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General Rhetoric in Ḥāzim al-Qarṭājannī's Minhāj al-Bulaghā' wa Sirāj al-Udabā': Between Pragmatics and Imagination

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Abstract

Since antiquity, rhetoric has revolved around two fundamental functions: persuasion and aesthetic pleasure. Arabic rhetorical studies, however, often treated these functions separately, assigning argumentation and persuasion to oratory, and takhyīl (imaginative evocation) and aesthetic pleasure to poetry. In Minhāj al-Bulaghā' wa Sirāj al-Udabā', Ḥāzim al-Qarṭājannī develops a conception of rhetoric that transcends this division. He integrates the pragmatic and imaginative dimensions in the construction of poetic discourse and treats poetry as a communicative act that takes account of the speaker, the recipient, and the rhetorical situation while also producing an aesthetic effect. Against this background, the present study addresses the following questions: How did al-Qarṭājannī formulate the concept of general rhetoric? How did he integrate the pragmatic dimension with takhyīl in his conception of poetry? What roles do the speaker and the recipient occupy within the creative process?

Keywords: General rhetoric; takhyīl; pragmatics; Minhāj al-Bulaghā' wa Sirāj al-Udabā'.

Introduction

The relationship between the pragmatic and imaginative dimensions is one of the issues that has occupied rhetorical and critical thought, both ancient and modern, because of its importance in defining the functions of literary discourse and the ways in which such discourse affects its recipient.



Many rhetorical studies established a division between oratory as a domain of argumentation and persuasion and poetry as a domain of imaginative evocation and aesthetic pleasure. Yet this conception does not represent all rhetorical traditions. Ḥāzim al-Qarṭājannī's *Minhāj al-Bulaghā' wa Sirāj al-Udabā'* reveals a perspective that moves beyond this division through a conception of rhetoric founded on the integration of the pragmatic and imaginative dimensions and on an understanding of poetry as communicative discourse that seeks to affect the recipient while simultaneously producing an aesthetic effect.

The importance of this subject lies in rereading al-Qarṭājannī's rhetoric in light of the concept of general rhetoric and in uncovering the pragmatic dimensions that accompany his discussion of *takhyīl*. Such a reading highlights the comprehensiveness of his conception of poetic discourse and invites reconsideration of interpretations that have focused exclusively on its imaginative dimension.

Accordingly, this study addresses the following central problem: How did Ḥāzim al-Qarṭājannī lay the foundations for the concept of general rhetoric in *Minhāj al-Bulaghā' wa Sirāj al-Udabā'*? How is the integration of the pragmatic and imaginative dimensions manifested in his conception of poetry? What place do the speaker and the recipient occupy in the construction of poetic discourse?

To answer these questions, the study adopts a descriptive-analytical approach, reading and analyzing passages from *Minhāj al-Bulaghā' wa Sirāj al-Udabā'* and examining concepts associated with pragmatics and *takhyīl* in order to clarify the nature of their relationship in al-Qarṭājannī's theory and to show how that relationship contributes to an integrated conception of rhetoric.

Section One: The Concept of Rhetoric

Al-Qarṭājannī's conception of rhetoric cannot be understood without tracing the development of the concept within the Arabic rhetorical tradition. Rhetoric was never a fixed notion; rather, it underwent successive transformations in response to differing critical perspectives and changing conceptions of the functions of discourse. Some rhetoricians emphasized its persuasive function, whereas others treated it as a domain of *takhyīl* and the aesthetics of expression. Still others sought to combine these two dimensions within a more comprehensive framework. The purpose of reviewing these conceptions, therefore, is not to recount the history of rhetoric for its own sake, but to identify the theoretical foundations that prepared the way for the notion of "general rhetoric" in al-Qarṭājannī and to clarify his contribution to broadening rhetoric by integrating its pragmatic and imaginative dimensions.

The concept of rhetoric continued to oscillate between two principal functions, persuasion and *takhyīl*, a tension reflected in the different approaches developed in both Western and Arabic traditions. Ḥammādī Ṣammūd argues that rhetoric in Western thought has been associated with

three major conceptions: “the Aristotelian conception, which restricts it to the domain of persuasion and its mechanisms; the literary conception, which treats rhetoric as an inquiry into stylistic form; and the systemic conception, which seeks to make rhetoric a higher-order discipline encompassing both takhyīl and argumentation.”¹ This classification reveals a movement from a conception centered on persuasion toward a more comprehensive model that brings together the various functions of discourse.

The trajectory of Arabic rhetoric does not differ substantially from this development. It too moved from an emphasis on persuasion to an interest in takhyīl and then toward attempts to integrate the two functions. In this context, Ṣammūd maintains that “anyone tracing the history of Arabic rhetoric can distinguish three fundamental stages in its long development”:² bayān, representing a rhetoric of persuasion; badī‘, concerned with a rhetoric of imaginative evocation; and general rhetoric, which reached its clearest articulation in al-Qarṭājannī’s project as elaborated in *Minhāj al-Bulaghā’ wa Sirāj al-Udabā’*. This framework offers an appropriate starting point for understanding al-Qarṭājannī’s project, in which persuasion and takhyīl are not opposing functions but complementary components of poetic discourse.

In the Arabic rhetorical tradition, the concept of bayān was associated with rhetoric in its broad sense. It was not confined to the study of words or modes of expression but encompassed the various means through which communication and influence are achieved. Thus Ibn al-Athīr (d. 637 AH) states that “the subject matter of the science of bayān is eloquence and rhetoric, and its practitioner investigates their verbal and semantic conditions...”³ This definition attests to the breadth of bayān: it extends beyond linguistic signification to the verbal and semantic properties that give discourse quality and force, anticipating the broader conception that al-Qarṭājannī would later develop under the rubric of general rhetoric.

For Ibn al-Athīr, rhetoric was closely connected with its communicative function, particularly through his concern with the relations among grammatical structures and verbal and semantic meanings. He distinguishes the grammarian, whose task is limited to explaining the meanings of words according to linguistic convention, from the rhetorician, whose task extends to identifying the sources of beauty and the sites of influence within discourse. Rhetoric, therefore, is not limited to conveying meaning; it is equally concerned with the manner in which discourse is formulated so as to achieve its effect upon the recipient.

Al-Jāhīz (d. 255 AH), by contrast, associates bayān with the twin functions of making meaning intelligible and securing persuasion. He writes: “Bayān is a comprehensive name for everything that unveils the meaning to you and removes the veil from what lies within the mind... for the pivot of the

matter and the end toward which both speaker and listener proceed is understanding and making understood.”⁴ This definition shows that, for al-Jāḥiẓ, bayān is not confined to linguistic means alone but encompasses everything that enables communication and conveys meaning in a manner suited to its intended purpose.

From this perspective, al-Jāḥiẓ’s theory gives particular prominence to the persuasive function of discourse, revealing a strong pragmatic dimension in his understanding of rhetoric. His attention is directed more toward the means of clarification, persuasion, and influence upon the recipient than toward the construction of imaginative images for their own sake. The success of discourse, in his view, thus depends on its capacity to produce understanding and effect rather than merely on the presence of ornamental devices or artistic images.

With Ibn al-Mu’tazz (d. 296 AH), the concept of rhetoric became closely linked to *badīʿ*. His attention turned toward the aesthetic properties of poetic discourse as manifested in imagery, figurative modes, and rhetorical embellishments. Poetry became a principal field for rhetorical inquiry, as is evident in the introduction to his *Kitāb al-Badīʿ*, where he states: “*Badīʿ* is a name assigned to the arts of poetry... no one before me gathered the arts of *badīʿ* together.”⁵ The passage reveals Ibn al-Mu’tazz’s effort to delimit an autonomous domain for poetic rhetoric centered on the artistic devices that give discourse its beauty and distinctiveness.

The importance of Ibn al-Mu’tazz’s project lies in its contribution to redirecting rhetorical inquiry toward the aesthetics of literary expression and in distinguishing rhetoric’s field of inquiry from other disciplines. In this context, the text attributes to Ḥammādī Ṣammūd the view that the value of Ibn al-Mu’tazz’s project consists in “crystallizing the aesthetics of literary expression,”⁶ thereby enabling rhetoric to establish a more autonomous object of study and distinguishing the rhetoric of *badīʿ* from the rhetoric of the theologians, even if the latter remained more theoretically systematic.

Nevertheless, certain texts in the Arabic tradition reveal a broader conception of rhetoric, one that does not confine it to a single literary genre or function but regards it as a system whose forms vary with the kinds of discourse. One of the clearest examples occurs in Abū Ḥayyān al-Tawḥīdī’s *al-Imtāʿ wa-l-Muʾānasa*, where he reports Abū Sulaymān as saying: “Rhetoric has several forms: the rhetoric of poetry, the rhetoric of oratory, the rhetoric of prose... and the rhetoric of interpretation.”⁷ This formulation reflects an early awareness of the plurality of rhetorical forms and of the differences among their mechanisms according to discourse type. It also prepares the ground for the more comprehensive conception found in al-Qaṭṭānī, in which rhetoric becomes an overarching framework integrating persuasive and imaginative functions within a single system.

Al-Qarṭājannī's theory (d. 684 AH) represents an advanced stage in the development of Arabic rhetorical thought. It moves beyond viewing rhetoric as a discipline specific to a single literary genre and instead proposes a more comprehensive conception encompassing multiple modes of discourse. This becomes particularly clear in *Minhāj al-Bulaghā' wa Sirāj al-Udabā'*, where poetry and oratory are brought together within a single science: "Since the science of rhetoric includes the two arts of poetry and oratory, and since poetry and oratory share the material of meanings while differing in the forms of *takhyīl* and persuasion, and since each can employ both *takhyīl* and persuasion... the aim of both *takhyīl* and persuasion is to move souls toward doing something, believing it, or abandoning it."⁸

This passage shows that al-Qarṭājannī does not treat poetry and oratory as entirely separate domains; rather, he regards them as two forms within the science of rhetoric that share an ultimate purpose while differing in their predominant means. Poetry relies primarily on *takhyīl* in order to affect the recipient, whereas oratory rests more heavily on persuasion, argumentation, and demonstration. Yet this distinction does not preclude overlap: poetry may employ persuasive means, just as oratory may resort to *takhyīl* when the rhetorical situation requires it. Al-Qarṭājannī's rhetoric is therefore founded on the integration, rather than the separation, of the pragmatic and imaginative dimensions.

From this perspective, al-Qarṭājannī broadens the concept of rhetoric beyond the study of expressive devices or stylistic ornament. Rhetoric becomes a discipline concerned with the construction, function, and effect of discourse. He underscores this breadth when he describes it as "the sea whose end no one has reached... for the aspects from which this art may be examined branch out beyond enumeration."⁹ The metaphor reflects his understanding of rhetoric as an open and multidimensional discipline.

In the same context, the text attributes to Ḥammādī Ṣammūd the view that rhetoric in al-Qarṭājannī represents "the critical sciences taken together,"¹⁰ because it extends beyond expressive devices to the nature of the literary work, its cultural and social functions, and the mechanisms by which it affects the recipient. This conception rests on two complementary foundations: essence, which concerns the construction and internal properties of the literary work, and function, which concerns the effect produced by discourse upon its recipient, whether through persuasion, orientation, or inducement to adopt a particular position.

This comprehensive conception of rhetoric is not confined to the Arabic heritage; it also finds an extension in modern rhetorical studies that have reconsidered the relation between argumentation and style and sought to move beyond the traditional separation between them. Olivier Reboul, for

instance, argues that rhetoric cannot be reduced either to style or to argumentation, but exists at their intersection: "We shall seek the essence of rhetoric neither in style nor in argumentation, but precisely in the area where they intersect... every discourse persuades through pleasure and excitement reinforced by argumentation."¹¹ This conception likewise confirms that aesthetic and persuasive functions are complementary rather than mutually exclusive in rhetorical discourse.

The overlap between the imaginative and pragmatic dimensions has generated extensive debate in modern rhetorical studies, particularly with regard to the boundaries of literary genres and the possibility of separating them. Scholars are divided between those who emphasize the specificity of each literary genre and those who argue that the overlap between poetic and oratorical discourse makes strict boundaries difficult to sustain. This divergence arises because both modes of discourse share a number of mechanisms and functions, even if these are present to different degrees in each.

One of the most important points of convergence between poetic and oratorical discourse is their orientation toward what is probable rather than demonstratively certain. Some scholars argue that "takhyīl and pragmatics—or, more precisely, argumentation—converge in that both are discourses founded on probability: probability through imaginative suggestion or through the weighting of one possibility over another... Some have even held that their zone of contact is broad enough to justify a general science of poetics and oratory, namely rhetoric."¹² This view supports al-Qarṭājannī's conception of rhetoric as an encompassing discipline in which the mechanisms of takhyīl and persuasion complement one another without either eliminating the other.

Section Two: The Concept of Poetry

The concept of poetry in classical Arabic criticism underwent a significant development, moving from definitions centered on formal properties toward inquiry into its artistic nature and aesthetic function. In *Naqd al-Shi'r*, Qudāma ibn Ja'far (d. 337 AH) defines poetry as "metrical and rhymed speech that conveys a meaning."¹³ This definition focuses primarily on the external constituents of poetry—meter, rhyme, and signification—without extending to the mechanisms of its effect or the specificity of its discourse.

With 'Abd al-Qāhir al-Jurjānī (d. 471 AH), the concept of poetry expands to encompass artistic structure and aesthetic value. Poetry is no longer merely an arrangement of meter and rhyme; it becomes an art grounded in the quality of formulation, the excellence of *naẓm*, and the creative force of imagery. Al-Jurjānī writes: "Poetry is formulation and a kind of image-making... it takes ordinary speech and adorns it like earrings; it takes a meaning like a bead and turns it into a jewel, takes a cloak and makes it brocade, and takes what is unadorned and returns it ornamented."¹⁴ The passage shows that poetry, for al-Jurjānī, does not merely transmit meaning; it reshapes meaning

artistically in a form capable of producing an aesthetic effect in the recipient. This marks a shift from viewing poetry as formal construction toward understanding it as a creative act grounded in the quality of expression.

This conception is linked to the theory of *naẓm*, in which syntactic and relational organization provides the basis for artistic excellence. Al-Jurjānī distinguishes between the correctness of speech and its rhetorical merit: “the first level is a condition and point of departure for the second.”¹⁵ A text cannot attain aesthetic value unless it first satisfies the requirements of linguistic correctness; rhetoric thus becomes an artistic achievement that goes beyond mere correctness toward distinction and creativity.

Although these conceptions helped broaden the definition of poetry, they continued to approach it primarily through its artistic properties rather than situating it within a comprehensive conception of rhetoric that integrates aesthetic and communicative functions. Here lies the importance of al-Qarṭājannī’s project, which rethinks poetry through the framework of general rhetoric, drawing on the Arabic rhetorical heritage and on Aristotle’s *Poetics* while remaining attentive to the specific character of Arabic poetry.

This awareness appears in al-Qarṭājannī’s comment on Aristotle: “Had the sage Aristotle found in Greek poetry what is found in Arabic poetry—the abundance of maxims, proverbs, and arguments; the diversity of creative practices in verbal and semantic expression; their breadth in the various classes of meaning; their skill in placing words appropriately in relation to those meanings and in perfecting their structures and combinations; the subtlety of their turns, completions, digressions, approaches, and tendencies; and their play with imaginative utterances as they pleased...”¹⁶ The passage shows that al-Qarṭājannī did not merely receive Aristotelian theory passively but reworked it in light of the properties of Arabic poetry, thereby formulating a conception of poetry that combines imaginative creativity with a pragmatic dimension.

If al-Jurjānī broadened the concept of poetry by emphasizing artistic value, *naẓm*, and imagery, al-Qarṭājannī carried it into a wider horizon by treating poetry as discourse that combines *takhyīl* with an intended effect upon the recipient, who constitutes one of the poles of the communicative process. This is evident in his definition of poetry as “metrical and rhymed speech whose function is to make the soul love what is intended to be made lovable and hate what is intended to be made hateful, so that it is thereby moved to seek the former or flee the latter, through the beauty of the *takhyīl* it contains... All this is strengthened by the strangeness associated with it, for wonder and astonishment are movements of the soul which, when joined to its imaginative movement, intensify its emotion and susceptibility to influence.”¹⁷

This definition shows that al-Qarṭājannī does not restrict poetry to metrically organized language or to discourse founded on imitation. Rather, he makes it a rhetorical act whose purpose is to affect the recipient and direct the recipient's psychological and behavioral response. Takhyīl is therefore not an end in itself but a means of producing emotion and inclining the soul toward what is to be desired or away from what is to be rejected. Poetry thus acquires a communicative function that extends beyond aesthetic pleasure alone.

Al-Qarṭājannī's conception of poetry consequently combines the artistic properties that distinguish poetic discourse with the persuasive function traditionally associated with oratory. Muṣṭafā al-Gharrafī draws attention to this overlap, arguing that al-Qarṭājannī blends the poetic and oratorical orientations so that the ultimate purpose of poetic discourse becomes to affect the recipient and move that recipient either to adopt or to abandon a position through imaginative means and the psychological effects they produce.¹⁸

From this perspective, the distinction between poetry and oratory is no longer one of opposition but of degree in the relative presence of takhyīl and persuasion. Al-Qarṭājannī accordingly states that "among poets are those who make most of their meanings and expressions imaginative... and among them are those who aim at persuasion in many of their meanings... because the art of poetry employs a small measure of oratorical utterances, just as oratory employs a small measure of poetic utterances, so that imitation in the former is supported by persuasion and persuasion in the latter by imitation."¹⁹ The passage confirms that, for al-Qarṭājannī, the relation between poetry and oratory is one of complementarity rather than separation and that general rhetoric rests on the interaction of takhyīl and persuasion in varying proportions according to the nature and purpose of discourse.

Al-Qarṭājannī's conception thus makes clear that poetry is neither merely metrically rhymed speech nor a discourse grounded in takhyīl alone. Rather, it is a rhetorical act that combines aesthetic and pragmatic functions. His concept of poetry is therefore situated within his broader project of general rhetoric, whose foundation is the integration of takhyīl and persuasion rather than their separation.

Section Three: Figurative Imagery between Takhyīl and Pragmatics

Figurative imagery is one of the most prominent domains in which the pragmatic and imaginative dimensions intersect within the Arabic rhetorical tradition. It does not merely perform an aesthetic function based on suggestion and imitation; it also contributes to clarifying meaning and intensifying its effect on the recipient. Since its emergence, the science of bayān has therefore been marked by a continuing tension between persuasive and imaginative functions: a rhetorical image may be used for clarification and disclosure, but it may equally serve suggestion and the stimulation of imagination and emotion.

Mas'ūd Būdūkha points to this overlap when he describes imagery as "the first manifestation of the debate between pragmatics and takhyīl in the field of bayān."²⁰ The lexical meaning of bayān is founded on disclosure and clarification, whereas its rhetorical inquiries are grounded in suggestion, deviation, and imaginative evocation. Figurative imagery consequently performs two complementary functions: a pragmatic function that seeks to clarify meaning and persuade the recipient, and an imaginative function that deepens the aesthetic effect and stimulates the imagination.

This conception is evident in al-Sakkākī (d. 626 AH), who defines bayān as "presenting a single meaning in different ways, with degrees of greater or lesser clarity of signification, so that by knowing this one may avoid error in making speech correspond fully to what is intended."²¹ The definition privileges the explanatory function of bayān by linking rhetorical value to increased clarity and to the correspondence between expression and intended meaning. Yet bayān in al-Sakkākī is not entirely detached from the imaginative function. As Muḥammad al-'Umrī observes, it remains situated "in a zone between poetry and logic, between the function of takhyīl and the function of knowledge and inference."²² Bayān thus remains a field in which the mechanisms of persuasion and takhyīl intersect.

The same interaction appears in Ibn al-Athīr's treatment of literal and figurative meaning. He writes: "Linguistic literalness is the literal use of expressions in signifying their meanings... while metaphor is the transfer of meaning from the expression originally assigned to it to another expression."²³ Ibn al-Athīr's concern does not stop at distinguishing literal from figurative usage; it extends to the way meaning operates within context. Rhetorical value is not determined simply by whether an expression is literal or figurative, but by its capacity to convey meaning and produce the appropriate effect in a given rhetorical situation. Figurative imagery therefore acquires a pragmatic dimension alongside its imaginative one.

This interaction reaches its clearest form in al-Qarṭājannī, who moves beyond the conventional division between poetry and oratory, and between takhyīl and persuasion, treating them instead as complementary mechanisms in the construction of discourse. He writes: "Since every utterance admits of truth and falsehood... and since the oratorical art relies in its utterances on strengthening probability... while the poetic art relies on the takhyīl of things... and since takhyīl is not incompatible with certainty... because a thing may be imaginatively represented as it actually is, just as it may be imaginatively represented otherwise than it is."²⁴

This passage shows that al-Qarṭājannī does not identify takhyīl with falsehood or persuasion with truth. Truth and falsehood, takhyīl and persuasion, are instead rhetorical possibilities shared across different forms of discourse, whose modes of deployment vary according to situation and purpose.

Figurative imagery in his conception is therefore not limited to producing beauty; it also performs argumentative and affective functions that contribute to directing and persuading the recipient without losing its imaginative dimension.

From this perspective, rhetorical figures—especially simile and metaphor—can be understood as devices that unite aesthetic pleasure and persuasion. Rhetoricians observed that the power of simile does not arise from resemblance alone, but from the way the comparison is constructed and from its capacity to involve the recipient in producing meaning. Its rhetorical force was therefore linked to argumentative and pragmatic effects alongside artistic value.

This function becomes particularly clear in metaphor, which does not merely replace one word with another but restructures meaning in a way that moves the recipient from literal meaning to intended meaning through an interpretive process in which both speaker and recipient participate. Metaphor is therefore not simply an instrument of rhetorical ornamentation; it is a communicative mechanism that mobilizes *takhyīl* in the service of persuasion and confirms that figurative imagery, within rhetorical thought, cannot be separated from its pragmatic function.

Section Four: Poetry and Prose between *Takhyīl* and Persuasion

The question of preference between poetry and prose is among the most persistent issues in classical Arabic criticism, and critics adopted a range of positions on it. Some preferred poetry for the force of its imaginative evocation, suggestion, and rhythm; others favored prose for its clarity, ease of comprehension, and ability to fulfill communicative purposes. The debate, however, remained largely concerned with ranking the two genres rather than with uncovering the nature of the relationship between them.

Al-Qarṭājannī did not approach poetry and prose through the logic of preference. Instead, he examined them in terms of the rhetorical properties on which each depends. Poetry is predominantly characterized by *takhyīl*, whereas oratory is predominantly based on persuasion; yet this distinction does not entail complete separation, since each discourse borrows from the other whatever serves its affective purpose. Al-Qarṭājannī states: “It has already been established that *takhyīl* is the foundation of poetic meanings and persuasion the foundation of oratorical meanings. The use of persuasive forms in poetic utterances is permissible... just as the use of imaginative forms in oratorical utterances is permissible... Each is permitted to employ a small measure of what constitutes the other because the purpose of the two arts is one: to devise ways of casting speech into the soul in a manner that secures acceptance so that the soul may be affected in accordance with its import. The two arts are therefore kindred because their aim and purpose coincide.”²⁵

The passage shows that al-Qarṭājannī does not distinguish poetry from oratory by the presence of takhyīl or persuasion in one and their absence in the other. The distinction instead rests on which element predominates in each genre. Takhyīl is the distinguishing feature of poetry, just as persuasion is the predominant feature of oratory, while both functions may overlap whenever the rhetorical situation requires it without erasing the specificity of either art.

Through this conception, al-Qarṭājannī moves beyond the traditional preference for poetry over prose, or prose over poetry, and establishes a view based on the functional complementarity of literary discourses. The value of each genre becomes connected to its capacity to achieve its intended effect upon the recipient rather than simply to its classification as poetry or prose. The relationship between takhyīl and persuasion is therefore not one of opposition but of complementarity, consistent with al-Qarṭājannī's comprehensive conception of rhetoric as a discipline that investigates different means of influence according to rhetorical situations and discursive purposes.

Conclusion

This study has traced manifestations of the interaction between the pragmatic and imaginative dimensions in the Arabic rhetorical tradition and examined how this interaction appears in Ḥāzīm al-Qarṭājannī's *Minhāj al-Bulaghā' wa Sirāj al-Udabā'*. The analysis has shown that al-Qarṭājannī's conception of rhetoric moves beyond the conventional separation between oratory and poetry and instead treats persuasion and takhyīl as complementary functions in the construction of literary discourse. The study reaches the following conclusions:

- The Arabic rhetorical tradition was not founded on an absolute separation between persuasion and takhyīl. From its early stages, the two functions intersected, although one might predominate according to the nature of the discourse.
- Al-Qarṭājannī drew on both the Arabic rhetorical heritage and the Aristotelian conception of poetry and oratory, fashioning from them a more comprehensive view of rhetoric that combines the rational-argumentative dimension with the aesthetic-imaginative dimension.
- *Minhāj al-Bulaghā' wa Sirāj al-Udabā'* presents a conception of rhetoric that extends beyond the study of aesthetic devices in poetry to encompass mechanisms of influence and persuasion, together with attention to the recipient and the rhetorical situation. This makes it possible to read the work as moving toward a conception of general rhetoric.

- Al-Qarṭājannī's concept of poetry is founded on takhyīl as a primary constituent, but he does not detach this imaginative dimension from poetry's communicative function; rather, poetry is directed toward affecting and orienting the recipient.
- Al-Qarṭājannī does not approach figurative imagery from a purely aesthetic perspective. He connects it to the construction of meaning and the production of effect, thereby revealing the interaction of imaginative and pragmatic dimensions in his conception of bayān.
- Al-Qarṭājannī's distinction between poetry and oratory is not based on ranking one above the other, but on the predominance of a different element in each: takhyīl predominates in poetry, while persuasion predominates in oratory, even though the two functions may overlap without either art losing its specificity.
- The findings confirm that the relationship between takhyīl and pragmatics in al-Qarṭājannī is complementary rather than oppositional. His rhetorical project can therefore be read as one of the most significant premodern attempts to articulate an expanded conception of rhetoric that integrates aesthetic and argumentative functions within a single framework.

Notes

1. Muḥammad al-ʿUmrī, *al-Balāgha al-Jadīda bayna al-Takhyīl wa-l-Tadāwul* [The New Rhetoric between Imaginative Evocation and Pragmatics], 2nd ed. (Casablanca: Ifrīqiyyā al-Sharq, 2012), p. 12.
2. Muṣṭafā al-Gharrāfī, "al-Abʿād al-Tadāwuliyya li-Balāghat Ḥāzim min Khilāl Minhāj al-Bulaghāʾ wa Sirāj al-Udabāʾ" [The Pragmatic Dimensions of Ḥāzim's Rhetoric through Minhāj al-Bulaghāʾ wa Sirāj al-Udabāʾ], *al-Ḥiwār al-Mutamaddin*, no. 3823, 18 August 2012, <http://www.ahewar.org>.
3. Ḍiyāʾ al-Dīn Ibn al-Athīr, *al-Mathal al-Sāʾir fī Adab al-Kātib wa-l-Shāʾir* [The Current Proverb in the Art of the Writer and Poet], introduced by Aḥmad al-Ḥūfī and Badawī Ṭabāna, vol. 1 (Cairo: Dār Nahḍat Miṣr, n.d.), p. 37.
4. Abū ʿUthmān ʿAmr ibn Baḥr al-Jāḥiẓ, *al-Bayān wa-l-Tabyīn* [Eloquence and Exposition], vol. 1, ed. ʿAbd al-Salām Muḥammad Hārūn, 7th ed. (Cairo: Maktabat al-Khānjī, 1418 AH/1998), p. 76.
5. ʿAbd Allāh ibn al-Muʿtazz, *Kitāb al-Badīʾ* [The Book of Badīʾ], 3rd ed. (Beirut: Dār al-Masīra, 1402 AH/1982), p. 58.
6. Muṣṭafā al-Gharrāfī, "al-Abʿād al-Tadāwuliyya li-Balāghat Ḥāzim al-Qarṭājannī min Khilāl Minhāj al-Bulaghāʾ wa Sirāj al-Udabāʾ" [The Pragmatic Dimensions of Ḥāzim al-Qarṭājannī's Rhetoric through Minhāj al-Bulaghāʾ wa Sirāj al-Udabāʾ], <http://www.ahewar.org>.

7. Abū Ḥayyān al-Tawḥīdī, *al-Imtā' wa-l-Mu'ānasa* [Delight and Conviviality], vol. 1 (Beirut: al-Maktaba al-'Aṣriyya, 1432 AH/2011), p. 254.
8. Abū al-Ḥasan Ḥāzim al-Qarṭājannī, *Minhāj al-Bulaghā' wa Sirāj al-Udabā'*, ed. Muḥammad al-Ḥabīb Ibn al-Khūja (Beirut: Dār al-Gharb al-Islāmī, 1986), pp. 19–20.
9. *Ibid.*, p. 88.
10. Būda al-'Īd and al-'Īd Jallūlī, "Juhūd Ḥāzim al-Qarṭājannī fī Qirā'at al-Turāth wa-l-Tanzīr li-l-Adab" [Ḥāzim al-Qarṭājannī's Efforts in Reading the Heritage and Theorizing Literature], *Majallat al-Athar*, no. 30 (June 2018), p. 219.
11. Muḥammad al-'Umrī, *al-Balāgha al-Jadīda bayna al-Takhyīl wa-l-Tadāwul*, p. 22.
12. *Ibid.*, p. 15.
13. Qudāma ibn Ja'far, *Naqd al-Shi'r* [Criticism of Poetry], ed. Muḥammad 'Abd al-Mun'im Khafājī (Cairo: Maktabat al-Kullīyya al-Azhariyya, n.d.), p. 64.
14. 'Abd al-Qāhir al-Jurjānī, *Dalā'il al-I'jāz* [The Proofs of Inimitability], ed. and annotated by Maḥmūd Muḥammad Shākir (Cairo: Maktabat al-Khānjī, n.d.), p. 482.
15. Mas'ūd Būdūkha, *al-Balāgha al-'Arabiyya bayna al-Imtā' wa-l-Iqnā'* [Arabic Rhetoric between Aesthetic Pleasure and Persuasion], 1st ed. (Beirut: Dār al-Kutub al-'Ilmiyya, 2018), p. 18.
16. 'Umar Idrīs 'Abd al-Muṭṭalib, Ḥāzim al-Qarṭājannī: *Ḥayātuhu wa-Manhajuhu al-Balāghī* [Ḥāzim al-Qarṭājannī: His Life and Rhetorical Method] (Amman: al-Janādriyya li-l-Nashr wa-l-Tawzī', 2009), p. 91.
17. Al-Qarṭājannī, *Minhāj al-Bulaghā' wa Sirāj al-Udabā'*, p. 71.
18. See Muṣṭafā al-Gharrāfī, "al-Ab'ād al-Tadāwuliyya li-Balāghat Ḥāzim min Khilāl Minhāj al-Bulaghā' wa Sirāj al-Udabā'," <http://www.ahewar.org>.
19. Al-Qarṭājannī, *Minhāj al-Bulaghā' wa Sirāj al-Udabā'*, p. 293.
20. Mas'ūd Būdūkha, *al-Balāgha al-'Arabiyya bayna al-Imtā' wa-l-Iqnā'*, p. 20.
21. Abū Ya'qūb Yūsuf al-Sakkākī, *Miftāḥ al-'Ulūm* [The Key to the Sciences], 1st ed. (Beirut: Dār al-Kutub al-'Ilmiyya, 1403 AH/1984), p. 162.
22. Muḥammad al-'Umrī, *al-Balāgha al-'Arabiyya: Uṣūluhā wa-Imtidādātuhā* [Arabic Rhetoric: Its Foundations and Extensions] (Beirut: Ifrīqiyyā al-Sharq, 1999), p. 489.
23. Ibn al-Athīr, *al-Mathal al-Sā'ir fī Adab al-Kātib wa-l-Shā'ir*, part 1, p. 85.

24. Al-Qarṭājannī, Minhāj al-Bulaghā' wa Sirāj al-Udabā', p. 62.

25. Ibid., p. 362.

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