



Akademik Eğitim ve Sosyal Bilimler Dergisi (AJESS Journal)

Features of Stylistic Analysis in 'Abd al-Qāhir al-Jurjānī's Asrār al-Balāgha

Dr. Ahmed Meliani, University of Hassiba Ben Bouali, Chlef, Algeria , dr.ahmed.meliani@gmail.com

Article History

Received: 21/03/2026; Accepted: 11/08/2026; Published : 27/08/2026

Abstract:

'Abd al-Qāhir al-Jurjānī's Asrār al-Balāgha is considered one of the most important works on Arabic rhetoric. It laid the foundations for many rhetorical issues that fall within the fields of 'Ilm al-Bayān and 'Ilm al-Badī'. In the first part of this research paper, we seek to examine the methodology adopted in al-Jurjānī's Asrār al-Balāgha, including the major topics addressed in the book, their arrangement, and the methods through which they are presented. We also discuss the sources that shaped al-Jurjānī's rhetorical thought and the nature of the evidence and textual citations employed in Asrār al-Balāgha.

In its second part, this study sheds light on the features of stylistic analysis in Asrār al-Balāgha, including al-Jurjānī's conception of style and his view of both the creator and the recipient. It also presents applied examples through which we examine al-Jurjānī's stylistic readings in his book Asrār al-Balāgha.

Keywords: Style, Rhetoric, Stylistic Analysis, 'Abd al-Qāhir al-Jurjānī, Asrār al-Balāgha.

1/- A Methodological Study of Asrār al-Balāgha:

A/- Major Topics and Their Arrangement:

Just as 'Abd al-Qāhir al-Jurjānī (d. 471 AH) laid the foundations of 'Ilm al-Ma'ānī in his book Dalā'il al-I'jāz, he likewise established the foundations of 'Ilm al-Bayān through his Asrār al-Balāgha. Although metaphor, simile, and metonymy had already been known to earlier scholars, al-Jurjānī examined the subtleties and secrets contained in rhetorical imagery, including metaphor, analogy, simile, and figurative expression. He defined their categories and branches and elaborated extensively on their examples, analysing them from a psychological perspective. He also examined metonymy in considerable detail. These are the branches that later scholars brought together under the name 'Ilm al-Bayān, and al-Jurjānī deserves credit for classifying and defining them and for revealing the secrets of their aesthetic beauty.

Asrār al-Balāgha also includes certain aspects of 'Ilm al-Badī', such as paronomasia, antithesis, rhymed prose, pairing, division, felicitous justification, and abstraction. He places abstraction within the framework of naẓm, as he does with pairing and division, whereas he discusses the remaining devices separately from naẓm.ⁱ

In Asrār al-Balāgha, 'Abd al-Qāhir al-Jurjānī paid particular attention to clarifying the nature of meanings in terms of their agreement and difference, convergence and divergence. He also focused on several important rhetorical issues, such as simile, analogy, and metaphor, since "most of the beauties of discourse, if not all of them, branch out from and return to these devices, as though they were the axes around which meanings revolve in their various manifestations and the spheres that encompass them from every direction."ⁱⁱ Thus, no meaning appears in its most splendid form except through some mode of simile, analogy, or metaphor.

The purpose pursued by 'Abd al-Qāhir al-Jurjānī in Asrār al-Balāgha differs from that pursued in Dalā'il al-I'jāz. He did not compose the former for a religious purpose or to address a question related to the miraculous nature of the Qur'an; rather, he wrote it for a rhetorical purpose. The book is united by a clear idea, namely that "the criterion of literary quality lies in the effect that rhetorical images produce upon the soul of the person who appreciates them."ⁱⁱⁱ Al-Jurjānī succeeded in presenting and elucidating this view at a time when many literary values prevailed, some of which he regarded as tendencies that deviated from and departed from the truth. It is therefore unsurprising that the subjects of 'Ilm al-Bayān, such as simile, metaphor, and figurative expression, dominate the book.

Al-Jurjānī begins Asrār al-Balāgha by discussing expression and meaning, along with certain rhetorical devices such as rhymed prose, paronomasia, and antithesis. He then turns to metaphor. Logically, he might have begun with a discussion of literal and figurative expression, but he deliberately departed from this order, stating:

“Know that what the apparent order of things and the first inclination of thought would require is to begin with a general discussion of literal and figurative expression, then follow it with a discussion of simile and analogy, and subsequently arrange the discussion of metaphor in accordance with them, placing it after them. This is because figurative expression is more general than metaphor, and the proper order of ranks requires that the general precede the particular; moreover, simile is like the foundation of metaphor, while metaphor resembles a branch derived from it.”^{iv}

He then proceeds to discuss metaphor and the psychological effect it produces on the listener, as well as metaphor in the verb and the common element linking its two terms. He subsequently turns to simile and analogy, distinguishing between them and establishing their categories and defining their principal features. He also discusses meanings and divides them into two types: rational meanings and imaginative meanings. He then addresses the deliberate disregard of simile in metaphor and its contextual indicator. He also touches upon poetic borrowings and the coincidence of two poets in expressing a particular meaning. Thereafter, he moves on to literal and figurative expression, defining both at the level of the individual word and the sentence. He refers to the various forms and methods of figurative expression and concludes the book with ellipsis as a form of figurative expression.^v

B/- The Method of Presenting the Topics:

A scholarly tendency predominates in ‘Abd al-Qāhir al-Jurjānī’s *Asrār al-Balāgha*, as reflected in his method of introducing an idea and then discussing it through the use of solid and carefully constructed expressions, although they do not attain the stylistic refinement characteristic of writers during the flourishing age of Arabic prose. This led Mustafa Nasif to state:

“‘Abd al-Qāhir al-Jurjānī’s style reveals the extent of the difficulty experienced by a profoundly cultured author. His style, with its long and intertwined sentences, reflects the considerable effort exerted by the intellectuals of those ages and the extent to which they failed to attain the established standard of eloquent language.”^{vi}

These, however, are not the general characteristics of his style as a whole; rather, they become particularly noticeable when he addresses subjects that require considerable intellectual effort, profound reflection, and intense argumentation. Al-Jurjānī’s endeavour in *Asrār al-Balāgha* was that of a critic who presents the conclusions he has reached, opens up various possibilities of selection, and then proceeds towards the most appropriate alternatives. This demonstrates qualities of comprehensiveness, organisation, and refined taste, for “he performed the function of a critic by selecting examples from the diverse and numerous works of others, according to their relevance to his purpose, and then analysing and explaining them through what has come to be known in modern times as reasoned applied criticism.”^{vii}

In presenting and arguing for the examples he cites, ‘Abd al-Qāhir al-Jurjānī draws upon the principles of reasoning and the implications of signification, particularly with regard to primary and secondary meanings. In many of the issues addressed in *Asrār al-Balāgha*, he also adopts the stance of a literary defender: he presents several questions and subsequently responds to those who diminish their value. In doing so, he employs expressions distinguished by exceptional precision in their selection and pays particular attention to their force whenever the context requires it.^{viii}

C/- The Sources of Rhetorical Thought in *Asrār al-Balāgha*:

- The Religious Source:

The influence of the religious source is evident in *Asrār al-Balāgha*, particularly in the strong connection between ‘Abd al-Qāhir al-Jurjānī’s work and the Holy Qur’an. He therefore regards speech as that which assigns the sciences their proper ranks and reveals their respective degrees, stating:

“Through it, God Almighty distinguished humankind from all other creatures and drew attention to the greatness of His favour... Were it not for speech, the benefits of knowledge would not extend beyond the one who possesses it; nor would it be possible for a rational person to unfold the blossoms of the intellect from their buds, and disbelief would not be distinguished from faith.”^{ix}

Indeed, speech, through which human beings are distinguished from animals and through which disbelief is distinguished from faith, can only fulfil this role through the knowledge realised through the verses of the Holy Qur’an.

- The Literary and Critical Source:

A careful reader of ‘Abd al-Qāhir al-Jurjānī’s *Asrār al-Balāgha* can discern the influence of Arab literary figures, critics, and grammarians. “He was not concerned with defending grammar, morphology, or philology; rather, his principal aim was to benefit from some of their methods, positions, and approaches in ways that would help clarify his own standpoint and elucidate his purpose.”^x

Among these scholars and literary figures were Abū Bakr al-Sarrāj, Sībawayh, Abū ‘Alī al-Fārisī, al-Akhfash, Ibn Durayd, al-Khalīl ibn Aḥmad, Abū al-Aswad al-Du‘alī, al-Mubarrad, and others. An example of this can be found in al-Jurjānī’s reference to a statement by Sībawayh while discussing the distinction between simile and analogy. He states:

“You cannot employ any of this in simile and say: ‘I saw a palm tree’ or ‘a tender branch,’ intending by this that you saw a believer. Whoever attempts such an expression would be, as the author of al-Kitāb said, speaking enigmatically and abandoning the language of people the language whose meaning immediately reaches their hearts.”^{xi}

D/- The Nature of Citation in *Asrār al-Balāgha*:

‘Abd al-Qāhir al-Jurjānī’s frequent citation of the Holy Qur’an throughout *Asrār al-Balāgha* is clearly evident, as he regarded it as miraculous discourse, free from error. For instance, he cites the noble verse: ﴿وَاتَّبِعُوا النُّورَ الَّذِي أُنْزِلَ مَعَهُ﴾^{xii}, considering it a clear instance of metaphor, and states: “This is like the metaphorical use of light for clarification and for the proof that reveals the truth, removes doubt, and dispels uncertainty.”^{xiii}

‘Abd al-Qāhir al-Jurjānī also cites Prophetic traditions in a number of rhetorical discussions in *Asrār al-Balāgha*. “His purpose in citing the Prophetic tradition was primarily related to its role as one of the foundations of his critical thought

from a literary perspective, leading to an understanding of the miraculous nature of the Qur'an.^{xiv} An example of this is his citation of the noble Prophetic saying concerning poetry: "Indeed, some poetry contains wisdom."

'Abd al-Qāhir al-Jurjānī refers to a large number of poets, reflecting his engagement with the various periods of Arabic literary history. Among those he cites are al-Ḥuṭay'a, al-Khansā', al-A'shā, Zuhayr ibn Abī Sulmā, Umm Jundab, al-Nābigha al-Dhubaynī, Imru' al-Qays, Ḥassān ibn Thābit, Ka'b ibn Zuhayr, Jarīr, Dhū al-Rumma, al-Farazdaq, al-Mutanabbī, al-Buḥturī, and many others, sometimes mentioning them by name and sometimes without explicitly identifying them.

Al-Jurjānī also cites Arabic proverbs because they represent eloquent discourse that is no less important than poetry. In his view, a proverb occurs "when speech is related that was originally uttered by its speaker without the intention of comparison or simile, but rather to convey information about a matter intended by the person addressed," as in the saying: "You squandered the milk in summer."^{xv}

From the foregoing, the following conclusions may be drawn:^{xvi}

'Abd al-Qāhir al-Jurjānī sought to diversify his textual evidence so that it encompassed the various periods of Arabic literature, from the pre-Islamic era to the Second Abbasid period. This reflects the breadth of his literary, critical, and rhetorical knowledge.

Al-Jurjānī insisted on carefully selecting examples that were contemporary in his time, which confirms that his choice of evidence was based primarily on artistic merit rather than on an exclusive preference for the ancient tradition.

He also cites examples from obscure and unidentified sources, using expressions such as "an Arab Bedouin said" or "another said." This demonstrates his concern with rhetorical images and expressions rather than with the identity of their authors.

Al-Jurjānī presents examples drawn from writers, orators, literary figures, eloquent speakers, transmitters, and grammarians, reflecting the considerable effort he devoted to substantiating and reinforcing his method of critical thought.

2/- Features of Stylistic Reading in *Asrār al-Balāgha*:

A/- The Concept of Style According to 'Abd al-Qāhir al-Jurjānī:

'Abd al-Qāhir al-Jurjānī addressed the concept of style, which, in his view, is not separate from his concept of *naẓm*. At times, he equates the two, considering them a particular linguistic mode characteristic of each creator and distinguishing one from another. It is governed by the principle of conscious selection and by the careful consideration of words that produce a style particular to each writer or poet a style that cannot be imitated. Thus, style constitutes a personal characteristic that cannot be detached from its creator or transferred to another poet. At other times, however, he regards style as a form of *naẓm* and a particular method within it, stating:

"Know that *ihṭidhā'*, according to poets and those knowledgeable in poetry, and in terms of its assessment and distinction, is that a poet begins with a particular meaning and purpose in a certain style and style is a mode of *naẓm* and a method within it then another poet adopts that style and employs it in his own poetry..."^{xvii}

Here, 'Abd al-Qāhir al-Jurjānī associates style with *ihṭidhā'*, considering it the poet's particular manner of drawing upon and treating a given meaning.

Al-Jurjānī did not restrict the concept of style solely to his notion of *naẓm*; he also subjected it to the principles of grammar, within whose framework *naẓm* is regulated. This is what he indicates in his book *Dalā'il al-I'jāz*, where he states:

"Know that *naẓm* is nothing other than placing your speech in the position required by the science of grammar, acting in accordance with its rules and principles, recognising the paths it has laid down and not departing from them, and observing the patterns prescribed for you without violating any of them."^{xviii}

He thus regarded grammar as the regulating principle governing every act of *naẓm*. Its function is not limited merely to ensuring the grammatical correctness of syntactic structures; rather, through it meaning is manifested and clarified. Words, therefore, carry meaning insofar as their grammatical structure is properly and correctly established.

For 'Abd al-Qāhir al-Jurjānī, style resides in the arrangement of words in relation to one another in a manner that produces an effect on the listener. The excellence of words derives "from the meanings and purposes for which speech is composed, and then from the position of some words in relation to others and their use in combination with one another."^{xix}

He illustrates this through an analogy with colours used to create images and decorative designs, which an artist carefully selects so that the resulting depiction becomes more striking and the image more remarkable. Likewise, poets carefully select the meanings and principles of grammar, through which the desired *naẓm* is ultimately achieved.^{xx}

B/- The Psychological Factor:

'Abd al-Qāhir al-Jurjānī repeatedly emphasized the importance of psychological effect and the consideration of the recipient's psychological state in the production of discourse. In shaping meaning, he sought to employ a distinctive style capable of leaving a clear impression on the listener. The creator, therefore, should carefully select meanings in a manner that enables the recipient to perceive their particular qualities and aesthetic value. Al-Jurjānī states:

"Know that it is among the matters upon which rational people have agreed that, when analogy follows meanings, or when those meanings are briefly presented through it and transferred from their original forms into its form, it clothes them in splendour, confers upon them distinction, raises their value, kindles their fire, and doubles their power to move the soul towards them. It draws hearts to them, stirs from the depths of the heart affection and attachment towards them, and compels human nature to grant them love and passion."^{xxi}

Al-Jurjānī thus draws attention to the need to take the listener's emotional state into account by selecting those meanings that best achieve the intended purpose. He states:

"You will not find acceptable *paronomasia* or fine rhymed prose unless the meaning itself has sought, required, and led to it, and unless you find that no substitute for it can be desired and no alternative can take its place. Hence, the sweetest

and loftiest paronomasia you hear, and that which is most deserving of beauty and excellence, is that which occurs without the speaker deliberately seeking it out or preparing himself to pursue it; or that which, even if deliberately sought, is demanded by the meaning because of its perfect suitability.^{xxii}

For al-Jurjānī, therefore, the creator is one who skilfully brings stylistic features to the fore in such a way as to attract the reader and lead him or her to the stage of aesthetic and psychological effect. This is comparable to what Charles Bally advocated in his stylistics, namely the stylistics of effects.^{xxiii} This approach is based on isolating linguistic phenomena within discourse and subsequently classifying them according to their formal diversity and the effects they produce in the recipient. The stylistics of effects, therefore, studies these effects by identifying passages that carry a particular impact and then analysing them in order to uncover the stylistic features that constitute them.^{xxiv}

Al-Jurjānī links the power of meaning to its effect upon the recipient and his or her psychological state when he states: “When meanings enter the soul in this manner, they bring with them a particular kind of pleasure and produce a remarkable form of joy.”^{xxv} It thus becomes incumbent upon the creative writer to select meanings that correspond to the psychological disposition of the recipient and provide material for reflection and inquiry, encouraging the exploration of their hidden aspects and underlying depths.

C/- The Recipient's Artistic Taste:

‘Abd al-Qāhir al-Jurjānī calls upon the recipient to exert intellectual effort and sharpen the mind in order to unravel the symbols of meaning and disclose the significations of the text. He states:

“It is inherent in human nature that when a thing is attained after seeking it, longing for it, and enduring the yearning directed towards it, its attainment becomes sweeter by virtue of this very distinction; its place in the soul becomes greater and more pleasing, and one becomes more attached to it and more passionate about it.”^{xxvi}

He also states:

“When it comes to you in the form of analogy, it will, in most cases, become clear to you only after it has compelled you to seek it through thought, to set the mind in motion, and to exert effort in pursuing it. The subtler it is, the more difficult it becomes for you to attain, the more apparent its resistance, and the more intense its concealment.”^{xxvii}

This constitutes an explicit invitation from ‘Abd al-Qāhir al-Jurjānī to the recipient to employ his or her artistic taste and intellectual ability in order to interact with the text and be affected by it. Such engagement becomes an incentive to explore its depths, discover its aesthetic value, interpret it, and decipher the codes that the creator deliberately conceals within the text so that they function as stylistic stimuli capable of attracting the recipient's attention.

Al-Jurjānī expressed this idea through his call for the creator's discourse to contain a degree of complexity and obscurity, thereby endowing meaning with an ambiguity that increases its distinction and value.^{xxviii} In this respect, ‘Abd al-Qāhir al-Jurjānī's view comes close to the concept of the model reader^{xxix} as developed by Michael Riffaterre, who endeavours to decode the text and remain attentive to the stylistic stimuli embedded within it.

D/- Al-Jurjānī's Stylistic Readings:

A careful reader of ‘Abd al-Qāhir al-Jurjānī's *Asrār al-Balāgha* will observe that, in discussing the various textual examples incorporated into the rhetorical issues scattered throughout the book, he analyses them in a manner that is, in many respects, close to stylistic analysis. This is particularly evident in his discussion of metaphor and its implications, where he reads and interprets textual evidence as a departure from ordinary linguistic usage. An example of this is found in his explanation of the following verses by Kathīr:

When we had fulfilled every need at Minā,
And he who would touch the sacred corners had done so;
Our saddles were fastened upon the dark young camels,
And the one departing paid no heed to the one returning;
We took up the threads of conversation among ourselves,
While the valleys flowed beneath the necks of the mounts.

In explaining these verses, al-Jurjānī proceeds from the notion of implicit signification^{xxx}, which is contained within each metaphor individually. He interprets them through a psychological and affective approach marked by aesthetic sensitivity and interpretation, thereby rendering them genuine instances of stylistic deviation. Al-Jurjānī thus focuses on a particular way of understanding metaphor: “The point is not merely to name things; rather, the point is to change the manner in which they are understood.”^{xxxi}

This is particularly evident in his interpretation of the final verse:

We took up the threads of conversation among ourselves,
While the valleys flowed beneath the necks of the mounts.

Al-Jurjānī states:

“He then adorned all of this with a subtle metaphor in which he perfectly realised the point of comparison and conveyed many meanings through delicate suggestion and implication. He first made explicit what he had previously hinted at in the expression ‘we took up the threads of conversation,’ namely that they exchanged their conversations while riding their mounts and making their way towards their dwellings. He then conveyed the speed of their journey and the smoothness of the mounts' backs, by representing the swiftness of their movement as water flowing through the valleys. In this there is something that reinforces what preceded it, for when the backs of the mounts are smooth and easy to ride, their movement becomes effortless and swift. This, in turn, increases the riders' liveliness, and as their liveliness increases, their conversation becomes more pleasant.”^{xxxii}

Through this explanation, al-Jurjānī traces the dynamism of metaphor and brings its aesthetic qualities to life.

In analysing many of the examples found in *Asrār al-Balāgha*, al-Jurjānī also proceeds from the idea of context, which may be understood as “a linguistic pattern interrupted by an unexpected element,”^{xxxiii} an approach later adopted by Michael Riffaterre in his work *Criteria for Style Analysis*. An example of this appears in al-Jurjānī’s discussion of paronomasia when explaining the following verse by Abū Tammām:

They extend from mighty, protecting hands,
Striking with swords that cut and sever.

Commenting on the words ‘awāṣin/‘awāṣim and qawāḍin/qawāḍib, he states:

“Before the final letter of the word reaches you the mīm in ‘awāṣim and the bā’ in qawāḍib you imagine that it is the very same word that has already passed and has returned to you once again, repeating and reaffirming itself. But when the word is completed in your mind and your ear receives its final letter, you turn away from your first assumption and abandon what had previously occurred to your imagination.”^{xxxiv}

Al-Jurjānī thus interprets this poetic verse in a stylistic manner. First, he discusses the disruption of the linguistic context produced by the letter mīm in ‘awāṣim and the letter bā’ in qawāḍib, which prevent the exact repetition of the same word in the two corresponding parts of the verse. Second, he draws attention to the particular and surprising effect of this disruption upon the recipient’s awareness, since the two pairs of words are closely related in their phonetic structure and produce a striking musical resonance.

In conclusion, it may be said that, through *Asrār al-Balāgha*, ‘Abd al-Qāhir al-Jurjānī offered stylistic and analytical readings while discussing the characteristics of style and its eloquence. He possessed a refined critical taste that enabled him to perceive the various manifestations of beauty in discourse. Al-Jurjānī did not confine his analysis to the limits of the sentence or to such phenomena as foregrounding and postponement, metaphor, and metonymy. Rather, he located stylistic excellence in the grammatical meanings and requirements pursued by the composer of discourse, as well as in the various forms and dimensions of figurative expression, stylistic deviation, and its aesthetic value all of which lie at the heart of numerous issues explored in modern stylistic studies.

Al-Jurjānī’s analytical method reflects his endeavour to bring out the aesthetic features of the text, explore its depths, and reveal its distinctive stylistic characteristics, particularly those associated with deviation from ordinary linguistic patterns. Through such features emerge the distinctive qualities of the creator that differentiate him from others. This is consistent with what modern stylistic studies have affirmed in considering style a distinctive feature of each creator, one that sets the individual apart from others and serves as a mirror reflecting his or her particular mode of thought.

ⁱ See: ‘Abd al-Qādir Ḥusayn, *Athar al-Nuḥāt fī al-Baḥth al-Balāghī* [The Influence of Grammarians on Rhetorical Studies], Dār Gharīb, Cairo, Egypt, 1998, p. 406.

ⁱⁱ ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha* [The Secrets of Eloquence], ed. Hānī al-Saqqā, Dār Ibn al-Jawzī, Cairo, Egypt, 1st ed., 2010, pp. 15–16.

ⁱⁱⁱ Muḥammad Khalaf Allāh, *Min al-Wijha al-Nafsiyya fī Dirāsāt al-Adab wa-Naqdih* [The Psychological Approach to the Study and Criticism of Literature], Institute of Arab Research and Studies, Cairo, Egypt, 1970, p. 133.

^{iv} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 16.

^v See: Aḥmad Maṭlūb, ‘Abd al-Qāhir al-Jurjānī: *Balāghatuhu wa-Naqdahu* [‘Abd al-Qāhir al-Jurjānī: His Rhetoric and Criticism], Wakalat al-Maṭbū‘āt, Beirut, Lebanon, 1st ed., 1973, pp. 38–39.

^{vi} Muṣṭafā Nāṣif, *Nazariyyat al-Ma‘nā fī al-Naqd al-‘Arabī* [The Theory of Meaning in Arabic Criticism], Dār al-Andalus, Beirut, Lebanon, p. 20.

^{vii} Muḥammad Barakāt, *Ma‘ālim al-Manhaj al-Balāghī ‘inda ‘Abd al-Qāhir al-Jurjānī* [Features of ‘Abd al-Qāhir al-Jurjānī’s Rhetorical Method], Dār al-Fikr, Amman, Jordan, 1st ed., 1984, p. 76.

^{viii} See: *Ibid.*, p. 77.

^{ix} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 3.

^x Muḥammad Barakāt, *Ma‘ālim al-Manhaj al-Balāghī ‘inda ‘Abd al-Qāhir al-Jurjānī*, p. 51.

^{xi} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 129.

^{xii} The Qur’an, *Sūrat al-A‘rāf*, verse 158.

^{xiii} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 33.

^{xiv} Muḥammad Barakāt, *Ma‘ālim al-Manhaj al-Balāghī ‘inda ‘Abd al-Qāhir al-Jurjānī*, p. 66.

^{xv} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 211.

^{xvi} See: Muḥammad Barakāt, *Ma‘ālim al-Manhaj al-Balāghī ‘inda ‘Abd al-Qāhir al-Jurjānī*, p. 65.

-
- ^{xvii} ‘Abd al-Qāhir al-Jurjānī, *Dalā’il al-I’jāz* [Proofs of the Inimitability of the Qur’an], eds. Muḥammad Riḍwān al-Dāyah and Fāyiz al-Dāyah, Dār al-Fikr, Damascus, 1st ed., 2008, p. 430.
- ^{xviii} ‘Abd al-Qāhir al-Jurjānī, *Dalā’il al-I’jāz*, p. 122.
- ^{xix} *Ibid.*, p. 128.
- ^{xx} See: *Ibid.*, pp. 128–129.
- ^{xxi} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 60.
- ^{xxii} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 8.
- ^{xxiii} See: Georges Molinié, *Stylistics*, trans. Bassām Barakah, University Foundation for Studies, Publishing and Distribution, Beirut, Lebanon, 2nd ed., 2006, p. 60.
- ^{xxiv} See: Georges Molinié, *Stylistics*, p. 60.
- ^{xxv} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 120.
- ^{xxvi} *Ibid.*, p. 73.
- ^{xxvii} *Ibid.*, p. 73.
- ^{xxviii} See: ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 73.
- ^{xxix} See: Michael Riffaterre, *Criteria for Style Analysis*, trans. Ḥamīd Laḥmīdānī, Sal Studies Publications, Casablanca, Morocco, 1st ed., 1993, p. 46.
- ^{xxx} See: Muṣṭafā Nāṣif, *Naẓariyyat al-Ma‘nā fī al-Naqd al-‘Arabī*, p. 95.
- ^{xxxi} *Ibid.*, p. 94.
- ^{xxxii} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 13.
- ^{xxxiii} Michael Riffaterre, *Criteria for Style Analysis*, p. 56.
- ^{xxxiv} ‘Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha*, p. 10.