



## **THE OPPOSITIONAL DUALITIES IN THE POETRY OF IBN MUJBIR AL-ANDALUSI**

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<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> 11 <sup>th</sup> April 2022 <b>Accepted:</b> 11 <sup>th</sup> May 2022 <b>Published:</b> 26 <sup>th</sup> June 2022	Anti-dualism is a philosophical cosmic dualism that is dynamically linked to existence, and it represents a natural phenomenon in human life that shows the relationships that exist between existence, and the many difficulties that permeate human beings and his daily life. The aim of the research is to show the contradictions in the poetry of Ibn mujbir Al-Andalusi and try to identify their formations in his poetry. this study sought to reveal the phenomenon of the oppositional dualities that manifested themselves in the poetry of Ibn mujbir Al-Andalusi, taking different colors, between the individual and the composition or image that the poet intended to find a tangled world of relationships embraced by the poetic language. Since most of his hair was characterized by a lot of injuries in his hair, so it can be studied and find out the extent of their influence in his hair and find out the reasons that prompted him to use them in his hair, so his hair should be studied in this style.
<b>Keywords:</b> Dualism, Oppositionism, Andalusian Poetry, Analysis, Ibn Mujbir Al-Andalusi.	

Oppositional binaries in their linguistic and reformist concept (Binary Assumption)

Ibn Mandoor defined it as: everything is against something in order to overcome it, blackness against whiteness, death against life ... It is against you and against you, and it may be said that if he disagrees with you, you want a long way and he wants a short way, and you want darkness and he wants light, he is against you and against you, and it may be said that if he disagrees with you, you want a face in which to go and dispute you in against him. (Son of perspective, material, against)

It follows from this that the content of the binaries must have two parties, and these two parties are consecutive, and the linguistic meaning may be more than one, no matter how many binaries and rotates in the axis of number two.

So the anti-duality is twice the number of one, and this weakness constitutes a duality, no matter what the relationship between them is, and in this case it is inherent to each other.

The terminological meaning of dualism is very different from the linguistic meaning and takes deep scientific dimensions, and the antonyms in the book of definitions of Al-jarjani ((to combine the opposites taking into account the convergence)).(Al-jarjani, 2003, p.48), and the antonyms – when the military – ((they are the ones that one of them negates when its owner is present, if the presence of this on the face on

which it is located is like black and white)), (al-Askari, DT, P. 164).

Oppositional dualism is one of the exciting topics for Man and has existed since ancient times and represents a philosophical phenomenon descended in one place.

Dualism is clearly unique in Arabic poetry, especially when the Arabs defined it during their criticism of the ancient poets and made the tableau is the encounter on which existence is based to express the truth of our life, because the nature of man is different and not similar ,and the two are different spouses and are material such as long and short or moral such as joy and sadness, and they do not combine in one thing the concept of dualism is a cultural term in our Arab heritage, says Zuhair bin Salmi:

**The miser is to blame where the horse was on the pyramid**

(Qabwah, p. 41, 2008). Laith Scatter hunts men if Laith lies to his peers honestly

The poet assures us that honesty is the title of morality, transcendence, courage and moderation in expressing the sincerity of self-experience, and the poet employed Zuhair in this duality to show that honesty saves from evils and away from lying.

In our reading of Ibn Zaydun's poetry, we find some kinds of opposing dualities, and he proves to us in his poem (He became the dragon.) and often comes to express his thoughts or makes a statement about this duality, trying to employ it with great urgency as an



issue related to the human self, despite its differences, and we find more than one opposing duality, and Ibn Zaydun considered his poem to have a philosophical style framed by wisdom with clues.

He has become a substitute for our decline and a good representative of those who have ignored us

That the time that still made us laugh and forget about them has returned to make us cry

So we unraveled what was held by ourselves and sprouted what was attached to our hands

And we may be, and what is afraid of our separation, today we and what Please meet

It happened that you lost our days, and I became black, and you were white for our nights (Al-Bustani, pp. 9, 84-19).

### **The oppositional dualities in the poetry of Ibn mujbir Al-Andalusi**

The poet to whom we are showing-Abu Bakr Yahya Ibn mujbir-is almost unknown except from a few specialists in Andalusian literature, as time has forgotten his name, and he has lived on his debts, so all his copies have dissipated, and only scattered fragments are known about him here and there, only a handful of scant information, and many of them are hostile and copied, and this is the case of a writer who was described as the poet of Andalusia and Morocco in his time, that is, in the sixth century Hijri, and he had close links with caliphs, Kings and nobles that time.

And if the experience of Ibn mujbir was-in essence-a sentimental mental attempt to break free from the constraints of reality, to rise towards the orbits of perfection, to reveal the unknown, and its relationship to the universe, then his life and artistic experience carried a poetic interactive spirit based on Discovery and questioning in search of the essence of things . All these influences gave Ibn mujbir's language a new dimension, a deep meaning . The literary movement of Ibn mujbir carries a kind of New vital questions in cultural thought ... Rather, it is a creative experiment in antiphonal duets that has expanded the boundaries of poetry .

Ibn mujbir employed his energies in the unique oppositional dualities in his poetic art based on the material and the spiritual, between the revealed and the absent, between the show and the essence ... Thus, the technique of oppositional dualities, with all its expressive and suggestive energies, provided the best way to contribute to the crystallization of Ibn mujbir's psychological, intellectual and artistic experiences together, because the elements of his poetic text are based on attraction, resistance and conflict, and the best construction of what reached the degree of balance with these scattered conflicting materials (Abbas, P.177, 1996).

Here oppositional dualities play a fundamental role in compensating for the narrow margin of freedom of dialectical thought, and the tense, opposite, colliding language with which Ibn mujbir went mad becomes the source of creative aesthetic creativity .

In formulating his oppositional dualities, Ibn mujbir uses some of the language's encounters and tools, which help him move in multiple directions, surprising and hotly contradictory, and calling for meditation or enlightening thinking for the mind and heart . When the antithesis is replaced by the effective effect of overlapping and sharing with the totality of other elements of the language, forming a poetry of a special type, we can call it (antithesis poetry) .

When we looked at Ibn mujbir's poetry, we saw the types of dualities in his poetry, which are material duality, moral duality, moral duality, and intellectual duality, and often these dualities come to express an idea or a subject.

### **1-The oppositional dualities material**

We find Ibn mujbir touching on this kind of antonyms directly sometimes, through the poetic context and using a vocabulary synonymous with words with meaning and significance. Such as wealth – poverty, generosity-stinginess, strength-weakness and others.

### **The duality of wealth and poverty**

This duality is considered one of the common dualities from time immemorial to the present time due to the environmental conditions and the social reality in which poets live, and their unstable lives in moving for grass and shelter, this reason made it necessary to distinguish between two classes, namely the rich and the poor, which made the cruelty of poets to convey the reality of the situation and he says :

And she says, and she saw me struggling with the grass in the fertile pasture

As for the kindness of the jurist, and you complain to him about the complaint of the sick to the good

The praise went through his coat as the breeze passed over the track

I said Thank you and praise, not to turn hearts (Al-Diwan, Anani, P. 80, 2000 )

In these verses, the poet wanted to highlight the duality (wealth –and poverty ) in his poetry and tries to present a framed idea in a distinctive style, which is evidence of his poverty and chastity at the same time, the poet employed the opposite duality in the construction of the poetic text, as he talks about the environment in which he lived, and that the nature of society has the living reality . A first look at the text gives us a complete and sufficient picture of what the poet wants and his creative ability, which clearly contributed to the features of using opposite dualities.



### **The duality of generosity and stinginess**

This duality has an effective role in the nature of the self and the value of the human being, and the conversations of generosity and hospitality are more than counted in Arabic poetry (Khalaf, pp. 25-pp. 40, 2011).

Ibn mujbir Al-Andalusi portrayed the duality of generosity and stinginess in its finest form, making it based on opposites combined with conviction and humility.

He says:

I'll beg a little from a big one and I want a pebble from a big one

I am convinced by the few who are good and not convinced by the many

Is it not that souls, if they love, are humiliated in the dangerous and in the despicable

(Anani: P. 98, 2000).

In his verses, the poet tried to draw for us an integrated binary picture of generosity and stinginess and clearly defined through the clues contained in the text to the reality of his state of deprivation in which he lives. The duality of generosity and stinginess appeared in the poet's verses clearly by drawing opposing images manifested between (small-big) and (Little-a lot) the poet draws here a formal image based on the contradiction through the environment that prevails in the atmosphere of the verses, and it depicts a clear dialectical conflict, the conflict between the parties of generosity and stinginess does not need interpretation, and this duality has become one of the important contents that took root in the collective feeling of society.

The contradictions that exist in the issue of generosity and stinginess in Ibn mujbir's poetry were characterized by the fact that the conflict is permanent and the victory of generosity and giving over stinginess because it fits with the reality of society and remains timeless throughout the ages despite the departure of its owner.

### **2-Moral Dualities**

These dualities are clearly manifested in the poetry of Ibn mujbir Al-Andalusi, and when we look at his diwan, we find them a phenomenon and inherent in his poetry, and he abounds in them abundantly and made his life revolve in these opposites, and it is in fact a conflict between the internal clues inherent in himself, and the moral duality in the poetry of Ibn mujbir forms an integrated holistic structure in a set of verses or in one poem, and the moral duality in the poetry of Ibn mujbir included the duality of flight and confrontation, the duality of stability and transformation, the duality of pride and humiliation.

### **The duality of escape and confrontation**

This duality manifests itself in heroism, sacrifice and pride more than in the opponent in running away or fleeing, all this is a product of natural, social and economic conditions, considering that the poet in his texts is sometimes sure that he is mostly in his poetry, and he paints a wonderful picture of himself through the duality of fleeing confrontation. Our poet Ibn mujbir Al-Andalusi proved that he sang in saying :

### **The Two Swords of inspiration and the army of inspiration**

Explain what happened to the enemies and how the infertile disease was eradicated

I popped into the Hall of destinies faces that were obscured by the veil

And what the priest of the Ghur sang about her, she does not pay the fate of the arrows

They climbed on the horses and they were people and they touched the stairs and they were ashes

As if the war was of the right mind, the death did not come to him

So I destroyed everyone whose blood is halal and kept everyone whose blood is Forbidden

When those who disbelieve are attacked by the Taqwa group, it is revenge

It is a blessed order for the same to have a sit-in capital

The life of religion is his state, and it is for something that he has always had the opportunity

The peace of God from near and far, and the love of the one who brought peace

(Same source, P. 122, 2000 )

Many wars and conflicts in previous eras led to a clear and direct reflection on the product of poets, and the best evidence of our poet Ibn mujbir seeking to occupy a place in the court of the Almohad caliph (Al-Mansur) has devoted his energy in some of his poems in praising the caliph, who took a large space and we notice through the text that indicates the victory of the Caliph especially when he mentioned the strength of Caliph al-Mansur and his victory over the army of Al-ghazz, and this is evidence of the emergence of the duality of pride and humiliation, where he made the Caliph with pride and pride, which indicates that the poet offered to praise We find that the duality of flight and confrontation is dominant in the text as a result of the Caliph's strength and victory in the war .

Scheme

The army of the caliphate - - - - - the army of conquest

Power -----weakness

Victory - - - - - defeat

Courage - - - - - cowardice

This is achieved through challenge, consistency and confrontation in the opponent's direction and his



inability to confront and ultimately the victory of the United Caliph Army. All the duets in the poem intersect with the other and are abundant in the text, making the poet more prominent. Giving him the opportunity to choose his graffiti and beautify his poetic text is a great beauty that contributes to the formation of an aesthetic image and, in addition, show strength and weakness, through which the poet was able to produce an interactive text's psychological state to detect binary confrontation and flight and he had bipolarized the text to increase aesthetic, elegance and taste.

### **The duality of invariance and transformation**

This duality takes a large place in the poetic verses or the poem as it exists in the poem, and it is embodied inside and outside the poetic text, and it is impossible to separate this duality because it is connected in time and place, which have participated in showing the duality of constancy and wandering, and it came in the text of Ibn mujbir Al-Andalusi said:

Will I not forgive the party that has slipped, if any party has been established over which people and eternity

If I'm on top of it, that's a big slip for my age

It was fixed on him when he slipped a man out during his full moon halo

And he didn't know if I caught him or ran him, and surprisingly sugar is not modified by sugar

(Same source, P.102, 2000).

The duality of transformation and constancy is considered one of the dualities that have a place in Arabic poetry because it goes in multiple directions, and its embodiment is inside and outside the poetic text, and it has many dimensions in the poetic verses or poem, the most important thing we notice in the duality of constancy and transformation can not be separated from between the temporal and spatial during the fall from the horse, he began to live between disbelief and non-belief, the Caliph's steadfastness, strength, high value and weight on the horse, despite the fact that he fell, and the embodiment of This is proof that the duality of constancy and transformation in Ibn mujbir Al-Andalusi is interrelated, overlapping and sovereign in the text.

### **The duality of pride and humiliation**

This duality is evident in Arabic poetry in general and Ibn majbir's poetry in particular, and he employed it in an employment that made it fit its main purpose, and some poets employed it ((a moral artistic employment, to increase the expressive energy of the texts, and thus increase the semantic circles and halos that these texts create in the soul)). (Al-Yafi, P. 133, 1999). This duality has appeared in the poetry of Ibn mujbir Al-Andalusi saying:

The slave boy whose body was made of clay

And he is without a name for my knowledge that he does not call a slave except his master  
(Anani, P. 94, 2000).

The dearest and humiliation duo appeared in the hair of the son of Mubarak Al-Andalusi apparent in the above text by balancing the slave and Mr. s structure and interdependence through the power of poetic text, The basic idea of the poet is to reveal the disadvantages and the bitter sense of the suffering of the slave and the pain of the society that surrounds him. He is not bent because he has the hard ground from which he takes off, The duo of pride and humiliation emanated from the text used by the poet and gave him the opportunity to employ them and use t3. Moral or social diodes

These duos were employed by a compelling son in more than one style and way and used a special lexicon from which he watered down his words and blunt attitudes, including honesty, lying, fulfillment, treachery, advertising and confidentiality.

### **Binary honesty and lying**

This dichotomy is one of the subjects related to the character of the poet, and it is one of the moral qualities associated with itself, or acquired from the society that surrounded it, it becomes clear to us that these dichotomies have existed since then and the best proof in His saying (And the poets are followed by the goons.....), (Surah Al-Shaara, 224). he evidence of the duality.

On the surface of the verse, most poets are like this, they say what they don't do and in every valley they wander, you see him talking here or here or here without truth, but rather things he imagines and then speaks in them or lies for needs in himself or for other reasons, except those who believed and did good deeds

(Surah Al-Shaara:227).

We also have the narration of Hajar Ibn Uday al-Kindi, where he said to his son, 'O my son, the best poetry, lie to him, and it is not good to lie to Kings'. (Al-thaalbi P. 62, DT), and that this information does not cancel the emotion and feelings of our poet Ibn mujbir Al-Andalusi in the duality of honesty and falsehood, we notice through his verses that he was moderate and had an impact on the recipient, and that this:

They were ignorant and thought that their knowledge and maybe the trick of the eyes was a mirage

They were not sung by those who attended and they are about understanding her absence (Anani, P. 81, 2000).

When looking at these verses, it seems clear and clear to accept the content and text in which the poet expressed the truth and lies prominent in the presence and absence, despite the many books they cite, but they do not understand anything about them because





of their ignorance and their belief that they were scholars.

#### **Duality of loyalty and treachery**

Loyalty is taken from the verb (Loyal) fulfilling loyalty, it is said and in the same covenant if it is fulfilled, and the loyal who gives the right and takes the right, (ibn mandoor: article, Fulfillment), the recipe of treachery is contrary to fulfillment, which is to leave fulfillment of the covenant, (the same source, a material of treachery), and treachery is synonymous with betrayal and is undesirable.

We find the son of the Andalusian forced to have a presence in the duality of loyalty and treachery and says:

He came in with a bow on his left and a mug on his right

It looked like a sun with a rainbow around it

Oh my blame in his love, not everyone who is blame not advised (Anani, P. 86, 2000).

The poet shows us the duality of loyalty and treachery, which indicates love and hatred, and loyalty is the basis in the construction of the poetic text, and the effective axis through which we can understand the verses, the poet revealed the nature of the contradiction between blame and love, which means that we live between two opposites that refuse to get along with the other.

#### **The duality of advertising and secrecy**

This duality has a connection with the nature of a person on the moral side, and it has a lot of opposites, including defamation, publicity and secrecy, and it is subject to social or moral standards on the one hand, and Economic on the other, that the duality of advertising is a secret dialectical relationship based on contradiction and compatibility that we observe through the poetic text in the verses He says in the duality of declaration and secrecy :

The imam of the army wanted God to help him, and he sent the highest public to him for an extension

I will judge by the victory that is dear to him, and if he is silent, the revelations have been witnessed (Same source, P. 91, 2000).

It is best to say that Ibn mujbir exploited the religious element and the prominent interest in his ingenuity in describing the revelation, and to show us the duality of Revelation and secrecy in the text( and if silent, the revelation has witnessed ) framed in the embodiment of the wisdom of Revelation. the duality took a great place in the text by employing the poet's ideas convincingly, indicating his Islamic launch in the spirit of faith and the value of the revelation that they witnessed. our poet painted an Islamic image in the duality of declaration and secrecy in the moral and religious aspect enjoyed by Ibn mujbir Al-Andalusi.

#### **4-Intellectual Dualities**

The poet has a goal that he wants to show in his texts to show the antagonistic relationship between these dualities and their overlap, and he considers them to be sovereign because they relate to time and space, down to subjective feelings, and be in apparent formats that indicate the mental and intellectual ability that our poet is characterized by, so these dualities include the duality of life and death, Youth and gray hair, and the dream of reality.

#### **The duality of life and death**

The duality of life and death in Ibn mujbir Al-Andalusi formed a different character from other topics that he dealt with in his poetry, and the relationship between life and death is a concomitant relationship, as all humans are subject to this rule, and this made the poet Ibn mujbir turn by broadcasting his thoughts in a text in which life struggles with death, he says :

There was never a door that he thought was a reason to get rid of except when it was blocked

Is it not easier to live in death than to live in contact with them and confirm

(The same source., pp. 92-93, 2000).

this duality emanated a feeling of psychological refraction because the poet wished death more than living, which is tantamount to submission and surrender.

#### **The duality of youth and gray hair**

This duality has a direct link with time, which cannot be separated from it in any way, and we can say that it is not a transition from one stage to another suddenly, but the transition is gradual, gray hair is an inevitable result of the youth stage, and we see in gray hair that mental and intellectual maturity has been completed, and the duality has been associated with emotion, and in the words of Dr. Zakaria Ibrahim((is the feeling that it is too late, that the game is over, and that the theater has henceforth become the property of another generation), (Ibrahim, P105, DT). On it, our poet revealed to us Saying:

The young people have left, and I have not heard a lesson run like the parting of that late

I was very young, and I didn't think that gray hair was like a vegetable

(Anani, P. 115, 2000).

The suffering of the poet was evident through the poetic text above, on his heartbreak from the departure of youth, which he was proud of and was inevitably fleeting, and he wept for the late youth and considering that youth does not go away and this illusion of the poet, and that the duality of youth and gray hair prevailed in the structure of the text, where the poet deliberately surrendered to the will of fate and that the duality of youth and gray hair is in constant contradiction.



### **The duality of Dream and reality**

The duality of Dream and reality in Ibn majbir Al-Andalusi takes advantage of many ways to express his reality, as he finds an outlet to get rid of the restrictions imposed on him and that achieving the goals made him stick to the fantasy world (the dream) to escape from the reality of adherence, he said:

I wish the youth, whose freshness is gone, gave me the dream, while he gave me

It was not a manna for the young man to carry, and it was not a pleasure for some of my sorrows

(Same source, P.125, 2000).

This duality was clearly manifested in the poetic text above, and the poet deliberately mentioned youth and gray hair, where he made the poet live in a dream of youth after he had overcome it, and the dream may come true, and this is evidence of the poet's psychological state, and made him go in this direction through his emotional state, which combined opposites in pleasure and sadness between these two opposites. the poet's state swings in this duality against happiness and sadness. this duality of Dream and reality formed a major focus in the poetic text and was his main incubator for the interconnection of the poetic text.

### **CONCLUSION**

The oppositional dualities in poetic texts did not come out of thin air, but were formulated by the poet with his linguistic and intellectual abilities, through the emergence of various opposites that enter into the organization of man's intellectual, social and moral activities, and the best of what we find in Ibn mujbir Al-Andalusi through the following results:

His poetry was distinguished in the unity of poetry, which revolves in dualities with semantic context and the most beautiful material dualities, which were embodied in wealth and poverty, generosity and stinginess in many ways in terms of exchange and controversy in human relations, which were connected by opposites.

As for the moral duality, it had a great role in what is subject to the text so that it creates in the same reader a deep insight into the meaning and significance included in the flight, direction, stability, transformation, pride and humiliation, and the moral duality was formed in the poetry of Ibn mujbir Al-Andalusi about the feelings and thoughts of the poet from the moral and social aspects derived from reality and the environment has the active role in the poetic text and divided on honesty, lies, loyalty, treachery, disclosure and secrecy.

This attempt was a surrender to the specter of death and getting rid of the humiliated life, and it became

clear through this contradictory duality of its effectiveness and its impact on the whole of his daily life and the inevitable belief in justice and destiny, and the dream and the truth in this duality played an effective role for our poet's son mujbir through his shyness and feelings being the fabric of his imagination and also a way to alleviate his psychological pressures that he is exposed to in his daily life despite some of his real attitudes, but when he steps into the imagination he makes it out of the limited wall.

These dualities of material, moral, moral and intellectual revealed many of the clues that prevailed in society, during the analysis of poetic texts, and these paradoxes have been shown, which include two different parts, which made the poetic text speak on its own about these paradoxes, and often these dualities revolve in the poetry of Ibn majir in the House of one of the verses of the poem or in the form of a piece, and this is evidence of the wide culture of Ibn majir Al-Andalusi.

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**World Bulletin of Social Sciences (WBSS)**

**Available Online at:** <https://www.scholarexpress.net>

Vol. 11, June, 2022

**ISSN:** 2749-361X

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