

The function of semantic contrast in the artistic contextual framework

وظيفة التقابل الدلالي داخل الإطار السياقي الفني

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Abstract:

The semantic contrast constitutes a set of relations through which the stylistic importance is discovered expressiveness of speech, it pursues certain career goals , contrast is a concept that meets old concepts such as antithesis, contrast corresponds to opposites, and agreement , it is thus a method of reasoning where it is between two things, or two things, one of which is highly influential in a specific action that is characterized by virtue of progress over others , this concept suggests that the contrast does not come out in its entirety from the confrontation that occurs between two things , so that the first of them is in opposition to the second in opposition to it, and it may be required from the linguistic vocabulary that its meaning refers to confrontation, which is in fact conformity, opposition, contradiction, opposition, because these vocabulary include the meaning of the confrontation between the two parties to the confrontation, whether the confrontation is in opposition, contradiction, or similarity .

Keywords: Contrast , semantic relations , confrontation, rhetoric , stylistic , expressive .

ملخص:

يشكل التقابل الدلالي مجموعة من العلاقات تكتشف من خلالها الأهمية الأسلوبية، والتعبيرية للكلام، فهي تسعى إلى تحقيق غايات وظيفية معينة، والتقابل مفهوم يلتقي مع المفاهيم القديمة كالطباق ، والمقابلة تقابل الأضداد، والموافقة) وهو بذلك طريقة في الاستدلال حيث يكون بين شيئين، أو أمرين أحدهما شديد

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التأثير في عمل معين يتميز بفضل التقدم على غيره. وهذا المفهوم يوحي بأن التقابل لا يخرج في مجمله عن المواجهة التي تحدث بين شيئين، بحيث يكون الأول منهما في مواجهة الثاني تقابلاً معه، وقد يقتضي من المفردات اللغوية يشير معناها إلى المواجهة، هي في حقيقة الأمر المطابقة، التضاد، التناقض، المخالفة ذلك أن هذه المفردات تتضمن معنى المقابلة بين طرفي التقابل سواء كان التقابل بالتضاد أو المخالفة، أو المماثلة.

كلمات مفتاحية: التقابل ، العلاقات الدلالية ، المواجهة ، البلاغة، الأسلوبية ، التعبيرية .

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1. Introduction

Semantic research in traditional Arab thought cannot be limited to a specific field of intellectual production , rather, it is distributed to include many sciences, as it is a city for dialogue between logic, the sciences of debate, the principles of jurisprudence, interpretation, and criticism , It is this cross-pollination between these theoretical and linguistic sciences that produced Arabic semantic thought , and he established rules that then became the basic starting points for semantics and semiotics, as we do not find a huge difference between the modernists and the ancients who contributed to the establishment of semantic concepts whose seeds appeared in the production of linguists and scholars of origins.

Among the topics of semantics that caught the attention of linguists are semantic relations, and an explanation of the origins of words, which have become one of the most important theories in structural semantics , it is based on the study of the types of relationships that arise between words within the linguistic unit ,

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such as synonymy, semantic opposition, dissonance and repetition, inclusion, and linguistic involvement .

The semantic contrastive with its textual contents is one of the most creative linguistic requirements unique to the text , this is because the literary world is based on the method of contrasting its types and sections , despite the semantic development known by the linguistic dictionaries and the Arabic technical dictionary, beginning with the ancient linguistic and rhetorical conventions, up to what has come to mean today with textual studies, however, it did not receive enough attention to do it right, and for this reason this article came to shed light on its semantic developments, its function, and its effects on meaning , since contrast is a stylistic color with functional, semantic dimensions required by the context and as the case may be, the research will attempt to answer the following questions:

- How can the method of contrast achieve the goals and objectives within the compositional structure in the text?
- Does this style have functional semantic dimensions and artistic values required by the context?
- How was the view of the phenomenon of opposition formed in ancient and modern linguistic and rhetorical studies?

The importance of the study:

The importance of the research is evident in the statement of the connotation of opposition as a method that works on systems of meanings, and an artistic tool for the statement , linguistic studies, both ancient and modern, resorted to it, as they based their research on it, and Arab linguists devoted special studies to it, highlighting the true meanings and the rhetorical purposes that benefit from it and the context.

Objectives of the study:

The semantic contrastive style of the researchers received great attention, especially in the Qur'anic text , it seeks to achieve proportionality with the need of the human being who

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seeks to discover facts in their clearest form , it was employed in the Qur'anic text to create images, create music that has its impact, the repercussions of meanings, and the temptation of the recipient.

Reasons of choosing the topic:

The reasons that stimulate us to choose this topic are as follow :

- ✓ The scarcity of rhetorical studies that dealt with contrast and its semantic functions.
- ✓ Know the moral values achieved by the interview method of statement, clarification, persuasion, and enjoyment.
- ✓ Contrast is a creative art that does not stop at musical coloring, but rather goes beyond it to other goals and purposes
- ✓ Contrast is a stylistic color characterized by its semantic functions, such as the manifestation of meanings, their impact, and their repercussions on the same recipient.

The research has a background that helped us reveal some of its aspects, represented in the study of Abdel-Fattah Othman, studies in the science of meanings and the innovative , and Abdul Wahid Allam in his book “The innovative and the valuable”, and the book contrasting Meanings in Surat Muhammad, where the study focused on examining the concept of congruence through rhetoric scholars, past and present, with the aim of extracting a new vision, and reconsidering the connotations of the term contrast.

2. Linguistic Contrast:

Its meanings varied and differed, he said: “Ibn Sayedah” in the meaning of meeting: he met something in return, and in return he opposed it, and the people met each other (Ali bin Ismail , 1971 , p 205), Ibn Faris said in his dictionary: “Al-Qaf wa'l-Ba” and “Lam” is one true origin , the whole word denotes

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the confrontation of something with something else . (Ahmad bin Faris , 1987 , p 1371)

Contrast in the tongue of the Arabs (Lissan El Arab) is confrontation, and the same when facing you, i.e. towards you, he also said, “Confront the thing with the opposite of it.”. (Jamal Al-Dine ,1956 , p 540)

The summary of the previous definitions is that linguistic contrast means confrontation, and the opposition, because the thing meets the thing that opposes it, and the opposition, and the opposition in the language is one thing , as for the search for what the formula (opposite) indicates morphologically, it lies in the fact that the weight (interaction) on which the verb form (opposite) came indicates the meaning of (participation), and this is what the ancients and modern linguists went to.

And the meaning of participation is that two things have come together to bring about a specific action, and the term (convergence) for two words means that there are two words that have come together to bring about an event (contrast). (Abu Bishr , 1982 , p 197)

Based on the foregoing, it is clear that contrast does not deviate in its entirety from the confrontation that occurs between two things , so that the first of them is in the face of the second, a contradiction with it , here we can say that the concept of confrontation requires that we put under it a number of linguistic vocabulary whose meaning refers to confrontation, which is in fact conformity, equivalence, opposition, contradiction, and inversion , this is because these terms include the meaning of the confrontation between the two parties to the opposition, whether the opposition is in opposition, in contradiction, or similar .

2.1 Contrast in Arabic rhetorical terminology:

The contrast in the ancient Arabic rhetoric was classified within the third section of the rhetoric sections, which is innovative style(Trabelsi , 1981 , p95) and this appeared in

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(Ibn Al-Moataz), (Abu Hilal Al-Askari), (Al-Jurjani) and others who dealt with this rhetorical color , however, the interesting thing is that the contrast did not deal with this word, so we did not find in the books of modern linguists the contrast in the sense of the innovative .

The rhetoricians divided the linguistic contrast into several sections, starting from Qudama bin Jaafar and ending up to the time of Ibn Masum al-Madani, when they settled on counterpoint and Opposite words of moral improvements belonging to Bab Al-Badi' or the innovative door . (Trabelsi , 1981 , p95)

Counterpoint for the linguists is the combination of two opposite meanings, i.e. two opposite meanings in a sentence , like night and day, black and white(al-Madani , 1969 , p 31), Contrast may be called matching, opposition, and equivalence (Al-Qazwini , 1998 , p317), as for the contrast, it is for the speaker to come up with two or more congruent expressions, then with their opposites in order, and concordance is through opposition, as stated in the Holy Qur'an in Surat Al-Layl (Night) (Surah Al-Layl verses 5, 6, 7, 8, 9, 10) : As for he who gives and fears Allah 5 And believes in the best [reward], 6 We will ease him toward ease. 7 But as for he who withholds and considers himself free of need 8 And denies the best [reward], 9 We will ease him toward difficulty. 10 .

Some rhetoricists differentiated between counterpoint and contrast, and perhaps Abu Hilal al-Askari was the first to distinguish between them , where he defined the counteraction process by combining something with its opposite in a part of the message or sermon or a verse of the poem, such as combining white and black (Al-Askari , 1971 , p 316) , and it was mentioned in Allah's saying in His Holy Book: It is He Who brings out the living from the dead, and brings out the dead from the living, and Who gives life to the earth after it is dead: and

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thus shall ye be brought out (from the dead) (Surat Al-Rum, verse 19.) , Qudama bin Jaafar disagreed with him, and said: matching is “to include two words that are similar in construction but different in meaning.” (Abu al-Faraj , 1979 , p 136)

Contrasting, according to Abu Hilal Al-Askari, is the introduction of speech and then its congruence in meaning and pronunciation in the manner of agreement or infraction . (Al-Askari , 1971 , p 346)

As for what was mentioned of examples of compatibility, Allah’s saying in His Holy Book:” And be not like those who forgot Allah, so he made them forget themselves” (Surah Tawbah, Verse 76)

And from the examples of opposition are the almighty’s saying: And say, "Truth has come, and falsehood has departed . (Surat Al-Isra, verse 81)

Ibn al-Athir did not differentiate between matching and matching, so he came in his definition of matching: It is called matching, because it is more suitable for the meaning than matching , he also said: (al-Athir , 1998 , p 143) “And matching in speech is combining something with its opposite, such as blackness and whiteness.”

The counterpoint for Abi Al-Asbaa Al-Masry is divided into two parts, the real counterpoint, and the metaphorical counterpoint, and each of the two strikes is divided into two parts: verbal and moral (Al-Masry , 1999 , p31) , so it was not in the words of the fact that it was named contrasting, and what was with metaphorical terms or some of them was called equivalence, provided that the opposites described are one, and he distinguishes between counteraction and opposition from two sides (al-Masri , 1964 ,p112) counteraction is only by opposites, and opposition is by converses and other than that.

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It is clear from the foregoing that counterpoint is only between two opposites only, and converse is what exceeds the two opposites, i.e. from four to ten .

Shihab al-Din al-Halabi collected the linguistic counterpoint and linguistic contrast and mentioned in one place. (Al-Halabi , 1980 , p 200)

As for Al-Zarkashi, he noticed a type that he discovered with his rhetorical sense, which is the hidden counterpoint, as he clarified it through the noble verse “ And you in retribution, O men of understanding life “ (Surat Al-Baqarah, verse 197) , and he define the contrast and prolonged the search in it, so he said: “He mentioned a thing with what is equal to it in its characteristics, and contradicts it in some of it” (Al-Zarkashi , 1998 , p 458), then he went to separate between linguistic contradiction and opposition in his book Al-Burhan fi Ulum Al-Qur’an, so he singled out a special topic for each of them and mentioned their types (analogous, antithetical, and controversial). (Al-Zarkashi , 1998 , p 32)

Based on al-Zarkashi’s definition of contrast and his mention of the difference between it and counterpoint, we understand that he did not make the opposition based on combining different words with each other , it is obtained from combining words that are similar in some characteristics and differ in others.

We conclude from the foregoing that the concept of conformity is the same for all, which is the combination of two opposites in terms of wording and meaning , however there are those who differentiate between counterpoint and verbal opposition, while another group combines the two concepts.

2.2 Linguistic counterpoint among linguists in the modern era:

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The phenomenon of opposition in modern linguistics is classified under semantic relations in semantics (Lines , 1980 , p 95) , and semantics is the science that studies words and their concepts, means of determining their relationship to the external world, grammatical structures, it also studies the relationships between the parts of the sentence in terms of effectiveness, effectively, and causation, and the context and its impact on defining the meaning.(Al-Janabi , 1988 , p 89)

Contrast is defined as two words that differ in pronunciation and contradict each other in meaning, such as good in exchange for evil, punishment in exchange for reward, and slander in exchange for praise.

The researcher Ahmed Nassif Al-Janabi went on to say that “contrast is two terms that carry a meaning, each of which comes opposite to the meaning of the other term, such as sweet and bitter (Al-Janabi , 1988 , p 89) , he elaborated on the meaning of contrast to include the opposition of the sentence with its types, the contrast of the image, and the contrast of the situation.

The meaning deduced from the definition of Al-Janabi is that the contrast means the presence of two words, each of which carries a meaning that reflects the meaning of the second word.

Linguists have divided the contrast according to its degrees, and through the semantic relationship that is linked between the opposite words into sections:

A- Non-gradient contrast : (Omar , 1998 , p 102)

It is also called sharp contrast (Lines , 1980 , p 95) , and John Laynz called it counterpoint (Omar , 1998 , p 102) , and it means opposition that touches opposite words so that they do not accept plurality or diversification such as, male, female, married, single and that the negation of one of the contrasting words includes the affirmation of the other, and the affirmation of one of them includes the negation of the other, meaning that this type of contrast is not subject to gradation, as it falls within two

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possibilities (Al-Sayed , 1995 , p 111) and it is thus opposite binaries the sentence (unmarried) includes the sentence (Muhammad is single), and we can consider non-gradual binary pairs as gradual homosexuals at times, through a set of relationships between comparative forms and some adjectives (such as more, less, seriously).

This view received several considerations:

Ahmed Mukhtar Omar said: recognition of degrees (less or more) is rejected, because non-gradual contrast divides the world of speech without recognizing them, the negation of one aspect of the contradiction means recognition, in the end, it is the presence of the natural medium between things that determines the nature of gradation ». (Hafez , 1994 , p 112)

B. Gradient Contrast:

In this form of contrast the words represent an internal or implicit exchange, as we say (hot and cold), so they are pairs of internal antonyms (Zwain , 1992 , p76) , (hot and cold) are two relatively opposite terms, meaning that something may be of medium heat or inclined to cold, and that there is something to which one of them may not apply , negating one of the opposite sides of it does not mean proof of the second side (Omar , 1998 , p 103) , so our saying: the weather is not hot, does not mean that the weather is cold, as it may be lukewarm or medium temperature.

It is clear from the above that there are characteristics that overlap between the two sides of the criterion, and this indicates that the contrast is partial , or relative, and that the denial of one of the parties does not achieve proof for the other party.

The gradation in contrasting words is the presence of intermediate terms between the two opposites to accept the difference in adjective , and among these words that indicate the

difference are more than less than and they are included in the categories of degrees of contrast. (Al-Janabi , 1984 , p 26)

3. Semantic contrast between compositions and styles:

3.1 Semantic contrast between compositions:

The concept of the syntactic semantic counterpoint was confused by the ancient Arab linguists with the concept of the sentence that meant the syntax itself ,among those who noticed this linguistic issue was "Ibn Jinni" in his book (the characteristics) , where he singled out the sentence in-depth studies, as he cared about its construction, and described it as a structure and the sentence is sufficient for us to be a structure as long as it consists of many parts, but this structure is not sufficient to establish the sentence, rather, it is also required to express a mental conception, and this is what the speech scholars went to, when they defined the sentence by composition, that is, this compound results from a mental image whose parts have been composed in the mind of the speaker, and thus it is a tool that conveys what happened in the mind of the speaker to the mind of the listener. (Al-Makhzoumi , 1999 , p31)

What is meant by (Vendris's) concept of composition is that it consists of harmonious elements that hide behind them an interaction at the level of perception.

3.2 Structural semantic contrast patterns:

A- The semantic contrast between two verbs and their subjects: This type of contrast means that each of the two sides of the opposition is a combination in of itself (Al-Hamzawy , 1988 , p 6) , this is because the composition consists of a predicate (verb) and a predicate to it (subject) , to clarify this, we quote the saying of Imam Ali, may Allah be pleased with him, when he mentioned the condition of the previous nations: “On this the centuries descended, and the ages passed, and you preceded the parents and succeeded the sons.” (al-Rawandi , 1986 , p 166)

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What is noticeable in the saying of Imam Ali, may God be pleased with him, is that there is a complete chain of transmission, which is the composition (parents preceded) and the composition (sons follow) , as for the encounter mentioned in this chain of narrators, it is between each of preceded and follow , parents and sons , and the purpose learned from the encounter is to preach and acquaint the children with the last of the prophets , That is because the fathers were contemporaries of a previous prophet who ushered in a later prophet, and it is known that the children succeed their fathers and they are contemporaries of a previous prophet who preaches good tidings, or a later prophet who is known from the previous prophet .

There are several examples mentioned in the book rhetoric approach of the pattern of two verbs and their doers, as Imam Ali said to Abu Dhar al-Ghifari: “Only the truth will make you feel comfortable, and only falsehood will make you feel lonely.”

The meaning deduced from the phrase of Imam Ali is that the imam asks Abu Dharr al-Ghifari to familiarize himself with the truth, and to turn away from the falsehood that the lonely one described.

The composition here was mentioned in the manner of prohibition and the clear exception with the article (except), and the meaning of the phrase is to establish Al-Ghafari on the truth , and he forbids him to appeal to other than the truth that he chose, and he does not feel lonely except from the falsehood that is upon him, contrasting here is mentioned between several parties, as the verb (communicates) corresponds to the verb (to alienate), so these two verbs are two sides of the opposition, then the word (right) corresponds to the word (falsehood), and the two words represent the parties to the contrast , it may be permissible to call these vocabulary or this type of contrast (double opposition) (Barakat , 1992 , p 68) , and it deserves to

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be called that, because the opposition occurred between two sentences with complete attribution, this type of encounter can be represented by the following diagram:

verb + subject x verb + subject

B. The semantic contrast between two verbs and their objects: In his book *Manhaj al-Balaghah* (rhetoric approach) , the researcher al-Musawi went to shed light on another pattern of contrasting two verbs and the object of each of them , that is because the predicate (verb) requires a connection with it (the object) on the condition that that connection is a connected noun that cannot be interpreted with its connection to a description located in place of the place of the object (the related) , the semantic contrast in this type is not directly between the two related (objective) verbs that are semantically opposite , rather, the contrast is between two descriptions emanating from the interpretation of the hyphenated noun and its connection, as the imam said: “And the most fearful cuteness for you in my view is the cuteness of Banu Umayyah, for it is a blind, dark Cuteness: its plan pervaded and its affliction was singled out, and affliction befell those who were blind to it.”

The two verbs (get) and (mistake) are opposite, and their related objects are the nouns that are connected (who) and (from) become opposite if they are in harmony with the two verbs after them, which are (sighted) and (blind).

There is another type of opposition (two verbs and their objects), and this type of opposition is not between two verbs and their objects , rather, it is between two predicates and related to them and those related to the predicates are objects semantically opposite, it was mentioned in the text of *Nahj al-Balaghah: rhetoric approach* “By Allah, it is dearer to me than your presidency, unless I establish a right or push a wrong.” (Al-Balaghah ,1956 ,p410)

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The contrast in the text is between the predicate (the verb) (I establish) and the object linked to it (really), and between the predicate (verb) (I push) and the one related to it (the object) (void) , as for what is meant by the phrase or by the contrast, it is a statement of the supreme goal of the caliphate of the imam, for the purpose of ruling does not lie in ascending the seat of the emirate, which is the aspiration of the princes and caliphs who preceded him , rather, it is what establishes the truth and repels falsehood, and the bottom line is that judgment is the responsibility of the two pillars of the imam, which is this opposition.

C. The semantic correspondence between two verbs and their relation: Attachment is defined in the language as the intangible link between the neighbor and the plural and the related verb and similar derivatives , it includes adverbs and other issues that require connection , the prepositional phrase is attached to the event and its adherence to it makes it as part of it , its meaning does not appear unless it is attached to it, and the meaning of the relation is not complete without it. (Al-Samarrai , 2002 , p 32)

It is clear from the foregoing that the commentary is based on its two pillars: the prepositional phrase and the commentary, which is the verb. This includes what was mentioned in the text of Nahj al-Balaghah about the opposition (two verbs and their relations), “It does not enter into falsehood, and it does not depart from the truth.” (Al-Mu'tazili , 2007 , p 139)

The contrast here is mentioned between (enters) and (exits), as they are the two being commented on , as for the commentators, they are Prepositional Phrases (in falsehood) and from (right) and here we notice the correlation between the two parts of each of the opposite sides, this means that the verb (enter) required a suitable relation to it, and this relation is the

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preposition (in), so choosing the preposition here is an indication of negligence, and this fits with the word falsehood and corresponds with it , while the verb (exit) necessitated another preposition, which is (who), which means steadfastness on the truth, and adherence to it, and it is an indication that emanated from the same departure from the truth with the negation letter (no), the connotation of negligence in the first part of the contrast came from the negation of entering into falsehood with the negation tool (no) , this led to the convening of the opposite dualism, which included (two actions and their related), which is the duality of not entering into falsehood, and not departing from the truth.

There are other examples mentioned in the rhetoric approach, and they are related to the contrast (two verbs and the noun related to each of them), sayings of Imam Ali, may Allah be pleased with him, in the event of an apology, while he was washing the Messenger of God, Muhammad, may Allah's prayers and peace be upon him: "Had it not been that you commanded patience and forbade anxiety, we would have run out of water for you."

Imam Ali, may Allah be pleased with him, in this context draws from the personality of the Prophet, peace and blessings be upon him, after his death, the meanings and lessons that he enacted during his life , among what the Holy Prophet enacted is the command (to be patient) and the prohibition of anxiety , for the prohibition and command styles, one stands opposite the other, or parallel to the other, and these two words reached the noun related to them by means of two different prepositions, and the two letters are: (by) and (about) , these two characters are in agreement in content, despite their differences in form, language books have indicated their meaning, so (by) denotes seeking help, and seeking help is the indication that is consistent with the context in which it was mentioned , so the Prophet, peace and

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blessings be upon him, mentioned patience and commanded him to be patient, meaning that he forbade seeking help through anxiety , as for the two related nouns that are reached by the two verbs with the prepositional prepositions, they are the sources of patience, despondency and despair, and they are opposite the text may suggest to us that the prophet Mohammed peace and blessings of Allah be upon him wanted patience not to panic when adversity and to be in places of dislike , it is forbidden to be alarmed when adversity descends.

Based on the foregoing, we deduce that the opposite (two verbs and their relation) requires the use of the limitation method, which means, in language dictionaries, imprisonment.

In rhetoric, it is indicated by the specification, the specification of “an order in a specific way” and the specific way what Imam Ali defined is limitation (negation or else). (Abbas , 1989 , p 357)

4. CONCLUSION

Our research paper revealed the phenomenon of semantic contrast as a linguistic and rhetorical style , we have sought, through the study, to unveil the moral relationship between contrasting words and the value of contrasting in meaning , this relationship arises between words within the linguistic unit, which is synonymy, semantic opposition, dissonance, repetition and inclusion , it constituted the meeting point between semantics and syntax science.

The semantic contrast does not stop at the verbal image only, but also involves a moral value in the text that appears through systems of vocabulary and contrasting sentences , it is thus a distinctive stylistic linguistic phenomenon that combines the power of mental persuasion, and the beauty of verbal enjoyment.

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Based on these data, the research reached a number of results, the most important of which are:

- Contrast is an educational method with psychological semantic dimensions that combines contradictions and compatibles in a controlled manner.
- Linguistic contrast does not stand on the verbal image, but it has a moral value.
- Linguistic contrast is one of the methods of suspense, as it gives systems, clarification and statement, reporting and notification , impact and influence.
- Contrast is a style consistent with rhetorical methods such as counterpoint, alliteration and assonance
- Contrast gives systems linguistic beauty, in terms of interdependence, cohesion, cohesion and harmony, provisions between meanings and proportionality, and balance between words , this achieves rhythmic and semantic structures in the systems that generate a stylistic-semantic pattern away from affectation, complexity, and ambiguity.
- Contrast is one of the aspects through which we feel the artistic value of the Arabic language
- The linguistic contrast has an artistic aspect represented in an attempt to reveal the semantic relationship that is based on two opposite axes.
- The contrast between the elements of drafting and the basis for building the text , thus, it cannot be a form-dependent tool.
- The contrast method of the ancients did not deviate from the context of linguistic conformity and contrast, and that was its purpose speech improvement .
- Contemporary audiences did not come up with anything new in their view of the method, so the idea of improvement remains, and the creative philanthropist is the tyrant of their research.

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➤ Contrast in modern semantic studies is an independent semantic phenomenon.

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