

ELOQUENCE & RHETORIC (I)

مقدمة في علوم البلاغة

علم البيان

IMAGERY & FIGURATIVE LANGUAGE

11 - Further Types of *Isti'āra*

الاستعارة التمثيلية والاستعارات المرفوقة

LEVEL FIVE | SEMESTER I

FAWAKIH INSTITUTE

OUTLINE

- ▷ Figurative Idioms **الاستعارة التمثيلية**
 - Proverbs

- ▷ Supplemented Metaphors **الاستعارات المرفوقة**
 - Detached Metaphor **الاستعارة المُطلقة**
 - Extended Metaphor **الاستعارة المرشحة**
 - Reduced Metaphor **الاستعارة المُجرّدة**

Definition

- ▷ The *Isti'āra Tamthīliyya* استعارة تمثيلية is
 - The use of a **composite** (i.e. comprising two or more **entities**) for other than its coined meaning
 - Based on a **composite** relationship of resemblance
 - With an indication (*qarīna*) that the literal meaning is not intended

e.g.

أراك تقدم رجلاً وتؤخر أخرى



الاستعارة التمثيلية : تركيب أستعمل في غير ما وُضع له ،
لعلاقة المشابهة ، مع قرينة تمنع من إرادة معناه الأصلي.

NOTE:

- ▷ The *isti'āra tamthīliyya* is a subcategory of the *isti'āra taṣrīḥiyya*, since the *مشبه به* is explicitly mentioned. What makes it different from the **simple** (مُفْرَد) *isti'āra taṣrīḥiyya* is that the resemblance is drawn between two composites (مُرَكَّب) rather than between two unitary elements.
- ▷ The *isti'āra tamthīliyya* is the most expressive and eloquent form of *isti'āra*, for instead of mentioning the *مشبه* it confronts the listener with a different scenario that captures his attention, and engages his feelings and imagination.

- ▷ Recall that the *tashbīh al-tamthīl* is a *tashbīh* in which the similarity being described (وجه الشبه) is derived / extracted from a composite (of two or more entities).
- ▷ The *isti'āra tamthīliyya* is an abbreviated form of *tashbīh al-tamthīl*, in which only the مشبه به (and not the مشبه) is mentioned.
- ▷ Both the underlying مشبه and مشبه به are composites, i.e. one composite picture is likened to another composite picture. So, there might not be a one-to-one correspondence of resemblance between the individual parts of each composite picture.

Isti'āra Tamthīliyya in Proverbs

- ▷ The *Isti'āra Tamthīliyya* often sums up the lesson or moral of the story.
 - There was a woman name Dukhtarnūsh whose husband was gallant, rich and kind, and treated her very well, but she disliked him and made him divorce her, with the divorce occurring one summer. She ended up marrying a man who was younger and more handsome, but was neither well-off nor treated her kindly. When difficult times fell upon them, she one day sent a message to her ex-husband, asking for some milk. He sent a message back saying,

الصيف ضيّعت اللبن

“It was in the summer that you forfeited the milk.”

الصيف ضيّعت اللبن

“It was in the summer that you forfeited the milk.”

- ▷ This became a proverb, used to remind someone that it is now too late to recover a squandered opportunity.
- ▷ When you use this proverb, you are comparing the composite picture of the situation of the person you are addressing, to the composite picture in Dukhtarnush's story.
- ▷ Another example:

أَحْشَفًا وَسُوءُ كَيْلَةٍ؟

“[What!] Inferior dates and short measure?!”

- Used proverbially to refer to someone who has suffered a double injustice

Proverbs from Religious Texts

Statements from religious texts can become proverbial.

English:

- “Spare the rod and spoil the child.”
- “You reap what you sow.”
- “The prodigal son”

Arabic:

- قَالَ هِيَ رَاوَدَتْنِي عَنْ نَفْسِي ^ج وَشَهِدَ شَاهِدٌ مِّنْ أَهْلِهَا إِنْ كَانَ قَمِيصُهُ قُدَّ مِنْ قَبْلِ فَصَدَقْتَ وَهُوَ مِنَ الْكَاذِبِينَ
- مِنَ الَّذِينَ فَرَّقُوا دِينَهُمْ وَكَانُوا شِيعًا ^ص كُلُّ حِزْبٍ بِمَا لَدَيْهِمْ فَرِحُونَ
- قَالَ الَّذِينَ يَظُنُّونَ أَنَّهُمْ مُلَاقُوا اللَّهِ كَمْ مِنْ فِئَةٍ قَلِيلَةٍ غَلَبَتْ فِئَةً كَثِيرَةً بِإِذْنِ اللَّهِ
- قَالَتْ امْرَأَتُ الْعَزِيزِ الْآنَ حَصْحَصَ الْحَقُّ أَنَا رَاوَدْتُهُ عَنْ نَفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ

Proverbs from Religious Texts

قَالَ نَبِيُّ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ: يَدْخُلُ الْجَنَّةَ مِنْ أُمَّتِي سَبْعُونَ أَلْفًا
بِغَيْرِ حِسَابٍ. قَالُوا وَمَنْ هُمْ يَا رَسُولَ اللَّهِ قَالَ: هُمُ الَّذِينَ لَا
يَكْتُمُونَ وَلَا يَسْتَرْقُونَ وَعَلَى رَبِّهِمْ يَتَوَكَّلُونَ. فَقَامَ عُكَّاشَةُ فَقَالَ ادْعُ
اللَّهَ أَنْ يَجْعَلَ لِي مِنْهُمْ. قَالَ: أَنْتَ مِنْهُمْ. قَالَ فَقَامَ رَجُلٌ فَقَالَ يَا نَبِيَّ
اللَّهِ ادْعُ اللَّهَ أَنْ يَجْعَلَ لِي مِنْهُمْ. قَالَ: سَبَقَكَ بِهَا عُكَّاشَةُ. (رواه مسلم)

“Ukkāshah beat you to it.”

Proverbs from Religious Texts

- ▷ If a proverbial character, incident or statement is central to religion, then it should not be used frivolously or disrespectfully.
- ▷ Thus, Muslim jurists declare that it is:
 - **Acceptable** to quote from the Qur'an for religious purposes, such as in a sermon
 - **Discouraged** to use Qur'anic statements to describe completely mundane matters
 - **Sinful** (and potentially blasphemous) to use for oneself any of God's words that occur in the first person in the Qur'an, It is also blasphemous to quote from the Qur'an in a way that belittles the Qur'an or mocks the original meaning.

▷ اقتباس is the term used to describe borrowing an excerpt from someone else's words and using it in your own words without citing the source.

▷ An example of acceptable اقتباس

The Prophet quoted from Q3:64 in his letter to Heraclius:

أَنَّ هِرَقْلَ، دَعَا تَرْجَمَانَهُ، ثُمَّ دَعَا بِكِتَابِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَقَرَأَهُ " بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ مِنْ مُحَمَّدٍ عَبْدِ اللَّهِ وَرَسُولِهِ إِلَى هِرَقْلَ، وَ{يَا أَهْلَ الْكِتَابِ تَعَالَوْا إِلَى كَلِمَةٍ سَوَاءٍ بَيْنَنَا وَبَيْنَكُمْ

▷ An example of unacceptable اقتباس

It would be prohibited for a judge to utter the following:

إِنَّ إِلَيْنَا إِيَابَهُمْ ثُمَّ إِنَّ عَلَيْنَا حِسَابَهُمْ

يقول الزركشي في "البرهان في علوم القرآن":

يكره ضرب الأمثال بالقرآن

وفي كتاب " فضائل القرآن " لأبي عبيد عن النخعي قال : كانوا

يكرهون أن يتلو الآية عند شيء يعرض من أمور الدنيا . قال أبو عبيد

: وكذلك الرجل يريد لقاء صاحبه أو يهيم بحاجته ، فيأتيه من غير

طلب ، فيقول كالمزح : جئت على قدر ياموسى (طه : 40) ؛ فهذا

من الاستخفاف بالقرآن .

Supplemented Metaphors الاستعارات المرفوقة

- ▷ The *isti'āra tamthīliyya* should not be confused with an extended metaphor in which the individual elements are separable (or removable) and not contributing to a composite picture in which the various elements are arranged in a distinct relationship that together constitute the manner of resemblance (وجه الشبه) that one is trying to convey.
 - This distinction is similar to the distinction between the *tashbīh al-tamthil (murakkab)* and *tashbīh mufarraq*.
- ▷ There are three terms that are relevant to discussing extended metaphors:
 1. Detached Metaphor الاستعارة المطلقَة
 2. Extended Metaphor الاستعارة المرشحة
 3. Reduced Metaphor الاستعارة المجردة

1. Detached Metaphor الاستعارة المٌطلقة

- ▷ An *isti'āra* that does not add any detail to the underlying مشبهه nor to the مشبه به, e.g.

رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ

- ▷ The metaphor of the lion is used for a brave man, and no further descriptive details are added. The phrase يحمل سيفه is the قرينة showing that we are talking about a brave man, not a lion, because a lion does not carry a sword.
- ▷ Since the *isti'āra* is not attached to (qualified by) any further descriptive detail, it is termed مطلقة .

2. Extended Metaphor الاستعارة المرشحة

- ▷ An *isti'āra* that adds a descriptive detail appropriate to the
مشبه به , e.g.

رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ وَيَزَارُ

- ▷ The metaphor of the lion is used for a brave man, and this metaphor is then extended by adding the description of يزار (“roaring”), which is something a lion does, thereby strengthening the comparison to a lion.

3. Reduced Metaphor الاستعارة المُجَرَّدة

- ▷ An *isti'āra* that adds a descriptive detail appropriate to the مشبه , e.g.

رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ وَيُرْكَبُ

- ▷ The metaphor of a lion is used for a brave man, but the further description يركب (“riding”) does not extend the lion metaphor, since riding is not something that a lion does. It is called مجرد because it has been stripped of the hyperbolic effect of a typical metaphor; in the above example, adding the human descriptor of “riding” makes the brave man seem less like a lion.
- ▷ The مرشحة is the most expressive (or hyperbolic) of the three types of supplemented metaphor.

- ▷ **NOTE (1)**: In cases where descriptive details are added to both the underlying **مشبه** and **مشبه به** , the isti'āra is termed **مطلقة** e.g.

رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ يَرْكَبُ وَيَزَارُ

- In this case, the detail relevant to the **مشبه به** tends to add hyperbole to the metaphor, whereas the details relevant to the **مشبه** diminishes the hyperbolic effect. So, the two categories of descriptive detail effectively cancel each other out, and the isti'āra reverts to the same level of hyperbole as the original **استعارة مطلقة** .
- ▷ **NOTE (2)**: In all the above cases, note that the **قرينة** is still needed, and does not count as an “added detail.”

Summary

EXAMPLE	DESCRIPTION	TERM
<p>رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ</p> <p>رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ يَرْكَبُ وَيَزُورُ</p>	<p>Either:</p> <ul style="list-style-type: none"> • does not add detail to مشبه به nor to مشبه • or adds detail to both 	<p>استعارة مُطْلَقة</p> <p>Detached Metaphor</p>
<p>رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ وَيَزُورُ</p>	<p>adds a descriptive detail that is appropriate to the مشبه به</p>	<p>استعارة مَرشَّحة</p> <p>Extended Metaphor</p>
<p>رَأَيْتُ أُسْداً يَحْمِلُ سَيْفَهُ وَيَرْكَبُ</p>	<p>adds a descriptive detail that is appropriate to the مشبه</p>	<p>استعارة مُجَرَّدة</p> <p>Reduced Metaphor</p>

Exercises

إِنَّكَ لَا تَجْنِي مِنَ الشُّوْكِ الْعَنْبِ	1
أَنْتَ تَضِيءُ لِلنَّاسِ وَتَحْتَرِقُ	2
أَنْتَ تَضْرِبُ فِي حَدِيدٍ بَارِدٍ	3

Exercises

مُجَرَّدَة	مَرشَّحَة	تَمثيلية		
			اكتسبت الأرضُ بالنباتِ والزهر	1
			كَانَ فُلَانٌ أَكْتَبَ النَّاسَ إِذَا شَرِبَ قَلْمُهُ <u>مِنْ دَوَاتِهِ</u> أَوْ غَنَى فَوْقَ قِرطَاسِهِ	2
			بَرَزَتِ الشَّمْسُ مِنْ خِذْرِهَا تَضِيءُ	3
			وَلَيْلَةَ مَرَضْتُ مِنْ كُلِّ نَاحِيَةٍ فَمَا يَضِيءُ لَهَا نَجْمٌ وَلَا قَمَرٌ	4
			أُولَئِكَ الَّذِينَ اشْتَرُوا الضَّلَالََةَ بِالْهُدَى فَمَا رَبَّحَتْ بِتِجَارَتِهِمْ 2:16	5

End of Lesson