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AN ANALYSIS OF THE TERMINOLOGY OF EARLY MEDIEVAL ARABIC ORATORY: RHETORIC AND POETICS

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A B S T R A C T

The article is devoted to analyzing the use of the terms art of speech and art of oratory as applied to the Arab prose heritage of the early Middle Ages.The author describes the importance of oratory in world history, its relevance regardless of space and time. She recognizes that the innate eloquence of the speech of the Arabs met the requirements of literary prose and points out the great confusion in the naming of this prose heritage. The art of oratory and poetics, which has entered world history under the name of Aristotle's rhetoric, is akin to early medieval prose and on this basis seeks to provide a detailed scholarly elucidation of the private and common boundaries of the concepts of rhetoric and poetics.

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Introduction:

The art of public speaking(oratory) is one of the oldest sciences. Its close connection with fiction attracts the attention of many scientists from the beginning of the history of figurative thinking of mankind and up to now. The popularity of this science, the fact that the need for it is relevant at all times and in all places, has not outlived itself with the passage of centuries. Different views on the art of public speaking, considering it related to different fields of knowledge, sometimes separating it from linguistics and literary studies, sometimes studying it in the center of these two, show that this field is very debatable and full of contradictions. .

Oratory, as the highest example of the art of speech, naturally cannot remain outside the field of literature, whatever its discourse and goals may be. It is under the influence of this art that large and influential works of literature emerged and developed in certain periods, rhetoric served as the basis of many literary genres, contributed to the formation and development of human poetic thinking.

The oldest literature of the Arabs has come down to us orally through storytellers with a strong memory. The Arabic prose literature of the early Middle Ages, like the poetry of this period, appeared in oral form - as an embodiment of the innate eloquence of the Arab people, and these specimens of eloquence conformed to the standards of literary prose. The Arabic prose of the early Middle Ages represents the art of oratory from today's perspective, but in the naming of this ancient Arabic oratory by Arab and Western scholars, it is also referred to as European rhetoric and poetics. The innate eloquence of the Arabs and the various interpretations of scholars in the field of oratory go back to the long-standing connection of Arabic eloquence with rhetoric and poetics. (It should be noted here that the word orator in Uzbek is also used to refer to a master of words, an eloquent person, when they say "he is very eloquent", there is no implication of an orator in European culture, a speaker defending the interests of a political party, or an orator in the sense of Aristotelian rhetoric, rather, it refers to a person who is talkative, capable of impressing circles with his impressive and charming speech. Note: Author's

note).

Meisami in her "Encyclopedia of Arabic Literature" [1]wrote: "The terms "rhetoric" and "poetics" clearly refer to disciplines in the Classical and Western tradition; as such they may be applied to the Arab situation only with a grain of salt. Closest to "rhetoric" is the "science of eloquence" ("'ilm al balagha") which comprises the three fields of syntactical stylistics, theory of imagery and rhetorical figures. It achieved its definitive formulation in the later Middle Ages. "Poetics" would have its closest counterpart in the "critique (lit. assaying) of poetry" (naqdu al-shi'r); poetics is thus to be understood as a theory of criticism rather than a normative guideline as to how to compose good poetry. In this sense, poetics and rhetoric form one large field of intellectual pursuit, as one meta-discourse dealing with literature. One might thus replace the two terms by speaking of "literary theory. By these words a Western scholar calls Arabic oratory "ilmu-l-balagati" in comparison to the rhetoric of the Greeks, and "ilmu-l-balagati" is closer to poetics, i.e., "naqdu-sh-sh-shir" " in Arabic.

It can be seen that Meisami calls the discipline that studies Arabic oratory closest to rhetoric, but not rhetoric itself, "ilmu al-balagati," and emphasizes that poetics, as a copy of balagati, a science like it, is more related to poetry.

In this place taking into account that "among ancient written sources the most popular and deeply studied in scientific circulation are ancient Greco-Roman written monuments. It is for this reason that these sources are most often relied upon when speaking of antiquity. Taking into account that the ancient Sumerian or Egyptian, Chinese or Indian cultures are no less important, but for the reasons mentioned above it is more difficult to use them at the moment"[2], it is allowed to dwell on the concepts of rhetoric and poetics accepted by the scientific community of the world.

Rhetoric (anc. Greek ἡ ῥητορικὴ τέχνη "oratory" ← ῥήτωρ "orator") is a philological discipline that studies the art of speech, the rules of constructing artistic speech, oratory, worldview, and eloquence…The original meaning of the word rhetoric - the science of oratory - later expanded to the theory of prose, argumentation."[3]

Or "The subject of rhetoric is speech, and it studied all matters connected with it (selection of material, arrangement, composition of sentences, proof and refutation of opinion, choice of words, style, use of stylistic figures, reading of speech, etc.). At the same time, as before, the object of R.'s study was prose, which in this respect it contrasted with poetics."[4]

These definitions show that the art of speech is directly related to literature, especially prose. We will pay attention to what constitutes the basis of the concept of oratory in general, without overlooking the fact that the subject of our study is various speeches in the form of oratory in early medieval Arabic prose.

"Historically, rhetoric has developed in a struggle of contradictory ideas about its tasks and tools. A large number of rhetorical treatises present a number of contradictory concepts that cannot be fit into a single system: doxa-(opinion)-truth, manipulation-conviction, probability-truth-norm; rule; pragmatics-knowledge; imitation-creativity (finding); craft-art; dialogue-monologue; pleasure, exhortation, etc."[5]

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[1] Encyclopedia Of Arabic Literature. Volume 1. Edited by Julie Scott Meisami. – P.651.

[2] See: http://quronov.narod.ru/dkitk4.html , *Дилмурод Куронов, Баҳодир Раҳмонов* Антик давр адабий танқидий тафаккури.

[3]See: https://ru.wikipedia.org/wiki/%D0%A0%D0%B8%D1%82%D0%BE%D1%80%D0%B8%D0%BA%D0%B0

[4] Куронов Д.,Мамажонов З., Шералиева М.Адабиётшунослик луғати, / ф.ф.д. Д.Куроновнинг умумий таҳрири остида. - Тошкент: Akademnashr, 2010 йил.-Б.253

[5] Автухович Т. Е. Поэзия риторики: очерки теоретической и исторической поэтики / Автухович Т. Е. – Минск : РИВШ, 2005 – 204 с). –С.6.

“By its etymological meaning "orator ", there is also the art of oratory in the most concrete and everyday sense. Even if we add that in ancient times, quite different from ours, this theory regulated creativity in the field of artistic prose, what is rhetoric, we cannot escape the basic answer to the question, the simplest and most unquestionable answer.”[6]

Averintsev's definition of rhetoric seems to be applied to the prose heritage of the early Middle Ages. Because this definition does not refer to the oratorical art known as Aristotelian rhetoric, which originated in ancient Greece and Rome and is associated with strong logic and philosophy. Rather, here we are talking about people who are gifted with the art of words even in simple everyday life and that they speak on the level of artistic speech, and on this basis it is the art that is regulated the dignity of being called artistic prose. The oral heritage of the Arabs, perfected in the pre-Islamic period, born as a result of an innate talent for the art of words spoken and written in various situations, did not originate in its time to be evaluated as a literary genre or prose regulated by today's literary studies or linguistics.

However, the speeches and correspondence of the Arab people, which differ from the language of everyday communication in their artistic and profound content, were mentioned as examples of the artistic thinking of this ancient people in many even non-literary Arabic sources as early as the early Middle Ages.[7]

Regardless of the situation, purpose or necessity in which oratory appears, at the center of this art is the impact on the listener, when the words coming out of the speaker's mouth reach the heart and leave an impression. Today, the human heart can be influenced by art that meets literary standards and requirements. This happens on the basis of close cooperation between rhetoric or the art of speech and poetics.

B. B. Vinogradov, speaking about the correlation between poetics and rhetoric, emphasizes that, according to their ancient agreement, there are no clear boundaries between poetry and prose. "Poetics and rhetoric divide literary works into different types in terms of content, but at the same time examine the same literary work from different angles. Whereas poetics studies the structure of a literary work independently of its form and the way it affects the listener, regardless of its tendency to "influence" and "persuade" him, rhetoric primarily studies the forms of construction of a literary work according to the laws of the reader.”[8] Vinogradov, in turn, believes that the roots of rhetoric go back to prose genres.

This further confirms the scholarly fact that early medieval Arabic rhetoric is itself prose genres.

There are those who emphasize that there is no need to separate poetry and prose among Arab literary scholars. "It should not be overlooked that the source of the two: poetry and prose are one and the same. Both are identical as a means of expression; they constitute a form of speech. Between these two arts each has its subtleties and differences. Critics have noticed this since ancient times, Aristotle being in the vanguard among them. This did not escape the Arab critics, who were also affected by it.”[9]

With this view, the Arab literary scholar emphasizes that the literary types, poetry and prose, are

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[6]Аверинцев С. С.Античная риторика и судьбы античного рационализма /С. С. Аверинцев // Риторика и истоки европейской литературной традиции. – М. : Школа «Языки русской культуры», 1996 – С.133.

[7] See: أسامة بن منقذ، (ت ٨٤٥ هـ)، البديع في نقد الشعر، تحقيق د. أحمد أحمد بدوي، و د. حامد عبد المجيد، وزارة الثقافة و الإرشاد القومي، الجمهورية العربية المتحددة، (د. ت).، ألجاحظ، أبو عثمان عمرو بن بحر، البيان و التبين، (1968)، تحقيق عبد السلام هارون، مكتبة الجاحظ، بيروت.، الجرجاني عبد القاهر، أسرار البلاغة في علم البيان، (1996)، تحقيق محمد الإسكندراني، دار الكتاب العربي، بيروت.، القلقشندي، أبو العباس أحمد بن علي، صبح الأعشى في صناعة الإنشاء، (1971)، تحقيق محمد حسين شمس الدين، دار الكتب العلمية ، بيروت.، الإصفهاني، إبو الفراج علي بن الحسين بن محمد، كتاب الاغاني،(1963)، الهيئة المصرية العامة للكتاب،القاهرة.، الزمخشري، أبو القاسم، جار الله محمود بن عمر بن احمد، أساس البلاغة، تحقيق محمد باسل عيون السود، (1998)، دار الكتبة العلمية،بيروت، لبنان.، العسكري،ابو هلال . الصناعتين. (الكتابة و الالشعر)، (1981)، تح. محمد قميحة ،(دار الكتب العلمية.، و لخ،.

[8] Виноградов В. В. Избранные труды. О языке художественной прозы. В. В. Виноградов. – М. : Наука, 1980.– С.115-116.

[9] في نظرية الأدب من قضايا الشعر والنثر في النقد العربي القديم الجزء 1 لعثمان موافي مكتبةالشيخ عطية عبد الحميد،2008، ص.13-14

built on the basis of the art of speech, and their separation began in Arabic literature under the influence of Aristotelian poetics.

The relation of rhetoric to the genres of prose shows that it has the character of poetics as a form of artistic speech. This same poetics is the relation of prose to rhetoric, rhetoric to poetics, and may be the reason for the diversity in naming the genres of rhetoric and expressing them with the wrong concepts like at the center of our theme of rhetoric and poetics of early medieval Arabic prose. The terminological definitions of the word poetics shed light on the relationship and ambiguity of the art of speech, rhetoric and poetics.

Poetics (from Greek ποιητική; by implication, τέχννη "poetic art") is the theory of poetry; the science that studies poetic activity, its origin, forms, and meaning-and more broadly, the laws of literature in general. In its historical development, poetics as a science has traveled a long way, changing to a great extent the outlines of the facets of its subject and the nature of its tasks, then narrowing to the limits of a set of poetic rules, then expanding to the boundaries that almost coincide with the boundaries of literary history or aesthetics. The common feature of the poetics of all trends is that they all approach fiction from the angle of its specificity, seeking to give a theory of poetic art, then in the order of establishing scientifically grounded aesthetic norms, then as a dogmatic declaration of creative principles, then in the form of an empirical analysis of poetic structure, and finally in the construction of a history of the development of literary forms.[10]

Or : POETICS (Greek: poietike techne - art of creation) - theory of literature in the broad sense, a component part of the theory of literature in the narrow and more currently used sense, the doctrine of a literary work. Understanding P. in the sense of the science of literature and the art of speech - the theory of literature has been a tradition since ancient times. The understanding of P. in the narrow sense - as a component part of the theory of literature - has developed since the first quarter of the 20th century, to which the representatives of the formal school of Russian literary studies made a great contribution. The main attention they paid to the formal aspects of a literary work, the issues of its construction.[11]

Or: Poetics (Greek: poietike - poetic art) is the science of the system of expressive means in artistic works, the oldest science of literature. In a broad sense, Poetics corresponds to the concept of literary theory. As a theory of literature, Poetics studies the peculiarities of literary types and genres, movements and trends, styles and methods, explores the laws of internal connection and interaction of artistic levels.[12]

Poetics seems to have been applied in antiquity to the art of speech in general and was regarded as a theory of literature. But its various interpretations have changed under the influence of literary processes. In the sense of literary theory, poetics also means "the theory of prose," that is, rhetoric.

Meisami, relegating the concept of poetics to the section of 'rhetorical devices', characterizes it as badi', a component of rhetoric (ilmu al-balagati) and connects its fuller meaning with such concepts as 'balagha, eloquence, 'i‘jaz'.[13]

Arabs have many notions of poetics, and there is no single, clear, stable definition of them, but the translation of poetics in Arabic as "شـــيعرية" “shi‘riyatun” is different from the term “poetry” in Uzbek – “she'riyat”. Shiriyat in Arabic is poetics, especially means the theory of poetry.

[10] See: https://ru.wikipedia.org/wiki/%D0%9F%D0%BE%D1%8D%D1%82%D0%B8%D0%BA%D0%B0
[11] Қуронов Д.,Мамажонов З., Шералиева М.Адабиётшунослик луғати, / ф.ф.д. Д.Куроновнинг умумий таҳрири остида. - Тошкент: Akademnashr, 2010 йил.-Б.233.
[12] See: https://qomus.info/encyclopedia/cat-p/poetika-uz/
[13] See: Encyclopedia Of Arabic Literature. Edited by Julie Scott Meisami. 1998,

Shi'riyat, that is, poetics, in general terms, studies literary speeches, looking for their aesthetic and artistic value, the features that distinguish them from ordinary discourses. Sometimes it seeks to study "ilmu al-shir," the science of poetry, the characteristics of poetic aesthetics and everything related to poetry: balagha and aesthetic pleasure, which are more present in it than in prose, and, on the other hand, seeks to study both prose and poetry together, or both as separate literary genres.[14]

Although poetics as a term for Arabs means more related to poetry, its comprehensive study of artistic speech in general is also recognized by many Arab scholars.[15]

The following conclusions can be drawn about the occurrence of the terms rhetoric and poetics among the terms denoting Arabic eloquence and its relation to early medieval prose:

The ancient Arabic prose heritage consists of speeches and correspondences of various subjects and contents, given in Arabic sources of the early Middle Ages, orally delivered in the pre-Islamic, early Islamic and Umayyad era, and extant in the form of small fragments.

Rhetoric in world literature does not mean exactly the same concept as Arabic early medieval prose, examples of Arabic rhetoric similar to Aristotelian rhetoric are reflected in another term for the Arabs.

Rhetoric and eloquence are not the same thing; they have many similarities and many differences.

Rhetoric and poetics - the art of speech, artistic speech and the rules of its creation; - fields of science that analyze the elements that make up the structure of artistic, effective speech.

At the same time, many concepts denoted by these two terms cross each other's boundaries, reveal the secrets of the art of speech in an interdependent way, sometimes general, sometimes specific.

The term "rhetoric" cannot be applied to all the rhetorical genres that make up the prose of early medieval Arabs, but the concept of "poetics of prose" can be used to study the artistry of the prose of this period as a whole.

The fact that the terms "rhetoric" and "poetics" have multiple definitions is due to the fact that they have undergone long historical stages of development, both from the task of the societies in which they were born and worked, and from the different needs placed upon them.

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