

I‘JAZ AL-QUR‘AN: ‘ABD AL-QAHIR AL-JURJANI’S (d. 471/1078)

THEORY OF NAZM

BUSOERI, MURITALA ALHAJI¹, ANIMASHAUN, MARUF² S. & YUSUF, ISHAQ ADEBAYO³

¹Department of Foreign Languages, Faculty of Arts, Lagos State University, Ojo, Lagos, Nigeria

^{2,3}Department of Foreign Languages, Faculty of Arts, Lagos State University, Lagos, Nigeria

ABSTRACT

Al-Jurjani theory of *nazm*, basically connotes the orderly arrangement of words in discourse in accordance with the rules of grammar, syntactic relationship. What does the concept of *nazm* has to do in the rules of grammar, vis-à-vis literary theory? In order to gain credence to literary merit, *alfaz* (words) need to be structured. In al-Jurjani’s view, we need to treat *ma‘ani* with the structure of grammar.

This research paper, is going to place emphasizes in a more elaborate way, the syntactic relationships in *alfaz* and *ma‘ani* in al-Jurjani’s theory of *nazm* and to address the question of inimitability in literary theory.

KEYWORDS: *I‘jaz al-Qur‘an*; theory of *Nazm*; Role of Syntax; Role of sound – words

INTRODUCTION

However, the concept that *lafz* and *ma‘nā* are inseparable is far from indisputable. In reality such philosophical principles can have multiple meanings. As we have seen, the concept of *lafz* applied to different entities which penetrate the literary process. Going back to the discussion in the first chapter about the nature of *lafz* and the various shapes it could assume, whether a linguistic *lafz* or any other type, it is quite difficult to see which form is separable or inseparable from *ma‘nā*. It appears well advised, then, to keep at least, linguistic *lafz* and content apart. The basic idea of al-Jurjani could be rendered as supporting that one can, analytically distinguish between *lafz* and *ma‘nā*, but from an aesthetic point of view such a distinction is pointless. Al-Jurjani was the first critic to establish a system of critical analysis dealing with the core of rhetorical theory. Unlike his predecessors, who relied on the history of literary criticism, his main goal was to analyze the inimitability of the *Qur‘an*; nevertheless, he developed a literary theoretical framework which dealt with the essential aspects of the literary composition and its merits and structures. His decreased dependence on the history of literary criticism distinguished his methodology as an independent theory that approached the subject from an internal analytical argument.

He expanded and reformed the conventional approach to the literary and grammatical exegesis of his time, which relied on the mere notions of *al-faz* and *i‘rāb*. According to al-Jurjāni, the mere meaning of words and grammatical inflection is not significant. A word possesses a merit only in combination with other words, and in the establishment of harmony between its meaning and the significance of its neighboring words.

Al-Jurjani was mindful of the role of stylistics as a literary way to mark the psychological varieties in speech or composition. His examples that focused on the role of psychology to determine a structure indicated his achievement

in mingling psychology with rhetorical structures, a procedure normally considered modern.¹

AL-JURJANI'S THEORY OF NAZM

Al-Jurjāni (d. 471/1078) found himself facing the duality of *lafz* and *ma'nā*. He realized the centrality of the controversial subjects of *form* and *content*. He also knew that this issue had been investigated since the time of al-Jāhiz (d.255/868) and Ibn Qutayba (d. 276/889). From the beginning, al-Jurjāni assumed that his task was to challenge the old traditions regarding the importance of the dual views of *lafz* and *ma'nā* in literary composition. Therefore, he created a strategy, beginning with the implication that his analysis and perspectives were incompatible with the beliefs of the founders of the debate, in particular those of al-Jāhiz.

Al-Jurjāni implied that al-Jāhiz's perspectives supported construction. Al-Jāhiz was known during the history of classical Arabic literary criticism as the foremost advocate of *lafz*. All those who wrote about al-Jāhiz quote his famous passage: Meanings are to be found on the highways and byways..²

Al-Jurjāni was aware of this perception. He claimed that al-Jahiz was radically misunderstood, and that his words had been taken from another context. Al-Jurjani presented his argument in the section in which he discussed al-Jāhiz. He stated there that the latter was actually expressing construction, not *lafz* as a simple concept. Al-Jurjāni insisted that the importance of speech construction came from early critics, such as al-Jahiz. Al-Jurjani referred to such misinterpretation as reflecting a lack of knowledge of eloquence and inconsistent use and flawed understanding of his terms.

For al-Jurjani, independent *alfāz* (words) without sets of relations were meaningless. Al-Jurjani argued that those who misunderstood al-Jāhiz (i.e., ultimate support of *alfaz* as the primary literary merit) erroneously thought that *alfaz* was the secret of eloquence. Al-Jurjāni stressed that al-Jāhiz's view was that *alfaz* do not mean anything until they are structured...³ Special arrangement of words in harmony was the feature or process by which an expression or literary phrase gained significance. This entailed that there are sets of relations which are governed by certain grammatical rules and principles which, in and of themselves, could properly explain literary merits. To demonstrate his thesis that words enter into a special arrangement or order in a harmonious manner, al-Jurjani analyzed the poetic line:

Flood over him the narrow lanes of the quarter when he called his supporters with faces like gold coins”

Al-Jurjāni asked the reader to notice the special arrangement of such a line of poetry in order to understand his concept of construction. The first point is that al-Jurjani maintained that when a line is in a poetic *form*, it has the power of a special structure, which he called *nazm*. Interestingly, al-Jurjāni illustrated his point by paraphrasing the poetic line in prose, and then showing that it lost its integrity as a poetic line when its word order was changed. He referred to the secret of the beauty of that special structure to harmonizing and balancing of meanings and words. He stated that the above line is beautiful:

¹ I do not have exact period in which such focus took place. Mostly, Europeans tackled this subject during the 18th or the 19th centuries

² Al- al-Jāhiz, *Kitāb al-Hayawān*, vol. 3, p.1.

³ Al-Jurjani, *Asrār al-Balagha*, p.3.

“...because of what has been achieved in the design of the expression in the way of word order, *al-taqdim wa al-ta'khir* (preposing and postponing)...If you have any doubt about that, remove the two prepositions and the adverb from the positions in which the poet has placed them, thus making the line read: ‘Flowed the narrow lanes of the quarter with faces like gold coins over him when he called (to) his supporters’. Then look and see what happens to it; how it loses its beauty and appeal, and how your feeling of excitement vanishes and your pleasure disappears”⁴

It has been a long tradition, especially, in modern studies, to state that al-Jurjani's ultimate goal is to show literary merit. Kamāl Abu Deeb suggested that al-Jurjāni actually had two discursive functions in mind. The first is cognitive, namely that of expressing human knowledge, while the second is communicative, i.e., a communication with others by revealing to them, in the best possible way, what was implicit in the verses.⁵ Any judgment of the superiority and eloquence of a discourse must therefore be evaluated in terms of its success in fulfilling such purposes.

Al-Jurjāni's first controversial rule, promulgated the view that *meanings* in the psyche are the source of the relationships between words. He influenced critical thinking away from the conventional way of looking at the line or expression, or structure as it appears on the page. The radical and philosophical change he made lay in his emphasis on *ta'liq* which concentrated upon the underlying relationships between words. He proposed that these were, in reality, first in existence as a set of relations between *meanings* in the speaker or poet's mind. The arrangement and harmony of the words occurred in specific ways, following the construction of meaning in the *nafs* (the mind) which in itself had an order that was already presupposed by *'aql* (the intellect). Words (as semantic or lexical items) could not follow a certain order or be assigned special positions or arrangement (as mere words).⁶

Al-Jurjāni established two kinds of structures when analyzing discourse: the structure of meaning, and the structure of words. Obviously, he placed the structure of meaning prior to the structuring of the words.

If a meaning is created first in the psyche, the word which it signifies will have to be placed first in the utterance. It is indeed a false assumption to think that the words are constructed before the meaning, or that constructing words is the mental activity which is involved in the process of writing to think that once having arranged the meanings, you still need a new process of thinking in order to arrange the words accordingly”⁷

This fact was supported by Raji Rammuny's study of al-Jurjani's theory of *nazm*, which stated:

Al- Jurjāni explains the relationship between form and meaning by stating that the choice and arrangement of words in an utterance are determined by the order of meanings as they exist in the mind of the writer/speaker (*inna al-lafza tabi'un li-al-ma'ani fi al-nazmi, wa – inna al-kalim tatarattabu fi al-nutqi hasaba tarattubi ma'aniha fi al-nafs*)”⁸

As was mentioned before, al-Jurjāni established two kinds of structures (i.e., structures of words in an

⁴ Al-Jurjani, *Dala'il*, p.78. I am using Kamal Abu Deeb's translation.

⁵ Kamal Abu Deeb, *al-Jurjāni's Theory of Poetic Imagery*, p. 12.

⁶ Abu Deeb, *al-Jurjāni's Theory of Poetic Imagery*. p. 4.

⁷ Al-Jurjani, *Dala'il al-I'jaz*, p.43.

⁸ Rammuny, 'Al-Jurjani: A Pioneer of Grammatical and Linguistic Studies.', *Historiographia Linguistica*, p. 360.

utterance, and structures of meanings in the mind). However, he did not expand upon the subject of the occurrence and mechanism. Having argued that the structures creating meaning occurred first, he ignored the other (i.e, structures of words), considering the former to be responsible for the latter. An artificial reading for such passage might be problematic because first, al-Jurjani stressed their simultaneity, but he went back to ascribe importune and main affective role to the former. What he tried to say was, it seems that the structure of words was not an independent process that occurs subsequently, but that it was integrated into and contained inside the womb of the structure of meaning.

THE ROLE OF SYNTAX

Al-Jurjani came to view Arabic syntax as the main operator in creating the relationships of harmony. To reveal the secret of eloquence in literary language and to address the question of inimitability. Al-Jurjani explained that we need to treat *ma'ani* within the structure of grammar, and he considered syntax to be essential element operating between the words⁹ he defined his concept of construction as “*nazm* is nothing other than your *kalam* as the disciple of grammar requires and that you operate according to its laws and principles.”¹⁰ Rammuny summarized al-Jurjani’s concept of *nazm*, saying:

“*Nazm* means orderly arrangement of words in discourse in accordance with the rules of grammar (syntactic relationships) and the meanings intended by the writer/speaker (semantic relationships). The form of utterance, al-Jurjani points out, is determined according to the meaning and aim intended by the writer/speaker.”¹¹

Here Al-Jurjani added another element to his theory. In his earlier analysis, he suggested that *nazm* is the arrangement of meaning in the psyche i.e., it is the connecting or associating that takes place among the meanings of the words. Now, he was more specific: he argued that *nazm* is the connecting of words by means of the various features of *ma'ani al-nahw*. In this way, al-Jurjani elevated grammar to a pre-eminent position. Significantly, al-Jurjani placed syntactic relations as the determiner of eloquence. He first proposed the connections and arrangement of the words to be the essence of *nazm*; he then posited that *nazm*, in turn, was the essence of *fasaha* and finally, he placed *ma'ani al-nahw* in a position as the secret mechanism for harmony and construction. In one of his definition of *nazm*, hesitated, “*Nazm* is no more than *ta'liq* (which is) linking up words one to another and making some of them consequent upon others. Defining al-Jurjani’s concept of *ta'liq* in modern terminology, Rammuny referred to it as, “The complex network of syntactic and semantic interrelationships between the constituents of speech. No word can be studied alone outside this integrated system of interrelationships.”¹²

According to al-Jurjani, there were three types of relationships: the relationship of a noun to another, the relation of a noun to a verb, and the relationship of a particle to either of them. In other words, *ta'liq* demanded that the words or the syntactic elements interact with each other. The elements that made up a form in al-Jurjani’s view were not necessarily words, they could be syntactic relationships such as: a (subject-predicate) or (subject-verb-object). He

⁹ Al-Jurjani, *Dala'il al-I'jaz*, p.55.

¹⁰ Al-Jurjani, *Dala'il al-I'jaz*, p.81.

¹¹ Raji M. Rammuny, ‘Al-Jurjani: *Historiographia Lingusitica*, p. 360.

¹² Rammuny, ‘Al-Jurjani: *Historiographia Lingusitica*, p.354.

juxtaposed the meanings of words in relation to their syntactic elements in order to trigger a reaction and stressed that in the speaker's mind it is impossible for the process of composition to operate on the meanings of words in isolation from their grammatical and syntactic relationships. He explained that every verb must be related to a noun and that every meaning attributed to a noun must be able to relate to a verb by positioning it as its subject or its object. Additionally, nouns must be related to each other, in the case of a noun phrase *mubtada'* (subject), a predicate, or an adjective.¹³ Al-Jurjani emphasized that these elements interacted and the total effect of this reaction was to contribute to the whole. This explained why in the following analyses and examples he gave a prominent role to *mawqi'* (position) of a word in a sentence or a literary expression.

THE ROLE OF SOUND-ASPECTS OF WORDS

In reality, al-Jurjani supported 'Abd al-Jabbār's view of language as having primarily a linguistic function. But, al-Jurjani rejected the idea that the sound-aspect of words, is entirely responsible for the superiority of a language or the inimitability of the *Qur'an*. In shifting the attention from the sound aspects of words as the source of eloquence, he made the point that, meanings are harmonized and arranged according to an intellectual presupposition.¹⁴ Obviously, al-Jurjāni was not inclined to the belief according to which means (words) are sounds to render the beauty of eloquence. In both of his works, he rejected the views which attributed the eloquence of a literary expression to the sum of a set of relations between the sounds of words or crediting the acoustic patterns with a big role in the process of *nazm*.

Both al-Jurjāni and al-Qadi 'Abd al-Jabbār employed the conventional phenomena of language, but the former attributed less significance to the purely linguistic form of language. He asserted that *nazm* was composed of the complex grammatical and syntactic interrelationships and the meanings of words, and not of the relationships between the sounds of words or their acoustic aspects. The concept of language as a convention was a main principle of al-Jurjāni's argument.

Al-Jurjāni made a skillful comparison between a single word and a structure. His purpose was to demonstrate that there was no relationship between the parts of a single word and its meaning. This led him to conclude that the arrangement of the sounds of a word was arbitrary. For example, when shifting the sound order of some words to a new order as *d-ra-ba* (to hit) to an arbitrary order as *ra-ba-d*, we can hypothesize that if latter form were the one which we had inherited by convention, we would not then notice any difference. In other words, if linguistic convention had constructed the second form as, *ra-ba-d*, instead of the known one to designate the same concept, then the new order would have held the same significance as the known one (i.e., the word *ra-ba-d* would mean to hit).

Al-Jurjāni believed that 'harmony of letters' had a limited role in eloquence. In both of his works, *Asrār al-Balagha* and *Dalā'il al-I'jāz*, al Jurjani did not emphasize the role of euphony in construction, and promoted meaning as the main role. His inclination was clearly to oppose al-Qadi 'Abd al-Jabbār. The latter proposed, for example, that, "regarding, euphony and limpidity, I would say that it is a feature that influences discourse in order to make it more pleasing to the ear, and simultaneously producing an extra eloquence."¹⁵ Al-Jurjāni agreed that the

¹³ Al-Jurjani, *Dalā'il al-I'jāz*, p. 314.

¹⁴ Al-Jurjani, *Dalā'il al-I'jāz*, p. 41.

¹⁵ Al-Qadi 'Abd al-Jabbar, *al-Mughni*, vol. 16: p.200.

euphony of the letters of the words should not be considered as a criterion in judging the eloquence of a construction. Al-Jurjāni's concern was that critics would allow the sound of the words to supersede the importance of the meaning.¹⁶

Al-Jurjani argued that all words were equally meaningful. In order to demonstrate that individual words, as combinations of sounds, did not possess the ability to produce eloquence, he analyzed the word *akhda'* (occipital artery) as an example. In reality, the word is heavy and not poetic, but al-Jurjāni deftly made a comparison among three poets who used the same word. He quoted a line from *al-Hamāsa*:

I turned toward the district until I got a pain in the side of my neck and occipital artery from the long period of twisting [my neck to listen]¹⁷

Then he quoted a line of al-Buhturi:

Verily, if you have brought me the honor of wealth and have freed me (my occipital artery) from the bondage of desiring things¹⁸.

Al-Jurjāni expressed his admiration of this use of the word *akhda'*. But, his third example of Abū Tammam's (d. 231/845) line represented al-Jurjāni's disapproval:

Oh fate, straighten up your [occipital arteries], for you have worn out this human race with your clumsiness.¹⁹

Al-Jurjāni described Abu Tammam's usage of the word *akhda'* as follows: "it is indeed bothersome to the spirit and far more turbid and unsettling than it was mild and pleasing in the previous instances."²⁰ Al-Jurjani repeated the idea as that analyzed by al-Amidi for the same line by Abū Tammam. We recall that al-Amidi criticized the poet for attributing the occipital artery to Fate, which resulted in an ugly metaphor. Al-Jurjāni was actually influenced by al-Amidi's idea that if the poet had used it in another place or used it literally and put it in the proper place, then it would not have been ugly.²¹

The real motivation for al-Jurjāni was to distinguish between meaning and sound. His strategy was to demonstrate that there was no relationship between the sound on the level of one single word; as a result, there was no such relation between the sound of words and their meaning. Interestingly, Ferdinand de Saussure had the same idea:

Not only are the two areas (i.e., ideas and sounds) which are linguistically linked vague and amorphous in themselves, but the process which selects one particular sound — sequence to correspond to one particular idea is entirely arbitrary. If this were not so, the notion of value would lose something. For it would involve a certain element of imposition from the outside world.²²

Al-Jurjāni's purpose in discussing the relationship between the sounds of a word was to express his opposition to the Mu'tazilite's notion of the existence of any inner mechanism between the sounds to effect meanings, and

¹⁶Al-Jurjani, *Dalā'il al-I'jaz*, p.46

¹⁷Al-Jurjani, *Dalā'il al-I'jaz*, p. 47.

¹⁸Al-Jurjani, *Dalā'il al-I'jaz*, *Ibid*, p.47. I am using Margaret Larkin's translation.

¹⁹Al-Jurjani, *Dalā'il al-I'jaz*, p.47.

²⁰Al-Jurjani, *Dalā'il al-I'jaz*, p.47.

²¹Suzanne Pinckney Stetkevych, *Abū Tammam and the Poetics of the 'Abbasid Age*, p.75.

²²De Saussure, Ferdinand. *Course in General Linguistics*. p.111.

ultimately to demonstrate that the linguistic form is not the progenitor (or “creator”) of eloquence.

He implied that semantic meanings cannot be taken as a standard by which to measure the level of eloquence in a word. He rejected the concept that some words are more eloquent than others in indicating their meanings (i.e., each word has the same power to signify the meaning). For example, the word ‘man’ refers to its own particular meaning and the word ‘horse’, too, refers to its own meaning and none of them has a more powerful eloquence than the other in indicating its meaning. As a result, al-Jurjāni argued that if we take a Qur’ānic verse and examine its words outside of their context, and then we would discover that none of them has the level of eloquence and function which they possess in the verse. For example, the Qur’anic verse:

wa qila ya ardu ibla'i ma'aki wa-ya sama'u aqli'i, wa qida al-ma'u wa-istawat 'ala al-judi wa qila bu'dan li al-qawmi al-zalimin.

Then, We Commanded ‘O earth! swallow up thy water, and O sky!

Withhold the rain!’ and the water abated, and the matter was ended. The

Ark rested on Mount Jüdi, and the word went forth, ‘Away with those who do wrong” (Q, 11:44)²³

The relationship among the units of the verse generated its beauty and eloquence. Al-Jurjāni reiterated his fundamental principle that these relationships were responsible for what he calls ‘the glory’ of the verse that follows:

The origin of the glory in this verse lies in the fact that the earth was addressed, then commanded, and in that the particle used to address it is the *yā* without using *ayyu* as in *yā ayyatuhā al-ardu* and in using water in the genitive link with the pronoun ‘your’. Thus, rather than saying *ibla'i al-mā'a* (swallow the water), and then addressing the earth and commanding it to perform the particular task allocated to it, and addressing the sky and commanding it to perform its [allocated] task. [The glory lies in saying] then ‘the water was absorbed’ using the verb in the passive form (i.e., *fu'ila* form), which indicates that it was absorbed only due to an order from the Commander and the power of a powerful *Being*, and then asserting this by saying *wa qudiya al-amr* ‘and the thing was over’, and then mentioning [the event] which is the end result of all these actions *wa- istawat 'ala al-Jüdiy* (and it settled on al-Jüdiy). In referring to the Ark implicitly before mentioning it explicitly, he creates the prerequisite of achieving magnificence and of indicating the greatness and nobility of the status of something He then closes the verse with *wa qila* (it was said.) Do you believe that any of these qualities which fill you with a feeling of awe by their inimitable power is due to the words as acoustic elements and the pattern of the sounds occurring successively in the utterance? Or rather, is all this power due to the fascinating harmony between the meanings of the words?”²⁴

CONCLUSIONS

Al-Jurjāni was concerned about the mechanism that operates on the duality of *lafz* and *ma'nā*. He suggested that instead of the duality of *lafz* and *ma'nā*, we need to focus on discourse arrangement and syntactic-semantic

²³ Al-Qur'an, *Surat Hud*, verse: 44.

²⁴ Al-Jurjani, *Dalā'il*, p. 37.

interrelationships between *al-alfāz* or words in utterance. His main achievement shakes the old axiom about the polarization of *lafz* and *ma'nā*. He cast doubts on the value of the distinction between them. Al Jurjani's criticism of the *lafz* and *ma'nā* dichotomy can imply that there is no meaningful way of drawing such a distinction. Despite the consensus among literary theorists that he was a partisan of *ma'na*, al-Jurjani insisted that the distinction between *lafz* and *ma'nā* is suspect; indeed they are inseparable. *Nazm* is the arrangement of the 'materials' involved. What is remarkable about his reconsideration of the duality is that he considered all of the aesthetically indifferent elements to be entities so that they all act agreeably and cooperatively. Implicitly, al Jurjani rejected the old polarization of *lafz* and *ma'nā* and replaced it with *nazm* (the operating system or structure) and the materials (words, signs, ideas, sounds, metaphorical images and elements).

REFERENCES

1. 'Abbas, Ihsan. *Tarikh al-Naqd al-Adabi 'ind al-'Arab* (Beirut: Dar al-Thaqafa, 2010).
2. Abu Deeb, Kamal. *al-Jurjāni's Theory of Poetic Imagery* (Warminster: Aris & Phillips, 2007)
3. Al-Jurjani's Classification of Isti'ara, with special reference to Aristotle's Classification of Metaphor', *JAL*, 2 (2008).
4. Abu Hilal al-'Askari, *Kitab al- Sina'atayn* (Cairo: Dar al-Ma'arif, 2012).
5. Al-Baqillani, Abu Bakr. *al-Insaf fi ma Yajibu I'tiqaduhu wa la Yajuzu al-Jahlu Bihi* (Cairo: Mu'assasat al-Khānji, 2010).
6. Al-Qadi 'Abd al-Jabbar. *al-Mughni fi Abwāb al-'Adl wa al-Tawhid Vol.7* (Cairo: Dar al-Kutub al- Misriyya, 2009).
7. Al-Rummani, Abu al-Hasan, *al-Nukat fi i' jaz al-Qur'an*. (Cairo: Dar al-Ma'arif, 2011).
8. Amidi, al-Hasan bn Bishr, *al-Muwazana bayn al-Shi'r Abi Tammam wa al-Buhturi*, ed. Ahmad Saqr (Cairo: Maktabat al-Khanji, 2009).
9. De Saussure, Ferdinand. *Course in General Linguistics*. Tr. Roy Harris. (Chicago: Open Court Publishing Co., 2009).
10. Ibn 'Abd Rabbih, Ahmad b, Muhammad. *Al-'Iqd al-Farid*, (Cairo: Matba'at al-Istiqaama, 2008).
11. Jahiz, Abu 'Uthman 'Amr b. Bahr, *Kitab al-Hayawan*, Ed. 'Abd al-Salam Muhammad Harun. (Beirut: Dar al-Jil and Dar al-Fikr, 2009).
12. Jurjani', 'Abd al-Qahir, *Dala'il al-I'jaz*, ed. Muhammad Shakir, (Cairo: Maktabat al-Khanji, 2009).
13. *Asrar al-Balagha*. (Istanbul: Matba'at Wizarat al-Ma'arif, 2009).
14. Matlub, Ahmad. *Manahij Balaghiyya*, (Kuwait: Wikalat al-Matbu'at, 2007).
15. Rahman, Yusuf. 'The Miraculous Nature of Muslim Scripture: A study of 'Abd al-Jabbar's I'jaz al-Qur'an', in *Journal of Islamic Studies* (Oxford: Oxford University Press, 2002).

16. Rammuny, Raji M. 'Al-Jurjani: A Pioneer of Grammatical and Linguistic Studies.' *Historiographia Lingusitica*, Vol. XII: 3.351-371 (1998).
17. Suzanne Pinckney Stetkevych, *Abü Tammam and the Poetics of the 'Abbasid Age* (Leiden: E. J. Brill, 2009).

