

Among the Manifestations of the Literature of Supplication: the Opposite Dualities in Sahifa al-Sajjadiyah as an Example

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Abstract

Opposites are a linguistic structure with intersecting pronunciation and meaning, differentiated and apparent in structure, and displaying literary creativity and beauty. Although the term binary opposites is a modern philosophical concept that has been transferred to criticism and applied to literature, the Arabs in ancient times knew it by multiple names that revolve around the concept of opposition, the most important of which are: antithesis, contrast, equivalence, contradiction, and discord. The ancient rhetoricians classified it in Al-Badi as a rhetorical concept. They defined opposites as words that come to the meaning and its opposite, and antonym is the combination of two words that are opposite in pronunciation in one speech to clarify and improve the meaning by bringing the meaning and its opposite, and antithesis is a type of relationship between meanings, the relationship of one thing that has two different terms that are mutually exclusive if they meet in one place, so the existence of One of them denies the existence of the other, such as good and evil, light and darkness, blackness and whiteness, strong and weak, slave and master, wealth and poverty, imperfection and perfection.

Because of the great importance of supplication in Islam, its high status, and its high status; This research aimed to highlight the aesthetic image of supplication as a literary text full of eloquence, eloquence, statement, and ingenuity. How not?! It is one of the masterpieces of the eloquences of the Prophet and his family (peace and blessings be upon them). The study of the opposite dualities in the Sahifa al-Sajjadiyya gives a look at the extent of their influence on the preacher, and the creation of rhythmic music that suits the state of humility, submission, and brokenness in the hands of the Lord, and showing lack of Him.

This research is considered an important step in directing modern critical and literary studies towards the literature of supplication, after the ancients ignored it and did not pay attention to it, neither at the level of representation and citation, nor at the level of analysis and criticism, and they spared no effort in looking at someone who was less in status and literature, despite his eloquence. Supplication, its eloquence, the sweetness of its expressions, the diversity of its methods, and the magic of its effect.

Keywords: literature of supplication, opposite dualities, Sahifa al-Sajjadiyah, Imam alSajjad.

Introduction

Praise be to God, Lord of the worlds, and may blessings and peace be upon the most honorable of the prophets and messengers, the Beloved of the God of the worlds, Abu Al-Qasim Muhammad, and upon his good and pure family.

Moreover, there is no means of communicating with the principle of infinite existence and realizing the sacred divine arena except through supplication. In Islam, supplication has a great importance, a high status, and a high status. God Almighty has commanded supplication and made it a means of hope. Through it, the seekers attain closeness and high statuses, and through it those who seek to meet their needs are feared and raised. affliction.

The Holy Qur'an has explained the virtue of supplication, magnified its importance, and encouraged it, as it is the foundation and spirit of slavery, and the symbol of humility, submission, and submission before the Lord, and a demonstration of lack of Him. The Almighty said: "O you who have believed, fear God and seek the way to Him and strive in His way That you may succeed. [Al-Ma'idah: 35], And God Almighty said: "Those who they call upon seek the way to their Lord, whichever of them is nearest, and they hope for His mercy and fear His punishment Indeed, the punishment of your Lord is forbidden.) [Al-Isra: 57], and the Almighty said: "Say: My Lord has commanded justice. And set your faces before every mosque. And call upon Him, being sincere to Him in religion, just as He initiated you to return." [Al-

A'raf: 29] Flood the land after it has been set in order, and call upon Him in fear and hope. Indeed, the mercy of God is close to those who do good. (Al-A'raf: 55) 56],

And the Almighty said: "And your Lord says, 'Call upon Me, I will respond to you.

Indeed, those who disdain My worship will enter Hell humiliated.'" [Ghafir: 60], and other verses that make supplications It is one of the greatest acts of worship, the most noble acts of obedience, and the most beneficial acts of closeness.

Therefore, supplication was the motto of the People of the House (peace be upon them), and they were devoted to it, following in the footsteps of the Prophet Muhammad (may God's prayers and peace be upon him and his family), and in continuation of the prophetic approach. So they had what no one else had. They were subjected to slavery after they learned that supplication is its heart and its brain, its root and its branch. There is no way to maintain continuous connection except through monologue. Supplication was present among them in a way that reflects to us the highest levels of immersion and dissolution in the sacred divine essence. The millstone among them was the master of those who prostrated and the adornment of worshipers, Imam Ali bin Al-Hussein (peace be upon him), who paid great attention and special care to supplication, until he abandoned it. We have that immortal work known as (Sahifa al-Sajjadiyyah), which showed us how the Imam (peace be upon him) dealt with his luminous supplications, and how he conveyed to us his ideas and visions, for they are of the utmost precision, accuracy, sobriety, originality, science, and creativity.

Supplication is an emotional conversation that represents the pinnacle of human perfection, which liberates the servant from worldly relationships and connects him to the arena of divine love and the sea of divine mercy. Singing supplication gives the souls of those devoted to God Almighty sweetness and freshness, ignites the fire of love in the hearts of lovers, and the flame of passion in the hearts of lovers, and brings the servant into A mystical scholar is alone with God Almighty, and he dialogues with him about what has become clear to him about the condition of those who know you, and he says: “O God, the hearts of those who seek You are clear, the paths of those who seek You are clear, and the flags of those who seek You are clear and the hearts of those who know You And the voices of those who call upon you are rising, and the doors of answering them are open, and the supplication of the one who rescues you is answered.” (Ibn Qulawayh, 93), so he repeats it with the tongue of the knowledgeable, hoping that the divine flow will include him, and he says: “O God, make my soul reassured by Your destiny, content with Your decree, fond of Your remembrance and supplications, out of love for the elite of Your saints, beloved In your earth and your skies, patiently at the descent of your calamity, thankful for the bounties of your blessings, remembering the results of your blessings, longing for the joy of meeting you. Armed with piety for the day of your recompense, fortified by the traditions of your saints, shunning the morals of your enemies, distracted from the world by praising and praising you” (Ibn Qulawayh, 93).

Supplication is one of the artistic forms formulated by the infallible to guide the servant to the only source of abundance that meets all his earthly and afterlife needs, in a form that has two aspects: external and internal. As for the external, it is based on a solitary dialogue with the Creator and turning to Him with audible words, while the internal is based on the conscience and the internal balance it achieves for the slave. From that speech.

The text of supplication differs from other forms of artistic expression in that it represents a means of sacred emotional practice through which the supplicant attempts to communicate directly with God Almighty, but in terms of artistic features it has kept pace with the literary form. In terms of artistic tools, it is based on the same verbal, rhythmic, pictorial and structural tools that it does. All literary forms.

It is clear that the writer’s style plays an important role in conveying ideas to others. Each writer has his own style of correctly conveying the meaning he seeks. He chooses what suits his goals and purposes to influence the mind of the recipient and try to convince him, based on the good composition and consistency of words and meanings. Therefore, we notice the presence of differences. In presenting many similar ideas due to the different styles of the authors.

We find that the style of the People of the House (peace be upon them) is the best style and the most effective and influential. They are more knowledgeable than any speaker or writer about how to express themselves and take into account the situation of the addressee and the environment of the speech. Their eloquent and eloquent speech is below the words of the Creator and above the words of the created, and if we read this supplication: “O God, I turn to You in repentance.” In my place, this is one of my sins and its listeners, and my country is my disadvantage and its insults And it is not added to return in a sin, and you have said, O God, in the court of your book, that you accept the repentance A “My repentance as You promised, and pardon my sins as You have guaranteed” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 127); The text will transport us to another world, a world in which the preacher asks for forgiveness of sins, major sins such as polytheism to God Almighty, murder, and adultery, and minor sins such as shaving the beard and looking at a woman in ihram during Hajj, and all the sins that he has revealed to people or not, past and new, on the condition

that he intends to abandon them. Disobedience and does not intend to return to any sin. We know who the author of the text is - Imam Al-Sajjad (peace be upon him) - but he is not the preacher. With the ingenuity of the author, he was able to be in the position of the preacher, and influence him to the extent of the strength of the text on that, and transfer him to a sacred spiritual world. To the extent that valuable meanings are crystallized in the soul of the supplicant, supplication is a short, long, slow, and rapid journey that transports the supplicant to a world that he can imagine and live, in which he turns deeply to the divine presence, and in which he does not need anything, except focus on the starting point and the center of completion.

Therefore, supplication can be considered a distinct literary genre with a special entity emerging from the well-known genres of literature. It is blessed literature with a beautiful and wonderful format, genius eloquence, rich language, and rich concepts. This ingenious method is one of the methods of explanatory-statement that was unique to the Prophet (may God's prayers and peace be upon him and his family) and the Ahl al-Bayt (may God bless him and his family and grant them peace). (peace be upon them) in general and Imam Ali bin Al-Hussein (peace be upon him) in particular. The scholar Dr. Ali Hussein Mahfouz (may God have mercy on him) alerted to this matter when he said: "Supplication is an important aspect of Arabic literature, forgotten by the history of literature, ignored by writers, and critics overlooked it and almost erased it." Pointing out his eloquence, even though it is: wonderful artistic prose, a brilliant style of prose, a wonderful style of expression, an ingenious method of eloquence, and an admirable manner of speech, and the truth is that that genius, miraculous approach is one of the masterpieces of the Prophet's eloquences (may God bless him and grant him peace). May God bless him and his family and grant them peace) and the Ahl al-Bayt (peace be upon them) to which no one but their birds have ever flown, and no one has called to it except their pens" (Mahfouz: 56).

Yes, despite the eloquence and eloquence of the supplication, the sweetness of its expressions, the diversity of its methods, and the magic of its effect, unfortunately, the ancients overlooked it. They did not pay attention to it, neither at the level of representation and martyrdom, nor at the level of analysis and criticism, and they spared no effort in targeting someone who was less in status and literature than him.

It was necessary for literary historians to examine the phenomenon of supplication in general and supplication among Imam Ali bin Al-Hussein (peace be upon him) in particular, in order to discuss it in detail intellectually and artistically. Supplication for the Imam (peace be upon him) embodied a noticeable and unique phenomenon in terms of quantity, quality and use.

Modern criticism was concerned with studying other ancient literary genres, and revealing their cultural, social, and political dimensions. It studied shrines, Sufi prose, folk tales, stories of the prophets, and others, in search of literary creativity with its aspiration to analyze texts, interpret connotations, and deconstruct the contents.

From this standpoint, this modest research studied (the opposite dualities in Sahifa al-Sajjadi) to reveal an aspect of al-Sajjadi's creativity that witnesses at every moment the birth of gems and pearls of knowledge of great value, and let us hear his voice that crosses the ages as he supplicates, soliloquises, calls, and whispers with that compassionate God and compassionate Creator. He sought to highlight an element of the aesthetic rhetorical elements of supplication, with a divine touch and a prophetic fragrance.

Supplication and its artistic characteristics

The word (supplication) with its triple root (supplication) appears in the language with many connotations determined by the context in which it occurs, including calling, naming, seeking help, prayer, worship, and desire to God (Ibn Manzur, 258:14). It was stated in the Dictionary of Language Standards: “(supplication) The dal, the ayn, and the defective letter have one origin, which is to incline something towards you with a voice and speech that comes from you, saying: I supplicate, I supplicate, supplicate” (Ibn Faris, 279). :2).

As for the supplication in terminology, it is the servant’s request from his master in a self-contained constructive manner. The commentators have divided it into two parts, namely: the supplication of worship and the supplication of asking.

Supplication in the Qur’an is sometimes intended for this and that, and for the combination of both, and they are interconnected. As for the supplication of worship, it is a supplication. Man is out of fear of God and hoping for His mercy. As for the supplication of asking, it is asking for what will benefit the supplicant, and asking to uncover or ward off what will harm him. Every supplication of worship necessitates the supplication of asking, and every supplication of asking includes the supplication of worship (Ibn Qayyim al-Jawziyyah, 835:3).

Supplication is one of the most successful methods of Islamic education in refining the nation and directing it towards perfection in all fields. Because it is one of the easiest and easiest means of communicating with the addressee at different intellectual and cognitive levels, and the one who contemplates the forms of supplication realizes its importance and its intellectual and spiritual value, which melts into the individual to establish behavior and attitudes in his surroundings and the human community, and the moral value of supplication appears due to its artistic characteristics, the most important of which are:

- 1- The style of supplication is influenced by the Qur’anic style, and it is frequently quoted and referred to.
- 2- The method of supplication is an educational method, so its methods are varied to suit the condition and position of the supplicant, in order to achieve the goal of the supplication to refine the servants and direct them towards the arena of divine sanctuary.
- 3- The supplication used rhetorical phenomena that combined form and content, so its expressions were a series far from artificiality and affectation.
- 4- The supplication used the pictorial arts and employed them in a way that served the supplication and showed it in a wide range of connotations to include matters that could not be shown except through those arts. His expressions had a profound impact on the recipient.
- 5- The accuracy and goodness of the words of supplication and their combination and harmony with each other give intended and specific connotations stemming from the urgent necessity that the words and meanings call for.
- 6- Speech music in supplication works to stimulate and persuade the supplicant, giving him a feeling of reassurance, tranquility and comfort, and preparing him to descend into the arena of contents through a special rhythm of supplication.
- 7- The personality of the author (the infallible one) is clearly defined in the supplication, due to the high contents it contains in several fields, the most important of which are: belief, knowledge, morals, philosophy, logic, theology, eloquence, eloquence, and eloquence.

8- The infinite sincerity of feelings has achieved effective artistic sincerity, and the most important confirmation of this is the use of the past tense in most of the supplication phrases to indicate the confidence of the supplicant in achieving what is desired.

Sahifa al-Sajjadiya and its literary importance

Sahifa al-Sajjadiyya is so famous that one does not need to introduce it or its author.

It is the most important book after the Holy Qur'an and Nahj al-Balagha among Muslims.

It is a book that contains a collection of supplications and monologues by Imam Ali bin Al-Hussein (peace be upon him). It represents a unique divine heritage. It teaches a person what he should have in terms of obsessions, visions, orientations, and ambitions, for the sake of spiritual integration, refining the soul, purifying it, and revealing its secrets and hidden things. The truth is that it represents a human system. Its appearance is supplication, and its essence is a collection of knowledge and sciences. Its supplications include the foundations of the Islamic faith and its teachings, the rules and foundations of moral virtues, and a group of mystical, epistemological, social, and political concepts. It is a cultural school with multiple purposes, topics, and goals manifested in the form of supplication, unlike those who see it as a book of supplication and monologue only. .

Sheikh Muhammad Redha Al-Muzaffar (may God have mercy on him) pointed out this when he said: "Its style and goals were among the highest methods of Arabic literature, the loftiest goals of the true religion, the most precise secrets of monotheism and prophecy, and the most correct method for teaching Muhammadan morals and Islamic etiquette, and it was in various educational topics." Religious, it is an education in religion and morals in the style of supplication, or a supplication in the style of teaching religion and morals, and it is truly, after the Qur'an and Nahj al-Balagha, one of the highest methods of Arabic rhetoric and the finest philosophical sources in theology and ethics" (Al-Muzaffar, 95).

Sahifa al-Sajjadiya contains fifty-four supplications in the first collection, then some scholars added seven other supplications to it, then some of them added to it the supplications of the seven days, the fifteen monologues, and the message of rights. It was called the complete Sahifa al-Sajjadiyah, and it was said that it was recorded in its entirety. There is another copy among the Zaidis, which is an incomplete copy because it does not contain more than half of the paper found among the Twelver Shiites.

The Sahifa al-Sajjadiyah has been called by several names, including: the Sister of the Qur'an, the Gospel of the People of the House, the Psalms of the Family of Muhammad, and the Complete Sahifa. It was mentioned that it had more than fifty commentaries and was translated into multiple languages (Al-Tehrani, 20:15).

As for its literary importance, the Sahifa al-Sajjadiyah is considered the second most important literary prose text after the book Nahj al-Balagha. Because of the creative artistic methods it contains, as it embodies the literature of supplication in the most beautiful and finest form, and so that some may not be under the illusion, there is nothing above the eloquence of the Qur'an. The texts of its verses are transcendent and exceptional. They are the utterance of revelation and the source of worldly knowledge. The Qur'an is the greatest linguistic miracle and absolute eloquence. Everything written about rhetoric is to prove the miracle of the Qur'an, its eloquence, and its eloquence. However, Nahj al-Balagha and Sahifa al-Sajjadiyya have high aesthetic values that deserve to be considered and highlighted, by virtue of their emulation of the beauty and eloquence

of the Holy Qur'an, and the specificity that they are the words of the infallibles (peace be upon them), so their words are below and above the words of the Creator. The words of the creature.

The rhetorical arena in the newspaper has broad horizons and far-reaching depths. Imam Zayn al-Abidin (peace be upon him) set its boundaries out of awareness of the requirements of his time and the circumstances and appropriate to the position and what the nature of supplication and prayer imposes. So he chose a simple style, an easy dialect, and smooth, gentle, fresh words that are light on the tongue and the hearing, and the use of constructions. Familiar grammar and morphology, devoid of verbal and moral complexity. He did not exaggerate in rhetorical images, staying away from artificiality and affectation. He expressed what he wanted with a gentleness and beauty that caresses the soul, all of this until he realized their general and specific meanings, so each of them lived in a spiritual world of his own.

It was formulated by Imam Zayn al-Abidin (peace be upon him) using sophisticated artistic means, innovative creative methods, and a harmonious vocal rhythm, including the subject of this research (opposites), as the beauty of the opposites is highlighted in the style of the newspaper, and it will become clear to us that the relationship that the Imam (peace be upon him) established between the words Antonyms are a relationship that is intertwined in meaning and phonetic structure. Despite the simplicity and familiarity of the words, the Imam (peace be upon him) was able to express them in an emotional expression that is in harmony with the state of God's sympathy and appeasement, and awakens the feeling of the urge to search for the opposite meaning, creating in him a state of pleasure and ecstasy, and the text increases in elegance and beauty.

With his eloquence, eloquence, clarification, and skill, the Imam (peace be upon him) was able to hold the position of a preacher. To influence him and move him to the arena of Divine Jerusalem in an attempt at purity and spiritual serenity. This matter is clear to those with insight, unlike those whose insight has been blinded by fanaticism and whose heart is enclosed, and who inferred the invalidation of the imams' imamate through the supplications contained in the Sahifa al-Sajjadiyya, such as those who said: "The Sahifa al-Sajjadiyya carries words and connotations that contradict it." The doctrine of the infallibility of Imam Ali Zayn al-Abidin thus invalidates the infallibility of all imams, and by invalidating the claim of infallibility their Imamate is invalidated" (Al-Alwani, 2).

The newspaper contained words that indicate an acknowledgment of committing sins and acknowledgment of their wrongdoing, or a request for infallibility from mistakes and errors.

Among the first is what was mentioned in the supplication of the Imam (peace be upon him) in submission to God Almighty: "My Lord, my sins have protected me, and my speech has been cut off, so I have no excuse, for I am captive in my affliction, dependent on my work, and hesitating about it My sin, perplexed from my purpose, cut off from me, has stopped my soul The standing of the humiliation of the people, the standing of the hardship I am my soul, my lord, the Most Merciful, my lord of the sea, my face and Zalla, my feet, and promise your dream to ignorance and with your goodness, on my misfortune,

By my sin, and this is my hand and my forelock, I find comfort in my soul. Have mercy on my gray hairs, my days running out, my end approaching, my weakness, my poverty, and my lack of help." (Al-Bukhari) Al-Sajjadiyah Al-Kamilah newspaper, 229).

The second is what was mentioned in the supplication of the Imam (peace be upon him) at the conclusion of the Qur'an: "O God, bless Muhammad and his family, and relieve us of poverty through the Qur'an, and bring to us thereby the prosperity of life and the fertility of the land pure, and spare us through it reprehensible taxes and moral calamities, and protect us through it from the

abyss of disbelief. And the reasons for hypocrisy so that we will have a guide in the Resurrection to Your satisfaction and Paradise, and in this world we will be protected from Your anger and transgression of Your limits, and for what you have “The night is a witness to what is permissible and what is forbidden is forbidden.” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 155).

What brings them together is what was stated in the Imam’s supplication (peace be upon him) regarding his resignation: “O God, bless Muhammad and his family, protect me from sins, guide me to obedience, grant me good repentance, and purify me with repentance. Support me with infallibility, reconcile me with well-being, make me taste the sweetness of forgiveness, and make me free from Your forgiveness. And grant me Your mercy, and grant me safety from Your wrath, and give me glad tidings of that in the immediate rather than the later, good news that I know, and make known to me a sign that I may recognize it.” (Al-Sahifa AlSajjadiyyah Al-Kamilah, 72).

The research does not want to delve into the doctrinal and verbal responses to the invalidity of this claim, as there is no place to list it here, but it is sufficient for the fair contemplator to be knowledgeable of the educational, educational and purifying purposes of the supplication in order to judge the invalidity of this claim, and to judge with the skill of the author who depicted the negligence and situation of the supplicant, and spoke in his own language with expressions that caress the soul and tickle. Feelings, coupled with the various forms of rhetorical arts, without affectation or artifice, but rather with the talent and innate readiness that God bestowed upon him for eloquence and eloquence. The Imam (peace be upon him) is free from error, error, and committing sins. He is in the highest rank of divine closeness, and in the highest status. Houses of the Holy Sublime.

What should be paid attention to is: “The wording of the supplication differs from many artistic forms in that it has a dual mission, which is that the supplication is sometimes specific to the personality of the one who says it, and expresses his personality in a way that has a devotional structure specific to him, and at other times in that it was written to be recited by others.” And sometimes, thirdly, it is written in general terms, so both the one who prays and the others pray with it... It follows from these differences that some of the supplications that demand forgiveness of sins that entail the infliction of vengeance, calamity, or withholding of rain, and the like, cannot express the character of the Prophet (may God’s prayers and peace be upon him and his family). (peace and blessings of God be upon him) or the Imam (peace be upon him) due to the infallibility that characterizes the one who prays, and therefore such supplications are written on the tongue of ordinary people” (AlBustani, 253).

Despite the ban, suppression, skepticism, and marginalization that Al-Sahifa AlSajjadi has been subjected to at various times, it has remained tall to this day. Because of its high content, first, and its high literary level, second, it has made recipients and readers circulate it generation after generation, as they find in it what they do not find in others.

The Sahifa al-Sajjadiyah will remain throughout the ages a source of giving, a torch of guidance, and a school of morals and refinement, and humanity will continue to need this divine, Muhammadan, exalted heritage whenever Satan’s temptation increases and the world’s temptation increases.

The concept of dual opposites

The word (duality) appears with its triple root (thana) in the language with similar meanings, “(thana) the tha’a, the nun and the yaa are of the same origin, and it means repeating a thing twice, or making it two consecutive things Or different, and that is your saying, “I folded the thing into

two folds, and the two are known in number” (Ibn Faris, 391:1), and “to fold a thing into two folds: to put some of it back on another, and it has been folded and bent, and the folding is concealment, and the folding is one during the thing, that is, doubling it, and folding it into two folds That is, I made it two, and two: double the one, and the two, with kasra and shortening: The command must be repeated twice, and the thing must be done twice, and the two ends of the rope are two folds, one of them is a bend” (Ibn Manzur, 115:14).

As for dualism in terminology, the philosophical dictionary defined it: “Dualism is something that is two-fold, and dualism is the statement of the duality of the principles that explain the universe, such as the duality of opposites and their succession, or the duality of the unit and matter (in a sense, it is a principle of indeterminacy), or the dualism of the one and the infinite when... The Pythagoreans, or the dualism of the world of ideals and the world of senses according to Plato... Dualism is synonymous with dualism, which is that nature has two principles, and its counterpart is that nature has one principle, or several principles” (Saliba, 1:379), so we note that the conventional meaning differs from the linguistic meaning of The philosophical and scientific aspect has depth and dimensions, and even if their significance assumes the existence of two sides connected, successive, or simultaneous, identical or opposite, each side of the duality is inherent in the other, and is inseparable from it, whatever the relationship between them. If it is capable of being separated, the quality of duality is no longer there.

The word (opposite) appears with its triple root (against) in the language with multiple meanings: “opposite is everything that opposes something in order to overcome it, blackness is the opposite of whiteness, death is the opposite of life, and night is the opposite of day when this comes That is gone. The son of his master: the opposite of something, its opposite, and its opposite. The last one is about a fox; its opposite is also the same as about it alone, and the plural is opposites. If they agree on him in a dispute, and it is said: There is no opposite to him and no opposite to him, that is, there is no equal to him and no equal to him.” (Ibn Manzur, 363:3). .

As for opposition in terminology, its definitions are numerous and different, but despite their diversity and differences, they do not deviate from the linguistic meaning or contradict it, and they can be combined. Contradiction is defined as a type of relationship between meanings, the relationship of one thing with two different, mutually exclusive terms. Opposites are words that come to and against the meaning, such as Al-Jun refers to white and black, Al-Sarim refers to night and day, and Al-Jalal refers to the great and the small. The antonym is a branch of the verbal common, as every common antonym is verbal, and the opposite is not true (Al-Daman, 84).

The roots of this definition go back to Sibawayh’s division of meanings that he mentioned in the section on pronunciation of meanings in his book, when he said:

“Know that among their words is the difference in the two words due to the difference in meanings, and the difference in the two words and the meaning is the same, and the agreement of the two words and the difference in the two meanings... So the difference in the two words due to the difference in meanings is something like: He sat and went.” The two words are different and the meaning is the same, such as: “He went and went.” And the two words are in agreement and the meaning is different from your saying: “I found it from the one who found it, and I found, if you wanted, the finding of a lost person.” (Sibawayh, 24:1). Then Qatrub came after him and said in the third aspect: “And the third aspect.” That the wording agrees and the meaning differs, so one word has two meanings onwards... and some of them are contradictory in something and its opposite” (Qatrub, 70). Then Abu al-Tayyib alLughuaghi came after that to restrict the definition to the

restriction of contradiction, not just difference, by saying: “And opposites are the plural of opposite.” And the opposite of everything is what it contradicts, such as whiteness and blackness, generosity and miserliness, courage and cowardice, and not everything that contradicts a thing is the opposite of it. Don’t you see that strength and ignorance are different, and are not opposites, but rather the opposite of strength is weakness, and the opposite of ignorance is knowledge, so the difference is more general than the opposition, as All opposites were different, but not all opposites were opposites” (The Linguist, 33).

Relying on the above linguistic and terminological connotations, the researcher believes that the concept of dual opposites in literary criticism is: the artistic combination of a pair of contrasting and disparate words in one structure of the text to give it vitality and effectiveness that gives the structure of the text aesthetics and elegance and the meaning of the text dimension and depth, thus affecting the recipient. On the one hand, the author's creativity appears on the other hand.

If we look at the words of Imam Zayn al-Abidin (peace be upon him): “Praise be to God, the First without a First existed before it, and the Last without a Last existed after it. The eyes of those who see it fail The illusions of the describers have escaped His description. He created creations with His power, and invented them in a way that was invention. Then He led them in the path of His will, and sent them on the path of His love. They could not delay what He had led them to, nor could they advance to what He delayed them from. And He made for every soul of them a known sustenance divided from his provision. No one who lacks his provision will diminish it, and no one who lacks it will add it to anyone who lacks it.” (Al-Sahifah Al-Sajjadiyyah Al-Kamilah, 32); We have clearly seen the use of the Imam (peace be upon him) for this phenomenon in the text and how he combined more than one duality in one structure, so the duality (the first | the last) and the duality (before | after) in his saying (peace be upon him): “Praise be to God, the First without a beginning was before it, and the Last There will be no other after it,” and the duality of (advancement | delay) in his saying (peace be upon him): “They cannot delay what He has brought them forward to, nor are they able to advance to what He has delayed them from,” and the duality of (increase | decrease) in His saying (peace be upon him): “ And He appointed for every soul among them a known sustenance, divided from his provision. The one who lacks his provision does not diminish it, and the one who lacks it does not increase it.”

The role of dual opposites and their impact

The literary text is a complex linguistic structure, in which relationships combine and intertwine in form and content, to produce a deep text, in which readings abound and in which interpretations vary. Creativity contradicts superficiality and simplicity, and is in harmony with richness and depth, to generate an effective text that influences the recipient.

The creative form must consist of three elements: clarity, strength, and beauty. The science of meanings may undertake the study of images that increase the style’s clarity and magnificence, and the science of the creative may undertake the study of the images that increase the style’s strength and beauty. Among those wonderful images are: dual opposites.

Combining opposite dualities in one structure arouses astonishment and attention, and creates a paradox that gives beauty and depth to the dialectical movement between its two sides, as each side casts a shadow on the other, and opens the way for the possibility of balancing between them, which helps the recipient to create multiple perceptions by referring one duality to another, so the features emerge, Clarity increases, the image is formed, beauty appears, significance is produced, and meaning deepens. “The opposite dualities generate a distinct space for the text, as a number of

actual temporal and spatial relationships come together at different times. These relationships meet on more than one axis. They meet, collide, intersect, and are parallel, thus enriching the text. There are multiple possibilities of meaning in it, as the actual and nominal opposition constitutes a world of dialectics of reality and the self in its struggle with life, and the abundance of dualities in the literary text is evidence of the harmony of its rhythms and its openness to more than one axis. We can find a set of contrasting patterns in a single literary text that gives it more vitality. And movement, these contrasting patterns are related to the universe that they depict, whether it is a matter of opposition or complementarity; therefore, aesthetic characteristics are combined in them” (Diop, 163).

The value of the opposite dualities does not appear if they are viewed outside the text as separate ones. Even though they appear separate and contradictory, there is a kind of harmony and appropriateness between them that justifies combining them. The opposite relationship does not mean separation and separation between the two meanings, but rather connects and reconstructs them, so new semantic relationships emerge, and it increases. Speech has beauty, musical rhythm, textual cohesion, and moral charge. The effectiveness of the opposition appears in texts by surprising the recipient by breaking the context and departing from it. The relationship between the two opposites is a disturbing, not comfortable, relationship that affects the recipient and he reacts to it, and sharpens the mind to understand the overlapping connotations of the text.

Therefore, opposition cannot be considered merely a contrast between something and its opposite, as if it were an extra link limited to formal embellishment. Rather, it is an essential component in the production of the textual structure and its connotations. It is a method by which the disparate and discordant objective psychological states are expressed, thus clarifying each other. The structural structure of opposition is based on two sides. Contrasting at the superficial level and uniting at the deep level, its strength increases with the development of its meaning and the intensification of its significance, and it brings the text to the peak of magic, splendor, and distinction through the interactive movement between the two sides of the opposition on the one hand and the remaining elements of the text on the other hand, thus increasing the distance of tension in the text between appearance and concealment, and as he says Abd al-Qahir al-Jurjani: “Do you doubt that he works magic in bringing together disparate people until he summarizes for you a distance between the East and the West, and brings together what is ominous and what is revealed? And he shows you the meanings represented by illusions similar to present persons and standing ghosts, and the mute speaks to you, and gives you the explanation of The non-Arab, and He shows you life in inanimate objects, and He shows you the merging of opposites, so He brings you life and death combined, and water and fire combined” (Al-Jurjani, 100).

On the other hand, binary opposites are among the argumentative mechanisms that writers employ in their texts to prove an idea and support it by comparing the two opposites to reveal the better of them. To convince the recipient of the ready evidence, clear argument, and clear proof that you have provided. Opposite dualities are an important means of logical persuasion for the recipient, because of the dissonance and paradox that these dualities carry. The lack of familiarity between them provokes the recipient’s feelings and mobilizes his awareness, so inference gives the rational argument through comparison between the two opposites, so the mind approves. He accepts the idea or rejects it, or at least realizes its characteristics. Because the recipient feels and experiences this dissonance due to the distance of the gap between them, the dual opposites are among the expressive patterns that meet the memory’s need for preservation in order to stimulate it later to

remember and conjure up meanings that are absent from the mind, so each opposite reminds us of its opposite and brings it to us without effort, which reflects this role in the Al-Hajjaji dimension, and as Ibn Qutaybah: “If every art of science were one thing: there would be neither knowledgeable nor learned, nor hidden nor obvious, because the virtues of things are known by their opposites. Good is known by evil, benefit by harm, good by bitter, little by much, small by great, and hidden by apparent.” (Ibn Qutaybah, 58), and as Hazem Al-Qartajani says: “In the comparison and interconnection of similar things and their interconnection, and similar ones and opposites, and what takes place in their course, there is a movement and inclination with emotion towards the requirements of the speech, because supporting the good in the good ones that are identical and similar makes it possible for the soul to be at ease with it in one thing. And this is also the case with Ugliness is what possesses the soul and is more powerful than it is, it is more moving for it. Likewise, the appearance of the good in the face of the ugly, or the ugly in the face of the good, increases joy in the one and abandonment of the other in order to show a state of being in the face of its opposite. Therefore, the location of the opposite meanings in the soul is strange. .

The creative movement provoked by the dualistic opposites in literary texts is practically based on comparison, paradox, linking and interaction between the two sides of the opposition, creating a dialectic that is permeated by a relationship of negation, negation and absolute opposition between the two parties, or a relationship of integration, harmony and fertilization, or a relationship of mediation, and it is palatable if it is not grandiose, for this is Understanding represents a new philosophy of contrast in the literary text that goes somewhat beyond the rhetorical understanding of it. It is not only an aesthetic enhancer of the aesthetics of Al-Badi, but rather an important means of expression that leads the meaning to understanding and stability in the mind.

The phenomenon of dual opposites

The opposite dualities and their divergent sides are among the oldest human and intellectual issues, because they are an idea rooted in the system of the universe and the human soul. The various aspects of life are never devoid of them. Life is a fertile ground for it, as it is full of contradictions and contradictions, starting from the creation of man as male and female to life and death. The Creator assured us in His decisive Book that it exists in the world, in human nature, and in what man does not know, as God Almighty said: “Glory be to Him who created all pairs of what the earth grows, and of themselves and of what they do not know” [Yasin: 36], and God

Almighty said: “And of all things We were created Two pairs that you may remember” [Al-Dhariyat: 49], and God Almighty said: “And indeed, He created two pairs, the male and the female” [Al-Najm: 45], and God Almighty said: “Have they not seen the earth? “How much We have produced therein every noble pair” [Al-

Shu’ara’: 7], and other than that. Among the verses that confirm the fact that it is a universal law before it is human, human nature in general is dual in composition, consisting of two elements: matter and spirit.

Opposite dualisms in explaining the world mean two opposite principles, such as good and evil according to dualism, the soul and body according to Descartes, the one and the infinite according to the Pythagoreans, the world of ideals and the world of sensible things according to Plato, etc.

It is a philosophical idea before it is a linguistic idea. If dualities exist in the universe, are present in the human soul, and are linked to human life, then why are they not present in the language that expresses and explains all of that? It has entered the world of language and literary criticism, as it is one of the concepts that tempts various fields of knowledge, including Language and literature. The

process of combining opposites and linking them creates hidden connotations that give beauty to expression and demonstrate the writer's ability to employ them.

The dualistic opposites have emerged in literature and dominated it significantly, in what can be considered a distinctive phenomenon because of their major role in activating any literary text, as they give it movement, vitality, and a special music that has an impact on the recipient, breaking the horizon of his expectation, attracting his attention, drawing his attention, and stirring his feelings. The influence and persuasion increase as a result of the sensory-moral interaction between the recipient and the text, thus achieving a great aesthetic and semantic paradox.

Writers are the people most aware of its aesthetic and semantic image, as this awareness prompted them to employ it to express ideas in a way that sheds light on what is beyond the phenomena of words, so its significance intensifies and its meaning develops on the one hand, and the writer's ability to combine two contradictory words becomes clear on the other hand.

The opposite dualities constitute a clearly defined linguistic and stylistic phenomenon in supplication. Prayer is based on realizing the true relationship between two existences: the divine existence (the called), which is the principle, the end, and the source of perfection, wealth, and abundance, and the human existence (the caller), which is a container for deficiency, poverty, and need. It is related to the principle, depends on it, and is directed to it always and forever in seeking perfections and filling the shortcomings of human existence, and there is no way to do this except through supplication, as it is a natural expression of the psychological feeling and inner feeling of the one emanating in seeking the overflow from the source.

On the other hand, supplication in itself is an opposite duality that represents the central, permanent conflict between two opposite positions or two opposite vocations, and a person must choose between them: the call of God and the call of Satan, with faith and certainty that Paradise is the ultimate destination of the divine calling, and that Hell is the ultimate destination of the Satanic invitation. The Infallible (peace be upon him) described that conflict of contradictory words and opposing expressions, and he depicted this in the form of a supplication that represents the best way to choose the axis of truth and adhere to it, and to leave the axis of falsehood and stay away from it, in order to draw closer to God Almighty and attain forgiveness, contentment, and contentment. And stay away from anger, resentment, and divine wrath.

Imam Zayn al-Abidin (peace be upon him) referred to this in his supplication when he repented of his sins or prayed for forgiveness for his shortcomings, when he said:

“Who is more ignorant than me, O my God, of his righteousness? Save himself when what you have spent is spent. I have from your livelihood in what you have forbidden from your disobedience I called him otherwise, in my knowledge of it, and there is no forgiveness from my memorization for him, and I am then certain that you are not. To the fire, they are granted to you, what I am like You have to be given to me, and you are preferred from you, so that you call from your disobedience to your disobedience, and quit from my misfortune, and the absence To you is my punishment” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah: 75).

The position of the opposite dualities in supplication is not only determined in the opposite words and sentences, but rather reflects the states of fear and hope that the supplicant lives through, through the dialectical relations of opposition and their effective connotations in the structure of the text, thus creating a space in which time and space disappear and a world of self-dialectic with the self through the duality (fear | hope).

The opposite dualities in Sahifa al-Sajjadiya

The Sahifa al-Sajjadiyah of Imam Ali bin al-Hussein (peace be upon him) - whose supplications represent the ideal and most complete model of the literature of supplication - is full of rhetorical colors, including dual opposites, and the endeavor of this research is to reveal this phenomenon in it, so the most important hypothesis in it was: that the Imam (peace be upon him) He became aware of this phenomenon and applied it and employed it in a wonderful way, embodying his feeling of what was around him and his observation of the reality surrounding him. Thus, he crossed the limits of formal opposition based on combining opposite words, to sacred music that opens before the caller a door to a sacred spiritual world, unique to the servant and his master. Two things support this hypothesis:

The first: What the research indicated a little while ago is that supplication itself is an opposite duality that represents the conflict between two opposing positions or two opposing invitations, namely: the call of God and the call of Satan, with the belief and certainty that Paradise is the ultimate destination of the divine calling, and that Hell is the ultimate destination of the Satanic invitation, so the infallible one drew (Peace be upon him) is a struggle of contradictory words and opposing expressions.

Second: Imam Ali bin Al-Hussein (peace be upon him) opened his blessed scroll with opposite dualities and concluded it with opposite dualities. In the first supplication of it, in the first line of it, and in the first sentence of it, he (peace be upon him) says: “Praise be to God. The First without the First was before it, and the Last without Another will come after him” (Al-Sahifa Al-Sajjadiyah Al-Kamilah, 32), as the Imam (peace be upon him) matched two opposites in a duality (first | not first) in the first sentence and duality (last | not last) in the second sentence, and we notice in these two matches that they are negative oppositions. By combining two verbs from one source, one of them is affirmative (first) and (last), and the second is negative (without first) and (without last). This is on the one hand, and on the other hand, they are an agreement agreement, as the type of the two opposites agreed on the nominal, and on the one hand Another is transitive counterpoint, where the opposites in each of the two dualities are followed by a literal separator (none), and the two sentences are contrasted with a duality (first | last), a duality (without first | without another), and a duality (before | after).

Then in the last supplication of it, in the last line of it, and in the last sentence of it, he (peace be upon him) says: “My master, my master, you are the owner and I am the slave, and who can have mercy on the slave except the owner” (Al-Sahifa AlSajjadiyyah Al-Kamilah, 244), as he matched the Imam (peace be upon him) Positive counterpoint in the duality (Malik | Mamlouk), this is on the one hand, and on the other hand they are counterpoint of agreement, since the type of the two opposites agree on the nominal, and on the other hand they are counterpoint of divergence, since each of the two dualities is separated by a word; This opening and closing is not a coincidence, but rather has a significance and purpose, as this indicates two important things:

- The Sahifa al-Sajjadiya is filled with opposite dualities. If the paper opened with opposite dualities and closed with them, then you can imagine what is between the opening and the closing. The one who meditates on it will be amazed by the abundance of opposite dualities in its context. The truth is not spared from those who consider it to be the most common and widespread meaning relationship in the Sahifa al-Sajjadi, and it may not be He needs statistics at all to prove this, and even just a natural reading will make him stop before this unique method clearly and clearly, in which the Imam (peace be upon him) was able to transfer the preacher to a sacred spiritual world to the extent that the valuable meanings crystallized in the soul of the preacher, transporting him to A

world in which he can imagine and live, in which he is deeply directed to the divine presence, and in which he does not need anything, except to focus on the point of origin and the center of completion.

- The Imam (peace be upon him) was aware of this phenomenon and even aware of its aesthetic and semantic importance. He did not use it arbitrarily, but rather used it consciously. He harnessed it and employed it in the service of supplication and more than used it as an important artistic method of literary expression to consolidate meanings and arouse consciences, thoughts and feelings.

We read from the supplication of Imam Zayn al-Abidin (peace be upon him) regarding good morals and satisfactory deeds: “O God, do not allow a trait of mine to be criticized unless you correct it, nor a defect to be rebuked except I improve it, and no blemish in me that is lacking Unless you complete it, O God, bless Muhammad and the family of Muhammad and free me from the hatred of his family. The love of love and from the envy of the people of the prostitute, and from the belief of the people of the righteousness And from the ancestors of the two closeness, and from the love of the two roundabouts, it is correct for the two rounds. They are Bless Muhammad and his family, and grant me a hand against whoever wronged me, a tongue against whoever disputes with me, and victory over whoever opposes me, and grant me cunning against whoever plots against me, and power against whom He persecuted me and rejected those who oppressed me, and the safety of those who threatened me, and enabled me to obey those who guided me and follow those who guided me. O God, bless Muhammad and his family Help me to oppose whom Deceive me with advice, and I will reward him who has abandoned me with righteousness, and I will reward him who deprived me of humiliation, and I will repay him who has broken ties with me, and I will disagree with him who backbites me until H The practice of remembrance, and to give thanks for good deeds.

And overlook the evil” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 86). From the first reading of the text, we notice that the Imam (peace be upon him) matched dualities that are opposite and opposite in meaning, incompatible with the presence of their meanings together in one thing, at the same time, which gave the text an aesthetic touch and elegance, Such as the duality of (perfection | imperfection), the duality of (love | hatred), the duality of (affection | envy), the duality of (trust | suspicion), the duality of (guardianship | enmity), the duality of (righteousness | disobedience), the duality of (support | abandonment), and the duality (sweet | bitter), the duality (security | fear), the duality (advice | cheating), the duality (righteousness | abandonment), the duality (connection | severance), the duality (good remembrance | backbiting), and the duality (good | bad).

An example of this is from the supplication of Imam Zayn al-Abidin (peace be upon him), which warns him and fears him: “My God, nothing can turn away your anger except your clemency, and nothing can save you from your punishment except your forgiveness, and nothing can save you from it except your mercy and supplication to Me K. Grant me, O my God, joy in the power with which you revive the dead country. And through it you spread the souls of the servants, and do not destroy me, and make me know the answer, O Lord, and raise me up and do not humble me, and grant me victory, and provide for me, and protect me from calamities, O Lord, if you raise me up Who will put me down? And if You put me down, who will lift me up? And I know, O my God, that there is no injustice in Your judgment, and there is no haste in Your vengeance. “Only the weak hasten the one who fears death and is in need of injustice, and you have risen above that, my master, with great exaltation.” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 241); We note that the Imam (peace

be upon him) in the text has matched dualities that are opposite and opposite in meaning, such as the duality of (anger | dream), the duality of (punishment | pardon), the duality of (the living | the dead), and the duality of (elevation | lowliness), and it is clear that the repetition Such a binary system in the text has a semantic effect in addition to the goodness and beauty it produces. The text acquires an emotional, dialectical nature in an attempt to seek the Lord's sympathy and appease Him.

The opposite dualities were repeated throughout the Sahifa al-Sajjadiyah, and it can be asserted that they are present in all the supplications of the paper. No supplication was devoid of counterpoint or counterpoint, and at the level of counterpoint it is the most common and repeated art in it. The Imam (peace be upon him) repeated the counterpoint of the affirmative more than (225). While negative counterpoint did not reach (10) repetitions, transgression counterpoint is the most common counterpoint of divergence, and the ratio ranges between counterpoint of agreement and counterpoint of difference.

From Al-Tabaq, we read from the supplication of Imam Zain Al-Abidin (peace be upon him) in prayer for Muhammad and his family: "So He sealed with Us all who disdained, and appointed Us as witnesses over those who denied, and We multiplied His benevolence toward those who were few... So We guided them with relief He sought your help and strengthened his weakness with your victory, so he defeated them in Aqar. Their homes and attacked them in the absence of their decision until your command became known, and your word was exalted even if the polytheists disliked it... O the One who carries out the promise, O the One who fulfills the word

"You replace evil deeds with many times their good deeds. Indeed, You are the Possessor of Great Bounty, the Most Generous." (Al-Sahifah Al-Sajjadiyyah AlKamilah, 36). We find that the Imam (peace be upon him) In the binary (many | few) he matched two affirmative words on the one hand and two nouns on the other side, and separated the two sides of the duality with a word on the third side, so the counterpoint here was one of positivity, agreement, and distance, and a similar action was done in the duality (strength | weakness) and duality (Good deeds. Bad deeds.

We read from the supplication of Imam Zayn al-Abidin (peace be upon him) in the missions: "There is no source of what you have sent, nor one who can remove what you have directed, no opener what you have closed, no shut-in what you have opened, and no facilitator of what you have caused." Have mercy, and there is no helper for whomever you have abandoned, so bless Muhammad and his family, and open for me O Lord, grant me the door of relief through Your length, and break the power of worry from me through Your control, and grant me good consideration of what I have complained of, and give me a taste of the sweetness of the sheep in what I suffer Al-Alt" (Al-Sahifa Al-Sajjadiyah Al-Kamilah, 53). We find that dualities have been numerous in the text, such as dualism (Masdar | Urd) and dualism (Fatih | Close) and (closed | open) and (maysir | difficulty) and (Nasser | let down). The Imam (peace be upon him) matched multiple established dualities on the one hand and a noun versus a verb on the other hand, and separated the two sides of the duality with a word on the third hand, The counterpoint here was a counterpoint of positivity, difference, and distance.

We read from the supplication of Imam Zayn al-Abidin (peace be upon him) in praising God Almighty and praising Him: "Praise be to God, the First without a first that existed before it, and the Last without a last that exists after it" (Al-Sahifa alSajjadiyah al-Kamilah, 32), as the Imam (peace be upon him) combined two verbs. From one source, one of them is affirmative (first) and the other

is negative (not first) in the duality (first | not first), and the same is true in the duality (last | not last), as he combined the affirmative (last) and the negative (not last) without separating them. The word counterpoint here was counterpoint of negation, agreement, and transgression.

We read from the supplication of Imam Zayn al-Abidin (peace be upon him) in his supplication for himself and his family: “O God, bless Muhammad and his family, and strive for us and do not burden us, plan for us and do not plot against us, guide us and do not guide us” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 46), as the Imam collected (peace be upon him) between two verbs from one source, one of which is a command (hard) and the other a prohibition (do not hard) in the duality (hard | do not hard), and the same is true in the duality (scheme | do not plot), as he combined the command (scheme) and the prohibition (do not plot). Likewise, in the duality (adl | do not indicate), he combined the command (adl) and the prohibition (do not indicate), without separating them with a word, so the counterpoint here was one of negation, agreement, and transgression.

We read from the supplication of Imam Zayn al-Abidin (peace be upon him) in asking for needs: “O He who is dispensed with but cannot be dispensed with, and O He who is desired but cannot be denied” (Al-Sahifah al-Sajjadiyyah al-Kamilah, 64), when the Imam (peace be upon him) gathered Between two verbs from an infinitive One, one of them is affirmative (he dispenses) and the other is negative (he does not dispense) in the duality (he dispenses | he does not dispense with), and the same is true in the duality (he desires | he does not desire), as he combined the affirmative (he desires) and the negative (he does not desire), without separating them with a word. The counterpoint here was counterpoint of negation, agreement, and transgression.

We read from the supplication of Imam Zayn al-Abidin (peace be upon him) during the two Eids and Friday prayers: “O He who has mercy on him whom the servants do not have mercy on, and O He who accepts him whom the country does not accept” (Sahifa al-Sajjadiyyah al-Kamilah, 182), as the Imam (peace be upon him) combined two verbs Who One source, one of them is affirmative (have mercy) and the other is negative (he does not have mercy) in the duality (he has mercy | he does not have mercy), and the same is true in the duality (he accepts | he does not accept), as he combined the affirmative (accept) and the negative (he does not accept), without separating them. The word counterpoint here was counterpoint of negation, agreement, and transgression.

As for the contrast in Sahifa al-Sajjadiyyah, it represented an aesthetic and indicative effect that helped in the harmony and coherence of the sentences, and increased the effectiveness and movement of the texts. It highlighted the aesthetic value of the opposite dualities that reflect the creative artistic ability of the Imam (peace be upon him) aimed at influencing the supplicant psychologically and spiritually, and established the contents of the supplication in The mind of the preacher and his formulation of a program of worship.

When we read from the supplication of Imam Zayn al-Abidin (peace be upon him) in praising God Almighty and praising Him: “Praise be to God. The First without a First existed before Him, and the Last without a Last existed after Him Onlookers, and the imaginations of those describing Him were unable to describe Him. He created creation with His power Creativity, and take them up on his walk, and then he asked them for the way of his will They led to what he delayed from him, and made each of them with a known strength that is divided by his livelihood “Whoever has his excess diminished” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 32), we find that the Imam (peace be upon him) contrasted multiple opposite dualities, scattering each of their two sides in a sentence of two successive sentences in succession in order, such as the duality (the first | the other) in its

affirmative and negative forms, and the duality. (Before | After) in his saying (peace be upon him): “Praise be to God, the First without the First was before it, and the Last without the Last was after it.” The comparison here is a tripartite - tripartite, as he contrasted three opposite pairs, and in order to make the meaning more clear, we can arrange these The interviews are as follows:

Evidence of the beauty of contrast in Al-Sahifa Al-Sajjadiyya is sufficient for us in the vocal structure in the words of the Imam (peace be upon him): “Whoever has a deficiency in his provision does not decrease, nor does he who has a deficiency in excess increase,” as if it were two opposite, alternating, parallel sound waves traveling in one line, creating a musical rhythm that inspires calm and peace. The interior on the one hand, and pleasure and ecstasy on the other.

The careful person will notice that Imam Zayn al-Abidin (peace be upon him) used opposites of various kinds as a means of drawing the dimensions of the world of supplication and creating its wide space of synthesis between opposition and the rest of the other rhetorical colors using innovative creative methods and harmonious vocal rhythm, and he made the context a means of supplementing the opposition to give the text a high artistic quality and increase it. Beauty and elegance, including the combination of opposition and synonymy, when we read from the supplication of Imam Zayn al-Abidin (peace be upon him) in prayer for the Messenger of God:

“O God, bestow blessings upon Muhammad, Your Trustworthy One upon Your Revelation, Your Answerer from among Your creation, and Your purest Imam among Your servants Mercy is the guide of goodness and the key to blessing. Just as he set himself up for your cause, exposed himself to harm in your life, revealed his yearning for you in supplication, fought to please his family, and was determined to revive your religion He has mercy and exalts the closest ones for their disbelief, and He is close to the farthest for their response to you, and He is loyal to those far away for you, and He is hostile to those closest to you for your disbelief, and He disciplines Himself in conveying the Message I asked you and tired her out with supplication He returned to your religion and occupied it with advising the people of your calling, and he emigrated to a foreign land and a place of separation from the home of his journey, the place of his departure and his homeland He removed his head and kept himself company out of his will to strengthen your religion, and to seek victory over the people who disbelieve in you.” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 37), we find that the Imam (peace be upon him) has And between two encounters in succession without a break between them in his saying: “And He alienated the closest ones for their disbelief, and made them close to the furthest ones for their response to you, and was loyal to those far away for you, and hostile to those closest to you for your sake.” The first is a three-fold interview that he (peace be upon him) established. Of three opposite pairs, they are: dual (Exclusion | Approximation), the duality of (closeness | extremeness), the duality of (denialism | response), and the second is a duality - a duality that he (peace be upon him) established from two opposing pairs, namely: the duality of (loyalty | hostility) and the duality of (distance | closeness).

Taking into account the semantic differences between the opposite and what leads to the same contradiction, the contrast served by the tandem added effectiveness and movement to the text, removed it from stagnation and made it soar in the most wonderful and widest space. It worked to excite the preacher and attract him to the text and interact with it, and here the aesthetic image becomes clear and clear. When the preacher feels That he has a relationship with the supplication he recites, and discovers the depth of the connotations hidden by those simple words by interrogating them; He is certain that the supplication that touched his conscience and stirred his feelings expressed his inner being in a beautiful way. The infinite sincerity of feelings achieved an

impressive artistic veracity that conveys a feeling of reassurance, tranquility and comfort. The stronger the text achieves in employing contrast, the more effective, poetic and influential it is.

Similar to this, we read from the supplication of Imam Zayn al-Abidin (peace be upon him) in Al-Mahmat: “O you, upon whom are the knots of calamity loosened, O upon whom the severity of adversity is afflicted, and upon whom the way out to the spirit of God is sought Relief, because of your power the difficulties were overcome and the circumstances were caused by your kindness, and by your power the decree was accomplished and it passed on. “Things are subject to Your will, and they are governed by your action without your words, and by your will without your prohibition they are brought down.” (Al-Sahifa Al-Sajjadiyyah Al-Kamilah, 52), as we find that the Imam (peace be upon him) repeated the same method that was detailed above He established a contrast between two pairs of opposites in his saying: “ By your walking without your words, you are united, and by your will without your prohibition, you are repulsed.” They are: duality (saying | prohibition) and duality (command | prohibition), so it is a duality - duality. The context helped to understand it, as some may depend on the duality (saying | prohibition), so the context was revealed. That and the intent of (saying) is the command, since how can it be (conference) without a command, and saying is the command, and some language books and dictionaries point to that, as stated in Lisan Al-Arab: “So-and-so told me until I said, that is, he taught me and commanded me to say” (Ibn Manzur: 574:11).

It is clear that the effectiveness of sentence consistency is the result of the context combining opposition and synonymy in this opposition. The relationship between (saying and command) is a relationship of synonymy, and the same is between (prohibition and prohibition), and the relationship between (saying and prohibition) is a relationship of opposition, and the same is between (command and prohibition), and this is what It makes you feel that the meaning is moving in opposition in a circular motion on a fixed axis (the will and the divine will) and with the help of context and synonymy. The purpose of using synonymy in this context is to serve the opposition.

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