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THE SCIENCE OF "BALĀĞAT" AND ORIENTAL CLASSICAL LITERATURE

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ABSTRACT

Objectives: This article is dedicated to exploring the intricate science of "Balāğat" and its profound influence on Oriental classical literature. "Balāğat," an Arabic term, is examined in its role as the art of eloquence and rhetoric that plays a central role in shaping the literary traditions of the Middle East and beyond. The study aims to delve into the historical development of "Balāğat," seeking to illuminate its significance as a foundational element of classical Arabic, Persian, and other Eastern literary traditions.

Methods: The article employs a methodical approach by examining the key principles and techniques of "Balāğat." It focuses on elements such as metaphors, similes, allegories, and other rhetorical devices, exploring how these tools have been employed by renowned poets and writers to craft masterful works of literature. The investigation extends to understanding the impact of "Balāğat" across various genres, including poetry, prose, and oratory, with the goal of shedding light on how these rhetorical tools convey complex ideas and emotions with unmatched elegance and sophistication.

Results: The article presents the results of its exploration, highlighting the enduring legacy of "Balāğat" in contemporary literature and its role in shaping the discourse on language, expression, and cultural identity. Through the analysis of selected literary works and critical perspectives, the study seeks to demonstrate the ongoing relevance of "Balāğat" and its enduring contribution to the rich tapestry of Oriental classical literature.

Conclusion: In conclusion, the article underscores the enduring significance of "Balāğat" as a fundamental aspect of Oriental literary traditions. It emphasizes its lasting impact on the art of expression and the transmission of cultural heritage. The multidisciplinary approach taken throughout the study aims to provide a comprehensive understanding of the science of "Balāğat" and its intricate connection to the captivating world of Oriental classical literature.

Keywords: the science of Balāğat, Abdulkahir Jurjani, Yusuf Sakkaki, Atullah Hosseini, Ahmad Tarazi, artistic arts.

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A CIÊNCIA DE "BALĀ AT" E LITERATURA CLÁSSICA ORIENTAL

RESUMO

Objetivos: Este artigo é dedicado a explorar a intrincada ciência de "Balā at" e sua profunda influência sobre a literatura clássica oriental. "Balā at", um termo árabe, é examinado em seu papel como a arte da eloquência e retórica que desempenha um papel central na formação das tradições literárias do Oriente Médio e além. O estudo tem como objetivo aprofundar o desenvolvimento histórico de "Balā at", buscando iluminar seu significado como um elemento fundamental de tradições clássicas árabes, persas e outras tradições literárias orientais.

Métodos: O artigo emprega uma abordagem metódica, examinando os princípios-chave e técnicas de "Balā at." Ele se concentra em elementos como metáforas, semelhanças, alegorias e outros dispositivos retóricos, explorando como essas ferramentas foram empregadas por poetas e escritores de renome para criar obras magistrais de literatura. A investigação se estende à compreensão do impacto de "Balā at" em vários gêneros, incluindo poesia, prosa e oratória, com o objetivo de lançar luz sobre como essas ferramentas retóricas transmitem ideias complexas e emoções com elegância e sofisticação incomparáveis.

Resultados: O artigo apresenta os resultados de sua exploração, destacando o legado duradouro de "Balā at" na literatura contemporânea e seu papel na formação do discurso sobre linguagem, expressão e identidade cultural. Através da análise de obras literárias selecionadas e perspectivas críticas, o estudo procura demonstrar a contínua relevância de "Balā at" e sua contribuição duradoura para a rica tapeçaria da literatura clássica oriental.

Conclusão: Em conclusão, o artigo ressalta o significado duradouro de "Balā at" como um aspecto fundamental das tradições literárias orientais. Destaca o seu impacto duradouro na arte de expressão e na transmissão do patrimônio cultural. A abordagem multidisciplinar adotada ao longo do estudo visa fornecer uma compreensão abrangente da ciência de "Balā at" e sua intrincada conexão com o mundo cativante da literatura clássica oriental.

Palavras-chave: a ciência de BALĀ JURAT, Abdulkahir, Yusuf Sakkaki, Atullah Hosseini, Ahmad Tarazi, artes artísticas.

1 INTRODUCTION

In the East, especially in the Arabic language, the science of balāğat is considered one of the most important sciences after Nahw, sarf and lexicology, so it has been the focus of attention of Arab linguists and literary scholars since ancient times. Scientists paid great attention to the development and mastery of this science, and works dedicated to it were created.

“Science of balāğat” is a science that first appeared in Arabic linguistics, was created in the IX century and was perfected in the XII century. It is known that the “Science of balāğat” was compiled into a single work in terms of content and structure, and reaching a scientifically mature level is the result of the outstanding work of Jurjani, and then Sakkoki.

2 THEORETICAL FRAMEWORK

1. Literary Theory:

Drawing from literary theory, the study will examine the concept of "Balāğat" within the framework of traditional Arabic and Persian literary criticism. The application of literary theory will enable the analysis of rhetorical techniques, figurative language, and stylistic elements employed in Oriental classical literature, shedding light on the intricate relationship between form and content.

2. Comparative Literature:

Theoretical insights from comparative literature will be employed to situate the study within a broader cross-cultural context. By comparing the concept of "Balāğat" with rhetorical traditions in other literary traditions, the research will elucidate the unique characteristics of Oriental eloquence and its contribution to the wider field of literary studies.

3. Linguistics and Semiotics:

The study will integrate principles from linguistics and semiotics to delve into the linguistic structures and signifying systems inherent in "Balāğat." By examining the semiotic dimensions of eloquence and the intricate interplay of signifiers and signified, the research aims to uncover the underlying mechanisms through which "Balāğat" operates as a form of artistic communication.

4. Postcolonial Theory:

Incorporating insights from postcolonial theory, the study will critically engage with the historical and cultural implications of "Balāğat" within the context of Oriental literature. This theoretical perspective will facilitate an examination of power dynamics, representation, and the negotiation of cultural identity in the discourse of eloquence, addressing the complex interrelations between language, colonial legacies, and literary expression.

By synthesizing these theoretical frameworks, the study seeks to offer a nuanced understanding of "Balāğat" in Oriental classical literature, shedding light on its multifaceted nature, cultural significance, and enduring relevance within the realm of literary scholarship.

3 METHODOLOGY

The study of "balaghat" involves analyzing the linguistic and rhetorical devices used in classical literary texts to convey meaning, emotion, and persuasion. It encompasses the examination of various literary elements such as metaphor, simile, allegory, hyperbole, and other forms of figurative language, as well as the study of syntax, semantics, and stylistic devices.

When it comes to oriental classical literature, the methodology typically includes a deep exploration of the historical, cultural, and linguistic context in which the literary works were produced. Scholars often analyze the themes, motifs, and narrative structures of these texts, as well as their stylistic and rhetorical features. Additionally, the study of oriental classical literature often involves comparing different works within a specific literary tradition and examining their influences on later literary movements and works.

The interdisciplinary nature of the study of "balaghat" and oriental classical literature often involves drawing from fields such as literary theory, linguistics, cultural studies, history, and philosophy. Scholars may also engage in close textual analysis, historical research, and comparative studies to gain a comprehensive understanding of the texts and their cultural significance.

Overall, the methodology of studying the science of "balaghat" and oriental classical literature involves a multifaceted approach that combines linguistic, literary, historical, and cultural analysis to illuminate the richness and complexity of these literary traditions.

4 RESULTS AND DISCUSSION

Imam Abdulkahir Jurjani is the scientist who first decided to systematize the existing theories related to the science of balāğat. In this regard, he created the work “Asroru-l-baloga”[3].

After Abdulkahir Jurjani, Abu Yaqub Yusuf Sakkaki revised and improved the information that had been reported until then, but scattered, in his work “Miftohu-l-‘ulum” [1, 9, 11]. and organized the chapters and included the science of balāğat into three large groups, i.e. “ma’oniy”, “bayon” and “badi”. All Arab and novice scholars after him were based on this work.

The part of “Miftohu-l-‘ulum” on “Science of balāğat” was originally written in Arabic by the Damascene Khatib Jalal ad-Din Muhammad b. Muhammad Abd al-

Rahman al-Qazwini al-Shafi’i (v.e. 739/1339) Talhisu-l-Miftah, Mas’ud Umar al-Taftazani (v. 792/1390) created “Sharhu Talhisi-l-Miftah”.

These works spread widely and gained fame among the Arab, Persian, and Turkic peoples, and this became the basis for the creation of scientific works on the science of balāğat in Persian and Turkic languages as well. Among these, we can include “Badoyi’u-s-sanoyi” by Atullah Husayni, “Tarjimanu-l-baloga” by Umar Rodiyani, “Fununu-l-baloga” by Sheikh Ahmed Tarazi. It should be noted that each of these works is unique in terms of content and structure, and the authors, of course, repeatedly refer to Sakkoki’s work, and have a creative attitude to the information contained in it [5, 6].

Among them, the work that made a significant contribution to the development of the science of balāğat is “Badayi’u-s-sanoyi” written in Persian by Atullah Husayni in the XV-XVI centuries. In this work, the author classifies the arts of puberty in a unique style that is not found in “Miftohu-l-‘ulum”.

Several artistic tools are discussed in the work. This argument can be divided into two types. The first is without conflict, that is, the definition or classification given to an artistic medium corresponds to its predecessors. For example, one of the artistic tools is saj”, Atullah Husayni: *“Arabiyat ahlining bir toifasi nazdida nasrg‘a xosdur va bu toifa saj’ni nasr fosilalarining oxirg‘i harfta muvofiqlig‘idin iborat deb bilipturlar”* and continues his opinion, quoting from Sakkaki’s “Miftohu-l-‘ulum”: *“Miftoh” sohibi, saj’, ya’ni nasr bo‘laklari oxiridag‘i so‘zlar she’rdag‘i qofiya kibidur deptur. Ravshan va mashhuri ham aning ushbu qavlidur”* [2:62]. The second is that there are disagreements between Arab and non-Ajam scholars. For example, Atullah Husayni divides spiritual beauties into two types and includes the first type in the industry of Arab and novice scholars, and the second type in the industry of novice scholars. emphasizes that they are included in the task of the science of instant and narrative. The scientist expresses his attitude to this kind of conflict, that its explanation is the task of science, because it is one of the natural beauties [2:122].

Undoubtedly, Husayni in many cases, for example, in the debate about the science of badi’, refers not only to the works of Sakkoki, but also to the works of other scholars. For example, about Ishtiqaq, some such as Ibnu-l-Asir, the author of “Tibyon” and Rashid-i Watwat do not include it among the types of tajnis, but such as the author of “Miftah” and “Izah” consider it a branch subject to tajnis [2:50] , expresses the opinion.

The existence of different aspects in the definition and classification of arts in “Badayi’u-s-sanoyi” from “Miftohu-l-‘ulum” shows that the peoples who mastered it had a creative approach to the science of adulthood.

Sheikh Ahmad Tarazi, who lived in the 15th century, in his work “Fununu-l-Baloga” [10], dedicated to artistic arts, does not argue with his predecessors, but the definition of artistic tools and Arabic examples of some of them are his shows that he also relied on adult works written in Arabic. The Arabic examples given in the work are from the Holy Qur’an and hadiths, and the fact that they are found in other works on puberty, some of them in “Miftohu-l-‘ulum” confirms this opinion.

The development of the science of balāğat had a positive effect on the creativity of the peoples of the East, including the Persian and Turkic peoples, and in the Middle Ages, many literary works were written based on the rules of this science and skillfully using its arts.

In these works, clever writers were very careful not to misuse the word and raised it to the level of art by using it in a beautiful way. These artists were able to present science and enlightenment to people in a beautiful way. “The artistry of a literary work is like the beauty of creatures created by nature. The difference is that artistry is artificial, that is, a type of man-made beauty. But artificial beauty must also have the characteristics of natural beauty in order to be mature [8:57]. The realization of the goal of ensuring that the works created by themselves are beautiful both in form and content required writers to master the science of puberty in depth.

We can see that they have mastered the science of balāğat very well through the artistic works of classical literature representatives who created in Turkish, as well as in Arabic and Persian languages. In these works, along with strict adherence to the rules of the language that make up the content of the science of adulthood, artistic arts are also skillfully used. Because the science of balāğat shows that the artistic tools that follow the rules of language in the work do not have a negative effect on each other, that the repetition of words, the reduction of unnecessary words and parts of sentences, and the achievement of the miraculous, with few words p requires expressing meaning, not expressing negative attitudes in harsh terms. In a work of art, both the truth and its means of expression acquire an artistic tone [7:4-5]. In this regard, it is possible to list almost all the works of Alisher Navoi written both in prose and verse. “Navoi’s works are perfect in both meaning and image” [8:57].

In particular, we will give an example of the art of sajj from his work “Khamsa”:

“Saltanat sipehrining mehri rahshandasi va xilofat tojining la’li duraxshandasi jahonbonlig‘ jismining ruhi nozanini va kishvaristonlig‘ aynining mardumaki jahonbini olam xalqining rafi’i va zamon ahlining badi’i, ya’ni sulton Badiuzzamon Bahodir madhida: xallallohu mulkahu va abbada davlatahu” [4:169]. In this title “saltanat” – “xilofat”, “nozanin” – “jahonbin”, “rafi’” – “badi’” words are mutawazi saj’; “mehri” – “la’li”, “jism” – “ayn”, “olam” – “zamon”, “xalq” – “ahl” words are mutawazin saj’; “raxshanda” – “duraxshanda”, “jahonbon”– “kishvariston” words are mutarraf saj’.

Another example: *“So‘z ta’rifida bir necha so‘z surmak va so‘z ahlig‘a andin necha so‘z tegurmak va koinotqa taqaddumining sifoti, mumkinotqa taaxxurining isboti va oning pardasidin boshqa ma’niy bikri jilvadin oriy va ko‘ngul kunjida mutavoriy erkonining izhori”* [4:467]. In this example “koinot” – “mumkinot”, “sifot” – “isbot” words are mutawazi saj’; “sur”– “tugur”, “oriy” – “mutavoriy” words are mutarraf saj’; “taqaddum” – “taaxxur” words are mutawazin saj’.

In classical works, the arts such as tajnis, majoz, tashbih, and istiora are very skillfully used. In the work of Sheikh Ahmad Tarazi “Fununu-l-Baloga” [10], in Turkish, Maulana Lutfi, Maulana Sakkaki, Atai, Khojandi, Amir Sayyid Nasimi, in Persian, Khoja Hafiz Sherozi, Khoja Salman, Khoja Kamal, Muizzi, Nasir, Sharaf Yazdi. , gives a number of examples from Firdausi.

Examples of Tajnis:

Soldi kuygan ko‘nglima ul englari gulnori nor.

Bo‘lmadi hargiz manga ul dilbari ayyor yor.

In this example, the words “gulnori” and “nor” and “ayyor” and “yor” formed the art of at-tajnisu-l-mukarrar.

Bizga bor javrung jafodin yaxshiroq.

Qilmag‘il, ey turk, bu odatni tark.

In this example, the words “Turk” and “Tark” form the art of at-tajnisu-n-naqis.

An example of Tarse’ :

Ey munavvar, ba tu nujumi jalol,

Ey muqarrar, ba tu rusumi kamol.

Examples of Tashbih:

Since the simile in the following verse is conditional, it is an example of the art of at-tashbihu-l-mu’allaq:

Yuzungga o‘xshag‘ay bo‘ston, gulima ul mahi tobon.

Agar xud bo‘lsa gulda jon, oyda bo‘lmasa nuqson.

The following example reverses the previous simile and uses the art of at-tashbihu-t-tafze’:

Jamolingdur sening badri duraxshon.

G‘alat qildim, erur xurshidi tobon.

Examples of maqlubot:

Chaman ichinda qilur raqs sarv, har dam urar –

Chinor qarsu o‘qur andalib savtu g‘azal.

In this example, the words “raqs” and “qars” form the art of al-maqlubu-l-ba’z.

Ey yuzung ganji malohattur desam,

Ne uchun, ey mah, qilursan mayli jang.

The words “ganj” and “jang” in this verse are examples of the art of al-maqlubu-l-kull.

5 CONCLUSION

From examples of classic fiction, one can cite countless such beautiful arts and their characteristic lines. The works containing such lines have been charming scientists and artists for centuries with their deep meaning and charming freshness.

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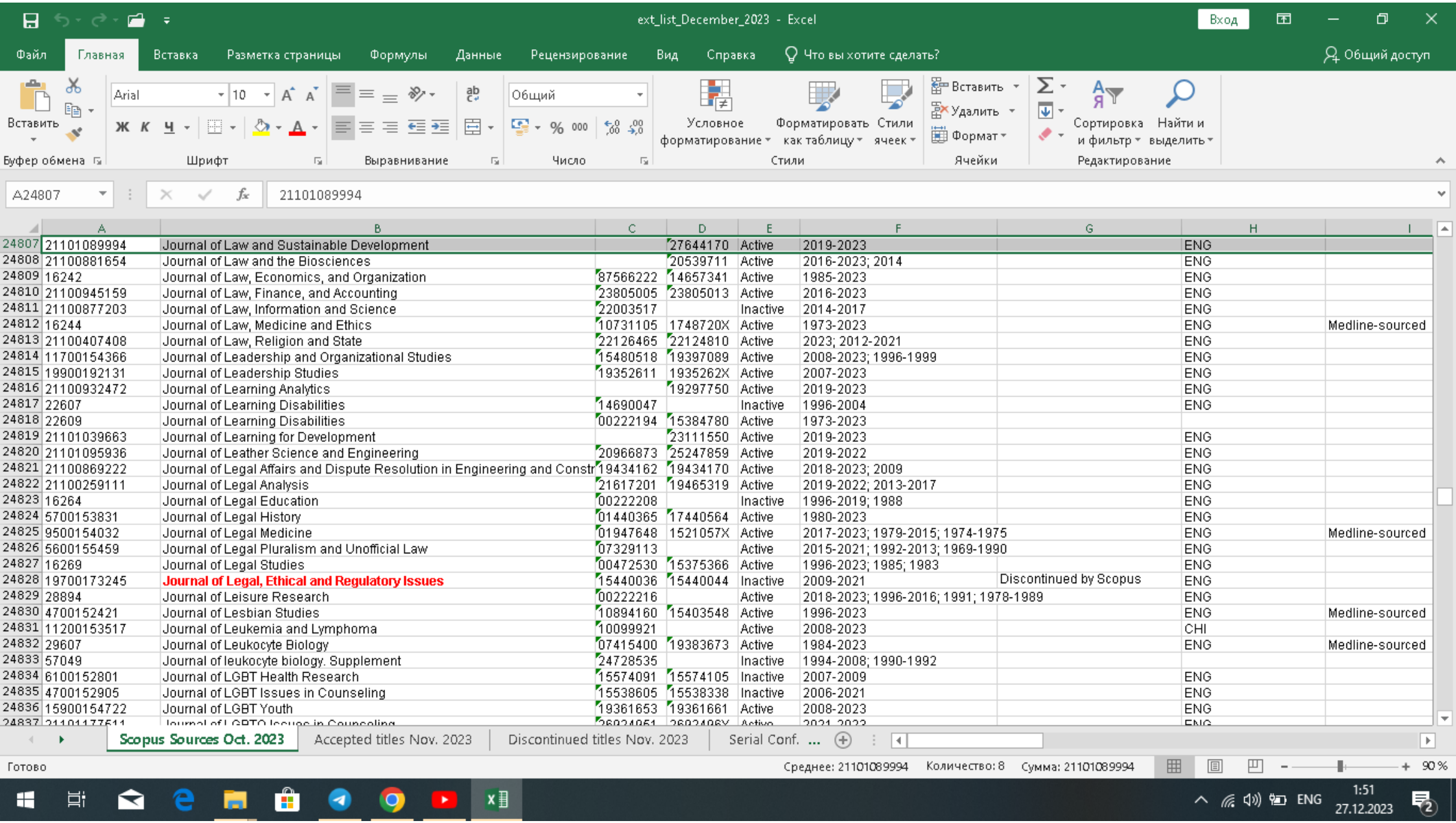
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