language, which enables the text to be read in multiple readings, for concepts to intersect, so the meaning becomes multifaceted, and cannot be subject to a single reading.

¹Diwan Al-Ra'i Al-Numairi, p. 213.

²Diwan Al-Ra'i Al-Numairi, p. 208.

– **Conclusion:**

It is clear to us from reviewing some poetic evidence by Al-Rai Al-Numeiri that his poetic creativity was aware of the effectiveness of opposition. The elements in his poems struggled in the dialectic of opposition, and the element lived in the other, and at the same time he worked to negate and overcome it, because the creative poet is the one who lives by the sensual contradiction and the dialectical opposition. In an attempt to produce the meaning that permeates the folds of the text through direct and indirect images and expressions, which are consistent with metaphors, similes, metonymy and other wonderful arts, exploding their energies, giving new dimensions, revealing to the world the true and false, the beautiful and the ugly, the good and the evil.

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