

Balancing Authentic Arab Rhetorical Sciences with Modern Artistic Vision

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Abstract

No doubt that there is an urgent need to develop the rhetorical sciences as one of the approaches of linguistic sciences, because the language of man develops and is renewed by the renewal of intellectual sources, and with the change of perceptions the language and the tool of expression changes. We wanted to balance some of the aesthetic terms: "Artistic radiation", "Linguistic composition" and "Poem structure on the way of painting" as the pillars of the approach: "Art Vision", and the three sciences of Arabic rhetoric: Stylistic, Figures of speech and Embellishments. As an attempt to root these terms, and increase their clarification and link them to the scientific heritage of the Arabs, to confirm the link between the authenticity of Arab rhetoric and contemporary criticism. One of the biggest indications of the difficulty in finding modern rhetoric is the difference of opinions about the nature of the literary word. The role of the writer is difficult in finding his own dictionary, and to the extent that he succeeds in the liquidation of the traditional heritage must succeed in giving the picture dimension to him, and it means that he enters the battle in two fields: One is to get rid of the old templates, and the other to get rid of the conventions of the intellectual age. However, we should not forget that the grammar is a basic criterion for knowing the quality of linguistic expressions in that era.

Keywords: "Stylistic", "Figures of Speech" and "Embellishments" in rhetorical sciences in Arabic, "Artistic radiation", "Linguistic composition" and "Poem Structure" on the way of painting in the contemporary artistic vision.

- **Research Questions**

- A. What are the three sciences of Arabic rhetoric?
- B. What are the three pillars of the Artistic vision?
- C. What is the difference between the old Arabic rhetoric and the modern artistic vision?
- D. What is the rhetorical approach of Abdul-Qāhir al-Jurjānī and its advantages?
- E. What is the problem in finding a modern approach for Arabic rhetoric?

- **Research Methodology**

The methodology used in this research is the descriptive analytical and deductive method that always works in such literary and critical research.

- **Aim of the research**

The search aims to distinct between the three rhetorical sciences used in the classical approach of the composition in Arabic and the three pillars of the contemporary artistic vision proposed by some writers and critics, to replace it on the place of the old Arabic rhetoric approach, as an attempt to find a new modern rhetorical critical approach.

1. Introduction: (Three Rhetorical Sciences in Arabic)

A. Eloquence

It is used in Arabic language for many meanings, including the explanation and clarification, as God said in Qur'an: (and my brother Aaron more eloquent than me), and as it is said: "The boy is eloquent in his language", if his words are clear. As Arabs used to say: "The dawn is eloquent", if it is bright and lightened, as well. It is said also: "Language of the foreigner became eloquent", if his language became clear, as he was not eloquent before. As well: "The tongue became eloquent", is used if it is able to explain what the man has inside his self and shown clearly without any error.

(1)

The eloquence in the Rhetorical terminology is a use of fully perfect words in the statement. This is limited to the word only, not to the meaning, so it is characterized by the verbal word and speech.

B. Fluency

It is used in Arabic language: (to reach the goals), so it is said that "the man reached his goal" - if he reached the end in his achievement -, as well as, "the caravan reached the city", if arrived at the city. As well as, "the thing reached its end", if it is completed. (2)

Rhetoric in the terminology is to perform the clear meaning by the correct eloquent word: has an effect in the self with the appropriateness of each word used in its suitable place in which it is said, and people who are addressed.(3) Rhetoric means to put the meaning in the heart. Therefore, it is limited to the meaning, not the word. It evidences that the eloquence includes the words and rhetoric deals with the meaning, as the parrot is called the eloquent not rhetorical bird in Arabic.

The eloquent words are apparent manifestly, because they are familiar to be used in their suitable places by the thoughtful writers and poets. They are well placed according to the awareness of hearing, and which is understood by the hearing is the word, not the meaning.

According to the opinion of ‘Abdul Qāhir al-Jurjānī and a group of writers who came after him, the words: eloquence, rhetoric, the explanation and dexterity are synonymous words not characterize by the vocabularies, but the speech is described by them after the investigation of the meanings, as they are used among the speeches according to their purposes that they are drafted for them. The eloquence of speech matches as the requirement of its place in the speech with the eloquence of its word in its singular and predicate form.

Abu Hilāl al-‘Askarī said in his book: “al-Ṣanā‘atāin” i.e. “Two Arts: Poetry and Prose” that the eloquence and rhetoric both words have one meaning. Al-Rāzī said that "the most rhetoricians do not differentiate between the eloquence and rhetoric. Al-Jawharī said that "the eloquence means rhetoric. Now, we would like to define the three rhetorical sciences in Arabic and their themes:

1. Science of Stylistic (‘Ilm Al-Ma‘ānī)

There are some principles and rules to define the conditions of Speech in Arabic by them to be identical in accordance with the speech which is driven for that purpose.

The theme: the Arabic word, which indicates the intended secondary meanings by the speaker for the purposes of speech to be identical in accordance with the conformity. (4)

2. Figures of speech (‘Ilm Al-Bayān)

There are some rules and principles to know the use of one intended meaning by different ways to the clarity of significance.

The theme: The scientists looked for the topics - of this science - used by the writers, and found three: (the simile, metaphor and metonymy). It is possible to say that it is a science searches about the simile, metaphor and metonymy. (5)

Figures of Speech in the terminology of scholars of rhetorical applications is called on the three arts of the rhetorical sciences all together, and also it is used for the name of a part of these three sciences. (6)

3. Science of Embellishments (‘Ilm Al-Badī‘)

(Al-Badī‘): It is called in Arabic: The invention without an earlier example.

(Al-Badī‘) Idiomatically: is a science defines the faces and features that increase the beauty of the speech, and clad it the splendor and elegance, after being it identical in accordance with the conformity. The faces of the beauty are shown either in the word, either in the meaning. The later scientists have added many kinds of features for the beauty of the statement, but the speech according to this science (Al-Badī‘) means (Embellishments) should not be called eloquent nor fluent, because (Al-Badī‘) or (Embellishments) is an external and additional subject according to the eloquence and rhetoric, it is intended only to make the speech more beautiful. (Al-Badī‘) or (Embellishments) is not a separate and independent science in Arabic, so it is under the science of semantics and statement. (7)

2. Artistic Vision in Symmetry of Authentic Rhetorical Sciences in Arabic

No doubt that there is an urgent need to develop the rhetorical sciences in Arabic as one of the curricula of linguistic sciences. The language of man develops and is renewed by the renewal of intellectual sources, and with the change of perceptions the language is changed, which is the tool of expression. A writer named Abdul Aziz Al-Dusuqi wanted to balance some of the aesthetic terms such as: “Artistic Radiation”, “Linguistic Formation” and “Building a poem on the way of painting” as the pillars of the approach of the “artistic vision”, with the three rhetorical sciences in Arabic: Science of (Stylistic), (Figures of Speech) and (Embellishments) in an attempt to define

the originality of these terms for further clarification linking them to the scientific heritage of the Arabs, to emphasize the link between its authenticity and its contemporary age, because there is a large similarity between these three terms and the ancient Arab rhetoric with its three sciences. The compatibility in the form and number is noticeable, but the so-called pillars of (technical vision) are three terms, and the pillars of Arab rhetoric are three independent sciences.

To look at the deep similarity between these three terms and the three sciences of Arabic rhetoric: (stylistic, Figures of Speech and Embellishments), we should look at the nature of these three rhetorical sciences, hardly, these sciences with all of their branches come out to be a color of (linguistic composition), because rhetoric in the most accurate definitions to the senior rhetoricians are: "Matching the eloquent speech to the appropriate situation".

For example, the stylistic in its essence is the knowledge of the linguistic composition of the words in ways that make them conform to the requirements of literary experience, and this cannot be out of the definition of the senior rhetoricians that it is a science in which the conditions of the Arabic words are known that identifies the word as its appropriate place, the appropriate consideration of the denominator, as it is determined by the senior rhetoricians.

We select some words that form some sentences and structures that take into account the nature of the experience, such as the need for the attribution and deletion or separation or linking or brevity or redundancy or equality. The basis of all these conditions is the words and the structures or what we might call "the linguistic formation.

We can say: such a statement about the science of "statement" as well, because it is "a science that defines the one meaning signified by the identical words to the situations, in different ways of the structures for the clarity of the significance of the meanings that some of them is clearer, and some clear and some hidden to the clearest, as the ancient rhetoricians say.

It does not depart from that is known in the modern term by the (linguistic formation), because it expresses some different formations of the words and structures of the language that are used in different ways to denote the meanings.

This is also called (the science of the good style), which is inherently some direct linguistic formations from where the alliteration or counterpoint or division and the other sections of (the good style) are brought out.

Hence, Abdul-Aziz Dusuqi decided that we could dispense with the term “the linguistic formation” from many of the ramifications of these complex rhetorical sciences, which continued to branch out and grow, until they became extremely difficult to understand. (8)

Then he said: “We need to define the nature of the approach of (the artistic vision) and its relationship to its three pillars: The linguistic formation, artistic radiation, and poem-based on the painting”. If we are convinced of this clarification, the relationship becomes an intimate membership between these three terms that are the pillars of the approach of (the technical vision).

The “linguistic formation” and "the construction of poem based on the way of painting" are the body of this approach, and "artistic radiation" is its essence. It is an integrated approach that addresses the literary and artistic experience, retaining the characteristics of this experience and its aesthetic nature in a precise scientific manner, at the same time it is not far from the nature of beauty. This aspect differs from some issues of the Arab rhetoric, which turns into some hard logical measures or cold mental looks or dry branches, and it is because of the nature of these sciences, which could not directly access the warm artistic glow inside the literary experience. Therefore, there is an urgent need to a modern rhetoric; defers completely to the old eloquence, although it gets some guidance from its approaches, views and perceptions and methods of analysis of the text of their authors.

Dusuqi then calls for the approach of "artistic vision" with its three pillars, as a curriculum deals with the literary experience, and attempts through its artistic tools to discover the meanings of beauty and splendor of art in the experience, and access to the essence of linguistic structures, and methods of beauty in the artistic work, without resorting to some formal subdivisions or divisions do not serve the nature of artistic experience.

He does not deny that some ancient rhetorical books have played a significant role in enriching the literary experience, but the theoretical basis of this rhetorical science is based on the edge of formal matters. It did not take the role of aesthetics or literary criticism. It was better for it to develop these two sciences in Arabic and push them forward. It remained preoccupied with this theoretical basis, i.e., (matching the eloquent speech to the case), and the case is (the appropriate consideration of the situation).

For this reason, the rhetorical experience in his view remained - generally - linked to the addressee, i.e., the recipients of speech, i.e., it does not care about the text itself, and does not care about the creator of the text, but takes into account the recipient of the text and his psychological conditions in the case of ratification or denial, so that the speech has to be according to his situation. This matching is the Arab rhetoric.

He sees that the strong mental argument, which ruled the Arab rhetoric, was inspired by those who lived in an atmosphere where the sciences of logic, philosophy, doctrinal and theological dialogues flourished that affected all of the intellectual knowledge, but at the same time they were against the literary experience. (9)

In response, we say: It is true that Arabic rhetoric flourished in an era in which the sciences of logic, philosophy, doctrinal and theological doctrines flourished, and these sciences were useful in their time, but we do not agree that these rhetorical sciences were against the literary experience, nor that they stopped on the edge of formal matters and did not play any role in the field of linguistic beauty or literary criticism. Nor do we agree that the rhetorical sciences ignored the revelation of the beauty of the meaning and the splendor of art in the literary experience.

Who says that the rhetorical sciences remained mostly related to the addressee, i.e., the recipient of speech, they do not care about the text itself, nor has any interest in the creator of the text, we say to him it seems that the person did not study the issue of (the word and meaning) or (the form and content) or the thought and its technical template: The art that matured by ‘Abdul-Qāhir al-Jurjānī. Here we summarize for him what is said by ‘Abdul Qahir al-Jurjānī in this case which is known as the theory of (Systems of Speech and Grammar). (10)

First: We examine the advantages of the approach: (System of Speech and Grammar) by ‘Abdul Qāhir al-Jurjānī which is characterized in resolving this issue.

A. ‘Abdul Qāhir looks that the word is a symbol for its meaning. It is supported by the old and modern critics, and the school of symbolization in the language. So the word is a symbol for the thought or the experience or emotion or meaning, and its value is as it stands, not in the rhetoric alone.

B. Stylistic Relations -in the opinion of ‘Abdul Qāhir- among the words are seen in the rhetorical science, that were expressed by the system (of the speech), and that are expressed at the

critics by the form or image. The image in the literary text is composed by a set of relations among the words, where the rhetoric or aesthetic style is shown.

C. 'Abdul Qāhir does not ignore the importance of the secondary meanings as it is necessarily or the phrases that come after the compositions or effect of the symbolic voices of the pronunciation or psychological overtones, because all these give the style its rhetorical meanings, and aesthetic value.

Second: Theory of 'Abdul Qāhir in the "System of Speech" is made of all these values that he has connected them to the word and meaning, and the stylistic semantics and secondary implications, as he made "the system" alone the appearance of rhetoric and aesthetic value in the literary text and displayed it for the literary application, in this way, and clarified it in his book: (Signs of the Miracle) in a bright image and in a statement explained clearly, but he did not move like the other Arab critics to the idea of uniting the literary work, as the whole, but he intended to a single literary image, as the literary work is made of these images as the whole. As we can see Suhair Qalmāwī makes it limited in the tool and images. (11) The tool is the language and the images are artistic forms issued by the text. The point of difference between Suhair Qalmāwī and the other critics is only the formality, because as long as we see that the images specified by Suhair Qalmāwī are: The epic story, article, play and poem, as it is recommended that these all species can be collected under the so-called the literary genres. It is notable that these images were called by the ancient rhetoricians the analogy, metaphor and which is mentioned under the metaphor. (12)

Saying that the rhetorical experience does not care about the text itself and does not bother author of the text, but puts in its mind the recipient of the text and his psychological conditions only (13), is not correct. Because the issue is the composition of speech, the speech cannot be existed without the speaker. The composition of speech is an art, each art needs in its existence to the artist, and this is understood. So if the discussion is in the industry, it follows of course the manufacturer in the terms of quality: good and bad. So we say that the literature of a writer is the writer himself, because we see in his literature his own experiences. Therefore, we shall be always ahead of the text and its author. If we want to talk about his literary work, we should talk about it through all his literary works. We consider this saying false "that the Arab rhetoric does not care only the recipient of the text". The objective speech is that we see the speaker taking care of the level of the readers or listeners in his speech, as the environment and culture, because the goal of

literary speech is to transfer the literary experience to the other souls on their levels. Arab rhetoric did not ignore the text and the writer of the text nor level of the recipient of the text. So such a saying is just only a saying...

If we want to develop a modern rhetoric in this contemporary age, replacing the old Arab rhetoric, we must provide it with an alternative approach to the approach of 'Abdul Qāhir in "the system of speech", in line with the nature of Arabic language. As for we see the subject of simile and metaphor and their sorts, and the other pictures of metaphor in Arabic more systematic than any language. This is such a matter cannot be ignored by anyone.

We can conclude from everything that goes on around the text some types of foundations, make the process of evaluation easier for the critic, depending on them in his analysis and interpretation, but the problem of the text is larger than providing it some solutions, which strikes at the core of the language and in the same time has belongs to the rhetorical extensions. It is also involved with the music in the rhythm, and also raises the issue of the content in the presentation of phrases.

Creating a modern rhetoric is not easy, and the biggest evidence of the difficulty is the different views about the nature of the literary word. The truth is that the words are a set of codes have their voice. (14) When they grow and develop, their meanings become strict objectivity. It is very hard to the writer to play a role in developing his own dictionary, as far as if he succeeds in the liquidation from the traditional heritage he must succeed in giving his imaginary dimension to the heritage. It means that he has to faces two battle fields: the first is to get rid of the old stereotypes. The other is to get rid of the terms of the intellectual era and follow some subsequent methods closer to the public's or reader's expressions generally.

The writer who chooses his dictionary can put its material according to the agreement required by each., without a curiosity, tightness and narrowness. Therefore the issue of suitability of the text to the experience becomes a subject of the fertile debates, but this matching requires something else, that is the musical word or internal rhythm of the words. In fact, the semantics has no existence without the knowledge of the musical words. If there is a correlation between the word and its sound there is no doubt that this correlation depends on the meaning, thereafter the relationship between the sound and meaning remains a sound relationship. So if there is a case of prefixing or delaying, and deleting or mentioning, and like that, so that it is needed by the musical

phrase as much as by the meaning. Thus we see the single word and the complete sentence and the consistency between the words frequented inside of rhythm... We see all that activates the critic inside the text, as he can be assisted by the valuable views left by ‘Abdul Qāhir Al-Jurjānī in the “System of Speech”, and like him other rhetoricians who had also some opinions that are not less intelligent than opinions of Richard and the other analytics in Europe and America. (15)

The theme of "the development of the poem on the way of painting", it is not just a term as ‘Abdul ‘Aziz Al-Dusuqī sees, but it is a stand-alone doctrine in the field of lyric poetry, sometimes called: Doctrine "La Parnasse contemporain", and sometimes Technical doctrine, which has taken the art to be the end in itself, not a means for self-expression, as being a beautiful art, its act is to carve pictures and the beautiful thought from the language somehow the statues of marble are carved and the paintings are colored. Obviously this doctrine cannot be achieved, however, in the field of description, because this doctrine wants to make the poetry a technical objective art has a goal in itself, and its goal is to carve the beauty or create it or bring it out of the appearances of the beauty in the nature or wear it on those appearances. (16)

Although, the "Parnasse" doctrine was keen to the objectivity and taking the anthropomorphism or sculpture a basic goal of the poetry, so that -for example- the description comes to present the image, covering all the external qualities and characteristics, as artist carves the statue, but this attempt was not possible nor good to be realized in absolute terms, otherwise the poetic Description became a Sirius automatic Calvin like the art of photography, because the poet often reflects his gaze to the same inside. To see in its mirror outside world reflected therein, and when he describes the world he does not describe as it is seen outside, but he describes as he sees reflected in the mirror of his soul. This psychological mirror must color the outside world with its especial color as much as it can, consciously or unconsciously. All of this belongs accordingly due to the differences in the natures of the poets and the ability of sensitivity in the mirror of all the same. (17)

‘Abdul ‘Aziz al-Dusuqī has to pay his attention to that "the poem on the way of the artistic painting" is not only a term, but it is a doctrine has a philosophy appeared against the romantic trend in Europe.

Briefly we can say about this philosophy that Kant was the greatest one of those who differentiate between the beauty itself and the benefit of the beauty. So the artistic work has some

fundamental characteristics that provide it a recipe of the beauty and sheer beauty cannot be seen, but only in its form. As if there is a world where anything is not found except the beauty was a goal in itself. This is called by (Kant): "finality without very" in the beautiful thing. The followers of doctrine "Parnasse" had influenced by this philosophy to make the poetry independent from all of the social or moral goals.

The first one who chanted echo of this philosophy in France is Benjamin Constant (1767-1830 AD) in his special diary printed in 1895, then appeared the phrase "the art for the art" in lectures of Victor Cousin, that were delivered at the Sorbonne in 1818, and printed in 1836, entitled: lectures in philosophy: (Cours de Philosophie), which included: "the Sharia (Revealed Law) is for the religious matters, the creation is for the creation and the art is for the art". The art cannot be a source of the benefits, not for the good thing and not for the things sacred, because the art does not lead only to the very same". (18)

So it is clear that the idea of (building poem on the painting style) is taken from a literary doctrine: "The art is for the art" or "Parnasse". Here we note the difference between the Arab rhetoric and the issue of (the art is for the art) so that rhetorical science does not bother the external appearance of the literature, but also interested in the meanings. The system of meanings is being a motivation for the system of words and structures according to the grammatical rules.

Moreover, 'Abdul 'Azīz al-Dusuqī understands that the meaning of "the agreement of words to the requirement of the case in the context" is that the speech has to be according to the case of recipient of the text, but the matter is not so, but the meaning of "the agreement of words to the requirement of the case in the context" is the grammatical context, means that the system and arrangement of the words has to be according to the requirements of Arabic grammar, to be the system of speech according to the grammatical rules, as the pearls are organized in the necklaces. This is the meaning of Jurjāni's saying: "The single word has no importance only inside the sentence". It seems that he accused by the misunderstanding Arabic Rhetoric that it puts the recipient of the text (the addressee) and his psychological conditions only in the account. This is a kind of falsification and misdeed to the status of three rhetorical sciences in Arabic: (Science of Stylistic), (Figures of Speech) and (Embellishments). So "the linguistic formation" which we may call it the outward appearance of the literature, cannot be found without these rhetorical sciences, particularly approach of 'Abdul Qāhir in "the system of speech and grammar". We mean that the

language -all the languages- has its possibilities and the literary work as being a linguistic structure exploits as much as it can to use these possibilities, but this construction does not take a natural form, because it is not a formal planning engineered. The literature uses a kind of some particular expressive tools provide the possibilities of music on the one hand, as well as it follows in its composition a special formational system. The literature -after all this or before- is not a musician and not a sculpture. The poet or writer that seems to him that he can create in his literary work a musical structure is a not a real poet or writer, because "the music" is a massive free-standing Art and all of its possibilities are found behind the possibility of the speaker language permanently.

(19)

3. 'Abdul Qāhir al-Jurjāni in the System of Speech and Grammar

However, we can say that theory of 'Abdul Qāhir in the style or system of speech is an arrangement of meanings of single words according to the Arabic Grammar: "Al-Naḥw" as their locations among the meanings of single words, not among the words themselves, although it is necessary to be the arrangement among them as being utensils of the meanings, they inevitably follow them in their positions. Therefore, "if it is necessary for the meaning to be found first in the self, it is necessary also for the word to be found first in the pronunciation to indicate the meaning found in the soul, "the single meanings of the words without the grammatical arrangements have no value, as well as the single word has no value only inside the sentence. In fact, the word itself has not a great importance to make the system of speech more beautiful or uglier. So the differentiation between the word and word as being the spoken sounds merely cannot be without the description, as one of them is to be familiar in the use and the other is savage alien on the tongues of the speakers and pens of the writers or that one is light on the tongue has a beautiful impact in the ears and the other is difficult to the pronunciation and hated by the hearing, as the description of the eloquence while saying that "this word is eloquent or these words are eloquent" does not mean to describe the word or words with the eloquence, as they are words merely, they are not only some single words, but the description of eloquence is given to the appropriateness of meaning of the word according to the meaning of the word that followed by other words like that, that are not attached to the pronunciation explicitly. "We think that a single word varies as being more beautiful or uglier and as the acceptance or aversion depending on the context in which it appears.

(20)

The stylistic analysis at 'Abdul Qāhir- according to his view and his approach - has reached a high level of thinness sense, deep knowledge of the styles and artistic sense to the positions of words in the structures.

In the other words, we say that the rhetorical search at 'Abdul Qāhir was an analytical and descriptive work in the first place trying to reach the depth of the speech and to discover the semantics from the reality of their formation, leaving the door open to address the emerging methods in the same way. However, this approach soon began to shrink at the hands of a group of the rhetorical scientists came after him, who noted that the values of beauty in the expression do not differ to the values of health and its right, as both are characterized by the persistence gained by observing the rules established. Thus the rhetorical search approached much near to the science of grammar. The rhetorical science became in being a standard science includes a set of the rules distributed among the three sciences, are science of the semantics, statement and good style. The rhetorical purposes with their examples remained as they are, handed down generations of students, without the cautions that the material of rhetorical study is called on some methods of expression change and evolve depending on the different human experiences as the influence over and deeper, increasing the contact with other cultures, giving and getting the benefit from each other. This is the essential point of the difference between the traditional rhetoric and the modern stylistic study. For while the Rhetorical Science remained the old trapped rules developed by the scientists and commentators in the sixth century AH. So it became separated from the stream of literary expression renewed. (21)

Here we must not forget that 'Abdul Qāhir al-Jurjānī and most of rhetoricians were Persians, and the grammatical rules were the basic criteria to determine the good and poor quality of linguistic expressions in that era, so 'Abdul Qāhir chose the title: (System of Speech and Grammar) as a title of a chapter of his book: (Signs of Miracle in Qur'an), so these rhetorical rules are still important for the non-Arabic-speaking, as it is the first fundamental basis for the systematic linguistic criticism in Arabic.

We cannot deny that the "modern stylistic study has tended a descriptive and analytical tendency to address responding to the changes in the methods and not be bounded to the grammar or certain rules following them and their limits". (22)

The intended meaning of the systems to ‘Abdul-Qāhir al-Jurjānī is "the composition of speech", i.e., the composition of "graphic images", which consists of the word and meaning, and the primacy of the meaning to him means the content. It seems that he has been influenced by the adage of Aristotle: "The limits of poetry is the possible and the example as a means of influencing humans and shaking their conscience. We can say that the view of Aristotle did not remain an orphan forever years, but some similar views emerged and embodied in a particular theory known as the theory of (Pure Poetry), a theory carried out by a number of European poets in the nineteenth century, and its content is that the poetry must perform as an independent art, as it has its own elements that do not derive from another art, such as the art of music. In this view, the poetry can be evaluated by its content as it was evaluated by Aristotle, and then on the style of its linguistic expression, which is not based on the reporting manner, but on the graphic representation. Poetry, as its linguistic origin is to provoke emotions. Thus the expression of human emotions is the essence of its content. This content, neither an abstract thought nor some dry scientific facts, i.e. the poetry is the conscience, ‘Abdul-Qāhir wanted to express these meanings in the theory of "systems and grammar", and intended to compose the graphic image by the name of science of the statement that examines the analogies, metaphors and different types of the metaphor. (23)

As Paul Valerie said: "Poetry... is not made of ideas, but of words." (24)

It means that the language of poetry is "synthetic", while the language of prose is "analytical". The poetic experience - as it is a unit - is not formed in the soul as it is formed in an organized logical thinking, nor it is following the path taken by that thinking, until it comes out in a verbal form. (25)

This means that the Aristotelian logic was and still lives in the Arab sciences, especially in the rhetorical sciences as their basic structure. It is known that the Arabs have been interested in the Aristotelian logic since Ibn al-Muqaffa‘. They started translating it first, and then they went on explaining it, and summarizing it in many works, they have invoked this logic or inspired it in the development of their sciences". (26)

4. Advantage of System of Speech and Grammar by ‘Abdul Qāhir al-Jurjānī

It is very important to record here what is said by Shawqī Ḍayf about the theory of "the systems of speech and Arabic grammar" by ‘Abdul Qāhir al-Jurjānī in the field of rhetorical theory and literary criticism, he said: "Who studies the rhetorical sciences deeply and what is related to the

grammatical analysis in these two books: "Signs of the miracles" and "Secrets of rhetoric" written by 'Abdul Qāhir al-Jurjānī, finds that the author in his first book returns the beauty of pronunciation and eloquence of the style or "the system of speech" as he calls it, to the performance of ferries including what is related to the grammatical ratios between words emerging from the attached words in the phrase to each other, as they are woven, arranged and formulated according to their significances in the soul so that they have a special image in "the presentation and delay, definition, saying that this is "indefinite" and this is "mentioned" and that is "deleted" and this is "shown" and that is "hidden", "briefing" some times and talking in "the detail" some other time, and sometimes "positive" and sometimes "negative" and sometimes the separated and some other times linked pictures, as he analyzes these grammatical relations in a fantastic analysis presenting the image of what brings the way of every quality of the modalities of performance in the expression, which has some additional meanings, so that the book: "Signs of the miracles" seems to be like a museum, where the asymmetric expressions in the sense are presented as being like plates raise the mind of discreet expert to know what is there behind of the secrets, if there is confusion to think that there is similarity in the meaning 'Abdul Qāhir al-Jurjānī streamlines even he can compose by them his "theory of semantics" as one of the three Rhetoric Sciences. No doubt that he is the founder who discovered this rhetorical science. He went on looking at the graphic images of metaphor, analogy, and representation to present a beautiful picture to be a brilliant Photographer in his second book: "Secrets of rhetoric" as it has the keys of these secrets. So he is the founder of "the theory of the Arab statement" and the theory of "semantics". By his delicate taste, deep sense and keen insight he revealed what make him fully exposed. If he analyzes the differences between the branches of graphic images and even psychological implications barely leaves them no rest in the types or in the races and in relationships and circumstances. His writings in these two sciences: "Science of the meanings" and "Science of the statement" have a great vitality, and we always feel that we read in an alive criticism, where the performance takes its owner through his analysis of the grammatical relationships in expressions to the rhetoric and its hidden secrets folded in formulations, also it carries out its owner through his analyzes of accurate graphical images to the hidden secrets, where they are reflected to him in all features that were recorded by him in a fantastic image". (27)

5. Conclusion

At the end we say that the writers who think by their misunderstanding that they can perform the task of a formative art in the language and that they may simulate the artists looking at the material pictures that fall under the eyes or as counting their work as one of the formative arts. Then that these possibilities in the language are a means, not an end. Is it not better to say that the literary work which has a linguistic structure uses advantage of all the possibilities of the functions of a musical, pictorial and symbolic and expressive language to transmit to the receiver a new passive experience of life?

It is notable that there is a disorder and confusion between these stylistic terms and literary criticism, especially modern literary doctrines, such as romantic and doctrines followed such as "Parnasse" and symbolic school, these literary doctrines were borrowed and were useful in the development of modern literary criticism, after the development of Arabic literature through its connection to literature European in the modern era, but the rhetorical criticism in or the rhetorical science at the Arabs in its ancient time were and are still useful in the process of criticizing the texts in Arabic, but the stylistic terms that we study today's in the modern era are not a new thing to the old rhetoricians. It can be better to say that these attempts are like some small rivers dripping in a broad sea of the rhetorical sciences in Arabic. The approach of 'Abdul Qāhir (the system of speech or style) should be studied by the critics in the West again hoping that this approach will be useful to them, which is not contrary to the mind and logic, as the mind is a jewel fixed to benefit the human in every place and every age.

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