Comparative balaghah: Arabic and ancient Egyptian literary rhetoric through the lens of post-eurocentric poetics

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Routledge Handbook of Comparative World Rhetoric

The Commodification Studies in the History, Application, and Teaching of Rhetoric Beyond Traditional Greco-Roman ContextsHistorical Objects

Edited by Keith Lloyd

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The Routledge Handbook of Comparative World Rhetorics offers a broad and comprehensive understanding of comparative or world rhetoric, from ancient times to the modern day. Bringing together an international team of established and emergent scholars, this handbook looks beyond Greco-Roman traditions in the study of rhetoric to provide an international, cross-cultural study of communication practices around the globe.

With dedicated sections covering theory and practice, history, pedagogy, hybrids and the modern context, this extensive collection will provide the reader with a solid understanding of:

- how comparative rhetoric evolved
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Arabic and Ancient Egyptian Literary Rhetoric Through the Lens of Post–Eurocentric Poetics

Hany Rashwan[1]

1. The Artificial Universality of Greco–Roman Philosophical and Literary Terms

There are many examples of how the modern colonial powers of Europe have reconstructed this conceptual continuity with the Classic Greco-Roman worlds, and how they restricted the problematic notion of literary continuity in their European colonial languages. The conversation in the chapter is limited to the negative impact of this Eurocentric approach on the studies of non-European literary criticism. In 1960, romance literature scholar Heinrich Lausberg published *Handbuch der literarischen Rhetorik: Eine Grundlegung der Literaturwissenschaft*. Shortly after its publication, it became the standard reference book for Greek, Latin, English, German, and French stylistics. The main argument of the book is to confirm the extensive influence of ancient Greek literary texts on the modern literatures of European colonial cultures, mainly German, French, and English literature. The author derives his stylistic examples from ancient Greek and Medieval Latin, and directly connects them with more modern European models (mostly French seventeenth-century and romance literatures, with examples from contemporary writings in French and English), and deals with the literary terms of these languages as being synonymous. The book received many positive reviews. Otto Dieter said that Lauseberg had provided undergraduate students with a "systematic survey of historical rhetoric as the necessary foundation and prerequisite for an intelligent study and appreciation of literature"(Dieter 666). Reichenberger strongly supported Lausberg's emphasis on continuity, considering it a crucial element to restoring the sense of pride for the European literary tradition:

> The systematic approach seems to me sufficiently justified given the purpose of the book, written primarily for the benefit of the student of modern literature, even if this purpose was achieved at the cost of suppressing the differences between the individual voices and the intermingling of ancient and modern ideas. [. . .] The book, clearly in the tradition of E.R. Curtius, aims to emphasize the continuity of Western literary tradition.
>
> (Reichenberger 114)

The pitfalls of this sweeping approach can be explored through the only review that stood against Lausberg's methodology. In 1962, A.E. Douglas criticised how Lausberg's book had merged many different voices of Greek and Roman rhetoricians into a single rhetorical system that was unbroken in time and was not interrupted by any controversies or changes that reflect the differences among individual approaches, saying:

> In handling the material, Lausberg owes most to Quintilian, the fullest of ancient sources. But the fact, of which the reader is inadequately warned, is that this work is Lausberg's "Art of Rhetoric," and very odd, to the classical reader, much of it appears. First,

> Lausberg's exposition, though often mentioning variation of doctrine, is clearly designed to suggest that there was a single uniform system of Rhetoric (as displayed with alarming elaboration of division and subdivision in the Inhaltsverzeichnis), deviations from which were only of minor importance. This belief in a grand unified scheme is very characteristic of the author. *But astonishingly fossilized as ancient Rhetoric became, there were controversies and changes, and Aristotle, Cicero, and to less extent Quintilian, speak with an individual voice. But Lausberg ignores all such distinctions.*
>
> (Douglas 247, emphasis added)

Douglas disapproved of the comparative methodology that Lausberg used to synthesise the ancient and modern rhetorical thoughts from different geographies and periods to characterise the modern European literary culture as one line of conceptual understanding that persisted for thousands of years:

> Secondly, *ancient and modern ideas are intermingled with the same indifference, in complete disregard of the danger of misleading the innocent public for whom the book is intended.* The modern theories about literary and stylistic phenomena with which the book abounds may, for all I know, be somewhere current among students of modern literature; they are sometimes interesting and may sometimes even be true. But what place in an exposition of ancient Rhetoric has, for example, the belief that metaphor is a form of magical utterance? As for the patternmaking, throughout the work resemblances are detected and morals drawn that are either not in the material, as when the different rhetorical status are alleged to have parallels in literary criticism, or, if there, are platitudinous, as in the elaborate parallel drawn, with diagrammatic illustrations – a favourite technique of the author – between the judge in court and the judge of art.
>
> (Douglas 247, emphasis added)

After almost 40 years, the classist Andrew Laird reviewed Lausberg's book with a similar intention, namely, to praise the reconstructed continuity between the classical Greco-Roman and Euro-American literary worlds, saying:

> Lausberg's study includes coverage of rhetoric in the medieval and modern periods, with a 300 page of index of rhetorical terms in French, as well as of those in Latin and Greek. Surely part of the point of reading ancient literature is to acquire a better understanding of later literatures: the range of testimonia collected by Lausberg (who was a pupil of E. R. Curtius) *provides abundant proof of the vital and central role of classical rhetoric for the Western literary tradition as a whole.*
>
> (Laird 313–314, emphasis added)

Both Reichenberger and Laird confirmed that Lausberg's book used the same methodology of E.R. Curtis's book *European Literature and the Latin Middle Ages*, first published in 1952. Both books deal with modern European literatures as part of a continuous tradition that started with the ancient Greek writers and continued throughout the Middle Ages to the Modern colonial powers of Europe, without any historical interruptions or geographical divisions related to the diversity of modern European languages and its national identities. The reader can clearly see that Lausberg's methodology was already justified by the current academic culture that promoted the superiority of European knowledge-production by reconstructing an artificial sense of long-established unity or continuity. By overlooking Greco-Roman diversity and the different languages and cultures under their direct colonisation (which also apply to the modern Euro-American cultures), this Eurocentric methodology plays a crucial

role in highlighting white European superiority in different disciplines, by narrating ancient and medieval European history as an unbroken circle to serve their modern achievements.

The Eurocentric designations of "Greek" and "Roman" cultures are in themselves problematic in terms of the wide range of other nations that were under their military control. The Greco-Roman empires, like any colonisers, imposed their own languages as the main state language of the empire. Gradually, any achievements of non-Greek or non-Roman nations (whether of a scientific, philosophical, or literary nature) were automatically considered part of the accomplishments of the two empires, mainly because they were produced in ancient Greek or Latin languages: the lingua franca of the two empires.[2] These accomplishments were not articulated as part of the modern history of these colonised non-European nations. It seems that this ancient Greco-centric chauvinism also existed in the Roman period; the Christian theologian Tatian the Assyrian (d. 185 AD) expressed abhorrence at the Greek philosophers who always claimed superiority over the other foreign nations or, rather, those they had termed "barbarians." He wrote a speech to address the Greeks, and in his introduction, he reminded the Greek's followers with some historical facts about what they had claimed as their own inventions, saying:

> Do not maintain a totally hostile attitude to foreigners, men of Greece, nor resent their beliefs. For which of your own practices did not have a foreign origin? The most famous of Telmessians invented divination through dreams, Carians foreknowledge through stars; Phrygians and the most ancient of the Isaurians the lore of bird-flights, Cyprians a cult of sacrifices; To the Babylonians you owe astronomy; to the Persian, magic; to the Egyptians, geometry; to the Phoenicians education through the letters of the alphabet. *Therefore, stop calling imitations inventions*.
>
> (Tatian, Oratio ad Graecos 1.1; Whittaker 2–3, emphasis added)

Such links of continuity aim to reconstruct a Eurocentric cultural-racial identity, based on a false historical narrative that supports the superiority of modern European literary productions alongside their scientific achievements. This superior identity supported the vision of "Western civilization" as being white and derived from European heritage, regardless of the racial and cultural questions of ancient and modern empires and their problematic ethnic questions. The idea of the Greco-Roman cultures as exclusively of white and European heritage is one of the sources of Western superiority, and it keeps feeding the radical movement of white supremacy. This Eurocentric vision is closely associated with far-right political ideologies and fascist movements during the early and mid-twentieth century (Roche and Demetriou). The reader can plainly see the reason behind such artificial continuation between Greco-Roman and modern European literary analysis of colonial languages:

> Eurocentric discourse projects a linear historical trajectory leading from classical Greece (constructed as "pure," "Western," and "democratic") to imperial Rome and then to the metropolitan capitals of Europe and the US. It renders history as a sequence of empires: Pax Romana, Pax Hispanica, Pax Britannica. Pax Americana. *In all cases, Europe, alone and unaided, is seen as the "motor" for progressive historical change*.
>
> (Shohat and Stam 2, emphasis added)

Ironically, the claims of literary continuity are denied by Eurocentric theories for non-European languages that continued for more than 3,000 years, in the case of the ancient Egyptian language, the Arabic language (with its 1,500 years of literary productions), and the ancient Chinese, Persian, and Sanskrit languages. Euro-American theoretical schools of comparative literature did not pay attention to developing internal literary or rhetorical comparisons for

such long-life languages, i.e. comparing philosophical strategies or literary texts produced in different times from the same country. The reason behind such inattentiveness of the Euro-American schools of comparative literature and rhetoric can be partly explained by a fear of challenging their theoretical links of continuity from ancient Greece to modern colonial powers. Euro-American scholars enjoyed the privilege of defeating the colonised countries with many theories that misrepresented their culture in relation to the coloniser while excluding themselves from applying the same measures or theories on their European literary heritage. In her review to Dipesh Chakrabarty's book entitled, *Provincializing Europe*, Alice Bullard shows how Chakrabarty evidenced that the social history of India was written by European scholars to authorise the power structure between the coloniser and colonised in order to deepen the "sense of failure and inferiority to Europe":

> Chakrabarty emphasizes instead his claim that historical and other social science theories arose in Europe; indeed, that Europe has been the sole place from which *theoria* has been achievable. As the home to historical theories, Europe has not been as heavily pervasively swayed by these theories as have colonized lands. Imperial powers could impose "modernity" on their colonies in a much more decisive manner than allowed within their proper metropoles, where powerful, entranced segments of society might oppose modernizing projects. Nonetheless, a powerful image of Europe as the centre of historical discourse and historical progress seized the Indian imaginary. *Living under the shadow of European historical theories and under the power of European rulers, colonized India developed a sense of failure and inferiority in relation to Europe.*
>
> (Bullard 778, emphasis added)

The non-European approaches of persuasion strategies are usually considered inferior to the Aristotelian thoughts of argumentation by scholars trained in the Greco-Roman rhetorical studies:

> There is no evidence of an interest in rhetoric in the ancient civilization of Babylon or Egypt, for instance, neither Africa nor Asia to this day produced a rhetoric.
>
> (Murphy 3)

Eurocentric scholars believe that Aristotle did not merely lecture or write his books for a selected few (members of his school) who accepted his system and learned his works by heart; rather, they were deliberately written to analyse and later judge non-Greek rhetorical systems at different times and geographies, as a universal theory that can be applied to all humankind. It is clear that such a Eurocentric perspective-based approach can be confusing to scholars trained in non-European traditions. This Euro-American hegemonic discourse with its old academic schools will not be able to continue in the near future since these Eurocetnric preconceptions have already led the comparative studies of non-European philosophies and literatures in general towards a dead end:

> Today, comparative literature in one sense is dead. The narrowness of the binary distinction, the unhelpfulness of the ahistorical approach, the complacent shortsightedness of the literature-as-universal-civilizing-force approach have all contributed to its demise. But it lives on under other guises: in the radical reassessment of Western cultural models at present being undertaken in many parts of the world, in the transcendence of disciplinary boundaries through new methodological insights supplied by gender studies or cultural studies, in the examination of the process of intercultural transfer that are taking place within translation studies.
>
> (Bassnett 73)

Literary or philosophical terms are not mere terms. They are mirrors that reflect the unique nature of each culture studied. Literary and philosophical terms cannot be considered universal because they are not similar to the terms used in applied sciences, such as chemistry or mathematics, where each term means the same in every country and context. The conceptual worlds of each literary or philosophical term vary from that language to another, based on various factors. One of them is the linguistic nature of the studied language and how these linguistic features directly develop different aspects of literary production. Cultures do not think alike in terms of literary production and analysis. Terminology is not only a question of terms, labels, and tags. Each culture develops its literary concepts to fit the nature of its language and readers. Such differences are what generate the uniqueness of each literature, and usually, these differences cannot be reflected in poor translations that overlook such conceptual differences. It is no exaggeration to say that it is even more disturbing to discover the host of complications that beset the non-European scholars as soon as a new conceptual definition of many literary and philosophical terms was attempted by Euro–American studies. So why do the Greco-Roman literary terms appeal to so many Euro-American scholars as the only universal and "scientific"language of literary analysis? Do the classical worlds possess the same conceptual associations of non-European literary terms and thus can be applied by specialists across national and/or continental borders? Ironically, eurocentrism piggybacks on the theoretical simulation of being universal. Eurocentrism makes a claim to comprehensive global coverage in terms of literary, rhetorical, and philosophical concepts:

> By the erasure of the localisation of the subject in the power and epistemic relationship, Western philosophy and science managed to produce a universalist myth which covers, or rather hides the epistemic localisation in power relationships from which the subject speaks.
>
> (Grosfoguel 53)

2. Universal Eurocentric Literary Theories

Universalism is most often mentioned as a tool of Eurocentric oppression in the postcolonial approaches to sociopolitical dimensions of many colonized countries. In their influential volume, *The Empire Writes Back*, Ashcroft, Griffiths, and Tiffin (149) explore how the notion of universality is "a hegemonic European critical tool." In the Euro-American studies, literary criticism is always associated with using a particular literary theory. Even when non-European literatures are studied, the theory used to frame the non-European literary analysis remains rooted in Eurocentric modernity. As a result of the current limitations of comparatist work on non-European literary criticism, scholars who undertake to write global histories of literary criticism find it difficult to engage with literary theories rooted in temporalities and geographies outside Europe. In her investigation to one of the teaching sources of modern literary theories entitled *the Norton Anthology of Theory and Criticism*, Revathi Krishnaswamy concludes that few numbers of non-European critics have been acknowledged out of almost 140 theorists, but the more striking observation that

> No non-Western critic or literary tradition is mentioned prior to the twentieth century – and this despite the fact that India, China, Japan, and the Arab world developed rigorous systematic theories about the structure, function, effect, and origin of literature, traditions that are comparable, if not superior, in clarity and sophistication to much pre-Romantic European literary theory.
>
> (Krishnaswamy 405)

Universality became a critical tool of Eurocentrism to expand its tutelage of knowledge production. While research has been done on postcolonial literature, the full picture remains

mostly obscure in the field of non-European literary or rhetorical criticism as Róbert GáfRik states:

> Post-colonial discourse undermines the Western monopoly on knowledge and takes other perspectives as seriously as those of the West. Considering non-Western literary critical traditions on such question as the problematic of world literature seems therefore natural yet, unfortunately, still not common even from the post-colonial viewpoint.
>
> (GáfRik 65)

Eurocentric methodologies always exclude the indigenous literary criticism to be considered as equivalent to their own theoretical contemplations. For Eurocentric scholars, literary theory is often considered as a twentieth-century Euro-American invention. As a result, premodern non-European criticism on literature is relegated to the status of the source material, pertaining to literature's past, rather than as foundations for literary theory. In postcolonial studies, the term "theory," which etymologically is derived from the ancient Greek word *theoria* meaning "contemplation"or "speculation,"has become the center of debate because its tacit presupposition, as a mediating layer, for the superiority of modern Euro-American theoretical perspectives over premodern non-European literary criticism. In a collective volume entitled *Comparative Poetics: Non-Western Traditions of Literary Theory*, Tanyss Ludescher argues that premodern Arabic poetics can "challenge the ethnocentric view that the Western Literary Tradition provides a normative standard against which all literature and literary theory must be judged, . . . critics must focus more attention on the integrity of these traditions within their own literary contexts" (Ludescher 98).

3. Premodern Arabic Literary Theory

Moving beyond the theoretical parameters of Eurocentric modernity, the chapter argues that ancient Egyptian (henceforth AE) literary devices are most productively studied on a comparative basis and that Arabic, as a cognate language that belongs to the same linguistic Afro-Asiatic phylum, offers a new and closer platform for exploring and studying these literary devices. The field of Arabic *balāghah* offers a good chance for indigenous scholars to extract and categorize various forms of each literary device by comparing different texts to improve the stylistic skills of each writer who wants to reach the peak of eloquence. *Balāghah* defines the interaction between the literary devices on the sentence level. The term *balāghah* is often mistranslated into English as "rhetoric," but as Philip Halldén (21) points out, the term *khiṭābah* has been also used as a gloss for the ancient Greek concept "rhetoric"in Arabic medieval commentaries on Aristotle by many Muslim philosophers such as al-Farābi (d. 950), Ibn Sīnā (d. 1037), and Ibn Rushd (d. 1198). Ibn Sinā, in his *kitāb al-majmouʿ*, gives the transcription "*rīṭūrīqā* – ريطوريقا" in Arabic. These philosophers adopted the Greek term because they were aware of the conceptual differences between the two disciplines of *balāghah* and *khiṭābah*. Following the tradition of Aristotle, they considered *rhetoric* and *khiṭābah* as the counterpart of dialectic as a logical art of argumentation. Wolfhart Heinrichs points out that simply to frame *balāghah* as a matter of mistranslation of the term *rhetoric* is to overlook the unique concept of this discipline in the context of Arabic-Islamic traditions and has to be taken with a pinch of salt and therefore he opts out for "eloquence" or "poetics" (Heinrichs 651). The two systems (*balāghah:* the eloquent poetics of literary devices with its Qurʾānic inimitability and *khiṭābah:* persuasion via oral public speech with its *kalāmic* approaches) confronted each other, mainly because of their different methodologies in approaching the philosophical dimensions of many Qurʾānic concepts and verses. In his investigation to the long-lasting conflict between literary criticism and Qurʾānic exegesis in twentieth-century Egypt, Mohamed Salama highlights the struggles between the scholars who analyze the Qurʾānic metaphysical verses through the lens

of literalism and the others who develop hermeneutical methods justified by rational interpretations (Salama 77). Livnat Holtzman investigates contradictory reactions to the Qurʾānic and ḥadīth verses that describe the nature of God by using anthropomorphic metaphors (āyāt and aḥādīth al-ṣifāt), and further considers how their literary language has become a hotly debated subject rationally (Holtzman 26). Such disunion explains partly why the Andalusian historian Abū ʿAbdallah al-Ḥumīdī (d. 1095) in his book entitled, *Facilitating the way to learn the epistolary* (*tashīl al-sabīl īlā taʿlum al-tarsīl*) divides the literary system of *balāghah* into four types according to the general function of the text: (1) orational (*khitābīah*), (2) compositional (*tāʾlīfīah*), (3) epistolary (*rissāʾlīah*), and (4) soothsayers (*kuhān*) (Al-Ḥumīdī 7).

In the Greco-Roman or the modern Euro-American contexts, the conceptual understanding of the term "rhetoric" is different from the Islamic-Arabo terms *balāghah* (the eloquent poetics of literary devices with its Qurʾānic inimitability) and *khiṭābah* (persuasion via oral public speech with its *kalāmic* approaches). Employing the Eurocentric term "rhetoric – rhetorical" as an automatic translation to the Arabic term *balāghah* is a misleading translation that has to be taken with a grain of salt in the context of Arabic-Islamic literary traditions (Halldén 21). Earl Miner's warns the scholars of non-European literary criticism that "the search for innocent terms is not brief odyssey" (82). There is, therefore, an excellent reason to use the indigenous terms of each studied culture. For example, in the field of Arabic poetics, *balāghah*, *balāghi*, and *balāghist* can be used instead of "rhetoric," "rhetorical," and "rhetorician": to avoid the negative connotations that are engrained in the Eurocentric historical background of such terms. In other words, the indigenous terms will help to stop the automatic application of the Eurocentric concepts in analyzing these non-Western cultures.

> The term "rhetoric" has been associated with sophistry, turgidity, and vacuity and has suggested to some critics a state in which language is separated from its context and becomes supererogatory. Criticism of its role and function can be detected as far back as Plato. This irreverent view of rhetoric in English is evident as early as the sixteenth century, according to the entry in the Oxford English Dictionary. Even those scholars sensitive to the value of rhetoric as a linguistic and cultural force have generally found it difficult to produce insights equal to the critical role that rhetoric has played in history and the influence it has wielded in human society.
>
> (Dominik 92)

It is not appropriate to use the term "rhetoric" to analyze religious texts such as the biblical or Qurʾānic eloquence because scholars can hardly avoid the harmful imposition of the concept of deceptive speech in the American media and modern rhetorical studies in analyzing Hitler or Trump's rhetorical speeches for example (Rashwan 850). The conceptual differences between cultures should be reactivated by using the indigenous terms and rediscovering their unique concepts. There are modern trends now in comparative linguistics that deconstruct such long-established practice of employing Eurocentric terms to describe, label, and define the other languages, especially in cross-linguistic syntax. Each language has the category of adjectives, nouns, verbs, adverbs, but to examine the similarities and differences between languages, we must study the traditions in which the properties of these categories vary across languages. To reactivate such conceptual differences, Martin Haspelmath urged the linguists and typologists to cut this Gordian knot, by admitting that languages should be analysed in their own terms, in order to rediscover their own concepts that were defined by their own traditions. He confirmed that this practice would support testing hypothesis and generalizations that are based on using "a set of preestablished categories that are assumed to be universal, although in fact they are merely taken from an influential grammatical tradition (e.g. Latin grammar, or English grammar, or generative grammar, or basic literary theory"

(Haspelmath 664). This methodology was earlier adopted by several scholars who developed creative approaches to teach Arabic grammar by interacting directly with its own terms and concepts without Eurocentric imposition (Brustad).

Stephen Quirke questions the employment of Arabic linguistic affinities with their AE counterparts and explains how the interaction with the Arabic literary tradition could be useful for both AE literary analysis and for challenging Eurocentrism in the field of Egyptology as a whole. He argues that such Eurocentric impositions will not fully resolve the problematic questions raised by AE literature. Therefore, Quirke encourages Euro-American scholars to give the Arabic literary world a chance equal to the one that has been offered to their Eurocentric theories. He argues that active engagement with Arabic literary traditions promises fresh perspectives that may challenge the self-contained approaches of contemporary theoretical readings of ancient texts:

> Classical Arabic poetry offers for certain motifs and "genres" a resonance entirely lacking in English and other European literary traditions. The eulogy genre *madiH* allows appreciation of compositions at or outside our literary borders, and the *fakhr* "boast" mercifully loses in Arabic the unfailingly negative reception assigned to much rhetorical content in English language studies of both literary manuscript and "autobiographical" inscriptions from ancient Egypt. A more systematic encounter with Arabic literary tradition would above all serve to remind the European researcher that the questions of definitions, production, and reception of ancient Egyptian literature can also be asked from within Egypt.
>
> (Quirke 28)

4. Arabic *Jinās* in Dialogue With AE Writers

For my *balāghi* application, the chapter uses Arabic *jinās* (paronomasia? – pun? – wordplay? – quibble?) as a case of study.[3] *Jinās* is one of many literary devices in the hand of the ancient Egyptians and Arabic writers to deliver an intended message creatively. Jinās, etymologically, is a loanword, derived from the Greek/Latin root γένος-genus-genos which mean race, type, gender, descent. It has been transferred to the Arabic language via the Syriac word *gensā* (Edzard 36). The word (جنس) *jins* does not occur in the Qur'ān, nor is used in pre-Islamic or early Arabic poetry. However, the concept of *jinās* in Arabic *balāghah* is fully Arabic and is more related to the nature of the Arabic language. The Arabic *balāghah* adopted this word as a term to linguistically follow the main remarkable feature of this literary device by which two different words are built from the same letters. However, it is not obligatory for all of the letters of the two words to fully match each other, since it can be achieved if both words assimilate to each other phonetically, according to the categories defined by Arabic *balāghah* scholars. It forges unexpected connections as an amusing form of cleverness. Jinās, as a literary device, depends on the similarity of form and sound and disparity of meaning. However, these similarities can correlate with similarities of a semantic nature, in some *jinās* types.

The literary critic and poet Ibn al-Muʿtazz (d. AD 908) defines *jinās* as two similar words in which the letters resemble each other (25). Ibn al-Athīr (d. 1233) defines it as two words that have identical articulation while their meanings are different (n.d. (262. Al-Ṣafadī (d. AD 1362) offered critical reviews of the previous *jinās* definitions, mainly because most of them exclude the other *jinās* types. He tries to offer an all-inclusive definition for *jinās* according to the *jinās* types he recorded in his book (15–19). He thus defined *jinās* as: two words that have all or some shared identical letters, two words with identical letters where one word has an additional letter, two words with reversed order letters, two identical words with different vowels marks, two words in which one of their letters is orthographically similar, or two

different words which semantically are synonyms to one other. (al-Ṣafadī 19). The Arabic scholars categorized more than 80 types of *jinās*, and for the sake of brevity, the chapter discusses a few types of *jinās*.

5. Morphological *Jinās* (*al-ʾīshtiqāq*)

The term refers to employing two lexical items that have the same morphological root but in different grammatical positions (Abdul-Raof 264). The two words can be also different in their vocal movements (*ḥarakāt* which roughly can be translated to vowels), but the rule in Semitic languages reveals that consonantal root is the foremost leader in forming morphological jinās:

> In Semitic every verb has a theoretical root which consists entirely from consonants, vowels forming no part of it. Conjugation is effected by means of combining a given set of vowels proper to the class to which the verb belongs (strong triliteral, quadrilateral, Med. w, A, y) with the consonants which constitute the root.
>
> (Thacker 80)

This type of *jinās* has been used often in Arabic literary expressions, as it shows how a verb and its derivatives can be creatively reused to produce different semantics only by changing its grammatical position in the sentence. Morphological *jinās* cannot merely be considered as part of the fabric of "ordinary language," as some Western literary analysts tend to deal with it. In the field of the Western translations, translators intend to replace the repeated words by synonyms or even omitting them altogether. A classical textbook of French stylistics warns the student that repetitions are "shocking to the ear," that repetitions of words of the same root are "equally shocking"and that "repetitions are to be avoided by the use of synonyms"(Nitsa Ben-Ari 3). Such practice of omissions results in the Western readers losing meanings of the various forms of the original repeated word or missing out on the sound repetitions.

<div dir="rtl">

ومكروا **مكرا** ومكرنا **مكرا** وهم لا يشعرون
</div>

> *They cunningly planned a plan, and we cunningly planned a plan while they perceived not.*
>   Q27:50

Morphological *jinās* is represented by the various wordplay of the root مكر – meaning "the quality of being cunning or skillful in planning," the Qurʾānic verse uses this verb in two different grammatical forms.

Ancient Egyptian:

$\underline{t}_3w\ pw\ n\ fnd\ irt\ m_3^ct\ ir\ \underline{h}sft\ r\ \underline{h}sfw\ n.f$
Doing justice is breath for the nose, make the punishment for the one who ought to be punished[4]

Morphological *jinās* is represented between the two words – the infinitive form of the verb *ir* meaning "to do," and is transliterated *irt* and – an imperative verb meaning "to do" and can be translated according to its textual context, and is transliterated ir. The root is (i+r). Morphological *jinās* is also represented between the two words – the infinitive form of the verb *ḥsf*, meaning "the punishment" and is transliterated *ḥsft* and – a passive participle meaning "the one who ought to be punished" and is transliterated *ḥsf.w*. The root is (X+s+f).

First jinās word	Second jinās word	Root	Jinās words
△ – irt	◁ – *ir*	i+r	△ —◁
⊙𝌆– ḫsft	✚...– ḫsfw	X+s+f	⊙𝌆 – ✚...

6. Partial *Jinās* (al-*nāqiṣ*)

This term refers to two similar words that missed one of the four conditions of full *jinās* – vocal movements, number, kind, and order. The difference between the two words must be one letter, mainly by adding one different letter between similar words that already have a different meaning (al-Hāshimī 398). This additional letter can be located at the beginning, middle, or the end of both *jinās* words. Follwowing are examples of different forms of partial *jinās* in Arabic and ancient Egyptian.

6.1 *Vocal Movements as an Indication of Different Meanings*

<div dir="rtl">اللهم كما أحسنت خلقي فأحسن خلقي</div>

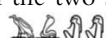> O, God, as You have created me in the best condition, please bring my morals to perfection as well.

Partial *jinās* is represented by the different vocal movement between the two similar words (خَلقي – *khalqī* meaning "my creation") and (خُلقي – *khuluqī* meaning my morals). Both have the same type and order of consonantal letters. The two words are identical in their grammatical position as they both are direct object to the verb (أحسن – make better). The only difference that exists between them ((خلقي – خلقي is the marker of vocal movement on their beginning letters, which indicates to the hearers that they are different words semantically.

Ancient Egyptian:

wr pḥty mj it.f stḫ m nbty nbty
[the king Ramses II is] great in physical power like his father Seth in the city of Ombos, who belongs to the two goddesses.[5]

Partial *jinās* is represented between the two similar words 𓏠𓃂𓏏𓊖 – a town name in Upper Egypt and is transliterated *nbty* and 𓎟𓏏𓅐𓅐 – a *nisbe* epithet form, always used for the king meaning "the one who belongs to these two female goddesses *wḏʒt* and *nḫbt*" and is transliterated *nbty*. Both words share the same three consonantal letters, in the same order, but the vocal movements would differ between them semantically for the hearers. The visual ending determinative plays a significant role for the readers, as the town name ends with a town structure determinative ⊗; while the two goddesses are represented with their two determinatives 𓅐𓅐 after the vulture and cobra images, which represent the two symbols of upper and lower Egypt.

First jinās word	Second jinās word	Jinās words
𓏠𓃂𓏏𓊖 – nbty	𓎟𓏏𓅐𓅐 – *nbty*	𓏠𓃂𓏏𓊖 – 𓎟𓏏𓅐𓅐

6.2. Additional Middle Letter

جدي جهدي

My good fortune is [coming from] my hard work.

Partial *jinās* is represented by the two similar words جدي – a noun meaning "good fortune" which is connected to the first-person singular suffix for expressing possessive and – جهدي a noun meaning "hard-working"and is connected to the first-person singular suffix for express-ing possessive also. There is only one additional letter difference between the two words (جدي جهدي –) in the middle of the second jinās word, which is hāʾ - هـ.

gm.j mḥy ḥr ḥtr ḥr wȝt
I found Mehy on the horse on the road.[6]

Partial *jinās* is represented between two similar words – a repeated preposition meaning "upon," "on," and is transliterated *ḥr* and – a noun meaning "horse or chariot" and is transliterated *ḥtr*. The two words share two initial letters (*ḥ-r*), with one additional letter in the middle for the second *jinās* word, which is t.

First jinās word	Second jinās word	Additional letter	Jinās words
– Hr	– ḥtr	T	

6.3. Additional Letter at the Beginning of the First Jinās Word

هذا بناء ناء

This building is far away. (al-Hāshimī 294)

Partial *jinās* is represented between the words بناء – a noun meaning "building" and ناء – an adjective meaning "far away." There is one additional letter difference between the two words (بناء ناء –) at the beginning of the first word, which is bāʾ - ب.

Ancient Egyptian:

smȝ pḏtyw nn sḫt ḫt
He slaughters the arrows people without blowing back a stick.[7]

Partial *jinās* is between the two similar words – a sDm.f verb meaning "to beat" and is transliterated *sḫt* and – a noun meaning "stick" and is transliterated *ḫt*. Both words share two initial letters in the same arrangement (*ḫt*), with one additional letter at the beginning of the first *jinās* word, which is (s).

First jinās word	Second jinās word	Additional letter	Jinās words
– sxt	– ḫt	S	

6.4. *Additional Letters at the End of the Second Jinās Word*

<div dir="rtl">

إن البكاء هو الشفاء من الجوى بين الجوانح
</div>

Indeed, it is crying that heals [the heart] from the intense feeling of love [existing] inside the ribs.
(al-Bābrtī 669)

Partial *jinās* is represented between the two words الجوى – meaning "a heart burned from love" and الجوانح – a plural noun meaning "ribs." *Jinās* is achieved here by adding two letters at the end of the second *jinās* word, which are ن-*nūn* and ح-*ḥāʾ*.

n spr n sp ḫsy r dmi ẖry sꜣ r sꜣḥ tꜣ
The sinful can never come close to the harbor, but the hindermost will reach the land.[8]

Partial *jinās* is represented by the wordplay between the two similar words – a *sḏm.f* verb meaning "to reach" and is transliterated *spr* and – a noun meaning "occasion," "case," and is transliterated *sp*. There is one different letter between the two words. It occurs at the end of the first *jinās* word and is (r). Partial *jinās* also is represented in the two words – the last part of the used expression meaning "hindermost" and is transliterated *sꜣ* and – a *sḏm.f* verb meaning "to reach," "arrive at," and is transliterated *sꜣḥ*. There is one different letter between the two words, and it occurs at the end of the second *jinās* word, which is (H).

First jinās word	Second jinās word	Additional letter	Jinās words
– spr	– sp	R	
– sA	– sAH	H	

7. Visual *Jinās* (al-marsūm)

This *jinās* term in Arabic refers to two words that have identical number and kinds of letters except for one different letter, but the two different letters are being graphically similar, such as: (ش)- (د - ذ)-(يـب - تـ ثـ ن)-(جـ - حـ - خ)-(عـ - غ)- (طـ - ظ)- (صـ - ضـ)-(ر - ز)-(فـ - ق) (س)
(al-Gundy 140).

<div dir="rtl">

وَالَّذِي هُوَ يُطْعِمُنِي وَيَسْقِينِ وَإِذَا مَرِضْتُ فَهُوَ يَشْفِينِ
</div>

(God) He is the one who feeds me and waters me, and if I became sick, He is the one who cures me. Q26:79–80

Visual *jinās* is represented in the visual similarity between the two words يسقين – a verb meaning "to make me drink water" and يشفين – a verb meaning "to cure my health problem." The two graphically similar letters are (س - ش) and (ف – ق).

The main difference between the AE writing and any other alphabetical system will be related to the visual nature of the AE writing and how the Egyptian writers take advantage of such visual inimitability. The central visual feature of the AE writing is what can be called "soundless sense signs," often referred to as "determinatives" by Egyptologists: signs that appear at the end of a word, clarifying the meaning of the string of sounds that have been represented (Rashwan 150). The examples provided in this section show how the AE writer supplies the indigenous reader with creative visual instruments that help significantly

in visualizing the verbal presentation and structure of information, in order to aid and clarify the literary reading process. The AE writer built literary texts out of words, but every word, if carefully examined inside its own textual context, will turn out to be a literary volcano in itself. Such innovative visual devices reflect how those AE writers were playing an important role in developing the reader's appreciation of their writings. Developing the readers' appreciation is part of the aim of poetic language in general, as it makes them re-perceive their familiar writing as if for the first time, or in *strange* ways that they have never experienced it before.

7.1. Related Determinatives:

di t̠ꜣw nty gꜣby šd.k wi wnn nty
You (god Amun) are the one who offers the air to the deprived; you saved me when I was distressed.[9]

Visual *jinās* is represented by using two related determinatives to connect and better illustrate the two short sentences of the verse: — *t̠ꜣw* — a collective plural noun generally meaning "air," "wind" but it means here "the air of breath" and — *nty* — an adjective meaning "insolvent person" with two determinatives: the nose and the house , which can visually means "someone suffering from being stifled in a limited space," or metaphorically mean "someone who experiences a health or emotional hardship," "pain or affliction." The nose here in this word refers to the lack of air, which may correspond visually and semantically with the word TAw for air, the gift of the god Amun. In this visual wordplay, the AE writer connects the first half of the sentence with the second one, as the main nutrition of the nose is the air, and that is what keeps people alive.

| First jinās word	Second jinās word	Visual jinās	Jinās words

7.2. Contrasted Meanings With the Same Determinative

The AE writer can use two contrasted words that employ the same soundless determinative, in order to stimulate the reader's mind about the sharp conceptual differences between the words. In other words, it visualizes the existence and non-existence of the described object.

šwyt m ir m šw
The sun-shade do not act like sun-light.[10]

Visual *jinās* is represented between the two contrasted words — a noun meaning "shadow" or "shade" and is transliterated *šwyt* and — a noun meaning "sun" or "sunlight" and is transliterated Sw. Both *jinās* words have shared two initial letters in their stem *š-w,* in addition to using the same soundless determinative – the sun disc ☉ – to express two contrasting meanings, as they are both related to a contrasted activity of the sun.

First jinās word	Second jinās word	Shared	Visual jinās words
𓉐𓏤𓏤𓂋𓏤𓇳	𓉐𓏤𓂋𓇳	𓇳	𓉐𓏤𓏤𓂋𓏤𓇳-𓉐𓏤𓂋𓇳

7.3. Different Words With the Same Determinative

The AE writer can also use two different words that are semantically related, but not contrasted, by employing the same determinative, in order to illustrate a metaphorical connection between the words:

iw min ꜣḥsf.n.i ꜣdw iw msḥ ḫtḫt.f
Today I have punished the aggressor and the crocodile (metaphorically "evil doer") has retreated.[11]

Visual *jinās* is attested here by using the same soundless determinatives in two words – *ꜣdw* – a participle meaning "the aggressor," "the evildoer," with a crocodile as an ending determinative and – *msḥ* – a noun meaning "crocodile," and has been figuratively used here to denote the evildoer. The question raised here is: does the metaphorical determinative of the word Adw played a role in building up the following narration in the writer's mind?

First jinās word	Second jinās word	Shared	Visual jinās words

7.4. Using an Unusual Determinative

The AE writer can change the usual ending soundless determinative to serve the described textual context visually. Such a visual technique shows how the lexical memory of the AE reader was important to decipher the intended message from the writer's side and how each different soundless determinative is always pregnant with additional meaning.

iw.f sḏr mr m-r-ꜥ mwt
He was lying down sick near the edge of being dead[12]

Visual *jinās* is represented in this example by employing an unusual determinative for the word mwt. The sentence is said by a kind father, Neb Ra – who dedicated a hymn to his god Amun as a reward for healing the sickness of his beloved son. The writer avoids the usual aggressive determinative of the verb "to die" mwt in describing the critical status of his beloved son Nakhet Amun. The verb mwt always ends with two main soundless determinatives: the man with blood streaming out of his head -or the pustule or gland determinative that always exists in words related to "bodily growths or conditions, especially of a morbid

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kind, exx. ⟨𓏞⟩ *wbnw* 'wound'; ⟨𓎛𓄿𓇋𓏏𓈐⟩ *ḥ3yt* 'disease' ⟨𓄜𓏤⟩ *wḥd* 'pain or suffer'" (Gardiner 539). According to the Berlin lexicon, *mwt* rarely takes this determinative: ⟨𓂻⟩ that we have in our text (Erman and Grapow, vol. 2, pp. 165–167). Gardiner describes this picture sign ⟨𓂻⟩ as a grain of sand, pellet, or like and it always exist in such words: 𓈘𓏦 *nbw* gold; ⟨𓈙𓏤𓏦⟩ Say sand; 𓐝�𓂻𓏦 *msdmt* black eye paint or *koHl*. Gardiner also mentioned that "A sign of like appearance rarely takes the place of dangerous signs such as 𓀐 A14 in religious documents, ex. 𓆣𓏦 *ḥftyw* 'enemies.'"(Gardiner 490). For the Neb Ra context, the writer convincingly avoids the implied message that his beloved son became completely dead by using a less aggressive determinative in this expression (𓈖𓂻 – on the edge of being dead). The writer thus gives visually more credit for the main verb of the sentence (*sdr* – 𓋴�𓈖 meaning "to sleep," "lie down," "go to rest," "be inert," "inactive." The visual harmony of using three following words that begin with the letter m is aesthetically remarked also 𓅓𓂻 *mr m-r-ꜥ mwt*.

Usual determinative	Unusual determinative	Visual jinās words
𓀐	𓈖𓂻	𓀐 - 𓈖𓂻

8. Conclusion

Eurocentric literary and philosophical concepts cannot be used as the standard measure against which all non-European literary criticism should be analysed. Various non-European literary systems are expressed in identical Eurocentric terms to address the English, German, and French readers. By overlooking the indigenous literary terms and concepts, a new mode of subjectivity has been automatically generated in which European readers do not fully engage with the different "other" and celebrate its multiplicity, but instead see the "other" as an ugly replica of European theoretical perfectionism. These Eurocentric methodologies usually overlook the indigenous terms and concepts that were produced and developed by the intellectuals of these studied cultures. The definition of post-Eurocentric poetics does not mean that all the previous studies of non-European cultures belong to a Eurocentric frame. The new explanation of Eurocentrism that this chapter develops avoids producing knowledge that misrepresents the studied culture by importing Eurocentric concepts to frame the non-European literary and philosophical cultures. Many scholars have recognized the shortcomings of scholarly work that imposes Eurocentric concepts derived from the three modern European powers (English − French − German) on non-European literatures and philosophies (Aamir Mufti). That's the main reason why the disciplines of comparative rhetoric and literature are still struggling with the simple, stubborn question of how to move from critique to practice. Non-European literary and philosophical criticism should free themselves from this Eurocentric system in which they are integrated, identified, through the proposition of their own parallel canon; by using their own terms and concepts which to date have been excluded from the hegemonic system of Eurocentric literary and philosophical theories, as Patrick Colm Hogan convincingly argues:

> In sum, literary theory is not at all confined to the West. Indeed, familiarity with the
> various histories of literary theory around the world should lead us to ask not why the

European tradition is unique in being so rich, but why it is unique in being so impover-ished. Indeed, when one looks at the mainstream of European theory before Romanti-cism, one might even wonder whether Europeans could have thought abstractly about literature on their own.

(Hogan 4)

I would argue that once the non-European terms and concepts break away from this hege-monic system and convert themselves into a respected dominant system with its own inde-pendent canon, then these non-European cultures will be able to speak for themselves in response to the counter-restrictions, redefinitions, and exclusions that were imposed upon them by using Eurocentric theoretical frames. Such post-Eurocentric methodology challenges or even reverses this long-established "epistemic dependency of the rest on the West" where the non-European texts rely exclusively on Eurocentric literary theories under the claim of being universal (Krishnaswamy 408). Such a post-Eurocentric perspective is necessary both to generate a fair comparative module that centralizes the emic (culture-specific) features and to avoid Eurocentric misrepresentation or misperception.

Notes

1. I am indebted to Keith Lloyd for inviting me to participate in the volume and I wish to offer him my full gratitude for his efforts in promoting and encouraging post-Eurocentric studies of non-European cultures. All translations of both Arabic and ancient Egyptian examples are mine unless indicated otherwise. This work has received funding from the European Union's Horizon 2020 Research and Innovation Program under ERC-2017-STG Grant Agreement No 759346 and is part of the "Global Literary Theory" project at the University of Birmingham.
2. The same situation is applied to the non-Arab scholars who produced significant contributions using the Arabic language as a lingua franca; their non-Arabic identity was ignored for political reasons, especially scholars of Persian origin.
3. For brief information about the history of developing this *balāghi* term in Arabic literary tradition, check the term "*Tajnīs*" in Heinrichs Wolfhart, in E12, 2000, 68–69.
4. Story of Eloquent Peasant, lines 177–178, Parkinson 28.
5. Praise poem to King Ramses II, carved on his temple of Abu Simbel, C20, line 1, Donadoni.
6. Love songs, Chester-Beatty I, Verso, C2,5, Fox 395.
7. Hymns to Senwosret III, first stanza, line 4, Collier and Quirke.
8. Story of Eloquent Peasant, line 357, Parkinson 45–46.
9. Neb Ra hymn to Amun, line 5, Kitchen III, 654.
10. Story of Eloquent Peasant, line 254, Parkinson 33.
11. Story of Eloquent Peasant, line 212, Parkinson 31.
12. Neb Ra hymn to Amun, line 5, Kitchen III, 654.

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