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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ABD AL-QAHIR AL-JURJANI'S ROLE  
IN THE DEVELOPMENT OF ARABIC POETICS  
(BASED ON THE WORKS "ASRAR AL-BALAGHA" AND  
"DALAIL AL-IJAZ")**

Speciality: 5718.01 – World literature (Arabic literature)

Field of science: Philology

Applicant: **Shams Ibrahim Baghirova**

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The work was performed at the Department of “Arabic Philology” of the Institute of Oriental Studies named after Academician Z.M.Bunyadov of the Azerbaijan National Academy of Sciences.

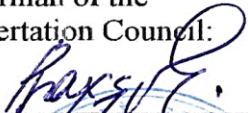
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## **I. General characteristics of the dissertation**

**The actuality and degree of study of the subject.** Arabic literature is one of the oldest, most magnificent, and richest literatures in the world. Classical Arabic literature, covering the V-XVIII centuries, has left a deep mark not only in the world of Eastern peoples, but also in the world of Western aesthetic thought, science, and culture with its colorful forms and content, deep meaning, and wise thoughts.

Classical Arabic poetics is a science that has a special role in the poetic system of the literature of the peoples of the world. Ibn Qutayba (670-715), Ibn al-Mutazz (861-908), Qudama ibn Ja'far (873-948), Ibn Rashiq Qairawani (999-1064) and several other scholars played an important role in the establishment and development of this science. Classical Arabic poetics is a multifaceted science. In classical literature, it is a system of poetic figures called “badi’ ” and also covers the fields of rhetoric such as bayan, ma’ani, aruz, etc.

In classical literature, poetics is often replaced by the term “rhetoric”. One of the authors who played an important role in the establishment and development of this science was Abdul Qahir al-Jurjani (BC. 400-471, AD. 1010-1078). His works on Arabic poetics and the miracle of the Qur’an have been notable for centuries and have influenced the thought of many philologists who followed him. The valuable ideas put forward by him in Eastern poetics resonate with the Western structuralist theory, so they are very relevant even today and appropriate to the current time.

Abdul Qahir al-Jurjani created a perfect system in his work by bringing the sciences of linguistics and literature together. He criticized the works of philologists who lived before him and was distinguished with his original ideas and opinions in the field of poetics.

That’s exactly why the research on the unique heritage of Abd al-Qahir al-Jurjani, and the extensive and comprehensive study of his contribution to the science of Arabic poetry is of particular importance.

The dissertation “Abd al-Qahir al-Jurjani’s role in the development of Arabic poetics (based on of the works “Asrar al-

Balagha” and “Dalail al-Ijaz”) has been studied in a wide range of countries, including Arabic, Azerbaijani, Russian, English, and Turkish literature. The topic of the dissertation was developed as a monograph.

The life and work of Abd al-Qahir al-Jurjani, especially “Asrar al-Balagha” (“Secrets of eloquence”) and “Dalail al-Ijaz” (“Proofs of Ijaz”) (Proofs of the Miracle of the Qur'an - Sh.B.) have been the focus of numerous sources, from medieval sources to modern studies. Among the valuable sources on Abdul Qahir al-Jurjani, one of the prominent representatives of medieval Islamic culture, Abul Barakat Abdurrahman al-Anbari's (513-577 AH) “Nuzhat al-Alibba” (“Parents’ walk”), Jamaladdin Abul -Hussein al-Qifti's (d. 624 AH) “Anbah r-ruwat ala anbah an-nuhath” (“Attention of the grammaticians to the attention of the narrators”), Abu Muhammad Abdullah ibn Asad al-Yafi (d. 768 AH) “Mirat al-jinan” (“Woman of the heaven”), Shihabaddin al-Hanbali's “Shazarat az Zahab” (“Gold nuggets”), “Mujam al-Udaba” (“Literary Dictionary”) by Yagut Hamawi, “Wafayat al-Ayan” (“Notable death”) by Ibn Khalligah are considered important sources on the biography of Abdul Qahir al-Jurjani.

Former Soviet and Russian orientalists were also interested in al-Jurjani's work and studied his personality and creativity, as well as translated his works. Aleksandrov D.N. “Rhetoric”, Kaskel V. “Kitab al-Badi and its place in Arabic poetics and rhetoric”, Kiselev E.A. “Fundamentals of general rhetoric”, Nodir Talipov “Abdulqahir al-Jurjani and his method of presenting the grammar of the Arabic language”, Filshtinsky I.M “History of Arabic literature of X-XVIII centuries”, Krachkovskiy I.Y. “Selected works”, etc. are very valuable in this regard.

Al-Jurjani's work has always been at the center of attention in European Oriental Studies. Beatrice Grunder's “Pre-modern Arabic philologists: Friends or enemies of poetry? - Description of Philology”, Barihi Adetunji's “Definition and scope of semantic science; sentence types and the place of the news in the sentence”, Geert van Gelder's “Beyond the Line, Opinions of Critics of Classical Arabic Literature on the Conformity and Unity of Poetry”, Heinrichs V.P. Northwind's Hand: Thoughts on Metaphor and the Primary

Meaning of Idiom in Arabic Poetics” and many other studies can be cited as examples among the works and researches devoted to the life and work of the great personality.

A wealth of information about Abd al-Qahir al-Jurjani, a prominent representative of medieval Arabic literature, can also be found in Azerbaijani and Turkish sources. One of the authors systematically engaged in this field and author of a number of works, Prof. Mahira Guliyeva’s “Quranic Speech and Azerbaijani Literature”, Geert Jan van Gelder’s “Gudama ibn Jafar’s Stage in the Development of Arabic Literary Criticism” translated by Omar Kara, Kadir Kinar’s “Abdul Qahir al-Jurjani’s Theory of Poetry”, Mohammad Khalafullah’s (ed. By Omar Kara) “Abdul Qahir’s Theory in the “Secrets of Eloquence”: Psychological Approach”, Nasrullah Hajimuftuoglu’s “Abdul Qahir al-Jurjani” and others. are considered serious works in this regard.

**The object and subject of research.** The object of the research is the philological activity of Abd al-Qahir al-Jurjani, who has a special place in Arabic literary criticism and the science of Arabic poetry. In this context, the subject of research is his works “Asrar al-Balagha” and “Dalail al-Ijaz”.

**The aim and objectives of the research.** The main aim of the study is to determine the role of Abd al-Qahir al-Jurjani in the development of Arabic poetry, on the basis of the works “Asrar al-Balagha” and “Dalail al-Ijaz”. The following tasks have been set to achieve the goal:

- to research the medieval sources in order to obtain substantive information about the life, personality, and creativity of Abd al-Qahir al-Jurjani;
- to study the evolution of Arabic poetics until Abd al-Qahir al-Jurjani;
- to describe Arabic poetics in the presentation of al-Jurjani;
- to approach the problem of Islam and poetry, as well as the miracle of the Qur'an through the viewpoint of al-Jurjani;
- to study the means of artistic expression and description illuminated by Abdul Qahir al-Jurjani in his works “Asrar al-Balagha” and “Dalail al-Ijaz”;

- to reveal the innovations brought by the scholar to Arabic poetics;
- to analyze the concept of nazm from the medieval scholar al-Jurjani's perspective.

**The theoretical-methodological basis of the research.** The knowledge and experience of Arabic literary criticism, as well as Western European, former Soviet, and Azerbaijani oriental studies were used in the research process.

While writing the dissertation historical-comparative and systematic analysis, as well as the generalization methods were used, and complex research methods were applied. The dissertation is aimed at analyzing and resolving controversial issues related to the subject of research based on the provisions of prominent scientists, theorists, and literary critics. The primary sources were investigated and the resulting ideas were approached in terms of modern literary criticism.

**The main provisions of the defense.**

- Abd al-Qahir al-Jurjani is a philologist with particular position in the development of Arabic poetics;
- The innovations that al-Jurjani brought to the science of Arabic poetics were closely related to the Holy Quran;
- Abd al-Qahir al-Jurjani's thoughts on the science of poetics are closely related to the literary and critical considerations before him and are a new stage in the evolution of the science of Arabic poetics;
- He developed the science of badi' created by Ibn al-Mutazz, and brought up ta'lil and takhyil;
- Al-Jurjani gave an extensive analysis of some poetic figures, such as simile, allegory, irony, etc., especially metaphor, in Arabic poetry;
- Abd al-Qahir al-Jurjani explained the theory of nazm in the Qur'an.

**The scientific novelty of the research.** In all these studies, one or another aspect of the topic has been studied. However, the scientific-theoretical nature of Abdulqahir al-Jurjani's two great works "Asrar al-Balagha" and "Dalail al-Ijaz", and the scholar's contribution to the development of Arabic poetics with these works have been comprehensively studied for the first time in the present study.

### **The theoretical and practical significance of the research:**

- can be used as a textbook in the teaching of theoretical issues of medieval Arabic literature, especially rhetoric, poetry, and poetic figures, and in the preparation of relevant lectures in the faculties of Oriental Studies and special courses of universities.

- may lead to a comparative analysis of the poetic figures used in Azerbaijani literary criticism and the means of artistic expression existing in Arabic literature.

- can be used in later scientific works, including not only Arabic poetics but also in connection with the teaching of classical Azerbaijani literature.

- can serve as a source for the study of the theory of Arabic literature.

**Approbation and application of research work.** Dissertation work performed at the Department of “Arabic Philology” of the Institute of Oriental Studies named after academician Z.M.Bunyadov at Azerbaijan National Academy of Sciences. The main scientific content and theoretical provisions of the dissertation were covered in reports and speeches at a series of scientific-practical conferences. The main provisions and results of the research are reflected in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in authoritative journals of foreign countries, as well as in international conference proceedings inside and outside the country.

**Name of the organization where the dissertation work is carried out.** The dissertation work was carried out at the Institute of Oriental Studies named after academician Z.M.Bunyadov at the Azerbaijan National Academy of Sciences.

**The structure and total volume of the dissertation.** Title page – 408 characters, Content – 1664 characters, Introduction – 10 302 characters, the first chapter - 34 604 characters, the second chapter - 105 462 characters, the third chapter - 117 811 characters, Conclusion - 9978 characters, List of used literature - 11 401 characters. The total volume - 291 712 characters.

## MAIN CONTENT OF THE STUDY

The Introduction of the dissertation discusses the relevance and level of development of the topic, defines the goals and objectives, methods of research, indicates the main provisions for defense, substantiates the scientific novelty, theoretical, and practical significance of the dissertation.

The first chapter of the dissertation entitled **“Life and Literary Personality of Abd al-Qahir al-Jurjani”** consists of two paragraphs:

Abd al-Qahir al-Jurjani, one of the prominent representatives of medieval Islamic culture, is known as a writer, linguist, and philologist. A. Kudelin, an expert on the history of Arabic literature and Eastern literature in general, states that Abd al-Qahir al-Jurjani's study on a number of poetic issues was *“the last original and authoritative theory in the theory of medieval Arabic literature, displacing preconceived ideas”*<sup>1</sup>. According to the Russian linguist Girgas, al-Jurjani was a talented scholar and encyclopedist, fluent in Arabic and Turkish, although of Persian origin, but above all these, an expert in grammar, rhetoric, stylistics, literature and Islamic law<sup>2</sup>. Abd al-Qahir al-Jurjani completed the centuries-old development of Arabic literary criticism with his work, and his heritage stood at the pinnacle of Arabic rhetoric and stylistics. The scholar's comprehensive knowledge of grammar and his ability to conduct in-depth research based on observations of the Holy Qur'an raised him to the peak of rhetoric. Therefore, the Soviet historian and orientalist Filshtinsky notes that his teachings preceded a number of deep theoretical issues specific to modern times<sup>3</sup>.

The classical stage of medieval Arabic literary criticism ended with the work of Abd al-Qahir al-Jurjani, a brilliant scholar, and a theorist in the fields of rhetoric and stylistics.

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<sup>1</sup> Куделин А.Б., Средневековая арабская поэтика, Москва, Наука, 1983, с.165.

<sup>2</sup> Талипов, Н. Абдул Кахир ал-Джурджани и его способ изложения грамматики арабского языка. Челябинск: Вестник Челябинского Государственного Университета, 2006, № 3. с.140.

<sup>3</sup> Фильштинский И.М., История арабской литературы X-XVIII века, Главная редакция восточной литературы, Москва-1991, с.441.



The first paragraph of this chapter, entitled **“Biography of Abdul Qahir al-Jurjani in Medieval Arabic Sources”** provides information about the life and students of the writer, briefly explains the content of his works, especially “Asrar al-Balagha” and “Dalail al-Ijaz”. The importance of the innovations he brought to the science of Arabic poetics by writing his works was emphasized.

Al-Jurjani, who has a special place in Arabic linguistics, was born in Jurjan, between Taberistan and Khorasan, and spent his entire life here. After graduating, he began teaching in Jurjan, and his fame soon spread. A lot of people wanting to benefit from his knowledge began flowing to Jurjan.<sup>4</sup>

Abd al-Qahir Jurjani's biography is reflected in a variety of Arabic sources. Among them, the work of Abul Barakat Abdurrahman al-Anbari (513-577) “Nuzhat al-Alibba” can be considered one of the most valuable sources. Anbari first introduces Jurjani as one of the leading linguists of his time and shows that he was a student of Abu Hussein Muhammad ibn al-Hussein al-Farisi and referred to him more in his works. Anbari shows in his work that he wrote many valuable works. Among these works, Anbari mentions that he wrote a commentary on Farisi's “Al-Mughni fi sharh al-Idah”. In addition, the author touches on this commentary on Jarir's poem and informs readers about it.<sup>5</sup>

Along with al-Anbari, a prominent encyclopedic scholar who was relatively close to Abd al-Qahir Jurjani in time and provided information about him was Jamaladdin Abul-Hussein al-Qifti (d. 624 AH). Qifti dedicated a separate essay to Jurjani in his book “Anbah ar-ruwat ala anbah an-nuhāt”. Speaking about his works, Abu Ali Farisi mentions his commentary on “Idah”, “al-Awamil” (“Factors”), and “al-Jumal” (“Sentences”). Jurjani's “Dalail al-Ijaz” shows how deeply he knew rhetoric. He also mentions that students from many parts of the Muslim world came to him. According to Qifti, Abu Ali al-Fasihi

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<sup>4</sup> Khalafallah, M., “Belagatın Sırları”nda Abdulkahirin teorisi: Psikolojik Bir Yaklaşım”, çev.Ömer Kara // Uluslararası Sosyal Araştırmalar dergisi, cilt 4, sayı 17, 2011, 627

<sup>5</sup> أبو البركات ابن الأنباري ، نزهة الألباء في طبقات الأدباء ، تحقيق إبراهيم السامرائي ، - . الاردن ، الزرقاء ، المكتبة المنار . - 1985 ، ص264

was Jurjani's most famous student<sup>6</sup>.

Among the sources related to Abd al-Qahir al-Jurjani, it is worth mentioning the work of Abu Muhammad Abdullah ibn Asad al-Yafi's (d. 768 AH) "Mirat al-Jinan" ("Woman of Paradise"). There is very little information about Jurjani in this work, and it repeats some of the information given in previous sources. The author notes that Jurjani belongs to the Shafi'i sect, emphasizing that he has reached a high level in the science of meaning and expression<sup>7</sup>.

One of the valuable sources related to al-Jurjani is Shihab al-Din al-Hanbali's "Shazarat az-Zahab fi akhbar man zahab" ("The Golden Nugget in Golden News"). Al-Hanbali mentions many of Jurjani's works, focuses on al-Jurjani's work on grammar, and states that he has excelled in this field. Al-Hanbali mentions the "Kitab al-Jumal" ("The Book of Sentences") among his linguistic works and says that he wrote a commentary on that work. In addition, he says that al-Jurjani also had works in the field of theology and that he wrote a separate commentary on Surat al-Fatihah in the Holy Quran. On the contrary, Hanbali shows that he is a very thrifty and not greedy.<sup>8</sup>

Ibn Khalligan's "Wafayat al-Ayan" ("Famous Deaths") also states that Jurjani was a teacher of Abu Ali al-Fasihi<sup>9</sup>.

In general, all this leads to the conclusion that Abd al-Qahir al-Jurjani was one of the most famous scholars of the Islamic world, and his contributions to the science of eloquence and linguistics attracted the attention of medieval scholars.

Al-Jurjani speaks of the importance of eloquence in "Asrar al-Balagha" and "Dalail al-Ijaz". Al-Jurjani compiled the theory of the science of meaning (ma'ani) in "Dalail al-Ijaz" and the theory of the science of "al-bayan" in "Asrar al-Balagha". Both of his works contain examples of Arabic poetry spanning several centuries.

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جمال الدين أبي الحسن القفطي، انباء الرواة على أنباه النحاة، الفضل إبراهيم، القاهرة، دار الفكر العربي، 1986، ص 189-188

سليمان اليافعي، مرآة الجنان و عبرة اليقظان، بيروت، لبنان، دار الكتب العلمية، 1997، ص 78.

شهاب الدين الحنبلي، شذرة الذهب في أخبار من ذهب، تحقيق عبد القادر الأرناؤوط، بيروت، دار ابن كثير، 1986، ص 308-309

شمس الدين ابن الخلكان، وفياة الأعيان و أنباء ابناء الزمان، تحقيق إحسان صادر، 1978، ص 93.

عباس، بيروت، دار

Abu Bakr al-Jurjani, who knew all the intricacies of the Arabic language and also spoke in the field of grammar, is considered to be "imam al-nihad" - "the leader of linguists, the imam in Arabic language and literature, the greatest master". He was one of the foremost scholars of his time in the sciences of the Arabic language, such as dictionary, suffix, grammar, meaning, and expression.

Another innovation that Abd al-Qahir al-Jurjani presented to the Arab world was rhetoric. As a theory of science and the art of speech, the division of rhetoric into three sections - meaning, expression, and art (ma'ani, bayan, bad'i) - was first carried out by the eleventh-century Arab scholar, the prominent literary critic Abd al-Qahir al-Jurjani.

The second paragraph of this chapter, entitled **"Islam and the Problem of Poetry in the presentation of Abd al-Qahir al-Jurjani"**, covers Jurjani's response to the reasons given by those who oppose poetry, as well as the author's examples of the Qur'an and the hadiths.

Along with Arabic linguistics, the importance of literature, especially poetry, must be emphasized in the understanding of the Holy Quran, the great book of Islam. Poetry is classified as "rhetoric" or "science of eloquence", consisting of rhetoric, style/stylistics and literary criticism<sup>10</sup>. In terms of meaning, poetry is derived from the Arabic word شعر "to feel"<sup>11</sup>. The poet writes what he feels and expresses his feelings in the language of poetry. Even Plato, a Greek scientist who lived b.c., said that poetry can completely change a man's character<sup>12</sup>.

Poetry was as important after the advent of Islam as it was during the the Age of Ignorance. The hanging of the most beautiful examples of Arabic poetry on the walls of the House of God is also a sign of the value given to poetry by the Arabs.

Abd al-Qahir al-Jurjani elaborated his views on poetry in his "Dalil al-Ijaz". The scholar notes that poetry, which is considered to

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<sup>10</sup> Geert Jan van Gelder, tərç.edən Ömer Kara, Çirkini Güzelleştirme ve Güzeli Çirkinleştirme: Klasik Arap Literatüründe Paradoks // Usul Dergisi, 2009, s.176

<sup>11</sup> Баранов Х.К., Большой арабско-русский Словарь, В 2 т., т 1, Москва, 2002, с.406

<sup>12</sup> Аристотель, «Поэтика Риторика», Санкт-Петербург, , Азбука, 2013, с.9

be the divan of the Arabs and the address of Arabic literature, was undoubtedly also a field of competition in the field of eloquence and expression of the Arabs. Al-Jurjani's discussion of poetry begins with three main reasons given by those who criticize poetry:

1. Poor words, lies, and superstitions in poetry.
2. The weight and rhyme of a poem are good reasons to stay away from it.
3. In poetry, poets talk about their lives. Their lives are not beautiful, and the poets were condemned in the Qur'an for this reason<sup>13</sup>.

In response to the first reason for critics of poetry, al-Jurjani states that these expressions, lies, and false words, which cause such thinkers to criticize poetry and are hostile to poetry, are more common in non-poetic discourse. Regarding the second reason for the criticism, al-Jurjani says that via the weight and rhyme, and by choosing strong expressions, beautiful representations, metaphors, and gestures in poetry how a worthless meaning can be valued, how a simple meaning can be exalted, how a word can be embellished and beautified. The scholar gives various examples to prove that the third reason for his opposition to poetry is unfounded. For example, although the lives of some poets cover the verses 224-226 of Surah ash-Shu'ara, it is clearly revealed in the last verse, with "the exception of some poets"<sup>14</sup>. This proves once again that writing, saying, and listening to poetry is not a sin or a bad thing.

As in the Holy Qur'an, in the hadiths, the attitude towards poetry is also ambiguous. Just as there are hadiths against poetry, there are also hadiths that value poetry. In his book, al-Jurjani mentions some hadiths that contradict each other to some extent and informs the reader that the critics of poetry have taken one of these hadiths as a basis and ignored the other. Ka'b ibn Zuhayr, Malik ibn Rawaha, and Hassan ibn Thabit were the poets who became famous as the "poets of the prophets". The Prophet had poets who wrote poetry not only in

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<sup>13</sup> عبد القاهر الجرجاني ، دلائل لاعجاز ، تحقيق محمد رضوان الداية ، فايز الداية ، دمشق: دار الفك ، 2011 ص 68

<sup>14</sup> Qurani-Kərim, tərç. edənlər: Z.M.Bünyadov, V.N.Məmmədəliyev, Bakı, 2005, 604s., s.376

early Islam and later, but also in the twentieth century. Ahmed Shovgi can be an example of such poets<sup>15</sup>.

The results obtained in Chapter I are as follows:

- Abdulqahir al-Jurjani, who was perfectly versed in Arabic and Turkish languages, was a talented scholar, encyclopedist, but above all an expert in grammar, rhetoric, stylistics, literature and Islamic law. Despite his Persian origin, he did not write any of his works in Persian. Al-Jurjani, who is recognized by many scholars as the creator of Arabic language stylistics as a separate field of science, is considered "imam al-nihad" - "the leader of linguists, the imam in Arabic language and literature, the greatest master";

- Al-Jurjani's works "Asrar al-Balagha" ("Secrets of Eloquence") and "Dalail al-Ijaz" ("The Proofs of Ijaz") are dedicated to the science of eloquence (the art of eloquence and rhetoric) and the science of bayan (the relation of Arabic rhetoric to metaphorical language). Various aspects of rhetoric from the point of view of content and form have been thoroughly and deeply investigated. In these works, the scientist showed the best example of his creativity. Although the sciences of eloquence were used together with other fields before Abd al-Qahir, he separated the field of eloquence and presented it as an independent science.

- By exploring the grammatical means of the Arabic language, in "Dalail al-Ijaz" the genius scholar laid the foundation for "ilm al-ma'ani" - the science of meaning, which studies grammar and formal logic, and in "Asrar al-Balagha" "ilm al-bayan" - the art of clear and eloquent expression of the Arabic language.

- The fact that the works "Dalail al-Ijaz" and "Asrar al-Balagha" contain examples covering several centuries of Arabic poetry, Abd al-Qahir al-Jurjani's repeated appeal not only to the Age of Innovation but also to the works of Abu Tammam and Buhturi shows that he occupies a more progressive place in the criteria of new poetry. Both works of the writer are the same as in contemporary works in terms of his approach to and perception of the subject.

- The scholar's comprehensive knowledge in the field of

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<sup>15</sup> Yalar M. İslami Arap Şiiri ve Hazreti Peygamber // Uludağ Üniversitesi, İlahiyat Fakültesi Dergisi, cild 18, sayı 1, 2009, s.84-85

grammar, the completion of the centuries-old development of Arabic literary criticism with his creativity, and the ability to conduct deep research based on observations on the Holy Qur'an have elevated him to the top of the science of Arabic eloquence and style.

- The scholar comprehensively stated his ideas about poetry in his work “Dalail al-Ijaz”. He put forward substantial arguments against those who opposed poetry and showed that the art of poetry, which was of great importance in the Age of Jahiliyyah, retained its relevance even after the establishment of the Islamic religion, and that there were even poets who gained fame as “the prophet’s poets” at that time.

- The classical stage of medieval Arabic literary criticism ended with the work of Abd al-Qahir al-Jurjani, an excellent scholar, and theorist in the fields of rhetoric and stylistics.

The main provisions obtained from this chapter have been covered in articles published in scientific journals.

The first paragraph entitled **“The Evolution of Arabic Poetics to Al-Jurjani and its Presentation in Jurjani's Works”** of the chapter **“Arabic Poetics and Abd al-Qahir al-Jurjani”**, provides information on poetics and poetic systems, discusses scholars, poets, and narrators who played a role in the formation of classical Arabic poetry, and emphasizes the importance of eloquence, Jurjani's innovations, and unique approaches to al-badi', the theory of figures.

Ibn al-Mutazz, the founder of the science of Arabic poetics, systematized poetic figures and other means of expression in Arabic poetry and created terminology accordingly in his “al-Kitab al-Badi'”. His book on poetry laid the foundation for a new science in the Middle East. After al-Mutazz, a number of new types of art and poetic figures were discovered in Arabic poetics. We already see that the number of poetic figures in Abu Hilal al-Askari's “Kitab as-Sina'ateyn” is close to forty and that Ibn Rashiq Qairawani speaks of up to sixty categories of badi'<sup>16</sup>.

The emergence of new categories in the art of Arabic art was

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<sup>16</sup> Чалисова Н.Ю., Комментарии, - Рашид ад-Дин Ватват, Сады волшебства в тонкостях поэзии, перев.с персидского, исслед. и ком. Н.Ю.Чалисовой, Москва, 1985, с.17.

primarily due to the close connection of the science of poetics with other sciences - especially philosophy, logic, and linguistics. An in-depth analysis of literary works and the formation of norms and principles of literary criticism coincide with this period<sup>17</sup>.

The word “badi’”, which is part of the rhetoric, literally means “beautifully spoken, astonishing, miraculous”<sup>18</sup>. Badi’ is also associated with the beauty of speech and the different shades of its artistic function. It is related to the means of art that create the beauty of artistic expression and meaning. Rhetoric is not only about form but also about meaning and content. Therefore, the means of rhetoric and art are divided into two parts:

1. Artistic form, i.e., means of creating verbal beauty
2. Means that create the beauty of meaning<sup>19</sup>.

In general, language, pronunciation, interpretation, meaning, ma’ani, bayan, badi’ and so on were the result of the emergence of Islam and the Holy Qur’an. Because in the time of ignorance, the Arabs did not need to study and compile these sciences. However, with the advent of Islam, there was a need to formulate and regulate the rules of these sciences.

Both rhetoric and literary criticism were developed as a result of research on rhetoric. Among these researchers, in addition to Ibn al-Mutazz (861-908) and al-Jahiz (781-868), can be shown Ibn Sallam (124 / 741-200 / 815), Abul Faraj al-Isfahani (343-425) and others<sup>20</sup>.

Abdul Muttalib, one of the scholars who gave extensive coverage to the issue of eloquence in his works, states in his book “Al-Balagha wa al-Uslubiya” that rhetoric is full expression of the meaning inherent in eloquence.<sup>21</sup> According to Abu Hilal al-Askari (d. 395), the

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<sup>17</sup> Ханна аль-Фахури, История арабской литературы, Москва, Изд. Иностранной литературы, 1961, том II, с.210.

<sup>18</sup> Баранов Х.К., Большой арабско-русский Словарь, в 2 т., т.1, Москва, 2002, с.60.

<sup>19</sup> Yaqub Babayev, XIII – XIV əsrlər ana dilli lirik şeirimizin inkişaf yolu, Bakı, 2009, s.217.

<sup>20</sup> Özdoğan A. İcazu-l-Kuran meselesinin belagat ilminin gelişmesine etkisi // Dinbilimleri Akademik araştırma dergisi III, 2-ci sayı, 2003, s.114.

<sup>21</sup> Yavuz G. Kinayeli Anlatımın Yorumsal Değeri // C.Ü.İlahiyat Fakültesi Dergisi, 2006, s.236.

main task of eloquence is to beautify the word.<sup>22</sup> Of the many works written on poetry and rhetoric in the tenth century, only al-Askari's "Kitab as-Sina'atayn al-kitaba wa-sh-shir" has survived to the present day. It is a work that contains the thoughts of the author's predecessors in this field. But al-Askari boldly combines poetics and eloquence.<sup>23</sup>

One of the most important works on eleventh century Arabic poetics is Ibn Rashiq's (995 / 1000-1063 / 1064) "Kitab al-umda fi sina'at ash-shir wa naqdihi". This work consists of a more comprehensive and well-systematized theory of poetry and its study of that period.

Al-Jurjani made a new and more important contribution to the eloquence of the Arabs. The author claims that the main element of a literary work is structure. The essence of the structure is meaning. We find a short and clear formula that defines the essence of Arabic rhetoric in his "Asrar al-Balagha". "Dalail al-Ijaz" and "Asrar al-Balagha", one of the successors of the science of poetry, take a significant place among his works. These two works were a turning point in the study of Arabic rhetoric. In the above-mentioned works, al-Jurjani comprehensively and deeply explores various aspects of rhetoric in terms of form and content.

Al-Jurjani, one of the scholars with valuable insights into the science of bayan, touches on it in a separate chapter in his book "Dalail al-Ijaz", and notes that people exalt the field of knowledge in which they are aware. According to him, this is due to people's great love for their fields of science: *"As for the science of bayan, you will not find any other science that is more rooted, branched, more fruitful, softer, more abundant, and clearer. But you will not find any other science that has suffered the injustice like bayan"*<sup>24</sup>.

The main innovation of Abd al-Qahir al-Jurjani in the science of Arabic poetics was that he brought poetry into connection with linguistics and laid the foundation of linguistics. Another of his

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<sup>22</sup> Öznurhan H. Abu Hilal el-Askeriye göre lafz ve anlam // Sakarya Üniversitesi, İlahiyat Fakültesi dergisi, sayı 14, 2006, s.145.

<sup>23</sup> Гафарова У., Становление и развитие арабской риторики до XIV века // Ученые записки гуманитарные науки, №2, 2012, с.6-7.

<sup>24</sup> عبد القاهر الجرجاني، دلائل لاعجاز، تحقيق محمد رضوان الداية، فايز الداية، دار الف، دمشق، 2011، ص63.



services can be considered - inserting philosophical elements into the science of poetics. Paying attention to the events and the features of their reflection in literary works from a religious-scholastic and philosophical level, the writer focused on the analytical analysis of the poetic expression, the internal motivation of each expression, and the cause-and-effect relations connecting the poetic descriptions.

Abd al-Qahir al-Jurjani raised his Arabic rhetoric to a new level by mastering his previous knowledge in the fields of poetics, linguistics, and the exegetics of the Qur'an. He presented rhetoric not as a vague science but as a dynamic science based on living material, poetry, and prose. On the other hand, the scholar's testimony in poetry is not limited to ancient poets, but also covers the works of poets of the Renaissance and Classicism. Huda Fakhraddin writes: "Classical Arabic criticism has a normative character, prefers the ancient, pre-Islamic canon to renewal, and states what is good and what is bad, based on the ancient tradition".

The second paragraph of this chapter, entitled **"The Miracle of the Qur'an through the Eyes of Abd al-Qahir al-Jurjani"**, first explains the word "ijaz", lists Islamic scholars who have studied the miracle of this holy book, and analyzes Jurjani's approach to the miracle of the Qur'an.

"Ijaz al-Quran" - a term denoting the inaccessibility of the Holy Quran, is a common name for works written on this subject. First of all, I would like to explain the word "ijaz". It is known that the word that sounds like "ijaz" in our language has two spellings in Arabic: الإيجاز and الإعجاز

الإيجاز - means "conciseness, brevity"<sup>25</sup> that is, to express a lot in a few words, to express one goal in the most specific words. الإعجاز - also means "to weaken"<sup>26</sup>. This word is used to indicate that a copy of the Qur'an cannot be written again and to show that the miracles of the Qur'an and its stylistic features are unique. Our topic is about الإعجاز.

According to Abd al-Qahir al-Jurjani, the ijaz of the Qur'an is

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<sup>25</sup> Античные риторик/ Соб., ком. и общ. ред. Тахо-Годи А. Москва: Издательство МГУ, 1978, с.874.

<sup>26</sup> Античные риторик/ Соб., ком. и общ. ред. Тахо-Годи, А. Москва: Изд-во МГУ, 1978, с.498.

not related to its wording, phonetic structure or rhythmic organization, as the abovementioned features existed in the poetry and oral discourse of the period of Ignorance and the early days of Islam, and they are not typical for every surah. Therefore, al-Jurjani concludes that the Qur'an is distinguished from all other works on the art of speech by its ideal nazm, i.e. the relationship between the appropriateness of the meaning of a given word and the meaning of the other words around it.<sup>27</sup>

The theory that states that the ijaz of the Qur'an is in verse is called nazm theory. Abdul Qahir al-Jurjani is the founder of rhetoric and a systematizer of the theory of poetry. Al-Jurjani states that in response to the denials that took place in the Islamic world, he developed a nazm theory in order to defend the Qur'an and prove its miracle.<sup>28</sup> With his nazm theory, Jurjani made a breakthrough in both the eloquence of the Arabic language and the stylistic theory of the Qur'an.

The last paragraph of the second chapter, entitled “**Abd al-Qahir al-Jurjani's Concept of Nazm (word order)**”, lists Jurjani's theory of nazm and its basic ideas, and consequently the work “Dalail al-Ijaz” has been studied on a wide level.

In classical Arabic poetry, the term "nazm" has always been used not only to mean "weighty words," but also to mean "beautiful speech". The term is more commonly used in the words "ijaz of the Qur'an."

In his “Dalail al-Ijaz” Abd al-Qahir al-Jurjani, although not systematically but tried to convey the value of the Arabic text and the ijaz of the Qur'an.

The basic ideas of al-Jurjani's theory are as follows:

1. Neither words nor meanings have a separate meaning.
2. There are different levels of rhythm. The lowest level is only grammatical correctness. The highest level is eloquence and ijaz in the

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<sup>27</sup> Фильштинский И.М. История арабской литературы X-XVIII века / И. Фильштинский, - Москва: Главная редакция восточной литературы, -1991, с. 441.

<sup>28</sup> Kınar K. Abdulkahir el-Curcaninin nazm teorisi / – Sakarya: Sakarya Üniversitesi, İlahiyat fakültesi dergisi, 2006. № 13. s.68.

Qur'an.<sup>29</sup>

While writing about the essence of eloquence and rhetoric, the scholar points out that a word is meaningless unless the meaning is expressed most accurately, and the words that express the meaning are chosen in the most private, the most obvious, the most complete, and the most meaningful way. While highlighting the importance of the place of the word in the sentence, al-Jurjani illustrates this by giving examples from poets, noting that the words are beautiful because they are used correctly and in the right place.

The results obtained in Chapter II are as follows:

- the emergence of classical Arabic poetics was presented as the service of scientists belonging to various fields of science, as well as poets. The theory of poetic metaphors and figures - "al-badi'" was first developed by the poet and philologist ibn al-Mutazz, thus the foundation of a new science was laid in the Middle East. The scholar is considered the founder of Arabic literary criticism and poetics;

- his work "Kitab al-Badi'" is the first systematic treatise on poetry in the Arabs and the first original work on poetics. Arab literary scholars unanimously consider the mentioned work to be the first work in which the classification of poetic style figures is given;

- after Ibn al-Mutazz, the science of badi' developed, and scholars such as Abu Hilal al-Askari and Ibn Rashiq al-Qayrawani made a number of additions to it. The number of poetic figures reached forty in al-Askari, and sixty in al-Qayrawani;

- Jurjani is a philologist who has a special role in the development of Arabic poetics. The scholar's thoughts on the poetics are closely related to the literary critical considerations before him and constitute a new stage in the evolution of the Arabic poetics. Since his work benefited not only from the works of Arab literary critics but also from the works of linguist scholars, he can be considered a representative of the linguopoetic direction in the history of Arabic poetics.

- The division of eloquence into three parts - "Ilm al-ma'ani", "Ilm al-bayan" and "Ilm al-badi'" - was also carried out by al-Jurjani.

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<sup>29</sup> Kınar K. Abdulkahir el-Curcaninin nazm teorisi / – Sakarya: Sakarya Üniversitesi, İlahiyat fakültesi dergisi, 2006. № 13. s.99.

Abd al-Qahir al-Jurjani's concept of eloquence is quite comprehensive, covering all three of these areas. Both in medieval sources and in modern studies, he was considered the founder of the sciences of meaning and expression. According to them, “*Dalail al-Ijaz*” is the basis of the science of *ma’ani*, and “*Asrar al-Balagha*” is the basis of the science of *bayan*;

- The fact that al-Jurjani assimilated the knowledge created in the field of poetics, linguistics, and Quranic exegesis before him and raised the science of Arabic eloquence and linguopoetics to a new stage can be considered the innovation he brought to the science of poetics.

- The examples from poems in his works is not limited to the poets of the ancient period but includes the creativity of the poets of the Age of Innovation and classicism, which indicates that he approached Arabic poetry and the art of words in a complex manner.

- Mu'tazila scholars have made a special effort in the matter of *Ijaz al-Qur'an*. The theory of *Sarfa* was a new beginning in this field. However, according to al-Jurjani, the *ijaz* of the Qur'an is not related to the features of its word composition, phonetic structure, or rhythmic organization, because those listed existed both in the poetry and oral speech of the Age of Jahiliyyah and the beginning of Islam, as well as these features, are not specific to each surah. Therefore, al-Jurjani concludes that the Qur'an stands out from all the works of the art of words due to its ideal verse.

- He wrote the work “*Dalail al-Ijaz*” in order to learn the Qur'an and reveal the secret of its wonder. With his deep theoretical considerations about the style and artistic aspects of the holy book, he laid the foundation of the theory of *nazm*, which suggests that the *ijaz* of the Qur'an is in poetry. The creator of the science of eloquence and the systematizer of the theory of verse, the scientist from Jurjan, with his theory of *nazm*, opened a way in both the Arabic language eloquence and the style theory of the Qur'an.

The main provisions obtained from this chapter have been covered in articles published in scientific journals.

The third chapter of the study is entitled “**Abd al-Qahir al-Jurjani and the art of *badi*”**”.

The practical development of the "new" style, which appeared at the end of the ninth century, began in the second half of the seventh century, more precisely in the last quarter. The reason for this theory was, to some extent, Aristotle's Greek rhetoric, which was translated into Arabic in the ninth century. Researchers began to look for figures and metaphors in the Qur'an and ancient Arabic poetry that contained Greek rhetoric. The Arabs tried to prove that "fiction" was not new to them, and that its elements were already present in the Qur'an and pre-Islamic poetry. They began to separate these elements and give them definitions. The word "al-badi'" originally meant "something beautiful, new, and unique" and served to define the delicate expressions of the Qur'an and poetry. As early as the end of the ninth century, Arabic scholars began to give various metaphorical names to various metaphors. These names, of course, did not always correspond to them and did not fully explain them<sup>30</sup>.

Before Jurjani, Ibn al-Mutazz systematized poetic figures and other means of expression in Arabic poetry in "Kitab al-Badi'", and created terminology accordingly. Ibn al-Mutazz, an Arab poet and philologist from the Abbasid caliphate, is the author who wrote several anthologies on literature, a large anthology on "new" poets, a book on literary plagiarism, a collection of aphorisms, and more. Ibn al-Mutazz's "Kitab al-Badi'", which brought a new direction to poetry, laid the foundation for a new science in the Middle East.

In the first paragraph of this chapter, entitled "**Abd al-Qahir al-Jurjani's views on the means of artistic expression and description: irony, metaphor, representation, allegory, tajnis**", the colorful shades of the poetic figures mentioned from the point of view of the scholar were studied.

Abd al-Qahir al-Jurjani, like Ibn al-Mutazz, also studied the art of badi'- tajnis, istiara, mutabaqa, and so on. He devoted separate chapters to poetic figures, and even went beyond Ibn al-Mutazz in this field and added a new poetic figure to this art. It was al-Jurjani who, for the first time, outlined this art, clarified its connection with other figures, developed a theoretical concept of takhyil, and explained its

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<sup>30</sup> Гафарова У., Становление и развитие арабской риторики до XIV века // Ученые записки гуманитарные науки, №2, 2012, с.6.

essence on the basis of concrete examples.

In his discussion on irony, the scholar notes that all narrators agreed that sarcastic expression is more effective than non-sarcastic expression, that allegory is more effective than non-metaphorical expression, that metaphor has an advantage and beauty, and that metaphor is more effective than true expression (truth).

When speaking about poetic figures that enhance the effect and beauty of the word, he presents poems as examples in which metaphors, simile, and *tajnis* are used.

The second paragraph of this chapter, entitled **“Innovations of Abd al-Qahir al-Jurjani in the Science of Arabic Poetics: the Art of Ta’lil and Takhyil”** discusses the poetic figures *ta’lil* and *takhyil*, and gives examples from various poets in his work *“Asrar al-Balagha”*.

The scholar, who devoted a great deal of place to the figures of art in both his works, was one of the leading connoisseurs of this art. Al-Jurjani's contribution to the science of Eastern poetics is the study of both the art of recitation and analysis as integral components of poetics, their connection not only with poetic expression but also with the writer's imagination, and his ability to dress real events in fantastic clothes.

Takhyil is imagining something. According to al-Jurjani, in some cases, when poets prefer this or that object, meaning or event, or express their imperfections, they create imaginary scenes based on the similarity of that object with other objects. Although such seemingly similar objects do not have a quality that will be preferred or condemned at first glance, they do have the power of imagination. For example, al-Jurjani shows a black crow and a white eagle. Buhturi's poem says:

و بياضُ البازي اصدق حُسْنًا      إن تأملتِ من سواد الغرب.<sup>31</sup>

“If you think deeply, you will see that the whiteness of the eagle is more beautiful than the blackness of the crow”.

It is known that white color is related to old age and black color is related to youth. Correspondingly, in the poem, the white eagle is a

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عبد القاهر الجرجاني، كتاب اسرار البلاغة، علّق عليه محمود محمد شاكر، الناشر دار المدني بجدة، 2005، ص 268

symbol of old age, and the black crow is a symbol of youth. The poet does not praise the white eagle because it is not beautiful to the eye and prefers it to the black crow. He wants to say that whether or not colors are liked in this way is actually related to the meanings they express. If black hair is not a sign of youth, will black color be loved?

In the last paragraph of chapter III of the research work entitled **“The place of isti’ara in Arabic poetics”**, the figure of isti’ara is discussed both in Arabic poetics before Abd al-Qahir al-Jurjani and in the presentation of Abd al-Qahir al-Jurjani.

Metaphor in Abd al-Qahir al-Jurjani's presentation is primarily a poetic figure. It can be considered a type of allegory and simile.

*“With a metaphor, you want to compare one thing to another. But you don't do it with an obvious allusion. Instead, you replace the name of the one with another. Suppose that you want to say, “I saw a man like a lion in prowess and strength”. You leave such an expression and instead say: “I saw a lion”. When you use a metaphor, you say “the north wind held his bridle.*

*When people talk about metaphors, they consider it to be of the first type (above). However, they cannot be equated. In the first case, you are replacing one thing with another, and in the second case, you are attributing something to something that does not belong to it”.*<sup>32</sup>

It can be seen that al-Jurjani divides the metaphor into two parts. In the first case, the word is completely replaced by another word, that is, instead of a person, a "lion" is used, which it resembles in prowess. In the second case, a sign that does not belong to an object is attributed to the north wind. Al-Jurjani explains both types in detail and gives examples of them.

Speaking about the importance of eloquence in language, Al-Jurjani's works "Asrar al-Balagha" and "Dalail al-Ijaz" played the role of a source for scholars after him. In the research work, the both works of Abd al-Qahir al-Jurjani were analyzed from different aspects. As a result, we witness that the mentioned scholar has an invaluable place in Arabic poetics.

The results obtained in Chapter III are as follows:

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عبد القاهر الجرجاني ، دلائل لاعجاز ، تحقيق محمد رضوان الداية ، فايز الداية ، دمشق: دار الف ، 32

2011 ، ص 111

- Al-Jurjani worked on both subjective and objective aspects of literary taste and laid the foundation of a new field of science - the science of bayan. In his work "Asrar al-Balagha", he worked in detail on poetic figures such as metaphor, simile, isti'ara, irony, tajnis, etc. which belong to the art of bayan and badi'. In the work of Abd al-Qahir, tajnis is given a special value. Thus, the first poetic figure that the writer turns to is tajnis. When talking about other means of poetic expression, the scholar distinguishes between allegory and simile and notes that simile is general and allegory is special. So, all allegories can be similes, but not all similes can be allegories. In a simile, both sides - the one who resembles and the one who is compared - are mentioned. Because if any is not mentioned, it is already a metaphor.

- Al-Jurjani, brought the greatest innovation to the science of Arabic poetics; he added the poetic figures "talil" (explaining the reason) and "takhyil" (poetic imagination). Examining these two poetic figures as an inseparable component of poetics, connecting them not only with the poetic idiom but also with the writer's imagination, is al-Jurjani's contribution to the science of Eastern poetics.

- Although the influence of Ibn al-Mutazz, who created a pure Arabic direction in Arabic literature, was stronger on Abd al-Qahir than the influence of Gudama ibn Jafar, in some cases, it seems that Jurjani gives preference to purely Arabic poetics as his works resonated directly with the Greek logical and philosophical heritage. For example, adding "tal'il" and "takhyil" to the poetic figures.

- For the first time, al-Jurjani clarified relationship of takhyil with other figures, developed the theoretical concept of imagination, and explained its essence based on concrete examples. In the further development of takhyil, this term seems to cover the process of poetry rather than being a specific poetic figure.

- Isti'ara (metaphor), defined by medieval Arab philologists and known as the main component of the poetic system, found its true theoretical analysis in the work of Abd al-Qahir al-Jurjani. Unlike his predecessors, he involved a wide study of metaphor and classified this poetic figure based on different principles, showing its differences from other figures and its similarities with them. A simile is the basis



of isti'ara, and it is considered a type of isti'ara because it changes from its literal meaning to another meaning.

- With the work of Abd al-Qahir al-Jurjani, a new stage in the science of Arabic poetics began, and deep scientific discussion and analysis took the place of description. Therefore, while analyzing literary metaphors, it is based on scholastic methodology. The approach to metaphor in Al-Jurjani's presentation is quite broad. This approach studies metaphors from different angles. Here, first of all, metaphors, which are considered a type of allegory and simile, are a poetic figure. In addition, he gives the characterization of metaphor from the point of view of linguistics, and looks at their presentation methods as noun, verb, noun-object, and noun-verb.

- In Al-Jurjani's system, metaphor is not only related to the literary process and high technique, but it is also reported to be reflected in everyday speech. Therefore, in his presentation, metaphor is not only a phenomenon related to art but also a social expression. This opinion of the scholar resonates with modern scientific theories. Al-Jurjani gives a special classification of isti'ara and divides it into two types: الاستعارة الفعل and الاستعارة الاسم. One of Abd al-Qahir's interesting ideas about metaphor is that he classified this poetic figure into three parts according to the principle of how close it is to the truth.

- In the analysis of metaphor, we see that Jurjani presents it based on real theoretical studies, unlike the imagery we see in the works of previous authors. As a result, thanks to Abd al-Qahir al-Jurjani, an unparalleled theoretical concept of metaphor, which is one of the main characteristics of Arabic poetry, was created.

The main provisions obtained from this chapter have been covered in articles published in scientific journals.

### **The following results were obtained in the research work:**

- Abdulgahir al-Jurjani, a scholar of Persian origin, who wrote all his works in Arabic, was an outstanding philologist with a deep knowledge of various fields of linguistics and literature, as well as a specialist in rhetoric, stylistics and Islamic law. In the field of linguistics, the work of al-Jurjani, who gained fame as "imam al-nihad" – "the leader of linguists, the imam in Arabic language and literature, the greatest master", played the role of a source used by

linguists in their works, along with Arab literary critics. He is considered by many scholars as the creator of Arabic language stylistics as a separate field of science;

- the fact that the scholar has comprehensive knowledge in the field of grammar, completed the centuries-old development of Arabic literary criticism with his creativity, combined the issues of grammar and poetics in his creativity, and at the same time, the ability to conduct deep research based on observations on the Holy Quran, elevated him to the top of the science of Arabic eloquence and style. Although the sciences of eloquence were used alongside other fields before Abdulgahir, he separated the field of eloquence and presented it as an independent science;

- Abdulgahir al-Jurjani, whose creativity resonates with Greek logic and philosophical heritage on the one hand, and Arabic eloquence on the other, is influenced by both ibn al-Mutazz and Gudama ibn Jafar. The fact that the scholar adopted the knowledge that was created in the field of poetics, linguistics and Quranic exegesis before him and raised the science of Arabic eloquence and linguopoetics to a new stage can be considered the innovation he brought to the science of poetics;

- Quranic eloquence, the high artistic and aesthetic value of the Quranic text has always attracted the attention of researchers, exegetes, rhetoricians, philologists, and the foundations of the science of eloquence were laid on the basis of that interest. Mu'tazila scholars have made a special effort in the matter of Ijaz al-Qur'an. However, when Abdulgahir al-Jurjani talks about the ijaz of the Qur'an, he shows that it is not related to the features of word composition, phonetic structure, or rhythmic organization. Proposing deep theoretical considerations about the style and artistic aspects of the Qur'an, he notes that the holy book is distinguished from all the works on the art of words due to its ideal verse, and thus, the scholar suggests that the ijaz al-Qur'an is in the verse, and at the same time, he laid the foundation of a new theory - the theory of nazm which was a breakthrough in Arabic language eloquence and the style of the Qur'an;

- The main innovations that Abd al-Qahir al-Jurjani brought to

the Arabic poetics is that he closely united poetics with linguistics, laid the foundation of linguopoetics, introduced philosophical elements to the science of poetics, and also gave more space to deep scientific discussion, theoretical research and analysis compared to description. As a result, thanks to Abd al-Qahir al-Jurjani, an unparalleled theoretical concept of metaphor, one of the main characteristics of Arabic poetry, is created;

- In the works “Asrar al-Balagha” and “Dalail al-Ijaz” Al-Jurjani showed the best example of his creativity. In both of his works, he referred to the works of poets who lived and created in different eras. Al-Jurjani's work "Asrar al-Balagha" is dedicated to the science of eloquence (the art of eloquence and rhetoric). His work "Dalail al-Ijaz" covers issues related to the science of rhetoric (the attitude of Arabic rhetoric to metaphorical language);

- the division of eloquence ("ilm al-ma'ani", "ilm al-bayan" and "ilm al-badi'") was first carried out by al-Jurjani. His concept of eloquence covers all three of these areas and is based on examples of poetry and prose. According to both medieval and modern researchers, in the work "Dalail al-Ijaz" the genius scholar laid the foundation of "ilm al-ma'ani" - the science of meaning, which studies the issues of grammar and formal logic by studying the grammatical means of the Arabic language. The writer's work "Asrar al-Balagha" forms the basis of "ilm al-bayan", which studies the art of clear and eloquent expression of the Arabic language.

- Abd al-Qahir al-Jurjani wrote the work “Dalail al-Ijaz” in order to study the Qur'an and reveal the secret of its wonder. In addition, he also gave space to his thoughts on the attitude towards poetry in the mentioned work. Despite the fact that poetry is considered the throne of Arabs and the title of Arabic literature, he presented some reasons and put forward solid facts against those who condemned it, and stated that the art of poetry was equally important both during the period of ignorance and after the establishment of Islam. At that time, he even showed that there were poets who gained fame as “prophet poets”. In his work “Asrar al-Balagha”, the scholar worked in detail on allusions, allegories, metaphors, similes and ironies, which mainly belong to the declarative part of eloquence, as well as jinas, prostration and its

applying, which belong to the science of art;

- Ibn al-Mutazz, the creator of the theory of poetic metaphors and figures, the founder of Arabic literary criticism and poetics, laid the foundation of a new science in the Middle East. After the author of "Kitab al-Badi", which is considered to be the first systematic treatise on poetry in Arabs, the first original work on poetics, as well as the first work in which the classification of figures related to poetic style was given by Arab literary scholars, the science of badi developed further. A number of scholars have made additions to the system of artistic means of expression, the number of mentioned figures has increased to sixty in the works of scholars such as Abu Hilal al-Askari, Ibn Rashiq Qayrawani;

- al-Jurjani, one of the perfect connoisseurs of the art of badi', also contributed to this field, he went ahead of Ibn al-Mutazz and brought the greatest innovation to the science of Arabic poetics, "ta'lil" (explaining the reason) and "takhyil" (poetic imagination, in the dream revitalization) added the poetic figure. Examining these two poetic figures as an inseparable component of poetics, connecting them not only with the poetic idiom, but also with the writer's imagination, is al-Jurjani's contribution to the science of Eastern poetics. For the first time, it was al-Jurjani who outlined the contours of the art of imagination, clarified its relationship with other figures, developed the theoretical concept of imagination and explained its essence based on concrete examples;

- isti'ara, known as the main component of the poetic system, also found its real theoretical analysis in the works of Abd al-Qahir al-Jurjani. Unlike his predecessors, he involved metaphor in extensive research, classified this poetic figure based on various principles, showed its difference from other figures, and its similarities with them. While analyzing the metaphor, adib studies it from different aspects, based on the scholastic methodology. He treats isti'ara, which is considered a type of simile and representation, as a poetic figure.

- In al-Jurjani's system, metaphor is not only related to the literary process, art, and high style, but it is a public way of expression that is reflected in everyday speech. Al-Jurjani also gave a special classification of istiara into two types, namely الاستعارة الاسم and

الاستعارة الفعل

- while analyzing and studying the works of Abd al-Qahir al-Jurjani, one of the famous scholars of the Islamic world, it is possible to conclude that his contributions to the science of eloquence and linguistics have attracted the attention of not only medieval but also modern scholars. He conducted detailed analyzes on various fields of linguistics and literature, explained their essence, etc. Jurjani's approach to these or other issues with his characteristics influenced the creativity of later scholars and was a source of inspiration for them. The classical stage of medieval Arabic literary criticism ended with the work of Abd al-Qahir al-Jurjani, a theorist in the fields of rhetoric and stylistics.

**The main content of the dissertation is reflected in the following published scientific works of the author:**

1. Əbdülqahir əl-Curcaninin tərcümeyi-halı orta əsr mənbələrində // “Azərbaycan Şərqşünaslıq Elminin İnkişaf Yolları” akad. Vasim Məmmədəliyevin anadan olmasının 70 illiyinə həsr olunmuş Beynəlxalq Elmi Konfransın Materialları, Bakı, 2013, s.377-378
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3. Bədii ifadə və təsvir vasitələrinə dair Abdülqahir əl-Curcaninin görüşləri // AMEA Naxçıvan bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu, “Axtarışlar”, Naxçıvan, 2017, №3, s.54-59
4. Metaphor in Arabic poetic science until Abd al-Qahir al-Jurjani // “European Journal of Literature and Linguistics, s.39-41
5. Abd al-Qahir al-Jurjani's views on the figures of speech: tashbih (simile) // “Proceedings of the III International Scientific and Practical Conference “New opportunities in the World Science”, Abu-dhabi, UAE. 2017, vol.4, №9 (25), s.29-31
6. Концепция порядка слов Абд аль-Кахира аль-Джурджани // Мультидисциплинарный научный журнал «Архивариус», XXI

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8. Ənənəvi ərəb dili qrammatikasının tədrisində Abdulqahir əl-Curcaninin “Avamil əl-Miə” əsəri mötəbər mənbə kimi (Qafqaz İslam təhsil müəssisələri nümunəsində) // “İslam Sivilizasiyası Qafqazda” II Beynəlxalq Simpoziumun materialları (tezislər), s.445-449
9. Abdulqahir əl-Curcaniyəqədərki ərəb poetika elmində istiarə // AMEA akad. Z.M.Bünyadov adına Şərqşünaslıq İnstitutu, “Şərq filologiyası məsələləri”, Bakı, 2019, №11, s.82-87
10. Abdulqahir əl-Curcaninin ərəb poetika elminə gətirdiyi yenilik: təlil sənəti // “Müsəlman alimlərinin elm və texnologiyanın inkişafına töhfələri” mövzusunda konfrans materialları (çıxışlar və məqalələr), Bakı, 2020, 189-201

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