

Role of medieval scientists in evolution of the science of *balāğat*

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Abstract. In development of Human civilization, besides the “exact” sciences, there was a strong demand for the study of the Qur’ān which covered such issues as interpretation, jurisprudence, beliefs and philology. The linguistic views covering theoretical and practical issues have developed in the structure of the philological sciences as a set of multibranch and complex scientific theories like vocabulary, morphology, syntax, the art of speech and its object of study has become the language, linguistic phenomena and the speech, the expression of language. The language has been estimated as a system of complex symbols.

The science of *balāğat* (the art of speech) which considered in the system of philological sciences was founded in the early 9th century by Abu Ubaidah Ma’mar (728-824) in the work “*Majāz al-Qur’ān*” (Periphrastic Exegesis). During the following years this science improved itself and in 12th century a scholarship from Kharezm Abu Yāqub Yusuf as-Sakkākī (1160-1229) joined the sciences *ma’ānī* (semisiology), *bayān* (exposition) and *badi’* (arts of speech/literary arts) to a uniform system and called it “the science of *balāğat*”. This science is common among Arab, Persian and Turkic people and had been taught as a discipline in the educational institutions of Central Asia including Uzbekistan until the beginning of 19-20th centuries. The theoretical views of the science of *balāğat* that was taught and studied by our ancestors during several centuries are also topical in the modern linguistics.

Keywords: The science of *balāğat*, Abd al-Qahir Jurjani, Yusuf Sakkaki, Middle Ages, Qur’an, rhetoric, literary arts.

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INTRODUCTION

Formation of The Science of *Balāğat* In Arabic Philology

Because of the science of *balāğat* was considered one of the most important sciences in the East, especially in the Arabic world, it had long been in the center of scholars’ attention and the level of maturity of the elite and intellectuals was determined by the degree of their mastery of the science of *balāğat* [Rustamiy, S., Nasirova, M., Sagdullaeva D. 2020; Gulomova, H., 2020]. That is why the scientists paid great attention to the methodical description of the science in order to meet the social demand for obtaining knowledge of the science of *balāğat* and applying the obtained skills in their speech.

The science of *balāğat* that incarnated the concepts related to the Arabic language and literature, until being completely formed, each of its components, namely *bayān*, *ma’ānī* and *badi’* had been evaluating in a peculiar way.

The science of *balāğat* originated and developed in the Middle Ages in the East on the basis of the Qur’an. Its components began to form independently based on the Arabic language. I.Yu. Krachkovsky substantiated their independence with sufficient evidence. He tried to trace some marks of the Neo-Persian and Byzantine Greece cultures that might have influenced on Arabic literature at that time. In his work, he came to the conclusion that “it is difficult to say that there was an external factor influenced the emergence of Arab poetics” [Krachkovskiy, I., 1960].

Since ancient times, the poets’ abilities had been improved through special training, poetic skills were passed from teacher to student and a certain style had been formed in oratory. This art of speech, complied with the unwritten laws of the past, began to gain a form of a collated system in the ninth century and was called *balāğat* [Filshtinskiy, I., 1985, p.247]. The treatise «*Kitābu-l-bayān wa-t-tabyin*» by Jahiz is a work that made a great contribution to the formation and development of the science of *balāğat*.

Thoughts about the science of *bayān* were first mentioned in the work by Abu Ubaydah (825 year) «*Majāzu-l-Qur’ān*». He studied in depth the words found in the Qur’an and used in other senses than their first, that is to say original meanings. Abu Ubaydah was Sibawayh’s disciple and a tutor of Hārūn al-Rashid. Following him, several scholars wrote treatises about metaphor and parable. The science of *bayān* had not been specifically distinguished until the first century of the Abbasid period. Some issues of the science of *ma’ānī*, which became a part of the teachings of *balāğat*, were partially touched upon by one of the ministers of Harun ar-Rashid Jafar ibn Yahya, some famous writers and orator Sahl ibn Harun. The

scientist who was the first to collect the available information into a book is the above-mentioned scholar Jahiz (775-868). Apart from "Kitābu-l-bayān va-t-tabyin", one of his famous works is the "I'jāzu-l-Qur'ān". One of the leading scientists in this field of science Abu Abbas al-Mubarrad (826-898) and one of the known writers Qudama ibn Ja'far (260-327 AH) are the followers of Jahiz [Avniy, H., 1953, p.7]. Later, Mahmud Zamakhshari (1075-1144) made a great contribution to the improvement of the science in his commentaries on the Holy Quran.

The first scholar who wrote a work dedicated to the science of *Badi'* was an Abbasid caliph and scholar Abdullah ibn al-Mu'tazz (861-908). Prior to this, Bashshar ibn Burd (696-783), Muslim ibn al-Walid (747-823), Abu Tammam (788-845) and other poets used various types of *badi'* (literary arts) in their poems. Mu'tazz collected seventeen types of literary arts. Yusuf Sakkaki says the following about him: "Remember, there are many kinds of *badi'*. The person who invented these types of *badi'* is Ibn al-Mu'tazz." In the preface to the book "Kitābu-l-badi'" Mu'tazz admits that he was not the first to use the term "*badi'*", but that he was the first to study literary arts and write a book about them [Al-Mu'tazz, A.].

I.Yu. Krachkovsky highly appreciates the place of Mu'tazz in Arabic literature. In particular, he says: "The theory of the art of word by Mu'tazz (although not all) is connected with all theories of poetic language. The originality of Mu'tazz's work becomes a question of the originality of all Arab poetry and its independent origin [Krachkovskiy, I., 1960, p.131].

The sciences of *bayān*, *ma'ānī* and *badi'* were divided into parts and chapters only in the next century by Abd al-Qahir Jurjani. Jurjani improved the ideas of his predecessors in many ways and was able to collect and classify the *balāğat* issues known at that time. He is the author of "Asrāru-l-balāğa" and "Dalā'ilu-l-i'jāz" on the sciences of *bayān* and *ma'ānī*. Even though the components of the science of *balāğat* in these works are not fully described, they differ in many respects from the well-known works created before Jurjani.

Scientists have recognized the fact that the science of *balāğat* remained untouched until Yusuf Sakkaki created "Miftāhu-l-ulum", the work in which the science of *balāğat* was finally formed [Avniy, H., 1953, p.8]. Besides *balāğat*, the work covers the morphology, syntax, rhyme and *aruz* of the Arabic language. Experts of the science of *balāğat* testify that Yusuf Sakkaki revised all the available data existing at that time and put in good order the chapters. And all the following scientists were based on his rules and in the next century, *balāğat* scientists almost did not make innovations in this science. They confined their selves to writing comments to the existing works and stating the words already said [Avniy, H., 1953, p.8].

From the aforesaid, it becomes clear that the transformation of the science of *balāğat* into a finally systematized science and its presentation in the form of a single all-embracing work are the result of the unique works of, first of all Jurjani, and then Sakkaki.

Abd Al-Qahir Jurjani And Yusuf Sakkaki Are Founders of The Science of Balāğat

Abd al-Qahir ibn Abd al-Rahman ibn Muhammad Abu Bakr al-Jurjani was knowledgeable about the sciences of *ma'ānī* and *bayān*, the science of *aruz*, and the Koranic sciences. This scholar was considered a leader among grammarians. This is confirmed by his works, which include, for example, "Al-'umda fi-t-tasrif", which deals with the issues of morphology, "Al-avamilu-l-mi'a fi-n-nahv", which covers the issues of syntax, "Kitab fi-l-aruz", that is, "The Book of Aruz", and also, "Sharhu-l-Fatiha", which belongs to the Koranic sciences. His work "Asraru-l-balagha" is devoted to the science of *bayān*. Experts of the science of *balāğat* have acknowledged that this book is the best work on the science of *bayān*. In this work, Jurjani separately considers the concept of "speech" (*kalām*). He explains closely with scientific approach that speech is a great divine grace given to humanity. He says that if there would be no speech, the knowledge of a person obtained as a result of interaction with the environment would remain unmanifested; the buds of reason of the rational person would not have exposed his beauty; he might not find out whether the knowledge acquired by him is useful or fruitless; there wouldn't be boundaries between good and evil. Jurjani also convincingly explains the reason for this, that is, in the absence of speech, feelings are in the position of *jimad* (inorganic substances), a person will not be able to connect with the outside world, things that can be accepted by spirituality remain closed, essences and meanings will be locked in their objects, innate talents will not be directed along the right path, the mind loses control and will be unable to differentiate between faith and godlessness, good and evil, and won't be able to distinguish *madh* from *ziynat* and *ta'kik* from *ilham* [Jurjaniy, A., 2002, p.13].

Here we can see that Jurjani's aforesaid ideas clearly define the place of speech in human life, its most important function in understanding the essence of the objective reality. In addition to this main task of speech, there are also ethical and aesthetic functions of language. Of these, questions related to the aesthetics of speech are collected in the science of *balāğat* thanks to Jurjani and subsequent scientists.

The work "Asraru-l-balagha" states that language is a system, and its components, in turn, have special, peculiar systems. Consequently, Jurjani also shows a system of skillful and graceful (eloquent) speech. He emphasizes that the beauty of *balāğat* lies not in words or meaning, but in the system of utterance (*kalam*), and that this system includes the style, structure of the sentence, the place of *ijjaz* and *itnab* and the need for the utterance (*kalam*) to correspond to the requirement of the circumstance. He then describes properties of each part.

On the basis of "Asraru-l-balagha" there are controversies about *tajnis*, *istiara*, *tashbih* and *tamsil*, which serve to achieve the perfection of the speech. The work, in particular, discusses questions about the types of *tashbih* and the differences between them, the differences between *tashbih* and *istiara*, the border between truth and metaphor, mental and lexical metaphor, and other types of metaphor. Scientists who came after Jurjani studied the *tajnis* not within the framework of the science of *bayān*, but as a part of the science of *badi'*.

This work is distinguished by the fact that for the first time in the history of linguistics the system nature of language had been disclosed. In addition, this merit of Jurjani was later noted by European scholars as well.

Jurjani's "Dala'ilu-l-i'jaz" deals with the issues of the science of *ma'ānī*. It consists of the chapters about *hazf* and its appeal, *fasl* and *wasl*, *lafz* and poetry, *qasr* and *ikhṭisas* and an exposition on *i'jaz*, *fasahat* and *balāğat*.

The work describes the thoughts about the poem and the Prophet Muhammad's (s.a.s.) attitude towards the poetry. It also analyzes issues such as *fasahat* and *balāğat*, *i'jaz* of Qur'an, the system of *kalām* in terms of meaning, its conformity to syntactic content, *lafzs* like allegory and metaphor, the preferability of *istiara* and *tamsil* over the truth, expression of question and negation.

It is clear from the brief contents of Jurjani's works that he combined the issues of puberty known in his time into one work and improved the work of his predecessors in many ways. With this activity, Jurjani made a worthy contribution to the further development of the science of *balāğat*.

Thus, Jurjani made an invaluable contribution to the formation of the science of *balāğat* with his works "Asraru-l-balagha" and "Dala'ilu-l-i'jaz". Although the content of *balāğat* in his works is not complete, it differs from most of works written before him.

By the twelfth century, Yusuf Sakkaki had raised the science of *balāğat* to the level of a coherent theory in his "Miftahu-l-ulum". According to the data, this scientist died in 1160/555 h. He was born in Khorezm in 1229/626, and died in the ancient city of Almalyk in the Fergana Valley [Heinrichs, W., p.893-894]. It is also said that Yusuf Sakkaki served for some time in the palace of Muhammad Khorezmshah (1200-1219) in Gurganj, and after the Mongol invasion worked in Almalyk under Chagatay Khan, the son of Chengiz Khan (d. 1227) who founded the Chagatay state. After Abd al-Qahir Jurjani, Yusuf Sakkaki revised the thoughts and views stated before himself and arranged the chapters in his book "Miftahu-l-ulum". First of all, it should be noted that Yusuf Sakkaki included in his "Miftahu-l-ulum" almost all the issues closely related to the language and literature, in modern terms. These are the sciences of *sarf* (morphology), *nahv* (syntax), *ma'ānī* (semantics) and *bayān* (exposition), *badi'* (literary arts), *aruz* (versification), *qafiya* (rhyme). In the part dealing with the sciences of *ma'ānī* and *bayān*, Yusuf Sakkaki listed step by step the sections that formed the basis of *balāğat* and were scattered in the previous works and calls them "*ilm al-ma'ānī*" and "*ilm al-bayān*".

The first part, the science of *ma'ānī*, is divided into five chapters. "The first chapter is called "About desire", the second chapter is "About question", the third chapter is "About imperative", the fourth chapter is "About negation" and the fifth chapter is "About exclamation". The second part, which is called "The science of *bayān*" includes the issues of *tashbih* (simile), *majaz* (metaphor), *istiara* (a type of metaphor), *kinaya* (parable). Then Yusuf Sakkaki discussed about artistic means that make language graceful and refined, i.e. about types of arts connected with the meaning such as *tibāq*, *muqābala*, *mushākala*, *marā'at al-nazir*, *muzāwaja*, *laff* and *nashr*, *jam'*, *tafriq*, *taqsim*, *al-jam' ma' al-tafriq*, *al-jam' ma' al-taqsim*, *iyhām*, *tavjih* and *iltifāt*. Then he described types of enunciative arts such as *tajnis*, *ishṭiqāq*, *radd al-ajz il al-sadr*, *qalb*, *saj'*, *tarsi'* [As-Sakkakiy, A., 1937]. He also considered the arts concerned with letterforms.

As already mentioned, scientists who appeared after Sakkaki note that after this work no one created a full-fledged work on the science of *balāğat*, and scientists studied the theory of the science of *balāğat* that Sakkaki created and taught their students. According to M.G. Kulieva, by means of this work Yusuf Sakkaki transferred the science of *balāğat* to the "direction of logical grammar" [Kulieva, M., 1983, p.153]. Karl Brockelman in his "Tarikhu-l-adabi-l-arabi" lists the names of scholars who commented on the third part of "Miftah al-ulum" [Brockelmann, K.]. They are: Ali ibn Umar al-Katibi (1276/675 h.); Qutb al-Din Mahmud ibn Mas'ud ibn Muslih al-Shirozi (1310/710 h.); Ali ibn Muhammad ibn Dihqan Ali ibn Abi Bakr ibn Ali an-Nasafi (1318/718 h. In Khorezm); Yahya ibn Ahmad al-Kashi (1349/750 h.); Sa'd Sultan

Shah (before 1382/784 h.); Sa'd al-Din Mas'ud ibn 'Umar al-Taftazani (d. 1389/791). Compiled in Herat in 1318/748 h.

In the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan, only one manuscript of "Miftah al-Ulum" is stored under number 7843/IV [Sobraniye vostochnix rukopisey AN SSSR, 1954, p.54]. This manuscript was copied in 1813 by Muhammad Ashur ibn Qurban Muhammad Kulabi. The text is written in black ink by a careless Nasta'liq script. The manuscript consists of 163 pages in size 15X25, the beginning of the work is missing.

From a brief review of the content of the works by Jurdjani and Sakkaki, it is clear that the first work greatly improved its predecessors and the author was able to generalize and classify the issues of the science of *balāğat* known at that time. With this work, Jurdjani had a significant impact on the development of the science of *balāğat*. "Miftah al-Ulum", written after "Asrar al-Balagha" and "Dala'il al-I'jaz", radically differs from the previous ones in that the science of *balāğat* has been supplemented in content; the classification has been done on a deep scientific basis. Moreover, this indicates that the science has been brought to its complete and perfect condition. This work by Yusuf Sakkaki is still a masterpiece of the science of *balāğat*.

Jalal Ad-Din Qazvini And Sa'd Ad-Din Taftazani's Contributions to The Science of Balāğat

Jalal ad-Din Qazvini (1267/1268 - 1338/1339) is one of the scholars who wrote works on Arabic grammar, *balāğat* and jurisprudence. He was a judge in Cairo and Damascus, also known as the Damascus *khatib* (preacher). Jalal ad-Din Qazvini wrote a summary and commentary called "Talhis al-Miftah" and "Izah fi ulum al-balagha" to the part named "The science of *balāğat*" of the "Miftah al-ulum". Later, Sa'd al-Din Taftazani (d. 792/1390) commented on this work and called the comments "Sharhu Talhis al-Miftah".

Talhis al-Miftah is a short work by Jalal al-Din Qazvini on the science of *balāğat*. Since it was written in a manual style, it is the most widely published book on *balāğat* in the entire Islamic world. It has many manuscripts and editions, which are still attracting the attentions of scientists. The work was published in Calcutta, 1815, in Istanbul, 1844 and in Beirut, 1884 (1885) [Qazviniy, J.].

In this work, Qazvini, first, explains the notions of "*fasāhat*" and "*balāğat*." In particular, he shed light upon the issues related to speaker's eloquence and maturity of speech. He then described the three basic parts of the science of *balāğat* dealing with "*ilm al-ma'ānī*", "*ilm al-bayān*" and "*ilm al-badi'*". These three major sections are started with the words "*al-fann al-awwal*" (the first art), "*al-fann al-sāniy*" (the second art) and "*al-fann al-sālis*" (the third art).

The first section, the science of *ma'ānī*, is divided into eight chapters, which are called "*al-bab al-awwal*" and "*al-bab al-sāniy*" and so on. For example, "*al-bab al-awwal ahvalu isnad al-habariy*", "*al-bab al-sāniy ahvāl al-musnad ilayh*". The further content of the science of *ma'ānī* includes the chapters dealing with *musnad*, *qasr*, *inshā*, *fasl* and *wasl*, *ijaz*, *itnab*, *musāvāt* [Qazviniy, J.].

The second part, the science of *bayān* covers the issues dealing with *tashbih*, truth and metaphor, *isti'āra*, *kināya*. For example, in the part devoted to *tashbih*, the author described its varieties such as *mushabbah* and *mushabbah bihi*, in the subsection "Truth and Metaphor" the types of metaphor called *mufrad* and *mursal*.

The third section is about the science of *badi'*, in which the semantic beauties (*al-muhassināt al-ma'nāviyya*) and its constituents *tibāq* and *tawjih*, as well as the enunciative beauties (*al-muhassināt al-lafziyya*) and its components *jinās* and *saj'* including *husn al-ta'lil* are discussed. In the coverage of each issue, Qazvini lists all its types and peculiarities [Qazviniy, J.].

"Izah fi Ulum al-Balagha" has the same contents as "Talhis al-Miftah". In this work, Qazvini explains the notions referring to the science of *balāğat*, and in the part of *badi'* illustrates all types and peculiarities of each literary art providing with examples.

The Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan possesses 32 manuscripts of "Talhis al-Miftah". They were copied in a Nasta'liq script. Most are incomplete. Most of these manuscripts date back to the late 18th - 19th centuries. Among them there are manuscripts copied by the scribes Nur Muhammad (1854), Muhammad Asim Khan, Shah Niyaz ibn Avaz Muhammad, Sayyid Fazil Khaja, Abd al-Rahman ibn Khalbay (1798), Muhammad Sabir ibn Mulla Qurban.

Four manuscripts of "Talhis" are kept at the manuscript fund of the State Museum of Literature named after Alisher Navai of the Academy of Sciences of the Republic of Uzbekistan [Katalog rukopisey gosudarstvennogo muzeya literaturi im. A.Navai, 2006, p.229]. Three of them were copied in the naskh, the rest are in the nasta'liq scripts. The oldest manuscript written in the naskh script is dated 1319/719 h. and kept under the number 402. The remaining manuscripts were copied in the 19th century. In one of them, the name of the scribe Mulla Mirza Kalan Mir Talibbay is mentioned.

The appearance during the reign of the Timurids of the comments by Sa'd al-Din Taftazani (1322-1392) to the "Talkhis al-Miftah" by Jalal ad-Din Qazvini shows that this scientific work played an important role in the scientific, social and educational life of Central Asia. The work is called "Sharhu Talkhis al-Miftah". Amir Temur, who tried to concentrate famous scientists from all over the world in his capital city, brought Sa'd al-Din Taftazani to Samarkand during his campaign in Iraq [Brockelmann, C., 1937; Mirafzalov, M., 1996, p. 37-39.].

During his lifetime, Taftazani wrote more than 40 works, including "al-Sharh al-Mutawwal", a commentary on Qazvini's "Talkhis al-Miftah". This review was written to explain "Talkhis" in a simpler way and it was one of the most important manuals for students. In this work the "Talkhis al-Miftah" is widely interpreted, because of which its volume has grown so large. Probably for this reason, Taftazani wrote a second commentary on "Talkhis al-Miftah" in a slightly succinct and concise form. The language of this interpretation is much simpler and easier to understand than the first one. It is called "Al-Sharh al-mukhtasar".

The Manuscripts Fund of the Institute of Oriental Studies of Uzbekistan possesses 22 copies of "Sharh Talkhis al-Miftah", that were copied in XVI-XVII centuries. The names of scribes as Ibn Muhammad Rafi' Muhammad Rafi' (1679), Muhammad ibn 'Uthman (1568), Nazar Muhammad Haydar ibn Mawlana Maqsud (1584) and Ibadullah Jami are mentioned in the manuscripts.

At the manuscript fund of the State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan there are two manuscripts of "Sharh Talkhis" [*Katalog rukopisey gosudarstvennogo muzeya literaturi im. A.Navai*, 2006, p.229]. One of them was copied in 1577/985 h., and the second in XVIII-XIX centuries. In the second, the name of the scribe Ibadullah Muhammad Sa'd ibn Haja Sa'id Uratepayi is mentioned.

Few copies of the "Miftah al-Ulum" manuscripts have survived to our day [Bauden F., 2016, p.115.], but many manuscript copies of the "Talkhis" and "Sharh" have survived. The fact that they have been copied in large numbers indicates that the science of *balāghat*, like Arabic grammar, was taught on a large scale in educational institutions.

Works on Balāghat In Persian And Turkish Languages

Works written in Arabic were also widely distributed among the Iranian and Turkic peoples and became the basis for the creation of scientific works on the science of *balāghat* in Persian and Turkic languages. These include such works as "Tarjumon al-balagha" by Muhammad ibn Umar Radiyani (XI century), "Hadayiq al-Sihr fi Daqayiq al-shi'r" by Rashid ad-Din Watwat (d. 1182/1183), "Badayi' al-sanayi'" by Ataullah Huseyni and "Funun al-balagha" by Ahmad Tarazi (XIV-XV centuries). It should be noted that each of these works is unique in the structure and succession. The authors after Yusuf Sakkaki, of course, have repeatedly referred to his work, taking a creative approach to the information in it.

A specialist in the literature of the Turkic peoples I.V. Stebleva argues that during the rule of the Karakhanids in Central Asia, the penetration of the Arabic language and writing (mid-tenth century) and the integration of Islamic culture with Turkic one created new conditions for the literary environment. He notes that by the end of the 11th century, works that reflect Islamic values in content were created in poetry, and the classical period of Turkic literature began. The peculiarity of the literature of this period is that from this point onwards, in the literature there were used the size, rhyme and poetic arts in accordance with the Arab-Persian theory [Stebleva, I., 2012, p.5-6.].

According to N.Yu.Chalisova, the composition of literary arts in the works that began to appear in Persian was different from that in Arabic [Chalisova, N., 1985, p. 71.]. D.F. Zagidullina writes that these books in Persian were used as manuals by people inhabiting at the Volga and Ural rivers; that the theoretical foundations of Turk-Tatar literature lay in these works; that the Tatars used a system of terms used in the works about the science of *badi'* until the early twentieth century, and that in their first books on the theory of literature the system of literary arts developed by Persian theorists was applied [Zagidullina, D., 2008, p.50.]. The same can be said about the literature of all Turkic peoples living in the CIS, including the Uzbek literature.

The first work on *balāghat* in Persian, "Tarjuman al-Balagha", was written by Muhammad ibn 'Umar al-Radiyani. There is no information about this author in historical sources. The only surviving work done by this author is "Tarjuman al-Balagha", written in the 80s of the XI century. This book is mentioned in "Hadayiq al-sihr fi daqayiq al-shi'r" by Rashididdin Watwat, "Mu'jam al-Udaba" by Yaqut Hamawi, "Tazkirat al-shu'ara" by Davlatshah Samarkandi, "Kashf al-zunun" by Haji Khalifa, "Atashkada" by Lutf Alibek Azar, "Majma' al-Fusaha" by Riza Kuli Khan Hidayat [Boltaboyev, H., 2006, p.245.].

"Tarjuman al-Balagha" includes 77 literary arts. Several of these definitions of literary arts, such as *i'tiraz*, *tafriq*, *tafsir*, *iltifat*, *tashbih*, *kināya*, *isti'āra*, *tansiq al-sifāt*, were included in the textbooks of the early twentieth century and are still used by classical philologists today. The sources of the work were the

works written in Arabic by Marghinani, Isfahani and Ibn al-Mu'tazz. In his work, Umar Radiyani, in contrast to the works in Arabic, as a proof of theoretical ideas cites examples from Persian literature in order to clearly demonstrate the artistic potential of the language. Scientists claim that this work was the basis for the subsequent works of this type created in Persian.

Another work in Persian is *Hadayiq al-sihr fi daqayiq al-shi'r* (The Mysterious Gardens of Poetry) [Chalisova, N., 1985]. Its author is Rashididdin Watwat (1080-1177), whose "full name is Sa'd al-Mulk Rashididdin Muhammad binni Muhammad Abd al-Jalil Umari Katib Balkhi, and Watwat is his pen name. There is information about him in the books of history and anthologies by Yaqut Hamawi, Alauddin Juwayni, Zakariya Qazvini and Davlatshah Samarkandi" [Boltaboyev, H., 2006, p.255].

"*Hadoyiq al-sihr fi daqayiq al-shi'r*" consists of 55 chapters. Each chapter is devoted to a particular literary art or its type, each listed literary art or its type is given a definition, commentaries to the definition and examples in Arabic and then in Persian. The author has omitted semantic arts such as *kināya* and *ta'riz*.

A worthy contribution to the development of the science of *balāğat* among the Persian peoples is the work "*Badayi' al-Sanayi'*" ("Literary Arts"), completed in Persian language on February 9, 1493 by Atallah Huseyni, a contemporary and teacher of Alisher Navai [Olimov, S., 1990, p.5.]. In creating this work, the author not only relied on the views of the Arab *balāğat* scientists, but also collected and arranged the data available in Persian language, and developed the science of *balāğat* with new ideas and views. In order to reveal the peculiarities of this work, it is necessary to dwell on it in more detail.

The classification of the literary arts of *balāğat* in "*Badayi' al-Sanayi'*" in a style not found in the Persian and Arabic sources that had been created by that time is its important scientific significance.

Atallah Huseyni groups the components of the science of *balāğat* not as *ma'ānī*, *badi'* and *bayān* as the Arab *balāğat* scholars, but as "enunciative beauties", "semantic beauties", "enunciative-and-semantic beauties".

While Yusuf Sakkaki included in the "enunciative beauties" the arts of *tajnis*, *radd al-ajz il al-sadr*, *qalb*, *saj'* and *tarsi'* that are described in part *badi'* of the science of *balāğat*, Atallah Huseyni enriched the above range of enunciative arts and gave the descriptions of such arts as *mumāsila*, *tashtir*, *tasmit*, *ta'attuf*, *tashri'*, *tavshih*, *maqrū ba azmu nasr*, *maqr al-luğatayn*.

Semantic arts in Arabic *balāğat* include *tibāq*, *muqābala*, *mushākala*, *muzāvaja*, *laff* and *nashr*, *jam'*, *tafriq*, *taqsim*, *jam' ma'a tafriq*, *jam' ma'a taqsim*, *jam' ma'a tafriq* and *taqsim*, *iyhām*, *tavjih*, *istitbā'*, *iltifāt*, and other arts belonging to the science of *badi'* [As-Sakkakiy, 1937, p.200-202]. Atallah Huseyni categorizes these arts into two types, unlike the Arab *balāğat*.

Huseyni refers to the first type some of the arts that belong to the group of "*al-muhassinatu-l-manaviyya*" in Arabic *balāğat* such as *iyhām*, *tawjih*, *istitbā'*, *iltifāt*, *tafriq* and *taqsim*. The second type, as Atallah Huseyni himself points out, consists of *tashbih*, *issti'āra*, *kināya*, which are considered to be the arts of the science of *bayān* in the Arabic *balāğat*.

Atallah Huseyni's another important novelty in classification of the arts of *balāğat* is his distinguishing the types of literary arts where the semantic and enunciative features are existing together in speech, and joining them to a separate group. Arab scholars had considered some of these arts, such as *mutābaqa* (*tibāq*), *tadbij*, *muqābala*, *marā'at al-nazr*, to be semantic arts, and such arts as *tafwif*, *muzāvaja*, to be enunciative arts.

Atallah Huseyni's another great contribution to the development of the science of *balāğat* becomes apparent in his interpretation of the content and the essence of every art. In this regard, when interpreting or arguing an issue, he carefully studies and analyzes the definitions and interpretations of Arab and non-Arab scholars. As an example, the following passage about *saj'* can be cited: "A group of Arabs considered the *saj'* peculiar to prose, and this category of scholars say that *saj'* is correspondence of the prose intervals (*fāsila*) in the last letter. A *fāsila* is a word that causes the pieces of speech to be separated from one another. In this art, wherever it is mentioned, the last letter is a final letter acting like rhyming last letter in the word's root, or another letter similar to it. According to another category (of scientists), it also applies to the poetry [Husayniy, 1981, p.62]. The work clearly shows the similarities and differences in the views of Arabs and other scholars, and develops the existing theoretical views.

The fact that the definition and classification of arts in "*Badayi' al-Sanayi'*" differs from those given in works of Arab scholars, as well as the introduction of the new types of arts in the system, strengthened the theoretical foundations of the science of *balāğat* and increased its practical value.

Such works, written in Arabic and Persian, aroused great interest among the Turkic peoples, and in 1436-1437 Sheikh Ahmad Tarazi completed his work about literary arts in Turkic language called "Funun al-Balagha" (Arts of Balāğat) [Taroziy, Ahmad, 1994]. Although he did not argue with his predecessors, the definition of artistic means and the examples given to some of them in Arabic and Persian show that he also relied on works written in those languages. Literary critic, Professor A. Hayitmetov who studied a

manuscript copy of “Funun al-Balagha” being preserved in England, emphasized that this work is not an ordinary scientific work, but the first scientific source on the science of *balāğat* in the Uzbek language, a perfect guide to the theory of literature and bears the character of a poetic anthology [Taroziy, Ahmad, 1996, p.24].

The work begins with an introduction. The first part is about the types of the verse, the second part is about rhyme and *radif*, the third part is about the arts of poetry and the fourth part is about *aruz*. In the third part of “Funun al-Balagha”, the arts and their definitions are given without special classification. Examples are given mainly in Uzbek, but also, where necessary, in Persian and Arabic.

Turkish scientists T. Karabey and M. Atalay say that the first Turkish book on *balāğat* was the work “Miftah al-Balagha wa misbah al-Fasaha” by Ismail ibn Ahmad Bayrami Ankarawi (1631/1041) [Cevdet Paşa, A., 2000; Ülken, F., 2016]. The work is of 218 pages and was published in 1832, in Cairo.

The Turkish book “Balāğat-i Osmaniyya” (Ottoman Balaghat) was written by the Ottoman statesman and scientist Ahmad Javdat Pasha (1822-1895) and was first published in Istanbul in 1881. The structure of “Balāğat-i Osmaniyya” is in accordance with the style of the Arab scientists and consists of a preface, an introduction, three chapters and the concluding remarks. The introduction includes such topics as eloquence, *balāğat*, eloquence of speech, *tanāfur-i huruf* and the *kalām* of text. The first chapter, as in the science of *ma’ānī*, is about “conformity of the word to the needs of the circumstance (*muqtadā-i hāl*)”. The chapter includes an introduction and the following seven paragraphs: 1) about the conditions of the *musnad ilayh*; 2) about the conditions of *musnad*; 3) about *mutammimat-i jumla*; 4) about the *isnad-i khabariy*; 5) about the *insha*; 6) towards the conversion (*atf-u rabt*) of *alfaz*; 7) about *ijaz* and *itnab*. The second chapter also begins with an introduction and, as in the science of *bayān*, consists of five paragraphs dealing with mental metaphor, transmitted metaphor, *tashbih*, *isti’ara* and *kinaya*. The third chapter is about the literary arts, the first paragraph of which deals with the semantic arts, the second with the enunciative arts, the third one includes additions, and the last one gives information about the art of *ta’rikh*. All the issues discussed in the work are applied to Ottoman Turkish, so the examples are given in Turkish as well and, where necessary, in Arabic. “Balāğat-i Osmaniyya” was published seven times within 1881 and 1910. Haji Ibrahim Efendi wrote a commentary on this work and published it in 1884 [Dağlar, A., 2007, p.322.].

The theoretical foundations of the science of *balāğat*, which originated as a result of scientists’ endeavor to disclose the peculiarities and possibilities of the Arabic language, were thus formed, and became widespread among the Muslim peoples of the East. The development of *balāğat* had a positive effect on the creativity in the literature of the Eastern nations, including the Persian and Turkic literatures. In the middle ages, on the basis of the rules of the science of *balāğat* there were created many works where the literary arts had been skillfully applied. Through the literary works written in the Turkic (Old Uzbek) language by the representatives of classical literature, we can see that they deeply mastered the science of *balāğat*. A good example of this is the assessment of the works by Zahiruddin Muhammad Babur: “Of course, in Babur’s ghazals, even if the themes are the same, diversity is achieved at the expense of different symbols. This does not deny that he, like all Turkic poets of the classical period, derived traditional images from classical Arabic and Persian poetry. Every poet who created during this period knew very well what to compare with what” [Stebleva, I., 1982, p.43.]. In these works, along with strict adherence to the rules of language, the arts were also skillfully used. Because the science of *balāğat* says that artistic means used in a speech in accordance with the rules of language do not negatively affect the meaning, the *balāğat* teaches how to achieve a refined speech at the expense of dropping redundant words and parts of speech, to express more meaning by less words or less meaning in detail.

“In a work of art, both the truth and its means of expression take on an artistic character” [Rustamov, A., 1979, p.30-31.]. In this regard, almost all the works of Alisher Navai, both in prose and poetry, can be cited as examples.

Balāğat was considered to be one of the most important tools not only in writing artistic literature, but also in creation of philosophical, didactic or any other scientific and methodical works that have existed for centuries. Because the science of *balāğat* is one of the factors that make it possible to express grand ideas of social significance in works composed in a highly artistic form.

It should be noted that the sources of the science of *balāğat* that helped scientists and writers of the past to create their works at the level of fame, have not been specially studied by modern Uzbek scientists.

CONCLUSIONS

1. The science of *balāğat* teaches to make speech by writing or speaking of the easy understandable and easily pronounced words that have clarity of the sense and correspond with the situation and

the condition of the listener and structured relevant to grammar rules. Here, being of the word "appropriate to the situation and the listener's condition" is the requirement caused by the situation, being of the word "clear, easy understandable, fluent, and in accordance with the grammar rules" is the requirement of the *fasahat*.

2. The science of *balağat* originated and developed independently within the Arabic language.
3. Abdul Qahir Jurjani explained that language is a system, that its components, including the *kalam*, have their own systems, and linguistic issues such as the unity of meaning and form.
4. By the twelfth century, Yusuf Sakkaki in his work "Miftah al-Ulum" raised the science of *balāğat* to the level of a coherent theory.
5. The science of *balāğat* went beyond the Arab world and was also mastered by the Persians and Turkic peoples. Ataullah Huseyni, in his work "Badayi' al-Sanayi'" written in Persian, developed this science on the basis of his own research and enriched it with new theoretical ideas. In Turkic there were created "Funun al-Balağa" and "Balağat-i Osmaniyya".
6. From the Middle Ages, *balāğat* was one of the most important sciences among the Arab, Persian and Turkic peoples. Scholars paid great attention to the development and mastery of this science, including it in their training programs.
7. The science of *balāğat* serves as one of the factors that create the opportunity to express ideas of great social significance in literary, philosophical and didactic works in a mature artistic form.

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