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Linguistic Literature as a Bridge Between Creative Practice and Linguistic Foundations: Hazim al-Qartajanni and Roman Jakobson as a Case Study

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Abstract

This study explores the boundaries of the interdisciplinary cognitive field, examining literature through linguistic tools and treating the literary text as a coherent organic structure where linguistic systems interact to build aesthetic functions. The research paper aims to investigate the foundations for a precise, objective scientific reading of the poetic text, taking the concept of "poetics" as its theoretical framework.

To achieve these cognitive objectives, the study highlights the contributions of both Hazim al-Qartajanni and Roman Jakobson, seeking to elucidate their efforts in theorizing the concept of poetics and grounding its artistic criteria. The paper concludes by demonstrating the efficacy of the linguistic approach in interrogating textual structures, emphasizing the imperative of a serious interaction between the linguistic system, the creative process, and the realization of the intended aesthetic effect in the poetic text.

Keywords: Linguistic Literature,, Language, Creativity, Poetics, Hazim al-Qartajanni, Roman Jakobson.

1. Introduction: Subject, Objectives, and Research Problematic

This research paper operates within a shared cognitive space that bridges linguistics and literature, proceeding from the premise that the literary text is a domain where linguistic and aesthetic characteristics intersect to produce creative writing, thereby rendering it a subject for linguistic study.

If the literary text is a cohesive organic structure whose elements cooperate to form a semantic and aesthetic unity, it is also a creative linguistic act in which the expressive and pragmatic potentials of language manifest. This opens the field for a linguistic approach to determine its role in analyzing literary texts, interrogating their linguistic and aesthetic structures, and highlighting the interactive relationship between the linguistic system and the literary function in producing meaning and achieving aesthetic impact.

The purpose is to elucidate the contributions of linguistic studies to the approach of the literary text by reviewing and analyzing selected linguistic models that have contributed to establishing a scientific vision for reading literary discourse. The study focuses in particular



on the concept of poetics, as one of the foundational areas in literary linguistics, due to the theoretical and procedural tools it provides for understanding the distinguishing characteristics of literary discourse and its mechanisms of operation. From this perspective, the study takes the efforts of Hazim al-Qartajanni and Roman Jakobson as a model for analysis, seeking to examine each thinker's conception of poetics while highlighting their efforts to ground and develop this cognitive context.

Accordingly, the research problematic and its guiding questions are framed as follows: What distinguishes poetry from ordinary speech? What are the prominent theoretical views that have diagnosed the field of poetics? And how are the manifestations of poetics investigated through two prominent figures of linguistic research: Hazim al-Qartajanni and Roman Jakobson?

2. Main Body

1. On the Specificity of the Poetic Text and the Importance of Research in the Field

A. The Poem Between Language and Creation

While ordinary speech—as a basic formative structure and an accessible communicative tool—creates highly effective social results through outcomes that manifest on the stage of life, the poem generally establishes another meaning that transcends immediate events and transient issues. The poetic text depicts the finest details of life in its diversity, such as internal conflict and the search for selfhood, explains existence and investigates its ambiguity, or narrates human alienation even from the self, among other themes. Whatever their type, all poems grant ordinary speech deep significance. The poem thus becomes an instrument to capture an event and grasp its details firmly, without stopping at the event itself; rather, it elevates events of any category or purpose into a meaning stripped of the worlds of sense and life, transforming them into creative experiences that help successors perceive, trace, borrow, and even embody them.

Because "the invention of meanings remains open until the Day of Judgment, and no one can restrict thoughts as they endlessly spew forth,"¹ the meanings generated within poems vary, leading observers to view the poem through equally divergent perspectives. While some outsiders regarded it superficially, focusing on its external appearance—for poetry, as the saying goes, is nothing in truth except "a set of chosen words intended to strike the ear more powerfully"²—linguists, critics, and rhetoricians have pursued poetry in search of its essence and purpose, advancing far in their investigations. They ultimately came to distinguish between two forms of language: the language of life and the language of poetry.

If the language of literature is a specialized language operating within the strict confines of a tightly structured verbal system, relying on precise syntactic organization whose mechanics are known only to its producer due to their ability to master linear verbal sequencing and semantic progression according to the specific constructive rules

¹ Ibn al-Athir, *Al-Mathal al-Sa'ir 'ala al-Falak al-Da'ir*, n.p. [no publication data], p. 300.

² Jean-Marie Guyau, *Problems of Contemporary Aesthetics* [*Les Problèmes de l'esthétique contemporaine*], translated by Sami Droubi, 1st ed., Dar Al-Yaqzah Al-Arabiyyah for Authoring, Translation, and Publishing, Beirut, 1965, p. 80

demanded by the text, then the property of poetry—in which we distinguish between two functions: "the textual system of generic phenomena and their taxonomic system"³—is far deeper, more hidden, and more elusive, owing to the distant horizons of language and words on the one hand, and textual resistance on the other.

Language in the poetic text "is shaped in a special way by the creator, emerging in poetry through a novel, highly distinct output that is fresher, brighter, more suggestive, and more evocative. It is as if a special effort and refined artistic craftsmanship make the meaning of syntactic composition in poetic expression differ from the corresponding meaning in prose expression."⁴ Because the poem is a facet of language—and the ultimate proof of language's flexibility, plurality of criteria, and structural vitality in performing various assigned functions and tasks—this elevation and transcendence, which reach the point of dazzle in semantic function, cannot be achieved except through syntactic composition.⁵

Consequently, modern linguistic literature emerged, dedicating substantial effort to investigating the secrets of literary texts, forming a cognitive system that established a massive corpus of theoretical propositions and formulations driven by interdisciplinary intersections where the past blended with the present, and the new with the old, supported by a manifest renewal in visions, creative experiences, and shifting perspectives. This process of recycling opinions and turning over ideas while engaging and discussing literary texts, followed by approaching them from disparate fields and specializations, has yielded a deep cognitive cumulativeness that achieved efficacy, efficiency, and diverse theories, making the theoretical foundation of the science of literature a permanent feature of modern linguistic research. This process contributed to grounding modernity from the wellspring of heritage, rescuing heritage from the hiding places of the past so that its treasures could be utilized through mechanisms of acculturation, dialogue, and bridge-building.

This cognitive approach enters a wide portal of research: the linguistic study of literary texts, specifically the domain of textual poetics, which has evolved into an important branch of linguistic research, establishing the major landmarks of linguistic literature. Thanks to this marriage, "interdisciplinarity in the history of sciences has become a productive intersection movement leading to new sciences,"⁶ whether across general sciences or within the humanities, most notably poetics.

Accordingly, linguists have delved into literary texts—most notably the poem, as a source of creation and imagination, a reservoir of genius and beauty, and the undisputed

³ Jean-Marie Schaeffer, *What Is a Literary Genre?* [Qu'est-ce qu'un genre littéraire?], translated by Ghassan Al-Sayid, Arab Writers Union, Al-Assad Library, n.ed. [no edition number], 1997, p. 107.

⁴ Walid Qassab, *Studies in Literary Criticism* [Dirasat fi al-Naqd al-Adabi], 1st ed., Dar Al-Uloom, Riyadh, p. 53.

⁵ Nassim Aoun, *Linguistics: Lectures in Semantics* [Al-ʿIlm al-Dalalah], 1st ed., Dar Al-Farabi, Beirut, Lebanon, pub. date 2005, p. 65.

⁶ Salah bin Al-Hadi Ramadan, *Interdisciplinary Thinking: Its Theoretical Foundations and Its Impact on the Study of Arabic Language and Literature* [Al-Tafkir al-Bayni: Ususu al-Nazariyyah wa-Atharuhu fi Dirasat al-Lughah al-'Arabiyyah wa-Adabiha], Imam Mohammad Ibn Saud Islamic University, Center for Arabic Language and Literature Studies, n.d. [no date], n.ed. [no edition number], p. 284

repository of the secrets of literary discourse. They investigate their poetic manifestations, searching for the salient features that make a text a literary text, and questioning the distinctive quality that separates poetry from mere versification and other texts.

B. Poetics as the Fruit of Linguistic Literature Research

Literature is the heritage of humanity, and the intersection of linguistic knowledge, diverse creative experiences, and their overlapping boundaries consolidated the direction of poetics research and its endeavors to unite within the cultural nature of the poetic text and attempts to trace its theoretical limits.

If the feature of evocation is embodied in literary text in general, the poetic text possesses a qualitative specificity and poetic genius because the poem rests on a remarkable paradox: "it is, on the one hand, a tangible individual linguistic effort, and on the other, a supernatural work in its structure and impact."⁷ Therefore, while the poem appears with a captivating artistic profile, it also possesses a special ontological dimension that makes it a subject for knowledge production and a fertile, expansive field for theorization, influence, and opinion-making.

In this context, exercising thought to engage, discuss, and inspect textual contexts across various genres—principally the poem—to uncover its secrets is characterized by a certain pleasure and enticement that lures one to persist and prolong the unveiling and questioning of the literary text. This prompted a scholar like Abu Hayyan al-Tawhidi to describe this feeling by saying: "Speech is arrogant and vain."⁸

Described thus, the poem is not merely versified speech, but a unique discourse distinct from other literary discourses, a linguistic message intended for its own sake and characterized by distinctive traits. The poem embodies paradigms and expressive styles in which language constitutes a supernatural system, a creative practice, and a stage where vocabulary plays—through fronting, delaying, omission, allusion, insinuation, expansion, and resistance—surpassing the general system of language as a collection of symbols, rules, and conventions followed by the members of a given linguistic community; a community whose language is described as deeply interconnected and cohesive, despite the widely divergent or imperfect speech of individual speakers.⁹

It is agreed that "one of the features of poetry, unlike prose, lies in the distinctive unity of its structure."¹⁰ The fundamental task is to differentiate between "poetry, with all the

⁷ Mohammad Al-Omari, *Arabic Rhetoric: Its Origins and Extensions [Al-Balaghah al-'Arabiyyah: Usuluha wa-Imtidadatuha]*, Afrique Orient Press, Beirut, Lebanon, n.d. [no date], n.ed. [no edition number], p. 47.

⁸ Abu Hayyan al-Tawhidi, *Al-Imta' wa-al-Mu'anasah* [Pleasure and Conviviality], Dar Maktabat Al-Hilal Publications, Beirut, Lebanon, vol. 1, p. 9.

Khatib, -Din Subhi, revised by Hussam al-, translated by Muhi alTheory of LiteratureRené Wellek and Austin Warren,⁹ Arab Institute for Research and Publishing, Beirut, pub. date 1987, p. 159.

¹⁰ Samuel R. Levin, *Linguistic Structures in Poetry*, translated by Mohamed El Weli and Touzani Khalid, Publications of Al-Hiwar Al-Akademi (Photocomposition and Laboratory Work: Dar Al-Khattabi), Imprimerie de Fédala, 1989, p. 11.

characteristics it represents in the use of language, and speech that possesses no poetic qualities other than meter and rhyme,"¹¹ which is termed versification.

Consequently, modern Western linguistic studies rode the wave of "the scientific study of literary forms—even though the concept later expanded to include other discursive forms aimed at uncovering the elements distinguishing a literary work; for no work can be classified within literature unless it bears a poetic-aesthetic touch."¹² Although poetics is a distinguishing feature of the poetic text due to its dominance over other elements within it, it is a quality demanded by the very nature of the literary text as a whole. Thus, the orientation of linguists was to search for "a method of technical treatment and an approach to scientific analysis, without relying on presuppositions and permanent criteria whose rigidity stems from a closed ideological structure,"¹³ which widely opened the door for the birth of the theory of poetics as an important branch of linguistic research in modern critical discourse.

C. Poetics in Classical Arabic Scholarship

There is no obstacle to starting from the Arab heritage from which modern Arabic studies derive their legitimacy and robustness, making the moment of departure from heritage the moment of initiating contemporary, distinct Arab thought. It is not strange that the future is built upon the origins of the past, or that the new is resurrected through the revival of the old.
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Arabic critical scholarship began by examining the specifications of texts, even if scientific terms like "litercerity" (literariness) and "poetics" did not yet appear. For instance, Ibn Sallam al-Jumhi's *Tabaqat Fuhul al-Shu'ara* (Generations of Master Poets) compiles what the ancients said about poetry and how those with taste accepted or rejected it based on an innate faculty of discrimination acquired intuitively. To further sift good poetry from bad, Ibn Sallam included in *Tabaqat* "poems by Muhammad ibn Ishaq which he stated were not poetry, but rather composed speech bound by rhymes."¹⁵ This is nothing less than evidence of an early awareness of the profound difference between the poems heard by ancient Arab poetry critics—who objected to certain poems regarding wording,

¹¹ Abdul Hakim Radi, *Theory of Language in Arabic Criticism [Nazariyyat al-Lughah fi al-Naqd al-'Arabi]*, Maktabat Al-Khanji, Egypt, n.d. [no date], n.ed. [no edition number], p. 37.

¹² Mas'ouda La'rit, *Problematics of Thematics in Western and Arab Critical Discourse [Ishkaliyyat al-Mawdu'atiyyah fi al-Khitab al-Naqdi al-Gharbi wa-al-'Arabi]*, *Al-Ma'rifah Journal*, Ministry of Culture, Syria, Issue 443, pub. date August 2000, p. 141.

¹³ Salah Fadl, *The Rhetoric of Discourse and Text Linguistics [Balaghat al-Khitab wa-'Ilm al-Nass]*, Alam Al-Ma'rifah Book Series, Kuwait, pub. date 1997, p. 7.

¹⁴ Abd al-Salam Al-Masdi, *Foundational Studies in Linguistics [Mabahith Ta'sisiyyah fi al-Linsaniyyat]*, Dar Al-Kitab Al-Jadid Al-Muttahidah, Beirut, Lebanon, 1st ed., pub. date 2010, p. 25.

¹⁵ Al-Jumahi Ibn Sallam, *Tabaqat Fuhul al-Shu'ara*, edited by Mahmoud Mohammad Shakir, n.d. [no date], n.ed. [no edition number], p.

meaning, meter, and subject matter—solely because they lacked the specific nature of poetry.

Arabic rhetoric monitored the comprehensive design and complete system for ordering speech. Abd al-Qahir al-Jurjani stated regarding the process of poetic composition that mastering the process of *nazm* (composition/versification), achieving proportions, hitting linguistic measures in separation, connection, weaving, and repetition is impossible without comprehending the expressive powers of language and estimating its various rhetorical possibilities. This distinction is attained only by perceptive individuals endowed with rhetorical skill who trod the difficult, rugged path of poetry and possessed poetic power. Furthermore, the path of poetry has a specificity known only to "one who has been pushed into the narrow passes of poetry and reached its necessities." ¹⁶

Ibn Taba'taba al-'Alawi maintained that: "The best poetry is that in which speech is organized in such a way that its beginning is coordinated with its end as arranged by its composer. If one verse is transposed before another, flaw enters it just as flaw enters letters and speeches when their composition is deficient. If poetry is founded upon the design of independent letter-sections, self-contained wise sayings, and proverbial sayings marked by brevity, its composition is not good. Rather, the entire poem must be like a single word in the blending of its beginning with its end in texture, beauty, eloquence, robust wording, precision of meaning, and sound composition. The poet's transition from one crafted meaning to another must be subtle... until the poem emerges as if poured in a single mold, with no contradiction in its meanings or structures, and no artificiality in its texture. Each word necessitates what follows it, and what follows it is connected to and dependent upon it." ¹⁷

Although Ibn Taba'taba's text speaks of the criteria for poetry's excellence as outlined by Arabic rhetoric, the terminology employed—such as "letter-sections," "the texture from the beginning of the poem to the end," the necessity for each literary genre to possess distinct characteristics separating it from other forms of speech, and the organization of the poem like a single word—all suggest an attention to the creative text in general and the poetic text in particular. Discussions of coherence, cohesion, and harmony among earlier rhetoricians and linguists prior to Hazim al-Qartajanni were understood as discourse on literariness, "whereas the investigation of means, relations, and methodology—the mechanics of cohesion—did not appear until Hazim's critical production, to the best of our knowledge." ¹⁸

Hence, the general Arab perspective on poetry did not lag behind the modern Western perspective on numerous core points. This compels us to acknowledge the convergence

¹⁶ Abd al-Qahir ibn Abd al-Rahman ibn Muhammad al-Jurjani, *Dala'il al-I'jaz fi 'Ilm al-Ma'ani* [Arguments of Inimitability in Semantics], edited by Mahmoud Mohammad Shakir, Maktabat Al-Khanji, Cairo, Egypt, n.d. [no date], n.ed. [no edition number], p. 272.

¹⁷ Ibn Taba'taba al-'Alawi, *I'yar al-Shi'r* [The Criterion of Poetry], cited in Nouredine Essadd, *Arabic Poetics [Al-Shi'riyyah al-'Arabiyyah]*, Office des Publications Universitaires (OPU), 1995, p. 50.

¹⁸ Mohamed Khattabi, *Text Linguistics: An Introduction to Discourse Coherence [Lisaniyyat al-Nass: Madkhal ila Insijam al-Khitab]*, Arab Cultural Center, 1st ed., Beirut, 1991, p. 149.

of the works of prominent Arab rhetoricians with those of modern theoreticians of poetics and stylistics, as both are grounded in the distinctions between the requirements of grammar and the logical criteria of speech.¹⁹ Moreover, the echo of the words "poetic" and "poetics" traces back to the Arabic heritage, "possessing both a linguistic primacy and a heritage primacy."²⁰

D. Poetics in Modern Western Scholarship: The Principle of Influence and Transcendence

Ancient poetics originated from the views of Aristotle and Greek philosophers. "Much of what exists in the West is inherited from Greek civilization,"²¹ manifested through their deep attempts to establish and theorize the science of poetry. Aristotle's *Poetics*, which extensively elaborated the concepts of mimesis (imitation) and phantasia (imagination/fiction), established poetics as a creative branch based on these two principles adhered to by the creator, inasmuch as the creator uses mimesis while not establishing factual reality, but rather the reality presented to the creative imagination—where the effect of imagination begins. Thus, the idea of "mimesis is the pivot of Aristotle's analysis, and his central focus on the creative process is not confined to poetry alone, but constitutes the essence of all arts."²²

As for modernists, poetics emerged as a vital part of their work and became terminologically linked to it. While Russian Formalists played a prominent role in laying the foundations of the term "poetics," searching for the literariness of literary texts across numerous works, Roman Jakobson made the most prominent contribution by explicitly articulating the components of the poetic message and pinpointing the core issue of poetics when he introduced the term "dominant function,"²³ known in modern linguistic literature as the poetic function. Finally, the term appears in Roman Jakobson's writings to signify the science of literature.²⁴

¹⁹ Mohammad Al-Omari, *Arabic Rhetoric: Its Origins and Extensions* [Al-Balaghah al-'Arabiyyah: Usuluha wa-Imtidadatuha], p. 22.

²⁰ Abdullah Mohammad Al-Ghaddami, *Sin and Atonement: From Structuralism to Deconstruction – A Critical Reading of a Contemporary Model* [Al-Khati'ah wa-al-Takfir: Min al-Binyawiyyah ila al-Tashrihiyyah], General Egyptian Book Organization Press, Cairo, Egypt, 4th ed., pub. date 1998, p. 21.

²¹ Abderrahmane Hadj-Salah, *Scientific Linguistic Listening Among the Arabs and the Concept of Eloquence* [Al-Sama' al-Lughawi al-'Ilmi 'inda al-'Arab wa-Mafhum al-Fasaha], Unité de Réghaïa des Arts Graphiques, Algeria, n.ed. [no edition number], pub. date 2007, p. 8.

²² Ahmed El-Joua, *Studies in Poetics* [Buhuth fi al-Shi'riyyat], Imprimerie Al-Tafsir Al-Fanni, Sfax, Tunisia, pub. date 2004, p. 119.

²³ Fadhil Thamir, *The Second Language: On the Problematic of Method, Theory, and Terminology in Modern Arab Critical Discourse* [Al-Lughah al-Thaniyah fi Ishkaliyyat al-Manhaj wa-al-Nazariyyah wa-al-Mustalah fi al-Khitab al-Naqdi al-'Arabi al-Hadith], Arab Cultural Center, 1st ed., Casablanca, 1994, p. 101.

²⁴ J., translated by Chokri Mabkhout and Raja Ben Slama, 2nd ed., Dar Toubkal, *Poétique* [Poetics] Tzvetan Todorov, Morocco, 1990, p. 24.

Jean Cohen expanded the scope of poetics so that "poetics became the science whose subject matter is poetry."²⁵ Tzvetan Todorov, in defining literary discourse, described it as a rupture of transparency, distinguishing it from utilitarian discourse. The latter is transparent, revealing its content, whereas literary discourse is seen by him as "thick and non-transparent; it stops you in your tracks before allowing you to cross or penetrate it. It is a crystalline barrier coated with images, engravings, and colors that blocks the rays of vision from passing beyond it."²⁶

These thinkers and others converged in searching for the characteristics of certain modes of literary discourse and the poetic text specifically; this was the paramount concern of their inquiries. Poetics sought to discover the descriptions of the literary text and uncover the laws governing the birth of the creative work as their defining feature.

2. Points of Convergence Between Hazim al-Qartajanni and Roman Jakobson

A. Poetics Between Two Visions: Hazim al-Qartajanni and Roman Jakobson

Both Hazim al-Qartajanni and Roman Jakobson pursued a specific direction and goal. Hazim's objective was to establish rules for Arabic poetry in his era, akin to the theorization he read in Greek poetry. He was skilled in many sciences, mastering all branches of the Arabic language, excelling in logic and philosophy, shining in his view of Greek methodologies, and influenced by Islamic philosophers and their knowledge of medicine, psychology, and religion.

Hazim undertook travels and relocations imposed upon him by his time, which yielded exposure, expertise, diversity, and richness. He disseminated knowledge wherever he went, striving to erect the edifice of poetry wherein all activities unite by appealing to the text in its highest degree of perfection. He compared Arabic poetry to Greek poetry and called for observing and understanding the mechanics of construction using new tools: reinforced rhetoric that brings together all the resources of the text, which cannot be reached "through any linguistic sciences except the total science thereof, which is reinforced rhetoric."²⁷

Hazim restricted himself to poetic discourse to clarify its laws. He studied the poetry of his time and before it, but admired the poetry of al-Mutanabbi, continually citing his poetry and analyzing his models. Through him, he defined poetry as: "imaginative, metered speech, specified in the Arabic language by the addition of rhyming."²⁸ Despite Hazim's focus on sound, wording, syntax, composition, meaning, and style as tools to build the

²⁵ Jean Cohen, *Structure of Poetics Language* [*Structure du langage poétique*], translated by Mohamed El-Ouali and M'barek Hanoune, Dar Toubkal Publishing, Morocco, pub. date 1986, Vol. 1, p. 9.

²⁶ Abd al-Salam Al-Masdi, *Stylistics and Style: Towards a Linguistic Alternative in Literary Criticism* [*Al-Uslubiyyah wa-al-Uslub: Nahwa Badil Alsuniyyin fi Naqd al-Adab*], Maison Arabe du Livre, Libya - Tunisia, 1977, p. 112.

²⁷ Hazim al-Qartajanni, *Minhaj al-Bulagha' wa-Siraj al-Udaba'* [The Path of the Eloquent and the Lantern of the Literati], edited and introduced by Mohammad Al-Habib Belkhoja, 2nd ed., Dar al-Gharb al-Islami, Beirut, Lebanon, pub. date 1981, p. 226.

²⁸ Hazim al-Qartajanni, *Al-Minhaj*, p. 89.

soaring pyramid of the poetic text, he rejected the notion that the latter should be a mere stacking of these elements haphazardly. Rather, he emphasized other internal matters known only to those who understood craftsmanship and were blessed with it. In refuting those who assumed that any rhymed, metered speech is poetry, he stated:

"When someone manages to compose rhymed, metered speech containing little of value and much difficulty... he thinks that every rhymed, metered speech is poetry. His likeness is that of a blind person who finds a group of people picking up pearls in a place where the pebbles resemble pearls in size, shape, and touch. He happens to pick up some of what they are picking up, grasping its shape, size, and touch through his sense of touch, and so he exhausts himself picking up pebbles under the impression that they are pearls, unaware that the distinction and nobility of the jewel lie in a quality other than what he perceived."

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Despite Hazim's interest in the formal structure of poetic discourse, he cared for something else: the essence of poetry, which is poetics. He offers this analogy comparing those who rely solely on wording, structure, and meter to a blind person touching stones resembling pearls, committing the exact error made by poets when they ignore a foundational issue: poetics. Reinforcing Hazim's view is his statement:

"Likewise, this person thought that poetics in poetry is the composition of any word whatsoever, however it is composed, and the inclusion of any theme whatsoever in any form whatsoever, without considering any established law or prescribed norm; what matters to him is merely running speech on meter and pushing it through to a rhyme." ³⁰

This text reveals a rigorous critical stance against formalistic tendencies that restrict the essence of poetry to meter and rhyme. Hazim rejected the idea that poetics is achieved merely by "composing any word whatsoever" and inserting it into "any theme whatsoever," without regard for a fixed law governing construction or a criterion directing composition. He does not object to meter and rhyme outright, but rather to the reduction of poetics to them—a reduction that cancels the core values upon which the poetic text rests, such as mastery of composition, harmony of wording with meaning, and the consonance of theme with artistic structure.

Thus, the text establishes an implicit dichotomy between two concepts of poetry: the first is a formal concept making meter and rhyme the sole criterion of judgment, while the second is an artistic concept viewing poetics as a complex system governed by internal laws that transcend rhythm to encompass quality of composition, excellence of incorporation, and unity of formation. In this sense, the text presents an advanced critical conception of poetics, understanding it as a system of artistic relationships.

Hazim founded poetry as an organized artistic structure, not merely metered and rhymed speech. This reflects the genius of Arab critical thought in transitioning from the external manifestations of the text to investigating the internal principles that produce its aesthetic

²⁹ Hazim al-Qartajanni, *Al-Minhaj*, pp. 27, 28.

³⁰ Hazim al-Qartajanni, *Al-Minhaj*, pp. 27, 28

value—making poetry a creative act based on genius rather than a mechanical act or formal craft. It represents an explicit rejection of formalism and the establishment of an integrated system of artistic

and aesthetic controls, especially when "what is meant by poetry is absent from it."³¹

Therefore, "Hazim's poetic image can be defined as the linguistic unit that constitutes imagination. A word in poetry is not perceived as a mere word—that is, in terms of its sounds and dictionary meaning—but as a word wherein imagination occurs, adding meaning over and above the intended communicative meaning."³² Despite the importance of formal issues, Hazim rejected focusing on them at the expense of other hidden elements overlooked by pseudo-poets of his era. Hazim addressed both aspects of poetic discourse—form and content—and championed them both.

In contrast, Roman Jakobson was distinguished by his extensive preoccupations in the humanities. He was neither polemical nor dismissive, but rather an investigative scholar. He lived the life of a wandering intellectual, journeying through major world capitals—from Moscow to Prague, Prague to Sweden, and Sweden to the United States—reflecting the condition of the twentieth-century exiled intellectual and the intellectual who disseminates knowledge.³³

His affiliation with the Formalists qualified him to discourse on poetics, leading him to formulate a concept thereof. Jakobson began by reading prevailing theories of his era, examining numerous poetic models, and striving to deconstruct texts and investigate their structures. Jakobson was known for his vast and diverse knowledge, plurality of systems and practices, analytical and synthetic capacity, and truth-seeking—traits that stamped him as a thinker.

Jakobson was also passionately devoted to reading the works and theories of poets and theoreticians of his era. He favored a poet whose footsteps he followed and whose poems he read constantly: the poet Velimir Khlebnikov, whom he considered the greatest poet of his time and described as truly astonishing.³⁴

His interest initially focused on language, distinguishing in usage between poetic language and prose language, or as he put it, between poetry and non-poetry.³⁵ Indeed, the core question Jakobson raised in 1919 was an attempt to uncover the relationships between everyday language and poetic language.³⁶

³¹ Hazim al-Qartajanni, *Al-Minhaj*, p. 72

³² Omar Oukan, *Language and Discourse*, Afrique Orient, Beirut, 2001p. 118.

³³ Jean-Yves Tadié, *Literary Criticism in the Twentieth Century*, translated by Monzer Ayachi, Center for Cultural Development for Study, Translation, and Publishing, Vol. 1, 1st ed., 1993, p. 49.

³⁴ Fatima Al-Tabbal Baraka, *Linguistic Theory According to Roman Jakobson: A Study and Texts*, University Corporation for Studies, Publishing and Distribution, Beirut, Lebanon, 1993, p. 18.

³⁵ Fatima Al-Tabbal Baraka, *Linguistic Theory According to Roman Jakobson*, p. 57.

³⁶ Jean-Yves Tadié, *Linguistic Structures in Poetry*, p. 49.

Jakobson carved out poetics as an independent discipline and an integral part of linguistics, asserting that "the subject matter of poetics is, above all, to answer the question: What makes a verbal message a literary work?" And since linguistics is the science of linguistic structures, poetics is a branch thereof.³⁷ Through his linguistic works, Jakobson continually sought to grasp a clear concept of this proposition. This answer arguably materialized only through his expanded concept of communication theory, wherein he identified the components of communication: "addresser, addressee, context, code, contact, message."³⁸ He also defined functions resulting from these elements: "emotive function, conative function, referential function, metalingual function, phatic function, and poetic function."³⁹ The poetic function is defined as occurring "when the message is set for its own sake."⁴⁰ Poetics does not exist spontaneously like ordinary speech; it requires a special construction because the function in poetry is "the set (Einstellung) toward the message for its own sake."⁴¹ Thus, the poetic function becomes a teleological function manifested in perceiving the word as a word, possessing its own weight and intrinsic value.⁴²

This function and value are perceived aesthetically and rhetorically. Thus, Abdullah al-Ghadami expressed the goal and purpose of the literary message by stating:

"However, in the case of (literary speech), the (message) deviates from its straight line, reverses its direction of movement, and folds back upon itself, inward. Linguistic speech transforms from a (message) into a (text), and its goal ceases to be the (transfer of ideas) or meanings between the two parties of the message; rather, it transforms to become its own end."⁴³

Accordingly, we can designate poetry as a message "as a discourse wherein the poetic function is dominant as a focal element in the text."⁴⁴

Roman Jakobson resembled Hazim in his diverse intellectual horizons, varied knowledge, and sources of learning—much like all great figures preserved in history. Thus, there are

³⁷ Fatima Al-Tabbal Baraka, *Linguistic Theory in Roman Jakobson*, p. 53.

³⁸ Fatima Al-Tabbal Baraka, *Linguistic Theory in Roman Jakobson*, p. 65.

³⁹ Fatima Al-Tabbal, *Linguistic Theory*, pp. 66, 67.

⁴⁰ Ibid., p. 67.

⁴¹ Ibid., p. 75.

⁴² Ibid., p. 74.

⁴³ Abdullah Muhammad Al-Ghaddami, *Sin and Atonement: From Structuralism to Anatomy, A Critical Reading of a Contemporary Model*, General Egyptian Book Organization, Cairo, Egypt, 4th ed., 1998, p. 10.

⁴⁴ Omar Oukan, *Language and Discourse*, p. 53.

thresholds where both thinkers converged. The reason is likely that both were armed with a rich culture of diverse knowledge, and both articulated their admiration for poetry—a point of agreement. These shared attributes led each to define research points in which they excelled, notably the issue of poetics.

B. Novelty and Elegance (*Al-Istijdadwal-Taniq*) as Precursors to Substitution and Combination

We find that Hazim al-Qartajanni's terms "novelty" (*al-istijdad*) and "elegance" (*al-taniq*) correspond precisely to the axes of substitution and combination in modern linguistics, which seek to explain the process of linguistic construction by examining the relations holding between linguistic units along two fundamental axes: the substitutional axis and the syntagmatic axis in Jakobson's terminology,⁴⁵ or associative and syntagmatic relations in Ferdinand de Saussure's terminology, who viewed these two axes as essential to the life of language⁴⁶

Hazim regards novelty and elegance as essential to the life of poetry. He was fully cognizant of the transformation occurring with every act of poetic construction, and logic suggests this is a process of infinite generation dependent upon the poets' intrinsic capacities, proceeding from the factor of genius that grants each poet a personal style in composition.

While Roman Jakobson assigned poetics a linguistic function and proposed its own grammar, Hazim rejected even what was purportedly prepared as pure poetry due to its lack of quality. This manifests in the operation of taste, wherein people differ in accepting or rejecting production and reception—a point of divergence between them.

Hazim aimed to reform the tastes of poetry producers and receivers in his era.⁴⁷ He rejected the tastes prevalent in his time, yet he was enamored of poetic models by pre-Islamic poets, some Umayyad poets, some Abbasid poets, and lesser-known poets. Hazim was fascinated by al-Mutanabbi, Mihyar al-Daylami, Abu Nuwas, Ibn al-Mu'tazz, Ibn al-Rumi, and Abu Tammam.⁴⁸ However, he did not cite poetic models from his contemporaries, indicating his adherence to an ancient taste even when infused with modernity—meaning he did not reject the idea of modernity, but refused to break away or secede from the Arab norm and taste because he was codifying Arabic poetry.

Roman Jakobson, on the other hand, maintained that "literary taste in general, and poetic taste in particular, changes from era to era."⁴⁹

⁴⁵ Fatima Al-Tabbal Baraka, *Linguistic Theory in Roman Jakobson*, p. 36.

⁴⁶ Ferdinand de Saussure, *Course in General Linguistics*, translated by Youssef Ghazi and Majeed Al-Nasr, Enterprise Algérienne de l'Imprimerie, printed edition 1986, p. 149.

⁴⁷ Issa Ali Al-Aakoub, *Critical Thinking Among the Arabs: An Introduction to Arabic Literary Theory*, Dar Al-Fikr Al-Arabi Al-Mu'asir, 2001 ed., Damascus, p. 318.

⁴⁸ Majdi Ahmed Tawfiq, *Historical Knowledge of Ancient Arabic Criticism*, Dar Al-Wafaa Donia for Printing and Publishing, 1st ed., 2001, p. 113.

⁴⁹ Fatima Al-Tabbal Baraka, *Linguistic Theory in Roman Jakobson*, p. 58.

The issue of taste compelled both Hazim and Jakobson to investigate the linguistic structures of poetry. Ultimately, Hazim differentiated between poetic utterances and non-poetic utterances, just as Jakobson differentiated between the language of speech and the language of poetry. However, Hazim's era was not an era of standardized terminology. Despite the precision and rigor of the terms he used, such as *istijdad* and *taniq*, they did not receive their due share of attention; thus, he discussed poetics without achieving prominent recognition for the term itself, whereas the term "poetics" became so closely linked to Roman Jakobson that it nearly eclipsed others.⁵⁰

Consequently, Roman Jakobson shared with Hazim their multi-faceted backgrounds, diverse knowledges, and scientific sources, akin to all historical greats.

Ultimately, we conclude that convergence between Hazim and Jakobson exists, even though Hazim addressed the issue of poetics implicitly. Through his classical formulation, he explained many modern linguistic concepts, elucidating the matter with brilliant detail through which he assigned the process of poetic construction a unique specificity found nowhere else:

"Had the matter been otherwise ordered, souls would not find it astonishing, and eloquence would not be a stairway that dazzles anyone."⁵¹

Hence arises the acknowledgment of the importance of returning to linguistic heritage and rereading it in light of modern linguistic studies to benefit from it and employ it in developing studies across their various manifestations.

The interactions of rhetorical scholarship across various fields of linguistic studies, criticism, and the humanities contributed to transforming rhetoric from a rhetoric of aesthetic formulation producing texts into a prospective science monitoring discourses in all their forms.⁵²

Conclusion

At the conclusion of this research paper, we deduce:

- The collision between the old and the new, the past and the present, and separating rhetoric from literature, language, and linguistics while drawing hypothetical imaginary lines is futile. Rather, bridging relationships—as literary linguistics has done—is what propels the wheel of development and creativity.
- Hazim's divergence from Jakobson in objective did not prevent their convergence in presenting respective conceptions of the concept of poetics.

⁵⁰ Muhammad Al-Omari, *Arabic Rhetoric: Its Origins and Extensions*, p. 21.

⁵¹ Hazim al-Qartajanni, *Al-Minhaj*, p. 124.

⁵² Muhammad Salim Muhammad Al-Amin Al-Tulba, *Argumentation in Contemporary Rhetoric: A Study in the Rhetoric of Contemporary Criticism*, Dar Al-Kitab Al-Jadid Al-Muttahida, 1st ed., printed edition 2008, Beirut, Lebanon, book introduction.

- Each concluded that poetics is a special structure and a state of distinction, and for this structure and distinction, each agreed upon a practical methodology.
- Each defined the rules of poetry, and poetics emerged as a distinct field of inquiry under their guidance.

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