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CONTRASTING DUALITY AND ITS SIGNIFICANCE IN ANDALUSIAN  
POETRY, THE ERA OF THE SOVEREIGNTY OF CORDOBA AS A  
MODEL

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### ABSTRACT

The duality in which the world of color is used is closer to the world of painting than to the world of poetry because it expresses its being directly, which has effectiveness by addressing the conscience directly by placing it within a linguistic context, which has a meaning in the construction of the poetic sentence and then the poem. Hence, we find that the poet Andalusian innovated through his use of the duality of color to reach the feelings of the recipient and influence his conscience by using color through poetic paintings that accommodate the extent of suffering in his private and public issues color contrast.

### INTRODUCTION

There is no doubt that the study of the phenomenon of opposite dualities (among the fact that it is a wonderful literary one) in its idiomatic, linguistic and performative concept, starting with the ancient inheritance all the way to contemporary modernity, requires the student to carefully reveal one of the most important pillars of the building of poetics in general and Andalusian poetry in particular. This is because such literary phenomena will play an active role in achieving the dynamism of that poetic, and they drew in it, as well as the artistic and objective effects.

And the respiratory result from employing these dualities, to be jointly and effectively formed, along with other creative elements, in making Andalusian poetic experiences at the forefront of successful experiences at all levels.

The contribution of antonyms achieved at the level of chromatic antagonism in its various forms, was not the only one on which the Andalusian poetic in particular was based, despite the abundance of texts realized for this antagonistic type. That fact that appeared at the beginning of creation in that the existence of the universe on the basis of two things that drive it in all the necessary things; And that is if we take in it after the existence of two opposites in which this universe is no longer in it, they are called by those who believe in the god of good and the god of evil, and then a god of light and another of darkness appeared, and thus we find the plurality of names and their differences with the necessity of concordance of thought that collected those names; This, in turn, makes us affirm the saying that the contrast of colors is in fact a diversification of these dualities referred to as a result of their moral contradiction (1).

That opinion deduced above can take the ordinary reader, as well as the typical reader, towards another fact that the reader requires access to (the model) from acquiring it in the case of the top in the search for the different connotations of contradiction in the artistic work and creative texts, the fact that these antagonistic dualities, especially the Lutheran, came specific On the proportion of Andalusian poetry texts.

deep in terms of form, content, printing, workmanship, and often outside the text; This is the slightest doubt that takes us towards a single origin to which all of these names lead. That is the essential philosophical origin that is detailed for issues of agreement and disagreement, and hence the contradiction (2) and from that contradiction at the level of color.

The issue of employing opposing binaries as part of the building parts of text and poetry, came as an important and essential basis in the process of understanding the creative work, almost completely. constant) that can be traced back to its putative origin with the compromise axis (3).

The duality of color antagonism is the subject of reading, which can be traced back in a simplified form to another duality that is analyzed by (good / ugly) on the side of antagonism, since the ratio of the color formed to one of the two sides of the duality goes back in its origin to two poles that do not meet together in one place, either the good or the ugly Despite the fact that some contemporary readers indicate that the presence of one of the two sides of the duality in a clear way can be simplified for another hidden party that has no direct relationship with the second party, but rather it is an absent origin for the first party from which he derives the elements of the contradiction to make it an actual existing component (4) ,and from Therefore, the duality of color contrast can be traced back to one of these places referred to on the side of philosophical reading, the dualism that Andalusian poets drew effectively in building their distinctive poetic experiences, which were no less important than the distinctive oriental poetic experiences.

The story of an extensive reading that traces the reality of the duality of color contrast in Andalusian poetry enabled us to reveal the fact that the Andalusian

poets derived this antagonistic aspect

Constructing the general descriptive element in these experiences, the poet highlights two opposing faces that reflect each other in a formula that enables him to describe the scene of my life on a daily basis, even if the description is adjacent to the proportion of the text if he manages to hit in its depth what you find clearly present in the experience of the poet Abdullah bin Al-Shammar, describing a Córdoba urban scene mixed with the style of praising Prince Abd al-Rahman, then we find him saying:

(The long)

He built a mosque that God was not built like  
Is there a mosque like him in the hands of God?  
Except for the building of Rahman and the mosque that  
Built by the Prophet of Muslims, Muhammad  
It has green and red pillars as if  
Watches and aquamarines (5)

The structure of negation present in the opening of the text (It was not built..) plays its first role in highlighting the poetic features at the beginning of the verse, as it initially suggests the absolute denial of not building any mosque in relation to the mosque of Prince Abd al-Rahman, in addition to the interrogative structure (and whether..) present in The verse interpreting the negation and defending it at the same time begins that the presence of the structure of the exception (except for a building) as another rhetorical image in the later verse is the negation of the adjective absolute present in the previous image. It is the duality of (negation - affirmation) (nothing like it was built except a better building than it without a doubt..) This conflict is what explains the reality of the difference between the Mosque of Prince Abd al-Rahman in Cordoba and the Grand Mosque in Mecca and the Noble Mosque in Medina and its clarification. Clearly (Al-Rahman Building - the Grand Mosque / the mosque built by the Muslim adoption of Muhammad - the Prophet's Mosque) and this is what led to the manufacture of the duality of color contrast in the text maker in the sentence (Amad - green / red - red color), the difference is reflected in the fact that it is the mosque of Prince Abdul Rahman came with the The green decorated pillars, as well as the red ones inlaid with rubies and aquamarine, the reader who is well-organised in the meanings of this text

He can distinguish between those dualities which are profound and their opposites, which are characterized by that naive superficiality, confined to verbal antonyms only; This is the value of the intended contradiction traced (6).

The poet's sensitivity to language as a tool for the realization of poetics, especially the poetry of antagonism in general and the antagonism of colors in particular, does not lead to the manufacture of this poeticism only, but this language is a tool for realizing the meanings of life in general, and on the other hand, it imparts an aesthetic color to the texts present in it, nominally in its contented abundance, which It leads to the presence of continuity and dynamism in those creative works (7).

The color contrast in the following text (greenness / whiteness) does not depart from the description mechanism that was the nucleus of the construction of the previous text. Active in making poetic, poet Abbas Ibn Firnas says in this text:

(The long)

Oh, I would love to have the greens grow around it  
And its white rivers that flow beneath it  
The female publishers see their branches  
Misery in which to practice abundance (8).

The medical description mentioned above was present in the multiplication of this text to produce the two ends of the color contrast (green / white) (its green plants / its white rivers). The construction of the poetic text, which joins from those multiple readings, that the description element is the nucleus of building most of the poetic texts that rely mainly on the element of contrast. There is no doubt that the nature of Andalusia imposes it on poets forcibly without leaving the choice to him; And this is something that can emphasize the issue of the embodiment of the poetic self and its interaction with itself

The construction and then embodying the interaction of these two matters with the reality of that nature that imposed that interaction that led to the dominance of the descriptive machine over the poetic structure of contradiction in the Andalusian poetic experiences, and this can be sought again in the texts of the poet Ibn Abd Rabbo, who says in one of them describing:

(The long)

She is the white flower in the earth clothed  
For her the red flower in the air is forgiven  
He loves every organ and joint  
He would have seen her if he had sight (9)

It is the general framework that the text simulates, talking about a general description of one of the villages of Cordoba described by its enchanting beauty. This is the ultimate wish, and for this reason, the two sides of the color contrast (white/red) are linked to that analogy. If the poet gives two chromatic characteristics to these two flowers (the white flower - the white / it has the red flower - redness), then he forms a party to this duality that complements the element of the poet's description of that estate that The thing that is evident here is unambiguous, and that this distinguished description has the most impact on the soul of man, and the poet is the adopter of the issue of provoking many separations, tensions and obsessions whose resonance is clearly reflected on the environment of the lived reality that imposes itself strongly on the poet and ultimately leads to The creation of an antagonistic poetry that can be described as flight, and this is what made it possible to appeal in this text and the like.

The poetically produced contradiction that this text included, despite being read on the side of opposing meanings, however, does not represent what

resembles a state of flight for the poet, as well as the reader in it concerns the flight of the opposite from the opposite. Between the poet the descriptor and the descriptor on the one hand, and the two sides of the contradiction on the other hand, the matter speaks of a flower of green, cheerful, luster, goodness, and beauty. ; And that is because it is an order to send hope and hope in the soul of the poet and man and make him in a state of dream

Permanent uninterrupted in addition to renewal and vitality (10) The meanings of the description are mixed with the meanings of praise, which is based on its origin and existence, a poetic product.

The color contrast based in its production on the plurality of colors present, although it is striking to the attention of the recipient. Those opposing colors are what makes the antagonism palatable to the reader, in contrast to what I have previously read of other dualities, one of which comes with some negative characteristics, even the presence of black or white color.

Congratulations in this text:

Everyone provokes your passion, either you  
green or blue and green  
So, behold, be it luminous or shining?  
Shining or a red flag (11)

What is remarkable for the recipient's attention is that the poet made the creation of opposing meanings a valid reason to achieve something else, in contrast to the norms followed in previous texts, where the poet's opinion was to employ all available possibilities for the service of opposing dualities, and here we find that the poet sensed the poetic craft to reverse that established Sunnah. So, he employed the explicit and allusive multi-sided color contrast mechanism, the first of the meanings present explicitly (Ika - green) opposite to the indicative side (Ikah and Raqaa) the dusty black color, which is another color, so the first duality (green, desert black) was employed not for The contrast itself, but rather for the sake of a more general meaning that the poet intended and for his sake employed this contrast (everything agitates your love...) and this color contrast became a reason to provoke the poet's emotions and provoke him, as the other similar duality came in the second line to speak of the features of that exciting scene (light – the red color mixed with blue). / Umm Bariq - the red mixed with other colors / Umm Bariq is a red flag, the clear and clear red color, as this frank duality complemented the agitation of the poet's emotions and arouse his whims, so that all of that would be a valid reason for what the poet intended behind these craftsmen. Poetics (Receiving the month of Ramadan and congratulating the Caliph on his arrival).

This contrasting color overlap was not a barrier representing negativity between him and the poet, even in mentioning (fire and its attachments), but rather it came as a warning to the poet about things that would deepen the poetic innovation produced in a chromatic contrast in the text. This contradiction in the text formed a basic fulcrum that enabled the reader to stand on that logical analysis of the text, and then led ((to reach the controlling

structure in the text, as things are not known in the light of knowing their basic characteristics only, but rather in the light of their differentiation. It has no meaning in itself, but rather its meaning lies in the existence of its opposite)) (12)

One of the characteristics of the Andalusian poets is the poetic renewal industry at the level of the poetic text that comes as a result of the mechanism of poetic renewal, where the poet resorts to all the paths of the poem to find something new that can be described, and thus has produced a new poetic text that can be read as a new critical reading different from the previous readings. Thus, a new text forms a new imprint and impact, and then a new reader is created, resembling his grandfather the text (13), and this matter can be sought in Andalusian descriptive poetry that deals with nature and produces the poetry of color contrast that carries wit; This is what can be discovered in the text of Ibn al-Ghouthiyya, in which he says:

(light)

And the daughters of the bean were scattered  
Like eyes that opened from slumber  
A white one is a white place  
And the blackness of it is the place of blackness (14)

The content of the text refers to the poet's description of one of the green Andalusian nature scenes, specifically a recipe for the (bean) plant mediated by the structure of the alert morphology, where the poet likened the role of this plant, as it opens in preparation for maturity with those dark eyes that open from sleep. The whiteness of the color the first to open is the side of the first duality (Albedo), and as that flower devolves into the tails after maturity, it turns into a blackness of color, which is the side of the other duality (blackness). Waking up/movement, vitality and activity), and then the duality of (death/sleeping/life/opening...), whiteness is achieved by the opening of those eyes, and blackness is achieved by their fading and falling, and then new roses appearing again.

The Andalusian creation of this antagonistic dual generation; Rather, it tries to invent a kind of cohesion and renewal between the form of the text and its content, achieving a multiplicity of functions, and then achieving the poetic aesthetic (15). It appeared to me at the end of the research that the Andalusian poet had excelled in forming an artistic image through these opposing dualities using the art of color, with good performance and accurate description.

## CONCLUSION AND RESULTS

After objective and technical research on the bi-color significance, we reached the most important results

- 1 - The contrast of color had a prominent presence in Andalusian poetry, and a lamp was taken from it through which he was able to paint a picture of life.
- 2 -Dichromatism is a complex subject and is an important part of our natural perceptual experience of the visible world.

3 -We were able to conclude that the significance of color has a psychological meaning that has an effect on the human being, and this effect leaves the recipient contemplating or guessing.

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