

# The Conditions For Eloquence Of A Word In Light Of The Concepts Of (Context And Intention): An Enriching Reading

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## **Abstract:**

The research aims to address the topic of the conditions for eloquence in words, as outlined by Ibn Sinan Al-Khafaaji in his book *Sirr Al-Fasaha*. These conditions have become akin to rules and regulations that scholars of rhetoric or its practitioners are expected to follow. The study seeks to re-examine certain verbal models in light of what is now known as context and intent, especially since these two concepts were not far from the minds of early scholars of rhetoric. During their study of words, they paid attention to the concepts of *maqam* (occasion) and 'circumstance'. It is evident that "*maqam*" is integral to the external context, just as "*isnad*" (attribution) is one of the most important elements of the internal context.

This research seeks to uncover new values in texts that contain words deemed to violate the conditions of eloquence, by linking them to their different contexts and the intentions of their creators. This contributes to fostering a new process of appreciation. This study could serve as a foundation for future research that follows this direction. It includes a call for a re-examination of the rhetorical heritage from a new perspective that avoids fragmenting issues and instead adopts a comprehensive view, harmonizing both the internal and external aspects of the text. The topic of conditions for the eloquence of words is just one of many issues that require re-examination. This will contribute to breathing new life into rhetorical studies, which have stagnated somewhat due to reliance on the criteria established by early scholars.

**Keywords:** Words, Eloquence, Context, Intent, Composition.

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## **INTRODUCTION**

It is well known that rhetorical textbooks and references at all educational levels begin by studying words through the conditions for word eloquence, as outlined by Ibn Sinan in his book *Sirr Al-Fasaha*. These conditions were adopted by later scholars of rhetoric, who made them a fundamental entry point to eloquence. Over time, they became almost like rules and laws that those engaged in the field of rhetoric, whether in study or creative expression, had to follow. This involved imitating the practices of earlier scholars in selecting words according to the usage of those who came before, and abandoning words that were left behind by early scholars due to their failure to meet the conditions of eloquence. This practice had a negative impact on the appreciation of texts that contained such words or any other texts in which similar words might appear. Therefore, it is necessary for scholars to reconsider these conditions from a new perspective, and this research represents an initial step toward calling for a re-examination of the rhetorical heritage with a fresh outlook.

This study addresses several of these conditions but does not cover them all, as it represents a starting point for further studies. The research adopts an inductive and analytical methodology to enrich the subject in a way that serves the purpose for which it was initiated.

### **First: Words According to Ibn Sinan**

Ibn Sinan's study of words served as an entry point for studying the concept of eloquence, as rhetorical thought settled on the idea that eloquence is a concept related to sound, and that sound is what forms words. He attempted to examine words to identify their distinguishing features, determining which words are characterized by eloquence and which are lacking. Although he studied words in light of their usage, he often examined them abstractly, viewing them as a collection of sounds that may be inherently good or bad. He attributed this goodness or badness to the structural elements that form the letters of a word. Ibn Sinan stated: "As we have mentioned, eloquence is an attribute of words if they meet several conditions, and whenever these conditions are fully met, there is no higher level of eloquence for those words. Depending on how many of these conditions are present, a word will possess a degree of eloquence. The presence of their opposites justifies their rejection and criticism. These conditions are divided into two parts: the first part can be found in the individual word by itself, without being joined

by other words; the second part exists in words when they are organized together" (Al-Khafajji, 2006/1426 AH: 58).

From the previous text, it is clear that Ibn Sinan viewed the goodness or badness of words as inherent, regardless of their presence in specific syntactic contexts, and regardless of their external contexts, such as the context of "maqam" (occasion) and (circumstance), which form the environment in which those words operate. It should be noted here that scholars of rhetoric did not universally accept these conditions. Some were inclined to tie the notion of goodness or badness to context, particularly Abdul-Qahir Al-Jurjani, who argued that the eloquence or lack thereof of a word is not inherent but rather depends on its relationship within the composition and its connection to the context of the speech. Ibn Sinan himself hinted in many instances at the issue of using a word within its proper environment or context. Using it in another environment would render it unsuitable, as we will see later when we discuss the concepts of context and intent, allowing us to examine examples of these words in their light.

### **Second: Context and Intent**

#### **A. Context**

The linguistic roots of the term "context" (siyāq) trace back to the root word (sāq), from which the verb "sāqa" (to drive or lead) is derived. Hence, it is said "sāqa al-ibil" (he drove the camels) or "tasāwaqat al-ibil" (the camels followed one another), and the term "musāwaqa" means to follow in succession. This concept was later applied to the flow of speech, and thus the phrase "masāq al-kalām" (the direction or flow of speech) was used (Al-Zamakhshari, 1998/1419 AH: Entry for "Sūq").

In technical terminology, context is defined as "the collection of linguistic units surrounding a specific element within the discourse sequence and influencing it" (Iqbal, 2006: 26). From this definition, we understand that context includes both what precedes and follows the speech, encompassing the clues that indicate its intended meaning, being the stage for linguistic cues (Al-Qalesh, 2013/1434 AH: 127). This stage certainly includes the context of the situation or position (Ahmad Mukhtar Umar, n.d.: 68-73), and these terms refer to external factors beyond the text itself (Al-Barkaawi, 1991: 62-27). From this understanding, it becomes clear that context is linked to the intended purpose, and understanding the purpose relies on both linguistic and situational clues. Thus, context is derived from the clues, and it, in turn, influences the understanding of the words within it (Al-Qalesh, 2013/1434 AH: 129).

Therefore, context forms the core of the intended meaning in any textual structure. It sheds light not only on words and sentences but also on the written text as a whole and on summarizing speech, through the relationship of individual words with one another.

Modern studies have shown significant interest in the concept of context. The London School of Linguistics introduced what is known as the contextual or functional approach, led by J. R. Firth, who emphasized the social function of language. For those who follow this approach, the meaning of a word is revealed through its use in the language, or the way it is used or the role it plays (Ahmad Mukhtar Umar, n.d.: 68). Meaning is revealed only through contextualization, i.e., placing a linguistic unit in various contexts, meaning that an individual word has no meaning on its own unless placed within the context of a sentence.

The concept of context has several dimensions. One internal dimension relates to the structure of the text, which is a complete textual construction composed of interconnected paragraphs, inseparable from any part that precedes or follows a specific paragraph or word. Often, the context of a group of words is so closely intertwined that it sheds light not only on the meanings of individual words but also on the meaning and purpose of the entire paragraph (Ibrahim Fathi, 1986: 201). There is also an external dimension, which refers to factors beyond the text, such as occasion, position, or circumstance. Based on these dimensions, different types of contexts can be identified.

The first of these is linguistic context, which refers to the use of a word within the sentence structure. Here, the meaning differs from its dictionary definition, as the linguistic context provides a specific meaning with clear boundaries and distinct features, not subject to ambiguity or generalization. The second type is emotional context, which considers the relationship between the use of a word and its emotional significance, describing its meaning in terms of the strength or weakness of the emotion it evokes, thus requiring emphasis, exaggeration, or moderation. Another type is situational context, which refers to the temporal and spatial relationships in which speech occurs. Ancient Arab linguists referred to this context, and rhetoricians expressed it through the term "maqām" (for every situation, there is appropriate speech). Dr. Tammam Hassan believes that what Bronisław Malinowski formulated as

"context of situation" was anticipated by the Arabs, who had known this concept a thousand years before him (Al-Mahyoubi, 2024: 23/2/2024).

This justifies the need to revisit the conditions of word eloquence through this contextual dimension, as Arab rhetoricians often referred to *maqām* and (situation). Thus, we can use this concept as a field to re-examine the rhetorical heritage at all its verbal and structural levels. Another type is cultural context, which generally falls within the implications of *maqām*. The cultural context becomes evident in the use of specific words within a particular linguistic level (Al-Mahyoubi, 2024: 23/2/2024).

## **B. Intent**

The concept of "intent" has various meanings, most of which point to will or desire. Linguistically, the term "qasada" means to aim for, approach, or direct oneself toward something. For example, "qasada ilayh" means to head toward, and "aqṣada" means to hit the mark (Al-Farahidi, n.d.: 54). It is an adjective in the sense of something aimed for (Al-Azhari, 1967: 353). In technical terms, the term "intent" overlaps significantly with concepts such as intention, purpose, goal, or resolution (Dar Al-Ilm Lilmalayin, 1992: 473). However, all these meanings revolve around the achievement of a valid purpose and the presence of a legitimate motive, which represents a value-laden meaning (Taha Abdulrahman, 1994: 98). This term and its synonyms are used in many fields, most notably in philosophy and Sufism (Taha Abdulrahman, 1994: 107-123).

What is relevant here is to understand intent as a tool for uncovering the merits of word usage within the framework of the speaker's intention. Intent revolves around the characteristic of awareness, wherein the speaker directs their thoughts toward something to grasp it, making it the unit of thought (also known as consciousness). Intent relates to the speaker or the sender and encompasses the meanings they aim to convey to the recipient. It can be defined as "the circumstance through which the text emerged" (Rana Majid Thabit, 2020: 245).

In all cases, intent revolves around intentionality, as the concept includes all the requirements of the communicative process. Therefore, the speaker's intent is one of the most critical factors contributing to understanding the words and their significance in a given text. It has been said that the intellect alone cannot grasp benefits and harms without considering intentions (Mustafa Ibrahim Al-Zalmi, 2014: 145). The listener constantly relies on other factors to understand the speaker's message, one of the most important being intent. Intent is what motivates the speech, and it is essential to understand the cultural and social context, as well as the logical or customary conclusions derived from clues. Thus, intent is the driving force behind the speech. This is why meaning in any text is divided into two types: linguistic meaning and intended meaning (Mohammed Mohammed Younes Ali, 2007: 141).

The speaker's method of crafting their speech helps the reader understand the speaker's intentions, as they are the one who creates the speech and selects the structures that best convey their goals. This includes the entire content of the text, whether in terms of grammatical construction or the choice of sentence components such as nouns, verbs, and particles. Even the use of particles is deliberate in the text, otherwise, the text would lose its impact. Therefore, all parts of the text must be purposefully placed. For example, "an action is not considered an action unless accompanied by intent" (Abd Al-Hadi bin Dhafer Al-Shahri, 2004: 188).

Given this, the selection of words is often subject to the creator's intent, particularly when the creator is a skilled and conscious artist aware of their choices. This description applies to most of the texts cited by rhetoricians, which contain words they considered to violate the conditions of eloquence. These texts come from creative poets, and it is unlikely that they were unaware of their choices. Therefore, scholars must re-examine those words within their broader contexts, according to the principle of intent. If this is done, we may reach conclusions contrary to the judgments made by earlier rhetoricians, as we will see in the following sections, where we discuss the most important words classified as violating eloquence.

Why combine context with intent? Because the two concepts are closely related. The poet's or creator's intent in choosing words is often a response to their desire to harmonize the words with their internal and external contexts.

From the above, we can use these contextual patterns as references for re-reading words deemed outside of eloquence. Context and intent provide the environment in which words are spoken, giving them logic and acceptance. It is impossible to understand the meaning of any text without considering these factors. Whether linguistic or situational, context is the source of clues on which the speaker relies, helping the

listener to understand the intended meaning (Beirut, 2006: 275). This understanding falls within the realm of intent or purpose behind using a specific word.

**Third: Ibn Sinan's thought is based on the concepts of context and intent.**

In this section, we observe that Ibn Sinan was aware of the significance of context and intention in the selection of words, as he alluded to this in several instances throughout his studies. However, despite this awareness, he occasionally failed to fully consider these two factors when evaluating the eloquence and appropriateness of certain expressions. He set criteria for the eloquence of individual words without always considering the effects of context and purpose. Had he factored them in, he might have reconsidered many of his conditions for eloquence.

By examining his work, we can find numerous references and hints to the relevance of context and intention scattered throughout. For example, when he discusses the condition that a word should not be obscure or alien to its linguistic environment, he provides multiple examples from poetry. One such instance is from Abu Tammam:

"Indeed, he rose in Egypt's face with his own,  
without the rising of a barrier or a full-grown bird." (Abu Tammam, n.d., p. 523)

Ibn Sinan comments, "Here, the word 'full-grown' (kahl) is an unusual term. It was reported that al-Asma'i was unfamiliar with this word, and it is only found in the poetry of some Hudhayl poets." Another example he provides is Abu Tammam's line:

"Be steady; you have exceeded in pride." (Abu Tammam, n.d., p. 20)

Ibn Sinan notes, "As you can see, these words are alien. This type of diction is also found in the poetry of al-A'jāj and his son Ru'ba." He then mentions a story where Abu al-'Atahiya told Muhammad ibn Munādhir, "If you intended your poetry to emulate that of al-A'jāj and Ru'ba, you have achieved nothing. But if you sought to speak to the people of your time, then you missed your mark." (al-Khafaji, 2006, p. 62)

This commentary indicates that the ugliness of a word is not intrinsic, but rather a matter of its use in an inappropriate time or place. In Ibn al-'Atahiya's statement, he did not criticize the words themselves but rather their use in a different context. These words, according to his view, were appropriate for Ru'ba and al-A'jāj. Therefore, the historical context, environment, and setting of a word lend it validity within its original context.

This brings us to Ibn Sinan's oversight, where he did not consider the poet's intention behind choosing certain words. He judged the word "Bawza" (a woman's name) as unpleasant in the following lines by Jarir:

"Bawza'says, 'You have shuffled to the stick!'

Why not mock others instead, O Bawza ?" (al-Khafaji, 2006, p. 63)

Ibn Sinan comments, "It was said that al-Walid ibn 'Abd al-Malik told Jarir, 'You have spoiled your poetry with 'Bawza'." We see that Ibn Sinan's judgment of the ugliness of this word does not hold if we reassess it within the larger context and intended purpose. His evaluation aligns with creating rigid rules for individual words without considering the specific motivations behind their usage. In certain cases, the context or subject matter may necessitate the use of particular expressions: "If the word is the only means to express the intended meaning, it becomes necessary to use it." (Dumot, 1898, p. 17)

Therefore, the apparent vulgarity or deviation from norms may justify the use of a word in a particular text, depending on the writer's vision and the effect they seek to achieve on the reader. In some cases, strange or discordant words and structures employed by exceptional poets and writers were used deliberately to enrich the imagery, not out of negligence, incapacity, or poetic necessity. As Fadli states, "Perhaps the strange or jarring words and forms used in the works of exceptional poets and writers were employed deliberately to enrich the imagery, not out of negligence, incapacity, or poetic necessity; rather, because they contained connotations and suggestions that other words did not, and thus, these words and forms became as eloquent as they could be." (Fadli, 1986, p. 35)

Thus, when evaluating words, one must consider the speaker's intention and their awareness in using the word in both its specific and broader context. If this awareness is present, many conditions for eloquence become irrelevant. This explains why rhetoricians frequently criticized the use of the word "Bawza" in the poem without contemplating its context. Accordingly, we assert that the significance of this word in the poem requires examining the entire poem, its purpose, and the placement of the word within it.

The truth is that the purpose of the poem is satire, aimed at denigrating both al-Farazdaq and al-Akhtal. For instance:

"Al-Farazdaq and al-Akhtal felt its heat,  
as did al-Barqi and al-Baligh." (Jarir, 2006, p. 25)

"Al-Farazdaq weakened when he tested his sword,  
it was forged by a blacksmith with ashes and iron." (Jarir, 2006, p. 25)

It is clear that the poem is satirical, and satire requires the poet to choose words that can alienate the listener from the subject of mockery. The poet begins with a sarcastic introduction, where the character "Bawza" mocks the poet's inability to walk without a cane. This inability suggests weakness, preventing him from courting women or attempting to please them. In return, the poet mockingly highlights her name, responding to her taunts about his frailty. Here, "Bawza" symbolizes the satirized figure, al-Farazdaq. Thus, the repetition of the name is the focal point of the satire, and without it, the entire meaning collapses.

Therefore, judging the word "Bawza" as ugly on its own should not detract from the overall quality of the verse. Numerous similar words used by poets in their compositions cannot be easily dismissed. Contextual considerations nullify many of the criteria critics have established for eloquence. In modern research, the concept of "intention" is viewed as "the general term for all the varied forms through which the mind can direct itself toward objects and states of reality in the world or be concerned with them." (John Searle, 2011, p. 121) Intention is a property of many mental acts by which they relate to or revolve around objects (John Searle, 2007, p. 29).

However, this understanding is contingent upon two factors: the speaker and the reader. Once the speaker's intentions are clear, it remains essential for the reader to grasp the intended meaning of the text. A reader may fail to do so due to a lack of interpretive tools. Based on this, intention can be understood through a three-dimensional perspective: the speaker, the text, and the reader. Consequently, one should not hastily judge a word like "Bawza" as ugly without considering the perspectives of the speaker and the text within their contextual and intentional frameworks.

I argue that Ibn Sinan and many classical rhetoricians were aware of these dimensions in their studies. However, we can excuse their occasional misjudgements because they did not represent a critical methodology grounded in a comprehensive theory, as is the case in modern times. Furthermore, particularly in Ibn Sinan's case, their objective was to highlight the inherent beauty or ugliness of words in order to establish criteria for aesthetic evaluation, independent of external influences. Otherwise, how could Ibn Sinan have criticized some poets for using names of certain places? He remarks, "What is the benefit in mentioning 'Habina'? Abu Tammam was not compelled to mention the place where this was said to him. It has been reported that al-Farazdaq criticized Malik ibn Asma' ibn Kharija when he recited: 'How lovely was my night in Tal Bunni.'

Al-Farazdaq replied, 'You have ruined your poem by mentioning 'Bunni.' Malik responded, 'But that is where it happened.' Al-Farazdaq replied, 'Even so.'

Similarly, when Abu 'Ubada al-Buhturi says:

'I am the warrior, and I have seen my positions at 'Aqraqas, and my sword bears witness.'" (al-Khafaji, 2006, p. 63)

Ibn Sinan acknowledged the necessity of mentioning such words, even if they were not inherently beautiful, recognizing that they could not be overlooked. A place might hold immense significance for a poet, prompting him to mention it, or it might have resonance with the occasion or circumstance of the poem's composition. He states, "Mentioning 'Aqraqas' is justifiable, as it is the place where he fought, and it would be inappropriate to mention another place that he did not commend. This does not justify the word's beauty, but it does offer an excuse for the poet." (al-Khafaji, 2006, p. 64)

In a similar vein, Ibn Sinan criticized Al-Mutanabbi's verse:

"Indeed, I am so captivated by what is in her wine that I refrain from what is in her trousers."  
He stated, "There is nothing more shameful than mentioning trousers. I do not know a euphemism— I swear to God— that is more beautiful than the explicit statement and describing the chastity of conduct regarding suspicions and accusations is better than uttering it outright, except for this euphemism of Al-Tayyib and his description of chastity" (Al-Khafaji, 2006: 68). It is evident from his words that the term "trousers" is not inherently disgraceful; rather, the disgrace arises from its association. He alludes to the linguistic context in which the term is situated, as it has been placed within the euphemistic structure

according to its syntactic relationships with other words and its syntactic positioning. The issue here pertains to structure, not the term itself, since "trousers" here is a euphemism for a woman's private parts. This perception serves to absolve this term from being deemed inappropriate in the realm of eloquence because the disgrace does not lie within it but in its position within the structure. Therefore, the purpose of this study is to emphasize the need to reconsider the conditions of eloquence, and the point of contention is that Ibn Sinan made it resemble laws that must be adhered to by both creators and researchers. He stated, "This is according to what I find in seeking it, given its rarity in their speech, overshadowed by their beauties, and I had to contemplate the complete *diwan* to extract a few words and present them as examples... I hope that facilitating the meter will make it easier for you to memorize what I mention, for it is a strong motivator and a reason" (Al-Khafaji, 2006: 71).

#### **Fourth: The Conditions of Eloquence between Ibn Sinan and the Rhetoricians**

From the preceding sections, the following can be concluded:

The direction of Ibn Sinan's research, along with that of other rhetoricians, aimed to define the concept of eloquence. Since this concept has settled within the confines of vocabulary, they restricted disgrace and beauty to the word itself, irrespective of context and intent, in order to establish criteria to differentiate eloquent words from others, even though they were not oblivious to the concepts of situation, condition, and intent. Their perspective on eloquence manifested as a phonetic value represented in words, both singular and compound, which can be viewed independently of meaning. However, if we follow the studies of the rhetoricians regarding the conditions of eloquence in Ibn Sinan's works, we will see that the concept of eloquence opens up to three dimensions:

- The first dimension relates to the word itself, where eloquence, in this regard, is as previously mentioned.
- The second dimension is the non-separation between the attributes of words and the meanings they convey.
- The third dimension relates to the material, which is the words themselves, but one cannot view these words in isolation from their textual contexts and the authors' intents.

The third dimension was emphasized by Abdul Qahir Al-Jurjani (d. 471 AH), whose efforts resulted in the affirmation of returning value to structure. He attempted to assert the opinion that there is no meaning of eloquence except for verbal harmony and the adjustment of letters. He focused on composition, noting that a word has no meaning detached from its context, except for its lexical meaning, which does not grant it the attribute of eloquence or deprive it of it. The significance lies in the organization of the word within its context, as there is no quality or deficiency of the word except within the context and structure. Thus, he refuted the principle of word selection, making his research in rhetoric contradictory to that of Ibn Sinan, stating that "the particulars that Ibn Sinan explored in Al-Jurjani's structure have little impact" (Ahmed Maqlub, 1964: 41, 207). The meaning of a word does not complete itself isolated from its context; rather, its value emerges within that specific context. Its relationship can only be clarified through its study within that context, as these are relationships that arise from the interconnectedness of words. The word is an integral part of the cohesive text in its vocabulary, which reveals its expressive and rhetorical values aesthetically and richly. This is a recurrent theme in Abdul Qahir Al-Jurjani's discourse, as he denies that the essence of eloquence is attributable to a single word, asserting that the matter is fundamentally linked to "structure," which is characterized by structural properties. Therefore, a single word has no value in eloquence, rhetoric, or expression. You may find a word that pleases you and comforts you in one context, but then you see that same word becoming burdensome and distressing in another context, as is the case with the term "Al-Akhda" in the poem "Hamasah" (Abdul Qahir Al-Jurjani, 1992: 23-24).

Ibn Al-Athir dedicated considerable attention to Ibn Sinan's efforts regarding the eloquence of words, both singular and compound, and refuted many of his views, believing that many of these efforts are unproductive for understanding rhetorical studies. He criticized some of Ibn Sinan's opinions about sounds, including the idea that a word might express another meaning, and he contested the significance of the fifth and eighth conditions as evidence of a word's eloquence. He argued that diminutive forms are dependent on meaning (Dhiya Al-Din Nasr Allah Al-Jaziri, 1998: 156). Despite this critique of Ibn Sinan's views, he believed that the eloquence of a word is an inherent quality within it, differing only in the reasons for these intrinsic merits, not in the principle of subjectivity itself. Many rhetoricians followed this perspective, disagreeing with Ibn Sinan about the causes that render a word ineloquent, yet they remained within the orbit of his ideas. For instance, Al-Qazwini posited that the dissonance of a word's

letters undermines its eloquence, a condition that is not controversial; however, the disagreement arises from the inquiry into the reason for this dissonance—whether it stems from the distance between letters or their proximity (Al-Khatib Al-Qazwini, 2007: 12). Al-Subki also expressed similar views (Baha Al-Din Al-Subki, 2001: 187). Al-Khatibi illustrated this with examples from the Quran where certain words deviate from the norm yet remain eloquent, such as "Surur" (couches). Therefore, it does not imply that ineloquent words cannot appear in the Quran. Al-Qazwini's argument was based on the notion that aversion relates to sound, which may also arise from having a structure that repulses the nature, rendering it inherent within the word itself. Conversely, Al-Subki contended that the aversive quality they mentioned exists only in speech; if the aversion of nature arises from the dissonance of the word's structure, it has already been discussed. Al-Hazim Al-Qartajani believed that the aversion regarding this word results from the succession of diacritics and the similarity of letters, as well as its awkwardness (Baha Al-Din Al-Subki, 2001: 189). This suggests that rhetoricians agree on the intrinsic qualities of words, but they have not neglected the issues of context and intent. However, they have not correlated the study of words with these factors.

The views of rhetoricians regarding the eloquence of words are extensive, making it impossible to cover them all in this research, necessitating that the references suffice in avoiding detailed exploration. It should be noted here that they examined words in both singular and compound forms, establishing conditions for the eloquence of words within compositions. We do not aim to delve into these conditions in detail; rather, we seek to revisit some examples within the framework of context and intent.

#### **Fifth: On Compound Words**

One aspect of this discussion is the issue of the dissonance of words (Al-Khafaji, 2006: 93). Al-Subki quoted Al-Karamani, who commented on a verse attributed to Al-Jahiz:

"The grave of Harb is in a desolate place, and there is no grave near the grave of Harb."

Al-Karamani remarked, "It is said that it is from the poetry of the jinn, and no one can recite it three times without stumbling" (Ahmed Maqlub, 2014: 103). What concerns us in mentioning this verse is the suggestion that this line may serve as an example of dissonance in poetry, as crafting examples is common in Arabic lessons, supported by numerous instances. Thus, it cannot serve as a criterion for undermining eloquence. If we examine the verse within the context of intent and educational framework, we can extricate it from being viewed as an example of a breach of eloquence.

Another aspect of composition concerns the weakening of the line those states (Baha Al-Din Al-Subki, 2001: 199):

"I will seek distance from you to bring you closer, and my eyes will shed tears to freeze."

Al-Qazwini noted that the poet euphemistically expressed the sorrow resulting from separation through the imagery of shedding tears and sought to imply that the joy arising from reunion is represented by the freezing of the eyes. He erred in this interpretation because freezing indicates the absence of tears when one intends to cry, and it does not euphemistically denote happiness. Al-Subki countered Al-Qazwini's interpretation of the verse from various angles, hinting at the poet's intent and the context of the statement. He asked, "How can we conclude that he did not mean the literal freezing?" or "Does he want to imply that everyone is sad while some eyes withhold tears?" Hence, it does not serve as evidence for what he intended. He further stated that describing the eyes as frozen either refers to the intention of tears or serves as a metaphor for tears. The usage of "freezing" here, if not permissible, does not lead to a breach of eloquence; rather, it is unclassical, albeit in use (Al-Abbas Ibn Al-Ahnaf, 1954: 106). Thus, we see that reading the text within the context and intent will redirect meanings away from the notion of weakness due to a breach of eloquence. We can bolster this idea by considering Al-Mubarrad's interpretation, as he explained that the verse reflects the sentiment of a poor man distancing himself from his family to obtain what facilitates their proximity. His eyes shed tears during his separation to freeze upon his return. In truth, Al-Mubarrad mentioned this verse in the context of seeking hardship for the sake of eventual comfort in his book "Al-Kamil" (Baha Al-Din Al-Subki, 2001: 205). He stated in his book on rhetoric: "A poet said to his family: (the verse) ... meaning I will be a stranger to earn what will prolong my stay with you and bring me closer to you" (Al-Mubarrad, 2007: 137). Al-Khatibi opined that in the phrase: "And my eyes will shed tears," it may be in the accusative case, coordinating with "after," thereby expressing a desire for tears, indicating: "I seek and desire the sorrow that accompanies weeping to attain joy." This interpretation aligns it with the first half of the verse; thus, the meaning of the verse is not faulty by arguing that if time confronts him, how could he find a means to seek distance in order to bring near?

Here, the request is psychological; if he continually seeks closeness, he will never draw near. It was countered that "to bring you closer" is a cause for his statement "I will seek," not for seeking, nor can it be related to distance (Al-Khatibi Al-Khalqali, no date: 52). We conclude from the differing opinions regarding this verse that the idea of establishing conditions, criteria, or measures for eloquence, beauty, and ugliness, apart from context and intent, is weak.

Another point raised concerns the complexity resulting from the succession of pronouns, as mentioned by Ibn Sinan (Baha Al-Din Al-Subki, 2001: 204-205), exemplified by Al-Mutanabbi's line:

"It brings me joy in the tumult after tumult,  
And it has been free of itself, with its evidence."

Rhetoricians debated the cause of this complexity; Al-Subki argued that the intricacy in Al-Mutanabbi's line arises from the repetition of pronouns, as their reference to a single entity is clear. If the pronouns differed in a way that obscured the meaning, then the ineloquence would relate to complexity, not repetition (Al-Khafaji, 2006: 99).

However, if we reconsider the verse within the context of intent and purpose, we can see that it is completely devoid of complexity; or rather, we might say that the poet intended this complexity for a specific reason. A thorough examination of this line reveals that the repetition of pronouns following the "gimmers" serves a stylistic function that imbues the image with motion, compelling the listener to visualize themselves riding those swift steeds, swaying with their movements in accordance with the dynamic flow of the pronouns: (to her) - (from her) - (upon her). This creates a wave-like motion, ascending and descending, illustrating that Al-Mutanabbi was deliberately attempting to engage his audience in the ecstasy and joy experienced during the rides taken by those steeds. Consequently, the context of the verse endows this repetition with artistic legitimacy, crafting a mental image that ebbs and flows with the movement of the tongue from one pronoun to another.

Following this advanced reading, we can analyse the verse by Al-Mutanabbi that Ibn Sinan categorized under "ugly repetition" (Beha al-Din al-Sabki, 2001: 206):

"I trembled with the worry that shook my heart,  
the tremors of camels, all of them tremors."

Most rhetoricians classified this line as an example of complexity. Ibn Hujjah al-Hamawi stated, "However, this line judged Abu al-Tayyib by the decrees of fate" (Ibn Hujjah al-Hamawi, 2001: 376-377). He compared Al-Mutanabbi's verse to the line: "And the grave of Harb is in an empty place" (Ibn Hujjah al-Hamawi, 2001: 377). Undoubtedly, Ibn Hujjah's comparison is peculiar enough to invite scepticism. He may have been influenced by the opinion of Al-Sahib Ibn Abbad, who, as reported by Al-Wahidi in his commentary on the Diwan of Al-Mutanabbi, criticized Abu al-Tayyib with this line, saying, "What caused the shaking of his insides, and these repetitions are cold." Al-Wahidi responded to Al-Sahib's statement: "This does not entail any flaw, for poets have commonly employed similar structures" (Al-Wahidi al-Nisaburi, 1861: 50).

Ibn Richek also commented on the excessiveness exhibited by Al-Mutanabbi, stating: "He even made him dislike it and abstain from it, as if it were only due to his saying, 'So I trembled... These words, as he said, are all tremors'" (Hassan ibn Richek al-Qayrawani, 1981: 335). Ibn Sinan included Al-Mutanabbi's verse along with another line:

"The trifling of my living, that it trifles with my dignity,  
and it is not trifling for the provisions to be trifled with."

He remarked, "It so happened that he repeated in the first verse a word with repeated letters, gathering all ugliness in the very form of the word, then in its recurrence and repetition. He followed this with trifling in the second verse, repeating 'trifle' such that you will find nothing to add beyond these two verses" (Al-Khafaji, 2006: 63). Ibn Sinan rightly noted the second verse, which contains words of trifling; this enriched the idea of depicting meanings to conjure images in the listener's mind through sound. This notion should be taken into account when analysing this verse and similar texts that prominently feature auditory representations of imagery. There is no doubt that the critics' rejection of Al-Mutanabbi's verse stemmed solely from their focus on the excessive repetition of sounds, without a thorough examination of the value of this repetition in terms of audibly representing meaning.

If we re-read the verse in light of context and intent, we find the following:

- Al-Mutanabbi did not intend this formulation to seek phonetic similarities for the purpose of embellishing the verse with repeated sounds; rather, he aimed to depict a state of psychological

disturbance and the sound of moving camels and their speed through these repeated sounds. The verse thus reached the utmost limits of eloquence in terms of imagery, which allows for no further elaboration here. Ibn Richek's assertion that "these words are all tremors" is indeed what Al-Mutanabbi sought; there is no doubt that the succession of these auditory images is one of the poet's endeavours, viewed within the broader context in which the verse was composed.

It is known that stylistic studies that aim to analyse auditory phenomena in literary works are primarily a series of sounds. These sounds are shaped and influence one another in their composition within words or sentences. The use of sound's capabilities to reveal imagery is undoubtedly a manifestation of the poet's style and intent, regardless of the degree of acceptance or rejection by the listener.

- Equating Al-Mutanabbi's verse with the line "And the grave of Harb..." involves an injustice and absurdity that is evident to those with critical insight. How can the image of disturbance that stirs in the poet's soul and the rapid response to the causes of this disturbance, propelling him to ride swift camels to escape this reality, be compared with didactic words in a context and intent entirely different from that of the verse?

Researching intent and its synonyms is fundamentally an exploration of cognitive activity that can only be observed through spoken structure; it is a study of the relationship between thought and language, aimed at elucidating the intended meaning (Ibtisam Saleh Aliwi, 2012: 69). The situational context pertains to the conditions associated with the setting in which the word is spoken or, in other words, the study of speech within the environment in which it occurs. The external context encompasses the circumstances surrounding the speech event (Awaatif Konnoush Al-Mustafa, 2007: 76). It represents the overall atmosphere or environment in which the speech act takes place, which determines the nature of the text's components, containing the vocabulary. Therefore, understanding the situational context is crucial for determining the intended meaning of the speaker and the listener's comprehension of the speech and all related aspects.

Modern linguistic analysis considers the topic of situational context or setting as one of the contemporary fields of meaning and semantics. The notion of situational context is "the centre around which the descriptive semantics of the present revolves, forming the foundation upon which the social aspect of meaning is built. This aspect reflects the relationships, events, and social conditions prevailing at the time of the speech act" (Tamam Hassan, 2006: 337).

## RESULTS

After reviewing a collection of conditions for the eloquence of words as established by rhetorical sources, both ancient and modern, the following key findings of the research are noted:

- The research aimed to challenge the notion that there are fixed conditions for the eloquence of words that speakers or scholars must adhere to in every context or linguistic environment.
- The study emphasized the necessity of re-evaluating words deemed deficient in eloquence in light of what is known as context and intention.
- The research indicated that the justification for examining these words through the lens of context and intention lies in the fact that ancient rhetorical scholars had discussed the issues of setting, condition, and intention, and did not overlook them in their analysis of words.
- The study clarified that the concepts of setting and condition are part of the external context, while attribution is a key element of the internal context.
- The research pointed out that reading words in light of context and intention can contribute to discovering new values for words, aligning with their presence in a specific context and the purpose of the speaker in using them.
- One of the outcomes of the research is the modification of preconceived judgments found in rhetorical texts regarding the weakness of passages containing words that do not meet the criteria for eloquence, thereby contributing to the development of a new aesthetic sensibility.
- This research contributes to efforts to rejuvenate rhetorical studies, steering them away from the stagnation that has enveloped them for centuries, due to reliance on the criteria established by earlier scholars.
- The research indicated that raising this topic could serve as a foundation for a broader and more comprehensive project, which is the re-examination of the rhetorical heritage from a modern perspective that aims to unify the fragmented views presented in rhetorical texts.

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