

NATIONAL OPEN UNIVERSITY OF NIGERIA

COURSE CODE/TITLE: ARA229: ARABIC RHETORIC I (*Bayān*)

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UNIT 1

ORIGIN AND EVOLUTION OF BALĀGHA

1.1 INTRODUCTION

Language is a vital aspect human civilization. Speech as part of language (verbal language) places man above other animals. Therefore, language should not only occupy a place of pride in human civilization but must also be developed to enhance the status of man as a superior animal.

Rhetoric reflects the culture and civilization of the speakers of that language. In this unit, you will learn about the historical origin of Arabic rhetoric (*balāgha*)

1.2 OBJECTIVES

At the end of this unit, you should be able to:

- Understand and define the concept of *balāgha* .
- Acknowledge the importance of *balāgha* particularly and correct understanding of the Qur'an.
- Trace the origin of *balāgha*.
- Appreciate rhetoric as an important aspect of language.
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1.3 MAIN CONTENTS

1.3.1 Definition of Rhetoric

1.3.2 The term rhetoric is defined in many ways by different authors. In the first instance Oxford English Dictionary (1993) defines rhetoric as the art of using languages to persuade or influence others. *Columbia Encyclopaedia* defines rhetoric as the “the art of swaying an audience by eloquent speech”.

In addition, *Webster's New Encyclopaedia Dictionary* defines rhetoric as “the art of speaking or writing effectively and also, the study or application of the principles and rules of composition. In Arabic, the word *balāgha* is derived from the root verb *balāgha*. Literally, it means “to reach, attain, arrive at, or to get to a destination”. Technically, it is the art of reaching the utmost perfection in speech or writing style. It is a discipline that deals with clarity, correctness, and beauty in Arabic writing or oral expression. It is also a process, which enables one to distinguish between beautiful and ugly styles in expression.”

In *balāgha*, the context is referred to as مقتضى الحال (what is occasioned by the situation or particular circumstance) or مقام (occasion). Thus, *balāgha* is the ability to produce speech that corresponds to and is in agreement with the contextual situation of which the listener is also an integral part. Failure to observe context means failure to observe the rule of *balāgha*. It therefore follows that every speech situation must have an appropriate speech act. This is stated in Arabic as follows that لكل مقام مقال (for every occasion is an appropriate speech act).

In grammar (*nahw*), we are concerned with the correctness and grammaticality of the text whereas in *balāgha* we are, in addition to that, interested in the contextual appropriateness of statement. The “correctness” and “grammaticality” of the text correspond roughly to what is referred to as *fasāhah* which is a necessary component of *balāgha*. So while *fasāhah* can exist with *balāgha*, the latter cannot exist without the former.

To make a text contextually appropriate means that the speaker needs to modify and change his text as per context. Hence, it is the context that determines for example, how long the text should be, whether certain elements

in the texts should be mentioned or omitted, made definite or indefinite, qualified or unqualified, maintain default order or not etc. Moreover, imagery, figures of speech (similes, metaphors etc), linguistic ornamentation and beautification (rhyming) and so on, all contribute to the quality of the effect and impact of the message on the listener.

1.3.2 HISTORICAL BIRTH OF *BALĀGHA*

Arabic language has a number of branches of study and these include grammar, etymology, lexicography, and rhetoric *balāgha* which did not become an independent branch of knowledge until the 3rd/9th century. Although during the pre-Islamic period the Arabs did not comprehend *balāgha* as we understand it today, what reached us from their literary bequest showed their recognition of eloquence as a good attribute. There are recorded sayings of Bedouins marked by terseness, striking metaphors, and similes and sometimes by rhyme (*saj'*), too. Their poets used to gather at the 'Ukāz fair where they exhibited their talents and submitted their works to judges. The Holy Qur'an indicates the extent of the eloquence of the Arabs thus:

و من الناس من يعجبك قوله في الحياة الدنيا

“There is of men such one whose speech about this worldly life may dazzle you’ (Q2: 204)

فَإِذَا ذَهَبَ الْخَوْفُ سَلَفُكُمْ بِالسِّنَةِ حَدَاد

“But when the fear is past, they will smite you with sharp tongues”

The Qur'an which was revealed in a magnificent rhetorical style played a significant role in the evolution of *balāgha*. The Arabs on seeing the pattern of the revelation of the Quran claimed that they could produce a similar literary piece of its type. This claims made the Holy Qur'an to challenge them to

produce the like of it, one that would be as rich as it, in style and rhetorical meaning. The Qur'an says

وَإِنْ كُنْتُمْ فِي رَيْبٍ مِّمَّا نَزَّلْنَا عَلَىٰ عَبْدِنَا فَأْتُوا بِسُورَةٍ مِّمَّنْ لَمِثْلِهِ وَادْعُوا شُهَدَاءَكُمْ مِّنْ دُونِ اللَّهِ إِنْ كُنْتُمْ صَادِقِينَ

“And if ye are in doubt as to what We have revealed from time to time to Our Servant, then produce a chapter like thereunto; and call your witnesses or helpers (if there are any) besides Allah, if your (doubts) are true.”

However, the Arabs with all their art of eloquence and oratory failed to do so as the Qur'an prophesized here:

قُلْ لِّئِنِ اجْتَمَعَتِ الْإِنْسُ وَالْجِنُّ عَلَىٰ أَنْ يَأْتُوا بِمِثْلِ هَذَا الْقُرْآنِ لَا يَأْتُونَ بِمِثْلِهِ وَلَوْ كَانَ بَعْضُهُمْ لِبَعْضٍ ظَهِيرًا

“Say: "If the whole of mankind and Jinns were to gather together to produce the like of this Qur'an, they could not produce the like thereof, even if they backed up each other with help and support.”

Talking about the importance of *balāgha* to the study of the Qur'an, Abū Hilāl al-‘Askarī says:

“The most worthy of knowledge to undertake and the best of it to be preserved after realization of Allah whose praise is sublime is the study *balāgha* and knowledge of *fasāhah* (eloquence) through which the inimitability of the Book of Allah, the most exalted is affirmed. The Book, which speaks with candour and guides to the right path is the proof of the veracity of the message and one upon which the credibility of Prophethood depends. The Prophethood raises the flag of truth and establishes the high lighthouse of Religion. It dispels the scepticism of disbelief with its convincing facts and renders asunder the veil from the truth.”

For reasons stated above, Qur’anic exegetes (*mufasssirūn*) were motivated to study the science of *balāgha* and figures of speech in the Qur’an especially when they realized that the interaction of the Arabs with non-Arabs had affected their understanding of the interpretation of the Quran. Among the books written on the subject by exegetes are *Majāz l-Qur’an* by Abū ‘Ubaydah Ma‘mar b. al-Muthannā (d. 209/824), *Ta’wīl Mushkil l-Qur’an* by Ibn Qutaybah (d. 276/889) and *Kitāb l-nuqat fi i’jāz l-Qur’an* by al-Rummāni (d. 384/994). Abu ‘Ubaydah wrote his work in response to the inquiry over the meaning of the Qur’anic expression (Q. 37: 65):

طلعها كأنه رؤوس الشياطين

“The shoots of its fruits stalks are like the heads of the devils”

The question was justified by the fact that nobody had ever seen the heads of the devil to which the shoots of the fruit stalks are compared. Abu ‘Ubaydah replied that Allah speaks in this verse to the Arabs according to their idiom. He then buttressed his claim with a pre-Islamic verse by Imru’l Qays:

أ يقتلني والمشرقي مضاجعي ومسنونة زرق كأياب اغوال

“Would he kill me while my bedfellows were a sword and a sharpened lance like fangs of the ghouls.

In this verse, Imru’ l-Qays compared the edges of his lance with the fangs of the ghouls though he was quite aware that no one had ever seen a ghouls or its fangs. It was effectively used by the poet for aesthetic effect. This incident involving inspired Abu ‘Ubayda to write a book to explain some allegorical expressions in the Qur’an. Muslims theologians also contributed greatly to the evolution of *balāgha*. These include al- Baqillāni (d. 431/1039 CE) who wrote *i’jāz-al-Qur’an* and Ibn Sinān al-Khafājī (d.497/1103) who wrote *Sirr-l-fasāhah* (the Secret of Eloquence). Al-Zamakhsharī also contributed to the study of

balāgha through his famous Qur’anic exegesis *al-Kashshaf* in which he deploys his knowledge of *balāgha* in the context of his Mu‘tazilite theological leaning.

Early Arab grammarians, philologists, and jurists also contributed immensely to the evolution of *balāgha* studies. These include ‘Abd l-Qādir al-Jurjāni (d. 471/1077) through his *Asrār al- balāgha* (Secret of Eloquence) and *Dalā’il l- i’jāz* (Evidences of inimitability) and al-Sakkākī (d. 626/1229) who wrote *Miftāh al- ‘ulūm* (Key of sciences). Literary criticisms also contributed to the evolution of *balāgha*.

EXERCISES

1. Discuss the evolution of *balāgha*.
2. “For every occasion is an appropriate speech” Discuss.

1.4 CONCLUSION

In this Unit, you have been able to understand that *balāgha* is a vital branch of Arabic language.

- The origin of *balāgha* is as old as Arabic language
- The science of *balāgha* is important for the correct understanding of the Qur’an.

1.5 SUMMARY

In this unit, the concept of rhetoric has been defined. It has been shown that *balāgha* is a vital aspect of Arabic language, its importance has been explained and its historical origin has been elucidated.

1.6 TUTOR MARKED ASSESSMENT

1. What is contextual and appropriate definition of *balāgha*?
2. Explain the difference between *balāgha* and *nahw*

3. Elucidate on the importance of *'ilm al-balāgha* to the study of the Holy Qur'an.

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UNIT 2

CONTRIBUTION OF EARLY ARABIC RHETORICIANS

2.1 INTRODUCTION

Arabic which is the youngest of the Semitic languages underwent various stages in the process of its development before it eventually achieved a position that enabled it to vie with other world languages. An important aspect of the language is *balāgha*.

This Unit deals with the contribution of some early Arabic rhetoricians.

2.2.1 OBJECTIVES

At the end of this unit, you should be able to:

- Identify some early rhetoricians
- Establish their contributions to the science of *balāgha*.

2.3 MAIN CONTENT

IBN AL-MU‘TAZZ (249-296 AH/863-908 CE)

His full name is Abū al-‘Abbās ‘Abd-Allāh b. al-Mu‘tazz b. al- Mutawakkil. He devoted his life time to literary studies and studied under some erudite scholars such as al-Mubarrad (d. 285/898) and Abū al-‘Abbās Tha‘lab (d. 291/903) from the Kufa School. He was also a poet of good repute and has, among other works, a collection of poems by earlier poets to his credit. But his major contribution to *balāgha* studies is the *Kitāb-al-badī‘* which he wrote in 247/867. This book has had a vivid and effective influence on later developments in *balāgha* studies in general and that branch of the discipline to which it is devoted in particular. Sanni (1991) It has been observed that a main objective of the author was to demonstrate that new generation of poets who exhibited a

special fascination with the rhetorical schemata, had not in fact created them but had only indulged themselves in an extravagant waste of the artistic devices which older works had used judiciously, and more significantly, to show that some of these devices may in fact be illustrated from the Qur'an and the *hadīth* (Sanni 1991).

QUDĀMAH B. JA'FAR (275-338/888-)

He was the famous author of *Naqd al-shi'r* in which he classified rhetoric into twenty divisions, an improvement on the effort of Ibn al-Mu'tazz. He became famous for evolving a number of poetic techniques and remedying some poetic standards except that his book has less impact on later critics.

ABU HILĀL AL-'ASKARI (d. 395/1004.)

He authored many scholarly books, the most significant of which, in regard to rhetoric, is *al-Sinā'atayn*. This book deals with the prose and poetry. He was also the first to collapse the two concepts of versification and prosification into one for the purpose of theoretical classification (Al-'Askari 1984:237)

'ABD AL-QĀHIR AL-JURJĀNI (d. 471/1078)

His full name is Abu Bakr 'Abd al-Qāhir 'Abd-al-Rahmān al-Jurjānī. He was a student of Abu l-Husayn Muhammad b. al-Hasan al-Fārisi. He wrote *Dalā'il al-i'jāz* and *Asrār al-balāgha*. The first was intended to prove that the style of the Qur'an is inimitable and in reality it is the most sublime in terms of stylistics. In it, he investigates what kind of change in meaning is effected by word order, syndetic and asyndetic expression, argumentative particles etc. The second book *Asrār al-balāgha* (Mysteries of Eloquence) contains essentially his ideas on simile (*tashbīh*) and analogy (*tamthīl*). Al- Jurjānī is recognised by many as the one who systemised two branches of Arabic rhetoric namely, *ma'ānī*, to which

his *Dalā'il-al-i'jāz* is dedicated, and *bayān*, the subject matter of *Asrār al-balāgha*.

AL-SAKKĀKI (d. 626/1229)

He was an eminent scholar who was well read in other sciences. He has to his credit a book known as *Miftāh al-'ulūm* which comprises twelve different aspects of Arabic knowledge. The first section is dedicated to Arabic rhetoric in its three parts of *Ma'ānī*, *Bayān* and *Badī'*. Hence the evolution of the traditional Arabic rhetoric reached its zenith with his work.

SAFI-AL-DIN AL-HILLI (d. 749/1345)

He saw a vision of the Prophet in his dream and was inspired to write a panegyric about him containing all the rhetorical figures he knew. These are explained by the poet himself in the commentary which he had to his poem. He thus became the first to write what came to be known as *badī'īyyat*.

AL-ZAMAKHSHARI (d. 538/1143)

He was an extremely intelligent person, quick witted, and a fore runner in Qur'anic exegesis, hadith, grammar, linguistic sciences and rhetoric. Of distinction to Arabic rhetoric is his popular work known as *al-Kashshāf 'an haqā'iq al-tanzīl* which was compiled in 538A.H.

EXERCISES

1. For what was al-Jurjānī recognised by many Arab rhetoricians?
2. Who classified rhetoric into twenty divisions?
3. Write a short note on al-Zamakhsharī

2.3 CONCLUSION

In this unit, the contribution of some early rhetorician has been properly explained.

2.5 SUMMARY

The concept of *balāgha* was introduced purposely to enable one understand the unique structural style of the Qur'an. Furthermore, *balāgha* is very significant for the proper comprehension of the Qur'an and the various literary genres of the Arabic language.

2.6 TUTOR MARKED ASSESSMENT

1. Write a short biographical notice al-Jurjani.
2. Discuss the contributions of al-Sakkaki to the development of Arabic rhetoric
3. Give a short history of Ibn al-Mu'tazz

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UNIT THREE

FASĀHAH AND *BALĀGHA* (CLARITY AND ELOQUENCE)

INTRODUCTION

In Arabic rhetoric, *fasāhah* and *balāgha* are two terms which are very important. In fact they are closely related because they both qualify the same object, that is, discourse. The area of difference is that *fasāhah* is used to qualify individual word (كلمة) while *balāgha* qualifies an entire discourse or speech act. This unit deals with this important aspect of Arabic rhetoric, explaining its concept and the conditions for a word to be eloquent.

3.1 OBJECTIVES

At the end of this unit, you should be able to

- Define and explain the concept of *fasāhah* and *balāgha*.
- Know the condition for a word to be فصيح and بليغ
- Identify if a word is فصيح or not.

3.3 MAIN CONTENT

FASĀHAH

Literally, *fasāhah* means clarity or clearness. The Arabs say افصح الصبح (the morning brightened up) when the day is clear وافصح الطفل في منطقة (the child speech is clear) when the words are manifest.

BALĀGHA

It literally means reaching or attaining a height. The Arabs say بلغت غايتي (I reached my destination) to indicate arrival at an intended place. However, the term *balāgha* is a verbal noun originally used to describe the oratory power of a

khatīb (speaker). The target of a speaker or a writer is ultimately to reach his audience or reader through proper articulation and effective use of language.

CLARITY OF WORD فصاحة الكلمة

A word is considered eloquent when it is free from any of the following three flaws:

- تنافر الكلمات cluster of consonants
- غرابة اللفظ strange words
- مخالفة القياس Non conformity with Arabic etymological rules

تنافر الكلمة: This is a situation where a cluster of consonants appear in a word. A word that contains consonants of the same sound or very close articulation is said not to be eloquent, because the pronunciation of the word will be very difficult, whereas an eloquent word should be very light and easy to pronounce.

For example: the word *الهعخع* which means shrub eaten by camels is very difficult to pronounce because it contains three consonants that have the same point of articulation, that is, the glottis. Therefore, *الهعخع* is not an eloquent word, instead, its synonym *العشب* is better.

Another example is *المستشزر* which means a raised position, contains consonants *س, ش* and *ز*. Also *الخنشليل* (sword) is also difficult to pronounce. All the afore-mentioned are examples illustrating *تنافر الحروف*, hence they are not eloquent words.

غرابة اللفظ (strangeness of words). This is the employment of word that has passed into disuse because of its age, hence it is very difficult to comprehend. For example: *تكاكأ* (to gather) which has the same meaning with *اجتمع*. Also, *افرنقع*,

means انصرف (to depart). And اشتمَّ الطحَمَ means (to be hard). All these are archaic or strange words that are no more in use.

- مخالفة القياس

This happens when the etymological rules are not followed in the formation of the pattern of a particular word concerned. For example, the word بوقات is used as broken plural for بوق in the following poetical line of al-mutannabi

وإن يك بعض الناس سيفاً لدولة ففي الناس بوقات لها وطبول

If some people were to be swords for Sayf al-Dawla, then among such men would be whistles and drums.

According to the etymological rule, the broken plural for بوق is ابواق

Another is مهضم The word مهضم does not conform with etymological rule. According to the rule, a subject formed from any three lettered verb should be on the measurement of فعل فاعل therefore هضم should be هاضم not مهضم

Another example is ثوروى فلان ثوروى the word ثوروى does not conform with etymological rule of nisbah (affinity) ثورة it should be ثورى

CLARITY OF SENTENCE

فصاحة الكلام

For a sentence or an expression to be eloquent, it must be clear enough in articulation and meaning to perfect understanding of listeners or readers. Therefore, the wording of the sentence should be eloquent (i.e. free from the defects discussed above under eloquence of a word). Moreover, it must be free from any of the following:

- تنافر الكلمات cluster of words
- ضعف التأليف weakness of structure
- التعقيد اللفظي complication of wordings

- التعقيد المعنوي complication of meaning

تنافر الكلمات

This is known as discordant arrangement of words. For example, the wording of the following is , therefore the expression are not eloquent

وقبر حرب بمكان قفر وليس قرب قبر حرب قبر

“The tomb of Harb is at an abandoned site; and there is no tomb near Harb’s tomb.”

كريم متي امدحه امدحه والوري معي واذا مالمته لمته وحدي

“A generous person he is, whenever I praise him the whole world joins me; but when I abuse him, I do it alone.”

The wording of the poem is eloquent on its own but because the words have close places of articulation and the arrangement of the words is so clumsy it makes the pronunciation of the sentence very difficult and it renders the expression not eloquent. Hardly can one repeat the sentence three times without having babbling.

ضعف التأليف

This is when the structure or form of a sentence violates any of the grammatical rules such as the mandatory elision of nun of the imperfect jussive as when one says

لم يك instead of لم يكن

Another example is in the use of a pronoun after the particle of exception such as الأ For example,

الاك يا علي همام ليس

Excepting you no one else is brave.

According to the rule, only a personal pronoun not a suffix can come after the particle of exception such as **الأ**.

The correct formation should be

الا انت ليس

التعقيد اللفظي (Verbal Complication). This occurs when the words of a sentence are not properly arranged in accordance with the rules of grammar.

For example,

ما قرأ **الأ** واحدا سليم مع كتابا اخيه

The above expression is not eloquent due to the complication in the words and disorderly arrangement in breach of syntactical rules. The **صفة** must not be separated from the **موصوف** and the exempted **مستثنى** is not to be separated from the particle of exception.

The proper arrangement should be

ما قرأ سليم مع اخيه **إلا** كتاب واحد

Another example is the following:

اني يكون ابا البرية آدم و ابوك و الثقلان انت محمد

The expression is not eloquent because there is a separation between **مبتدأ** and **خبر** (i.e. محمد ا بوك) and **خبر** (predicate) comes after **مبتدأ** (subject) i.e. **الثقلان** and **انت** the correct arrangement should be

اني يكون آدم أبا البرية و ابوك محمد و انت الثقلان

التعقيد المعنوي (Complication of Meaning). This refers to the use of a word in a figurative sense to convey an idea which is not appropriately understood from the manner in which the word is used

THE ELOQUENCE OF A SPEAKER فصاحة المتكلم

A speaker is said to be eloquent when he has succeeded in arresting the attention of his audience with his speech. It is indicated by the ability to use plain and proper words in an expression. In a nutshell the speaker should refrain from using artificial ornamentation and verbal jugglery.

EXERCISES

Explain why the words underlined cannot be considered eloquent

- جفنة مثنجرة وطعنه مسنقرة تبقى غدا بأنقره رب
- فلان على سصاصاء (عجله) من امره
- هذا فلان ثوروي (نسبة الى الثورة)
- هذا رجل عفضج (صلب قوي)
- احرنجمت (احمعت) السيارات فى الميدان

3.4 CONCLUSION

In this unit, you have been able to learn that for eloquence to occur the word must free from

- Cluster of words.
- Weakness of structure.
- Complication of wordings.
- Complication of meaning.

SUMMARY

In this unit, you have been able to know that eloquence of a word, sentence, and the speaker is very important for effective communication between the speaker and the audience.

3.6 TUTOR MARKED ASSESSMENT

1. When can a word be considered eloquent?
2. Write short notes on the following:
4. تنافر الكلمات
5. ضعف التأليف
6. التعقيد اللفظي
7. التعقيد المعنوي

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UNIT 4

BAYĀN AND USLŪB

4.1 INTRODUCTION

Bayān basically means lucidity and distinctness through which clarity in speech act is achieved. In Arabic rhetoric, it refers an art which enables the use of language to express a meaning effectively. *Uslūb* refers to methods used for an effective communication to occur.

This unit deals with *bayān* and also focuses on the different divisions of styles used in Arabic discourse.

4.2 OBJECTIVES

At the end of this unit, you should be able to

34. Understand the concept of *bayān*
35. Know the different divisions of *uslūb* in Arabic rhetoric.

4.3 MAIN CONTENTS

4.3.1 *BAYĀN*

It is one of the three main branches of *balāgha*. It is the art of expressing a thought with clarity. As a term in Arabic rhetoric, it refers to body of knowledge which enables the user of the literary language to express one and the same meaning and nuances in different structures which vary as to clarity in expressing the intended meaning (Abubakre 1989)

The Holy Qur'an says:

الرَّحْمَنُ عَلَّمَ الْقُرْآنَ خَلَقَ الْإِنْسَانَ عَلَّمَهُ الْبَيَانَ

الشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ النَّجْمُ وَالشَّجَرُ يَسْجُدَانِ

(Allah) Most Gracious!

It is He Who has taught the Qur'an

He has created man

He has taught him speech (and intelligence).

The sun and the moon follow courses (exactly) computed;

And the herbs and the trees - both (alike) bow in adoration. (Q55:1-5)

Allah also said:

وَنَزَّلْنَا عَلَيْكَ الْكِتَابَ تِبْيَانًا لِّكُلِّ شَيْءٍ وَهُدًى وَرَحْمَةً وَبُشْرَىٰ لِلْمُسْلِمِينَ

And We have sent down to thee the Book explaining all things, a Guide, a Mercy, and Glad Tidings to Muslims. (Q16:89).

Ibn al-Mu‘tazz describes *bayān* as the interpreter of the heart, the polisher of the mind and the dispeller of doubt. Ibn ‘Abd Rabbih says “the soul is the pillar of the body, knowledge is the pillar of the soul and *bayān* is the pillar of knowledge.”

4.3.2 USLUB

Style (*uslūb*) in Arabic rhetoric is no doubt an important instrument for effective communication. Traditional Arabic rhetoricians have divided *uslūb* into three categories:

36. الأسلوب العلمي scientific style
37. الأسلوب الأدبي literary style
38. الأسلوب الخطابي oratory style

الأسلوب العلمي : This is a style used when a factual information is to be communicated. It does not allow for the use of figurative expressions or idioms, there is no room for any colouration of discourse. Clarity is the watchword. This style is common in school textbooks or historical accounts or scientific reports or experiments

الأسلوب الأدبي : This is used in artistic prose or poetry. Figures of speech such as simile and allegory, and embellishments, such as imagination, proverbs among others are used.

الأسلوب الخطابي This is the style used by orators. An orator should ensure his speech agrees with what a particular situation requires. He should employ an appropriate language for every situation. He should express himself eloquently.

EXERCISES

1. Explain *bayān* in Arabic literary tradition.
2. Illustrate the contribution of early scholars to *bayān*.

4.4 CONCLUSION

In this unit, the science of *bayān*, one of the branches of *balāgha*, has been introduced and the divisions of *uslūb* explained.

4.5 SUMMARY

Balāgha is relevant to Qur'anic exegesis, Islamic law, politics, and commercial advertisement. It was hardly known to the Arabs before the Quran. For this importance to be realised, there should be an in-depth knowledge of all the components.

4.6 TUTOR MARKED ASSESSMENT

1. Explain the concept of *bayān*.

2. What do you understand by *uslūb*?
3. Mention the kinds and features of each.
4. When can each kind of *uslūb* be used?

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UNIT 5

ELEMENTS OF *BAYĀN*

5.1 INTRODUCTION

This unit treats the different elements of *bayān* (figures of speech) which are employed to express various strands of meanings and ideas. It must be noted that figures of speech may at times resemble one another and care should be exercised by students in distinguishing one from another so as to enjoy the aesthetics use of language.

5.2 OBJECTIVES

At the end of this unit, you should be able to:

39. Understand the different elements of rhetoric.
40. Give example of each element.

5.3 MAIN CONTENTS

Elements of *bayān* are also known as figure of speech. They include the following:

1. Simile (*tashbīh*): A simile is an imaginative comparison, usually introduced by 'like' or 'as'. For example:
 She is like a pig
 He is as black as the bottom of the pot. It is called *tashbīh* in Arabic.
2. Metaphor (*isti'ārah*): It is an imaginative statement in which one thing is said to be or identified with another. It is an implied or compressed expression.
 The entire world is a stage.

He is a lion. This is called *isti'ārah* which is a type of *majāz* (allegory) in Arabic.

3. Climax (*Dhirwat*): A climax presents a series of ideas each one or more important than the previous. For example,
“I came, I saw, I conquered.” It is called al-Dhirwat in Arabic
4. Irony (*Tahakkum*): An irony is the expression of a thought by words which superficially suggest the opposite meaning. For example,
Nigerians are the most honest people on earth.
My wife is the devil incarnate, I love her so much. In Arabic it is called *tahakkum*.
5. Synecdoche: It is the representation of a whole by a part. E.g. “All hands are on deck’. It is called *majāz al-mursal al-kuliyyah* in Arabic.

EXERCISES

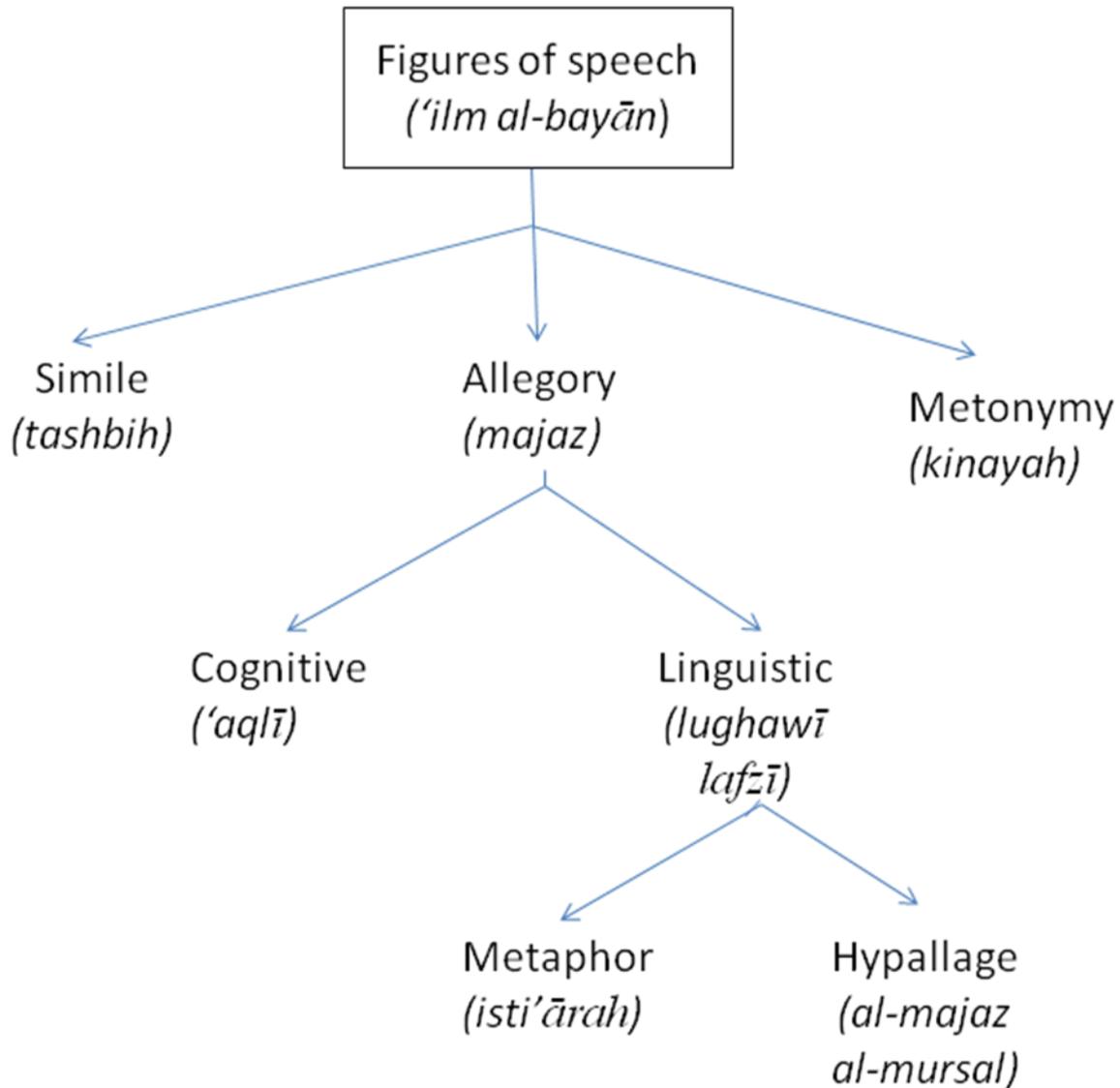
Give the different elements of rhetoric.

5.4 CONCLUSION

In this unit, some elements of *bayān* have been discussed with relevant examples.

5.5 TUTOR MARKED ASSESSMENT

Illustrate with examples in Arabic, the various elements of *bayān*.



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كأنك شمس والملوك كواكب # إذا طلعت لم يبد منهن كوكب

You are like sun and other kings are (like) stars; when the sun rises no star shows.

The poet here likens all kings to stars and his patron to the sun which appearance suppresses the status of all stars. He thus enhances the status of his patron.

- بيان مقدار حاله Illustration of the limitation of status

Example:

فيها اثنتان واربعون حلوبة # سودا كخافية الغراب الأسحم

There are forty-two milk bearing she-camel black as the quail of a crow.

- تقرير حاله Confirmation of condition.

A poet says:

إنّ القلوب إذا تنافر ودّها # مثل الرّجاجة كسرّها لا يجبر

Hearts in their state of mutual aversion are like a broken of glass which cannot be mended.

- التزيين Beautification. It is to praise an object being compared. For example, كلامك كالشهد في اكلؤ. Your word is like honey in sweetness.

- التقبيح Disfigurement. This is to make repulsive the object being compared as when a poet says:

وإذا اشار محدثا فكأنه # قرد يقهقه او عجوز تلطم

If he gesticulates when speaking he appears like a monkey laughing loudly or an old woman slapping (an object).

6.3.2 PARTS OF *TASHBĪH*

A *tashbīh* is made up of the following four parts

- (i) المشبّه The object or notion being compared
- (ii) المشبّه به The object or notion to which comparison is being made.
- (iii) وجه الشبّه The feature of comparison
- (iv) أداة التشبيه Particle of comparison

The poet al-Bārūdī says:

وإنّما صفوه بين الورى لمع # والدهر كالبحر لاينفك ذاكر

Its purity among the people is like a flash, time is like a sea which is ever turbid.

Al-dahr (time) in the above poem is *mushabbah* while *al-bahr* (sea) is *mushabbah bih*. The kaf is the particle (*adat al-tashbīh*) and *lā yanfaku dhā kadar*, is *wajh al-shibah*.

وكلّ الذى فوق التراب تراب # إذا نلت منك الود فالمال هين

Everything on the surface of earth is dust; if I could earn your love then (acquiring) wealth will be easy.

EXERCISES

1. What is *tashbīh*
2. Explain the four parts of *tashbīh*

6.4 CONCLUSION

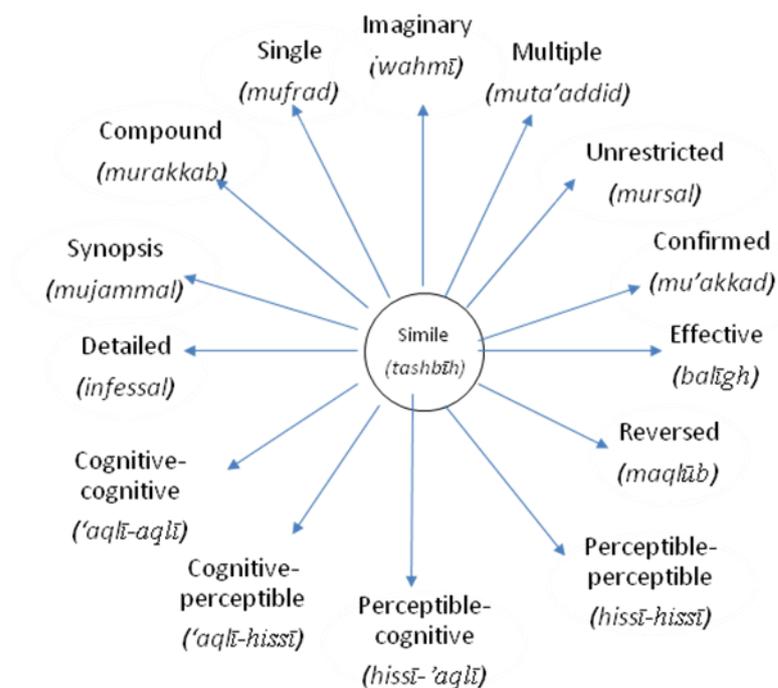
In this unit, the concept of *tashbīh* has been introduced, the objectives have been explained and its components enumerated.

6.5 SUMMARY

The knowledge of *tashbīh* is important in the understanding of Qur'an and Arabic literary works

6.6 TUTOR MARKED ASSESSMENT

- (1) Explain the objectives of using *tashbīh* in speeches.
- (2) With various examples explain the features of comparison in *bayān*.



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UNIT 7

TYPES OF *TASHBĪH*

7.1 INTRODUCTION

There are many types of *tashbīh*. If all the components of *tashbīh* are present, it is known as *tashbīh_mursal* (free simile). If any is dropped, it is known as *mu'akkad* (emphatic simile). *Tashbīh* is said to be more expressive and artistic if the particle and attribute of simile are dropped.

7.2 OBJECTIVES

At the end of this unit, you should be able to

42. Understand and identify the various kinds of *tashbīh* with appropriate examples.

7.3 MAIN CONTENTS

The various types of *tashbīh* are as follows:

1. التشبيه المجمل 2. التشبيه المفصل 3. التشبيه المرسل
4. التشبيه التمثيل 5. التشبيه المؤكد 6. التشبيه البليغ

التشبيه المرسل (unrestricted simile)

This is a free simile where the particle of *tashbīh* is mentioned as in the following example:

إنك كالمطر في الجود You are like rain in generosity.

This is a simile whereby the aspect of resemblance (*wajh al-shabah*) is mentioned. Another example is:

اخلاقك كالنسيم في الرقة Your conduct is like the cool breeze in gentleness.

التشبيه المجمل (synoptic simile)

This is a type of simile where the aspect of resemblance is not mentioned.

زرنا الحديقة كأنها الفردوس

We visited the garden which looks like paradise.

Here the aspect of resemblance which is beauty and grandeur (بهاء) beauty is suppressed.

التشبيه المؤكد (emphatic simile)

This is an emphatic simile in which the particle of comparison is suppressed. Not only this, the object being compared (*mushabbah*) is portrayed as having the quality in a higher proportion than the object to which it is being compared (*mushabbah bihi*). An example is the following:

الجواد فى السرعة برق خاطف

The horse is a dazzling lightning in fastness.

Here, the particle of comparison (*kaf*) is dropped, and horse is portrayed as lightning itself instead of it being likened to lightning.

التشبيه البليغ (effective/sublime simile)

This is a combination of the feature of *mujmal* and *mu'akkaad* and *wajh al-shabah* is also dropped. Here the object being compared and the subject are artistically considered to be the same. An example is the following:

رأى المعلم ميزان (المبتدأ والخبر)

“The opinion of the teacher is a scale.” (subject and predicate).

The scale is a symbol of correctness and accuracy, and the opinion of the teacher is so designated. Another example is:

نحن نبت الرّبا (المبتدأ والخبر)

We are the plant of monticule (hill) (subject & predicate)

The Qur'an says:

فأذا انشقت السّماء فكانت وردة كالدهان (اسم الناسخ وخبره)

“And when the sky is rent asunder and it becomes red like ointments.” Q.55:36

وجعلنا الليل لباسا وجعلنا النهار معاشا (الحال)

“And we made the night as a covering and the day as a means of subsistence.”

Q.76:10-11

وفتحت السماء فكانت أبوابا (اسم الناسخ وخبره)

“And the heaven shall be opened as if there were doors.”

Q. 78: 19

الذى جعل لكم الأرض مهادا (الحال)

“(It is He Allah) Who has made for you the earth like a carpet spread out.”

Q 43:10

التشبيه التمثيل (pictorial simile)

This is a kind of simile where the aspect of resemblance would be a picture of something visible. This can be illustrated with the following from the poet al-Mutannabī:

كما نفضت جناحيها العقاب # يهزّ الجيش حولك جانبيه

As the eagle shakes its two wings (in enthusiasm), so do the army around you.

The enthusiastic shaking of the wings by the bird in preparation for flight so is the enthusiastic show of preparedness to fight while they surround the patron.

The Holy Qur'an says:

مثل الذى حملوا التوراة ثم لم يحملوها كمثل الحمار يحمل أسفارا بنس مثل القوم الذين كذبو بآيات الله ،
والله لا يهدى القوم الظالمين

“The similitude of those who were entrusted with the Torah but who subsequently failed to bear it is like that of a donkey which carried huge tommes (but understands them not). Evil is the similitude of people who falsify the Signs of Allah, and Allah guided not people who do wrong. (Q. 62:5).

In the verse just quoted, the Israelites were chosen as the bearers of Allah's message which was ultimately corrupted by their descendants who even failed to act according to its dictates. They are thus likened to beasts of burden that carry volumes of knowledge without taking advantage of their contents.

TASHBĪH BASED ON PERCEPTIBILITY

(I) تشبيه المحسوس بالمحسوس (perceptible-perceptible). This is a kind of simile where *mushabbah* and the *mushabbah bihi* are perceived through one of the senses.

For example,

رايت الولد كأنه ورد فى الجمال

I saw the boy, it was as if he was a rose in handsomeness.

Here الولد (The boy) and الورد (The flower) which are *mushabbah* and *mushabbah bihi* respectively are palpable objects and are thus compared.

- (II) تشبيهه المحسوس بالمعقول (perceptible-cognitive). This is a kind of simile where the *mushabbah*, a concrete item, is compared to an imaginary item, as can be illustrated with the following verse by Bashshār b. Burd

صحت وإن ماق الزمان اموق # وما انا الاكالزمان إذا صحا

I am awake, but when time is depressed I too will, I am nothing but like time when it is awake.

Here, the *mushabbah*, (*anā*- I) is a concrete being while the *mushabbah bihi* (*al-zamān*- time), is an imaginary or abstract being. Another example is:

الخلق السيئ يفسد العمل كما يفسد الخلّ العسل

Bad conduct spoils (good) deed as vinegar spoils honey.

EXERCISES

1. Elucidate *al-tashbīh al-balīgh*
2. Expatiate on *al-tashbīh al-mu'akkad*

7.4 CONCLUSION

In this unit, you have been able to understand the various kinds of *tashbīh* with appropriate examples

7.5 SUMMARY

In this unit, you have been able to know *tashbīh* (simile) in its various kinds. Where the quality of comparison (*wajh al-shabah*) is expressed, such a simile is known as *mufassal* (detailed/explicit), but where it is not known it is designated as *mujammal* (implicit/synoptic). If the particle of *tashbīh* is expressed it is known as free simile but where it is elided this is known as emphatic simile.

7.6 TUTOR MARKED ASSESSMENT

1. Discuss free simile in Arabic rhetoric.
2. Compare and contrast التشبيه التمثيل with التشبيه البليغ
3. Elucidate on التشبيه المؤكد in Arabic rhetoric

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UNIT 8

HAQĪQAH AND MAJĀZ

8.1 INTRODUCTION

A word can be used for either is literal/veridical (*haqīqah*) or allegorical/figurative (*majāz*) meaning

In this unit, you will learn about the different use of these two important aspects of *bayān*.

8.2 OBJECTIVES

At the end of this unit, you should be able to

43. Explain the words *haqīqah* and *majāz*
44. Give examples of each.

8.3 MAIN CONTENT

Where a word is used in its literal sense, it is said to be an example of *haqīqah* usage as in the following:

كان البحر هادئا The sea was calm.

The word *bahr* (sea) is used here in its literal sense. However, if it is used in a figurative sense, a *majāz* usage would be deemed to have occurred, as in the following:

هو البحر يمد يده بالعون والاعانة

He is the sea, he stretches out his hand in assistance and help (that is he is generous and helpful).

In this example, we would find out that the expression *يمد يده* (stretches out his hands) indicates that the literal meaning of *bahr* is not intended. Such an expression which indicates that the literal meaning is not intended is known as *qarīnah* (guide). It may be verbal (*lafziyyah*) or contextual (*hāliyyah*).

EXERCISES

- (1) What is *haqīqah* and *majāz*
- (2) Explain the difference between explicit and implicit usage.

8.4 CONCLUSION

In this unit, the concept of *haqīqah* and *majāz* has been explained.

8.5 SUMMARY

In this unit you have been able to know that a word can be used for both literal and figurative meaning.

8.6 TUTOR MARKED ASSESSMENT

- (1) Compare and contrast literal (surface) and figurative (deep) usage in Arabic.

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UNIT 9

CLASSES OF MAJĀZ (ALLEGORY)

9.1 INTRODUCTION

Majāz is of two categories. This is based on the nature of the predicate. If an action or quality is attributed to a subject or an object that is not factually authentic, this will be considered as an example of *majāz ‘aqlī* (cognitive allegory). But if the *majāz* involves the transfer of the meaning of a word to another entity with which it shares some semantic connection this is classified as *majāz lughawī* (linguistic *majāz*).

9.2 OBJECTIVES

At the end of this unit, you should be able to

Explain the types of *majāz*.

Give examples of the two types of *majāz*.

9.3 MAIN CONTENT

In Arabic rhetoric, *majāz* is divided into the following two categories:

1) *majāz ‘aqlī* (cognitive allegory)

It refers to cases where the intended meaning can be ascertained through the application of mental reasoning. For example, in the following:

بني وزير المعارف عدة مدارس.

The Minister of Education built many schools. This cannot be factually correct, as he could not have physically built the structures, but rather, he must have commissioned competent people to do this.

Yet another example is the following:

. هذا منزلٌ عامرٌ . (This is a fully occupied (lit. occupying) house).

The normal statement should have used passive participle *ma'mūrun* in place of the active participle, *'āmirun* that is used. But by cognition, it is understood that it is the former that is meant.

2) *majāz lughawī-* (linguistic allegory).

It refers to cases in which the figure of speech requires a transfer of the meaning of a word to another object or entity by virtue of shared value or attribute. This is further divided into *isti'ārah* (metaphor) and *majāz mursal* (free allegory)

ISTI'ĀRAH (Metaphor)

Literally it means borrowing, but as a rhetorical term, it means the transference of a meaning from its literal sense to a figurative sense not by means of comparison but by giving the new sense a character of actuality and factualness. For example:

انتشرت في السماء دررتنير

Shining pearls spread in the sky (in reference to stars).

The literal meaning of درر is pearls but it has been used here figuratively to mean stars. The link between the literal meaning (pearls) and the metaphorical meaning (stars) originated from simile. That is, the origin of our example is:

انتشرت في السماء نجوم كالدرر في البهاء

Stars like pearls in beauty and brightness spread in the sky.

The object of comparison that نجوم is dropped along with the particle of comparison while the quality in respect of which the comparison is being made is mentioned. This is known as *isti'ārah tasrīhiyyah* (explicit metaphor).

The second type is *isti'ārah makniyyah* (implicit metaphor). This is when the thing likened to is dropped in an expression and replaced with a word which refers to it. For example,

E.g. قرأت كتابا أنسنى

I read a book that made a good company of me.

In this example, the book is likened to the friend (الصاحب) which keeps a company. The word is dropped but replaced with a word which refers to one of its duties i.e. أنسن (to keep company).

So, this is an implicit metaphor.

EXERCISES

1. Explain the various types of *majāz*
2. Discuss *isti'ārah* in Arabic rhetoric.

9.4 CONCLUSION

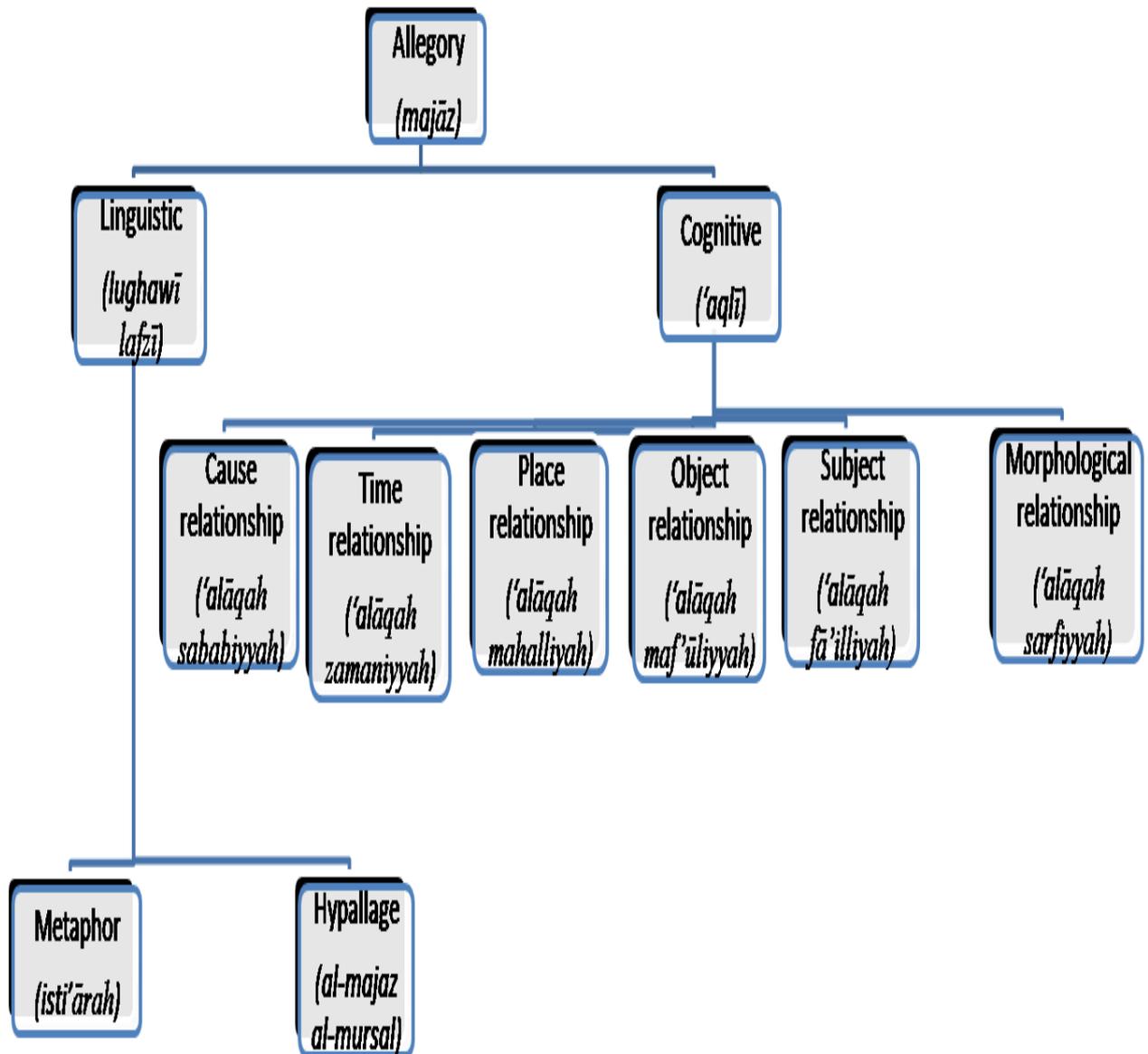
In this unit, the various types of *majāz* has been explained and *isti'ārah* have been vividly explained.

9.5 SUMMARY

The categories and types of *majāz* and *isti'ārah* have been explained.

9.6 TUTOR MARKED ASSESSMENT

1. Elucidate mental figure in Arabic rhetoric.
2. With examples, mention the famous links of mental figure.



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UNIT 10

COMPONENTS OF ISTI'ĀRAH

10.1 INTRODUCTION

Metaphor (*isti'ārah*) is made up of some components. These components will be explained in this unit. Also, the various divisions of *isti'ārah* will be discussed.

10.2 OBJECTIVES

At the end of this unit, you should be able to

45. Explain the components of *isti'ārah*
46. Explain the divisions of *isti'ārah*

10.3 MAIN CONTENTS

Isti'ārah consists of three parts

- (1) مستعار منه (borrowed from). A semantic sphere from which a meaning or quality is transferred.
- (2) مستعار له (borrowed to). The semantic entity to which a meaning or quality is transferred.
- (3) مستعار (borrowed attribute). The specific meaning or quality that is metaphorically employed.

For example, the following verse from the Qur'an (Q 14: 1):

قال تعالى : كتاب انزلناه إليك لتخرج الناس من الظلمات إلى النور.

“A book (it is) that We revealed to you so that you might take people out of darkness into light”

In this verse, ignorance is likened to darkness while knowledge is likened to light. The analysis goes thus:

مستعار منه : الجهل والعلم

مستعار له : الضلال والهدى

مستعار : الظلمات والنور

Isti'ārah can be further divided into *asliyyah* (primary) and *taba'iyyah* (secondary).

Isti'ārah 'asliyyah: This is where the meaning or quality of a concrete being is transferred to another, as in

الولد أسدٌ . The boy is a lion

Where the quality of bravery as represented by lion is represented in the human who is portrayed as being a lion itself.

Isti'ārah taba'iyyah (secondary metaphor): This is where the metaphorical word is a derived noun or a finite verb, as in the following Qur'anic verse

ولما سكت عن موسى الغضب أخذ الألواح وفي نسختها هدى ورحمة للذين هم لربهم يرهبون

"And when the anger of Musa (Moses) subsided (literally, kept quiet), he took up the Tablets; and in their inscription was guidance and mercy for those who fear their Lord. (Qur'an 7:154).

The subsiding of Musa's anger is likened to quietness of a human after making some noise because both situations result in calmness. Then, the word which refers to quietness is 'السكوت' which is not used, but rather, a verbal derivative which is the infinitive سكت Therefore whenever a derivative, which could be a verb or an adjective, of the *mushabbah bihi* is used, the *isti'ārah* is called *taba'iyyah*.

EXERCISES

1. Explain the components of *isti'ārah*.
2. Discuss primary and secondary metaphor.

10.4 CONCLUSION

In this unit, you have been introduced to the components of *isti'ārah*.

10.5 SUMMARY

It is important to understand the components of *isti'ārah* for effective understanding of the concept.

10.6 TUTOR MARKED ASSESSMENT

- (i) What is *isti'ārah*?
- (ii) Explain the differences between explicit and implicit metaphor.
- (iii) Write a short note on the following.
 (I) مستعار منه (II) مستعار له (III) مستعار

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UNIT 11

CATEGORIES OF *ISTI'ĀRAH*

11.1 INTRODUCTION

There are three categories of *isti'ārah*, namely, *mutlaqah* (absolute), *murashshah* (fortified) and *mujarradah* (naked/simple). Another sub-type, *isti'ārah murakkabah* (compound metaphor) will also be discussed.

11.2 OBJECTIVES

At the end of this unit, you should be able to

47. Explain the different categories of *isti'ārah*.
48. Understand the concept of complicated metaphor
49. Give examples of the different categories of *isti'ārah*.

11.3 MAIN CONTENT

The three categories of *isti'ārah* are:

- i. *isti'ārah mutlaqah* (absolute.metaphor) This is the one in which no appropriate reference is made to either the *mushabbah* or *mushabbah bihi* .

An example for this is from the Qur'an.

أَنَا لَمَّا طَغَى الْمَاءُ حَمَلْنَاكُمْ فِي الْجَارِيَةِ

“We indeed ferried you over the ship when the water overflow (lit. transgressed)” (Q 69: 11).

- ii *isti'ārah murashshah* (enhanced/fortified metaphor): This is the one in which an appropriate reference is made to the word metaphorically used in order that the metaphor might be enhanced as in the following Qur'anic verse:

Qur'an says:

اولئك الذين اشتروا الضلالة بالهدى فما ربحت تجارتهم وما كانوا مهتدين.

“Those are the one who have purchased error for guidance so their commerce was profitless, and they were not guided (Qur'an 2:16)

iii *isti'ārah mujarradah* (naked/bare metaphor): This is one in which an appropriate reference is made to the object or meaning being compared (*mushabbah*) rather than any reference to the object of metaphor (*mushabbah bihi*). The following is an example:

كان أحمد أكتبَ الناس إذا شرب قلمه من دواته أو غنّي فوق قرطاسه.

Ahmad is the best writer whenever his pen drinks from his inkpot or sings on his paper. Here ‘pen’ portrayed as man is made to ‘drink’ and ‘sing’.

ISTI'ĀRAH MURAKKABAH (COMPOUND METAPHOR)

This is the one based on historic comparison of at least two ideas. The following is an example:

انى اراك تقدم رجلا وتؤخر أخرى

I can see you going back and forth (literally putting one leg forward and another backward).

Here, the person draws a comparison in parable over an affair in which someone is indecisive; putting one leg in front and the other backward.

Yet another example is the following from al-Mutanabbi:

ومن يك ذاقم مرّ مريض # يجد مرا به الماء الزلال

“Whoever has a bitter mouth out of sickness will find bitter even pure, and fresh water.”

Here, the poet reproaches those who criticised his poetry and person to his patron by implying that an ignorant person finds fault with a good product in the same way as a sick person finds pure water bitter. The metaphor here is in the form of a parable, hence it is considered compound. Another example is:

ما كل ما يمتنى المرء يدركه تأتي الرياح بما لا تشتهي السفن

“Not all that man aspires he attains, winds sometimes blow on sailors(literally ships) that which is not desired”

EXERCISES

- (1) Compare and contrast primary and secondary metaphor.
- (2) Explain the following terms

استعارة مرشحة and استعارة مطلقة

11.4 CONCLUSION

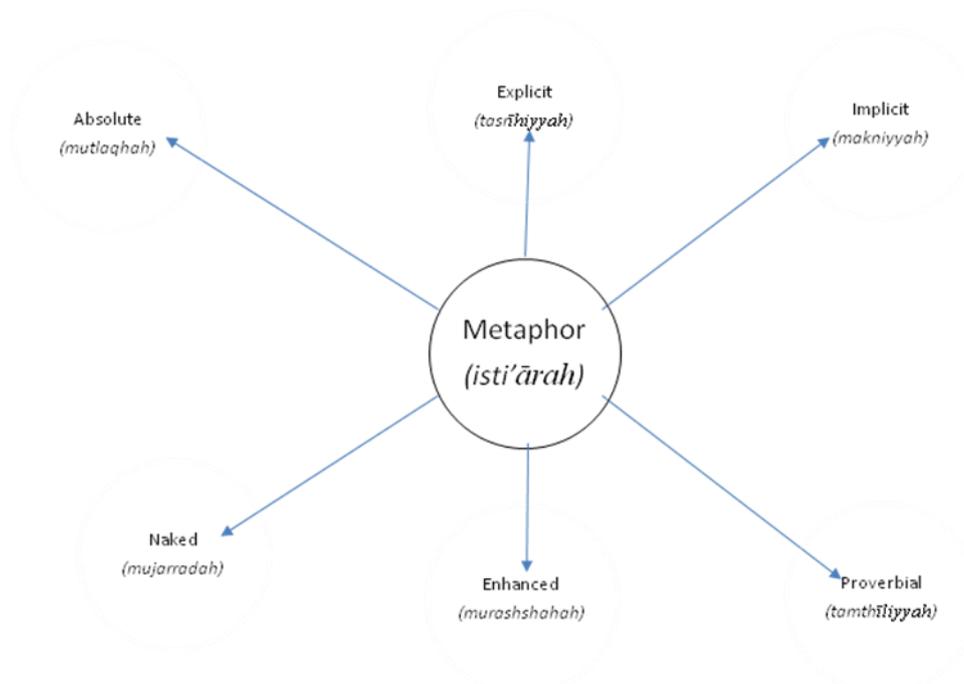
In this unit, the different categories of *isti'ārah* have been identified and explained.

11.5 SUMMARY

Isti'ārah should neither be vague nor semantically far-fetched as to render it unintelligible; it is a product of artistic imagery and should be clear and revealing.

11.6 TUTOR MARKED ASSESSMENT

1. Explain *isti'ārah mujarradah*
2. Expatriate on complicated metaphor



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UNIT 12

AL-MAJĀZ 'L-MURSAL (HYPALLAGE)

12.1 INTRODUCTION

Al-Majāz-l-mursal applies to a usage in which the figurative rather than the literal meaning of a word or phrase is meant. It is different from *isti'ārah* in that there is no connection between the literal and figurative meaning.

In this unit, the concept of *al-majāz l-mursal* and its rhetorical importance will be discussed.

13.2 OBJECTIVES

At the end of this unit, you should be able to

50. Explain the meaning of *al-majāz l-mursal* and its links
51. Understand the differences between mental (cognitive) figure and linguistic figure

13.3 MAIN CONTENTS

al-Majāz l-mursal (hypallage) refers to the use of a word to denote a meaning other than its original meaning but without any direct relationship between the new meaning and the original meaning. The connection therefore, between the two would be looked for at some other levels. This is because there is hardly any *majāz* which does not possess any kind of relationship with the original meaning.

The following are the relationships which may exist between the two

1. السببية (*al-sababiyyah*- causality). This is when the literal meaning causes the figurative meaning to exist.

For example: رعت الابل الغيث

The camel grazed grass (literally the abundant rain).

In this example the word *al-ghayth* (rain) is used metaphorically to mean green grass. But since rain causes grass to grow, the relationship between grass and rain is causative, so the usage is allegorical with no direct relationship between the original meaning of the word and its new meaning.

2. *المسببه al-Musabbabiyyah* (result). This is when the figurative meaning is the effect of the original meaning of the idiom used, as in the following example from the Holy Qur'an.

وينزل لكم من السماء رزقا

And He (Allah) sends for you sustenance from the heaven

It is obvious that the word رزق sustenance is used instead of rain. There is a connection between the two in that food and sustenance are the effects of rainfall.

3. *الجزئية al-juz'iyyah* (part-to-whole)

This is where the figurative meaning is a part of the larger meaning.

For example: ألقا الخطيب كلمة كان لها كبير الأثر

The orator made a speech (literally a word) which had a great impact (on the audience).

Here the word *kalimah* (literally a word) is used in place of *kalām* (speech). This is regarded as a class of free figure; the semantic connection between the literal and figurative meaning is that 'word' is part of speech.

4. **الكليّة** *al-Kulliyyah* (whole-to-part) this is where the figurative word is wholly related to the actual meaning of the intended meaning which is part of it. The Holy Qur'an says:

يجعلون أصابعهم في آذانهم من الصواعق حذر الموت

“They thrust their fingers into their ears to keep out the stunning thunder-clap for fear of death (Q2: 19)

Here the word *asābi'* (fingers) is used instead of fingertip which is in fact part of finger. So the whole is used whereas it is the part that is intended.

5. **إعتبار ما كان** *i'tibār mā kāna* (past status). This is the use of a word which literal meaning refers to the former status of the subject or object being described, as in the following:

وآتو اليتامى أموالهم

"And give unto orphans their properties". Q 4: 2.

Here, the word ‘orphans’ is used in respect of grown-ups who should now be given full control of properties inherited from their parents. They are referred to as orphans in consideration of their original status.

6 **اعتبار ما يكون** *i'tibār mā sayakūn* (future status). A word that is used in consideration of the future status of the subject or object, as can be illustrated with the following:

انك ان تذرهم يضلوا ولا يلدوا الا فاجرا كفارا

“(Allah) if you leave them (i.e. disbelievers) they will lead your servants astray and they will beget none but wicked disbelievers.” Q. 71:72

غرست أزهارا جميلة في الحديقة I planted beautiful flowers in the garden

In the first examples, it is assumed that the children to be born by the disbelievers will also be disbelievers. In the second example, it is assumed that the stalk being planted will become flowers.

7- المحاليه *mahalliyyah* (spatial). This is where the space or place is mentioned but it is actually the occupants that are meant, as in the following:

واسال القرية التي كنا فيها (اي اهلها)

“Ask the village where we have been” (Qur'an 12:82).

The word “village” is used although it is the inhabitants that are intended.

8 الحاليه *al-hālliyyah* (occupancy). It is the use of a word the literal meaning of which indicates the occupier of a place, to mean the place itself, as in the following:

ان الأبرار لفي نعيم “ the righteous ones are indeed in comfort.” Qur'an 83:22

Here *na'īm* (comfort) is metaphorically used to mean paradise.

EXERCISES

- (1) Explain the difference between the literal and metaphorical meanings.
- (2) Highlight the function of *qarīnah* and *'alāqah* in a metaphorical expression.

12.4 CONCLUSION

In this unit, you have been able to:

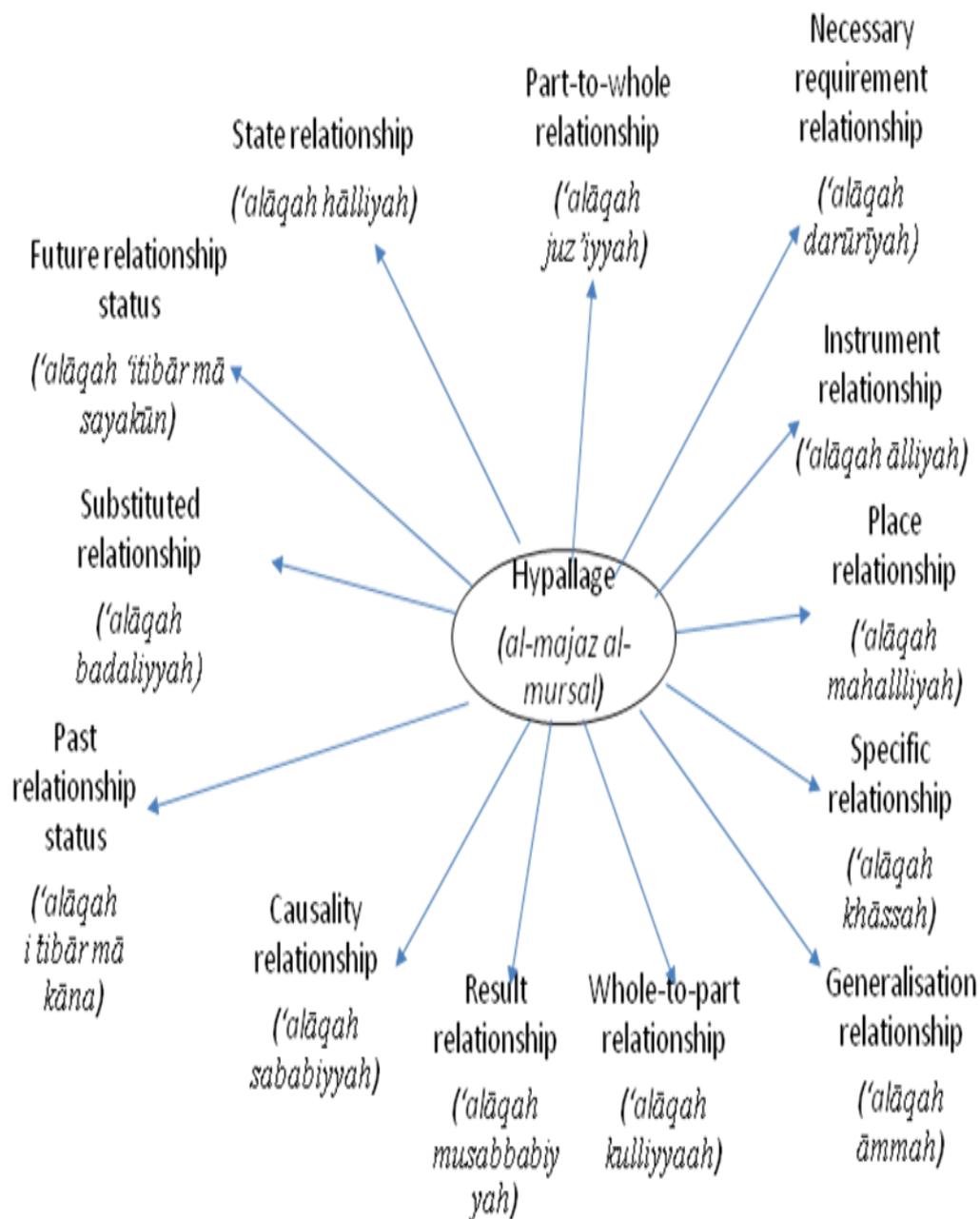
52. Understand the concept of *al-majāz l- mursal*.
53. Know how it differs from *isti'ārah*.
54. Understand the important relationships in *al-majāz l-mursal*.

12.5 SUMMARY

Understanding the concept of *al-majāz l-mursal* is important in appreciating the rich idiom of the Qur'an and the Arabic language.

12.6 TUTOR MARKED ASSESSMENT

1. Compare and contrast between cognitive and linguistic figures.
2. Explain *al-majāz l-mursal* and its links.



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UNIT 13

KINĀYAH (METONYMY)

13.1 INTRODUCTION

In Arabic rhetoric *kināyah* refers to the intrinsic signification of an expression or idiom. In this unit, the concept will be discussed and its classification explained.

13.2 OBJECTIVES

At the end of this unit, you should be able to

55. Understand the concept of *kināyah*
56. Know the classification of *kināyah*

13.3 MAIN CONTENT

As a rhetorical term, *kināyah* is a term used to characterize an expression which carries a figurative meaning and a literal meaning. However, the presence of a *qarīnah* (clue) help to establish that it is the figurative sense that is intended which will prevent us from giving the literal meaning.

CLASSIFICATION OF *KINĀYAH*

It is classified into the following three categories

i) *kināyah l-sifah* (attributive metonymy). This is where the *kināyah* referential meaning implies that the person or object possesses a particular attribute or feature. This kind of metonymy is also called metalepsis. For example:

- i) Aisha has a long space in which an ear-ring hangs عائشة بعيدة مهوى القرط

The intended meaning is that Aisha has a long neck.

ii) Al-Khansā' said of his brother Sakhr

طويل النجاد رفيع العماد كثير الرّماد إذا ماشت

He is of long strings of sword, of high stakes, and of abundant ashes when it is winter period.

There are three *kināyah* usages in this line:

- طويل النجاد “of long strings of sword” meaning “he was tall”.
- رفيع العماد “of high stakes” signifies he is of quality leadership over his people.
- كثير الرّماد “of abundant ashes” which means he was generous which is reflected in the frequency of cooking that leaves many ashes, especially in cold winter.

(i) *kināyah l-sifah* (metonymy of attribute)

(ii) *kināyah l-mawsuf* (metonymy of the modified/qualified)

(iii) *kināyah l-nisbah* (metonymy of affinity).

كناية الموصوف

This is where the *kināyah*'s referential meaning implies the sense of the possessor of an attribute.

Example:

قتلت ملك الوحوش I killed the king of the beasts

The phrase “*malik l-wuhūsh*” is employed to connote lion *asad*. One has mentioned here- something which has the same description as the intended meaning.

(ii) al-Buhturi describing how he killed a wolf:

فاتبعته اخرى فاضاللت (اخفيت) نصلها بحيث يكون اللبّ والرعب والحقد

“I hit it with another (arrow-shot) and caused the iron head to remain in it, wherein is the abode of fear and envy”

So instead of mentioning the heart directly, the poet mentions such things that are believed to reside in it, namely, fear, malice among others. Hence the metonymy refers to the possessor of the attribute (*mawsūf*).

EXERCISES

1. Explain the etymological and rhetorical definition of *kināyah*
2. Discuss the components of *kināyah*

13.4 CONCLUSION

In this unit, you have been able to understand the concept of *kināyah* and its classification.

13.5 SUMMARY

Kināyah is a trope employed to avoid obscenity, vulgarity and bluntness. Its understanding is important in comprehending the Qur'an.

13.6 TUTOR MARKED ASSESSMENT

- (1) Identify and analyze the metonymy in the following

1 تقول العرب فلان نقي الثوب سليم دواعي الصدر

2 وحملناه على ذات الواح ودسر

ولأ تجعل يدك مغلولة الى عنقك ولا تبسطها كل البسط

- (2) Compare and contrast كناية المؤصوف and كناية الصفة

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UNIT 14

KINĀYAT 'L- NISBAH (METONYMY OF AFFINITY)

14.1 INTRODUCTION

In this unit, you will learn the third category of *kināyah*, namely, *kināyah 'l-nisbah* the one signifying affinity or relationship.

14.2 OBJECTIVES

At the end of this unit, you should be able to:

57. Understand *kināyah 'l-nisbah*
58. Use deeper stylistic expressions through this model.

14.3 MAIN CONTENTS

KINĀYA 'L-NISBAH كناية النسبة

In this type, the modifier (*sifah*) and the modified noun (*mawsūf*) are mentioned but the attribute being expressed is suppressed although it is attributed

An example of this is:

المجد بين ثوبيك # الكرم بين برديك

“Glory is between your clothes and generosity is within your two garments.”

Instead of attributing glory and generosity to the person being described, both qualities are attributed to something associated with him and no one else, namely clothes and garments. But in reality, it is the person that is intended not the things associated with. Where there are several hints in regard to metonymy use, such is designated *talwīh*. For example,

إبراهيم كثير الرماد Ibrahim is a man of plenty ashes.

This is in reference to him as a generous and hospitable person who cooks a lot to entertain his guests.

There is also a kind of metonymy known as *ta'arūd* (allusion) when a positive statement is made to indicate to the addressee that he is behaving contrary to that positive statement. As when it is said to someone threatening public peace:

خير النس انفعهم للناس The best of men is one who is most useful to people.

EXERCISES

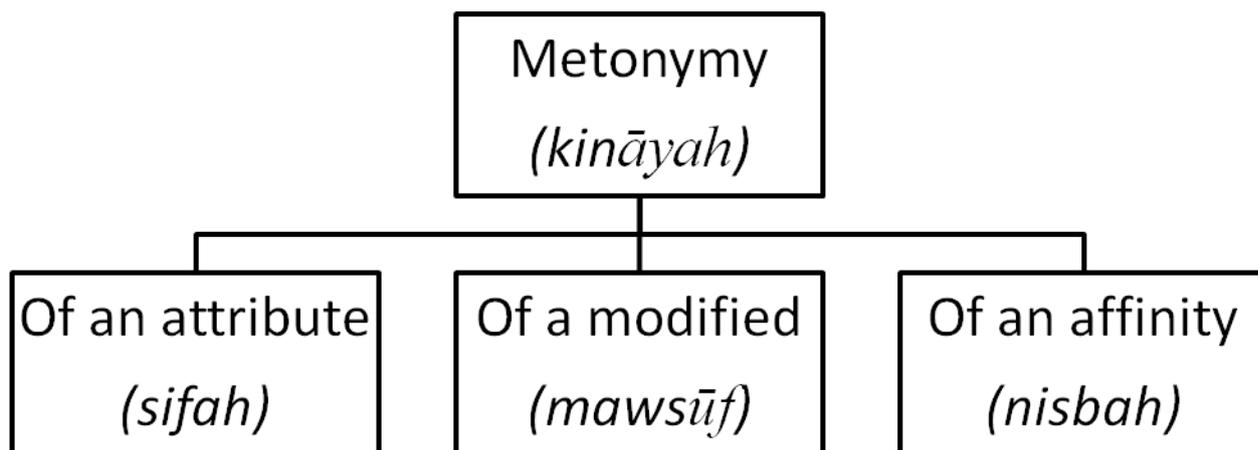
1. Compare and contrast between *talwīh* and *ta'arūd*

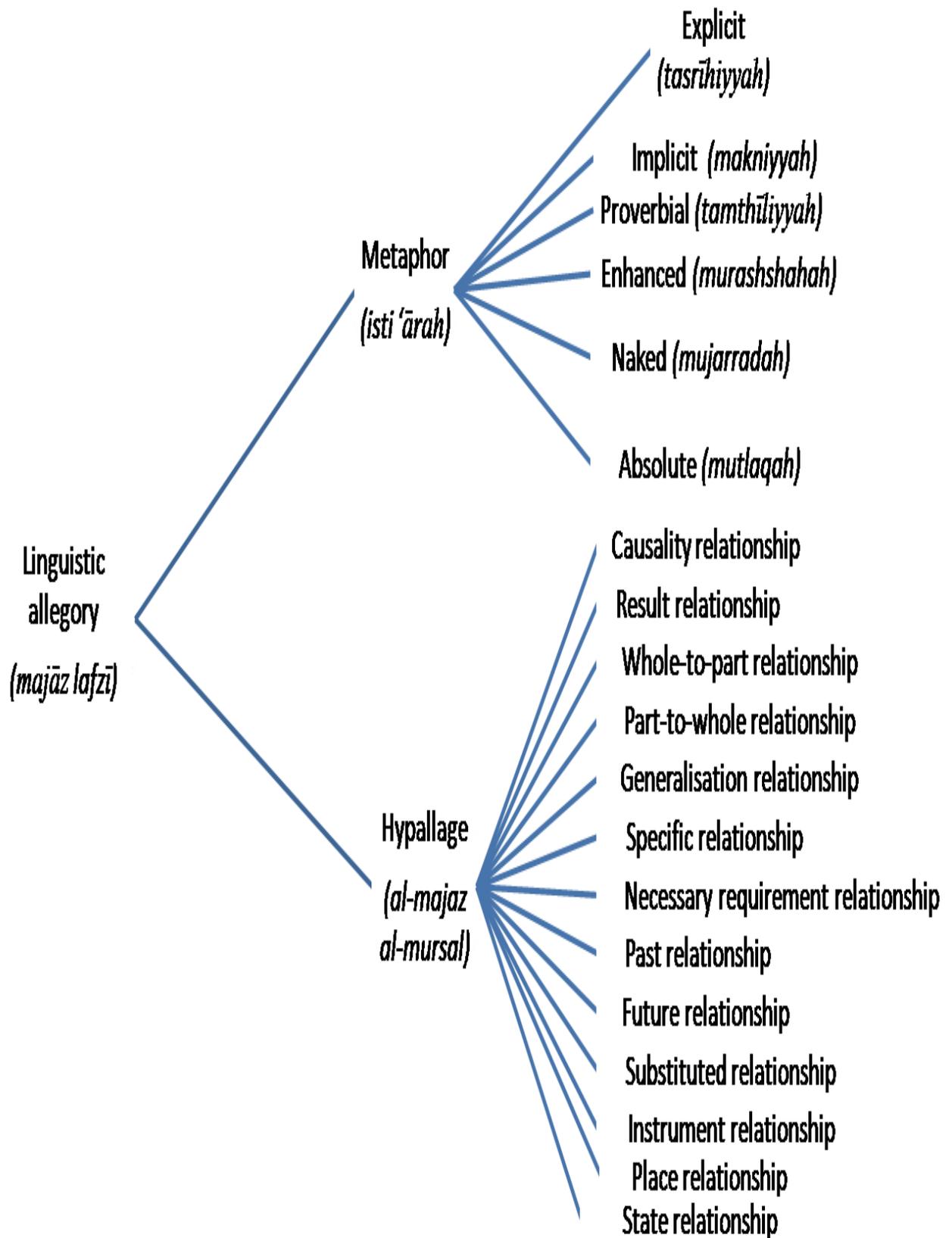
14.4 CONCLUSION

In this unit, you have been able to understand the concept of *kināyah l-nisbah*.

14.5 TUTOR MARKED ASSESSMENT

- Elucidate on كناية النسبة in Arabic rhetoric





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