

Dr. Aidi Abdelkader

Poetics of the System in Abdul Qaher Al-Jurjani towards a Modern Vision of the Relationship between Rhetoric and Poetry

# Poetics of the System in Abdul Qaher Al-Jurjani towards a Modern Vision of the Relationship between Rhetoric and Poetry

Dr. Aidi Abdelkader

University of Algiers 2 Abou El Kacem Saadallah, Laboratory of Applied Linguistics and Language Education

[Aidiabdelkader2003@yahoo.com](mailto:Aidiabdelkader2003@yahoo.com)

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## Abstract:

This article presents the position of Abdul-Qaher al-Jurjani opposing a set of rules on which the poetry pillar is based. Al-Jurjani considers that wazn and rhyme alone are unreliable in judging the poetry of poetic text. A set of structures are connected to each other, and there is no sense to fragment it. Although Jurjani did not establish poetry as a stand-alone science, he laid the foundations for this science and used multiple terms in his theory expressing his advanced vision in the understanding of poetic text, and his approach to the concept of modern poetry, including: structure, consistency, relevance, meaning's meaning, authorship .... Al-Jurjani's theory is that poetry is not limited to structure alone, but also prose. Al-Jurjani has thus established a close relationship between rhetoric and poetry.

He proceeded from deep thought, careful analysis and unparalleled intelligence to answer the question of the extent to which the rhetorical lesson accommodates the presentations of the modern linguistic lesson.

**Keywords:** poetry, systems, meaning, rhetoric, authorship, Jurjani.

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## Introduction:

The sea of Arab rhetorical and critical heritage is still abundant and full of pearls, and we are in dire need of shedding more light on it and diving into its depths, despite the many studies and researches that have been conducted, not only to discover its hidden secrets, but also to prove its precedence in raising many modern critical issues and theories.

One critic, believing in our need to re-read the heritage, says: "Whenever we read something, a storm rages in our souls that will not calm down unless we establish a relationship of overlap between the old and the modern. Many cannot be reassured by the heritage unless it wears a modern garb every day and is able to confront everything." 01. In this research paper, we will try to shed light on the concept of poetics in the critical heritage, and with Abdul Qaher Al-Jurjani, through his theory of organization, and its relationship to poetics, touching on the status of poetry in his view and his oppositional position to a set of rules on which the pillar of poetry was

based, then we will discuss the term meanings of grammar and its relationship to the concept of poetics, without forgetting the issue of word and meaning, which is considered the basis of his theory of organization.

The article raises the following problem:

- What is Al-Jurjani's position on the rules on which the pillar of poetry was based?
- To what extent did Al-Jurjani contribute to establishing the theory of poetics based on his rhetorical awareness.

The article outlined objectives that can be summarized in:

- An attempt to answer questions of cognitive integration in the methods of rhetorical thinking among the ancients.
- An attempt to prove that much of what Western linguistics brought has roots in the rhetorical heritage.

The article also included an applied section that included many of the verses he cited in his two books: "Evidence of Miracles and Secrets of Eloquence," relying in all of this on the descriptive analytical method. Poetics in critical heritage:

The concept of poeticism has appeared among the Arabs since the emergence of poetry among them, but not as a modern term, but rather through their judgment on the quality of poetry and their comparisons between poets, as poeticism was in its beginnings when the Arab markets were markets for judging the poem orally, such as what was with Al-Nabigha Al-Dhubyani and his story that tells that Al-A'sha, Al-Khansa' and Hassan bin Thabit appealed to Al-Nabigha to decide which of them was the most poetic, and how the latter placed Hassan in third place after Al-A'sha and Al-Khansa' and took him to task for saying:

We have the radiant eyelids that shine at noon \*\*\* And our swords drip with blood from the Najda

We were born to the sons of Al-Anqa' and the sons of Muharraq \*\*\* So honor us as a maternal uncle and honor us as a son

Al-Nabigha said: You are a poet if you did not reduce the number of your eyelids, and boast about those you gave birth to, and not boast about those who gave birth to you.

In another narration: He said to him: You said "the eyelids", so you reduced the number, and if you had said "the eyelids", it would have been more. You said "they shine at noon", and if you had said "they flash in the darkness", it would have been more eloquent in praise, because guests are more likely to come at night. You said "they drip blood from Najdah", so you indicated the small number of killings, and if you had said "they run", it would have been more because of the blood pouring out. You were proud of the one you gave birth to, but not of the one who gave birth to you. Hassan stood up, broken and cut off. 02

Anyone who examines the books of ancient criticism finds them crowded with such comparisons. Poetry is one of the words that the Russian formalists tried to revive, and the ancient Arabs did not know it in its modern meaning, but they used words such as: poetry, poetry of a poet, poetic saying, and non-poetic saying 03.

Several terms close to the general concept of poetry were mentioned in ancient Arab criticism, such as: the art of poetry, or the organization of speech, or the column of poetry, or poetic sayings 04

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Al-Jahiz discussed the term by saying: "Poetry is an art, a type of weaving, and a type of imagery" 05, so poetry is mastery and influence on souls, not just speech, and it is an art like other arts that requires training.

Abu Hilal al-Askari in his book "The Two Crafts": "He means the art of poetry, and the art of prose 06, so Abu Hilal titled his book With the two industries, and he realizes that poetry is an industry and not a saying.

And Ibn Salam Al-Jumahi: ".. And poetry has an industry and culture that people of knowledge know like all other types of knowledge and industries, some of which are learned by the eye and some of which are learned by the ear and some of which are learned by the hand and some of which are learned by the tongue, such as pearls and rubies, you do not know their description or weight without seeing them from those who see them, and such as the geniuses of the dinar and dirham, their quality is not known by color or touch or style or brand or description that the critic knows upon seeing, so he knows their dazzle and falsehood, and likewise poetry is known by people of knowledge of it, and the abundance of schooling exceeds knowledge of it" 07

Al-Qartajani mentioned the term poeticism by saying: "And likewise this one thought that poeticism in poetry is only the arrangement of any word that is agreed upon, how its arrangement is agreed upon, and its inclusion of any purpose that is agreed upon... and what is considered in his view is the conduct of speech according to the meter and its penetration into the rhyme" 08.

Poetics, according to Hazem Al-Qartajani, is the creation and control of laws and limits. These laws are inherent in the poetic text, extracted from it and returned to it.

Abdul-Qaher Al-Jurjani and the term poeticism:

Anyone who follows the studies of poetic topics among the Arabs will find that Abdul-Qaher is one of the most aware Arab rhetoricians and critics of it, and his long pause at poetic texts, and his exploration of the areas of creativity in them, was one of the most wonderful things that the ancients paused at 09.

Many scholars believe that poetics were not clarified except in the studies of Abdul Qaher Al-Jurjani, who started to understand literature from the system<sup>10</sup>.

Al-Jurjani's fame was achieved through his two books: "Secrets of Rhetoric" and "Evidence of Miracles," in which he collected a number of principles of modern theories, although he did not establish them, as he is considered the most accurate of those who formulated the principles of written poetics while he was formulating the theory of Quranic system<sup>11</sup>.

Al-Jurjani addressed poetics as a meaning through his theory of system, and not as a specific term, as he says: "The advantage in the system is not where you hear with your ear, but where you look with your heart, and use your mind, and work your vision, and review your mind, and in general sharpen your understanding."<sup>12</sup>

The judgment on the poetic quality of the text lies hidden within the text, and only appears by using the mind to discover its merit and preference over another text. He also wanted to add a modern touch characterized by creativity and avoiding following it: "The system was a mature theory to explain the creative phenomenon in general and the miracle of the Qur'an in particular"<sup>13</sup>

Al-Jurjani did not deal with the term poeticism in the form of attribution or source, but rather dealt with it in its meaning, as the system is nothing but a conscious movement within the literary formulation..<sup>14</sup>

That is, poeticism as a concept is present in Al-Jurjani's writing and thinking, even if he did not define it, and the theory of the system is nothing but a synonym for poeticism in its broadest meanings.

#### **The theory of the system and poeticism:**

Abdul Qaher's theory of the system led him to wonderful discoveries in the aesthetic view of poetry, and to evaluate the poetic experience in a unique way, in which he preceded many Western aesthetic critics, so that we can find echoes of Abdul Qaher in their statements, as is clearly evident when we look at the opinions of Benedetto Croce, for example.<sup>15</sup>

Researchers have dealt with the theory of the system through the two books Evidence of the Miracle And the secrets of eloquence, "Although the man's will to compose was tied to the issue of the miracle, and had it not been for it, he might have directed his active energy to the area of poetic organization, which he made the field of his main movement, then moved from it to the area of prose, then from prose to the Qur'anic formulation" <sup>16</sup>

He explains the reason for his composition of the theory of organization, saying:

I say something that I do not hide... and I do not fear an opponent if he appears in it There is no way to prove a miracle... in organization except by what I have begun to express So the organization of speech that you are the organizer of... has no meaning except a rule of grammar that you instill

And we have learned that organization is nothing but... a rule of grammar that we proceed to seek <sup>17</sup>

The theory of systems that he completed, the aim of establishing it was to prove the miracle of the Qur'an, and that its miracle lies in its system.

It is manifested in the distinction between the levels of speech: ordinary speech and miraculous speech. Vulgar and similar speech and rare special speech through the question that poetics raises from Aristotle to the present day, which is: What distinguishes ordinary speech from an artistic work? And what is it that writers differ in, the word, the meaning, or the meter? <sup>18</sup>

In his theory, Al-Jurjani links between eloquence, rhetoric, fluency, and ingenuity, and the poetics by which he seeks the hidden place in the texts. He says about that: "Since I served knowledge, I have continued to look at what the scholars have said about the meaning of eloquence, rhetoric, fluency, and ingenuity, and in explaining the meaning of these expressions, and interpreting what is meant by them. I find some of that, such as symbolism, allusion, and indication, hidden..." <sup>19</sup>

Here he indicates that there is a specificity to the literary text that should be researched, and the search for rules and foundations that differentiate between texts is the desired goal that Al-Jurjani stated through the reason for his composition. The status of poetry according to Abdul Qaher Al-Jurjani:

Al-Jurjani gave poetry a great status in his two books, as the poetic witness was the basis for his studies and the derivation of rules and principles, as for prose, he did not pay much attention to it except for his attention to the texts of the Holy Qur'an, and perhaps the reason for that stems from his belief that the nature of poetic art reveals more eloquence than it appears in prose, and that poetry is the complete image of Arabic eloquence <sup>20</sup>.

Abdul Qaher began his book "Dala'il Al-I'jaz" with a chapter in which he talks about poetry, explains its role and the importance of engaging in it, and responds to those who neglected to narrate and memorize it, and condemned engaging in its knowledge and pursuit. In his response to those who have given up on narrating poetry, Abdul Qaher puts forward three possibilities: "What he finds in it of frivolity or foolishness, satire, cursing, lying and falsehood in general. The second is that he criticizes it because it is metered and rhymed, and he sees this as a mere defect that requires giving up on it and abandoning it. The third is that it is related to the conditions of poets, and that they are not beautiful in most cases. The man was a defender of poetry, supporting it, and using it as an excuse, because of what poetry carries of noble values and meanings that contribute to creating the creativity of the literary work." 21

**His position on the column of poetry:**

Al-Jurjani took a critical position opposing the theory of the "column of poetry", as meter and rhyme are not relied upon to determine the poetic quality of poetry, so he worked to overthrow them: "Abdul-Qahir Al-Jurjani, with his theory, refuted many of the foundations on which the column of poetry was built..." 22

He did not pay much attention to the rhythmic form represented by meter and rhyme. Abdul-Qahir gave a justification for those who were reluctant to recite poetry because it is measured and rhymed speech by saying: "If he claimed that he only hated meter because it is a reason for singing in poetry and being distracted by it, then we did not call him to poetry for that reason, but rather we called him to the rich word, the decisive statement, the good logic and clear speech, to the beauty of representation and metaphor, to allusion and allusion, and to a craft that seeks the base meaning and honors it, and to the insignificant and magnifies it, and to the lowly and elevates it" 23.

Meter does not have an effective role in constructing poetic speech, or in creating what is poetic according to Al-Jurjani, as it is possible to obtain poetic language by omitting the rhythmic form. "The meter is not a criterion for determining poetics, and not every metered speech is poetic speech, just as not every poetic speech is metered speech. Poetics is therefore a study of poetry and prose together, and the oldest poetics is Aristotle's book "The Art of Poetry." Todorov also went on to consider poetics as specific to all literature in his saying, "The word poetics in this text relates to all literature, whether it is poetry or not, and it may be related in particular to prose works." 24

Al-Jurjani came to liberate poetry from those established rules that oppress the poet and limit his creativity, trying at the same time to end the debate based on word and meaning, and to invalidate the foundations on which poetry was built: "...and he liberated Arabic poetics from its shackles, and rejected in poetry the duality of word and meaning, and united language and poetry..." 25

So "meter is not what makes speech poetry, but speech can be poetry without meter; It is not by weight that speech is speech, nor is it by weight that speech is better than speech" 26, according to him, because "weight is not in any way part of eloquence and rhetoric; 27

This statement refutes what some contemporary critics believe, that deviating from meter is a departure from poetry, and they base this on their claim to preserve heritage.

This is Abd al-Qahir al-Jurjani, through his theory of poetry, confirming that meter does not determine the poetic quality of the text, and others also see this, as speech may be poetic even if it is not metered. 28

And what about the story of Abd al-Rahman ibn Hassan when he returned to his father as a boy crying and saying: A bird stung me, so Hassan said: Describe it, my son, and he said: "As if it were wrapped in its ink cloak, and a wasp stung it, so Hassan said: My son, poetry said, by the Lord of the Kaaba".

Al-Jurjani commented on this position by saying that the simile indicates the strength of nature, and makes a standard for the difference between the mind prepared for poetry and the one not prepared for it. 29

Rhythm and rhyme alone do not make speech poetic 30. Poetry lies in the flow of meanings, the magnificence of expression, and the novelty of imagery. Poetry has motives that create tension, including drinking, music, and anger. Therefore, it was said that the most eloquent of poets is Imru' al-Qais when he rides, Zuhair when he desires, al-Nabigha when he fears, and al-A'sha when he drinks. 31

Therefore, the great poets became few and the poets who are only concerned with meter and rhyme or slogans or imitating the great poets became many.

Abdl Qaher, through the concept of the system, emphasizes the beauty of texts, which the creator can only achieve by "looking at the poetic text as a group of structures, none of which has any value without the other, and more importantly, determining the nature of the relationship between them." 32

From here, the relationship between the system and poetics appears through the fact that the system is the basis for revealing the poetics of writing or text, as the system is the secret of poetics, and metaphor is the secret of the system.

This indicates that the perception of poetics can only be achieved by knowing the arts of rhetoric and their origins, which is what ancient studies and some modern studies were concerned with. 33

Poetics is in the breach of language represented by metaphor or displacement that gives language the ability to create, and this is the difference between poetry and prose, it is a difference embodied in the way the language is used, not in meter and rhyme. 34

#### **The meanings of grammar according to al-Jurjani and the concept of poetics:**

The theory of organization according to al-Jurjani is a theory of grammar, not in its apparent meaning only grammatical rules, but rather those relationships that govern words from one to another. Al-Jurjani says about this: "You will not find anything whose correctness, if it is correct, and its error, if it is an error, are attributed to the organization, and that falls under this name, except that it is a meaning of the meanings of grammar that has been struck in its place and placed in its right, or treated in a way other than this treatment, so it was removed from its place, and used in a way other than what it should be. You do not see speech that has been described as having a correct or corrupt organization, or described as having an advantage and superiority in it, except that you find that the reference of that correctness and that corruption and that advantage and that superiority to the meanings of grammar and its rules, and you find that it falls into one of its principles, and is connected to one of its chapters"35

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In this text it becomes clear that organization in its essence is grammar in its rules, not merely observing syntax and the rules that stop grammar at the limits of the ruling on correctness and corruption, which is considered one of the requirements of speech.

If the intended meaning of the rules of grammar was to be satisfied when judging with the grammatical rules alone, “then the Bedouin who had never heard of grammar, and did not know the subject and predicate, and anything that they mention, would not be able to compose speech, and we see him in his speech with a composition that the advanced in the science of grammar does not master.”<sup>36</sup> Abdul-Qaher Al-Jurjani’s focus on the meanings of grammar has its explanation, “The grammar rules were like lifeless dolls, so he came to breathe life into them, to bestow a touch of beauty upon them, and to give them a psychological dimension; he “gave the grammatical structures living data, and generated new life in them, and added to them colors of meanings, and shades of meanings, which restored life to grammar, and permanence to its issues.”<sup>37</sup> When the speaker wants to express a purpose, he arranges the meanings specific to this purpose in himself, first, then these meanings take the words that indicate them, and this process Al-Jurjani calls the organization and arrangement of meanings in the soul, the subject of the science of grammar.<sup>38</sup>

For him, grammar is nothing more than “putting your words in the position that grammar requires, and working according to its laws and principles, and knowing its methods that you have followed and not deviating from them, and preserving those that have been drawn for you and not failing in any of them”<sup>39</sup>

Abdul Qaher realized that grammar at its various levels is the effective element in revealing the system of structures, so grammar was linked to composition, and meaning was linked to the relationships that connect the various grammatical functions within a context, and we do not mean meaning here the first result of the formulation, because this result is often achieved at any structural level, and in other words, whether the formulation came in the familiar style or deviated from it, we mean the second result, which is what Abdul Qaher called “secondary meanings” that do not emerge into the realm of mental perception except when they are colored with expressive possibilities<sup>40</sup>.

Al-Jurjani acknowledges that there is an apparent meaning as well as an inner meaning or what he expressed as the meaning of meaning: “..and if you have understood this sentence, here is a brief expression, which is that you say the meaning and the meaning of the meaning: that you understand from the word a meaning, then that leads you to another meaning, like the one I explained to you...”<sup>41</sup>

And the original text of Abd al-Qahir says in the theory of “the meaning of the meaning:”

“Speech is of two types: a type from which you reach the purpose by the indication of the word alone, and that is if you intended to inform about (Zayd) for example by going beyond the truth, so you said: (Zayd went out)”<sup>42</sup>

Al-Jurjani limits the second type of speech to metonymy, metaphor and representation, which are the most prominent metaphorical formulas, as they are all based on the basis of employing the meaning of the meaning. In his treatment of the second type and metaphor, he focuses on metaphor, considering it “the most extensive field, the most captivating, the most flowing, the most amazing in beauty and kindness, the most extensive in happiness, the most profound in depth, and the most profound in craftsmanship and depth.”<sup>43</sup>

Based on this, it can be said that Al-Jurjani's poetry is based primarily on composition, and the secret of composition is metaphor or the meaning of meaning, so the beauties of speech in most of them, if not all of them, return to going beyond the familiar expression to what is different, and this going beyond is done through corrupting the rules of the accepted expression. Abdul Qaher has provided many examples of good organization, and he explained that the reference to that is the precise response to the laws of grammar in placing words in their proper places. Al-Jurjani says in Al-Dala'il: "Refer to the words of Al-Buhturi:

We have been given taxes from those we may see \*\*\* And when we saw a tax, he opened  
He is the man to whom events have shown \*\*\* Determination, imminence, and a solid opinion  
He moved in my character, leadership \*\*\* A hopeful generosity and awe-inspiring strength  
Like a sword if you come to it screaming, \*\*\* And like the sea if you come to it seeking refuge  
If you see that it has pleased you and has become common to you, and you find that it has shaken your soul, then return and look into the reason and investigate thoroughly, for you will know that it is nothing but that he has advanced and delayed, defined and indefinite, deleted and ordered, repeated and reiterated, and sought in general one of the aspects that the science of grammar requires, so he hit the mark in all of that, then he softened the place of his correctness, and came to a place that requires virtue. Do you not see that the first thing that pleases you from it is his saying: "He is the man to whom events have appeared," then his saying: "He moved in my character, leadership," with the indefiniteness of "leadership" and the addition of "the two character" to it, then his saying: "So like the sword," and his connecting it with the letter "fa" while deleting the subject, because the meaning is inevitably: So he is like the sword, then his repeating the letter "kaf" in his saying: "And like the sea," then he linked to each one of the two similes a condition for its answer in it, then he extracted from each one of the two conditions a state similar to what he extracted from the other, and that is his saying "crying" there and "repenting" here? You do not see a good thing that you attribute to the system, not because of what you have enumerated, or what is in the ruling of what you have enumerated<sup>44</sup>

And about the corruption of the system, he provides evidence with more than one poetic witness, including his saying: "It is enough for you that they have revealed the face of what we intended, the return of corruption to the violation of the principles of grammar, where they mentioned the corruption of the system, so no one disagrees with something like the saying of Al-Farazdaq: And there is no one like him among people except a king \*\*\* His mother's father is alive, his father is close to him.

And the saying of Al-Mutanabbi:

And that is why the name of the eye covers is their eyelids \*\*\* Because they are the work of swords, factors

And his saying: The perfume is you if its perfume touches you \*\*\* And the water is you if you wash yourself with the washer.

And in similar things that they described as corruption of the system and criticized it from the aspect of poor composition<sup>45</sup>.

The word and meaning in Al-Jurjani's thinking:

The theory of the system rejects the separation between the word and the meaning, in that Al-Jurjani says: "Words are of two types: a type from which you reach the purpose by the indication of the word and its limit, and that is if...and another type from which you do not reach the purpose by the indication of the word Alone, but the word indicates its meaning, which is

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required by its subject in the language. Then you find for that meaning a second indication that you can use to reach the purpose." 46

Al-Jurjani worked to consolidate the relationship between the word and the meaning, and to end the conflict between the supporters of the word and the supporters of the meaning, and thus the correctness of speech comes from the correctness of the word with the meaning, as the first requires the second and seeks it diligently, and neither of them can do without the other.

With this, he confirms that the approval of the text is not achieved except because of that precise connection between its words and meanings.. "There is no organization in the words nor composition until some are attached, and some are built on others, and with this the word is subordinate to the meaning, according to what the meaning is arranged in the soul." 47

This seems clear from his statement, commenting on some of the texts that he mentioned for this purpose, "It has become clear, then, with a clarity that leaves no room, that words do not differ in terms of being abstract words or in terms of being single words" and that virtue and its opposite, in the suitability of the meaning of the word, to the meaning of the one that follows it and what is similar to that which has no connection to the explicitness of the word." 48

He says in another place: "Words do not convey meaning unless they are composed in a special way, and are used in a way other than a way of composition and arrangement. If you were to take a verse of poetry or a section of prose and count its words according to how they came and agreed upon, and invalidate its arrangement and system on which it was built, and in it the meaning is emptied and conducted, and change its arrangement which by its specificity conveys what it conveys, and by its special arrangement the intended meaning is made clear, such as when you say in: "Stand and weep from the memory of a beloved and a home," "A home, stand and weep is a memory of the one weeping from a beloved," you take it out of the perfection of expression, into the realm of delirium, yes, and you drop its relation to its owner and sever the ties of kinship between it and its creator. 49

So you have moved away from the meaning and fallen into delirium, and with this it is not possible to separate the word from the meaning, and to give the advantage to one of them without the other.

### **Conclusion:**

What we conclude through our readings of Al-Jurjani's efforts and rhetorical awareness is that he answered the questions of the convergence of rhetorical thought with many of the sayings of modern studies, and we mean here poetry. He proved that the relationship between rhetoric and poetry is a relationship of interdependence, and although many linguists have answered the questions of this interdependence - as far as I know - many linguists, Al-Jurjani was the first to do so due to his broad culture and familiarity with the sciences of language, so that he was considered in the eyes of many to have laid the foundations of linguistic theories, even if he did not establish them.

Abdul Aziz Hamouda says about him, "The true leadership of Abdul Qaher Al-Jurjani is represented in a large part in his introduction of a familiar term in linguistic and literary studies in the twentieth century, which is the meaning of meaning.

Muhammad Mandour says about him, "Abdul Qaher's approach is based on a theory of language that I see, and everyone who looks closely sees with me, that it is in line with the opinions reached by modern linguistics".

The theory of poetry is a theory of poetics, as their common denominator is judging a text as poetic, and there is no way to poetry except through the tools of Arabic rhetoric and its arts. Al-Jurjani preceded many contemporaries in the concept of poetry, and his theory was a sign that modern critics took into study and analysis. He also made a shift in the field of Arabic poetics with his views, when he called for not giving credit to the word or the meaning, but to both of them together, going beyond the apparent meaning of the word to a hidden meaning by addressing the meaning of the meaning, and thus he was able to lay the foundations of an aesthetic theory that distinguishes poetic speech from other speech with characteristics that still occupy critics and theorists to this day. The virtue of speech, according to him, is all due to the system and the relationships between words, which is what the Swiss scholar Ferdinand de Saussure decided centuries after Abd al-Qahir in his book: "Lessons in General Linguistics". Ahmed Matloub mentions that the interpretation of some foreign contemporaries of poetry does not depart from the foundations of Abdul Qaher and the features appear clear in the starting point even if the term, presentation or interpretation differs and what is said about the displacement and the construction of poetry on it, in contrast to the theory of the system and the connection of the images of expression and imagination to it.

Izz al-Din al-Manasra says about it in the context of his discussion of poetry in ancient Arabic criticism, trying to define the poetry that al-Jurjani calls for as follows:

-Looking at the text as a group of structures, none of which has value without the other, and the most important thing is to define the relationship between them.

-There is an entity of words before their use that differs from their entity after use, as they move from stability to transformation.

-Linking the system to the craft and the psychological state.

-The overall vision of the components of the text and its contexts.

-Eloquence is not in the words, but rather lies in the thought and its mechanisms that put a composition of several words.

-The sentence is the partial origin and not the word, as he concludes in the end that poetics according to Abdul Qaher Al-Jurjani include poetry and prose together. 50

It remains to say that the rhetorical heritage is still fertile for those who want to extract more of its treasures, in this regard Amjad Rayyan says: "The claims that called for an epistemological break with the past have faded, and on the contrary we need to extend ties with our historical roots, but we need a methodological theory that deals with the issue of heritage in general, and Arab heritage in particular. How we dream that a new theory will emerge that is free from whims or emotions." 51

#### Footnotes:

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