The Qur'anic Miraculousness and Its Contributions to the Transformations of the Concept of Arabic Poetics

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Abstract:

The issue of the miraculousness of the Holy Qur'an and the scholarly attention it received represented the birth and emergence of various rhetorical and poetic questions. Exegetes and reciters were able to present the Qur'an as a sacred divine text that calls for a new religion Islam. They focused on its miraculous nature, its distinction from human speech, and its superiority over it, asserting that no one can produce its like due to the power of its miraculousness and eloquence. The Prophet (peace and blessings be upon him) invoked the Qur'an's eloquence and miraculous nature as evidence, considering it a miracle for the Arabs of that time in their eloquence and language, serving as decisive proof of the divine origin of the Qur'anic text and certainty that it is not human speech.

Keywords: Holy Qur'an – poetics – miraculousness – rhetoric.

Introduction:

No form of Arabic literature has received as many studies and as much variety, whether ancient or modern, as Arabic poetry especially pre-Islamic poetry. It is regarded as the most reliable reference for the rhetorical and expressive styles of the Arabs, the authentic source of their linguistic vocabulary and expressive methods, in addition to what Arabic poetry contains of the Arabs' virtues, achievements, events, and historical accounts. It is the earliest official document that recorded the emotional and social history of the Arabs since the rise of the Arab people and the emergence of their intellectual identity.

Islam paid great attention to poetry and to guiding its content, aiming to elevate poetry and poets and make them instruments of construction and well-being. Just as the Arab tribe celebrated its poets and their poetry, critics, rhetoricians, exegetes, and scholars of Qur'anic inimitability despite the diversity of their methods and orientations also honored poetry. Exegetes used it in interpreting the noble Qur'anic text and in explaining its rare vocabulary and obscure meanings. Perhaps the most important issue raised was that concerning the inimitability of the Holy Qur'an, its difference from human speech, and the impossibility of producing anything like it. Scholars of inimitability such as al-Baqillani, al-Khattabi al-Busti, and al-Rummani worked on comparing the Holy Qur'an with poetry, demonstrating its superiority, and responding to those challengers who cast doubt upon the Qur'an. Through their discussions and writings, they raised numerous topics related to poetry, its concepts, its characteristics, and its features. This was considered a contribution to defining the concept of poetry among the Arabs and to enriching fields of knowledge related to the development of Arabic poetic theory.

The Holy Qur'an came with new styles that were unknown to the Arabs. Their customary forms of speech included poetry, rhymed prose, sermons, letters, and ordinary prose used in conversation. The Qur'an came in a unique and unprecedented manner, different from the usual patterns of Arab speech and distinct from their rhetorical forms.

Through this article, we will attempt to discuss the most important issues raised regarding the inimitability of the Qur'an, its comparison with poetry, and the key rhetorical aspects that distinguished the Qur'an from other literary genres, especially poetry, in order to understand the extent to which rhetorical scholarship and its emergence contributed to the development of Arabic poetic science and its principles.

The first issue presented by the Holy Qur'an was its challenge to the skeptics to produce a text similar to it or comparable to it. Their inability to produce its like is proof of its divine origin and of the truth of its message. Evidence of this is His saying, the Exalted: "Let them produce a discourse like it." (Al-Tur, verse 34)

And the Qur'an raised the challenge to those who attempted to imitate or rival it, as the Almighty said: "Say, if mankind and the jinn gathered together to produce the like of this Qur'an, they could not produce the like of it, even if they were to help one another." (Al-Isra', 88)

The verses indicating this challenge are numerous. Allah, the Almighty, calls upon the opponents and deniers to produce ten surahs, or even a single surah, similar to this Qur'an. He warns them of the consequences of doubt and promises them punishment. The Almighty said: "And if you are in doubt about what We have sent down upon Our Servant, then produce a surah like it, and call your witnesses besides Allah, if you are truthful.

But if you do not and you will never do so then fear the Fire whose fuel is people and stones, prepared for the disbelievers." (Al-Baqarah, 23–24)

The issue of the "challenge" was mentioned by scholars such as al-Baqillani, Ibn Sinan al-Khafaji, and al-Khattabi. Among the most prominent opponents of the Qur'an was the claimant to prophethood Musaylima al-Kadhdhab. In this regard, Abu Sulayman Hamd ibn Muhammad ibn Ibrahim al-Khattabi, in his treatise Bayan I'jaz al-Qur'an, cited some of what Musaylima produced in an attempt to confront the Qur'an, such as his words: "O frog, croak as you croak; you do not muddy the water, nor do you drive away the one who comes to it," and his words: "The elephant, and what is the elephant, and what will make you know what the elephant is? It has a long proboscis...[1]" Al-Baqillani also relates other sayings of this lying impostor, all of them marked by feebleness, triviality, and ignorance, and in no way able to confront the inimitability of the Qur'an, its language, the strength of its style, and the grandeur of its diction.

The Noble Qur'an was subjected to great and harsh criticism on many occasions, but the response was stronger and more forceful. Among the most prominent scholars concerned with this issue is al-Khattabi al-Busti (319–388 AH) in his treatise Bayan I'jaz al-Qur'an, in which he set out the most important criticisms directed at the Qur'an; he then undertook to defend it by responding to this criticism in three aspects: wording, meanings, and composition (or arrangement). It was faulted, in terms of wording, for the scarcity of rare expressions in the Qur'an; and in terms of meanings, for the presence of phrases allegedly contrary to eloquence and fine expression, such as His saying, exalted is He: "So the wolf ate him" (Yusuf, 17). As for composition and arrangement, it was faulted for alleged disorder and lack of harmony or proportion, such as the frequent ellipsis and concision in His saying, exalted is He: "And if there were a Qur'an by which the mountains were set in motion, or the

earth were torn asunder, or the dead were made to speak" (al-Ra'd, 31), as well as the repeated refrain "Then which of the favors of your Lord will you [two] deny?" in Surat al-Rahman. These issues, along with other questions and Qur'anic verses we have not mentioned, were not considered sound or acceptable by the masters of rhetoric and the people of eloquence.

Al-Khattabi responds to these objections with a comprehensive and precise reply, refuting all of them. For example, he replies to their criticism of the Almighty's saying in Surah Yusuf: "the wolf ate him" instead of "devoured him," arguing that eating is different from devouring, which means killing only, whereas eating consumes all parts. The brothers of Yusuf feared that their father might ask for some remaining trace of him, which drove them to say that.

Also, Abu al-Hasan ibn 'Isa al-Rummani (226 AH / 286 AH) defends and derives precise insights regarding the inimitability of the Noble Qur'an, and he included that in his treatise al-Nukat fi I'jaz al-Qur'an. He sees the inimitability manifested in several aspects, the most prominent of which is rhetoric, which he defines in ten categories (simile – brevity – metaphor – harmony – verse endings – correspondence – derivation – inclusion – exaggeration – clarity of expression), and he presents examples from the Qur'an for each of these matters.

First Topic: The Poetics of Inimitability:

Rhetoric received great attention from these scholars, for most of the works that addressed the issue of Qur'anic inimitability, and those heated debates, demonstrate this evident concern with rhetoric more than with the other elements that constitute inimitability. In addition to al-Rummani and al-Khattabi, Abu Bakr Muhammad ibn al-Tayyib al-Baqillani (403 AH), then 'Abd al-Jabbar al-Hamadhani (415 AH), then 'Abd al-Qahir al-Jurjani (415 AH), and Abu Ya'qub al-Sakkaki (626 AH), all of them relied on rhetoric as evidence for demonstrating the inimitability of the Noble Qur'an. They considered it firm proof and devoted to it attention, explanation, and precise elaboration, despite the existence of other elements related to inimitability. For example, al-Rummani identifies seven elements: abandoning the production of a countertext despite the availability of motives and intense need the challenge to all people al-sarfa rhetoric truthful reports about future events the breaking of customary norms and measuring it against every miracle.

Thus, rhetoric dominated the issue of inimitability and became the most important element in these studies and writings that dealt with the Noble Qur'an. This attention clarified the poetic vision of the scholars of inimitability, along with its rules, foundations, criteria, and judgments[2].

The first section: Harmony in composition: This issue was examined by al-Rummani in his work al-Nukat fi I'jaz al-Qur'an, which is considered one of the most pioneering works in the field of inimitability. Rhetorical interest dominated most of it, as al-Rummani defines rhetoric as "conveying meaning to the heart in the best form of expression." He adds that rhetoric does not go beyond three levels: high, middle, and low, the first being "the rhetoric of the Qur'an, and below it is the rhetoric of human beings." He identified its ten elements (previously mentioned), and he discusses each element separately, defining it, limiting its aspects, and examining its existence and manifestation in the Qur'an.

These indications put forward by al-Rummani, which are purely rhetorical, may be considered preliminary contributions to defining and shaping poetic theory later on, especially in the two elements "harmony and clarity," for he presents examples successively in order to emphasize these two elements. He attributes harmony to the composition of letters in the Qur'an and the extent of their

balance, something that humans cannot achieve. Composition, in his view, has three types: dissonant, harmonious in the middle level, and harmonious in the highest level.

This view of harmony proposed by al-Rummani was met with strong criticism from Ibn Sinan al-Khafaji (461 AH) in his book Sirr al-Fasahah, where he states: "What he mentioned is incorrect and the division is invalid, for composition is of two types only: dissonant and harmonious (...), and there is no need for a third category." What he means is that the inimitability of the Qur'an does not lie in rhetoric or eloquence but rather in diverting the Arabs from opposing the Qur'an by removing from them the knowledge with which they were capable of doing so, in addition to his rejection of the rule by which al-Rummani distinguishes between the harmonious and the dissonant in the Qur'an. He considers dissonance to occur in extreme separation or extreme closeness of articulation points, making pronunciation difficult, while harmony lies in moderate arrangement, which is easier on the tongue.

The second section: Structure and composition (according to al-Baqillani):

Al-Baqillani's aim in composing his book was to highlight and prove the inimitability of the Noble Qur'an, as well as to negate poetry from it. Accordingly, he refutes every comparison between poetry and the Qur'an. Based on this, he derives a concept of poetry–or, as he calls it, the modes of speech among the Arabs. Most importantly, poetry, though varied in types, is defined by him as rhymed, metered composition with a specific end rhyme. There is also metered speech that is not rhymed, and rhymed speech that is not metered, and another type adjusted metrically but not rhymed. The Qur'an differs from all these modes. His concept of poetry holds that poetry is a craft that distinguishes it from other types of speech; poetry is insight, for the poet perceives what others do not.

In al-Baqillani's comparison between poetry and his defense of the Qur'an and its superiority, he argues that the parts of the Qur'an that happen to be metrically regular do not constitute poetry, such as the Almighty's saying in Surat al-'Adiyat: "By the charging steeds that pant, and by those that strike sparks of fire." The metrical agreement here is incidental, not intended. Additionally, for speech to be considered metered, its parts must be equal in length and brevity, and the Qur'an does not conform to this. The same applies to consonance and vowels, as well as the consistency of rhyme. Meter is an essential condition because the benefit of poetry arises from its meter.

By returning to the Qur'anic inimitability, al-Baqillani presents new and specific ideas with which he confronts the questions and doubts raised about the Qur'anic text. The first issue he discusses is the issue of al-sarfa, meaning that God diverted human beings from opposing the Qur'an and producing anything like it that they were incapable of doing so. He presents two arguments to refute this claim. The first is that the inimitability of the Qur'an does not stem from its unique and unattainable structure; rather, rhetoric is what suffers decline, whereas the Qur'an may serve as stronger proof in its miraculous nature. He believed that those concerned with the idea of al-sarfa were those who lived during the time of the Qur'an's revelation, not the people of the pre-Islamic era, because the Qur'an is not like their speech. Thus, the claim of al-sarfa is invalid.

Al-Baqillani adds that equating the speech of God with human speech is an incorrect and flawed assumption. If the notion of al-sarfa were correct, then the prevention itself would be the miracle. Inimitability is something that the Noble Qur'an possesses exclusively over all other texts, whether religious or non-religious, even the Torah and the Gospel. The Qur'an is the only text with which God challenged human beings in matters of inimitability; it has no equal in human speech. Al-Baqillani bases his argument for inimitability on three aspects: first, foretelling the unseen and future

events; second, the coming of an unlettered Prophet who could neither read nor write; and third, that the Qur'an has an extraordinary structure and wondrous composition, and creation is incapable of producing anything like it. Regarding the uniqueness of the Noble Qur'an:

• The structure of the Qur'an departs from what is customary and possesses a distinct style unlike ordinary speech.

• The Arabs had never known speech that encompassed all this eloquence, uniqueness, variety, creativity, benefits, wisdom, rhetoric, and resemblance.

• Also among its wonders are its stories, admonitions, proofs, rulings, and accounts.

• The transition from one thing to another making the different appear harmonious and the disparate appear compatible.

• Quoting its words is itself evidence of its elegance and eloquence.

• The number of surahs that begin with disjointed letters is twenty-eight, while the number of Arabic letters is twenty-nine.

The conclusion of al-Baqillani's view is that inimitability lies in the structure and composition and that this structure has no equal in the eloquent speech of the Arabs, whether poetic, rhymed, or metered but unrhymed.

Al-Baqillani then moves to another form of confirmation regarding inimitability through an analytical and comparative approach rather than a merely descriptive one. He investigates and examines the conditions of eloquence and rhetoric in three main types of Arabic speech: poetry, letters, and orations. The Arabs excelled in poetry more than anything else, and poetry fulfilled the conditions of eloquence and rhetoric. Al-Baqillani sought to compare the Qur'anic text with some fine poetry with the aim of demonstrating the superiority of the Qur'an over poetry in structure. He criticizes poetry for its flaws and inconsistencies in composition, its deficiencies in expression, and its artificial verbal craftsmanship qualities that the Qur'an is entirely free from. Its structure, as he describes it, is "a distinct category, a specialized style, and a type unmatched by any counterpart[4]". Al-Baqillani presents examples from poetic texts that had received unanimous praise for their excellence, such as "the Mu'allaqa of Imru' al-Qays," which contains various merits and diverse creative features. He examines it almost in full, commenting on its verses and pointing out their flaws and weaknesses. He highlights the instances of redundancy, indecency, triviality, artificiality, contradiction, disparity, and lack of harmony, along with other faults and defects. After that, he compares this poetry with the orderly, coherent, unified, yet varied discourse that is, the Noble Qur'an whose words and sentences are all at the highest level of rhetorical beauty and eloquence, far removed from human speech. He gives as an example "Surat al-Naml," due to its rhetorical excellence in wording and phrasing, and he also cites the narrative imagery found in its stories (the stories of Moses, Solomon, Abraham…).

Through this comparison, he was able to conceptualize poetry and its laws through the theory of Qur'anic inimitability, focusing on a fundamental criterion: "the wondrous composition." He did not suffice with Imru' al-Qays's Mu'allaqa, although it preceded the Qur'an by about one hundred years therefore, it is insufficient as proof for the thesis of inimitability. For this reason, he turns to the latest poetry available in his time, analyzing it as he analyzed the poetry of Imru' al-Qays, just as he did with the poetry of Abu 'Ubada al-Buhturi, whose poetic excellence was unanimously acknowledged.

After forming his conception and affirming the Qur'an's inimitability over poetry in everything related to eloquence and rhetoric, al-Baqillani turns to the claims of rhetoric to examine and discuss them. Scholars of literature and speech regarded rhetorical excellence as consisting of ten elements (brevity, simile, metaphor, harmony, verse endings, correspondence, derivation, inclusion, exaggeration, and clarity of expression). He critiques those who believe that inimitability lies in only some of these elements, arguing that it cannot be miraculous unless it is connected with other elements such as clarity, which requires balanced structure and smooth diction in sound, articulation, effect, and clarity of meaning.

Thus, al-Baqillani considers the Qur'anic text an exceptional text of supreme eloquence. His contribution has significant scholarly value in shaping and giving rise to Arabic poetics. One of the most important features of his study is his reliance on the principle of "totality" when issuing judgments about inimitability and rhetoric: he takes the entire surah and the entire poem as evidence, unlike other studies that rely on selected verses or lines. He also employs prose texts such as speeches and letters.

As for the characteristics of poetics according to al-Baqillani, they are as follows:

• Emphasis on intentionality (qasd) in classifying speech as poetry, which means that anything metered and rhymed in the Qur'an or in the sayings of the Prophet (peace be upon him) falls outside the category of poetry.

• Meter, rhyme, and the unity of the rawi (final rhyme-letter) are considered essential components of poetry.

• Poetic craftsmanship is a distinctive feature that sets poetry apart from other modes of speech; it is also what makes it the most difficult. It is further characterized by rhetorical embellishments such as metaphors, similes, analogies, parallelism, paronomasia, antithesis, balance, and repetition.

• Variation in poetic texts from one poet to another.

• It is not permissible to compare poetry with other forms of speech such as the Qur'an; poetry must be compared only with poetry, and one must take into account the time and place.

Second Requirement: The Poetics of Rhetoric and its Contributions to Defining Poetic Theory:

There is an overlap among different fields of Arabic literary studies, each connected with the others namely literary criticism, language, rhetoric, poetics, and philosophy. Early Arab scholars and writers were encyclopedic scholars who began with language and its relationship to the Qur'an and then returned to it. However, this does not mean that all of them followed the same direction. Some were linguists and transmitters concerned with poetry, some were scholars of the Qur'an intersecting with rhetoricians, philosophers, and critics. The cause of this overlap lies in the absence of strict theorization and specialization, or perhaps in the delay of Arab readers and scholars in revisiting their heritage and reorganizing and classifying it according to each field. This is a remarkable paradox that distinguishes the classical Arabic heritage from the intellectual traditions of other nations.

Returning to the beginnings or early history of Arabic literature, we find that the term "Arabic rhetoric" or "Arabic bayan" dominated for decades. Its domains were various and wide-ranging, including (language and its branches, literature poetry and prose, philosophy and logic, kalam theology, Qur'anic inimitability, and criticism). Based on this diversity, this section will focus on the

emergence of rhetoric, its major figures, the most important works, the rhetorical issues they addressed, and its contributions to shaping Arabic poetic theory.

Translation (without any additional comments):

The third requirement: The emergence and development of rhetoric:

Rhetoric emerged in a later period, but scholars differed in determining the precise date of its origin. The most likely view is that it arose and appeared in the second Hijri century[5], Or between the ninth and the eleventh centuries. The second Hijri century witnessed several original and translated views on rhetoric and its elements. Its emergence took place after the deterioration of linguistic competence, when scholars began searching for the origins of rhetoric and documenting views about it, especially the meaning of the two terms balāgha and faṣāḥa. Meanwhile, some consider al-Jahiz to be the first to pay attention to rhetoric and that he is truly the founder of Arabic bayān. Others believe that there were earlier indications of rhetoric, meaning that its emergence preceded the Noble Qur'an. For example, in the pre-Islamic era, there was no established rhetoric except what was narrated from 'Amr ibn al-Ṭurayb when he was asked: "Who is the most eloquent of people?" He said: "The one who adorns the precise meaning with concise wording, and who fits the parts together before stitching them.[6]" In the Umayyad era, there were also remarks attributed to figures such as the Commander of the Faithful, Mu'awiya ibn Abi Sufyan. Another opinion states that the first attempt at a codified (written) form of rhetoric was the document of Bishr ibn al-Mu'tamir (210 AH), one of the leaders of the Mu'tazilites, as well as the commentary of Ibn al-Muqaffa', the definition of al-'Atabi, and the advice of Abu Tammam to al-Buhturi in his saying: "The best speech is that which is brief, significant, clear, and not tiresome."

Philosophers also had an influence on rhetoric and its development, and another group held that the influence of the First Teacher, Aristotle, is evident in the science of bayān.

The origins of rhetoric arose through three main directions:

1. The ancient Arabic critical heritage.

2. Greek oratory based on logic.

3. The emergence and formation of the theory through theological and political debates concerning the Qur'anic text (the issue of inimitability).

This source the Qur'an played the decisive role, for it provided the cultural framework and created the essential axes, while the other two sources (criticism and oratory) provided the tools and formative elements. Political currents with various ideologies also contributed to the theoretical debates surrounding Qur'anic issues. The most important of these currents defending the Noble Qur'an was the Mu'tazilite school, whose origin is attributed to Wasil ibn 'Ata' (750 AH). The Mu'tazilite propositions contributed significantly and played an important role through their theological and political debates, influencing the emergence and development of rhetoric.

First Section: The sources and directions of rhetoric:

The starting point was the issue of wording and meaning, the question of their interrelation, and the study of literary texts and the Qur'anic text in particular. Regarding the Qur'anic text, two currents emerged[7] The first relied on transmission regarding the sacred text, while the second relied on the interpreter's culture and intellect. The Mu'tazilite school adopted the second position: reason is superior to the text, and rational interpretation leads to the correct understanding of the text. Thus, al-

Qadi 'Abd al-Jabbar (1024 CE) defended reason and considered it the absolute condition for reading the Qur'an, whose verses, he argued, were addressed to the intellect, and no contradiction arises when reason is made the judge. The most important issue that resulted from rational interpretation was the issue of metaphor (al-majāz), which established the general concept of rhetoric.

The Mu'tazilites relied on argumentation, which they began by refuting the arguments of the enemies of Islam (the Christians), who used dialectic inherited from Greek philosophical tradition. Among the Arabs, this role was played by the theologians ('ilm al-kalām) and the dialecticians (al-mutakallimūn).

"Arabic bayān" and its emergence followed the same path as "Arabic rhetoric." Al-Jahiz (255 AH) is considered the first to attempt defining the concept of bayān. His book al-Bayān wa al-Tabyīn is regarded as the most important work addressing rhetorical concepts and the prevailing opinions surrounding them in his time. In this work, he discussed many rhetorical issues: he defined metaphor, spoke about saj'(rhymed prose), and referred to elaboration, division, digression, metonymy, proverbs, precaution, inversion, and the "wise style" (al-uslūb al-ḥakīm)[8]. Al-Jahiz is also considered the first to speak about the kalam (theological) school, which is due to the fact that he was one of the leading figures of the Mu'tazilites and had studied under al-Nazzam. He held that eloquence lies in wording, not in meanings, and he called for avoiding crude and vulgar expressions, emphasizing the necessity of clarity and comprehension, and abandoning over-refinement and excessive ornamentation in speech. He also devoted great attention to oratory, elaborating extensively on its qualities, components, tools, and forms. He discussed the traits and characteristics of the orator, and he also spoke about prose, conversation, and writing its rhetoric, elements, and literary methods. Likewise, he addressed poetry its significance, risks, types, the ranks of poets, the methods of craftsmanship and natural talent, the hawliyyāt (yearly poems), and the status of poetry and poets in the pre-Islamic era.

The most important subject in the history of rhetoric, and for the Mu'tazilites in particular, is the concept of majāz (metaphor), which forms the foundation of Mu'tazilite thought and is based on two essential principles: (1) the absolute oneness of God, and (2) absolute justice. These principles were examined through the Qur'anic text. For example, there are chapters indicating God's oneness (Surat al-Ikhlāṣ and Surat al-Shūrā), and the issues of metaphor arise in relation to the divine attributes for instance, the assertion that God has a "face" (in Surat al-Insān and Surat al-Baqarah), as well as the issue of inference. The Mu'tazilites believed that if these expressions were taken literally, they would contradict divine transcendence; therefore, they considered them metaphorical.

Metaphor is an absolute necessity in human language, for through metaphor the meanings of language become unlimited. Metaphor is not a weakness in language; rather, it is a transformation that is stronger or, as it is said, more eloquent than literal expression.

Another stage in the development of rhetoric is known as the codification stage, which began with Ibn al-Mu'tazz (296 AH) in his book al-Badī', and with Tha'lab in Qawā'id al-Shi'r, followed by Qudāma ibn Ja'far with his two works Naqd al-Nathr and Naqd al-Shi'r. Then came Kitāb al-Ṣinā'atayn by Abu Hilāl al-'Askarī (395 AH), al-Muwāzana by al-Āmidī, al-Wasāṭa by al-Jurjānī, Sirr al-Faṣāḥa by Ibn Sinān al-Khafājī, and al-'Umda by Ibn Rashīq.

After them came 'Abd al-Qāhir al-Jurjānī, the master of Arabic rhetoric, with his two works:

Asrār al-Balāgha, which includes extensive studies in bayān (simile, metaphor, majāz, literary thefts, and forms of badī'), and

Dalā'il al-I'jāz, which contains many studies on the foundations of ma'ānī, metonymy, analogy, majāz, metaphor, and forms of rhetorical borrowing.

Al-Jurjānī is considered the first to establish systematic methodologies for the study of Arabic rhetoric, dominated by aesthetic intuition and refined taste.

After al-Jurjānī came al-Zamakhsharī in his commentary al-Kashshāf, Abu Bakr al-Rāzī in Nihāyat al-Ijāz, Ibn al-Athīr in al-Mathal al-Sā'ir, Badr al-Dīn Ibn Mālik in al-Miṣbāḥ, al-Tanūkhī in al-Miṣbāḥ, and then Abu Ya'qūb al-Sakkākī (626 AH) in Miftāḥ al-'Ulūm, in which he divided the work into sections, devoting the third section to al-ma'ānī, al-bayān, and al-badī'. After him came al-Khaṭīb al-Qazwīnī (779 AH) in his book al-Īḍāḥ.

There are also concise studies on rhetoric and its branches: Majāz al-Qur'ān by Abu 'Ubayda (208 AH), Kitāb al-Bayān by Ibn al-Sikkīt (244 AH) / al-Faṣāḥa by al-Dīnawarī (280 AH) / al-Tashbīh wa al-Tamthīl by al-Faḍl ibn Nawbakht / Ṣinā'at al-Kalām / Naẓm al-Qur'ān, and al Tamthīl by al-Jāḥiẓ, al-Balāgha wa Qawā'id al-Shi'r by al-Mubarrad (285 AH) / al-Risāla al-'Adhrā' by Ibn al-Mudabbir / al-Balāgha by al-Ḥarrānī /al-Balāgha wa al-Khiṭāba by al-Marwazī / al-Muṭābaq wa al-Mujānis by Ibn al-Ḥarūn / Tahdhīb al-Faṣāḥa by Abu Sa'īd al-Iṣfahānī / Ṣan'at al-Balāgha by al-Sīrāfī (368 AH) /and Naẓm al-Qur'ān by Ibn al-Ikhshīd.

Conclusion:

The Noble Qur'an came in a clear Arabic tongue, and it was said long ago: "The tongue of the Arabs is their poetry." It is known that the Prophet (peace be upon him) was not a poet, as the Qur'anic text and its wording make clear. However, he was interested in poetry to the extent that he allowed Ḥassān to recite it in the holiest place for Muslims the mosque and he gifted Ka'b ibn Zuhayr his cloak, so his poem was called al-Burdah. Many poets later composed poems following its pattern. Muslims say that the Qur'an possesses eloquence with which it addressed the Arabs, and its language is elevated and eloquent. Thus, it is not surprising that Muslims take pride in the Qur'an before non-believers, especially when we know that what matters most to them is the distinction of the Noble Qur'an from ordinary language, from prose rhyme, and from poetry it is unique and wondrous.

Among the most important findings that can be reached are the following:

Complete certainty of the vast difference between the Qur'an and poetry, for the speech of God can never resemble the speech of created beings.

Scholars of inimitability were able to give new concepts to Arabic poetry through its comparison with the Noble Qur'an.

Arabic rhetorical studies established the laws of poetry and its subjects, considering them intersecting with the characteristics of the Qur'an in terms of form.

The debates raised about the concept of the Noble Qur'an and its comparison with Arabic poetry contributed to defining the concept of poetics among the Arabs.

Footnotes:

[1]- See Sami Sweidan, As'ilat al-Naqd wa al-Shi'riyya, Dar al-Adab Publishing and Distribution, Beirut – Lebanon, 2013, pp. 41–42–43.

[2]- Sami Sweidan, ibid., p. 50.

[3]- Ibid., p. 55.

[4]- Quoted from ibid., p. 56. (The statement is taken from the treatise al-Nukat fi I'jaz al-Qur'an).

[5]- See 'Ilm al-Shi'r al-'Arabi fi al-'Asr al-Dhahabi, Vicente Cantarino, trans. Ali Bayyoud, Dar al-Kutub al-'Ilmiyya, Beirut, 1st ed., 2004 (cited a copy from his book Sirr al-Fasāhah).

[6]- Turad al-Kubaysi, Fi al-Shi'riyya al-'Arabiyya – Qirā'a Jadīda fi Nazariyya Qadīma, Arab Writers Union Publications, Damascus, Syria, 2004, pp. 33–34.

[7]- Al-Baqillani, Abu Bakr Muhammad ibn al-Tayyib, I'jaz al-Qur'an, ed. Ahmad Saqr, Dar al-Ma'arif, Cairo, 5th ed., 1997, pp. 29–30.

[8]- Sami Sweidan, As'ilat al-Naqd wa al-Shi'riyya, p. 61.

[9]- Al-Baqillani, I'jaz al-Qur'an, p. 35.

[10]- Ibid., pp. 276–277.

[11]- Turad al-Kubaysi, Fi al-Shi'riyya al-'Arabiyya, pp. 37–38.

[12]- Al-Khatib al-Qazwini, al-Idāḥ fi 'Ulūm al-Balāgha, ed. Abd al-Mun'im Khafaji, Vol. 1 and Vol. 2, al-Sharika al-'Alamiyya lil-Kutub, Lebanon, 1989, pp. 8–9.

[13]- Roshdi Rashed, Dirāsāt fi Tārikh 'Ilm al-Kalām wa al-Falsafa, Center for Arab Unity Studies, 1st ed., Lebanon, 2014, p. 157.

[14]- Al-Khatib al-Qazwini, al-Idāḥ, p. 10.

[15]- Roshdi Rashed, Dirāsāt fi Tārikh 'Ilm al-Kalām wa al-Falsafa, pp. 160–161.

[16]- See Abu 'Uthman Amr ibn Bahr al-Jahiz, al-Bayān wa al-Tabyīn, Dar Ihya' al-Turath al-'Arabi, 1986.

[17]- Roshdi Rashed, ibid., p. 162.

- For further reading on the achievements of rhetoric, see al-Idāḥ by al-Khatib al-Qazwini, pp. 14–15.

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