

The Concept Of The Science Of Bayon

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Abstract: This article provides a comprehensive account of the lexical and terminological essence of ‘ilm al-bayān (the science of bayān). The study analyzes the Arabic origin of the term bayān, its meanings associated with clarity and explicitness, and examines it through the views of early Arab scholars—Jahiz, Rumoniy, and Abdulqohir Jurjoniyy. The article also discusses the place of bayān within the science of rhetoric (balāgha) and explains in detail the types of dalāla (modes of signification) used to express meanings: verbal expression (lafz), gesture (ishora), contract (aqd), writing (xat), and situational context (holat). In addition, the paper outlines—on a scholarly basis—the set of knowledge and skills that a practitioner of bayān must possess, as indicated by Ibn al-Asir. The research reveals the important role of ‘ilm al-bayān in ensuring clarity of speech, artistic expression, and rhetorical eloquence.

Keywords: Bayon ilmi, balogʻat, dalolat turlari, fasohat, nazm, Jahiz, Abdulqohir Jurjoniyy.

Introduction: The word bayon in its lexical sense denotes zuhur (manifestation), clarity, and explicitness. It also indicates that something is expressed openly and clearly through signification and other means. In Arabic, “بَانَ الشَّيْءُ بَيَانًا” is used, meaning that a thing became clear / was clarified; “فَهُوَ بَيِّنٌ” means “it is obvious, explicit, clear.” The verb “أَبْنَتْهُ” conveys the meaning “I explained it, I made it clear.” The phrase “اِسْتَبَانَ الشَّيْءُ” is likewise used in the sense that the thing appeared and became evident.

Ibn Zurayh says: وَلِلْحَبِّ آيَاتٌ تَبَيِّنُ لِلْفَتَى شُحُوبًا وَتَعْرِى مِنْ يَدِيهِ الْأَشْأَحَمَ

“Muhabbatning yigitga ayon boʻladigan alomatlari bor: rangning oqarib ketishi va qoʻllardagi bilaguzuklarning yechilib ketishi.”

Here, the verb “تَبَيَّنَ” carries the meaning that paleness becomes manifest to him.

Likewise, the phrase “بَانَ الصَّبِيحُ لَذِي عَيْنَيْنِ” is used in the sense: “koʻzi bor kishi uchun tong oydinlashdi, ravshan boʻldi.”

As a technical term, bayon denotes eloquence and clear expression combined with intelligence. When the word “الْبَيِّنُ” is used about people, it refers to a person whose speech is fluent, eloquent, refined in taste, and of elevated rhetorical quality.

When it is said, “So-and-so is more abyan than so-and-so,” the intended meaning is that he is more eloquent than the other, and that his speech is clearer and more comprehensible.

He states that bayon is making one’s intended meaning openly manifest through the most rhetorically eloquent and effective wording. Bayon is closely connected with perception, the intelligence of the heart, and the instrument of the tongue; its true essence consists in unveiling and making meanings apparent.

Many scholars have discussed in detail the concept of bayon, its tools, the types of signification used in expressing meanings, and the body of knowledge and cultural competence that a scholar of bayon ilmi must possess.

Jahiz says: “Bayon is a general name for every means that removes the veil concealing the meaning, tears away the covering from the content, and leads the listener to the very essence of that meaning. Bayon’s form and the category of the proof do not matter: the listener can reach its truth and directly grasp its result. For the principal aim sought by both speaker and listener is understanding and making understood. Therefore, whatever means achieves explanation and

renders the meaning explicit is, in that place, bayon itself.”

According to Rumoniy, bayon is the bringing into consciousness of those factors that, in the process of perception, make a thing's distinction from other things evident. Abdulqohir Jurjoni, in turn, regards bayon as a necessary requirement of the theory of nazm; that is, bayon emerges precisely through nazm and derives from it. Scholars have emphasized that the ways of expressing meanings and making them explicit—that is, the types of signification (dalolat)—are five: lafz (word), ishora (gesture), aqd (binding/tying), xat (writing), and holat, which is also called nasba.

Verbal signification is the clear expression, through pronunciation, of thoughts occurring in a person's mind, as well as the articulation of inner experiences and states taking place in one's reflection and cognition. The aqd (knotting/tying) type of signification is considered a numerical signification, because aqd is one of the counting methods performed with the fingers; it is also called “hand counting.” Therefore, it is regarded as one of the particular means of expressing and revealing meanings.

Gestural signification is realized through movements of the hand, head, eyes, eyebrows, and shoulders. If the distance between two persons is great, the gesture is performed by means of clothing or similar objects. In situations of threat or intimidation, gesture is conveyed through a sword, a whip, and similar items.

Writing signification is a type of signification realized through written speech, and it can reach a person who is far away or not present. For this reason, it is considered superior to verbal signification that is directed only to someone who is present. Holat signification is the type of signification that arises through reflection, contemplation, and observing the universe. For the heavens and the earth, the sun and the moon, the stars, mountains, trees, animals, and all other beings created in the universe by Allah the Exalted are states and evidences that signify His existence, power, and magnificent sovereignty.

‘Ilm al-bayon has its instruments and means, and because the person engaged in the science of bayon needs them, he must equip himself with them. Ibn al-Asir limits these means to the following aspects: (1) memorizing the Holy Qur'an, deeply understanding its meanings, and practicing the use of its style and structural patterns in speech; (2) memorizing what is necessary from the hadiths of the Prophet Muhammad ﷺ, mastering their content, and, in applying them, following the Qur'anic style; (3) acquiring the necessary linguistic knowledge, particularly the ability to

distinguish eloquent and widely used words in the lexical treasury from strange, rarely used, inappropriate, or defective words; (4) perfect mastery of the Arabic linguistic sciences—nahv (syntax) and sarf (morphology); (5) knowledge of the Arabs' proverbs, historical events, customs, and way of life; (6) familiarity with the works of earlier scholars who were masters of the art of bayon; (7) knowledge of political and legal rulings, including principles related to imamate, emirate, judgeship, hisba, and similar fields; and (8) knowledge specific to poets, namely the sciences of aruz and rhyme, through which the measure and meter of poetry are determined.

From what has been explained above, it becomes clear that bayon is the expression of the thoughts unfolding in human cognition and the feelings perceived by the heart through an elevated artistic style. It is also a set of rhetorical qualities that determine superiority among writers and poets, through which the excellence of one discourse over another becomes evident. In this sense, bayon encompasses the three main branches of the science of rhetoric (balog'at): ma'oni, bayon, and badi'.

CONCLUSION

In conclusion, ‘ilm al-bayān is an important rhetorical discipline that ensures the clearest, most effective, and most artistic expression of the thoughts and emotions occurring in the human mind and heart. Bayon serves to disclose meaning not only through words, but also through gesture, writing, situational context, and other types of signification. The views of Jahiz, Rumoniy, and Abdulqohir Jurjoni demonstrate that the primary aim of bayon is understanding and making understood. Therefore, bayon is one of the central concepts of rhetoric, embodying within itself the sciences of ma'oni, bayon, and badi'. Thorough engagement with the science of bayon is closely connected with the Qur'anic and hadith sciences, Arabic grammar, literary heritage, and cultural knowledge; thus, this discipline serves as an important theoretical and practical foundation for the formation of highly developed literary speech.

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