

Beauty and Silence: Arab and Western Philosophy

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Abstract

We must recognize that beauty is not a recent phenomenon but deeply rooted in antiquity and as old as humanity itself. By nature, humans are drawn to beauty, find comfort in its presence, and seek it in all aspects of life. An indication of the Arabs' appreciation for beauty is evident in how ancient poets observed and described the desert's splendor using all available expressive tools. They meticulously refined their verses, often swapping words to present their texts in the most exquisite form possible. This dedication led to the creation of annual collections, where poets would spend a year perfecting their work to achieve the highest levels of beauty.

Keywords: beauty, Humans, Expressive, Arab

1. Introduction

At the outset, we must acknowledge that beauty is not a recent phenomenon but deeply rooted in antiquity, as old as humanity itself. By nature, humans love beauty, find solace in its presence, and seek it in all aspects of life. The perception of beauty and goodness is a human instinct that cannot be overlooked or ignored; the human soul is naturally inclined toward all that is beautiful. As for the concept of aesthetics in ancient Arab thought, it does not appear in Arabic texts as a distinct theory or methodology with its defining conditions and rules. Instead, it is referred to by other terms such as goodness, beauty, and grandeur.

A strong indication of the Arab's inclination toward beauty in all its details is that ancient poets observed the beauty around them in the desert and described it using all the expressive tools at their disposal. They often refined their verses, swapping words to present their texts in the most exquisite form possible. This led to the creation of annual collections, where poets would spend an entire year polishing and perfecting their work to achieve the highest levels of beauty. Additionally, the issue of imitation, as advocated by our ancient critics, was merely a method to preserve the beauty of poetry and attribute it to its original poet, ensuring that its aesthetic value did not diminish; associating a poem with a lesser poet could tarnish its beauty and reduce its artistic merit. Subsequently, critics slightly shifted their focus to discuss poetic theft, which, in terms of diminishing the aesthetic value of the verses, was no less significant than imitation (Muhammad, 2011; Bashayb, Sasa, 2022, pp. 33-40).

Beauty and the judgment of a text's aesthetic quality are relative concepts. What one person finds beautiful, and pleasing may not hold the same degree of beauty and goodness for another. This variation is a reflection of the diverse tastes and temperaments of different audiences.

However, before delving into the depths of researching this concept and establishing its foundations, we must first address its linguistic meaning. If we look into Arabic dictionaries, we find that the word 'beauty' stems from a root composed of three letters: (Jim, mim, lam). Ibn Manzur (d. 711 AH) mentioned that 'beauty' is the source of the term 'beautiful' and the verb 'jaml.' He also quoted the Almighty's words: 'And for you in them is beauty when you bring them in and when you take them out (Surah An-Nahl, Verse 6). Its meaning is splendor and beauty. Ibn al-Athir stated that beauty applies to both forms and meanings. From this, the saying goes: 'Indeed, God is beautiful and loves beauty,' meaning that Good actions characterize him and possess perfect attributes." (Ibn Manzur, 1980, p. 685). It must be noted here that the linguistic meaning provided by Ibn Manzur for this term does not stop at the sensory dimension that denotes splendor and beauty; it extends to the conceptual dimension, which encompasses the beauty of actions and ideas. This beauty cannot be perceived through sight but rather through insight. Beauty exists in all that surrounds us in the tangible world, as well as in the intangible, which can only be grasped through reason (Lotfi, 2014).

Indeed, the concept of beauty was not explicitly defined by our Arab scholars as it is today, with its specific components. However, this does not negate the presence of aesthetic awareness in Arab thought across its creative, intellectual, and critical dimensions. This awareness was manifested in creative literary production, with imagery being one of the most important concepts that signifies beauty in Arabic poetry and asserts itself in literary works. Al-Jahiz (d. 255 AH) argues that beauty and goodness are matters that are 'more delicate and subtle than can be grasped by anyone who merely sees them. Similarly, illusory matters cannot be judged solely by the sight of the eyes. If that were the case, anyone who saw them would pass judgment, even regarding goats and donkeys. Thus, every observer's eye would witness, and the heart would perceive, leading to a conclusion in the mind, followed by a judgment from the intellect (Ali, 2002, p.74). Thus, we find that beauty and its perception 'cannot be achieved solely through sight; rather, they require actions, culture, exercise, and experience (Hanan, 2021, p. 464).

Al-Farabi (d. 339 AH) believes that beauty in form is 'the expansion of expression by increasing words in relation to one another, organizing, and enhancing them (Abu 1969, p.141). On the other hand, Al-Tuhidi (d. 414 AH) argues that the reason for finding the human form aesthetically pleasing lies in 'the completeness of the features and the harmony of the parts, which by the soul accepts (Abu Hayyan, Maskawayh 2009, p140)

Thus, the concept of aesthetics in the previous statements only appears through its semblance. If we take a step further, we must discuss oral aesthetics, which embody the foundational structures of written aesthetics. The aesthetic concept in Arabic poetry is clearly articulated in the words of Al-Qadi Al-Jurjani (d. 366 AH) about poetry, where he states that it is a science among the sciences of the Arabs that involves nature, narration, and intelligence. The practice serves as its substance and strength for each of its components. Whoever possesses these qualities is a distinguished artist, and their rank in excellence corresponds to their extent of possessing these traits (Judge Ali, 2006). Poetry was created for listening, and thus it transcends words to reach

the poet's emotions. Poetry is 'an art and culture recognized by scholars, similar to other fields of knowledge and crafts. Some aspects are cultivated by the eye, some by the ear, some by the hand, and some by the tongue (Al-Qayrawani 1981, p. 118).

If the meaning addressed by poets is the same, then the way to distinguish themselves lies in the beauty of expression and the refinement of meaning. Thus, we arrive at a singular meaning conveyed through multiple phrases. To achieve this, poets excel in embedding poetic actions that fulfill the aesthetic function in Arabic poetry. Consequently, we find that the beauty of expression, enhanced by the quality of meaning, can affect the audience and make them a part of the emotional experience described by the poet. This generates a sense of responsiveness in the audience, as this impact serves to awaken their feelings and emotions at a later stage following the initial capture of attention (Lotfi 2014)

The external form of the Arabic poem, or the structure of poetry, is an important part of the aesthetic process, allowing critics to judge the beauty and excellence of a particular poem. It serves as one of the appreciated criteria for the production and aesthetic quality of the text. Among those who discussed the issue of poetic structure is Al-Marzouqi (d. 421 AH) in the introduction to his book *Sharh Diwan Al-Hamasa*, where he defined seven aesthetic, formative, and structural principles. He states about poets: 'They sought the nobility of meaning, its correctness, the eloquence of expression, and its appropriateness, along with accuracy in description. The combination of these three factors led to the abundance of proverbs and the uniqueness of verses. Furthermore, it involved the closeness in simile, the cohesion of the poem's parts, and the careful selection of pleasing meter, ensuring that the borrowed elements match their intended meanings. The language should align with the meaning and strongly compel the rhyme, leaving no discord between them. These are the seven foundations, which constitute the structure of poetry (Al-Marzouqi, 1991, p. 9)

Abdul Qaher Al-Jurjani (died 471 AH) believes that beauty lies within the structure of poetry, asserting that 'the purpose of arranging words is not merely for their sounds to follow one another; rather, it is for their meanings to harmonize and converge according to what reason dictates. How can one conceive that the aim is simply the succession of sound words when it is established that the arrangement considers the relationship of the composed elements to one another, akin to formulation... Everything intended for representation is what truly matters (Al-Jurjani)'" Thus, we find that Al-Jurjani's theory of structure is situated within a new relationship that gives rise to its novelty. This relationship connects structure and grammar, and in light of this connection, the pathway to deriving creative principles becomes both accessible and stimulating. The center of this stimulation lies in the meaning derived from the structure-grammar relationship, especially when we recall the outdated notion of grammar's rigidity and its prescriptive nature (Hassan, 1994, p. 27).

Beauty may lie in 'the skillful composition of phrases, the careful selection of words, and their arrangement in a specific order, achieving the highest levels of eloquence and rhetoric (Farhan. 2017, p. 841). Thus, we find that poetic creativity within the framework of the theory of structure is realized intrinsically, marginalizing the requirement of meter and rhyme as criteria for judging the quality and beauty of a poem. This is what Al-Jurjani asserted when he stated: 'It is not by a meter that speech becomes speech, nor is it by meter that one speech is better than another (Al-

Jurjani). Thus, we find that Abd al-Qahir al-Jurjani established a connection between form and content, that is, between word and meaning, meaning that he 'allows the surface to adapt according to the adjustment of psychological significance, or simply put, he makes the word subordinate to the meaning (Ismail, 1974). Thus, al-Jurjani emphasized his focus on making 'words the servants of meanings, (Al-Jurjani, 1404 AH, p. 5) indicating his strong interest in the meaning that the speaker aims to convey to the audience.

Hazim al-Qartajani (d. 684 AH) is considered one of the Arab critics who approached the concept of aesthetics in his book *Minhaj al-Bulaghā' wa Sirāj al-Adab*. He did not explicitly mention a term for beauty; rather, it was concealed under the concept of poeticity. He states: 'Poeticity in poetry is simply the arrangement of any words, regardless of how they are structured or what purpose they serve, without adhering to any specific laws or rules. What matters is conducting speech according to meter and leading it to a rhyme (Al-Qartajani, 1986, p. 28). The concept of poeticity in al-Qartajani's work stems from what he refers to as 'the science of poetry or the laws of craftsmanship.' He does not approach the term poeticity as a direct critical methodology; rather, he presents it as a poetic component and an essential aesthetic phenomenon in the crafting of poetic language among the Arabs (Lotfi F. 2014).

Al-Qartajani, in his rejection of the notion that any weighted and rhymed words constitute poetry without a governing law, states: 'Those who believe that any measured and rhymed speech is poetry are like a blind man who encounters a group gathering pearls in a place where the gravel resembles pearls in size, shape, and texture. He picks up some of what they collect and, through his sense of touch, recognizes its form and feel, convincing himself that the gravel is indeed pearls. He does not realize that the true distinction and value of the gem lies in attributes beyond those he perceives. Similarly, this person believes that poeticity in poetry is merely the arrangement of any words, regardless of their structure or intent (Al-Qartajani, 1986). Thus, poeticity for Hazim arises from laws and principles that govern its movement, regulate it, and endow it with aesthetic qualities. This poeticity is not confined to a single poetic text but extends to all literary works.

Beauty is rooted in 'the beauty of the word and the meaning, and the excellence of their composition in the finest form of artistic literary creativity (Farhan, 2011, p. 336). Thus, although aesthetics may be absent as an explicitly stated term in Arabic literature, it has not been lacking as a critical concept that our ancient critics addressed in their works. Aesthetics was not absent from the awareness and understanding of the Arabs; rather, it existed under different names, and our critics delved deeply into discussions about it, enriching it through study and research.

In Western philosophy, one cannot deny the Greeks' interest and care for beauty, which, alongside goodness and truth, were among the most important concerns of their philosophers and thinkers. They recognized beauty as aesthetic ideas and viewed it as the opposite of the ugly, though it was not an independent theory as it is in our time (Ismail I, 1974). Ancient philosophies, particularly the Greek ones, did not view beauty 'in relation to art; rather, it was not a distinctive characteristic of art but rather a trait of divine creativity. For this reason, discussions about aesthetics were subjected to metaphysical or ethical thought (Lotfi, 2014).

Socrates (d. 399 BCE) is considered one of the earliest Greek philosophers to focus on beauty. He had his own perspective, teaching the artists of his time the ideal ways to convey beauty and splendor through sensory impressions that reflect the true beauty of the soul and showcase virtue, which was his goal. Plato (d. 347 BCE), influenced by Socrates, shifted much of his attention to the soul, downplaying the importance of the body. He believed that beauty resides in the soul, viewing the body as transient and lacking immortality, asserting that beauty is, in essence, an intrinsic quality (Abbas, 1987, pp. 35-36).

The term aesthetics, which translates to the science of beauty, originated from Western philosophy as an independent methodology. Its first appearance is attributed to Alexander Baumgarten, who introduced this term in his work *Aesthetica* in 1735. This was the first study to use the term to signify sensitivity, referring to the science of beauty and the realm of sensory perception and taste. This sensitivity governs simple ideas that provide organized emotional, sensory knowledge. Consequently, the term aesthetics came to represent a type of perception distinct from pure rational thought, contrasting with it. Later, aesthetics was understood as a discipline that parallels and complements logic, becoming a branch of philosophy (Santayana, 2001, p. 53). Baumgarten views beauty, or aesthetics, as a science that investigates 'the conditions, standards, and theories of beauty, as well as artistic taste and the value judgments associated with artistic works. It is a branch of philosophy... exploring the common attributes of beautiful things that evoke feelings of beauty, and it analyzes this feeling through a philosophical interpretation (Mattar, n.d, pp. 43-44). We can say that Baumgarten, in this regard, did not stray from the literal linguistic meaning of the term, which is the study of sensory perceptions. However, he succeeded in distinguishing aesthetic knowledge and perception from other forms of knowledge. This perspective led to a predominance of sensory characteristics in his subsequent writings (Ismail, 1974, p. 15; Lotfi, 2014, p. 47).

On the other hand, Kant (d. 1804) defined the cognitive aspect of beauty as 'the judgment of taste,' which is the means through which one arrives at the knowledge and feeling of beauty (Lotfi, 2014, p. 48). Thus, he defined aesthetics as 'the critique of judgments of taste and the knowledge of the conditions of aesthetic judgment, as well as the general a priori subjective requirements of aesthetic judgment (Al-Sabbagh, 1998, p. 100). The sensory aspect of beauty continued with major philosophers such as the German philosopher Hegel (d. 1831), who added another cognitive dimension to it, marking the beginning of the spiritual in art. He views beauty as the manifestation of the sensible and the imaginative, where the essence of art for him is the idea, while its form is summarized in its sensible and imaginative depiction. He also emphasizes that an artist's thought cannot remain abstract; for him, beauty is merely a sensory manifestation of the idea, but this manifestation occurs in a specific manner. (Lotfi, 2014, p. 48).

The Italian philosopher Croce (d. 1952) does not stray far from Kant's understanding of beauty. He considers it "an intuition... or an innate feeling for nature, but it is also a form of knowledge that arises from both reason and imagination, with its depths being perceived through a faculty that varies in degree and strength of perception among individuals (Croce, 1963, p. 143). Croce explains his idea of intuition by stating that it "is not a superficial impression left on the mind by external things, but rather an activity and vitality occurring within the human mind. It produces images... meaning that it is not merely a recording; it forms in human consciousness as a result

of emotions... and imaginative images. Through these emotions, the images transform into lyrical expression... which is the essence of all art (Mattar, 1998, p. 194). For Croce, the aesthetics of poetry is not tied to any utilitarian purpose, as he believes that good art cannot be subjected to blame or praise, nor can it serve a moral purpose. Instead, its value lies in the human mission it seeks to fulfill, revealing aspects of humanity that science cannot address (Mattar, n.d. pp. 43-44).

In conclusion, we must emphasize that beauty is an essential characteristic and a fundamental aspect of literature and art. It distinguishes literary texts from other rhetorical writings, as literature cannot be called "literature" unless it possesses beauty. Moreover, beauty has deep roots in Arabic philosophy under synonymous terms. Initially, in the West, beauty referred to tangible, material things, but it gradually became evident in art and literature. Additionally, beauty is subjective and lacks a fixed standard; it is contingent upon the tastes and differing sensibilities of the audience.

Before delving into the discussion of silence in Arabic philosophy, it is essential to start with its definition in Arabic dictionaries. The term "silence" denotes the state of being quiet, but it can also extend beyond this meaning to encompass other connotations. Al-Khalil (d. 175 AH) stated that silence refers to "prolonged quietness," and "samṭ" signifies what prevents you from fulfilling your needs. A "misṭat" (closed or sealed) refers to something that has been closed ambiguously (Durayd, 1987, p. 1/400). As for Ibn Duraid (d. 321 AH), he mentioned that "silence" comes from the root (ṣamṭ), meaning to be quiet or to refrain from speaking. He defined silence as the act of remaining silent, stating that (ṣumāt) refers to the absence of speech (Durayd, 1987, p. 1/400). Al-Azhari (d. 370 AH) indicated that "silence" is synonymous with "quiet". He described it using terms like (ṣumāt), (al-muṣṣmat), (ṣumūt), and (ṣimāt). He cited an example: (wa ḥājah bitu 'alā ṣi'mātiḥā), meaning that he is determined to pursue a need or desire in silence (Al-Azhari, n.d, pp. 12/156-157).

Al-Jawhari (d. 393 AH) stated that (ṣamṭ) means "to be silent" He explained that "tasmeēt" refers to the act of making someone silent. He noted that (ṣāmit) can refer to gold and silver, while (nāṭiq) refers to camels and sheep. Additionally, (ṣamūt) is a type of armor that, when poured, makes no sound. The term (al-muṣṣmat) describes a horse that is of a solid color, without any mixing of other colors (Al-Jawhari I, 1987, pp. 1/256-257).

According to Ibn Faris (d. 395 AH), the term (ṣamṭ) is associated with ambiguity and closure. He believes that "Alsamt" implies a sense of being obscured or sealed off. He noted that "Samat" and "Asmat" are related, and he mentioned the "Esmit" which refers to a desolate place where no one resides, suggesting it is "silent" with no speaker present. He also added that (ṣāmit) in the context of milk refers to thickened milk, named so because when poured into a container, it makes no sound (Faris, 1979, p. 3/308).

Ibn Sidah (d. 458 AH) did not deviate from the meaning of silence, stating: means to prolong silence, and is derived from "Samat". He added that "Alsamt" is the source, while other forms of the word are considered names (Sida, 2000, p. 4/297)

Ibn Manzur (d. 711 AH) compiled the definitions of the term "Samt" from his predecessors and noted that they all refer to the meaning of silence (Ibn Manzur, 1980, p. 5/2493–2493.). As for

Al-Firuzabadi (d. 817 AH), he described "Samt" as relating to the indication of a meaning that aligns with the nature of something, whether it pertains to inanimate objects, animals, or humans, noting that silence is synonymous with quietness (Al-Firuzabadi, 2005 p. 1/155). Regardless of the various definitions of the term "Samt" (silence), many of these definitions ultimately converge on the meaning of quietness. This indicates that "al Samt" and "Al Sukoot" share a commonality in the sense of not expressing oneself, both conveying meanings of concealment and suppression.

The silence that our classical scholars favored is the type of silence that is associated with conveying meaning using the fewest possible words. This "meaningful silence" is rich with connotations and is considered one of the arts of speech. The speaker employs it to construct a comprehensive discourse that exists within their consciousness, aiming to achieve their distant objectives and purposes based on the context (Tahir, 2019, p. 11).

The concept of silence among rhetorical scholars aligns closely with that of lexicographers, as both refer to it in terms of "ellipsis and brevity." Rhetoric has been defined by some as "conciseness without inadequacy (Al-Jahiz, 1998, p. 1/97). These two terms are among the most prominent manifestations of silence, which signifies the absence of speech and articulation. Ellipsis represents silence, while silence itself is considered the highest degree of expressiveness in elevated language, serving as a counterpart to sound and imagery (Rida, 2012, p. 68). Al-Jurjani (d. 471 AH) referred to silence by discussing ellipsis, stating that it is "a path of delicate approach, subtle in acquisition, astonishing in nature, akin to magic. For you will find that leaving something unmentioned can be more eloquent than mentioning it, and that silence about conveying information can be more informative. You may find yourself most articulate when you do not speak, and your expression most complete when you do not clarify (Al-Jurjani, 1984, p146). Some rhetoricians consider silence to be a part of eloquence. Ibn al-Muqaffa (d. 142 AH), when asked about eloquence, stated that it is "a comprehensive term for meanings that occur in many forms, including those found in silence and those found in listening (Al-Jahiz, 1998, p. 1/114). Thus, we find that silence embodies a connotation that points to an absent (hidden) meaning, making the implication a concise expression of many meanings.

Silence does not limit itself to the meaning of being omitted or to specific words; rather, the goal between the speaker and the listener is based on shared participation in the communicative process. This means it relies on understanding and conveying meaning between both parties involved in the communicative or interactive process. Therefore, "whatever achieves understanding and clarifies the meaning is the expression in that context (Al-Jahiz, 1998, p. 1/76). Rhetoricians use the term "indication," which also refers to gestures or signals. It is said that one "gestures with the hand" or "makes a sign (Ibn Manzur, 1980, p. 5/2358). Al-Jahiz (d. 255 AH) considered gestures as a means of expression and communication. He said, "As for indication, it can be done with the hand, the head, the eyes, the eyebrows, and the shoulder when two people are distant from each other, as well as with clothing and a sword (Al-Jahiz, 1998, p. 1/77). Others, like Qudama ibn Ja'far (d. 337 AH), considered it synonymous with brevity. He stated, "A few words can encompass many meanings by alluding to them or with a glance that indicates them. Some have described rhetoric as a revealing glance (Khafaji, n. d., pp. 154-155). Ibn Richech (d. 456 AH) described it as "a revealing glance in every type of speech, a brevity

and suggestion that conveys an overarching meaning, while its significance is distant from the surface of its wording (Al-Qairawani, 1/302)

Al-Jahiz used the term "silence" to mean "quiet" and sometimes praised it (Al-Jahiz, 1998, p. 1/170). Al-Jahiz refers to another form of silence, which is gestures and body language. He emphasizes that body language and its movements are among the most important means of communication and expression. These gestures serve as significant indicators, carrying meanings and implications on their own. Additionally, signs and symbols can be considered non-verbal speech, yet they communicate meaning powerfully without words. This form of silence becomes a form of expression that is as eloquent as verbal communication, highlighting the idea that sometimes gestures convey more than words themselves (Khafaji, n.d, pp. 154-155; Jinni, 1952, p. 1/247).

For Al-Jahiz, "expression is a comprehensive term for everything that reveals the veil of meaning and tears down the barriers to the mind, allowing the listener to reach the truth. The essence and goal for both the speaker and the listener is understanding and conveying that understanding. Therefore, whatever means you use to achieve comprehension and clarify the meaning, that is what constitutes expression in that context (Al-Jahiz, 1998, p. 1/76). The gesture is considered one of the most fascinating peculiarities and meaningful aims of poetry, as it relies on brevity and allusion, inviting the audience to seek the potential meanings and images that the poet intends to convey. This ability is reserved for the creative poet, who opens the door for the audience to grasp the hidden meaning that lies beyond the surface of the words (Al-Jahiz, 1998, p. 1/76). Sometimes, silence can manifest as brevity and conciseness, serving as a substitute for lengthiness. Its significance emerges from the context, relying on the omitted reference from the first part to imply meaning in the second (Al-Alawi, 1992, p. 34; Al-Askari, (n.d.). p176)

From this, we can liken silence to magic due to its delicate approach and subtlety, especially when "leaving things unsaid is more eloquent than saying them, and silence in conveying meaning can be even more informative (Al-Jurjani, 1984 p. 146). The intended meaning that the speaker wishes to convey is not expressed through explicit words, but rather through another meaning that relies on implication and connotation to reach it. "Silence is akin to omission and brevity, embodying precision, clarity, and a certain magic (Tahir, 2019, p. 12)

Dr. Ahmed Al-Hashemi believes that silence can manifest in allusion, where the speaker refers to a well-known story or proverb without explicitly mentioning it, relying solely on the gesture or implication to convey the meaning (Al-Hashimi, 1999, p. 330). The brevity should not compromise the meaning; the speaker must "omit only to the extent that it does not lead to ambiguity or misunderstanding (Al-Jahiz, 1965 p. 1/91). Brevity is a deliberate performance using concise, condensed phrases that convey multiple meanings, relying on a specific conventional structure to express the summarized ideas. Silence is evident in texts where omission signifies that something cannot be fully described, allowing interpretations to diverge in various directions. This is not a simple task; it requires contemplation and thought to uncover the omitted meaning that enriches the text, fulfilling the role of what it signifies (Al-Sakkaki, 1987, p277; Al-Qazwini, 2003, p145; Al-Zarkashi, (n.d). p. 3/133.)

We see silence in the sufficiency of using few constructions, as when "some are omitted to indicate the meaning of the remaining (Al-Shafi'I, 1983 p. 32). Thus, silence involves the omission of certain components from the general or overall structures of the text, "provided there is a context that leads to identifying what has been omitted. In sufficiency, there must be the presence of a rational indication accompanying it, which is a characteristic of silence, as it signifies the omitted element or the implied meaning that encompasses many interpretations (Tahir, 2019, p. 13).

As for the "nuzba," it is the state that speaks without words and indicates without gestures. This is evident in the creation of the heavens and the earth, and in everything that is silent and articulate, static and growing, settled and moving, excessive and deficient. The indication in the inert, lifeless matter is akin to the indication in the articulate, living being. Thus, the silent can be expressive in terms of meaning, and the mute can convey evidence in terms of proof (Al-Jahiz, 1998, p. 1/81). Ibn Wahb (d. 335 AH) refers to it as "the statement of consideration," (Ahmad Matlub, Al-Hadithi, 1967, p. 30) which corresponds to the statement of state or nuzba, or the statement of evidence according to Al-Jahiz (Al-Jahiz, 1998, p. 1/76)

The nuzba is considered a form of silence when it aims to express meanings and clarify things through their essence and state. In this context, "the apparent needs the hidden because it signifies it, and the hidden needs the apparent because it serves as evidence for it (Ahmad, Al-Hadithi, 1967, p. 67). The ultimate goal of silence is to access the intended meaning that the poet seeks to convey to the audience, achieved through understanding the meaning from the implications of the words. This leads us to two types of silence: the first is an intentional and apparent silence within the sentence or speech, while the second is a hidden silence that does not manifest through the context or text; rather, it requires thoughtful engagement and exploration of the text's depths to uncover the concealed meaning that the poet intended. Silence remains one of the most important tools through which the audience can grasp the poet's vision and interpret the signals embedded within the text. In this way, it serves to reveal the poet's identity, thoughts, images, and culture (Salman, (n.d.), p. 1/27).

In Western philosophy, silence and stillness are rooted in both human existence and nature. Philosophers have explored these concepts, attempting to decode the universe and study its nature through a series of rituals, myths, and movements that humans have engaged in since ancient times. These actions represent humanity's efforts to understand the world around them, with silence being an integral part of this exploration by mimicking the silent nature. Initially, silence was the essence of the universe, and from it, life began to emerge. Stillness precedes or follows action, similar to a seed that exists in a silent, dormant state; when planted, it begins to grow, move, and achieve actual existence (Azzedine, 1994, p. 43-48)

In Plato's philosophy, silence is represented through the concept of "ascending dialogue," where silence serves as a form of discourse that seeks to convey a message achieved through the text's articulation (Safira, 2011, p. 44). Philosophers emphasize that contemplation achieves the unity and stability of things, emerging from the silence of nature itself. The landscapes of nature capture our attention, as the tangible world seems to express itself through a language that requires no words (Vial, 1967, p. 38; Gadamer, 1997, p. 190)

Heraclitus (circa 470 BCE) argued that "every proposition in this universe carries its opposite and cannot be understood without it." He established a framework of ascending and descending dialectics as a means to achieve partial understanding of the ever-changing phenomena of life (Al-Yasini, 2012, p. 67). This aligns with Plato's view, as well as the broader philosophical thought, which posits that stillness is the origin of movement. Movement is seen as a state that occurs to the stationary, and the essence of everything that moves is rooted in its initial state of rest (Al-Yasini, 1985, p. 24). Movement is not the absence of stillness; rather, they coexist together. Stillness is not merely the absence of movement; it is, in fact, its unity, giving it existence and shaping the reason for its being, as well as being its primary source. Therefore, movement relies on stillness and is rooted in it, driving its roots deep into its essence (Shahin, 1980, p. 269).

Silence can also be found in the descending symbolism that derives its meaning from a prior reality, where its symbolic value is extracted to interpret historical or mythical truths (Fadl, 1998, p. 306). The text consists of "relationships between elements that are present (presence) and relationships between present elements and others that are absent (absence). These relationships differ in their nature and function (Todorov, 1990, p.30).

Thus, the text reveals absent elements that have a presence in collective consciousness or memory. This is what Barthes refers to as "the rupture in the text," as he believes that the pleasure of the text is realized only in discovering this rupture. Consequently, an absent element that exists in itself cannot be expressed in its final linguistic form; instead, it is conveyed to the recipient through symbols, hints, and gestures, as it manifests in signs that point to it. An entity reveals itself only in its opposite, which it relies on, where the two sides converge in complete unity—such as movement and stillness, clarity and ambiguity, and so on—until the self merges with its object (Adonis (n.d.) pp. 140-141), becoming an inseparable whole that is difficult to distinguish between the two.

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