Issues of Arabic Poetic Theory

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Abstract

This research paper aims to reinterpret the concepts of Arabic poetic theory by examining the definition of poetics and its transition into Arabic criticism, as well as the concept and value of poetry among the Arabs, and discussing the main issues of Arabic poetry addressed by classical criticism. One of the most important findings that can be reached through revisiting the Arab critical heritage on poetry is that the Arab understanding of poetry differs from that of others, based on the distinct characteristics of Arabic poetry. Moreover, Arabic criticism can arrive at identifying general rules and foundations that help establish the features of a coherent epistemological theory of poetry one that is comprehensive and built on philosophical and logical perspectives comparable to practical Western theories..

Keywords: *theory – poetics – poetry – Arabic criticism.*

Introduction

Discussing an Arabic poetic theory is extremely difficult and involves considerable risk. In my view, this is due to several diverse reasons, the most prominent of which are:

Any theory requires a philosophical foundation and a profound epistemological vision upon which its premises and principles are built, in order for it to acquire its own distinct identity.

It also needs structures and mechanisms that enable it to confront opposing and divergent theories and opinions, allowing for the deep exploration and investigation of heritage, statements, and knowledge, and seeking to renew them. All these reasons and others make the task of the critic or specialist in the field of Arabic poetics difficult, because everything mentioned above is either missing or in need of gathering, reorganizing, and re-evaluation, and then of establishing rules that frame it and grant it its scientific and epistemological nature so that it truly deserves to be called a theory and becomes a grounded and methodical proposition. Based on what has been mentioned, Arabic poetic theory does not need theorization or the acquisition of knowledge and sciences, for all of this already exists, but suffers from fragmentation, dilution, and perhaps future loss.

Accordingly, the issues that must be raised lie in two important questions:

☐ Can we define the concepts and frameworks of a purely Arabic poetic theory or not?

☐ Can Arabic criticism reconcile the intertwined sciences within the fields of language, literature, and poetry to construct scientific theories and determine their specific laws?

Therefore, I deemed it necessary to set a plan for exploring this subject, through which I will attempt to address the major stations and concepts that may represent the reference point and foundation for Arabic poetic theory, or at least contribute to research and discussion on this topic. I will begin by discussing the term "poetics" ابamong the Arabs and its meaning, then investigate and return to the Arabic critical heritage to establish and define the poetic concepts and laws upon which Arabic poetry was built.

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After that, I will turn to poetry critics and present the main criteria and standards they proposed concerning poetry and poets. I will attempt to discuss and comment on these views and show the extent to which they contribute to identifying the features of Arabic poetic theory, or at least highlight certain indications and concepts that require further refinement and precision later on.

The Concept of Poetics among the Arabs:

To discuss the concept of poetics among the Arabs, it is necessary to point out some preliminary elements, the most prominent of which are the following:

The term poetics first appeared in the West and was transferred into Arabic criticism in the form of a derived industrial noun, carrying the meaning of theory. The works of some Arab critics began attempting to elucidate this theory and examine its components, resulting in diverse scholarly efforts, while some critics interpreted the concept of poetics as formulated by literary structuralism[1] At the hands of the Russian Formalists, while others turned to the critical and rhetorical foundations in our Arab heritage[2] In an effort to establish an Arabic poetic theory with its own foundations and concepts whether by applying Western notions and mechanisms of poetics, or by using comparison and synthesis. In reality, the Western and Arabic conceptions of poetic theory often overlap, whether in their topics or their rules, while the issue remains one of precedence and terminology.

To determine the criteria of an Arabic poetic theory, we must return to classical Arabic criticism, starting from the concept and value of poetry among the Arabs, then highlight the role of criticism and its contribution to establishing the project of an "Arabic poetic theory" or a "science of Arabic poetry."

I also attempt to discuss the most important critical issues and present them with objectivity in both argument and analysis, following a clear scientific methodology through two phases:

Theoretical Criticism – Applied Criticism

The Value and Concept of Poetry among the Arabs

The concept of poetry for the Arabs is derived from its value in Arab civilization and its presence within it. Poetry had a deep impact on the Arabs and played an essential role in their lives. It was the register of their knowledge and wisdom, the record of their lives, and the chronicle of their days, to the point that it became the most prized possession of the nation. No form of knowledge was validated for them except through it.

To determine the concept of poetry among the Arabs, it is necessary to present some issues that occupied Arabic literary criticism from the early stages of collection and documentation, the process of Arabization, the understanding of the Holy Qur'an, and the role of poetry in interpreting the Qur'an, transmitting the history and traditions of the Arabs, as well as the question of whether poetry is a science or a craft, and whether its origins are influenced by Aristotelian thought or not.

Interest in Arabic poetry dates back to the pre-Islamic era the stage of oral transmission and intuitive appreciation, whether from the poets themselves or from the general public. This occurred through markets, competitions, and poetic gatherings, eventually giving poetry an almost sacred status due to its great importance in their lives and societies. This led them to devote great care to it, compete in composing it, encourage its teaching, and preserve it. It is narrated that Muʿāwiya ibn Abī Sufyān said: "A man must educate his son, and poetry is the highest form of literature," and also: "Make poetry your greatest concern and your constant practice."

With the advent of Islam, poetry attained even higher levels of prestige and played a significant role in preserving the Arabs' linguistic and cultural heritage especially in linguistic issues, Arabization, cataloging, Qur'anic studies, understanding its meanings, and explaining difficult vocabulary. Ibn ʿAbbās (d. 69 AH) used to say: "If you encounter something in the Book of Allah that you do not understand, seek it in the

poetry of the Arabs, for the poetry of the Arabs is their register." When asked about Qur'anic verses, he would cite poetry as evidence.

Linguists also used poetry as proof and relied on it to justify linguistic rules, which later created a new challenge regarding which poems to accept as evidence: those of the ancients or those of the moderns? This gave rise to the question of the ancient versus the modern.

Thus, the value of poetry for the Arabs emerged as an indispensable and irreplaceable medium, which drove critics and scholars to attempt to define its concepts, techniques, and fundamental principles. Ibn Qutaybah (d. 276 AH) defines it as follows: "Poetry is the science of the Arabs, the record of their wisdom, the register of their histories, the fortress safeguarding their achievements, the rampart protecting their glories, the truthful witness in disputes, and the decisive proof in arguments. Whoever binds it with the rhyme of poetry, strengthens it with its meter, spreads the rare verse, the well-known proverb, and the subtle meaning…"

From this statement, we understand that Ibn Qutaybah did not provide a universal definition that encompasses all Arabic poetry. His description that poetry is the "essence of the Arabs" refers to its role as the repository of their history, wisdom, songs, and traditions. Poetry was the highest of Arabic sciences and their primary source.

Critics and scholars differed in defining poetry, but we can outline the most important definitions that reveal its meaning for the Arabs. Ibn Khaldūn, in the 9th century AH, provides a definition similar to that of his predecessors: "Know that the art of poetry among the Arabs was held in high esteem, and for that reason, they made it the register of their sciences, their histories, and the witness of their right and wrong, and the foundation they returned to in many of their sciences and judgments."

Al-Suyūṭī (d. 911 AH) adds: "Poetry is the register of the Arabs; through it, genealogies were preserved, achievements were known, and language was learned. It is also the proof in understanding what is obscure in the Qur'an and the sayings of the Prophet peace be upon him and the statements of the Companions and the Followers.[3]"

Thus, what we can conclude from these definitions is that poetry is the register of the Arabs, a widespread and commonly used concept. However, it is broad and general rather than precise in other words, it does not accurately capture the phenomenon of poetry in its origins, development, or stages.

There are other labels and various definitions of poetry, the most famous of which are: the craft of poetry (ṣināʿat al-shiʿr) by al-Jāḥiẓ and Ibn Sallām al-Jumaḥī, The Critique of Poetry (Naqd al-shiʿr) by Qudāma ibn Jaʿfar, The Measure of Poetry (ʿIyār al-shiʿr) by Ibn Ṭabāṭabā, and The Science of Poetry (ʿIlm al-shiʿr) by Ibn Sīnā.

Perhaps the craft of poetry is the dominant designation, as it is also used by Abū Hilāl al-Askarī, Ibn Rashīq al-Qayrawānī, and Ḥāzim al-Qarṭājannī. Ibn Sallām states: "Poetry is a craft and a discipline known to scholars, like all other types of knowledge and crafts. Some of it is refined by the eye, some by the ear, some by the hand, and some is refined by the tongue[4]",

And some scholars said that the definition of poetry consists of four elements: wording, meter, meaning, and rhyme. They also said: Poetry is that which contains the well-known proverb, the splendid metaphor, and the effective simile; anything else is merely speech to which its speaker has attached the shadow of meter[5] Poetry is innate to the Arabs, yet we do not call it poetry until the form of expression is fully realized. Poets, in its original meaning, signifies scholars. Al-Jāḥiẓ adds: "Poetry is a craft, a kind of weaving, and a form of depiction.[6]"

I am not, in this context, presenting translations of poetry or its definitions without delving into them; rather, this is a point at which I chose to elaborate, because it is important for clarifying the features and

beginnings of extracting the general structure and the foundational basis for establishing the Arabic poetic theory and for revealing its distinctiveness through characteristics shaped by its own nature and surrounding culture, not as it may appear to any critic or specialist in this field that some ancient critics were influenced by Aristotelian logic and its analytical methods, As they — that is, the ancient critics — built their poetic concepts on the general concept of poetry as explained by Aristotle in his book Poetics …, and in my view, the issue of influence requires much examination and scrutiny; rather, it is necessary to identify the points of this influence or adoption, discuss them, analyze them, and distinguish between them, for it may have been mere acquaintance, convergence, or intertextuality, as termed by modern criticism. Among those to whom this claim is attributed is Qudama ibn Ja'far (337 AH), who defines poetry as: "It is metered and rhymed speech that signifies meaning.[7]"And the explanation of this statement is that poetry is an activity and an individual effort possessing stylistic features that lead to meaningful messages; however, it differs from one poet to another. Qudama adds: since poetry is a craft, and exposition in every craft is the process by which what is produced and made is brought to the utmost refinement and perfection if all that is composed and fashioned follows the manner of crafts and professions then one of them reaches the highest degree of excellence, while another reaches the utmost degree of deficiency.[8] He also believes that knowledge of poetry is divided into categories: one related to its prosody and meter; another related to the science of its rhymes and cadences; another related to the science of its linguistic forms and expressions; and another related to its meanings by which is meant the knowledge of its good and its bad. Ibn Sina (428 AH) adds another element to poetry, namely imagination or the imagined, when he says: "Poetry is imaginative speech composed of poetic statements that are equal and rhymed.[9]"

Al-Qarṭājannī, in his book al-Minhāj, links poetry with the two concepts of mimesis and imagination. He argues that what perfects the craft of poetry most is imagining things that are expressed through speech and evoking images in the human mind by imitating actions. Here, two new concepts were introduced into poetry: mimesis and imagination concepts that expanded the principles and foundations upon which poetry is built, making it increasingly difficult to codify and regulate poetic science.

The abundance of concepts leads to fragility of meaning and to numerous disagreements and schools of thought within Arabic poetry, despite its unified cultural environment and shared intellectual background.

The author of al-Wasāṭa, al-Jurjānī, expresses another view when he says: "Poetry is a science among the sciences of the Arabs in which natural talent, knowledge through transmission, intelligence, and practice all participate…[10]" Thus, natural talent refers to instinct and inherited disposition that is, becoming accustomed to hearing poetry from early childhood; transmission refers to learning, memorization, and frequent recitation; intelligence is an essential trait for handling words, their nuances, establishing meter, and achieving intended meanings; and practice refers to training oneself to compose poetry perseverance and patience in learning. All these conditions and others are necessary to merit the distinction of being an excellent and exceptional poet. "Al-Sijlmasi adds a definition, saying: 'Poetry is imaginative speech composed of measured statements and familiar meanings, with equal measured segments and, among the Arabs, rhymed…'[11]. Abu Hayyan al-Tawhidi defines it as: 'Poetry is speech constructed from consonant and vowel letters, with balanced rhymes and familiar meanings, measured segments, and well-known forms.'

Contributions of Arab criticism in defining the poetic theory

The documentary phase (the theoretical foundations)

Al-Asma'i is considered the first meticulous reader of poetry, and this is due to his close engagement with narration and the recording of language, which led him to read the poetic heritage. It also generated in him the necessity of recognizing the qualitative and quantitative variation in poetry among its authors. As a result, Al-Asma'i discovered the criterion of virility (stallion/ non-stallion), and he also concluded an idea stating that poetry is one of two things: either good or evil[12]. He also linked the criterion of virility to the purposes of praise and satire, meaning that the poet must have a connection to the moral dimension. Virility was also associated with status, rank, precedence in expression, and time.

Accordingly, he set conditions for virility, such as the strength of innate talent, the predominance of the poetic trait, professionalism (the qasida), breadth of knowledge, separating religion from character, innate strength (natural talent), culture (narration), and linguistic argumentation[13]. All of these are clear conditions that do not require insightful interpretation or misleading explanation.

The reliance on the concept or criterion of virility continued after Al-Asma'i. Ibn Sallam al-Jumahi (231 AH) also used it, but he added something new: he established tiers for poets of virility. He viewed poetry as serving linguists, and he called for scrutinizing poetic texts to expose fabricated and forged material. He emphasized two important factors: specialization and observation, as well as distinction, interpretation, comparison, and explanation. What distinguished Ibn Sallam from others and for which he is known are the tiers and his specific criteria for virility: abundance, quality, softness, poetic purpose, religion and national identity, environment and Bedouin life, morals, style, tribe, time and place, and also the criterion of scholars based on the opinions of linguists and grammarians regarding poetry, which he considered a reason for preferring one poet over another[14].

After him came Ibn Qutaybah (276 AH), who attempted to establish a specialized critical method in his book Poetry and Poets. He introduced new critical criteria, such as the issue of professionalism in poetry and the criterion of rich quality. He also rejected the temporal criterion unlike his predecessors which is clear in his statement: "Whoever brings forth a fine expression or action, we mention it and praise him for it, and neither the lateness of its speaker or doer in age nor his youth lowers his status for us. Likewise, when inferior poetry comes to us from an early or noble figure, the nobility of its author does not elevate it in our view, nor does his seniority."[15]

Ibn Qutaybah also retained the criteria of narration and memorization, and he mentioned the criterion of theft (plagiarism) and the poet's cultural knowledge. He likely included all these criteria to achieve a single aim: attaining the ability to distinguish between good and inferior poetry what he calls the scale of quality, which he evaluates according to the two elements of wording and meaning without separating them. This led him to divide poetry into four categories:

A— category whose wording is excellent and whose meaning is sound.

B— category whose wording is excellent and pleasant, but when examined, one finds little benefit in it.

C— category whose meaning is sound but whose wording falls short of it.

D—category whose wording and meaning are both inferior.

Ibn Qutaybah also pointed to additional components concerning meaning and language, such as the phenomenon of phonetic substitution, rhythm, and the beauty of the final rhyme. He also discussed other important elements such as iqwa', ikfa', sinad, īṭā', and ijāzah. He attempted to clarify the stages of constructing the Arabic qasida, raising the discussion about structure that is, the construction of the poem and its parts, such as the prelude and the lament over the ruins. In addition, he explained certain criteria related to natural talent (ṭabʿ) and craftsmanship (ṣanʿah), as in his statement: "Poets differ in natural talent: some find praise easy and satire difficult; others find elegies easy and flirtatious poetry hard…"[16].

This means that each poet has a particular craft or poetic purpose in which he excels and possesses the tools of mastery, performing it well while not necessarily excelling in another purpose.

He also emphasized another poetic criterion which he considered important: precision in simile, viewing it as a reason for preserving and transmitting poetry. In other words, poetry rich in simile is among the easiest poetry to memorize and narrate.

We then move to another stage, which differs from the previous ones, where criticism became intertwined with rhetoric.

This occurred with Ibn al-Muʻtazz (296 AH) through his book al-Badiʻ. Critics regarded this work as the first starting point of Arabic rhetoric because its author was able to gather in it some of what he found in the Book of God (the Qur'an), the sayings of His Prophet (peace be upon him), the speech of the Companions and Bedouins, and the poetry of the ancients and moderns material which later scholars called badiʻ. He explained its instances and justified their occurrence[17]. Ibn al-Muʻtazz divided his work into two sections.

A—The rhetorical topics (al-badiʻ): in this section he discussed metaphor, paronomasia, antithesis, the return of the ending to what precedes it, and the theological style. The second section he called the beauties of speech, which includes: shift in address (iltifāt), parenthetical insertion (iʻtirāḍ), return (rujūʻ), graceful transition (ḥusn al-khurūj), affirming praise through what resembles blame, feigned ignorance, jest intended for seriousness, embedding, insinuation, metonymy, excessive craftsmanship, and the excellence of simile. The components he presented were divided into those of a figurative, rhetorical nature and others he called beautifiers of speech[18].

1—Metaphor: the first component of al-badi 'for Ibn al-Muʻtazz, defined as transferring a word from something it is not known for to something known for it, such as "the Mother of the Book."

2—Paronomasia (tajnīs): when a word resembles another in a poetic verse through the closeness of their letters while differing in meaning.

3—Returning the closing to what precedes: matching the last word of the first hemistich with the last word of some part of the second. As for the theological style, he considers it contrived and asserts that it does not exist in the Qur'an.

Regarding the beautifiers of speech: iʻtirāḍ for him is speech inserted into speech whose meaning is not complete, to which the poet returns and completes it in the same verse. Gracious transition from one meaning to another occurs in an elegant manner manifested in the harmony of meanings. He also discussed other components, including:

•Return from one statement to another: a persuasive method.

•Affirming praise through something resembling blame: a hyperbolic technique.

• Feigned ignorance: displays the writer's skill in matching the context.

•Jest used to convey seriousness: a direct, declarative style.

•Metonymy: reflects the writer's skill in adapting to the state of the text.

He then moved to the topic of poetic creativity and the overall structure of the qasida, which became evident with Ibn Tabataba (322 AH). He also emphasized the necessity of purposive coherence, considering harmony a fundamental and absolute rule that must be realized in writing. In his study, he focused on linguistic mechanisms and grammar[19], and the issue of knowledge of genealogy. He clarified the foundations of poetry and its means of construction, saying: "Expansiveness in the science of language, mastery in understanding syntax, familiarity with the branches of literature, knowledge of people's histories and genealogies, their virtues and flaws, and insight into the methods of the Arabs in forming poetry"[20].

Ibn Tabataba relies in his discussions on the principle of comparison. He believes that language is embodied through contrast between Bedouin and urban speech; this also applies to the lexicon, pairing simple words with obscure and difficult ones, along with the ability to manipulate meanings using other techniques such as verbosity and brevity, expansion and conciseness[21]. He maintains that placing speech in its proper contexts affects the recipient, as is evident in his statement: "It is obligatory for the maker of poetry to craft it with a subtle, pleasing, and admirable workmanship, attracting the listener's love for it and the observer's

rational appreciation of it, eliciting the passion of one contemplating its beauties and the insight of one discerning its rarities, so that he renders it beautiful in beauty, perfect in spirit, masterful in wording, and marvelous in meaning. He must avoid presenting it in the opposite of this quality, which would clothe it in ugliness and display it as disfigured. Rather, he should make its parts balanced in meter, its composition even, its form excellent in precision, its tone elegant in brevity, its essence noble in truthfulness, its expression gentle, its presence vigorous, its flow smooth, and distance it from obscurity. He should know that it is the product of his intellect, the fruit of his mind, the image of his craft, and its first judge."[22]

From this passage we can determine the poetic criteria as presented by Ibn Tabataba:

•The craftsmanship of wording and its arrangement, and the good selection of sounds and   meters.

•Precision in choosing words leads to the realization of meanings.

• Good composition and balance between parts and expressions.

• Accuracy in poetic purposes.

•Relying on conciseness and seeking truthfulness.

•The use of simile, as well as the necessity of producing good simile, achieved through the harmony of its components, such as a good opening.

In his book 'Iyār al-Shi'r, he divides the process of poetic creation into four important stages:

•The stage of thought and preparation, which depends on the intellect, the presence of mind, and the rejection of claims of inspiration.

•The next stage, the beginning of composition, meaning the weaving of each verse in a manner aligned with its neighboring verses i.e., the necessity of attending to meaning.

Then the following stage, the composition of verbal structures.

Finally, the stage of refinement.

Perhaps the last theorizing critic of Arabic poetry in my view at least is Qudāmah ibn Ja'far. We have previously mentioned his definition of poetry as "measured, rhymed speech that conveys meaning." He divided it into primary, simple elements: wording, meaning, meter, and rhyme; and into other elements composed from these primary ones, which are:

The harmony of wording with meaning.

The harmony of wording with meter.

The harmony of meaning with meter.

The harmony of meaning with rhyme.

He set qualities for good wording, such as pleasantness, ease of articulation, freedom from harshness, and the condition of eloquence, saying: "The description of wording is that it should be pleasant, easy in the articulation of its letters from their positions, possessing the luster of eloquence, and free from ugliness."[22]

He also held that among the qualities of good meter is that it be easy in prosody. Regarding the description of rhyme, he viewed as necessary the sweetness of its letters, smoothness in pronunciation, the use of taṣrī', and consistency between the 'arūḍ and the ḍarb in meter[23].

As for the quality of meaning, it must correspond to the intended purpose. He believed that meanings are established for poetry and are like forms within it. He also raised the issue of truth and falsehood in meanings, requiring truthfulness in six types: praise, satire, elegy, simile, description, and love poetry[24]. He also discussed the correctness of correspondence, whereby the poet constructs meanings to reconcile them with one another. Among the qualities of meanings he mentioned are: correctness of division, correctness of correspondence, correctness of explanation, completion, hyperbole, equivalence, shift in address, strangeness, and novelty.

Regarding the qualities of the harmony between wording and meaning, he listed: equivalence, appending, indication, exemplification, matching, and uniformity. Equivalence means that wording and meaning are equal, neither exceeding nor falling short. Appending (al-irdāf) is when the poet wishes to indicate a meaning but does not use the word that explicitly denotes it; rather, he uses a meaning that is its counterpart or follower[25].

As for the description of the harmony between wording and meter, it requires that the nouns and verbs in poetry be complete and sound as originally constructed, without being forced into deficiency in their structure or any addition to it.

Regarding the description of the harmony between meaning and meter, the meanings must be complete and fulfilled, not forced by the requirements of meter into deficiency or excess, while also directly corresponding to the intended purpose, not being prevented from achieving it nor deviating from it for the sake of maintaining the meter and its correctness.

As for the description of the harmony between meaning and rhyme, it is what indicates the coherence of the whole verse: that the rhyme corresponds to the meaning preceding it in the verse. Among its types[26] are:

Tawshīḥ:

The beginning of the verse serves as a clue to the rhyme, and its meaning is connected to it, such that someone familiar with the rhyme of the poem to which the verse belongs, upon hearing the beginning of the verse, can recognize its ending and its rhyme.

Iyghāl:

The poet brings forth meanings in the verse without mentioning the rhyme in their expression or construction, and then introduces the rhyme forcefully at the end of the verse.

Some modern critics, such as Jamal al-Din Ibn al-Sheikh, considered Qudāmah ibn Ja'far the first to present the aesthetic elements of poetry and the first to treat the study of the good and the bad as subjects of analysis and discussion. This was through his distinction between two levels: the grammatical and the semantic, both of which pertain to poetry and prose, in addition to the prosodic level specific to meters and rhymes[27].

Conclusion

Thus, in reaching what Qudāmah presented, we will have passed through the most significant stations of what we have called documentary or theoretical criticism. I attempted to present the most important principles and criteria established by critics for Arabic poetry, whose features became clearer with Ibn Qutaybah and later with Qudāmah. From their views, we may extract the issue of the critic's role and critical function, which consist of evaluating the literary work from the artistic aspect, clarifying its aesthetic,

objective, expressive, and emotional value. The critic's role also includes distinguishing good poetry from inferior poetry and purifying it.

This critical task is carried out through the use of auxiliary tools that are not themselves criticism, such as the sciences of language and grammar. In other words, we cannot call a linguist or a grammarian a critic, because criticism requires more than that… it requires an encyclopedic culture that encompasses various fields of knowledge.

All these propositions and rules mentioned earlier form the foundational cornerstone for the development of Arabic poetic criticism and its inclination toward a more applied dimension, addressing more significant issues that helped shape the project of the Arabic poetic theory and lay down the major foundations of the art of poetry.

Among the most important of these issues are: the Poetic Canon (ʿAmūd al-Shiʿr), imitation, imagination, and others. However, due to the nature of this study and the need for conciseness, I will devote a detailed exposition to these issues and other critical and poetic matters that were discussed by great scholars and critics such as Al-Amidi in his al-Muwāzanah, Al-Qadi al-Jurjani in his al-Wasāṭah, Abu Ali al-Marzūqi and the issue of ʿAmūd al-Shiʿr, and other critical topics.

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I called it a claim because everything critics said about this topic the supposed influence of Aristotelian logic and Greek thought on early Arab critics was expressed spontaneously, without objective and thoroughly deep discussion. For this reason, it requires reconsideration and the presentation of evidence and proofs that confirm its validity, rather than relying merely on pointing to it.

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