Philosophical Oppositions in Sana'i Ghaznavi's Poetry

Firuzeh Baloch Akbari[1] | **Ahmadreza Kikhai Farzaneh[2*]** | **Behrouz Rumiani[3]** | **Mustafa Salari[4]**

1. Department of Persian Language and Literature, Zahedan Branch, Islamic Azad University, Zahedan, Iran. Email: f.balouchakbari@gmail.com

2. Corresponding Author, Department of Persian Language and Literature, Zahedan Branch, Islamic Azad University, Zahedan, Iran. Email: keikhafarzaneh@lihu.usb.ac.ir

3. Department of Persian Language and Literature, Zahedan Branch, Islamic Azad University, Zahedan, Iran. Email: b.romiani@gmail.com

4. Department of Persian Language and Literature, Zahedan Branch, Islamic Azad University, Zahedan, Iran. Email: m.salari11@yahoo.com

ARTICLE INFO	ABSTRACT
Article type: Research Article	**Background and Objectives:** Binary opposition is a key element in structuralism. Structuralists view human thinking as formed on the basis of binary oppositions. Binary opposition is the most significant component to consider in the analysis and investigation of various phenomena. One of the prominent features of binary opposition is that, despite appearing contrary to habit and reason, it provides the audience with a familiar taste and brings enormous enjoyment. This theoretical research has been conducted using the descriptive-analytical method and utilizing library resources. It focuses on Diwan Sana'i (Sana'i's poems) published by Negah Publishing Co., 1941, and Hadiqat Al Haqiqa (The Walled Garden of Truth) published by the University of Tehran Press, 2007.
	Findings and Conclusion: A particularity of philosophical confrontations in Sana'i's poetry is the transcendence of the earthly material world and the confrontation with superior truths. Sana'i has defined many of these philosophical themes, which may seem contrasting, as coexisting. From this perspective, his poetry contains numerous linguistic and philosophical oppositions and contradictions. Among these themes, "Lāhut" (divinity or heavenly world) and "Nāsut" (the earthly world) have the highest frequency, while "Doon" (Low) and "Bālā" (High) have the lowest frequency.

Introduction

To develop meanings and create literary concepts, the poet can, in various ways, bring forth desired themes, manipulate language by harnessing emotions and imagination, and compose a poem. Poets and writers, whether consciously or unconsciously, often employ oppositions and opposite pairs, which are mainly represented at the lexical and semantic level of language. Actually, opposition is an inherent duality in poetry. However, opposition should not be confused with antonymy, as the former encompasses a broader meaning than the latter. "In semantics, the term opposition is deliberately used instead of antonymy, because antonymy is merely a type of opposition" (Safavi, 2004: 117).

Opposition may be utilized in both the surface and deep structures of language and across different genres. For instance, in the deep structure of the Rostam and Sohrab story, besides other linguistic and literary elements, one may interpret the opposition between the experiences of the elderly and the young. Similarly, in the deep structure of many mystical thoughts, the superiority of the unseen world (Divinity) can be perceived as opposed to the world of presence and the earthly material world. Binary oppositions can serve various functions, including religious, philosophical, linguistic, cultural, and social functions.

Opposition or binarism in poetry holds a special place in linguistics. "Lyons agrees that 'binary opposition is one of the most important principles governing the structure of languages' (Chandler, 2007: 159)[1]. In linguistics, the concept of opposition and dichotomy was introduced in the work of Ferdinand de Saussure through pairs such as signifier (signifiant) and signified (signifié), synchronic and diachronic, paradigmatic and syntagmatic, etc. According to Saussure, this was more significant than the similarities between signs.

Saussure's ideas were primarily built on these oppositions and distinctions rather than linguistic similarities, and his linguistic theories, in one way or another, revolve around these distinctions. "As Saussure puts it, 'A linguistic system is a series of differences of sound combined with a series of differences of ideas…' He concludes with his celebrated remark 'In language there are only differences without positive terms'" (Selden, 2005: 160)[2]. "It was Jakobson who proposed that linguistic units are bound together and limited by a system of binary oppositions. Such oppositions are essential to the generation of meaning" (Chandler, 2007: 160).

Considering the significance of metaphorical and figurative poles and their opposition, Jakobson believes that the literary language system is formed based on these two poles: the figurative pole relies on the relationship of proximity and the syntagmatic axis, while the metaphorical pole is dependent on similarity and the paradigmatic axis. Furthermore, besides language, Jakobson acknowledges the existence of binarism and opposition in other symbolic systems. "The predominance of one of these two processes is by no means limited to verbal art. The same fluctuation occurs in symbolic systems other than language as well" (Fowler et al., 2002: 42)[3].

Numerous researchers from various disciplines, including linguists, mythologists, narratologists, and semioticians, have devoted attention to investigating binary oppositions in literary and artistic works. For instance, de Saussure, Jakobson, Lévi-Strauss, Derrida, and others argue that from this perspective, literary works can be better understood. On the other hand, binarism is a term with a broad meaning in the world of human thought. Since the time of Adam, relying on binarism and the world of opposites, humans have explored the realm of thought and knowledge, leading to new discoveries, particularly in the field of human sciences.

In literary texts and works of art, this binarism and opposition are quite evident, giving the literary work an artistic system and structure. Achieving these oppositions paves the way for readers to better understand the texts, prompting them to pay attention to this dualism and binary relationship in their criticism and analysis.

Some critics believe that "the primary signifying system is best found as a series of binary oppositions that the reader organizes, values, and then uses to interpret the text" (Bressler, 2007: 136)[4]. Even in language, relations such as part/whole, phoneme/text, word/sentence, etc., are based on some

---

1. Chandler, Daniel (2007) *Semiotics: The Basics* (90-91)
2. Selden, Raman (2005) *A Reader's Guide to Contemporary Literary Theory*. (144)
3. Fowler, Roger (1996) *Linguistic Criticism* 2nd Edition
4. Bressler, Charles (2011) Literary Criticism: An Introduction to Theory and Practice p.66,

form of opposition. Hence, oppositions are a pivotal element in the formation of literary texts. Literary texts are sometimes formed based on mimesis, similarities, and similes, sometimes on proximity and paradigmatic relations, and sometimes on antonymy and opposition. "Texts introduce sets of oppositions that function to structure and stabilize them. Quite often these oppositions are implicit or almost invisible – they may be hidden in a text's metaphors, for instance – or else only one of the terms involved is explicitly mentioned. That explicit mention, then, evokes the other, absent term" (Bertens, 2005: 149)[1].

Many critics and theoreticians have recently paid attention to the importance of the role of binary oppositions, which has been taken into account in their analyses. Binary opposition is one of the main foundations of structuralist thinking. Structuralists see human thinking as formed based on these binary oppositions, which also affect literary texts and works of art. For example, according to Michael Halliday's critical views and his systemic functional linguistics, one can take into account the oppositions among participants, actors and recipients, subject and predicator, etc. In narratology, also, there is an attitude based on opposition and binarism, and generally, narrative actions fluctuate between balance and disruption of balance. Propp has emphasized the opposition of the hero and the villain and the opposing structure of some functions of stories and characters. Influenced by the role of binary oppositions, Greimas puts the six actants of each narrative in a face-to-face opposition in his narratological analysis and introduces three opposite pairs, based on which he analyzes the narrative. "According to Greimas, who based his work on the linguistics of Saussure and Jakobson, signification begins with a binary opposition" (Scholes, 2000: 147)[2] which indicates that he was influenced by Levi Strauss. "Greimas, influenced by Levi-Strauss, believes that the structure of the plot of the story consists of binary oppositions" (Okhovat, 1992: 64).

One of the key topics in analyzing the tenets of modernism and postmodernism is the examination of oppositions and distinctions that can be seen in the intellectual principles and foundations of both schools. Opposites such as hierarchy/chaos/absence, attachment/detachment, certainty, etc. (Yazdanjoo, 2008: 106).

Investigating and analyzing the relationships between binary pairs is important in semiotics because this is the basis on which many semiotic relationships are formed. "Roland Barthes believes that semiotics is based on binary oppositions" (Obeidiniya et al., 2009: 26). Binarism assumed critical importance in poststructuralism in the 1970s and thereafter. According to some poststructuralists, "the first stage in a deconstructive reading is to recognize the existence and the operation of binary oppositions in our thinking" (Bressler, 2007: 155). They reverse this binary relationship and debunk the superiority and privilege of one of the two components; however, the basis of their thinking is somewhat based on the centrality of the bipartite opposition. Post-structuralists believe that "texts introduce sets of oppositions that function to structure and stabilize them. Quite often these oppositions are implicit or almost invisible" (Bertens, 2005: 149). On the other hand, they don't stop at merely discussing oppositions but address their effect on each other. According to the post-structuralists, "Within binary oppositions, we do not only find an oppositional relationship between the two terms involved, but we also find a strange complicity" (ibid: 150), i.e., this oppositional relationship may lead to the perfection and coherence of the texts.

One of the essential characteristics of dynamic literature is the change in the prevailing attitude and the application of new methods in each era. Hence, any changes in the styles and literary schools around the world have been the product of the modern attitude.

Various readers have different readings and interpretations of a literary work based on their taste and understanding. But a proper judgment about a poem and its elements and components depends on a proper understanding of the structure and language of that poem and its connection with other similar poems of that poet.

Considering the above-mentioned issues and the value and aesthetic aspects of binarism, this article aims to discuss some oppositions in the philosophical arena in Sana'i poetry, to show that although binarism is a new topic in linguistics, it has long been used in literary works of different poets.

---

1. Bertens, Hans (2005). Literary Theory: The Basics, translated by Mohammad Reza Abolqasemi, Tehran, Mahi
2. Scholes, Robert. (2000). Structuralism in Literature: An Introduction, translated by Farzaneh Taheri, Tehran, Ageh

Research review

Few studies have focused on paradox and paradoxicality in Persian poetry, and no book or article directly addresses the subject under study in this paper.

Amir Chenari's book, "Paradoxicality in Persian Poetry," provides a detailed discussion of this style of expression.

Mahmoud Fotuhi's book, "Rhetoric of the Image," presents a brief discussion of literary paradox.

Masoume Ghayouri's paper, "Analysis of Seir-ol-Ebad elal-Ma'ad of Sana'i," published in the Scientific Quarterly "Research on Persian Language and Literature" in 2008, provides the reader with the viewpoints of theorists in psychology and mythology and addresses the similarities between these fields and the dialectic of myth and mysticism.

"The study of boredom and avoiding it in Sana'i and Schopenhauer's thoughts, a comparative-analytic approach," written by Mustafa Khorsandi Shirghan and Mohammad Behnamfar, argues that based on Sana'i's experience, the scene of love and romantic presence in the world is a solution to avoid boredom, similar to ethics based on compassion and love in Schopenhauer's thought.

What these works have in common is the investigation and analysis of binary oppositions and the relationship between them, which is one of the topics of literary structuralism.

Theoretical issues

Binarism or binary oppositions

The term "binary oppositions" was first proposed by the Russian phonetician Nikolai Trubetzkoy. Based on phonetics and phonology, he discussed the opposition between voiced/voiceless phonemes, etc. (Martinet, 2001: 113). After him, this term was used in a wide range of writings by 20th-century theorists, including linguistic theories and literary criticism based on structuralism and poststructuralism, anthropology, etc.

Ferdinand de Saussure, the founder of structural linguistics, states that language is a system of differences and argues that the opposition between different linguistic constituents gives them identity (Culler, 2003: 77)[1]. In his theories, Saussure deals with the opposition of Langue (language)/Parole (speech), signifier/signified, syntagmatic axis/paradigmatic axis, etc. According to him, language consists of a set of signs, and a sign becomes meaningful when it is contrasted with another, and this opposition removes ambiguity (Shamisa, 2009: 198-199).

Influenced by Trubetzkoy's and Saussure's theories, Roman Jakobson considered binary oppositions to be at the heart of language and said, "Knowing about these oppositions is the first linguistic act that a child learns" (Ahmadi, 2007: 398). In Jakobson's opinion, numerous and diverse varieties of aphasic and linguistic disturbances are caused by impairment of the faculty for selection and substitution or for combination and contexture (Jakobson, 2001: 115-116). Based on this idea in his theory of poetic language, he considered the opposition between metonymy (syntagmatic axis) and metaphor (paradigmatic axis) as the contributing factor in poetic language (Scholes, 2000: 51).

For Lévi-Strauss, a very basic mental operation comprises the creation of opposites, and binary oppositions form the foundation of culture. Strauss believes that the structure of primitive thinking is based on opposition, and our ancestors must have started to categorize their world by learning the primitive forms of speaking. This categorization was done in very basic terms that always involved a presence and an absence: light/darkness, man-made/natural, above/below, etc. For Strauss, prehistoric men and women must have organized their experience around such +/- (that is, binary) oppositions (Bertens, 2004: 78).

Paradox

In logic, the paradox is an apparently correct statement that results in a seemingly self-contradictory conclusion or goes against intuition. Meanwhile, contradictory and even opposite statements that express a single truth are also called paradoxes.

Sena'i

Hakim Abul-Majd Majdūd ibn Ādam Sanā'ī is the greatest poet in the Ghaznavid era, who was born in

---

1. Culler, Jonathan. (2009) Literary Theory

Ghazni in the mid-500s of Hijri. Some say he was born in 467 A.H. (Fotuhi & Mohammadkhani, 2006: 17) and some say it was in 473 A.H. (Sajadi, 1995: 7). Just as there is disagreement about the date of his death: Mini considered his death to be 537 A.H. (Ibid., 23) and some others on Sunday, the 11th of Sha'ban, 529 A.H. (Fatohi, Mohammad Khani, 2006: 17).

Sana'i's works in order of importance and fame are:

1. Hadiqa-al-Haqiqah wa Shariat al-Tariqah (The Walled Garden of Truth the Law of the Right Path) or Elāhi-Nāma or Fakhri-Nāma
2. Divān-e Ashar (collected poetry)
3. Kārnāma-ye Balḵ (A Memoir from Balḵ)
4. Seyr al-ʿebād elā'l-maʿād (Pilgrimage of Servants to the Here-after)
5. Sana'i Ābād
6. Tahrimeh al-Qalam or Tajraba al-Elm (Experience of Knowledge)
7. Masnavi Eshq-nāma
8. Aql-Nāma (the Book of Reason)
9. Makātib (Schools)

Of course, in addition to this Masnavi, other Masnavis are also attributed to Sana'i, but there is no need to be mentioned here.

Discussion and review
Philosophical oppositions in Sana'i poetry

Philosophy focuses on thinking about, reflecting upon, and asking "what" and "how" questions in the world. It addresses issues such as the relationship between the body and the mind, the body and the soul, plurality and unity, and existence and nonexistence, which are classified under metaphysics. Generally, philosophical issues can be classified into several branches, such as metaphysics, the philosophy of logic (which expresses various types of reasoning), epistemology (which deals with knowing about ourselves and all beings in this world and the supernatural world), and the philosophy of ethics (which introduces the standards and criteria of moral values). Additionally, there are other types of philosophy that deal with a variety of other branches and fields.

To illustrate the extent of these oppositions in Sana'i poetry, we mention some examples without intending to classify these samples under a specific framework. Because in the context of the discourse and considering what the poet specifically means to convey, the foundation of this classification may collapse, and words may seem opposite to each other that do not have any opposition to each other outside the context of the discourse.

Lāhut (divinity or heavenly world) and "Nāsut" (the earthly world)

When there is a host awaiting you in the soil of Nāsut (the earthly world)/ How can you have Lāhut (divinity) as a guest in your house (Q, 144)

Like Jesus Christ, one should be a fatherless child of Lāhut (divinity) /Whoever turns away from Him will find a daughter with Nāsut (the earthly world) (ibid: 185)

For Moses and Aaron's family/Consider Lāhut distinct and different from Nāsut (Qasayed (odes): 38)

When do you want to benefit from the divine world/(If you don't do so) There will be no time left to you in the material world (Hadiqa, Chapter 1)

Substance and Accident

His body is like the accident of yellow ink when colored / His head is like the accident of black ink full of thoughtfulness (Q, 66)

The substance of this Home is His accident / But the heaven is what He intends (Hadiqa, Chapter 3)

Two accidents that lie within him, heat and light / He will offer them to the three substances (Q, 39)

If somebody like you comes in his place / It is exactly like (the difference between) substance and accident (Hadiqa, Chapter 7)

O Sana'i, you have offered a substance of high rank / He could turn the accident coral into substance (Q. 185)

Whole and Part

For God, this servant's concern in the whole universe/ Brahman has had nothing but the idol of your praise (Q. 125)

We don't have, with all Part and Whole / All-wise was he at His school (Hadiqa, Chapter 3)

Contingency and Eternity

Bulma'āli, whose great effort, like Eternity, go beyond the borders of Contingency (Q. 105)

The theologian, out of his imagination, has concern over proving Contingency and Eternity (Q. 21).

How can one evaluate His Contingency/ How can His word be contained in letters (Hadiqa, Chapter 2)

His Contingency has nothing to do with Eternity/ The crown of his head is lower than steps (feet) (Ibid., Chapter 6)

If you are concerned with pride and shame/ What do you have to do with Contingency (Ibid., Chapter 1)

There is a simple answer to the Contingency/ But the life is afraid of Eternity (Ibid., Chapter 3)

Knowledge shall not land onto the garbage place/ Eternity does not fit with Contingency (Ibid., Chapter 5)

Character and Appearance

His character is as beautiful as the Chinese face/ His awe is the pillar of the tent of religion (Hadiqa, Chapter 8)

His appearance (body) was destined to be hanged/ His character was left to the Beloved (Ibid., Chapter 1)

His character was similar to Ahmad (Prophet Mohammad) with a quick temper / His face (appearance) was like Joseph's and the mirror was (opaque) like a cloud (Ibid., Chapter 8),

Wisdom is really incapable to describe that face (appearance) and character/ Neither religion nor ornamentations can be mixed, never ever (Ghazals (Sonnets), 114)

If you have no compassion towards your friends, don't harm them/ If you do not have a right and spiritual character, try not to have a false appearance (Ghazals, 194)

The Beginning and The End

Ahmad, the Messenger, is like the sky / His beginning is his very End and his End is his very Beginning (Hadiqa, Chapter 3)

In the beginning, we wrote books out of necessity/ And in the end, we broke the pens with amazement (Gh. 22)

In the Tariqat (pathway), these two sayings should be remembered/ the First is Praise to God and the last is asking The Lord for forgiveness (Q75)

Wisdom is from the beginning the last in the house of Eternity/ Its end is the beginning like Eternity (Hadiqa, Chapter 4)

Glory and Humiliation

The dew of humiliation never comes from the hearts of men / By means of humiliation, one reaches the flower garden of Honor (Hadiqa, chapter 7)

Humiliation, the same connoisseur like Glory /That nothing ever invalidated the truth (ibid., chapter 3)

Although bad temper became worse, the heart because of him/ The glory is the truth and the humiliation is the falsehood (ibid., chapter 7)

Go, because you are still bound by your attributes and appearance/ For you, the glory of the pulpit is more pleasant than the humiliation of death (Q. 77)

The Hidden and the Evident

If you open the eyes of reason, you see clearly every hidden thing/ When you open your tongue for prayer, express whatever seems a riddle (Q. 148)

Because laughter makes the Evident knowledge visible / He revealed the secret of the inner with an amorous glance (Gh. 209)

I seem evident like a white hawk and I look hidden like a black raven/ I am like this in the eyes of my head if I seem like that in the eyes of my head (Q. 122)

Existence and Non-existence
You can find the non-existence that always seeks existence/ The existence that seeks non-existence is the rarest in the universe (Gh. 296)

Our Lord! If our existence is a veil for your path/ Give us the evil eye of non-existence in our existence (Q. 135)

You shall not be considered a Muslim if like the fire-worshippers/ You have a girdle around your waist (Gh. 401)

If we break down one stock pot of the whim of our existence/Through non-existence (being nothing), we shall raise one hundred other stock pots (Q. 124)

I have a brain, empty of dreams/I don't care a bit about existence and non-existence (Quarta, 4)

Main (Origin) and Minor (Branch)
His origin goes back to the heavenly world / His minor is in the sky of certainty (Hadiqa, Chapter 3)

The character was a branch of the origin of sorrow/ The speech comes from the agony of the lyre of Sharia (Hadiqa, Chapter 8)

If the main light shines from the hands of the branches / If the branches find their origin, there is no possibility (Q. 28)

Good and Evil
No good or evil can be found in the world of speech/ The attributes of good and evil are from you and me (Hadiqa, Chapter 1)

Otherwise, let go of whatever passes by/ Good like Evil, and benefit like loss (Q. 65)

All come from Him and go back to Him / All Good and All Evil happened because of Him (Hadiqa, Chapter 1)

Someone who wears a girdle in the idol-temple next to fire worshippers/ Cannot be regarded equal to those who let their heart be won by good and evil (Q. 32)

Rindy (artfulness/cunning) was mixed with abstemiousness and atheism with faith in God/ Darkness was mixed with light and Good with Evil (Gh. 143)

Destiny and Predestination
Like Destiny and Predestination from the curtain of satisfaction and anger/The wind is continuous with friends and enemies (receive) its benefits and harms (Q. 82)

Life and death have two doors, in the beginning, and at the end/one has a lock of Destiny on it and the other has a lock of Predestination (Ibid: 34)

Because of the strength of the hand of Ajal (predetermined time of death), the legs of hope become frail / Due to the lightness of Destiny, the claws of Predestination will be sharpened (Tarkibāt, 2)

Human beings and Jinns
For the friendship of the soul, and Human beings and Jinns, The honored one! / How do you answer my cry for help, My friends? (Gh. 290)

For the friendship of the soul, among Human beings and Jinns/ Where is a friend with the same nature, who is your companion and is sympathetic (Q. 165)

No human or jinn will ever find the breeze of life / Because neither religion nor wisdom can make a human or jinn shiny (Q. 190)

Interior and Exterior
O the nurturer of the Interior and the decorator of the Exterior / the Giver of wisdom who forgives the unwise (Hadiqa, Chapter 1)

He is the painter of the Exterior of the flowers/ He is aware of the design of the Interior of the hearts (ibid.)

The inside, the candle of the right path of Islam/ From the outside, the guardian of the general opinion (ibid., chapter 2)

If the Tigris Mountain, like a man, becomes what it has /On the interior, the confident Majnun, and on the exterior, Farhad (Q4)

Although looking at its exterior, the sea seems naked/ from the inside, its carpet is full of jewels (Q. 41)

Humor and Seriousness

Although seriousness behaves like a foreigner with humor/My humor is also from home like seriousness (Hadiqa, Chapter 10)

This has been a humor, but it beseems just like serious /but that patron behaved the same way with me during this period (Q. 5)

Praising endlessly the those who do not deserve it, because of greed/ You spread the scroll of speech with seriousness and humor (Q. 132)

Qays entered the mosque/not out of humor, but out of seriousness (Hadiqa, Chapter 1)

Speech and Deed

You are the comfort of the soul by the words, O son/ The heart is afflicted by your actions, O son (Gh. 168)

Seek the highway of Sharia in the sky of knowledge/ Track the vehicle of speech, Get a firm grip on the deed (ibid., 297)

O my heart, how long do you continue to stay on speech / And have a way of seeing and deed (ibid., 401)

No one has ever seen or heard this from me / Unworthy deed and undeserving speech

Low and High

The king who gave the Low a high position and status/He made calamity to rise high (Hadiqa, Chapter 8)

Sorrow and Joy

May not we have joy in this world/ If we count your sorrow as sorrow (Gh. 283)

Don't look at sorrow and concern like this, because according to wisdom / The mother of a day's sorrow gives birth to joy of a hundred years (Q. 133)

Joy will not come to Sana'i's soul/ That day when his heart is not torn by your sorrow (Gh. 177)

O friend, whenever we are in your service/ Joy becomes halal (legitimate) and sorrow is Haram (forbidden) (Q. 17)

Mandate and Prohibition

Mandate and Prohibition, do and don't are all from him / And from you it is a coppice, the tool-like age (Hadiqa, Chapter 7)

Consider the Mandate and Prohibitions of the time like a dream/Consider its head a mirage (ibid. Chapter 8)

So that according to him, determinists is a matter of mandate and prohibition/ So that according to him, for the justice-believers it is a sign of submission and satisfaction (Q. 2)

In the kingdom of God, you can find mandate and prohibition of religion and disbelief / And Ahmad, the messenger, is the very king of the kingdom of God (Q. 5)

Generation and Degeneracy

Otherwise, on the crossroads of Generation and Degeneracy/ Sometimes you see the patient and sometimes the treatment (Q. 75)

Generation with no experience is Degeneracy/ The experience of reason is understood from this (Hadiqa, chapter 4)

Everything is created by Him, Generation and Degeneracy/ All Creation has beginning and resurrection (ibid., chapter 1)

Pass this house of Generation and Degeneracy/ Also pass from the beginning and go to resurrection (ibid.)

Conclusion

Investigating opposite pairs and binary oppositions has been a canonical point in 20th-century studies, especially among linguists, critics, semioticians, and narrative scholars. Different literary schools have also considered this issue in their research. However, the reasons why Sana'i was interested in using oppositions are as follows:

- Using oppositions: Here, the poet employs a series of already-existing oppositions to convey the message. Some of the oppositions in Sana'i poetry fall under this category, such as: nurturer of the Interior/the decorator of the Exterior, insignificant/significant, eternal/ending, right/wrong, bad/good, crying/laughing, etc. Most of these oppositions are complementary.
- Creating opposites: The poet generates concepts to convey the meaning and content of the message, which means that he himself creates opposite words. A large part of the oppositions in Sana'i poetry are of this type, such as: one who sees reason / one who sees color, gem/straw, poison/musk, need/bread and onion, carrion/thanksgiving, chest/eyes, etc. Most of these oppositions are implicit.

A large number of these oppositions have been used for the first time in Sana'i poetry. Therefore, Sana'i can truly be considered the founder of many oppositions formed in Persian mystical poetry. After Sana'i, the scope of these oppositions gradually expanded to the point where it reached its peak and highest status in Hafez's poetry. The significance of these oppositions becomes more obvious when we realize that they have formed the basis of most mystical poems, and without understanding and comprehending them, it will not be possible to capture the pure essence of these poems.

Binary oppositions in Sana'i's poems show the profound change and evolution that he experienced during his life or intellectual development. Of course, this change may be considered gradual and evolutionary, but apparently, the lifestyle of Sana'i shows that his thinking has always been fluctuating between different attitudes.

Philosophical oppositions are the most frequent ones in Sana'i poems. The statistics show that Sana'i considered the objective of philosophy, i.e., acquiring knowledge about the world, as one of the most significant human missions. Other layers are valuable if they are connected to the whole world, and Sanai fully acknowledges this point.

The following chart shows the frequency of philosophical issues in Sana'i poetry:
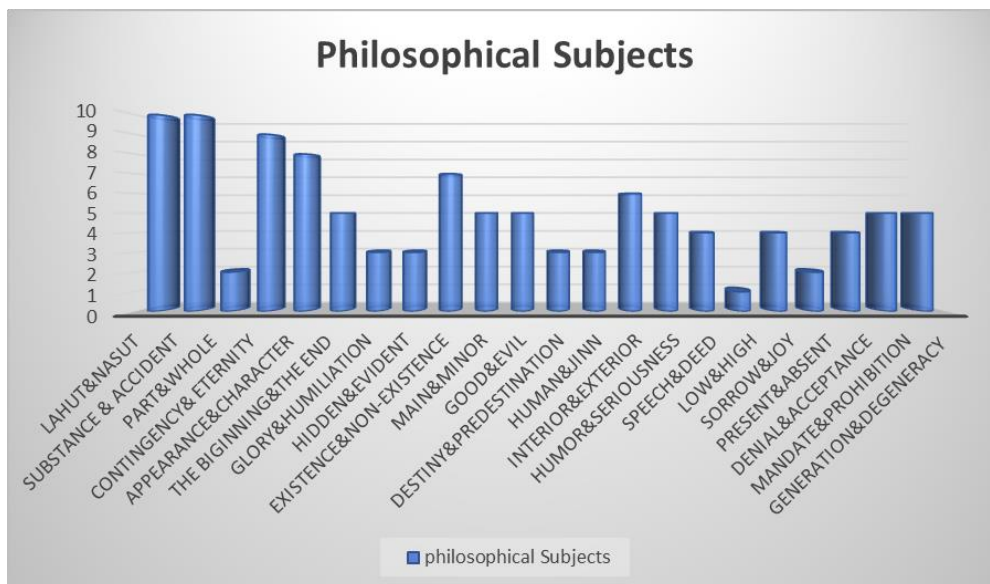
According to this chart, the most frequently used notions in the philosophical topics of Sana'i poetry are Lāhut and Nāsut, Substance and Accident and the following oppositions are of the lowest frequency: and Low and High, Present and Absent.

Resources

Ahmadi, B. (2003), *Text Structure and Interpretation*. 6th Print, Tehran, Markaz.

Bertens, H. (2005), *Literary Theory*: *The Basics*. translated by Mohammad Reza Abolqasemi, Tehran, Mahi.

Bressler, Ch. (2007), *Literary Criticism: An Introduction to Theory and Practice*. Translated by Mustafa Abedini Fard, Tehran, Nilufar.

Chandler, D. (2007), *Semiotics: The Basics*. Translated by Mahdi Parsa, Tehran, Sure Mehr.

Culler, J. (2003), *Literary Theory*. translated by Farzaneh Taheri, Tehran, Markaz.

Fotuhi, M. (2007), *The Rhetoric of the Image*. 1st edition, Tehran, Sokhan publications.

Fowler, R. (2002), *Linguistic Criticism*. translated by Maryam Khozan and Hossein Payandeh, 2nd edition, Tehran, Ney.

Jacobson, R. (2001), *The metaphoric and metonymic poles*. translated by Kurosh Safavi. In Post-structuralism and Literary Studies, Edited by of Farzan Sojudi, Tehran, Hoze-ye Honary, 115-128.

Martinet, A. (1380), *Économie des changements phonétiques*. Translated by Hormoz Milanian, Tehran, Hermes.

Obeidiniya, M.A. et al. (2009), «Investigating Binary Oppositions in the Structure of Hadiqa of Sanai». *Persian Language and Literature Research Quarterly*, No. 13, 25-42.

Okhovat, A. (1992), *The Grammar of Story*. Isfahan, Farda.

Safavi, K. (2004), *An Introduction to Semantics*. 2nd edition, Tehran, Sureh Mehr.

Sajjadi, J. (1995), *A Dictionary of Mystical Terms and Expressions*. 1st edition, Tehran, Tahuri.

Sana'i Ghaznavi, M. (2007), *Hadiqat al-Haqiqa and Shariat al-Tariqa*. Annotations by Modares Razavi, Tehran, University of Tehran.

Id. (1941), *Diwan Sanai*. Modares Razavi Print, Tehran, Negah.

Scholes, R. (2000), *Literary Criticism: An Introduction to Theory and Practice*. Translated by Farzaneh Taheri, Tehran, Ageh.

Selden, R. (2005), *A Reader's Guide to Contemporary Literary Theory*. Translated by Abbas Mokhber, 3rd edition, Tehran, Tarhe Now.

Shamisa, S. (2009), *Literary Criticism*. 3rd edition, Tehran, Mitra.

Yahaghi, M.J. (2002), *Stream of the Moments*. Jami, Tehran.

Yazdanjoo, P. (2008), *Postmodern Literature*. 2nd edition, Tehran, Markaz.