



**NATIONAL OPEN UNIVERSITY OF NIGERIA**

**FACULTY OF ARTS**

**DEPARTMENT OF RELIGIOUS STUDIES**

**COURSE CODE: ARA483**

**COURSE TITLE: ARABIC RHETORIC**



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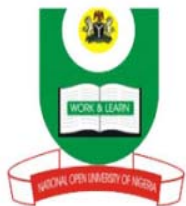


## ARA483: ARABIC RHETORIC

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## Introduction

ARA483: Arabic Rhetoric is a two-unit course to be taken by student of B. A. Degree Islamic Studies programme of the National Open University of Nigeria. The course exposes students to the aspect of communication and expression of Arabic Language that reflects the culture and civilization of the speakers of that language.

We have broken the course into fourteen units. In a simple and clear style each unit serves as an effective key with which you will be able to open discussion on the topic. Further more we brought simplified varieties of example in prose, especially related verses of the *Qur'ān* and poetry. Hence, after this course, the distant student will be very familiar with Arabic expressions in both primary and secondary meanings.

## Course Aims

This course contains 14 units with each unit stating clearly its objectives. However, the course has its overall aims which include :

- Understanding the concept of *al-Balāghah* and its significance
- Ability to comprehend the evolution of *al-Balāghah*
- Appreciation of rhetoric as an important aspect of language
- Knowledge of early Arabic Rhetoricians and their contributions to the science of *Balāghah*
- Understanding the concept of *al- Bayān*
- Comprehension of the ways by which Arabs express their thoughts and feelings.

## Course Objectives

We have packaged this course in such a way that it will give students the proper grasp of this core aspect of Arabic Language. It is our hope that after a thorough study of this course, you will be able to:

- evaluate words and expressions that are used in different contexts .
- Judge the appropriateness of speeches delivered in Arabic to their intended meaning or message.
- Compose fluently in Arabic language with appropriate words that fit the context.

## Working through this Course

To complete this course, you are required to read the fourteen study units compartmentalized in five Modules. It is mandatory that you work through all if you wish to enhance your competence and good standing in writing and

interactions in Arabic language and read recommended books and other materials provided by the National Open University of Nigeria(NOUN).

Each unit contains self-assessment exercise and at some points in the course, you are required to submit assignments for assessment purpose. At the end of this course is a final examination. You will find below list of all components of the course and what expected to be done

### **Course Materials**

The main components of this course are :

- 1.0 Course Guide
- 2.0 Unit Components of Study Modules
- 3.0 Text-books
- 4.0 Assignments
- 5.0 Presentation Schedule

### **Study Units**

#### **Module 1**

Unit 1: The Evolution of *al-Balāgha* and Contributions of Early Arabic Rhetoricians

Unit 2: *al-Bayan* and Its' Components

Unit 3: Kinds of *at-Tashbīh* and Concept of *Haqīqah* and *Majāz*

#### **Module 2**

Unit 1 : *al- Isti'ārah* and its Components

Unit 2 : The Classes of *al-Majāz* and *al-Kināyah*

Unit 3: The Concept of '*Ilmu 'l-Ma'āni* and its Component

#### **Module 3**

Unit1: *an-Nahy*, *al-Istifhām*, *at-Tamannī* and their Rhetorical Meaning

Unit 2: *an-Nidā'*, *al-Qasr* and their Rhetorical Meaning

Unit 3 ; *al-I'jāz*, *al-'Itnāb* and their Rhetorical Meaning

#### **Module 4**

Unit 1: The historical development of '*Ilmu 'l-Badī'*

Unit 2 ; Semantic embellishments in Arabic rhetoric.

Unit 3 ; Semantic embellishments in Arabic rhetoric II

#### **Module5**

Unit 1 ; Lexical embellishments I

Unit 2 ; Lexical embellishments II

## Textbooks and References

These books and reading materials are contained in the reference sections at the end of each unit. Try to get these books and read them so that you can widen your horizon .

- Abubakre, R.D. (1989) *Bayān in Arabic Rhetoric: An analysis of the core of Balagha*. Ibadan: Intec Printer Limited.
- Jārim, ‘Ali et al(1961): *al-Balāgha-l-wādiha*. Cairo: Dār-ul-Ma’ārif
- Hasan Muhammad (1975) *Asrāru-l-Bāyān*. Cairo.
- As-Sakkākī Yusuf (1983) *Miftāhu ’l- ‘Ulūm*.Beirut: Dārul-Kutu
- Ibn ‘Abdi Rabbīh (1935) *al- ‘iqdul-farīd*. Cairo:Dar-l-Ma’rif
- Lawal, A.I. (1989) ‘*Rhetoric (al-Balagha)* in Arabic and Yoruba: A preliminary survey’. *LASU; Journal of Humanities*. Lagos: Kola Okanlawon Publishers Ltd.
- Abdul-Raof, Hussein (2006). *Arabic Rhetoric.A Pragmatic Analysis*. London & New York: Routledge.
- Cuddon, J. A (1979). *A Dictionary of Literary Terms-* Penguin Reference. Harmondsworth: Penguin Books.
- EAL (1998)- *Encyclopaedia of Arabic Literature* (Eds), Julie. S. Meisami and P. Starkey, 2 vols (London & New York).
- Jārim, ‘Ali and Amin, Mustafā (1961), *al-Balāgha al-wādiha*, 15<sup>th</sup> edition, Cairo.
- Majāzi, Ahmad al-Sayyid (1424AH/2005CE), *al-Manhal al-sāfi fi l-balāghah al-‘Arabiyyah*, Cairo: *al-Shurūq*.
- Musawi, Muhsin J. al- (2001). “Arabic Rhetoric”, in Thomas O. Sloane (Ed.), *Oxford Encyclopaedia of Rhetoric*, Oxford: pp. 29-33.
- Qazwini, al-Khatib (1402AH/1982CE), *al-Idāh fi ‘ulum al-balāgha*, Cairo: ‘Ali Subayh & Sons.
- Sādiq, ‘Abd al-Ridā (1395AH/1975CE) Editor, *al-Balāgha*, 4<sup>th</sup> edition, Baghdad: Ministry of Education.
- Abdul-Raof, Hussein(2006). *Arabic Rhetoric. A Pragmatic Analysis*. London & New York: Routledge, in *Middle Eastern Literatures*.
- Struever, Nancy S. (2009). *The History of Rhetoric and the Rhetoric of History*, Surrey, Burlington, VT: Ashgate.
- Wahbah, Magdi (1974). *Mu’jam mustalahāt l-adab* (A Dictionary of Literary Terms). Beirut: Libraire Du Liban.

## Assessment Exercises

There are three types of assessments in the course.1- the self assessment exercises, 2- tutor-marked assignment and 3- the written examinations. You will find the Self - Assessment Exercises after several sub-section of

the Units Main Contents. It is advisable you attempt all of them because they measure your level of understanding the topics discussed; and they will assist you in doing well in the Tutor Marked Assignments and the final examination.

### **Tutor-Marked Assignments**

Just know that at the end of every unit there are some tutor-marked assignments.

You will be required to do four of them. It is important that you do do and submit them for assessment in accordance with the given deadlines. Your tutor will assess the four assignments and select the best three which will constitute 30% of your final grade.

At the end of the course, you will need to sit for a final three hour examination.

This also represents 70% of your total course mark.

### **Final Examination and Grading**

The final examination will be a test of three hours. All areas of the course will be examined. Find time to read the unit all over before your examination. The final examination will attract 70% of the total course grade. The examination will consist of questions, which reflect the kinds of self assessment exercises and tutor marked assignment you have previously encountered. And all aspects of the course will be assessed. You should use the time between completing the last unit, and taking the examination to revise the entire course.

### **Course Marking Scheme**

The following table lays out how the actual course mark allocation is broken down.

Assessment	Marks
Assignment	Four assignments, best three marks of the four count at 30% of course marks
Final Examination	70% of overall course marks
Total	100% of course marks.

### **Presentation Schedule**

The presentation schedule in this Course Guide gives you the important dates for the completion of tutor-marked assignments and attending tutorial. Remember, you are required to submit all your assignments in good time, and guard against late submission.



**Below please find the Course Overview and Presentation Schedule**

Unit	Title of Work	Weeks Activity	Assessments
	Course Guide	Week1	
<b>Module1: Origin of Ilmu `l-Badī‘</b>			
1	The Evolution of <i>al-Balāgha</i> and Contributions of Early Arabic Rhetoricians	Week 2	
2	<i>al-Bayān</i> and Its’ Components	Week 3	
3	Kinds of <i>at-Tashbīh</i> and Concept of <i>Haqīqah</i> and <i>Majāz</i>	Week 4	
<b>Module2:</b>			
4	<i>al- Isti‘ārah</i> and its Components	Week 5	TMA 1
5	The Classes of <i>al-Majāz</i> and <i>al-Kināyah</i>	Week 6	
<b>Module3: Peroration</b>			
6	The Concept of ‘Ilmul-Ma‘āni and its Component	Week 7	TMA 2
7	<i>an-Nahy</i> , <i>al-Istifhām</i> , <i>at-Tamannī</i> and their Rhetorical Meaning	Week 8	
8	<i>an-Nidā’</i> , <i>al-Qasr</i> and their Rhetorical Meaning		
<b>Module 4: Glossary of Arabic Rhetoric</b>			
8	<i>al-I’jāz</i> , <i>al-’Itnāb</i> and their Rhetorical Meaning	Week 9 8	TMA 3
9	Historical Development of Ilmu `l-Badīi	Week 10	
10	Semantic embellishments in Arabic rhetoric I	Week11	TMA 4
11	Semantic embellishments in Arabic rhetoric II	Week12	
13	Lexical embellishments I	12	
14	Lexical embellishments II		
	Total		
	Revision/Examination		

**How to get most from this course**

In distance learning, the study unit replaces the university lecturer. You can read and work through specially designed study materials at your own pace, and at a time and place that suits you best. Think of it, as reading the lecture instead of listening to lecturer. In the same way that a lecturer might set you some exercises, the study units provide exercises for you to do at appropriate points.

Each of the study units follows a common format. The first item is an introduction to the subject matter of the unit and how a particular unit is integrated with the other units and the course as a whole. Next is set of learning objectives. These objectives let you know what you should be able to do when you have finished the units. If you make a habit of ensuring you achieve the objectives, you will improve your chances of passing this course. The main body of the units contains the required topics, read them as many times as possible; then consult recommended reference on it.

### **Reading section**

Remember that your tutor's job is to help you. When you need help, don't hesitate to call and ask your tutor to provide it.

1. Read this course thoroughly
2. Organize a study schedule. Refer to the 'course overview' for more details. Note the time you are expected to spend on each unit and how the assignments relate to the units. Whatever method you choose to adopt, you should decide on and write in your own dates for working on each unit.
3. Once you have created your own study schedule, do everything you can to stick to it. The major reason for students' failure is that they lag behind with their course work. If you get into difficulties with your schedule, please let your tutor know before it is too late for help.
4. Turn to unit 1 and read the introduction and the objectives for the unit.
5. Assemble the study materials. Information about what you read in each unit is given in the "overview" at the beginning of each unit.
6. Work through the unit as arranged to provide a sequence for you to follow. As you work through the unit, you will be instructed to read sections from your set books or other articles. Use the unit to guide your reading.
7. Review the objectives for each study unit to confirm that you have achieved them. If you are not sure about any of the objectives, review the study material or consult your tutor.
8. When you are confident that you have achieved a unit's objectives, you can then start on the next unit. Proceed unit by unit through the course and try to pace your study so that you keep yourself on schedule.
9. When you have submitted an assignment for marking, do not wait for its return before starting on the next unit. Keep to your schedule. When the assignment is returned, pay particular attention to you tutor's comments, both on the tutor marked assignment form and also on what is written on the assignment. Consult your tutor as soon as possible if you have any questions or problems.
10. After completing the last unit, review the course and prepare yourself for the final examination. Check that you have achieved the unit objectives (listed at the beginning of each unit) and the course objectives (listed in the course guide).

### **Facilitator/tutors and tutorials**

There are eight hours tutorials provided in support of this course. You will be notified of the dates, times, and location of these tutorials, together with the name and phone number of your tutor, as soon as you are allocated a tutorial group.

Your tutor will mark and comment on your assignment, keep a close watch on your progress and on any difficulties you might encounter. He will also provide assistance to you during the course. You must mail you tutor-marked assignments to your tutor well before the due date (at least two working days are required). They will be marked by him and returned to you as soon as possible.

Do not hesitate to contact you tutor if:

- You do not understand any part of the study units or assigned readings.
- You have difficulty with the self-assessment exercises.
- You have a question or problems with an assignment, with your tutor's comments on an assignment or with the grading of an assignment.

You try your best to attend the tutorials. This is the only chance to have face to face contact with your tutor and to ask questions which are answered instantly. You can raise any problem encountered in the course of your study. To gain maximum benefit from the course tutorials, prepare a questions list before attending them. You will learn a lot from participating in discussion actively.

### **Summary**

ARA483 intends to introduce you to Arabic rhetoric. It exposes students to various aspects of communication and expression of Arabic Language. Arabic rhetorical discourse was influenced and partly shaped by the dogma of the inimitability of the *Qur'ān* and the problem of correct interpretation of figurative, elliptical, or any other obliquely referential language in the scripture. You are expected to comprehend the topics in the Course. This will enable you to improve your reading ability and have competence of adapting some styles into your own Arabic writings. Upon completing this course you will be able to comprehend the degree of eloquence that the *Qur'ān* constituted as the miracle that proved the prophethood of Muhammad, fully comprehend the intended messages of poetry and skillful writing of prose writers, adapt word order, word use, use of metaphors and figures of speech in order to enhance your competence in speech and writing of Arabic.

We wish you success in the course and hope that you will find it interesting.

## MODULE 1: AL- BAYĀN

Unit 1: The Evolution of *Al-Balāghah* and Contributions of Early Arabic

Rhetorician

Unit 2: *Al-Bayān* and its Components

Unit 3: Kinds of *Tashbīh* and Concept of *Haqīqah* and *Majāz*

### UNIT 1: THE EVOLUTION OF *AL-BALĀGHAH* AND CONTRIBUTIONS OF EARLY ARABIC RHETORICIAN

#### CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Definition of *Al-Balāghah*

3.2 Evolution of *Al-Balāghah*

3.3 Contributions of Early Arabic Rhetoricians

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

#### 1.0 INTRODUCTION

Speech is one of the characteristics that place man above other animals while rhetoric reflects the depth of culture and civilization of the speaker of a language. In this unit, you will learn the evolution of Arabic rhetoric (*al-Balāghah*) and the contributions of early Arabic scholars to the art of Arabic rhetoric.

#### 2.0 OBJECTIVES

At the end of this unit student should be able to:

- Analyse the concept of *al-Balāghah* and its importance
- Trace the origin of *al-Balāghah*
- Appreciate rhetoric as an important aspect of language
- The importance of the *Qur'ān* to the development of Arabic rhetoric

- Know some early scholars and their contributions to the science of *Balāghah*

### 3.0 MAIN CONTENT

#### 3.1: Definition of *Al-Balāghah*

*Al-Balāghah* (Arabic Rhetoric), has been defined as the art of using languages as to persuade or influence others. Columbia Encyclopedia defines rhetoric as the “the art of swaying an audience by eloquent speech”. Webster’s New Encyclopedia Dictionary defines rhetoric as “the art of speaking or writing effectively. In Arabic, the word *al-Balāghah* is derived from the root verb *balagha* meaning “to reach, to attain, to arrive at or to get to; and etymologically it interprets the art of reaching the utmost perfection in the style and context of a composition. *Al-Balāghah* is therefore, a science that deals with clarity, correctness and beauty in Arabic writing and oral expression..

In *Nahw* (Grammar), as we are concerned with the correctness and grammaticality of a text, we are in *al-Balāghah* concerned with the contextual and appropriateness of a text.

#### 3.2 Evolution of *al-Balāghah*

*Al-Balāghah* (Arabic Rhetoric) was not known as an independent branch of knowledge until the Ummayyad period although what reached us from their literary bequest showed their eloquence. Such has been phrases which were marked by terseness, striking metaphors and similes and sometimes by rhyme (*saj*). Their poets used to gather at the *Ukāz* market, where they displayed their poetical talents through the appraisal of the literary work of a poet among others, the best poet of the time used to be chosen. This act was later developed to what is known today as Arabic literary criticisms.

The Holy *Qur’ān* indicates the extent of the eloquence of the Arabs thus:

وَمِنَ النَّاسِ مَن يُعْجِبُكَ قَوْلُهُ فِي الْحَيَاةِ الدُّنْيَا

“there is type of man whose speech about this world’s life may dazzle you’  
(Q2: 204)

فَإِذَا ذَهَبَ الْخَوْفُ سَلَقُوكُم بِأَلْسِنَةٍ حِدَادٍ

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

The *Qur’ān* which was revealed in a magnificent rhetorical style played significant role in the evolution of ‘*ilmu l-balāghah*. The Arabs on seeing the pattern of the revelation of the *Qur’ān* claimed that they could produce a similar literary piece of its type. This claims made the Holy *Qur’ān* to challenge them to produce the like of it, one that would be as rich as it, in style and rhetorical meaning.

The Quran says:

وَإِنْ كُنْتُمْ فِي رَيْبٍ مِّمَّا نَزَّلْنَا عَلَىٰ عَبْدِنَا فَأْتُوا بِسُورَةٍ مِّثْلِهِ 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 Sūra 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 arts of eloquence and oratory failed to do so as the *Qur’ān* prophesized here

قُلْ لِّئِنْ اجْتَمَعَتِ الْإِنْسُ وَالْجِنُّ عَلَى 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’ān*, they could not produce the like thereof, even if they backed up each other with help and support.

As a result of the total failure of mankind to respond positively to this challenge, the *Qur’ān* is regarded as containing the unique structural styles of any writing of Arabic to date. Abū Hilāl ‘al Askarī (1320) 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 *al- Balāghah* and knowledge of *faṣāhah* through which the inimitability of the Book of Allah, the most exalted is affirmed

Abu Ubaydah was asked by one Ibrahim bn Ismā’il al-Kitāb to comment on the verse which says

طَلَعَهَا كَأَنَّهُ رُؤُوسُ الشَّيَاطِينِ

“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 was compared. So, Abu Ubaydah replied that Allah speaks in this verse to the Arabs according to their usage. He then buttressed his claim with a pre-Islamic poetic verse of Imru’l Qays

أَيَقْتُلْنِي وَالْمَشْرِفِي مَضَاجِعِي      وَمَسْنُونَةِ زُرْقٍ كَأَنِّيَابِ أَغْوَالِ

“Would he kill me while my bed flow too was protected by the sword and my sharpened lance, which is like fangs of the ghouls (masquerade).”

In this poetic 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 masquerade or its fangs. It was effectively used by the poet for aesthetic effect. This incidence between Abū Ubaydah and Ibrahim made the Arab scholars to write books to explain some allegorical expressions in the *Qur’ān*.

### 3.3 Contributions of Early Arabic Rhetorician

**Ibn al-Mu’tazz** (249-296 A.H./863-908 C.E) His full name was Abū Abbās Abdullah bn al-Mu’tazz bn Mutawakkil. He devoted his life time to literary studies in

education and he learnt under some erudite scholars. His book titled *Kitāb-al-badī'* was written in 247 AH/887 CE at the age of twenty seven and was published by Kraschowky in 1935 and was later published in Egypt in 1945. This book contains interesting materials for study of the characteristics of belles- letters in the ninth century (Ignatius K/1933:14). Sanni (1991:7) stated that Ibn al-Mu'tazz demonstrated that new generation of poets who exhibited 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'ān* and the *Hadīth*.

**Al- Qudāmah bn Ja'far** (275-338 A.H./888-98 C.E.) He was famous writer who authored *Naqdu 'sh-Shi 'r* (poetry criticisms) and *Naqdu 'n-Nathr* (prose criticisms). He was the person that classified Arabic rhetoric into twenty divisions, which Ibn Mu'tazz did not attempt. He became famous for evolving a number of poetic techniques and remedying some poetic standards except that his book has less impact in the annals of literary criticisms.

#### **Abu Hilāl al-‘Askarī(D.395 A.H.)**

He authored many scholarly books among which is *Kitāb-Sinā'atayn*. This book deals with prose and poetry. Concerning its richness in content, a translation of what a poet says on his poetry is as follows:

The best book I have ever read is that of al-‘Askarī, the father of Hilāl  
Even if I made an army in commander I would not have fought  
save with questions.

Surely people have been conquered and they took patient for the  
point of spear.  
(Hamid:13)

Abū Hilāl also treated in this book *al- Isti'ārah* and *Kināyah* along with other branches of *al-Balāghah*. He was also the first to compile the two concepts of versification and prosification into one for the purpose of theoretical classification (Al-‘Askari 1984:237)

**Imām Abdul Qāhir al-Jurjānī (471 A.H.)** His full name is Abubakr bn Abdul Qāhir bn Abd-ar-Rahmān al-Jurjānī. He authored several grammatical works, He also wrote two books, which have become standard in the sphere of Arabic rhetoric. These are: *Dalā'il al- 'Ijāz* and *Asrār al-Balāgha*. The first was which is to prove that the rhetoric style of *Qur'ān* is inimitable and in reality it is very subtle theory of syntactic stylistics. In it, he investigates what kind of delicate change in meaning are affected by the order of words, syntactic and synthetic expression, augmentative particles etc. (al-Jurjānī ed. Ritter H:60)

The second book *Asrār al-Balāghah* contains essentially his teaching on simile (at-*Tashbīh*) and analogy (at-*Tamthīl*). Al-Jurjānī has been recognised by many Arab rhetorician as one who itemized two branches of the Arabic rhetoric namely ‘*ilmu `l-Bayān* and *Ilmu `l-Ma`ānī* and in his which is *Dalā`il al-`Ijāz* and *Ilmu `l-Bayān* is the subject matter of his *Asrār al-Balāgha*

**As-Sakkākī**(554-262 A.H.) He was an eminent scholar, 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 and distinguished the first part by identification and definition of technical terms of Arabic rhetoric and its division into three classes; *al-Ma`ānī*, *al-Bayān* and *al-Badī`*. Hence the evolution of the traditional Arabic rhetoric reached its zenith with his work.

**Az-Zamakhshari** : was an extremely intelligent person, quick witted. His popular work known as *al-Khashshāf `an haqā`iq at -Tanzīl* which was compiled in 538 A.H. made him to become a fore runner in Quranic exegesis, Hadith, Grammar, Linguistic and rhetoric. His other work on rhetoric is ‘*Asās-al-Balāgha* (principles of Eloquence).

### Self Assessment Exercise

1. Discuss the evolution of *al- Balāghah*
2. Why has Jurjani been recognised by many Arab rhetoricians
3. Write notes on the scholar who classified Rhetorics into twenty divisions?
4. Who is Az-Zamakhshari, mention two of his works that relate to Arabic Rhetoric.

### 4.0 CONCLUSION

We can conclude this Unit by saying:

- *Al- Balāghah* is as old as Arabic language
- Science of *al- Balāgha* is important for the correct understanding of the *Qur`ān*
- Imām Abdu `l-Qāhir al-Jurjānī (471 A.H.), As-Sakkākī(554-262 A.H.) and Az-Zamakhshari were some early Arab rhetoricians who founded *Ilmu `l-Balaghah*.

### 6.0 SUMMARY

In this unit , *Ilmu `l-Balaghah* has been defined. It has been shown that *al-Balāgha* is a vital aspect of Arabic language and that *al- Balāgha* was introduced purposely for the understanding and appreciation of the unique structural style of the *Qur`ān*. It has also been shown that *al- Balāgha* will remain a distinguished subject



as long as there is need to grasp the full knowledge of the *Qur'ān* and to read Arabic literary genres both old and new.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Define word *al-Balāgha* and expatiate on your definition briefly.
2. Elucidate on the importance of '*ilm-Balāgha* to the study of the Holy Qur'ān .
3. Write a short bio data of the following scholars and their contributions to the evolution and development of Arabic rhetoric:  
Abdul Qāhir Al-Jurjāni , as-Sakākī and Ibn al-Mu'tazz

## 7.0 REFERENCE/FURTHER READING

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## UNIT 2 *AL-BAYĀN* AND ITS' COMPONENTS

### CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 *Al-Bayān* and Its' Components
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

This unit clarifies two terms which are very important. In fact they are closely connected because they both qualify the same object (the speech) in Arabic language; *al-Fasāhah* and *al-Balāghah*. The unit also explains *Al-Bayān* which basically means lucidity, distinctiveness, art of expressing and clarifying thought in writing and speeches. Therefore, the unit deals with introduction to *Al-Bayān*, its components and the treatment of a component that is *al-Tashbīh*.

### 2.0 Objectives

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

- Define and explain the concept of *al-Fasāhah* and *al-Balāghah*
- Describe when and who qualifies to be described as *faṣīḥ* and *balīgh*
- analyse the concept of *Al-Bayān*
- explain the components of Arabic rhetoric and *Al-Bayān*.

### 3.0 MAIN CONTENT

#### 3.1 *Al-Bayān* and its' Components

##### 3.1.1 The concept of *al-Faṣāhah* and *al-Balāghah*

*Al-Faṣāhah* literally means clarity or clearness. The Arabs say;

*Aḥṣaḥa* `ṣ-Ṣubḥ (the morning has been bright); when it is clear  
وأفصح الطفل في منطقة (the child speech is clear) when the words are manifest.

The word *al-balāghah* literally means reaching or attaining the greater height. The Arabs say:

بَلَغَ الْمَسَافِرُونَ الْمَدِينَةَ

(the travelers reached the city) when they reached there.

And they say: بَلَغْتُ غَايَتِي

( I reached my peak) when I got there

However, the term *al-Balāghah* is a verbal noun derived from Arabic word *balagha*. The word was originally used to describe an oratory power in a *khatīb* (orator/speaker). It is the science of eloquence which suggests reaching a target from the source. The target of a speaker or a writer is perhaps to be articulate, to command good language and of course to be persuasive enough to reach his audience.

فَصَاحَةُ الْكَلِمَةِ

The Eloquence of a Word

A word is considered eloquent when it is free from the following three blemishes: :

تنافر الكلمة cluster of consonants

غرابة اللفظ strangeness of sound

- مخالفة القياس Non conformity with Arabic etymological rules

تنافر الكلمة : Cluster of consonants appear in a word that contains consonants of the same sound or very close articulation because the pronunciation of the word will be very difficult, whereas an eloquent word should be very light and easy to pronounce. For example:

الهغغع meaning shrub eaten by camels, is very difficult to pronounce because it contains three consonants of the same articulation or they are all glottal sounds. ع, ه, and خ have very close places of articulation which makes it very difficult to articulate.

العشب Using :

which also means grass instead of

الهغغع

Will be considered more eloquent.

Strange words : غَرَابَةُ اللَّفْظِ

These are words which are no more in use or a word of ancient time whose meaning is very difficult to comprehend and is not easy to search for the real meaning is intended of it.

For example:

انْصَرَفَ means اِفْرَنْقَعَ

اجْتَمَعَ (to gather) has the same meaning with تَكَأَكَأَ.

Also, اَشْتَدَّ means اَطْحَمَ (to be hard).

All these words :

اطحَمَ and افرنقع ؛ تكأكأ

are strange words which are no more in use. The former can be easily understood.

### مُخَالَفَةُ الْقِيَاسِ -

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

وَإِنْ يَكُ بَعْضُ النَّاسِ سَيْفًا لِدَوْلَةٍ      فَفِي النَّاسِ بُوقَاتٌ لَهَا وَطَبُولٌ  
If some people are sword to a government  
people will become whistle and drum for it

According to the etymological rule, the broken plural for

بُوقٌ is ابواقٌ

The word does not conform to etymological rule.

A speaker is said to be eloquent when he has succeeded in swaying his audience with his speech. It is ability to use plan, unornamented, and proper words in his expression. In a nutshell the speaker should refrain from the act of using artificial ornamentation and verbal jugglery.

## 3.2 The concept of *Al-Bayān*

Arabic rhetoric comprises of three main branches that is:

(*al-Bayān, al-Ma'āni and al-Badī'*)

*Al-Bayān* is the first of the three main branches that mean elocution, lucidity and distinctiveness. It is an art of attaining elucidation and clarification of thoughts, in expressions and speeches.

R..D. Abubakre refers to it as a body of knowledge which enables the user to express his mind in different structures which vary as to clarity in expressing the intended meaning.

The Holy *Qur'ān* says:

الرَّحْمَنُ عَلَّمَ الْقُرْآنَ خَلَقَ الْإِنْسَانَ عَلَّمَهُ الْبَيَانَ

الشَّمْسُ وَالْقَمَرُ بِحُسْبَانِ النَّجْمُ وَالشَّجَرُ يَسْجُدَانِ

(Allah) Most Gracious!

It is He Who has taught the Qur'ān

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.(55:1-5)

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 Mu'tazz described *al-Bayān* as the interpreter of the heart, polisher of the mind and the dispeller of doubt.

Ibn Abd Rabbīh said "the soul is the pillar of the body, knowledge is the pillar of the soul and *al-bayān* is the pillar of knowledge. *Al-Bayān* teaches us how to do away with unnecessary complication in our expression.

*Al-Bayān* comprises of five sub-topics:

- (1) *At-Tashbīh*
- (2) (Simile)
- (3) *al-Isti'ārah* (Metaphor)
- (4) *al-Majāz al-Mursal* (figure of Speech) *Majāz al-'Aqlī* (Mental Figure)
- (5) *al-Kināyah* (Metonymy).

### ***At-Tashbīh***

The word *At-Tashbīh* is a verbal noun (*maṣḍar*) derived from the verb *shabbaha* which means to resemble. According to Abubakre (1989) its root verb is *shabiha*. In rhetorical usage it is to relate a concept of similarity shared by two objects or notions with intent to focus on this common feature to the exclusion of other consideration.

*At-Tashbīh* contains the following four parts:

- (i) **المشبه** The object or notion being compared
- (ii) **المشبه به** The object or notion to which comparism is being made.
- (iii) **وجه الشبه** The feature of comparison.
- (iv) **أداة التشبيه** The particle of *al-Tashbīh*

Al-Barūdī said:

وَالدَّهْرُ كَالْبَحْرِ لَا يَنْفَكُ ذَاكَرٍ # وَإِنَّمَا صَفَوْهُ بَيْنَ الْوَرَى لَمَعٌ

Time is like a river which does not stop being turbid it is ever  
being pure for mankind is a luster.

*Ad-dahr* (time) in the above poem is *Mushabbah* while *al-bahr* (river) is *mushabbah bih*. Then *Kaf* is *Adāt – Tashbih* and *la yanfak dha kadarin*, is *wajhu-sh-shabah*.

When the parts of *tashbīh* complete in a sentence it is called *at-Tashbīh al-Mursal*

Another poet said:

إِذَا نِلْتُ مِنْكَ الْوَدَّ فَالْمَالُ هَيِّنٌ # وَكُلُّ الَّذِي فَوْقَ الثَّرَابِ ثَرَابٌ

If I win your love then, money is contemptible.

And everything on the earth is dust.

Here the poet compared *kullu ladhī fawqa 't-Turāb* (every thing on the earth) to *Tarāb* (dust), the particle *adāt-Tashbīh* and aspect of resemblance *wajhu-sh-*

*shabah* are dropped. Therefore, it is called *al-tashbīhu* *l-Balīqh* (complex simile). The aspect of resemblance is supposed to be worthlessness (*in'idāmu* *l-qīmat*).

### The purpose of using *al-Tashbīh*.

There are various objectives of using *Tashbīh*. Among them are as follow:

- **بَيَانُ إِمْكَانِ الْمُشَبَّهَةِ** Explanation of the possibility of two apparently contradictory things

One poet said:

أَنْتَ كَالشَّمْسِ تَبْعُدُ أَنْ تَسَامِيَ وَيَدْنُو مِنْهَا النُّورُ وَالشُّعَاعُ

You are like sunlight which is far but  
its light and ray are so close to the people

- **بَيَانُ حَالِهِ** Explanation of the situation of like object being compared

Al-Nābighah said:

كَأَنَّكَ شَمْسٌ وَالْمُلُوكُ كَوَاكِبٌ إِذَا طَلَعَتْ لَمْ يَبْدُ مِنْهُمْ كَوَكَبٌ

You are like sun and other kings are stars;  
when the sun rises we hardly see the star.

The poet here likens all the kings to star while likening his patron to the sun which dwarf the status of all the stars by its appearance. He then enhances and elucidates the status of his patron in contrast with the stars which are insignificant when compared to the sun.

- **بَيَانُ مِقْدَارِ حَالِهِ** Elucidation of the limitation of the power or weakness given the object being compared

A poet said:

فِيهَا اثْنَتَانِ وَأَرْبَعُونَ حُلُوبَةً # سَوْدًا كَخَا فِيَةِ الْغُرَابِ الْأَسْحَمِ

There are forty-two she- camels

As black as the underfoot of a black crow.

- **تَقْرِيرُ حَالِهِ** Confirmation or establishment of the permanence of the condition of the object compared.

The poet says:

إِنَّ الْقُلُوبَ إِذَا تَنَافَرَ وَدُّهَا مِثْلَ الزُّجَاجَةِ كَسَرُهَا لَا يُجْبَرُ

When there is an aversion of love in any heart,  
it is like the broken of glass which is un-amendable.

- **التَّزْيِينُ** This is for the purpose of beautification.

- **التَّقْيِيبُ** for the purpose of disfigurement. This is to disfigure the object being compared for example: - a poet says:

وَإِذَا أَشَارَ مُحَدَّثًا فَكَأَنَّهُ قَرْدٌ يُفْهَقُهُ أَوْ عَجُوزٌ تَلَطَّمَ

When he speaks he appears like a monkey  
that laugh extra-ordinarily or like an old man.

## Self Assessment Exercises

1. Explain why the words underlined cannot be considered eloquent

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

2. Explain *al-Bayān* in Arabic literary tradition

3. “*al-Bayān* has been accorded with no less degree of importance by the earliest scholars of Arabic and Islamic studies”. Discuss
4. What is *at-Tashbīh* and explain its four elements.
5. Mention four out of the purposes of *at-Tashbīh*.

## 4.0 CONCLUSION

We hereby conclude from the foregoing that :

Eloquence of a word, sentence and the speaker are very important for effective communication between the speaker and the audience.

The term *AL-FAṢĤAH* connotes clarity of expression as a result of clarity of letters and words.

The word *AL-BALĀGHAH* means reaching or attaining the greater height in speech, poetry or prose.

Arabic rhetoric comprises of three main branches that is (*al-Bayān* ,*al-Ma’āni* and *al-Badī’*).

*Al-Bayān* is one of the three main branches of Arabic Rhetoric. It means elocution, lucidity. Ilmu `l-Bayān is therefore the by which clarity of thought and clearness of expression examined or attained.

*Al-Bayān* comprises of five sub topics namely; *At-Tashbīh* (Simile), *al-Isti’ārah* (Metaphor), *al-Majāz al-Mursal* (figure of Speech) *Majāz al-‘Aqlī* Mental Figure and *al-Kināyah* (Metonymy).

The word *At-Tashbīh* in rhetorical usage is a concept of similarity shared by two objects or notions. *At-Tashbīh* contains the following four parts: **المشبه** The object or notion being compared; **المشبه به** The object or notion to which comparism is being made; **وجه الشبه** The feature of comparison; **أداة التشبيه** The particle of *al-Tashbīh*.

The various objectives of using *Tashbīh* include: **تقرير حاله** ; **بيان حاله** ; **بيان إمكان المشبه** ;

**التفخيخ** ; **التزيين**

## 5.0 SUMMARY

This Unit defines *al-Bayān* segment of the Art of Rhetoric in the Arabic Language. It defines the significance of the topic and elucidates its three components i.e. Bayān, Balāghah, and Fasāhah of words and expressions. Copious examples from the *Qur'ān* and Arabic poetical verses and prose are given as illustrations. Self assessment exercises provide avenue to test comprehension and composition. Tutor Marked assignments are also given four of which you will attempt and the best three marks will constitute thirty percent of your total grade.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. When can a word be considered eloquent?
2. Explain the concept of *al-Bayān*.
3. Explain the objectives of using at-Tashbīh in an expression
4. With examples explain the element of at-Tashbīh in Arabic rhetoric.

## 7.0 REFERENCE/FURTHER READING

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## UNIT 3 KINDS OF *TASHBĪH* AND CONCEPT OF *HAQĪQAH* AND *MAJĀZ*

### CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Kinds of *Tashbīh* and Concept of *Haqīqah* and *Majāz*
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

In the Unit Two, you learnt the four parts of *Tashbīh* namely: المشبّه به, المشبّه , أداة التشبيه , and وجه الشبّه . If these linguistic instruments are expressed in a structure of simile or dropped, it has its implication of which you will learn in this unit. Furthermore, words are either used for direct meaning or indirect meaning. This unit also intends to familiarize you with what the semantic notion implied.

### 2.0 OBJECTIVES

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

- Analyse the various kinds of *al- Tashbīh*
- Identify each of the kinds of *al- Tashbīh*
- Give examples of each of the kinds of *al- Tashbīh*
- Identify of the kinds of *al- Tashbīh*.
- Explain the words *al-Haqīqah* and *al-Majāz* with examples

### 3.0 MAIN CONTENT

#### 3.1 Kinds of *tashbīh* and concept of *haqīqah* and *majāz*

We have various kinds of *al- Tashbīh* namely :

- |                    |                     |                    |                    |
|--------------------|---------------------|--------------------|--------------------|
| 1.- التشبيه المرسل | 2.- التشبيه المفصل  | 3.- التشبيه المجمل | 4.- التشبيه المؤكد |
| 5.- التشبيه البليغ | 6.- التشبيه التمثيل | 7.- التشبيه المرسل |                    |

### التشبيه المرسل

This is a free simile where the particle of *Tashbih* is mentioned e.g.  
إِنَّكَ كَالْمَطَرِ فِي الْجُودِ (You are like rain in gift)

### التشبيه المفصل

This is a simile whereby the aspect of resemblance (*wajhu-sh-shabah*) is mentioned e.g.  
أَخْلَاقُكَ كَالنَّسِيمِ فِي الرِّقَّةِ Your conduct is like the breeze in gentleness

### التشبيه المجمل

This is a type of simile whereby the aspect of resemblance (*wajhu-sh-shabah*) is not mentioned e.g.

We visited the garden which looks like paradise). زُرْنَا الْحَدِيقَةَ كَأَنَّهَا الْفِرْدَوْسُ.  
Here the aspect of resemblance which is supposed to be beauty has been dropped.  
التشبيه المؤكد

This is an emphatic simile in which the particle of comparison is not expressed e.g.

(The camel is a dazzling lighting in rapidity ) الْجَوَادُ فِي السَّرْعَةِ بَرَقَ خَاطِفٌ  
Here, the particle of comparison (*kāf*) is dropped i.e. *kal-barqil khātif*.  
التشبيه البليغ

This is a condition whereby the *adāt tashbīh* and *wajhu `shabah* of simile are dropped e.g.

نحنُ نبتُ الرِّبَا We are sprout on mole-hill

Allah says;

وَجَعَلْنَا اللَّيْلَ لِبَاسًا وَجَعَلْنَا النَّهَارَ مَعَاشًا

And we made the night as a covering and the day as a means of subsistence.  
Q.76:10-11

### التشبيه التمثيلي

This is a kind of simile whereby the aspect of resemblance would be a picture of something visible e.g.

Al-Mutannabī said;

يَهْرُ الْجَيْشُ حَوْلَكَ جَانِبَيْهِ كَمَا نَفَضَتْ جَنَاحَيْهَا الْعُقَابُ

The troops move its two sides around you

As eagle moves its two wings along with it.

In this line, Al-Mutannabī likens the movement wings of a bird to the movement of army with the other in middle. The two movements can certainly be described with different qualities which cannot even be estimated. But to Al-Mutannabī the movements cannot but do with "force" and this is in fact the most interesting to him and then make use of it as the feature of comparison.

The Holy *Qur'ān* says:

مِثْلَ الَّذِي حَمَلُوا التَّوْرَةَ ثُمَّ لَمْ يَحْمِلُوهَا كَمِثْلِ الْحِمَارِ يَحْمِلُ أَسْفَارًا بَنَسَ مِثْلَ الْقَوْمِ  
الَّذِينَ كَذَبُوا بآيَاتِ اللَّهِ ، وَاللَّهُ لَا يَهْدِي الْقَوْمَ الظَّالِمِينَ

The similitude of those who were entrusted with the (obligation of) Taurat, but who subsequently failed in those (obligation) is that of a donkey which carried huge tomes (a large book) (but understands them not) Evil is the similitude of people who falsify the Signs of Allah, and Allah guided not people who do wrong. (chapter 62:5)

In this verse, the children of Israel were chosen as special vehicles for Allah's message early in history. When their descendants corrupted the message and became guilty of all the abominations, they merely became like beasts of burden that carry learning and wisdom on their backs but do not understand or profit by it. The similarity is here taken from the whole situation in which the donkey finds itself that is that he carry books of which he understand nothing.

*Al- Mushabbah* and *al- Mushabbah bihi* are known as *Tarafat-tashbīh* and can be concrete or abstract.

### At-Tashbīh Based on Perception

تَشْبِيْهُ الْمَحْسُوسِ بِالْمَحْسُوسِ

This is a kind of simile whereby both the *mushabbah* and the *mushabbah bihi* are perceived through at least one of the sense e.g.

( I saw the boy. He is as fine as flower ) رايته الولد كأنه ورد في الجمال.

The flower which is *mushabbah* and ( The boy) *mushabbah bihi* are perceivable through at least one of the five senses.

- (II) تشبيه المحسوس بالمعقول This is a kind of simile whereby the *mushabbah* is perceivable through senses but the *mushabbah bihi* is seen through intellect.

Bashshar bn Burd said:

وما انا الا كالزمان إذا صحا # صحت وإن ماق الزمان اموق

I am nothing but like epoch, if it is bright, I am also awoken.

And when epoch is depressed I am also depressed.

Here Ana (I am) which is *al-mushabbah* is visible while *Az-zamān* (epoch) which is *mushabbah bihi* is not visible at all.

This is where the *mushabbah* is *ma'qul* which the *mushabbah bihi* is *mahsus*.

الخلق السيئ يفسد العمل كما يفسد الخل العسل

A bad conduct spoils the deed just as vinegar spoils honey.

### Concept of *Haqīqah* and *Majāz*

Where a word *Isti'māl'un haqīqiyun* literally used for its meaning, *Al-haqīqah* is when a word is used to denote a semantic notion for which it was originally introduced e.g. كَانَ الْبَحْرُ هَادِئًا ( The sea was calm )

The word *al-Bahr* (The Sea) has been used in the sentence literally. *al- Majāz* is Rhetorical term \_that\_ used to denote a word for a meaning other than that for which it was originally introduced e.g.

هُوَ الْبَحْرُ يَمُدُّ يَدَهُ بِالْعَوْنِ وَالْإِعَانَةِ

He is the sea that spread its hand with help and generosity.

In this example, we would find out that the words يده يمدّ (spread its hands) are the one which indicate to us that, the literal meaning of *al-bahr* is not intended. These words or any other word in a sentence which indicates that the literal meaning of another word is not intended are known in *Bayān* as *al- Majāz*.

### Self Assessment Exercise

1. Explain *at- Tashbīh ul-Balīgh*
2. Expatriate on *at- Tashbīh ul-Mu'akkad*
3. What is *al-Haqīqah* and *al-Majāz*

## 4.0 CONCLUSION

You have been able to understand each kind of *tashbih* and their examples. The concept of *al- Haqīqah* and *al- Majāz* has been explained.

## 5.0 SUMMARY

You have been able to know that *at- Tashbīh* is of various kinds. A place where *wajhu-sh-shabah* is expressed in a structure of simile is known as *al-Mufasssal* where it is not expressed is known as *al-Mujmal*. If the instrument of *at- Tashbīh* is expressed it is known as free simile (*al- Mursal*) and where it is dropped is known as emphatic simile. And you have been able to know that same words can be used for different meaning; its primary and secondary.

## 6.0 TUTOR-MARKED ASSIGNMENT

- 1-Explain the following simile in Arabic Rhetoric  
التشبيه البليغ , التشبيه التمثيل , التشبيه المؤكد
- 2-A word has primary and secondary meaning; Discuss in line with *al- Haqīqah* and *al-Majāz* in Arabic rhetoric.

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## MODULE 2 : AL- BAYĀN

Unit 1 ; *Al- isti'ārah* and its components

Unit 2 ; The classes of *majāz* and *al-kināyah*

Unit 3 ; The Concept of '*ilmul-ma'āni* and its components

### UNIT 1: *AL- ISTI'ĀRAH* AND ITS COMPONENTS

#### CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 *Al- Isti'ārah* and its Components

3.2 The three Parts of *Isti'ārah*

3.3 Kinds of *al-Isti'ārah*

4.0 Conclusion

5.0 Summary

6. Tutor-Marked Assignment

7.0 Reference/Further Reading

#### 1.0 INTRODUCTION

*Al-Isti'ārah* is a word used in a sense other than its code meaning with a semantic marker to warn that it should not be given its primary meaning. As a rhetorical term, it denotes an act of transferring the notion conveyed by the literal meaning of a word to a metaphorical one.

*Al-Isti'ārah* is made up of some components. Its components and divisions will be discussed in this unit.

#### 2.0 OBJECTIVES

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

- Analyse the significance of *al-Isti'ārah*
- Explain the components of *al-Isti'ārah*
- Explain the divisions of *al-Isti'ārah*

#### 3.0 MAIN CONTENT

##### 3.1 *Al- Isti'ārah* and Its Components

The word *al-Isti'ārah* literally mean 'Borrowing' . As an Arabic rhetorical

term, *al-Isti'ārah* is a word used in a sense other than its code meaning with a semantic marker to warn that it should not be given its code meaning. As a rhetorical term, it denotes an act of transferring the notion conveyed by the literal meaning of a word to a metaphorical one. Both the particle and aspect of resemblance along with one of the two corners of simile are dropped in our expression.

For example: If we say:

انْتَشَرَتْ فِي السَّمَاءِ دُرَرٌ تَبِيرُ The stars spread in the sky and light.

دُرَرُ is pearls but it has been used here figuratively to mean stars.

The link between the literal meaning (stars) and metaphorical meaning (pearls) is originated from simile. This is because the origin of the expression is

انشرت في السماء نجوم كالدرر في جذيها

(The stars spread in the sky like pearls in fascination.)

The thing that is likened *نُجُوم* is dropped along with the particle i.e. *Kāf* while the notion to which the comparison is being made is mentioned.

This is known as *al-Isti'ārah at- Taṣrīhiyyah* (explicit metaphor).

So, this is an implicit metaphor because the thing likened to is not explicit Metaphor.

### 3.2 The Three Parts of *Al-Isti'ārah*

A semantic sphere from which term is transferred. مستعار منه

Semantic sphere to which a term is transferred. مستعار له

It is the component of the thing likened.

This is the particular word used metaphorically مستعار

Example:

قَالَ تَعَالَى : كِتَابٌ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ.

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

مستعار منه : الْجَهْلُ وَالْعِلْمُ

مستعار له : الضَّلَالُ وَالْهُدَى

مستعار : الظُّلُمَاتُ وَالنُّورُ

#### Kinds of *al-Isti'ārah*

*al-Isti'ārah* can be further divided into *'Aṣliyyah* (primary) and *Taba'iyyah* (secondary)

*al-Isti'ārah 'Asliyyah* (Primary metaphor) : This is where the primary borrowed one is not derived in the morphology of language. It could be from a concrete object like *asad* (lion) which is transferred to a man to denote the quality of courage existing in both objects or abstract noun like when verbal noun *qatl* (killing) is used to mean *ḍarb* (severe beating) (Abubakre, R.D:121).

*al-Isti'ārah Taba'iyyah* (secondary metaphor) : This is when the word borrowed is a derived noun or a finite verb.

Example:

قال تعالى: وَلَمَّا سَكَتَ عَنْ مُوسَى الْغَضَبَ أَخَذَ الْأَلْوَاَحَ وَفِي نُسَخَتِهَا هُدًى وَرَحْمَةٌ لِلَّذِينَ هُمْ لِرَبِّهِمْ يَرْهَبُونَ

"And when the anger of Musa (Moses) was calmed down, he took up the Tablets; and in their inscription was guidance and mercy for those who fear their Lord. (*Qur'ān* 7:154).

The subsiding of Musa's anger is likened to quietness because both situation result in calmness. Then, the word which refers to quietness is 'السكون' which is not directly used rather a derivation of it is used which is 'سكن'. Therefore whenever a derivative of *Mushabah\_bihi* is used, the *Isti'ārah* is called *Taba'iyah*. This derivative may be a verb or adjective.

مُلَائِمُ الْمُسْتَعَارِ مِنْهُ وَمُلَائِمُ الْمُسْتَعَارِ لَهُ

The three categories here are:

- i. ***al-Isti'ārah al-Mutlaqah*** (absolute metaphor) This is the one in which no appropriate reference is made to either the *mushabah* or *mushabah bihi*. An example for this is from the *Qur'ān*.

أَنَا لَمَّا طَغَى الْمَاءُ حَمَلْنَاكُمْ فِي الْجَارِيَةِ

- ii ***Isti'arah murashshahah*** (Fortified metaphor): This is the one in which appropriate reference is made to the word metaphorically used to enhance the metaphor by obliterating it.

Quran says:

أُولَئِكَ الَّذِينَ اشْتَرَوُا الضَّلَالَةَ بِالْهُدَى فَمَا رَبِحَت تِّجَارَتُهُمْ وَمَا كَانُوا مُهْتَدُونَ

These are they who have purchased error for guidance so their commerce was profitless. And they were not guided

(*Qur'ān* 2:16)

- iii ***Isti'aratun Mujarradah*** (Bare metaphor): This is the one in which appropriate extension is made to refer to the word rather than the metaphor sphere of meaning.

An example for this is:

فَإِنْ يَهْلِكْ فُكُلٌ عَمُودٍ قَوْمٍ      مِنْ الدُّنْيَا إِلَى هَٰذَا يَصِيرُ

#### iv *Isti'arah Murakkabah* (Complicated Metaphor)

The complicated metaphor is the one which requires strong fanciful assumption to be able to study the component elements and convert them to a simile underlying the metaphor expression. For example:

إِنِّي أَرَاكَ تُقَدِّمُ رِجْلًا وَتُؤَخِّرُ أُخْرَى

I discover that you are putting one leg in front and putting the other backward. Here, the person draws a comparison in parable between matter and one who putting one leg in front and putting the other backward.

More examples are: وَمَنْ يَكُ دَافِعًا مَرِيرٍ      يَجِدُ مَرًا بِهِ الْمَاءُ الزَّلَالِ

Whoever has a bitter and diseased mouth, even clear water will taste bitter.

Here, al-Mutannabi loathing the petty poets who criticised his poetry and tried to discredit him in the eyes of his patron, wishes to say, An ignorant man forms a wrong idea of the thoughts expressed by a good poet, that which is right appears to him as wrong.

The aesthetic and psychological effect of this *mathal* is much greater than the sample normal expression of thought would be.

A poet who wishes to say that all the hours he has spent with Lailā have been absolutely fruitless says:

فَأَصْبَحْتُ مِنْ لَيْلَى الْغَدَاةِ كَقَابِضٍ عَلَى الْمَاءِ خَائِتُهُ فُرُوجُ الْأَصَابِعِ

“In the morning, I was with Laila like one who would hold water in his hands but his fingers failed him (and the water slipped between his fingers).

Here, the *tamthil* illustrates the completeness of the poet’s disappointment.

أَرَاكَ تَخْطُ عَلَى الْمَاءِ I discover that you are writing on water

for somebody who is doing wrong work .

يَدٌ لَا تَصْفَقُ one hand cannot clap

(for one who wants to do something alone)

مَا كُلُّ مَا يَتَمَنَّى الْمَرْءُ يَدْرِكُهُ

تَأْتِي الرِّيحُ بِمَا لَا تَشْتَهُي السَّفِينُ

Man does not always attain what he wishes.

The winds lead sometime to where the sailor does not wish.

(for one who is unsuccessful in what he desire)

لَا تَنْثُرِ الدَّرَّ أَمَامَ الْخِنْزِيرِ don't spread the pearls in front of the pig

it means don't admonish the one that will not use it .

### Self Assessment Exercises

1. Give three expressions which involves *al-Isti'ārah* and do their analysis.
2. Explain the components of *Isti'ārah*
3. Elucidate on primary and secondary metaphor

## 4.0 CONCLUSION

The word *al-Isti'ārah* literally means 'Borrowing'.

As a rhetorical term *al-Isti'ārah* consist of three parts :

A semantic sphere from which term is transferred. مستعار منه



A semantic sphere to which a term is transferred. مستعار له

It is the component of the thing likened.

مستعار This is the particular word used metaphorically

*al-Isti'ārah* is of various kinds such as *al-Isti'ārah 'Asliyyah*, *al-Isti'ārah Taba'iyya*, *al-Isti'ārah Mutlaqah*, *Isti'arah murashshahah*, *Isti'aratun Mujarradah* and *al-Isti'ārah Murakkabah*.

## 5.0 SUMMARY

This Unit acquaints you with the meaning of *al-Isti'ārah*; its components and kinds

## 6.0 TUTOR-MARKED ASSIGNMENT

1. What is الإستعارة?
2. Explain the differences between explicit and implicit metaphor.
3. Write a short note on the following;

(I) مستعار منه (II) مستعار له (III) مستعار

4. Explain the meaning of the following:

*Isti'ārah Mutlaqah*, *Isti'arah murashshahah*,  
*Isti'aratun Mujarradah* and *Isti'ārah Murakkabah*.

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## UNIT 2: THE CLASSES OF MAJĀZ AND AL-KINĀYAH

### ONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 The Classes of *Majāz* and *Al-Kināyah*

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

### 1.0 INTRODUCTION

In Module Two Unit One you learnt *Isti'ārah* and its components. Try to recollect some of the examples given from the *Qur'ān*, Arabic poetry and your personal sentence constructions. In this unit we are going to treat two other important aspects of *al-Bayān*; these are *al-Majāz* and *al-Kināyah*. Come on board

### 2.0 OBJECTIVES

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

- Define *al-Majāz* and *al-Kinayah*
- Explain the types of *al-Majāz* with illustrations
- Explain the meaning of *majāzu 'l-mursal* and its kinds
- Analyse the differences between mental figure and linguistic figure.
- Expatiate on the concept of *al-Kināyah* with illustration
- Classify *al-Kināyah*

### 3.0 MAIN CONTENT

#### 3.1 Definition of al-Majāz and al-Kināyah

*Al-Majāz* is of two categories based on the nature of the predicate. If *al-Majāz* is the attribution of a predicate to what should not “literally” be its subject, it is

classified as *al-Majāz 'aqlī* (Mental figure); But if *al-Majāz* is the transfer of the meaning of a word to another meaning, in view of semantic connection existing between the two meanings, it is classified as *al-Majāz al-Lughawī*.

*Al-Majāz al-Mursal* applies to a situation where a literal meaning of a word or phrase is not meant but its figurative meaning. It is different from *Isti'ārah* in that there is no connection between the literal and figurative meaning.

*Al-Kināyah* in Arabic rhetorics implies a word with an intrinsic meaning. It is integral to have a semantic connection, which does not preclude the word used for *al-Kināyah*.

### **The Classes of *Majāz* and *Al-Kināyah***

Traditional Arabic rhetorician divided *al-Majāz* into the following two

categories *al-Majāz al-'aqlī* – (Mental figure) It refers to cases where one intended meaning can only be understood by the use of mental reasoning. A verb phrase or a predicate is attributed to a subject with which it is not literally compatible.

For instance: **بَنَى الْوَزِيرُ عِدَّةَ مَدَارِسَ**

(The minister built many schools).

This cannot be real, because he is not the one that built the schools, he only ordered the project and executed by other people such as bricklayers, carpenters and so on. Another kind of *Majāz al-'Aqlī* is the usage of *ism-fāi'l* in place of *ism maf'ūl*.

**Al- Majāz- al-Mursal** (free figure) refers to the use of a word to denote a meaning other than its original meaning but without any direct resemblance between the intended meaning and original meaning. The connection therefore, between the two meanings would be looked for in some other facets of the two meanings. This is because you can never have *al-Majāz* which does not have any kind of relationship whatsoever with the original meaning.

The following are the relationship which may exist between the two

1. **عِلَاقَةُ السَّبَبِيَّةِ** ( being the cause) This is when the literal meaning causes the figurative meaning to exist.e.g:

رعت الابل الغيث ( The camel grazed the abundant rain) .

In this example the word *al- ghayth* whose literal meaning is abundant rain, is used metaphorically to mean green grass. But the literal meaning causes the figurative meaning green grass to exist, the link between the two is called:

#### علاقة سببية

2. **علاقة المُسَبِّبَةِ** (being the effect of) This is when the figurative meaning cause the literal meaning to exist. An example is from the holy *Qur'ān*.

وينزل لكم من السماء رزقا

And He (Allah sends for you from the heaven your sustenance it is obvious that the word sustenance is used instead of rain. There is a connection between them in that it is the rain that brings about substance. Therefore when the word used is caused or brought about by the intended meaning it is called

#### : علاقة المُسَبَّبَةِ

3. **علاقة الجزئية**

This is when the literal meaning is a part of the figurative meaning .

ألقى الخطيب كلمة كان لها كبير أثر (The orator made a speech of great influence).

Here the word *kalmah* (a word) is mentioned where we have meant *kalām* (speeches). This is regarded as a class of free figure, in which the semantic connection between the literal and figurative meaning is **الجزئية (part)**

**علاقة الكلّية** (whole) : this is when the figurative meaning is a part of the literal meaning .The Holy *Qur'ān* says:

يَجْعَلُونَ أَصَابِعَهُمْ فِي آذَانِهِمْ مِنَ الصَّوَاعِقِ حُدُورَ الْمَوْتِ

They thrust their fingers in their ears to keep out  
the stunning thunder-clap for fear of death (Q:2:19)

Here the word *asābi'* ( fingers) are used instead of the fingertip. Therefore where the word is whole of which the intended meaning is a part the link is to be known as:

#### علاقة الكلّية

Another example is:

سَكَنْتُ فِي نِيجِيرِيَا

I am living in Nigeria

إِغْتِبَارُ مَا كَانَ considering what used to be.

This is the use of a word which literal meaning describes a present condition whereas the former status of the condition is intended; The Holy *Qur'ān* says;

وَأَتُوا الْيَتَامَىٰ أَمْوَالَهُمْ :

*"And give unto orphans their properties". Qur'ān 4: 2.*

Here, the word orphan children had been before they came of age. It is when they attained the age of maturity that the property left behind by their deceased father can be given to them in full.

Their former situation is metaphorically used to describe them at a different situation.

إِغْتِبَارُ مَا يَكُونُ Considering what will be

It is the usage of a word whose literal meaning connotes a future condition to denote a present one.e.g

اسْتَوْفَدَ نَارًا

Here the word *Nāran* (fire) is used instead of *hatab* (wood). This means that

*hatab* will eventually become a fire

*Another examples:*

إِنَّكَ إِنْ تَذَرَهُمْ يُضِلُّوا عِبَادَكَ وَلَا يَلِدُوا إِلَّا فَاجِرًا كَفَّارًا

(Allah) if you leave them (disbelievers) they will; lead your slaves and : they will beget none but wicked disbelievers. *Qur'ān* 71:72

غَرَسْتُ أَزْهَارًا جَمِيلًا فِي الْحَدِيقَةِ ( I planted beautiful flowers in the garden)

إِنَّكَ مَيِّتٌ وَإِنَّهُمْ مَيِّتُونَ

Verily, You (Muhammad (S.A.W) are 'dead' and they are (also)'dead'

39:30(*Qur'ān*

- عِلَاقَةُ الْمَحَلِّيَةِ (being the place of)

In this case intended meaning occupying that place The Holy *Qur'ān* says;

وَاسْأَلِ الْقَرْيَةَ الَّتِي كُنَّا فِيهَا (اي اهلها)

“Ask the village where we have been “(*Qur'ān* 12:82)

The word *al-qaryah* which literally means a village is metaphorically used here to denote its inhabitants ('*Ahlu*). Examples:

The Holy Qur'ān says:

فَلْيَدْعُ نَادِيَهُ (اي عشيرته ونصيره)

Then let him call upon his council (of helpers)

*Qur'ān* 97:17

عَلَاقَةُ الْحَالِيَّةِ

*al-Hālliyyah* (being the occupier of ) It is the use of a word literal meaning of which indicate the occupier of a place, to mean the place itself. The Holy *Qur'ān* says

إِنَّ الْأَبْرَارَ لَفِي نَعِيمٍ

(the righteous ones are to be in comfort). *Qur'ān* 83:22

Here. Na'īm (comfort situation) is metaphorically used to mean Paradise.

### Definition of Al-Kināyah and its Classification

**The word كناية is derived from كنى يكنى .** As a rhetorical term, it is an expression used to give a figurative meaning where a literal meaning is also possible due to the absence of a semantic link *qarīnah* which will prevent us from giving the literal meaning.

*Kināqyah* is classified into the following three categories

- (i) *Kināyatu `s-Sifah*
- (ii) *Kināyatu Mawsūf*
- (iii) *Kināyatu `n-Nisbah*

#### (1) *Kināyatu `s-Sifah*

This is where the *kināyah* referential meaning implies the sense of the possessor of an attribute or adjective.

Examples for this are :

عَائِشَةُ بَعِيدَةٌ مَهْوَى الْفَرْطِ

Aisha has a long space in which an ear-ring hangs

The intended meaning is deeper than the above surface meaning. The intended meaning is that Aisha has a long neck. Al-Khansā described his brother Şakhr thus:

طَوِيلُ النَّجَادِ رَفِيعُ الْعِمَادِ كَثِيرُ الرَّمَادِ إِذَا مَا شَتَّى

He is of long strings of the sword, high poles of the tent and a lot  
of ashes when it is winter period.

There are three *Kināyāt* of description in this example

- طَوِيلُ النَّجَادِ long strings of the sword and the metonymical meaning of which is he was tall.
- رَفِيعُ الْعِمَادِ High poles of the text signifies the quality of leadership and rulership over his people.
- كَثِيرُ الرَّمَادِ A lot of fire ashes which means he was generous and hospitable whenever he camped for winters This is termed كناية الموصوف

## II *Kināyatu `s-Sifah*

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

قَتَلْتُ مَلِكَ الْوُحُوشِ (I killed the chief of wild animal )

The phrase *maliku `l-wuhūsh*. Is employed to connote *al-Asad* ( the lion). One has mentioned here- something which has the same description as the intended meaning

Al-Buhturī- is describing how he killed a wolf

فَاتَّبَعْتُهَا أُخْرَى فَأَضَلَّتْ (اخفيت) نَصْلَهَا

بِحَيْثُ يَكُونُ اللَّبُّ وَالرُّعْبُ وَالْحَقْدُ

I followed it with another (arrow-shot) and I buried its sharpened  
(inside the target) wherein is the abode of core fear and envy

So instead of mentioning the heart directly, the poet mentioned things and description of what the heart harbours; he hereby employed the metonymy to refer to the possessor of the attributes.

## *Kināyatu `n-Nisbah* كناية النسبة

This is where the *kināyah* whose referential meaning conveys the sense of imputation  
An example of this is:

الْمَجْدُ بَيْنَ ثَوْبِكَ وَالْكَرَمُ بَيْنَ بُرْدِكَ

Glory is embedded in your dress while generosity is embedded in  
your garments (mantles)

Here, instead of attributing glory and generosity to the one being addressed he ascribed it to him. This therefore is *kināyah-n-Nisbah* in which instead of directly ascribing a thing or quality to the person intended it is ascribed to something that belongs to him.

When a metonymy involves many hints. It is known as *Talwīh* example

كَثْرَةُ الرَّمَادِ Someone with plenty of ashes.

The intended meaning can only be grasped after trailing a long process of activities. Such as frequent feeding of visitors giving rise to frequent cooking (كَثْرَةُ الطَّبْخِ) Frequent cooking necessitating abundant burning of firewood and كَثْرَةُ الْإِحْرَاقِ which presupposes a possession of a plenty ashes (كَثْرَةُ الرَّمَادِ)

If the links are few and concealed the kind of *kināyah* is known as *Ramz*.

Example for this is : فَلَانٌ مِنَ الْمُسْتَرِيحِينَ as *kināyah* for laziness and indolence.

Somebody who belongs to those who always rest (to give a sign of a lazy person)

If the *kināyah* is concise and obvious it is called 'Imā' (signal). For example

سَافِرٌ أَخِي تَصْحَبُهُ السَّلَامَةُ

My brother travelled and peace accompanied him.

There is also a kind of metonymy known as *Ta' rīd* (allusion) when a statement is made with its opposite meaning intended for the target audience; e.g. one may say to somebody who is harming the people in form of admonition. خَيْرُ النَّاسِ أَنْفَعُهُمْ لِلنَّاسِ (The best of men is one who is most useful for mankind.)

### Self Assessment Exercise

1. Explain the various types of *al-Majāz*
2. Compare and contrast between *Talwīh*, *Imā'* and *Ramz*



3. Explain the etymological and rhetorical definition of al-kinayyah
4. Discuss the components of al-kinayyah

#### 4.0 CONCLUSION

Arabic rhetorician divided *al-Majāz* into the following two categories :

***al-Majāz al- 'aqlī*** – (Mental figure) This refers to cases where one intended meaning only by the use of mental reasoning and ***al- Majāz- al-Mursal*** (free figure) which refers to the use of a word to denote a meaning other than its original meaning but without any direct resemblance between the intended meaning and original meaning. The connection between the two meanings would be looked for in some other facets of the two meanings. This is because you can never have *al- Majāz* which does not have any kind of relationship whatsoever with the original meaning such as; *As-sababiyyah*, *al- Musabbabiyyah*, *Al-Kulliyyah* and so on.

The word *kināyah* is derived from the verb *kanā- yakūn*. As a rhetorical term, it is an expression used to give a figurative meaning where a literal meaning is also possible due to a semantic link *qarinah* which will prevent us from giving the literal meaning. *Kināyah* is classified into the following three categories; *kināyatu `s-Şifah*, *Kināyatu `l- Mawsūf* and *Kināyatu `n-Nisbah*

#### 5.0 SUMMARY

The various types of *Majāz* have been explained in this Unit. The differences between mental figurative expression and linguistic figurative expression received elaborate and adequate discussion. An exposition of *al-Kināyah* and its' classifications was also presented to you in the Unit. Copious samples and illustrations from the *Qur'ān* Arabic prose and poetry were provided to help you attain competence in the topic. .

#### 6.2 TUTOR-MARKED ASSIGNMENT

1. Compare and contrast between the mental figure and linguistic figure.
2. Expatiate on *al-majāz al-mursal* ,mention its various links with samples.

3. Expatiate on the meaning function of al-qarinah and al-alaqah in a metaphorical expression

4. Discuss the metonymy in the following:

(1) يقول العرب فلان نقى الثوب

وحملناه على ذات الواح ودسر (2)

ولا تجعل يدك مغلولة الى عنقك ولا تبسطها كل البسط (3)

كناية الموصوف and كناية الصفة (4)

(5) Compare and contrast between

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الوحدة الثالثة : علم المعانى  
**MODULE 3 AL- MA'ĀNĪ**

**Unit 1: The Concept of 'Ilmu 'l-Ma'ānī and Its Components**

**Unit 2: *An-Nahy, Al-Istifham, At-Tamanni* and Their Rhetorical Meaning**

**Unit 3 ; *An-Nidā', Al-Qasr* and Their Rhetorical Meaning**

**Unit 4: *Al-I'Jāz, Al-'Itnāb* and Their Rhetorical Meaning**

**UNIT 1: THE CONCEPT OF 'ILMUL-MA'ĀNĪ AND ITS COMPONENTS**

**CONTENT**

1.0 Introduction

2.0 Objectives

3.0 Main Content

**THE CONCEPT OF 'ILMUL-MA'ĀNĪ AND ITS COMPONENTS**

4.0 Conclusion

5.0 Summary

6.0 Self Assessment/Tutor-Marked Assignment

7.0 Reference/Further Reading

**1.0 INTRODUCTION**

'*Ilmul-Ma'ānī* is the second branch of Arabic rhetoric which deals with the semantic significance of words and expressions. It has to do principally with the art of conveying intended ideas or meaning successfully by skilful combination of words in a sentences or phrase.

'*Ilmul-Ma'ānī* protects speakers or writers from using an expression which may not suit the situation for which the expression is meant by providing him guidance in knowing different usages of Arabic words. It explains the original meaning of a word and some other possible meanings which the word may convey in various situations. For example, a word can originally be imperative *al-Amr* and can equally be used in some situations for request *al-Itimās*; wish *al-Tamannā*; threatening *at-Taḥdīd*; option *al-Takhyīr*; weakness *at-Ta'jīz* and so on . In this Unit,

the concept of *‘Ilmul-Ma‘ānī* and its components will be expatiated upon. *Inshā’* is of two types. *Inshā’- talabī* and *Inshā’ ghayrul-talabī*. *Inshā’- talabī* is the one that contains the meaning of request. *Inshā’ ghayru talabī* is the one that does not contain the meaning of a request. In this unit, you are also going to learn about the different kinds of *Inshā’* and its subdivisions. Also, the concept of *‘Amr* and its metaphorical meaning will be discussed.

## 2.0 OBJECTIVES

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

- Relate the meaning of *‘Ilmil-Ma‘ānī*
- Analyse the kinds of sentences from the rhetorical perspectives
- Analyse the semantics and rhetorical terms *Inshā’ ‘t-Talabī* of *al-Amr*

## 3.0 MAIN CONTENT

### 3.1 The Concept of *‘Ilmu ‘l-Ma‘ānī* and its Components

*‘Ilmul-Ma‘ānī* is the study which ensures that a speech agrees with what situation requires. According to A’s-Sakkāki, "It is an art of conveying intended ideas by skillful combination of precise words at relevant or suitable context of situation" It is in line with this that the Arabs have said:

لِكُلِّ مَقَامٍ مَقَالٌ (Every situation has its own specific style of expression)

### Kinds of Arabic Sentences from the perspective of *‘Ilmu ‘l-Ma‘ānī*

Sentences are of two kinds

1. **الْخَبَرُ**: which literally means information but referred to by Arabic as a statement which is possible to be proved true or false.

2. **الْإِنشَاء** which literally means origination but referred to by Arabic rhetoricians as an origination sentence and to which falsehood or truthfulness cannot be applied because the action is going to be originated after the speech has been uttered.

The purpose of *al-khabar* was stated to be primary and secondary. The primary purpose could be *Fā'idatu 'l-Khabar* when the listener is hearing the information for the first time or *Lāzimu 'l-fā'idah* when one wants to show the listener that he has been aware of the information.

It is pertinent to mention that an information may be given rhetorically for certain purpose other than the two mentioned above. Some of these purposes are :

(1) التأسف التحسر Sadden / Regret One poet says:

ذهب الشباب فماله من عودة The youth went away but could not return .

وأتى المشيب فأين منه المهرب The grey arrived then, where is the escape (from death) ?

(2) اظهار الضعف (To show ones weakness)

This is when the speaker gives the information for the purpose of making the gathering know about his weakness.

For example:

الهي عبدك العاصي اتاكأ مقراً بالذنوب وقد دعاكأ

My lord, your sinful servant comes to you confessing  
the sins and supplicate to You (Asking for mercy and blessing

(3) الإسترحام والإستعطاف

This is when the speaker gives the information in order to ask for mercy and the speaker has said this to ask for Allah's mercy.

ربّ إني لا أستطيع اصطبارأ فأعف عني يا من يقبل العثأرا

Oh Allah I have no capacity of patience, Have mercy  
on me, Oh who wipes away the lapses.

(4) الفخر

Boasting: This is when the speaker gives the information to boast his or her tribe's glory. For example:

ومكارمى عدد النجوم ومنزلى مأوى الكرام ومنزل الأضياف

My honour amount to the number of stars and my position is  
the shelter of the honourables and home of the visitor.

#### (5) التوبيخ

(Reprimand) This is information given by the speaker to condemn the action of an audience who has neglected his duties. For example:

أنت رسبت في الامتحان      You had failed the examination.

Display of happiness e. g. اظهر الفرح

أنت نلت الجائزة الأولى في المباراة الكتابية الإنشائية

(You won the first prize in the essay written composition.)

#### انواع الخبر (Kinds of Information)

The person to be given information may not have any foreknowledge. This person is empty minded (*Khāliyat-adh-Dhihn*). Hence the information is given without any emphasis. *For example:*

المسافرون رجعوا من سفرهم امس

The travellers returned from their journey yesterday.

The person spoken to may have some doubt about the truthfulness of information. In addressing such person, it is necessary to put the particles of emphasis in order to convince him. This is *al-khabar a`-t-Talabī* e.g.

إنَّ المسافرين رجعوا من سفرهم امس

The person spoken to may be in a state of rejecting information. In addressing, such a person we will need many particles of emphasis as much to convince him. *For example:*

إنَّ المسافرين قد رجعوا من سفرهم بالأمر

It is pertinent to mention that every sentence, whether *khabar* or *inshā'* is made up of two components parts: *musnad ilayh* (the subject) and *musnad* (the predicate). The former is also called *mahkūm 'alyh* (the topic) and the latter *mahkūm bihi* (the command). All other lexical items in the sentence beside *mudāf* (the possessive or the second noun of the genitive construction) or *ṣillah* (the relative) are regarded as restriction.

## Kinds of Inshā', Amr and Its Metaphorical Meaning

There are two kinds of *al-inshā'*

**al-Inshā' aṭ-Ṭalabī (Request)** : This is the one that consists the meaning of request e.g; لا تشرب      Don't drink

**al-inshā' ghayru ṭ-Ṭalabī (Non-requistional):-** This is the one that does not contain the meaning of request e.g

ما أجمل الصدق      How beautiful is the truthfulness

## Kinds of Inshā' al-Talabī

There are five kinds of *al-Inshā' al-Talabī*.

الأمر (Command)

النهي (Prohibition)

الاستفهام (Interrogation)

التمنى (Optative)

النداء (Vocative)

## الأمر      COMMAND

Al-'Amr is to command someone to do an action that follows shortly, or near future: Among the forms of *al-'Amr* are:

صيغة الأمر ( Imperative which is used to command the second person)

اجلس يا ضيف (Oh! Guest, sit)

Imperfect verb with *Lām* of command. This is used to command the third person.

ليأكل الولد (Let the boy eat)

*Usage of Ism fi'l-Amr*

حي على الصلاة      let us pray

1. Usage of certain verbal nouns مصدر that have the force of imperative verb  
سقيا في الخير

## Metaphorical Meaning of al-'Amr

*Al-'Amr* can be used metaphorically as a:

**Supplication:- الدعاء** This is usually when the request is directed from the inferior to the superior. *For example:* When a man requests from Allah to pardon and have mercy on him.

Prophet Musa said:

قَالَ رَبِّ اشْرَحْ لِي صَدْرِي وَيَسِّرْ لِي أَمْرِي وَاخْلُكْ عُقْدَةً مِّن لِّسَانٍ

"O my Lord! expand me my breast, "Ease my task for me , And remove the impediment from my speech .

**Guidance :- الإرشاد** Al-‘Amr can be used to advise and guide someone.

Imam Ali advised his son and said:

أن يحسن إليك أحسن كما تحب ("Do good as you want others to do unto you").

**Continuity :- الدوام** Al-‘Amr can be used for continuity

This is usually when it is directed to someone who has already performed an action by the time of the request e.g. اجلس

" this means continue sitting. When you tell someone who is sitting " Another example of continuity is in the *Qur’ān* 4 vs. 136, when Allah says:

يَا أَيُّهَا الَّذِينَ آمَنُوا آمِنُوا بِاللَّهِ وَرَسُولِهِ

O you who believe, believe in Allah and His Apostles.

**Wishful Thinking: التمني**

This is a statement used to express the desire for something which is not possible to happen. ‘Antarah bn. Shaddād said :

يادار عيلة بالجواء تكلمى وعمى صباحا دار عيلة واسلمى

Oh! Talk, the house of Ablata in Jawā’;

Goodmorning house of ablata and be with peace.

**Selection: التخيير**

It is used in choosing one thing from the other e.g;

Bash-shār bn. Burd said

فعلش واحدا أو صل أخاك فأنه مقارف ذنب مرة ومجانبه

You either leave lonely or join brother and certainly (your brother)

he is a committer of sin at one time or abstain from it (atimes).



### Threatening: التهديد

This is given order in a threatening form to do something unsatisfactorily in a tone that shows fright and warning.

Prophet Muhammad (SAW) said:

إذا لم تستحى فاصنع ما تشاء

(“if it does not cause you to be ashamed, then do whatever you like).

The aim of the above tradition is not to order the shameless person to do whatever he likes but to warn him against shameless acts.

Another example: A poet said:

إذا لم تخش عاقبة الليالي ولم تستحى فاصنع ما تشاء

(If you do not fear the wrath of the night and you do not feel shy, do whatever you like).

The Holy *Qur'ān* says:

قل تمتعوا فإن مصيركم إلى النار

(Tell, the disbelieving folks continue your enjoyment certainly your end is hellfire).

In the above verse, Almighty Allah is not commanding the disbelievers to enjoy but he is threatening them with a painful chastisement after their enjoyment in this world.

### Equality:- التسوية

This is to show that two things which are apparently different from one another are the same in effect due to the prevailing circumstances.

Buhtūri said:

فمن شاء فليبخل ومن شاء فليجد

كفاني نداكم عن جميع المطالب

Anyone that likes may be a miser or generous

I am satisfied with your generosity

قُلْ آمَنُوا بِهِ أَوْ لَا تُؤْمِنُوا ۚ إِنَّ الَّذِينَ أُوتُوا الْعِلْمَ مِنْ قَبْلِهِ إِذَا يُتْلَىٰ عَلَيْهِمْ يَخِرُّونَ لِلْأَذْقَانِ سُجَّدًا

Say: "Whether ye believe in it or not, it is true that those who were given Knowledge beforehand, when it is recited to them, fall down on their faces in humble prostration, (Q 17 vs 107)

The above verses means that their belief or disbelief does not matter because people are greater and more righteousness than them did actually believe prostrate whenever Quran is recited to them.

**Weakness:- التعجيز**

When you tell somebody who lost his father

سل أباك حقيقة الأمر "Ask your father about the reality of the matter."

The Holy *Qur'ān* says:

وان كنتم فى ريب مما نزلنا على عبدنا فاتوا بسورة من مثله ...

And if ye are in doubt as to what we have revealed from time to time to our servant than produce a surah like thereunto....(Q 2 vs 23).

قُلْ فَادْرَأُوا عَنْ أَنْفُسِكُمُ الْمَوْتَ إِنْ كُنْتُمْ صَادِقِينَ

Say: "Avert death from your own selves, if ye speak the truth." (Q 3 vs 168)

الوجوب (making obligatory)

Allah says : وَأَقِيمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ

and establish regular Prayer and give regular Charity (Q73 vs 20)

**التحقير:** (Humiliation)

This is to give a command to the addresses in order to humiliate and ridicule him. Allah says:

بَشِّرِ الْمُنَافِقِينَ بِأَنَّ لَهُمْ عَذَابًا أَلِيمًا

Give the glad tidings to the Hypocrites that there is for them (but) a grievous penalty (Q4 vs 138)

الإكرام (Honour)

This is using to command in order to give honour to the addressee. Allah says:

ادخلوها بسلام امنين (Enter ye here (paradise) in peace and security)

## Self Assessment Exercise

1. Explain the differences between al-khabar and al-‘inshā’
2. Expatiate the differences between *fā’idat-l-khabar* and *lazim-ul-fa’dat*
3. Expatiate on *al-musnad* and *al-musnad ilayh*
4. What is *inshā’ at-talabī* and *inshā’-at-Talabī*
5. Explain the various kinds of *inshā’-at-Talabī*

## 4.0 CONCLUSION

The concept of ‘*ilmi l-Ma‘ānī*’ has been introduced. Different kind of sentences has been explained. Also, the importance of rhetorical information has been elucidated. Different kinds of AL-Khabar and *al-Inshā’* with their examples have been fully discussed. While explanation the various forms and metaphorical meaning of *al-‘Amr* ended the unit.

## 5.0 SUMMARY

‘*Ilmu l-Ma‘ānī*’ teaches us how to take precautions in our statement so that people do not misunderstand what we have in mind. It is a study which ensures that speech agrees with what a particular situation requires. Understanding the metaphorical meaning of various kinds of *insha’-at-talabi* and *insha’ ghayr at- talabi* ..And how crucial is it in correct understanding of meaning of the *Qur’ān*.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Write short notes on the following:

متردد ، خالي الذهن ، منكر

2. Explain the rhetorical purpose of al-Khabar
3. Explain the differences between الإنشاء and الخبر
4. Enumerate the forms of al-‘Amr
5. Expatiate on the metaphorical meaning of *al-‘Amr*

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## UNIT 2: AN-NAHY, AL-ISTIF-HĀM, AT-TAMANNĪ AND THEIR RHETORICAL MEANING

### CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 *An-Nahy* and Its Metaphorical Meaning
  - 3.2 Al-Istif-hām and Its Metaphorical Meaning
  - 3.3 *at-Tamannī* and its metaphorical meaning
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

*An-Nayh* is the second type of *Inshā' Talabī*, it is used to give negative command under the same circumstances similar to those of positive command. It can be used metaphorically to denote another meaning which can be understood through a circumstantial evidence. *al-Istifhām* (interrogation) is the third type of *Inshā' Talabī*. It is to inquire about something which was unknown to the inquirer. However, interrogation may be used out of its original meaning according to the structure of the expression and circumstances. *at-Tamannī* is the fourth aspect of *Insha' at-Talabi* which refers to wishes which one feels cannot be achieved. It can be expressed for two purposes: impossibility of realisation and possibility but without access to it. This unit treats the concept of *An-Nayh*, *al-Istifhām* and *at-Tamannī* with their various metaphorical semantic connotations.

### 2.0 OBJECTIVES

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

- Relate the implication of *Nayh* in expression, speech or writing

- Relate metaphorical significance of *al-Istifhām*, its particles and functions
- Analyse *at-Tamannī*, its particles and purposes for which *at-Tamannī* can be expressed in writing and speeches.

### 3.0 MAIN CONTENT

#### 3.1 An-Nahy and Its Metaphorical Meaning

This is the mode used to give negative command. It is used in circumstances similar to those of the positive command such as when a superior order the inferior not to do something e.g: a mother prohibits her son from leaving home until she returns. Unlike ‘*Amr*, there is only one form of expressing this. It is to place the imperfect jussive verb after *Lā* of prohibition

لَا تَخْرُجْ مِنَ الدَّارِ حَتَّى أَرْجِعَ (Do not leave the house until I return )

Almighty Allah says in the Holy *Qur’ān*

وَلَا تُفْسِدُوا فِي الْأَرْضِ بَعْدَ إِصْلَاحِهَا:

Do not make mischief in the earth after it has been refined

##### 3.1.1 Its Metaphorical Meaning

*An-Nahy* can be used metaphorically to denote another meaning which can be understood through the circumstantial evidences (*al-qarā’in*) as a:

**Supplication الدعاء** : This is when the prohibition is directed from the inferior to the superior e.g : The *Qur’ān* says; رَبِّ لَا تُشْمِتْ بِيَ الْأَعْدَاءِ

My Lord, do not let my enemies make jest of me. (Says Prophet Musa)

In the above verse, servant of Allah cannot be imagined commanding Him to do or not to do something. It should be understood that the prohibition is used to supplicate

**Request الإلتماس**: This is when it is directed from someone to his friend.

e. g. لَا تَغَادِرِ الْبَيْتَ حَتَّى آتِيَ إِلَيْكَ (Don't leave the house till I come to you.)

**Guidance الارشاد** e.g. One poet said:

إِذَا نَطَقَ السَّفِيهُ فَلَا تُجِبْهُ فَخَيْرٌ مِنْ إِجَابَتِهِ السُّكُوتُ

When the foolish person talks, don't answer him,

silence is better than answering him

The poet in the above verse is forbidding answering a stupid person when he is talking. Silence in that situation is better than replying him. This kind of prohibition is known as *al-Irshād*.

**Optative** التمنى e.g. one orator said: لَا تَحْتَجِبْ عَنِ الْعُيُونِ أَيُّهَا الْقَمَرُ

Oh! Moon , do not be covered from the sight.

**Threatening** التهديد e.g. as a teacher addresses his speech to one of his students

who has gone astray : لَا تَنْتَهَ عَنْ غَيْكِ، وَلَا تَقْلَعِ عَنْ ضَلَالِكَ

(Don't keep away from your astray and don't shift from your misguide.)

**Reprimand/Censure** التوبيخ Allah says in the Holy *Qur'ān*:

لَا تَعْتَذِرُوا الْيَوْمَ إِنَّمَا تُجْزَوْنَ مَا كُنْتُمْ تَعْمَلُونَ

‘Make no excuses this day, ye are being requited for all ye did’. (Q 66 vs 7)

**Debasement** التحقير e.g. Al- Mutannabi's in his satire for Kāfūr said:

لَا تَشْتَرِ الْعَبْدَ إِلَّا وَالْعَصَا مَعَهُ إِنَّ الْعَبْدَ لَأَنْجَاسٌ مَنَا كَيْدُ

Donot buy the slave except with a staff

Certainly, the slaves is a dirty person with little the goodness.

### 3.2 *Al-Istifhām* and its' functions

**al-Istifhām** is to inquire about something which was unknown to the inquirer. It has particles they *are*:

**al-Hamzah** : It is used to ask about the truthfulness of a statement and the response will either be yes or no e.g ; أأنت شاعر (Are you a poet)

It is also used to inquire about specific state which needs a specific answer e.g;

أأكلت أم شربت (Did you eat or drink)

**Hal** is also used to ask about truthfulness of a statement and the response may be in affirmative or negative.

هل سافر أخوك (Did your brother travel)

**Man** is used in order to ask about the personality of a human being e.g:

أنا عبد الباري who are you? The answer may be أنا عبد الباري I am Abdul Bari

It is also used to ask attribute of the person concerned.

من أنت The answer may be أنا طبيب who are you. I am a doctor أنا محاضر (I am a lecturer)

**Mā** It is used to inquire about the kind or attribute of non-human being or used for human being to ask for the substance of something e.g; ما هذا (what is this)

ما اسمك (what is your name?)

أين (where ) It is used to ask about the place e.g;. أين الكتاب (where is the book)

أين المعلم (where is the teacher?)

كم How many/ much). It is used to ask about the quantity of something e.g;. كم كم تلميذا في الفصل (How many pupil in the class) قلما اشتريت (How many pen did you buy)

متى It is used to ask about the time e.g; متى دخلت امس (when did you enter yesterday)

أيان it is used to ask about the time. It is like متى when one does not know the specific time of القيامة أيان (when is the day of judgment)

كيف (How) It is used to ask about the condition, time or place. e.g. كيف جئت إلى جئت ماشيا I came by trekking. (How did you come to the school) المدرسة

أنى (from where/ how) it is used to ask about condition, time or place.

أنى لك هذا المال، وقد عهدتك فقيرا From where is this wealth, certainly I knew you as a destitute

قَالَتْ أَنَّى يَكُونُ لِي غُلَامٌ وَلَمْ يَمْسَسْنِي بَشَرٌ وَلَمْ أَكْ بَغِيًّا

She said;how shall I have a son, seeing that no man has ever touched me and I am not Unchaste (Q 19.20)

أي It is used in asking what can differentiate a particular thing out of the two or more things. أي الفريقين أمهر لعبا. (Who of the two parties is more clever in playing?)



## Metaphorical Meaning of al-Istifhām

Interrogative particles are used rhetorically in sentence so as to impress or persuade somebody on an action done or to be done respectively. Therefore the interrogative particles are rhetorically used differently to perform other functions. These functions include:

**Negation** النفي : This implies when the question tends to negate the fact instead of asking for information e.g., Allah says:

وَأَنْ لِّىْسَ لِلْإِنْسَانِ إِلَّا مَا سَعَى – Nothing is for man except what he did. (Q53: 39)

Here "an" negate the idea of a man's thinking. about what he does not do.

ما هل Is used to mean هل

**Denying** هل يضر البحر امسى زاخرا ان رمى فيه غلام بحجر : الإنكار

“the fact that a boy threw a stone to the filled sea can not affect it”

**Confirmation** التقرير : It is a way of re-confirming and emphasizing the truthfulness of an action or information about a particular person.

أَلَسْتُ أَعْمَهُمْ جَوْدًا وَأَزْكَاهُمْ عَوْدًا وَآمِضَاهُمْ حَسَامًا

Are you not the most generous among them and giant of them in stern with a very sharp sword.

The Qur'ān says: قَالَ أَلَمْ نُرَبِّكَ فِينَا وَلِيدًا

(Pharaoh) said: "Did we not cherish thee as a child among us, (Q 26 vs 18)

**Exaltation** التعظيم

This is praising somebody extra-ordinarily to be the best among his members in something or general affair of man. من ذا الذى يقوم بهذا المشروع العظيم غيرك؟

who else can do this big project beside you. "من" here is rhetorically used for

التعظيم

**Condemnation/Censure** التوبيخ e.g. Allah says:

أَتَأْمُرُونَ النَّاسَ بِالْبِرِّ وَتَنْسَوْنَ أَنْفُسَكُمْ

What! you are enjoining the righteousness upon mankind and forgetting yourselves?

**التحقير Humiliation** : This is talking about somebody to be little or no importance or about thing to be less significant. أهذا الذى أطنبت فى مدحه Is this is the one you praise extensively?

Quran says : أَلَمْ تَرَ كَيْفَ فَعَلَ رَبُّكَ بِعَادٍ Have you not seen how your Lord dealt with the 'Ad (people) (Q89 vs 6)

**التشويق(encouragement)** Is this is the one you praise most Allah says;

فَقُلْ هَلْ لَّكَ إِلَى أَنْ تَزَكَّىٰ

"And say to him, 'Wouldst thou that thou shouldst be purified (from sin)- (Q79:18)

**التعجب Interjection.** This is a way of expressing strange things that happen

فعلام يلتمس العدو مساءتى من بعد ما عرف الخلائق شانى

What make the enemy to be requesting for my bad deed after the people has known my good affairs

The poet expresses his surprise on work that will not be of benefit for his enemy

**التحسر (Grief and Regrets)** This implies when a question depicts regret and grief on the one or thing the question is about. Allah says;

يَقُولُ الْإِنْسَانُ يَوْمَئِذٍ أَيْنَ الْمَفْزُ That Day will Man say:Where is the refuge? (Q75 vs 10)

**الوعيد/التهديد (Threat)** This implies when the addressee understands from the question something that might discourage him. Allah says: الم نهلك الأولين ثم نتبعهم الأخرين Did we not destroy the man of the old? So we shall make latter follow them

**التهويل(Frightening)** This implies when the question in all about is full of terror.

Allah says: الْقَارِعَةُ (١) مَا الْقَارِعَةُ (٢) وَمَا أَدْرَاكَ مَا الْقَارِعَةُ

The (Day) of Noise and Clamour , What is the (Day) of Noise and Clamour?

And what will explain to thee what the (Day) of Noise and Clamour is (Q101: 1-

3)

### 3.3 *at-Tamannī* and metaphorical meaning

It basically referred to wishes which one feels cannot be achieved. For example

Ibn Rūmī said in the month of Ramadan.

فلَيْتَ اللَّيْلُ فِيهِ كَانَ شَهْرًا      وَمَرَّ نَهَارُهُ مَرَّ السَّحَابِ

I wish the night in it is to be one month, and its day to be passed like the cloud.

The poet in the above verse is wishing the night" of Ramadan to be a month and its day to be quickly passed like the cloud so as to avoid the hunger and thirsty of days of Ramadan which is impossible to happen.

Quran says: يَا لَيْتَ لَنَا مِثْلَ مَا أُوتِيَ قَارُونُ إِنَّهُ لَذُو حَظٍّ عَظِيمٍ

"Oh! that we had the like of what Qārūn has got!

for he is truly of mighty good fortune!" (Q28 vs 79)

It is possible for the people of Qārūn to have what Qārūn had but did not have an access to such a big fortune and they are aware of that fact, so they only expressed the wish.

**Layta** is the only basic particles of *at-Tamannī*. However, some other particles may be used instead of **layta** for rhetorical purpose. **لعلّ** and **لو**. They are used for **Tarajī** (anticipational) *For example:*

فلو أنّ لنا كرامة فنكون من المؤمنين

(The disbeliever will say on the Day of Judgement) “if it is possible to come back to the world, then we shall among the believers” (but it is possible) Here **لو** is used to imply an optative statement in place of **ليت** for a rhetorical purpose.

The person on the day of judgment will say (we wish we have a chance to return so that we shall truly be of those who believe (Q. 26: 102)

However, a wish may sometimes be expressed for a thing which may occur i.e. not absolutely impossible. The particle often used for expressing this type of لعلّ and عسى For example : عسى ربنا ان يبدلنا خير منها انا الى ربنا راغبون عسى

It may be that our Lord will give us in exchange a better garden than this. For we do return to Him (in repentance).

### Self Assessment Exercise

1. Explain the meaning of *an-Nayh*
2. With examples, expatiate on the contextual meanings of *an-Nayh*
- 3 . What is *istifham*?
4. Mention the particles of interrogation and use them in sentences.
5. Can interrogation be used out of its original meaning?
6. Explain some of the contextual meaning of interrogative particles
7. What is *at-tamanni*
8. Mention the particles of *at-tamanni* and use them in sentence.

## 4.0 CONCLUSION

In conclusion, there are different metaphorical meanings for *an-Nayh*. Its importance to the understanding of the *Qur'ān* cannot be overemphasized. The usage of any kind of interrogatory particle is largely determined by the condition/state of the question and the inquirer.

*Istifhām* is simply seeking information about what the speaker is ignorant of with the use of certain particle such as *Hamzah, Hal, Mā, Matā, Kam, Ayyu, Ayyana, Kayfa* and so on

*At-tamannī* in Arabic rhetoric is used to express impossible wishes and possibility without an access to it. The most common particle to express it is *Layta*. Other particles rhetorically used for its purpose are *Hal* and *La'ala*. Another particle that gives the meaning of *at-tamanni* is *law* while *'asā* and *la 'alla* are used for anticipation.

## 5.0 SUMMARY

In this Unit, the various metaphorical meaning of *an-Nayh* has been explained and examples were given for clarification and illustration. Different particles of interrogation ( *istifhām* ) have been explained with instances given for clarification. Its

metaphorical meaning which is out of its original meaning according to the structure and circumstances was discussed. The Particles of *at-tamannī* which express impossibility of realisation and for possibility without access to it were also discussed.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Explain the metaphorical meaning of *an-Nayh* in the following;

- لا تنه عن خلق وتأتى مثله عار عليك اذا فعلت عظيم
- لا تعذروا اليوم انما تجزون ما كنتم تعملون
- ربنا لا تؤاخذنا ان نسينا او اخطأنا

2. Discuss the metaphorical meaning of *al-Istifham*

3. كَوْن ثلاث جمل استفهامية بحيث يدل الإ استفهام فى الأولى على نفى وفى الثانية على الإ نكار وفى الثالثة على التوبيخ .

4. What do you understand by *al-Istifham*

5. Expatriate on the particles of *al-Istifham* with example

6. Expatriate on *at-Tamanni* in Arabic rhetoric

7. Use the following particles of *at-tamanni* in sentences

لعل , هل , عسى , لو , ليت

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## UNIT 3: *AN-NIDĀ'*, *AL-QASR* AND THEIR RHETORICAL MEANING

### CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 *An-Nidā'* and Its Rhetorical Meaning

3.2 *Al-Qasr* and Its Rhetorical Meaning

4.0 Conclusion

5.0 Summary

6.0 Self Assessment/Tutor-Marked Assignment

7.0 Reference/Further Reading

### 1.0 INTRODUCTION

*An-Nidā'* is the expression used by the speaker which serves the purpose of a verb. It is also used for rhetorical purposes to mean calling from a long distance. It is the fifth and last kind of *Inshā' at-Talabī*. Different particles of *an-Nidā'* and its rhetorical meaning will be discussed. *al-Qasr* literally means restriction, confinement, restraint and immurement. The rhetoricians define it as restricting something to something else in a special way. It can be formed by negation with exceptional particles and by using *innamā*, *Lā*, *Lākin* and *Bal*. There are three things to be noted which include something restricted (*shay-un or amrun*), something restricted to (*shay-un*) and special way or method *Tarīqun makhsūsun*. This is the method stipulated by the rhetoricians which must be followed when making *al-Qasr* which is negation (*mā*) and exceptional particle *illā*. This unit ends with the classification of *al-Qasr*.

### 2.0 OBJECTIVES

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

- Relate the meaning of *an-Nidā'* and its particles

- Give the different metaphorical meaning of *an-Nidā'*
- Define the meaning of *al-Qaṣr*
- Analyse the formation of *al-Qaṣr*
- State the classification of *al-Qaṣr* with examples.
- Discuss various types of *al-Qaṣr*

### 3.0 MAIN CONTENT

#### 3.1 *An-Nidā'* and Its rhetorical significance

*An-Nidā'* is an expression used by the speaker which serve the purpose of a verb i.e. I am calling. أَدْعُو

**There are eight particles of *A`n-Nidā'* (The Vocative)**

يا الهمزة اى آ آى ايا هيا وا

The particles of vocative are subdivided into two categories

- ( i) Hamzah and Ay are both used to call one from a closer distance .
- ( ii) the remaining six particles are used to call one from a long distance.

For rhetorical purpose, however, the particles meant originally for calling from a short distance may be used for calling from a long distance and vice versa.

For instance we use يا for Allah saying (Oh! Allah يا الله ) even though He is very close to us than our jugular vein in order to show our respect to Him.

One poet said while composing poem of condolence for his dead child

أَبَيَّ لَا تَبْعُدْ وَلَيْسَ بِخَالِدٍ حَيٍّ وَمَنْ تَصْبُ الْمُنُونُ بَعِيدٍ

Oh my father, don't move far, no human being can avert death,  
the far people are the dead ones.

Here the poet called his dear father who is far away as if he were close just to show that he is constantly remembered, although he is out of sight, he is not out of mind.

Another example can be seen in a letter sent by Walid to his son

اي بني عليك بالإستقامة وترك المعاصي

(O my son! Be steadfast and refrain from disobedience (to Allah)



The particle used here **إِى** is for those close to one, but it has been used for the distant just to give the impression that he is constantly remembered.

### **Metaphorical Meaning of *An-Nidā'***

*An-Nidā'* can be used metaphorically to denote another meaning which can be understood through the circumstantial evidence and good taste in literary appreciation as:

**Sadness/Grief** التحسّر **For example:** Hāfīs Ibrahīm

يادرة نزع من تاج والده فأصبحت حلية فى تاج رضوان

Oh Gold that has been taken from the crown of her father and  
it became an ornament in the crown of Ridwan

One poet said:

اياقبر معن كيف ورأيت جوده وقد كان منه البرّ والبحر مترعا.

Oh grave of Ma'ni, how did you find his wealth.

Certainly, the land and sea was filled from his wealth.

The poet said the above verse when *ma'ni'* the generous person died. He was calling the grave in a great condition.

*Qur'ān* says: (to a person, that accompanied with bad friend) on the Day of Judgement that the person will say in grief.

يَا وَيْلَتَى لَيْتَنِي لَمْ أَتَّخِذْ فُلَانًا خَلِيلًا

"Ah! Woe is me! Would that I had never taken such one for a friend

(Q 25 vs 28)

**Confusion** التّحير والتضجر

One poet said:

يالليل قد طلّت فهل مات السحر أم استحالت شمسّه إلى القمر

Oh night, you are long, has midnight died  
or its sun has changed to the moon.

**Weeping** الندبة

فوا لهفى والقبر بينى وبينه على نظرة من تلكم النظرات

Oh my sorrow that the grave may be between me and him

So as to avoid even a glance from that looking.

**الإغراء Encouragement** : like what you told a brave soldier in attacking : (Oh a brave (man) come forward) **يا شجاع تقدم**

**الزجر Warning against Mischief**

**يا قلب ويحك ما سمعت لناصح** لما ارتميت ولا اتقيت ملاما.

Oh, the heart, sorry for you, you don't listen to admonisher when you felt unconcern and you didn't abandon bad character.

**التوبيخ (Reprimand):** Allah says : **يَا أَيُّهَا الَّذِينَ آمَنُوا لِمَ تَقُولُونَ مَا لَا تَفْعَلُونَ** (O ye who believe! Why say ye that which ye do not? (Q61 vs 2)

**الإستغاث (seeking protection)** : For example **يا الله اغثنى** Oh Allah protect me.

**المدح (commendation)** Allah says in many parts of the *Qur'ān*

**يا أيها النبي، يا أيها الرسول** O prophet O messenger

**الذم (blameworthy)** for example :

**يا أيها الذين كفروا، يا أيها الذين هادوا**

Oh you unbelievers, Oh you Jewry

**التنبيه (warning)** for example: **يا أيها الناس، يا أيها الإنسان** Oh human being, Oh mankind

**الفضل (Disappointment).** e.g. **قال يا هارون مامنك إذا رايتهم ضلوا**

(Oh Aaron what kept you back when you saw them going wrong.)

**التعجب (exclamation)** , for example:

**قال فما خطبك يا سامري**

(Moses) said “what then is your case oh Samiriyyu”

**3.2 Al-Qasr** literally means restriction or confinement. The Holy *Qur'ān* says :

**حور مقصورات في الخيام**

(Maidens restrained ( as to their glances) in goodly pavilion) Q. 55: 72.

It is define among the rhetorician as **تخصيص شئ بشئ بطريق مخصوص**

(Restricting something to something else in a especial way)

ما نجح إلا المجتهدون

(No body passed except the industrious ones).

In this statement pass has been restricted to the industrious students.

### Formation of *al-Qaṣr*

There are four ways of forming **القصر**

*Negation with exceptional particle*

ما فاز إلا علي No one won but ‘Ali

ما المرء إلا هلال No human being but crescent

ليس في البيت عدا فاطمة No one in the house except Fatimah

مقصور عليه (after it is).

*al-Qaṣr* by using **إنما** e.g. **إنما الحياة تعب** Life is nothing but trouble

In this case what ever come last in the sentence is **مقصور عليه** When *al-Qaṣr* is formed by using *innamā* there will be no need the usage of particles such as *illā*, *siwā*, *khalā*, *ghayra*. So it will be wrong to say for example **إنما زيد إلا طالب** (indeed Zaid is except a student)

*al-Qaṣr* is formed by the help of conjunction such as **لا**, **لكن** or **بل** In the case of conjunction with **المقصور عليه** **لا** should be the opposite of what comes immediately after **لا**

For example:

**الأرض متحركة لا ثابتة** The earth is moving not stagnant.

But if *al-qaṣr* is with **al-maqṣūr alayh** come last in the sentence. **بل** or **لكن**

**ما سافر صالح لكن سعيد** Ṣālih did not travel but Saʿīd

**ما أنا كاتب بل قارئ** I am not a writer but in a reciter.

It is pertinent to mention that when *Bal* and *Lākin* are used for the purpose of *al-Qaṣr* the sentence should begin with a particle of negation and the last clause should be in affirmative.

*Al-qaṣr* with لا must begin with affirmative sentence and the restricted thing that comes after should not be included in the general meaning of what come before it i.e the thing restricted to.

*Al-qaṣr* by a way of mentioning first what is supposed to mention last.

Example: إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ

(It is only You (Allah) that we worship and You (alone) we ask for help (Q1:5))

**Other examples include:**

على الرجال العاملين We are praising the working people

والله بكلّ شيء عليم And Allah is All knower of everything

### 3.3 Classification of *al-Qaṣr* into two: القصر الإضافي and القصر الحقيقي

*Al-Qaṣr al-Ḥaqīqī* - authentic restriction is when the thing restricted to is totally possible and realistic because the restricted attribute is meant for that thing alone. It cannot exceed it to another thing. Example:

إنّما الرّزاق الله There is no provider but Allah.

لا إله إلا الله There is no deity but Allah.

لا كاتب في المدينة إلا عمر There is no writer in the town except Umar i.e.

When there is no writer in the town except him is when it is assumed that the attribute is meant only for the person concerned.

**القصر الإضافي Al-Qaṣr al-Idāfī** in reality, it is possible for another person to share the attribute with him. Also when we consider only one of the attributes of the person whereas the person possesses other qualities. For example:

ما أنا إلا قارئ (I am not but a reader) This does not mean I don't possess other qualities apart from reading. The *Qur'ān* says:

إنما يخشى الله من عباده العلماء Only those who fear Allah from among His servants are those who have knowledge. Q.35:-28

Furthermore, by reconsidering the person whom the speech is directed to, *al-Qaṣr al-idāfī* is also divided into three. They are:

(i) **قصر الإفراد** : This is when the speech is directed to one who thinks المقصور possesses two attributes. ما زيد إلا خاطب Zayd is nothing but orator .

We say: to some one who thinks that Zayd combines the quality of oratory with that of writing.

(ii) **قصر القلب لمن اعتقد العكس** : This is when the speech is directed to one who thinks the opposite of that quality was possessed. For example: ماسافر الا المعلم

No one travelled but the teacher). This is said to some one who thinks that the teacher did not travel by himself, he only sent one to represent him.

(iii) **قصر غير معين لمن اعتقد واحدا – قصر التعيين** : This is when one is not sure of which of the qualities that someone who is not sure of what book Sulayman has read whether is the *Qur'ān* or any other book. (Sulayman did not read but the *Qur'ān*) ما قرأ ما شاعر إلا زيد لمن اعتقد أن الشاعر إما زيد أو عمر أو سليمان إلا القرآن Another example is ما شاعر إلا زيد لمن اعتقد أن الشاعر إما زيد أو عمر أو أبو بكر، The poet is none but Zayd for somebody who is not sure of the right poet, whether Zayd or Umar or Abubakr

### Self Assessment Exercise

1. What is *an-Nidā'*
2. كم هي ادوات النداء
3. What is *al-Qasr*?
4. Use the particles of *al-Qasr* in sentences of your own
5. Outline and expatiate on the classification of *al-Qasr*
6. Expatiate on القصر التعيين in Arabic rhetoric

## 4.0 CONCLUSION

The metaphorical meaning of *an-Nidā'* can be understood through circumstantial evidence and good taste in literary appreciation. In term of usage *an-Nidā'* are divided into two groups. The first one are *Hamzah* and *Ay* which are used to call who is close while others are for distant person. The formation of *al-Qasr* is treated in this Unit. When *Lākin* and *Bal* are used for the purpose of *al-Qasr*, the sentences should begin with a particle of negation and the last clause should be in

affirmative. Al-Qar is also formed by mentioning first what is supposed to mention last. Or a concise way of saying things. It also explained its classification. Each classification was also discussed.

## 5.0 SUMMARY

In this unit, the various particles of *an-Nidā'* has been mentioned and the various metaphorical meaning of *an-Nidā'* has been explained with examples. Some contextual meaning includes stimulation, grief, reprimand, commendation, exclamation, seeking protection and expression of surprise. It also discussed the literal definition of al-Qasr as well as its rhetoric explanation.. Its metaphorical meaning and classification were clearly explained with various examples.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Expatriate on an-Nidā' in Arabic rhetoric
2. Discuss the metaphorical meaning of an-Nida
3. Discuss the various ways of forming a-Qas -
4. هات جملة تفيد نجاح اسماعيل وعدم نجاح نبيل بواسطة إنما.
5. Discuss the differences between the following in Arabic rhetoric  
القصر الحقيقي and القصر الإضافي
6. Write notes on the following قصر القلب قصر الأفراد التعيين قصر

## 7.0 REFERENCE/FURTHER READING

- al-Jurjānī 'Abdul-Qāhir (1959) *Asrārul-BalāghaH* Cairo: Maktabat 'Ali. Subayh  
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### UNIT 3: *AL-I'JĀZ* (CONCISENESS), *AL-'ITNĀB* AND THEIR RHETORICAL MEANING CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 *Al-Ījāz* (Conciseness) and Its rhetorical Meaning
  - 3.2 *Al-'Itnāb* and Its Rhetorical Meaning
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

#### 1.0 INTRODUCTION

This unit treats *al-Ījāz* (Conciseness) and *al-'Itnāb* (Elaboration).

*Al-Ījāz* connotes the usage of brevity in the construction of sentences to convey one's ideas. This is achieved by means of using very few words to convey very long ideas. It is also where a part of the narration can be deliberately omitted.

*Al-'Itnāb* on the other hands implies elaboration where the wording exceeds the meaning for useful purpose. It is used by mentioning specifics after generalization. Generalisation can also be mentioned after specifications. The same word can also be repeated. It is also used to expatiate upon a point after being ambiguous.

#### 2.0 OBJECTIVES

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

- Relate the meaning of *al-Ījāz*
- Analyse the different kinds of *al-Ījāz*
- Relate the meaning of *al-'Itnāb*
- Discuss the purposes they serve.

### 3.0 MAIN CONTENT

#### 3.1 *Al-Ījāz* (conciseness) and Its rhetorical significance.

3.1 *Al-Ījāz* implies being brief in the construction of sentences to convey one's ideas with the use of the barest minimum number of words. *For example:*

ولكم فى القصاص حياة يأولى الألباب لعلمكم تتقون

"In retaliation there is life for you. O ye men of understanding that you may  
restrain yourselves.

This is so because; it will serve as a deterrent for others to commit murder.

Normally, such a sentence will need many words to explain its meaning such as if a murderer is killed in retaliation for murder, this would spare the lives of others who could have fallen as victims of this murder. In other words, if a person knows that if he kills another person, he would be killed, this will make him to refrain from killing and there by he had been able to protect his life and the life of others. Aother example from the Qur'ān is: أَلَا لَهُ الْخَلْقُ وَالْأَمْرُ

And to him belongs the creation and the matter (Q7 54).

The word الخلق include all the creatures of Allah. There is also *al-Ījāz* in the word الأمر (affairs).

#### Kind of *al-Ījāz*

There are two kinds of *al-Ījāz*: *Ījāz qaṣr* and *Ījāz Hadhf*

إِيجَازُ قَصْرٍ : This is the brevity achieved by means of the use of very few words to convey a very long ideas, many wise sayings and proverbs fall into this category. For example: الضَّعِيفُ أَمِيرُ الرِّكْبِ : (The weak one is the leader of the caravan)

إِيجَازُ حَذْفٍ : This is the *Ījāz* in which a part of the narration is deliberately omitted in order to achieve brevity. The omitted part may be just a consonant or a single word left out of the context. For example:

أَكَلْتُ فَاكِهَةً (وَشَرِبْتُ) مَاءً : I ate fruits and (drank) water

The omitted part is *sharibtu* (drank)



وَإِنْ يُكَذِّبُوكَ فَقَدْ كُذِّبَتْ رُسُلٌ مِنْ قَبْلِكَ

(فَلَا تَجْزَعْ do not quive) has been dropped.

It is essential that omitted word or words must be early identifiable from the trend or structure of the narration and that it should not be a very essential part of the narration, the omission which leaves a glaring gap or defect in the narration.

**3.2 al-'Itnāb:** This is when the wording is more than the meaning for useful purposes. It is a commendable feature of Arabic rhetorics when it is used in its appropriate place. It may be to emphasize or explain the meaning or to obliterate the ambiguity.

Example of al-'Itnāb for emphasis.

إِنَّ مَعَ الْعُسْرِ يُسْرًا فَإِنْ مَعَ الْعُسْرِ يُسْرًا

Verily with every difficulty, there is a relief. So verily, with every difficulty there is a relief

### Method of Using al-'Itnāb

*Al-'Itnāb* is used by

Mentioning the Specific after the Generality : ذِكْرُ الْخَاصِّ بَعْدَ الْعَامِّ

حَافِظُوا عَلَى الصَّلَوَاتِ وَالصَّلَاةِ الْوُسْطَى

In this Quranic verse, the prayers have been mentioned generally before the middle one is specifically mentioned.

تَنْزَلَ الْمَلَائِكَةُ وَالرُّوحُ فِيهَا بِإِذْنِ رَبِّهِمْ مِنْ كُلِّ أَمْرٍ

Therein, came down the angels and the spirit by Allah's permission,

on every errand

اجْتَهِدُوا فِي دُرُوسِكُمْ وَاللُّغَةِ الْعَرَبِيَّةِ

Struggle in the course of your study especially the Arabic language.

### Generalization after specification ذِكْرُ الْعَامِّ بَعْدَ الْخَاصِّ

رَبِّ اغْفِرْ لِي وَلِوَالِدَيَّ وَلِمَنْ دَخَلَ بَيْتِي مُؤْمِنًا وَلِلْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ

My Lord; forgive me and my parents and him who entered my house believing and believing men and believing women Q71:28

In this verse, Prophet Nuh supplicates to Allah to forgive every one who entered his house as a believer and then he prays for all believers, males and females.

**Repetition of the same word التَّكْرَار** for the purpose of emphasis or as a warning.

For example

كَلَّا سَوْفَ تَعْلَمُونَ ثُمَّ كَلَّا سَوْفَ تَعْلَمُونَ

(Nay, but you will come to know) Then, nay you will come to know Q.102:3-4

**Expantiating a Point after being Ambiguous الإيضاحُ بَعْدَ الإِبْهَامِ**

For example:

أَمَدَّكُمْ بِمَا تَعْلَمُونَ أَمْدَّكُمْ بِأَمْوَالٍ وَبَنِينَ

The verse further explained what mankind knew; wealth and children

**(الإِخْتِرَاسُ) Caution**

This is when a word or words are put in parenthesis in order to ensure that a wrong impression which may have been conveyed in the first part of the sentence is corrected. For example:

صَبَّ الْجُنُودُ (الْمُعْتَدِينَ) وَابِلًا مِّنَ الرِّصَاصِ عَلَى سُكَّانِ الْقَرْيِ

The soldiers pour bullets on the aggressors that were dwellers of the village

If we erase the word aggressors it may have a wrong impression about, bad attitude of the dwellers.

**Parenthesis الإِعْتِرَاضُ**

( it is the putting of some word in a sentence which can not tamper with the advantages of the sentences even if it is removed.)

إِنَّكَ - (بَارَكَ اللَّهُ فِيكَ) تُعِينُ عَلَى نَوَائِبِ الدَّهْرِ

Verily, you (may Allah bless you) are assisting others on the calamity of epoch.

If we erase (may Allah bless you) which is *al-I'tirād* the advantage of the sentence still remain.

**Appendix /Subjoinment ((التَّذْيِيلُ))** This is the affixment of a sentence to the former one for the purpose of emphasis.

#### 4.0 CONCLUSION وَقَدْ جَاءَ الْحَقُّ وَرَهَقَ الْبَاطِلُ (إِنَّ الْبَاطِلَ كَانَ زَهُوقًا)

Few words can be used to convey very long ideas which may be aphorisms and proverbs. Consonants or single words can be left out of the context. Using *al- 'Itnāb* for useful purposes is allowed.

#### Self Assessment Exercise

What is الإيجاز?

Explain the differences between إيجاز قصر and إيجاز حذف

What is *al-Itnāb*?

Differentiate between *al-Ihtrās* and *at-Takrār* in Arabic rhetoric

#### 5.0 SUMMARY

This unit acquaints you the usage of brevity in the construction of sentences. It identifies two kinds of *al- I'jāz* which are *I'jāz qasr* and *Hadhf*. It is essential that omitted word(s) should not be a very essential part of the narration. The Unit also stipulates that *Itnāb* may be used by way of emphasis or to obliterate ambiguity. It could be specification after generalization.

#### TUTOR-MARKED ASSIGNMENT

1. Explain the purpose of *al-I'jāz*
2. Discuss the kinds of *al-I'jāz*
3. Discuss the various ways by which *al-Itnāb* can be used
4. Explain the differences between the two terms in Arabic rhetoric

الإعراض and التذييل

## 7.0 REFERENCE/FURTHER READING

- al-Jurjānī ‘Abdul-Qāhir (1959) *Asrārul-BalāghaH* Cairo: Maktabat ‘Ali. Subayh
- Hasan Muhammad ‘Ali (1975) *Asrāru l-Bayān*. Cairo: *Hay’ahul-Misriyah*
- Khatīb al-Qawzīnī (1949) *at-Talkhis fī ulumi’l-Balagha in al- Majmu’ul-Mutun*. Cairo: Mustafa’l-Babi’l Halabi.
- Nāji ‘Abdul-Hamid (1976) *al-athārul-‘ighrīqī fil-Balāgha minal-Jāhiz ilā Ibn Mu’tazz*. Baghdad University Press

### Module 3

Unit 1: The Evolution of *al-Badī‘* and Contributions of Early Arabic Rhetoricians

Unit 2: Semantic Embellishment in Arabic Rhetoric I

Unit 3: Semantic Embellishment in Arabic Rhetoric II

Unit 4: Lexical Embellishment in Arabic Rhetoric I

Unit 5: Lexical Embellishment in Arabic Rhetoric II

### Module 4 Peroration

Unit 1: Concluding Remarks 1: Classical Scholarship and *Ilmu ‘l-Balāghah*

Unit 2: Concluding Remarks II: Significance of *Ilmu ‘l-Balāghah*

Glossary of Arabic Rhetoric

## UNIT 1: THE EVOLUTION OF *AL-BADĪ‘* AND CONTRIBUTIONS OF EARLY ARABIC RHETORICIANS

### CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

3.1 Definition of *al-badī‘*

3.2 Objective of *Badī‘* studies

3.3 Early Beginnings

3.4 Categories of *badī‘* tropes

4.0 Conclusion

5.0 Summary

6.0 Self Assessment/Tutor-Marked Assignment

7.0 Reference/Further Reading

### 1.0 INTRODUCTION

The Arabic term for rhetorical figures is known as *badī‘*, and the discipline dealing with them is thus called ‘*ilm al-badī‘*’. (Science of Discourse of Embellishment). It is the third of the tripartite structure called ‘*ilm al-balāgha*

(Science of Rhetoric), according to the classification in al-Khatīb al-Qazwīnī's (d. 739/1338) influential epitome, namely, his *Talkhīs al-Miftāh*. The other two are *ma'ānī* (semantics), and *bayān* (notion). The present course is a detailed account of *badī'*. The student is introduced in the present discussion to the linguistic and rhetorical definition of *badī'*, their rhetorical functions, the historical development of *badī'* studies together with major rhetoricians and poets and prose writers in whose works aspects of *badī'* discussed are illustrated.

This unit also provides a brief analysis of the two categories of *badī'* in Arabic: semantic and lexical. In other words, the figures are divided into two kinds, as they are anchored either in the meaning (*ma'nawī*) or in the wording (*lafzī*). This fine classification is to be attributed to al-Sakkākī (d. 626/1228). In this course, 'embellishment(s)' is also to be used as an English equivalent for *badī'* features and tropes. It must be stated, however, that standard works in English on Arabic rhetoric are all but lacking, except for Abdul-Raof (2006) which is the principal source for the current course material, its deficiencies notwithstanding (Cf. Sanni: forthcoming).

## 2.0 OBJECTIVES

At the end of this unit student should be able to:

- Relate '*ilm al-badī'*' as the third of the tripartite structure called '*ilm al-balāgha*'
- give linguistic and rhetorical definition of *badī'* and their rhetorical functions
- narrate historical development of *Badī'* studies
- analyze the two categories of *badī'* in Arabic .
- discuss the two kinds of figures: *ma'nawī* or *lafzī*.
- expatiate the role of al-Sakkākī in the classification of *Badī'* studies.

## 3.0 MAIN CONTENT

### 3.1 Definition of *al-badī'*

In Arabic rhetorical studies, *al-badī'* is an independent rhetorical discipline through which we appreciate the mechanisms of beautifying the discourse (*wujūh tahsīn al-kalām*) that is required to be linguistically unambiguous and compatible with context. Rhetorically, therefore, *al-badī'* refers to the discipline by which we appreciate the linguistic features that give discourse decorative elegance and acceptability provided it does not violate contextual or linguistic criteria.

Rhetorically, embellishments are also referred to as *al-muhassināt al-badī'iyah* (beautifiers).

### 3.2 Objective of *Badī'* studies

An embellishment is a linguistic and stylistic device that aims to provide ornamentation to Arabic discourse. An effective communicator employs various modes of embellishments in his or her discourse to achieve a 'beautiful' and sublime style in order to influence the auditor or reader. Stylistically, in order to achieve this rhetorical function of embellishments, an effective text producer should attempt to avoid unfamiliar and inappropriate figures. However, there is no harm in employing calques which are loan translations of foreign words as they are considered eloquent expressions and enjoy linguistic and morphological congruity.

#### 3.3 Early Beginnings

Historically, pre-Islamic and early Islamic poetic discourse has featured some of the *badī'* aspects. However, it was 'Abdullah b. al-Mu'tazz (d. 296/908) who made *badī'* an independent rhetorical discipline in its own right. His approach has been supported by Abū Hilāl al-'Askari (d. 395/1004). Both rhetoricians, however, have confused some features of *bayān* with those of *badī'*. For instance, they have opted for including *isti'ārah* (metaphor) and *kināyah* (metonymy) with *badī'*. However, *badī'* has not been without supporters who have recognized its independent status and did not fall into the confusion of mixing up tropes related to the different branches.

We present herewith a chronological account of rhetoricians who have made contributions in the development of *badī'* as a discipline in its own right within Arabic rhetoric. The rhetoricians are listed here:

Ibn al-Mu'tazz ; the founder of *badī'* as an independent arm of rhetoric and wrote his book *al-badī'* in 274/887. In it, he lists 18 *badī'* features and argues that the rhetorical features of the discipline have already been known to the Arabs since the pre-Islamic period. He is, therefore, critical of his contemporaries for their over-use of these features in their discourse.

Qudāmah b. Ja'far (d. 337/948) is among rhetoricians who have investigated *badī'* features. In his book *Naqd al-Shi'r*, Qudāmah lists fourteen features of which he introduces nine new ones different from those of Ibn al-Mu'tazz. Abū Hilāl al-'Askarī (d. 395/1004) also lists in chapter nine of his book *al-Sinā'at* twenty-seven *badī'* features, 14 of which are not dealt with by Ibn al-Mu'tazz and Qudāmah.

Al-Watwāt Rashīd al-Dīn al-'Umarī (d. 573/1177) wrote *Daqā'iq al-Shi'r* which is mainly an account of *al-badī'* and is written in Persian and translated into Arabic by Ibrahim al-Shawaribi. Al-Watwāt provides examples from both Arabic and Persian prose and poetry as well as from his own poetry in Arabic.

Usāmah b. Munqidh (d.584/1188) wrote *al-Badī' fi naqd al-shi'r* which is an exclusive account of the rhetorical features of *badī'* in which he provides a detailed list of embellishments.

Al-Sakkāki (d. 626/1228) deals with *badī'* features in his book *Miftāh al-'ulūm* but does not recognise them as constituents of an independent rhetorical discipline.

Ibn al-Athīr (d. 637/1239) provides a detailed account of both semantic and lexical *badī'* features in his book *al-Mathal al-sā'ir*. However, he does not recognize *badī'* as an independent rhetorical subject but rather as part of *bayān*.

Ibn Abī al-Iṣḥāq (d. 654/1256) has two books on *badī'* to his credit, namely, *Tahrir al-tahbir* which is a list of *badī'* tropes in Arabic, and the second one is *Badī' al-Qur'ān* which is a list of rhetorical tropes of the Qur'an.

Badr al-Dīn b. Malik al-Ta'ī (d. 686) makes in his *al-Misbāh fī 'ulūm al-ma'ānī wa-l-bayān wa-l-badī'* an intuitive reference to *badī'* as a separate discipline of Arabic rhetoric.

Al-Qazwīni (d. 739/1308) in his *Talkhīs al-Miftāh* deals with *badī'* as an independent rhetorical discipline and refers to it as a stylistic mechanism through which Arabic speech acts and writing can be decorated by various kinds of ornamentation if the context of situation is taken into consideration and ambiguity is avoided.

### 3.5 Categories of *badī'* tropes

There are two major categories of *badī'* features in Arabic rhetoric are semantic embellishments and lexical embellishments. Each of these two categories has several forms. However, in both categories, different labels have been applied in certain instances by rhetoricians to the same embellishment. For our purpose, however, we shall employ the most common label for the specific *badī'* features treated.

**Semantic embellishments;** Beautifying a given discourse through semantic embellishments is attributed not only to the signification of the lexical items employed but also to the stylistic techniques employed by the communicator. The distinctive feature of the mode of semantic embellishment entails that the beautifying feature will not disappear if we change the lexical item concerned by a synonym, as in: *الله يعلم ما يُسرون وما يُعلنون* .

“God knows what they conceal and what they declare” Q2:77.

In this example, we have the semantic embellishment of antithesis (*tibāq*) which is represented by the words (*yusirru*- to conceal) and (*yu'linu* - to declare). This rhetorical feature of antithesis will still be maintained even if we substitute synonyms for the antithetical words used words.



## Self Assessment Exercises

1. Discuss the contribution of *Qur'ān* to the emergence of rhetorical studies.
2. Identify key contributors and their works to *badī'* studies from the 3rd /9th to 7th/14th centuries
3. Identify the two types of embellishment

## 4.0 CONCLUSION

The unit explained the linguistic and rhetorical definition of *badī'* and their rhetorical functions. It gave full account of its historical development and featured the two categories of *badī'* in Arabic. The figures are divided into two kinds; *ma'nawī* or *lafzī*. Fine classification of *Badī'* studies was attributed to al-Sakkākī.

## 5.0 SUMMARY

This unit is a detailed account of *badī'*. It introduced the linguistic and rhetorical definition of *badī'*, their rhetorical functions, the historical development of *badī'* studies together with major rhetoricians and poets and prose writers in whose works aspects of *badī'* discussed are illustrated. It also provided a brief analysis of the two categories of *badī'* in Arabic: semantic and lexical.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Discuss the detailed account of '*ilm al-badī'*' in Arabic rhetoric
2. Explain the historical development of '*ilm al-badī'*' in Arabic and identify the two types of embellishment
3. Give a detailed account of the contributors and their works to *badī'* studies from the 3<sup>rd</sup>/9<sup>th</sup> to 7<sup>th</sup>/14<sup>th</sup> centuries

## 7.0 REFERENCES / FURTHER READINGS

- Jārim, 'Ali et al (1961): *al-Balāgha-l-wādiḥah*. Cairo: Dār-ul-Ma'ārif
- Atīq 'Abdul-Azīz (1970), *Fi'l-Balaghah al-'Arabiyyah 'ilmul Bayān*. Beirut-
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- Abdul-Raof, Hussein (2006). *Arabic Rhetoric. A Pragmatic Analysis*. London & New York: Routledge. (Specifically pp. 239ff from which this course material draws substantially).
- Musawi, Muhsin J. al- (2001). "Arabic Rhetoric", in Thomas O. Sloane (Ed.), *Oxford Encyclopaedia of Rhetoric*, Oxford: Oxford University Press, pp. 29-33.

## UNIT 2: SEMANTIC EMBELLISHMENTS IN ARABIC RHETORIC 1

### CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

Semantic embellishments in Arabic rhetoric.I

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

### 1.0 INTRODUCTION

As stated in the concluding parts of Unit 1, there are two major categories of *badī'* features in Arabic rhetoric: semantic embellishments and lexical embellishments. Each of these two categories has several forms. However, This unit employs the most common label for the specific *badī'* features treated in Semantic embellishments.

### 2.0 Objectives

At the end of this unit student should be able to:

- define semantic embellishments
- analyse the lexical items employed
- appreciate stylistic techniques employed by communicators
- identify distinctive features of the mode of semantic embellishment

### 3.0 MAIN CONTENT

**3.1 Semantic embellishments;** Beautifying a given discourse through semantic embellishments is attributed not only to the signification of the lexical items employed but also to the stylistic techniques employed by the communicator. The distinctive feature of the mode of semantic embellishment entails that the beautifying feature will not disappear if we change the lexical item concerned by a synonym .The features are;

1. **Affirmed dispraise** (*Ta'kīd al-dhamm bi-mā yushbihu l-madh*). This is where a negative attribute is established with such an expression that seems to portray it in a good light. An example is the following:

زيد لا خير فيه إلا أنه يتصدق بما يسرق

There is nothing good about Zaid except that he pays as charity what he steals.

سالم لا خير فيه إلا أنه يسيئ إلى من أحسن إليه

There is nothing good about Salim but he treats badly whoever does a favour to him.

In the two examples, the positive feature (*khayrun*-good) is negated but the negative features (*yasriqu*- to steal) and (*yusī'u* - to treat badly) occur in the latter part of the sentence that begins with the exception particle (*illa*- except).

The other form of affirmed dispraise is to employ two negative features in the same speech act without using negation, as in:

زيد فاسق إلا أنه جاهل

Zayd is defiantly disobedient but he is ignorant.  
where the negative feature (*fāsiqun*- defiantly disobedient) is not negated but is followed by another negative feature (*jāhilun*- ignorant) that occurs after the particle of exception.

2. **Antithesis** (*Tibāq*). Linguistically, antithesis means the combination of two things. Rhetorically, however, it means the combination of two opposing attributes whether they are figurative or literal. The two kinds of antithesis are:

i- Non-negated antithesis: This applies to the occurrence of two antonyms in a statement as in:

وما يستوي الأعمى والبصير. ولا الظلمات ولا النور.

Not equal are the blind and the seeing, nor are the darkness and the light,  
Q35:19-20.

The non-negated antithesis is represented by the antonyms (*al-a'mā*- the blind) and (*al-ba'īr*- the seeing) in the first sentence, and by the antonyms (*al-zulumūt*- the darkness) and (*al-nūr*- the light) in the second sentence.

ii Negated antithesis: This semantic embellishment occurs when we employ two expressions that are directly antonymous as in:

فلا تخشوا الناس واخشون

“Do not fear the people but fear me” Q5:44.

The negated antithesis is achieved through the opposite significations of the lexical items (*lā-takhshaw*-do not fear) and (*akhshaw*- fear).

يستخفون من الله ولا يستخفون من الناس .

“They conceal (their evil intentions and deeds) from people, but they cannot conceal them from God.” Q4:108.

Where negated antithesis is represented by the opposite significations of the verbs (*yastakhfūna* - to conceal) and (*wa lā-yastakhfūna* - do not conceal).

### 3- Apostrophe/Pathetic Fallacy (*Mukhātabat ghayr al-‘āqil*)

This mode of semantic embellishment is a form of personification. In apostrophe, the communicator addresses a non-human object that cannot respond to or even hear the speech act. It creates an unreal speech situation and the object we are speaking to is made to share our human ability of responding to our message. Apostrophe usually occurs with the vocative particle, as in the following:

يا حروفُ لا تفرح، القصابُ في انتظارك.

O lamb, do not be joyful. The butcher is waiting for you.

يا عنكبوتُ لا تتكبرَ فبيتك أهون البيوت

O spider, do not be snobbish. Your house is the most flimsy.

4- **Asteism** (*Ta’kīd al-madh bi-mā yushbihu dhamm*). This is the opposite of affirmed dispraise. (See above). In this case, the positive feature is affirmed with what looks like negative attribute as in the following statement of the Prophet Muhammad:

أنا نبيّ إلا أنّي من قريش .

I am a Prophet except that I am from the Quraysh tribe.

هو شخصٌ حسُنَتْ أخلاقه غير أنّه لا يُقي من المال شيئاً إلا تصدّق به.

He is of sublime character except that he spares no resources when comes to generosity

### 5- Chiasmus (*al-muqābala al-‘aksiyya*).

This form of semantic embellishment occurs when we have two parts of the same proposition in which the word order of the first part is reversed and placed together as

a single expression as in:

عادات السادات سادات العادات.

The habits of the masters are the masters of the habits.

يُخْرِجُ الْحَيِّ مِنَ الْمَيِّتِ وَيُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ.

He brings the living out of the dead and brings the dead out of the living, Q30:19.

In the first and second examples, chiasmus is achieved through the reverse word order of the first parts (- the habits of the masters), (- the living out of the dead) respectively.

**6- Conceit** (*Husnu `ta `līl*). This form of semantic embellishment expresses a personal evaluation of something. Conceit is employed when the communicator intends to reject explicitly or implicitly a familiar fact. To achieve this, he offers an unfamiliar reason to establish a fact, and the reason he so adduces may not necessarily be true as in the following:

وما كُلفَ البدر المنير قديمةً      ولكنّها في وجهه أثر اللطم

“ The dodgy spot of the shining moon is not old  
but it is, as seen on her face, the trace of a slap.”

In this example, the communicator denies the fact that the dodgy spot on the full moon had been there since creation, but rather, he attributes it to the effect of slapping on its face.

**6- Epanodos** (*al-laff wa-l-nashr*). In this form of semantic embellishment, we have reference to two entities followed by an elaboration of each as in:

ومن آياته جعل لكم الليل والنهار لتسكنوا فيه ولتبتغوا من فضله

“Out of His Signs, He made for you the night and the day that you  
may rest therein and by the day seeks from His bounty”. Q28:73.

Where the two entities are represented by the noun phrase *al-layl wa-l-nahār* (the night and the day), and this is followed by an explanation of the details appropriate to each in the same order of mentioning; (- to rest therein) refers to the night and (- to seek from His bounty) refers to the day. The addressee is expected to discern the reference of each description.

**7- Epistrophe** (*takrār al-nihāya*). This is concerned with the repetition of the same word or expression at the end of the sentence as can be illustrated with the following which occurs thirty-one times in the whole of the *Sūra*:

فبأيّ ألاء ربكما تكذّبان.

8- **Epitrope** (*al-taslīm al-khitābī*). This form of semantic embellishment is a linguistic technique that can be employed in argumentation and debate. The communicator accepts the thesis of his or her opponent and then employs it skillfully as ammunition in the anti-thesis against the opponent, as in:

أنت تتّهمني بتبذير ميزانية الدولة . نعم هذا صحيح , ولكن الأموال التي أنفقتها كانت في بناء المستشفيات والمدارس والطرق مما أدّى إلي تحسين الخدمات العامة وانتعاش الإقتصاد وانخفاض البطالة.

“You have accused me of wasting the country's budget. Yes, this is true. However, the money that has been spent was in building hospitals, schools, and roads and this has led to the improvement of public services, the revival of the economy, and drop in unemployment.”

The opponent's thesis is (- wasting the country's budget) which is employed as a weapon against the opponent by the communicator's antithesis when he admits (- yes, that is right) and then starts his rebuttal with the conjunctive element (*lākin*- but) to refute the opponent's thesis by listing the positive achievements for which the money had been spent.

9- **Epizeuxis** (*al-takrār al-tawkīdī*). In this mode of semantic embellishment, the communicator repeats a word or an expression for affirmation. The repeated lexical item can appear anywhere in the sentence, as in:

فإنّ مع العسر يُسرًا. إنّ مع العسر يُسرًا.

“Verily, with every difficulty, there is relief. Verily, with every difficulty, there is relief”. Q94:5-6.

Here the notion of 'relief' after difficulty is affirmed through repetition. The example given above in respect epistrophe, that is, the expression “so which of the favours of your Lord would you deny?” can equally be regarded as a type of epizeuxis.

10- **Euphemism** (*al-tahwīn*). This mode of semantic embellishment designates the employment of an implicit reference to something unpleasant to avoid embarrassment and to express respect to the addressee, as in: إنتقل زيد إلي الرفيق الأعلى.

Zayd moved to the most high companion, i.e. (he passed away).

إنتقل زيد إلي رحمة ربّه.

Zayd moved to the mercy of God, i.e. (he passed away).

Here euphemism is represented by the expressions (- moved to the most high companion) and (- moved to the mercy of God) in the two sentences respectively meaning (*māta*- to die) which is not a pleasant word.

**11- Evasive response** (*uslūb al-hakīm*). This is also called the 'riddle in response', i.e. to provide an ambiguous answer. In this mode of semantic embellishment, the text producer does not answer the question but gives a different answer as a rhetorical technique to surprise the questioner, as in:

كم تعدُّ ؟ (How old are you? (Literally, how far can you count?))

من واحدٍ إلى ألف وأكثر (From one to a thousand or even more.)

Because the questioner A employs the word (*ta'udd*) which is polysemous whose meaning is either relatable to age or counting capacity, the addressee B avoids the answer, pretends that he or she has misunderstood the question, and provides an answer which is uninformative to the questioner A who is interested in knowing the age of speaker B rather than his mathematical skills.

**12- Exordium** (*al-istihlāl*). This kind of semantic embellishment is used in the prefatory part of a speech in which the communicator sets the scene for the addressee by referring to the major areas he is going to speak about. The pragmatic function of this technique is to draw the addressee's attention to the speech. Exordium is like a brief introduction to a speech or an essay outlining what the text producer intends to discuss.

**13- Hyperbole** (*al-mubālagha*). The communicator attempts through this mode of semantic embellishment to describe the state of someone or something in an exaggerated manner, often exceeding the familiar and reasonable limit as in:

تبكي السموات إذا ما دعا      وتستعيد الأرض من سجده

“The heavens cry when he supplicates and the earth seeks refuge against him (from Allah) for his (lengthy) prostration.”

Here hyperbole is conveyed through the expressions (the heavens cry) and (the earth takes refuge).

**14- Litotes** (*al-ithbāt bi-l-nafy*). In this mode of semantic embellishment, the communicator establishes a meaning or an attribute by negating its positive synonym as in: مهمة زيد ليست هينة. (Zayd's task is not easy)

سلمان لا يُكرم ضيفه Salmān is not generous towards his guest.

Here litotes is represented by the negated expressions (- not easy) meaning ‘difficult’, and (not generous towards his guest) meaning ‘miserly’, respectively.

**15- Multiple antithesis (*Muqābala*).** This semantic embellishment is a form of antithesis which consists of two or more meanings whose opposite meanings occur respectively, as in:

“Let them laugh a little and then weep much” Q9:82.

يُحَلِّ لَهُم الطَّيِّبَاتِ وَيُحَرِّمُ عَلَيْهِمُ الْخَبَائِثَ

“He enjoins upon them what is right and forbids them what is wrong.” Q7:157.

Multiple antithesis is achieved by the employment of two sets of antonyms: the lexical item ‘to laugh’ is the antonym of ‘to cry’, the item ‘little’ is the antonym of ‘much’. In the second illustration, we have three sets of antonyms: ‘to allow’ is the antonym of ‘to forbid’, ‘for them’ is the antonym of ‘against them’, and ‘the good things’ is the antonym of ‘the wrong things’.

### Self Assessment Exercise

1. Illustrate with at least two examples any five of semantic embellishments.
2. Give the Arabic equivalents of the following: antithesis, asteism hyperbole and evasive response
- 3 Identify the two types of embellishment

### 4.0 CONCLUSION

**Semantic embellishments;** Beautifying a given discourse through semantic embellishments is attributed not only to the signification of the lexical items employed but also to the stylistic techniques employed by the communicator. The distinctive feature of the mode of semantic embellishment entails therefore, some of these features were explained in this unit.

### 5.0 SUMMARY

**Semantic embellishments;** Beautifying a given discourse through semantic embellishments is attributed not only to the signification of the lexical items employed but also to the stylistic techniques employed by the communicator. This unit discussed fifteen out of twenty five distinctive features of the mode of semantic embellishment such as; **Affirmed dispraise Antithesis (*Tibāq*)**. Linguistically, antithesis means the combination of two things. Rhetorically, however, it means the combination of two opposing attributes whether they are figurative or literal. The two kinds of antithesis are:



**i-** Non-negated antithesis: **ii** Negated antithesis: This semantic embellishment occurs when we employ two expressions that are directly antonymous . **Asteism** (*Ta'kid al-madh bi-mā yushbihi dhamm*). This is the opposite of affirmed dispraise. **Chiasmus** (*al-muqābala al- 'aksiyya*). when we have two parts of the same proposition in which the word order of the first part is reversed and placed together as a single expression and so on.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Explain the following terms in Arabic rhetoric  
(*Tibāq*) antithesis and its two kinds , Asteism (*Ta'kid al-madh bi-mā yushbihi dhamm*). and Chiasmus (*al-muqābala al- 'aksiyya*).
2. Illustrate with at least two examples any four semantic embellishment.
3. Give and explain the Arabic equivalents of the following: antithesis, epitrope, hyperbole, paronomasia and, evasive response.

## 7.0 REFERENCE/FURTHER READING

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## UNIT 3: SEMANTIC EMBELLISHMENTS IN ARABIC RHETORIC. II

### CONTENT

1.0 Introduction

2.0 Objectives

3.0 Main Content

Semantic embellishments in Arabic rhetoric.

4.0 Conclusion

5.0 Summary

6.0 Tutor-Marked Assignment

7.0 Reference/Further Reading

### 1.0 INTRODUCTION

As discussed in the last unit that, there are two major categories of *badi'* features in Arabic rhetoric they are; semantic embellishments and lexical embellishments. Each of these two categories has several forms. However, This unit employs the remaining of the most common label for the specific *badi'* features treated in Semantic embellishments.

### 2.0 OBJECTIVES

At the end of this unit student should be able to :

- more stylistic techniques employed by the communicator
- the remaining distinctive features of the mode of semantic embellishment

### 3.0 MAIN CONTENT

#### 3.1 Semantic embellishments in Arabic rhetoric.II

**16- Observation** (*al-Irshād/al-Tas-hīm*). The addressee can be a vigilant linguistic observer able to predict what the communicator is going to finish his or her statement with before the end of the statement. This is called observation which is another mode of semantic embellishment that occurs when the initial part of a given speech act provides clear contextual and linguistic clues that enable the addressee to predict what the next part of the proposition is. For instance, a teacher talking to a student who was absent in the examination and failed the module as a result can say:

كان بإمكانك النجاح في هذه المادة ولكنك . . .

You could have passed this course but you...

At this stage, and even before the teacher has finished his or her statement, the student has got enough contextual and linguistic clues that enable him or her to predict the next part of the teacher's speech act which is ( - you were absent). Thus, the full statement is:

كان بإمكانك النجاح في هذه المادة ولكنك كنت غائبا.

You could have passed this course but you were absent

Another example is:

فَكُلًّا أَخَذْنَا بِذَنْبِهِ , فَمِنْهُمْ مَنْ أَرْسَلْنَا عَلَيْهِ حَاصِبًا , وَمِنْهُمْ مَنْ أَخَذَتْهُ الصَّيْحَةُ  
وَمِنْهُمْ مَنْ خَسَفْنَا بِهِ الْأَرْضَ , وَمِنْهُمْ مَنْ أَغْرَقْنَا , وَمَا كَانَ اللَّهُ لِيُظْلِمَهُمْ

“So each We seized for his sin; and among them were those upon whom We sent a storm of stones, and among them were those who were seized by the blast, and among them were those whom We caused the earth to swallow, and among them were those whom We drowned. And God would not have wronged them.” Q29:40.

When the communicator stops at this point, the addressee should be able to predict the conclusion of this proposition which is:

ولكن كانوا أنفسهم يظلمون

(but it was they who were wronging themselves).

17- **Oxymoron** (*al-Irdāf al-khalṭī*). This is achieved when the communicator places two antonyms next to each other, as in:

سيجعل الله بعد عُسْرٍ يُسْرًا

“God will grant ease, following hardship.”, Q65:7.

Here oxymoron is represented by the antonym expressions (*'usr* - hardship)/ (*yusr* - ease).

18- **Paronomasia** (*Tawriyah*). The semantic embellishment of paronomasia occurs when a polysemous lexical item is used in a given speech act. The word employed has two meanings: one is the surface meaning and the other is the underlying meaning which is the intended signification by the communicator. Thus, paronomasia takes place because the addressee overlooks the underlying meaning and takes into account the surface meaning only. An illustration is provided with the following:

هو الذي يتوفاكم بالليل ويعام ما جرحتم بالنهار .

“It is He who takes your souls by night and knows what you have committed by day.” Q6:60.

Paronomasia is represented by the word (*jarahtum*) which has the surface meaning “to cut/to injure” and an underlying meaning “to commit sins” which is the intended signification in this example. Yet another example is:

النجم والشجر يسجدان .

“The stars and trees prostrate.” Q55:6.

Where the lexical item (*an-Najm*) is polysemous whose surface meaning is (stars) but its intended underlying meaning is (herbage or any plant that does not have a stem). Thus, the accurate translation should be (the herbage and trees prostrate).

**19- Personification** (*al-Tashkhīṣ/al-Tajsīd*). In personification, the characteristics of a human entity are transferred to an inhuman entity. In other words, in this mode of semantic embellishment, non-human, inanimate, and abstract entities are given human features, as in: إنا عرضنا الأمانة علي السموات والأرض والجبال فأبين أن يحملنها:

“Indeed, We offered the trust to the heavens, the earth, and the mountains, but they declined to bear it and feared it. But man undertook to bear it. Indeed, he was unjust and ignorant.” Q33:72. Another example is:

وتبسّم الثعلب مُحاولاً كسب ثقة الدجاجة التي أخبرته بما يجري لأُمّها .

“The fox smiled trying to win the chicken's trust but the chicken informed him of what has already happened to her mother.”. Ye another example:

حتي الحجرُ يستنكرُ هذا الجرائم البشعة .

“Even stones denounce these horrible crimes.”

Personification is achieved through the lexical items (*al-samāwāt wa- l-ard* - the heavens and earth), (*al-tha'lab*- the fox), (*al-dajājah*- the chicken), and (*al-hajar* - the stones) in the above examples respectively. Human actions denoted by the verbs are attributed to non-human entities.

**20- Quotation** (*al-Taḍmīn*). This semantic embellishment refers to quotations taken from various sources, as in:

لا تستهينوا بهذه المادة الدراسية , متي أضعُ العمامةَ تعرفوني .

Do not take this course lightly. You will know me when I put on my turban.

The communicator has used the quotation ( - you will know me when I put on my turban) which is a famous threatening expression said by the notorious ruler al-Hajjāj. Thus, the communicator has employed implicit threat through this quotation.

**21- Rhetorical question** (*al-Istifhām al-balāghī*). This is a mode of semantic embellishment in which the communicator asks a question to which he or she is not expecting an answer, as in: أليس الله بأحكم الحاكمين Is not God the most just of judges?

ألم أُنْبهَك علي ذلك من قبل؟ Did not I warn you about that before?

where the addressee is not expected to provide a yes or no answer to the communicator's question. In other words, the rhetorical question is meant to produce an effect upon the addressee rather than to get an answer.

**22- Sarcasm** (*al-Istihzā'*). This is an indirect way of rebuking someone by saying a positive feature by which the communicator means the opposite, that is, sarcastic, as in: ذُقْ إِنَّكَ أَنْتَ الْعَزِيزُ الْكَرِيمُ "Taste it, you were such a powerful noble!, Q44:49.

Sarcasm is represented by the adjectives ( الْعَزِيزُ الْكَرِيمُ a powerful noble) as a rebuke to the evil doer.

ما أعْدِلُكَ؟ What a just person you are.

When this speech act is said to an unjust person, its underlying signification is the opposite and is sarcastic.

**23- Scholastic approach** (*al-Madhhab al-kalāmi*). This mode of semantic embellishment is known as dialectical mannerism and is related to argumentation and debate. It is common scholastic speeches in which the communicator attempts to provide substantiating cognitive evidence to prove his point of view and rebut the opponent's views, as in: لو كان فيهما آلهة إلا الله لفسدتا

Had there been within them (i.e. the heavens and earth) gods besides God, they both would have been ruined, Q21:22.

The substantiating evidence given by the text producer here is (*la-fasadatā* - they would have been ruined). Thus, the rebuttal is implicit because neither the heavens nor the earth are ruined. Therefore, they could not have been regulated and maintained by many false gods. By logical conclusion, the address discerns the premise that they must have been regulated and governed by one God.

**24- Shift** (*al-Itifāt*) The semantic embellishment of shift takes different forms whose major pragmatic function is to achieve heightened vividness and stylistic diversity. The different forms of shift are: shift in tense, as in:

إِنَّ الَّذِينَ كَفَرُوا وَيَصُدُّونَ عَنْ سَبِيلِ اللَّهِ

(Those who have disbelieved and avert people from the way of God, Q22:25.

where there is a shift from the past tense كَفَرُوا (disbelieved) to the present tense . وَيَصُدُّونَ to avert).

shift in verbal sentence to nominal sentence, as in:

وَاللَّهُ خَلَقَكُمْ . . . وَاللَّهُ فَضَّلَ بَعْضَكُمْ عَلَى بَعْضٍ . . . وَيَعْبُدُونَ مِنْ دُونِ اللَّهِ مَا لَا يَمْلِكُ لَهُمْ رِزْقًا . . . وَاللَّهُ  
أَخْرَجَكُمْ مِنْ بُطُونِ أُمَّهَاتِكُمْ .

“God created you . . . and God has favoured some of you over others . . . and they worship besides God that which does not possess for them provision . . . God presents an example ... and God extracted you from the wombs of your mothers... Q16:70-78.

where the first and second sentences are nominal, i.e. noun-initial, beginning with the noun (God), the third and fourth sentences are verbal, i.e. verb-initial, beginning with a verb ( - to worship) and (- to present), and the fifth sentence is nominal beginning with the noun (-God).

iii person shift, as in:

ثُمَّ اسْتَوَىٰ إِلَى السَّمَاءِ وَهِيَ دُخَانٌ قَالَ لَهَا وَلِلْأَرْضِ إِيْتِيَا طَوْعًا أَوْ كَرْهًا قَالَتَا أَتَيْنَا طَائِعِينَ , فَقَضَاهُنَّ سَبْعَ سَمَوَاتٍ فِي يَوْمَيْنِ , وَأَوْحَىٰ فِي كُلِّ سَمَاءٍ أَمْرَهَا , وَزَيَّنَّا السَّمَاءَ الدُّنْيَا بِمَصَابِيحَ وَحِفْظًا .

“Then He directed Himself to the heaven while it was smoke and said to it and to the earth: 'Come (into being) willingly or by compulsion'. They said: 'We have come willingly'. And He completed them as seven heavens within two days and inspired in each heaven its command. And We adorned the nearest heaven with lamps and as protection.” Q41:11-12.

The third person singular pronoun (*huwa*- He) referring to God has been employed in the verbs (*istawā*- to direct), (*qāla* - to say), (*qadā*- to complete), and (*awhā*- to inspire). However, shift in person takes place when the first person plural (*nahnu*- We) is used in the verb (*wa-zayyanā*- to adorn).

It is interesting to note that shifts in both tense and person may occur in the same proposition, as in:

اللَّهُ الَّذِي أَرْسَلَ الرِّيَّاحَ فَتُثِيرُ سَحَابًا فُسْقِنَاهُ إِلَىٰ بَلَدٍ مَيِّتٍ . “God sends the winds and they stir the clouds, and We drive them to a dead land.” Q35:9.

where tense shift is represented by the occurrence of the past tense verb (*arsala* - sent) and the present tense verb (*tuthir*- to stir), and the person shift is represented by the occurrence of the third person noun (*Allah*- God) sentence-initially followed by its pronoun in the first person plural (*nahnu* - We) implicitly employed in the verb (*suqnāhu* - to drive).

25- **Tapinosis** (*al-Tahqīr*). This mode of semantic embellishment is employed in order to depreciate and belittle someone/something as an implicit dispraise and sarcasm, as in:

I زرت بلادكم الشهر الماضي وصعدتُ الربوة في الشمال .

visited your country last month and climbed the hill in the north.

في بلادي نهرٌ وعندكم جدولٌ

In my country, there is a river and you have got a stream.

Tapinosis is represented by the employment of *rabwa*- hill in the first sentence, instead of *jabal*, and by the use of *jadwal*-stream in the second example which should have been *nahr*- river.

Self-Assessment Exercise

1. Illustrate with at least two examples any five of semantic embellishment.
- 2-Explain the Arabic terms of the following: Shift (*al-Itifāt*) Sarcasm (*al-Istihzā'*). Observation (*al-Irsād/al-Tashīm*). Oxymoron (*al-Irdāf al-khalḥī*). Paronomasia (*Tawriyah*).

#### 4.0 CONCLUSION

As we are aware that semantic embellishments is attributed not only to the signification of the lexical items employed but also to the stylistic techniques employed by the communicator. The remaining distinctive features of the mode of semantic embellishment were explained with copious illustrations in this unit.

#### 5.0 SUMMARY

The remeaning part of distinctive features of the mode of semantic embellishment as employed in Arabic rhetoric are highlighted as follow:

**Observation** (*al-Irsād/al-Tashīm*). The addressee can be a vigilant linguistic observer able to predict what the communicator is going to finish his or her statement with before the end of the statement. **Tapinosis** (*al-Tahqīr*). This mode of semantic embellishment is employed in order to depreciate and belittle someone **Shift** (*al-Itifāt*) whose major pragmatic function is to achieve heightened vividness and stylistic diversity. It has different forms of shift they are:

I shift in tense, ii shift in verbal sentence to nominal sentence& iii person shift,

**Sarcasm** (*al-Istihzā*). This is an indirect way of rebuking someone by saying a positive feature by which the communicator means the opposite, **Observation** (*al-Irsād/al-Tashīm*). The addressee can be a vigilant linguistic observer able to predict what the communicator is going to finish his or her statement **Oxymoron** (*al-Irdāf al-khalḥī*). is when the communicator places two antonyms next to each other.

**Paronomasia** (*Tawriyah*). Is a polysemous lexical item used in a given speech act. The word employed has two meanings: one is the surface meaning and the other is the underlying meaning - the intended signification by the communicator and so on.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Explain the following terms in Arabic rhetoric **Shift** (*al-Itifāt*) **Sarcasm** (*al-Istihzā*). **Observation** (*al-Irsād/al-Tashīm*). **Oxymoron** (*al-Irdāf al-khalḥī*). **Paronomasia** (*Tawriyah*).
2. Illustrate with at least an example any four of semantic embellishment.
3. Give and then explain the Arabic equivalents of the following:  
Shift , Sarcasm, Observation ,Oxymoron and Paronomasia .

## 7.0 REFERENCE/FURTHER READING

- Jārim, ‘Ali et al(1961): *al-Balāgha-l-wāḍihah*. Cairo: Dār-ul-Ma’ārif
- Atīq ‘Abdul-Azīz (1970), *Fi’l-Balaghah al-‘Arabiyyah ‘ilmul Bayān*. Beirut-
- ‘Awnī Hāmid (1965) *al-Minhāju `l- Wāḍih li `l-Balāghah*. Cairo: Dārul-Ma’ārif
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Unit 4: Lexical Embellishment in Arabic Rhetoric I

Unit 5: Lexical Embellishment in Arabic Rhetoric II

## **UNIT 4: LEXICAL EMBELLISHMENT IN ARABIC RHETORIC I**

### **CONTENT**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1** Lexical embellishments I
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Self Assessment/Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### **1.0 INTRODUCTION**

Each of the two major categories of *badi'* features in Arabic rhetoric has several forms as you have seen in Units 2 and 3 above. However, this unit employs the most common label for the specific *badi'* features treated in lexical embellishments which is attributed to a given lexical item employed in the proposition. The distinctive feature of this mode of lexical embellishment is that the beautifying feature will disappear if we change the lexical item by a synonym. Come on board and see this as we go through this Unit 4.

### **2.0 OBJECTIVES**

At the end of this unit student should be able to :

- give the meaning of lexical embellishments
- expound the signification of the lexical items employed
- appreciate the stylistic techniques employed by the communicator
- identify the distinctive feature of the mode of lexical embellishments

### 3.0 MAIN CONTENT

#### 3.1 Lexical embellishments I

Beautifying a given discourse through lexical embellishments is attributed to a given lexical item employed in the proposition. The distinctive feature of this mode of lexical embellishment is that the beautifying feature will disappear if we change the lexical item by a synonym, as in:

ويوم تقوم الساعة يُقسم المجرمونَ ما لبثوا غير ساعة .

“On the day the Hour appears the criminals will swear they had remained but an hour, Q30:55.

In this example, we have the lexical embellishment of **pun** which is represented by the lexical items (*al-sā‘ah* - the Hour, that is, the day of judgement) and (*sā‘ah* - an hour, i.e. the time unit). This beautifying rhetorical feature of pun will disappear if we provide a synonym. Thus, the lexical embellishment of pun is eliminated if we say:

ويوم تقوم الساعة يُقسم المجرمونَ ما لبثوا غير ستين دقيقة.

- On the day the Hour appears the criminals will swear they had remained but sixty minutes.

Or: .ويوم تقوم القيامة يُقسم المجرمونَ ما لبثوا غير ساعة .

-When the day *of judgement* appears the criminals will swear they had remained but an hour.

The most common lexical embellishments in Arabic are explained below:

1- **Alliteration** (*al-Mujānasāt al-istihlāliyyah*). The communicator may employ a number of words whose initial letters are successively identical, as in:

ومكروا مكراً ومكرنا مكراً .

They planned a plan, and We planned a plan, Q. 27 :50.

Here alliteration is represented by the initial letter (*mim*) of the words in the above example. Another example is:

ومن يُطع الله ورَسُوله فقد فاز فوزاً عظيماً .

Anyone who obeys God and His messenger will achieve a splendid triumph, Q33:71.

Alliteration is achieved through the initial letter (fa) of the lexical items ( فقد فاز فوزًا

**2- Assonance/Rhyming (*al-Saj* ').** This mode of lexical embellishment refers to the agreement in the last letter(s) of two propositions, as in:

فيها سرر مرفوعة , وأكواب موضوعة .

“Within it are couches raised high, and cups put in place.” Q88:13-14.

وأما اليتيم فلا تقهر وأما السائل فلا تنهر .

“So as for the orphan, do not oppress, and as for the petitioner, do not repel.” Q93:9-10.

في سدر مخضود , وطلح منضود, وظل ممدود .

“They will be) among lote trees with thorns removed, and trees layered with (fruit) and shade extended, and water poured out, Q56:28-31.

In the first example, assonance is achieved by the sentence-final lexical items *marfū* ‘ah- (raised high) and *mawdū* ‘ah- (put in place) where the last three radicals and their vowels are identical. In the other examples, assonance is achieved by numerical symmetry between the lexical items that produce assonance. In the second and third examples, for instance, the constituent words consist of the same number of letters among the units of the speech act.

**3- Head-tail (*Radd al-sadr* ‘alal- ‘ajuz).** This mode of lexical embellishment is indicated by the occurrence of a lexical item at the end of a statement which same word comes at beginning of the second statement. The first word of the second sentence is called the 'head' and the last word of the first sentence act is called the 'tail', as in:

وتشتكي إلي الله , والله يسمع تحاوركما .

“(The woman) complaining to God. God hears whatever you both discuss.” Q58:1.

The head lexical item (*Allah*- God) is at the beginning of the second sentence; the same word is the tail word (*Allah*- God) is at the end of the first sentence. Another example is:

البلد لا يتطوّر بدون الجامعات. والجامعات لا تُديرها إلا الأساتذة .

“The country will not develop without universities, and the universities can only be run by lecturers.”

Here the head word is (*al-Jāmi‘āt*- the universities) at the beginning of the second sentence and the tail word is (*al-Jāmi‘āt* –the universities) which has occurred at the end of the first sentence.

4- ***Jinās*** (Pun). The word *jinās* is a nominalised noun derived from the verb (*jānasa* - to be homogeneous with something else, i.e. two entities that are of the same kind). The different forms of *jinās* in Arabic discourse are illustrated below.

i - Complete *jinās*: (*jinās tāmm*). This is also referred to as ‘pun’. This lexical embellishment involves two words which are identical in orthographic form and pronunciation but semantically different, as in:

ويوم تقوم الساعة يُقسم المجرمون ما لبثوا غير ساعة .

“When the day the Hour appears the criminals will swear they had remained but an hour.” Q30:55.

Here complete *jinās* is represented by the lexical item (*al-sā‘ah*) that has a double signification: (the Day of Judgment) and (the time unit that is made of 60 minutes). Another example is: يا مغرور أمسك وقس يومك بأمسك .

“O you who is snobbish, slow down and compare your (present) day with your (past) day.”

Complete *jinās* is represented by the lexical item (*amsik*) which has two distinct meanings in the same proposition: “to slow down” and “yesterday”.

يكاد سنا بركة يذهب بالأبصار . يقلب الليل والنهار إن في ذلك لعبرة لأولي الأبصار.

“The flash of its lightning almost takes away the eyesight. God alternates the night and the day. Indeed, in that is a lesson for those who have knowledge.”  
Q24:43-44

The complete *jinās* in this example is realized through the two orthographically identical but semantically distinct lexical items (*absār* -eyesight) and (*absār* - knowledge).

ii- Incomplete *jinās* (*jinās ghayr tāmm*) This form of lexical embellishment is achieved when two lexical items are different from each other in one letter only, as in: كان زيد يفرح ويمرح دون مُبرر .

“Zaid used to exult and behave insolently without a good reason.”

Here incomplete *jinās* is achieved through the two lexical items (*yafrahu* - to exult) and (*yamrahu* - to behave insolently) which are dissimilar from each other in the second letter (*fā*) and (*ma*) respectively.

iii- Reverse *jinās* (*al-tajnīs bi l-qalb*). This mode of lexical embellishment is also referred to as an ‘anagram’ in which the two lexical items consist of the same number of letters but have their order of letters different. In other words, reverse *jinās* involves the rearrangement of letters of a given lexical item that leads to a different lexical item of the same constituent letters, as in:

كبر ربك دائما - Always glorify your Lord .

The lexical embellishment of reverse *jinās* is represented by the two words (*kabbir*- glorify) and (*rabbaka*- your Lord) which have a reverse order of letters (*k-b-r*) and (*r-b-k*).

iv- Morphological *jinās*: (*jinās al-ishtiqaq*). This mode of lexical embellishment is also referred to as ‘polyptoton’ in which two lexical items that have different grammatical categories are morphologically related, as in:

“You are not worshippers of what I worship, Q109:3. – لا أنتم عابدون ما أعبُد .

“The book will be published by a good publisher.” سَيُنشَرُ هَذَا الْكِتَابُ مِنْ قَبْلِ نَاشِرٍ جَيِّدٍ .

ويهتمّ ببحثه لمنفعة الآخرين . الباحثُ الجيّدُ يبحثُ في موضوع مُفيد

“The good researcher researches in a useful subject and takes care of his research to benefit others.”

In the first example, we have the active participle (‘*ābidun*- worshipper) that is morphologically related to the verb (*a‘bud* - to worship). Similarly, in the second example, the verb (*yunshar*- to be published) is morphologically related to the active participle (*nāshir*- publisher). In the third example, the active participle (*bāhith*- researcher), and the verbal noun/nominalised noun *bahth* (research) are all morphologically related.

v- Fabricated *jinās* (*al-jinās al-mulaffaq*). This kind of lexical embellishment consists of two expressions. Each expression consists of two different words. When the two words of an expression are pronounced together, they sound exactly the same as the other two words of the other expression when it is pronounced together as in:

فلم تَضَعِ الأَعَادِي قَدْرَ شَأْنِي وَلَا قَالُوا: فَلَانٌ قَدْ رَشَانِي

“My enemies could not undermine my value neither did they say:  
I had bribed him.”

Fabricated *jinās* is achieved through the two expressions (*qadr sha’nī* - the value of myself) and (*qad rashānī*- has bribed me) which sound alike when their constituent words are pronounced together.

إِلَيَّ حَتَفِي سَعْيِي قَدَمِي أَرِي قَدَمِي أَرَأَقْ دَمِي

“To my own death my foot walked I can see my foot has spilt my blood.”

The lexical embellishment of fabricated *jinās* is achieved through the two expressions (*arā qadamī* - I see my foot) (*arāqa damī*- and spilt my blood) which phonetically sound alike when the two words are pronounced together as one unit.

vi- Resemblance *jinās* (*al-jinās al-mudāri‘*). This type of lexical embellishment involves two lexical items that are identical in all the constituent letters except for one letter whose place of articulation is identical to that of the other letter word, as in:

وَهُمْ يَنْهَوْنَ عَنْهُ وَيَنْأَوْنَ عَنْهُ.

“They prevent others from him and they are keeping distance from him.”  
Q6:26.

Here resemblance *jinās* is achieved by the words (*yanhawna* - to prevent) and (*yan’awna* - keeps distance) which resemble each other orthographically except for one letter in each word: (*ha*) and (*hamza*).

However, the place of articulation of each of the two letters resembles each other; therefore, the two letters are phonetically similar. The (*ha*) and the (*hamza*) are both glottal sounds, except that the latter is voiced while the former is voiceless. Yet another example is the following:

وُجوهٌ يومئذٍ ناضرةٌ ، إلى ربها ناظرةٌ .

“Some faces, that day, will be radiant, looking at their Lord, Q75:22-23.

Resemblance *jinās* is realized through the two words (*nādiratun*- radiant) and (*nāziratun* - looking) which are different, one has the letter *dad*, the other letter *za*.

vii- Non-resemblance *jinās* (*al-jinās l-lāhiq*). This form of lexical embellishment involves two lexical items whose constituent letters are the same except for one letter in each word. The place of articulation of the two different letters does not resemble each other, as in:

إنه علي ذلك لشهيدٌ ، وإنه لحُب الخير لشديدٌ.

“Indeed, he is to that a witness. Indeed, he is intense in love of wealth.”  
Q100:7-5.

The non-resemblance *jinās* has been attained through the two words (*shahīdun*- witness) and (*shadīdun*- intense) whose different letters (*ha*) and (*dal*) have distinct places of articulation. The former is a glottal sound while the latter is an alveolar sound. Yet another example is the following:

ويلٌ لكل هُمزةٌ لُمرّةٌ . - Woe to every scorner and mocker, Q104:1.

Here non-resemblance *jinās* is represented by the two lexical items (*humazat*- scorner) and (*lumazat*- mocker) whose distinct letters (*ha*) and (*lam*) have different places of articulation. The former is a glottal sound while the latter is an alveolar sound.

viii- Distorted *jinās* (*al-jinās l-muharraf*): This mode of lexical embellishment takes place when two lexical items are orthographically similar but are distinct in one case ending of one of the letters. This distinction in case ending leads to a semantic difference, too, as in:

ولقد أرسلنا فيهم منذرين ، فانظر كيف كان عاقبة المُنذرين .

“We had already sent among them warners. Then look how was the end of those who were warned.” Q37:72-73.

The lexical embellishment of distorted *jinās* is represented by the two lexical items: The active participle (*mundhirīn*- warners) and the passive participle (*mundharīn* - those who were warned) which are semantically different due to the different case endings of the letter (*dh*). In the active participle word the letter (*dh*) is in the genitive case, while in the passive participle word the letter is in the accusative case.

الجاهلُ إما مُفْرِطٌ أو مُفَرِّطٌ . - The ignorant is either excessive or negligent.

Here distorted *jinās* is achieved by the two lexical items (*mufrit*- excessive) and (*mufarrit*- negligent) which, although are both active participles, are different in the status of the letter ra. In the first word, the letter is single while in the second it is double. Another example is:

البُرْدُ حُتَّةٌ مِنَ الْبَرْدِ . - Dress is a protection from cold.

In this example of lexical embellishment of distorted *jinās*, we have two words which are orthographically identical (*burd*- dress) and (*bard*- cold weather) - but which are semantically distinct. This difference in meaning is attributed to the different case endings of the letter (*ba*) which occurs in the nominative and accusative case for the two words respectively.

#### 4.0 CONCLUSION

Two major categories of *badi‘* features in Arabic rhetoric; they are semantic embellishments and lexical embellishments. The distinctive feature of lexical embellishment is that the beautifying feature will disappear if we change the lexical item by a synonym. Such as **Alliteration** (*al-Mujānasah al-istihlāliyyah*)-where the communicator may employ a number of words whose initial letters are successively identical 2- **Assonance/Rhyming** (*al-Saj‘*). This mode of lexical embellishment refers to the agreement in the last letter(s) of two propositions, **Head-tail** (*Radd al-sadr ‘alal-‘ajuz*). This mode of lexical embellishment is indicated by the occurrence of a lexical item at the end of a statement which same word comes at beginning of the second statement. Complete *jinās*: (*jinās tām*)-‘pun’. This lexical embellishment involves two words which are identical in orthographic form and pronunciation but semantically different. Incomplete *jinās* (*jinās ghayr tām*) when two lexical items are different from each other in one letter only, Reverse *jinās* (*al-tajnīs bi l-qalb*)-an ‘anagram’ in which the two lexical items consist of the same number of letters but have their order of letters different. In other words, reverse *jinās* involves the re-arrangement of letters of a given lexical item that leads to a different lexical item of the same constituent letters. Morphological *jinās*: (*jinās al-ishtiqaq*) - ‘polyptoton’ in which two lexical items that have different grammatical categories are morphologically related. Fabricated *jinās* (*al-jinās al-mulaffaq*)- consists of two expressions. Each expression consists of two different words. When the two words of



an expression are pronounced together, they sound exactly the same as the other two words of the other expression when it is pronounced together. Resemblance *jinās* (*al-jinās al-mudāriʿ*)- involves two lexical items that are identical in all the constituent letters except for one letter whose place of articulation is identical to that of the other letter word. Non-resemblance *jinās* (*al-jinās l-lāhiq*)- involves two lexical items whose constituent letters are the same except for one letter in each word. The place of articulation of the two different letters does not resemble each other. Distorted *jinās* (*al-jinās l-muharraf*)- place when two lexical items are orthographically similar but are distinct in one case ending of one of the letters. This distinction in case ending leads to a semantic difference

## 5.0 SUMMARY

This unit dealt with the second part of major categories of *badiʿ* features in Arabic rhetoric- The distinctive feature of lexical embellishment which is the beautifying feature that disappears when we change the lexical item by a synonym. Copious examples cited clarified the features to the reader.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Illustrate with at least two examples any five of lexical embellishment.
2. Give and explain the Arabic equivalents of the following:  
Assonance/Rhyming, Head-tail, alliteration.
3. Illustrate with at least two examples, Complete *jinās* and Incomplete *jinās*

## 7.0 REFERENCES & FURTHER READINGS

- Jārim, ʿAli et al (1961): *al-Balāgha-l-wādiḥah*. Cairo: Dār-ul-Maʿārif
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## UNIT 5: LEXICAL EMBELLISHMENTS II

### CONTENT

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - Lexical embellishments II
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

This unit employs the most common label for the specific *badi'* features treated in lexical embellishments which is attributed to a given lexical item employed in the proposition. The distinctive feature of this mode of lexical embellishment is that the beautifying feature will disappear if we change the lexical item by a synonym .

### 2.0 OBJECTIVES

At the end of this unit student should be able to:

- define lexical embellishments
- expatiate on the signification of the lexical items employed
- evaluate the stylistic techniques employed by the communicator
- discuss the distinctive feature of the mode of lexical embellishments

### 3.0 MAIN CONTENT

#### 3.1 Lexical embellishments II

**5-Metabole** (*al-Takrār*). In this mode of lexical embellishment, the communicator employs two or more lexical items modifying another lexical item. In other words, the verb or the noun is modified by a series of modifiers, as in:

وجاء الشيوعيون بسيوفهم ونيرانهم وعنفهم ليحملوا الناس إلى جنتهم الموعودة .

- The communists came with their swords, fire, and violence to carry people to their promised paradise.

زيدٌ وفيّ وكريمٌ ومؤدّبٌ وموثوقٌ به

Zayd is faithful, generous, polite, and trustworthy.

The lexical embellishment of metabole is achieved in the first example through a series of nouns (*suyūf*- sword), (*nīrān*- fire), and (*‘unf*- violence) that modify the expression (*jā’a l-shuyū’iyyūn*- the communists came). In the second example, metabole is attained through the occurrence of a series of adjectives- faithful, generous, polite, and trustworthy, all of which modify the noun, Zaid.

**6- Onomatopoeia** (*al-Muhākāt al-sawtiyya*). This mode of lexical embellishment refers to the symbolism of sounds and the verbalization of noises, as in:

لا يسمعون حسيها      They will not hear its sound, Q21:102.

here the onomatopoeic lexical item (*hasīṣahā*- its sound) represents Onomatopoeic lexical items can be semantically oriented. In other words, the sound is interrelated to the meaning of the word. In Qur’anic discourse, for instance, Q114 is heavily influenced by words that involve a sibilant sound/ *sīn*/ that symbolize the sound of whispering. This is due to the fact that the leitmotif of Q114 is 'seeking refuge in God from the whispers of Satan'. Other onomatopoeic expressions in Arabic are related to humans such as (*qahqah* - a loud burst of laughter), nature such as (*kharīr l-mā’* - the ripple of water) and (*hafīfu s-Shajar* - the rustling of leaves), animals such as (*rughā’ l-jamal*- the noise of the camel), and birds such as (*zaqzaqat l-tuyūr* - the twittering of birds).

**7-Parallelism** (*al-Muwāzana/al-Mumāthalah*). Parallelism in Arabic involves the repetition of the structure of a lexical item or of a phrase. Linguistically, it has the function of cohesion. This mode of lexical embellishment is achieved by parallel grammatical constructions that can establish rhyme and assonance, as in:

وَاتَيْنَاهُمَا  
الكتاب المستبين ، وهديناهما الصراط المستقيم .

- We gave them the explicit Scripture and We guided them on the straight path, Q37:117-118.

إن جميع الآراء التي أُبْدِيَتْ ، والأبحاث التي نُشِرَتْ ، لم تُؤخذ بعين الاعتبار .

“All the points of view which have been expressed and all the research that has been published have not been taken into consideration.”

Where in the first example, parallelism is achieved through the two propositions (*wa-āṭaynāhumā . . .*) and (*wa-hadaynāhumā . . .*). In the second example, parallelism is represented by the phrases (*al-ārā' al-latī ubdiyat-* the points of view which have been expressed) and (*al-abhāth al-latī nushirat-* the research that has been published).

وتلف الزرع ، وجفَّ الضرع ، وشبَّت الحرائق ، وطُمست الحقائق ، وكثُرَت الفضائح ، وانتشرت العيون ، وازدادت السجون .

The plantation dried, the udder dried, fires broke out, facts were hidden, scandals increased, and the eyes (spies) spread out. The prisons increased.

Where parallelism is achieved between the parallelistic structures (*talafal-zar' , jaffal-dar' -* plantation dried, udder dried). The other segments of the propositions share the same feature of parallelism.

8. **Tail-head** (*Radd al-'ajuz 'ala l-sadr*). This mode of lexical embellishment requires the occurrence of a lexical item at the end of a proposition which, i.e. the word, is similar to the same word that has occurred at the beginning of the proposition. Thus, the last word of the second sentence is called the 'tail' and the first word of the first sentence is called the 'head', as in:

وتخشي الناس ، والله أحقُّ أن تخشاه

- You fear the people, while God has more right that you fear Him, Q33:37.

In this example, the tail word (*takhshāh -* to fear Him) at the end of the second part of the sentence refers to the head word (*takhshā-* to fear) which is at the beginning of the first part of the sentence. Another example is:

سائلُ البخيل يرجع ، ودمعه سائلٌ .

The one who asks a miser will come back with his tears flowing.

Here the tail word (*sā'il-* flowing) at the end of the second part of the sentence refers to the head word *sā'il -*miser) which is at the beginning of the first part of the sentence.

In some tail-head sentences, we find the two lexical items morphologically related, as in: .إستغفروا ربكم إنه كان غفارا .

“Ask forgiveness of your Lord. Indeed, He is ever a perpetual forgiver.” Q71:10.

الْعِلْمُ لَا يُقَدَّرُ ثَمَنُهُ إِلَّا الْعَالِمُ .

The value of knowledge can only be appreciated by a scholar.

In the first example, the tail lexical item (*Ghaffāran*- a perpetual forgiver) at the end of the second part of the sentence refers to and is morphologically related to the head lexical item (*istaghfara*- to ask forgiveness) which is at the beginning of the first part of the sentence. Similarly, in the second example, the word (*‘ālim*- scholar) at the end of the speech act is morphologically related to the lexical item (*‘ilm*- knowledge) which occurs at the beginning of the speech act.

**9. Zeugma** (*al- ‘Ibārat al-jāmi ‘ah*). In this mode of lexical embellishment, a lexical item may be employed allegorically in a context that is different from that used with the non-allegorical meaning, as in:

سَأَتَطَرَّقُ إِلَى جَمَلَةِ أُمُور هَامَةٍ.

I shall touch upon a number of important matters.

Where the word (*jumla*- a number of) is employed as a zeugma since its expected meaning is (a sentence).

أصدرت الحكومة قرارًا يقضي بسجن كل من يخوض في الأمور السياسية .

The government has issued a decree to imprison any one who talks about politics.

The lexical item that represents zeugma is (*yakhūd*) whose non-allegorical signification is (to wade in water) but its allegorical meaning is (to deal with, talk about). لم يتناول زيد في خطبته مشكلة اللاجئين .

Zayd has not dealt in his speech with the problem of refugees.

where (*yatanāwal*) represents the lexical embellishment of zeugma whose intrinsic, i.e. non-allegorical, meaning is (to eat) as in (*lam yatanāwal Zayd ta ‘āmahu* - Zayd has not eaten his food). As a zeugma, (*yatanāwal*) signifies (to deal with, refer to). Another example is the following:

نزل زيدٌ في هذه الفندق الأسبوع الماضي .

Zayd stayed in this hotel last week.

Where zeugma lies in the lexical item (*nazala*) which either means (to descend (from a bus, taxi) or (to stay in a hotel).

### Self-Assessment Exercise

- 1-Illustrate with at least two examples any five of lexical embellishment
- 2-Give the Arabic equivalents of the following:  
parallelism, zeugma, Tail-head, Metabole and Onomatopoeia
- 3- Illustrate with at least two examples, any four types of *jinās*.

## 4.0 CONCLUSION

This unit treated the remeaning distinctive features of mode of lexical embellishment they are: **Metabole** (*al-Takrār*)-the communicator employs two or more lexical items modifying another lexical item. **Onomatopoeia** (*al-Muhākāt al-sawtiyya*)- refers to the symbolism of sounds and the verbalization of noises.

**Parallelism** (*al-Muwāzana/al-Mumāthalah*)- involves the repetition of the structure of a lexical item or of a phrase, the function of cohesion is achieved by parallel grammatical constructions that can establish rhyme and assonance .

**Tail-head** (*Radd al- 'ajuz 'ala l-sadr*)- requires the occurrence of a lexical item at the end of a proposition which, i.e. the word, is similar to the same word that has occurred at the beginning of the proposition. Thus, the last word of the second sentence is called the 'tail' and the first word of the first sentence is called the 'head'.

## 5.0 SUMMARY

This unit treated the remeaning distinctive feature of this mode of lexical embellishment by which the beautifying feature will disappear if we change the lexical item by a synonym.

## 6.0 TUTOR-MARKED ASSIGNMENTS

- 1-Discuss with at least two examples any five of lexical embellishments.
- 2-Give and then explain the Arabic equivalents of the following:  
parallelism, zeugma, Tail-head , metabole and onomatopoeia
- 3- Illustrate with at least two examples, any five types of *jinās*.

## 7.0 REFERENCE/FURTHER READING

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## **UNIT 6: Concluding Remarks 1: Classical Scholarship and *Ilmu ‘l-Balagha***

## **UNIT 7: Concluding Remarks II: Significance of *Ilmu ‘L-Balaghah***

## **UNIT 6: CONCLUDING REMARKS 1: CLASSICAL SCHOLARSHIP AND *ILMU ‘L-BALAGHAH***

### **CONTENTS:**

#### 1.0 Introduction

#### 2.0 Objective

#### 3.0 Main Content

##### 3.1 The Qur’ānic Influence on the emergence of *Ilmu ‘l-Balāghah*

##### 3.2 Contribution of Select Rhetoricians

##### 3.3 The Three Different Levels of Rhetorical Analysis

#### 4.0 Conclusions

#### 5.0 Summary

#### 6.0 Tutor Marked Assignments

#### 7.0 References/Further Reading

### **1.0: INTRODUCTION**

We hereby round up our study of *Ilmu ‘l-Balāghah* with few concluding remarks. The remarks to be dealt with in this Unit are as highlighted under the main content of the Unit above.

### **2.0 OBJECTIVE**

At the end of your study of this Unit you should be able to

- Relate Qur’ānic Influence on the emergence of *Ilmu ‘l-Balāghah*
- Give critical account of Contribution of Select Rhetoricians
- Highlight the Three Different Levels of Rhetorical Analysis

### **3.0 MAIN CONTENT**

#### **3.1 The Qur’ānic Influence On The Emergence Of *Ilmu ‘L-Balāghah***

The history of Arabic rhetoric, and indeed of *badī‘* has a deep root in Islamic classical scholarship. Arabic rhetorical study was influenced and partly shaped by the Qur’anic disciplines. Two issues were at the forefront here; the dogma of the inimitability of the *Qur’ān* and the problem of correct interpretation of figurative or



any other non-straight expression in the scripture. The emphasis in the discussion of the inimitability lay on style, word order, word use, use of metaphors and figures of speech – all these were unsurpassed and unsurpassable in their degree of *balāgha*, 'eloquence'. Theologically, the unattainable degree of eloquence that the *Qur'ān* was believed to embody constituted the miracle that proved the prophethood of Muhammad. Every prophet is thought to be divinely authenticated by a miracle, but it is only in the case of Muhammad that divine message and divine miracle are indivisibly intertwined; the miracles of, say, Moses and Jesus were completely outside their message. Moreover, the miracle was considered to happen in that field in which the human mind had at that time reached its highest perfection: magic (*sihr*) in the case of Moses, medicine (*tibb*) with Jesus, and eloquence (*balāgha*) in the Arabic ambience of the Prophet. The term for a prophetic miracle is *mu'jiza*, and from the same root derives the verbal noun *i'jāz* used to denote the *Qur'ān*'s inimitability. In the case of the *Qur'an*, this idea means that those who disbelieved in the mission of the Prophet were challenged to produce something like the Koran and, in spite of their great need to do so, were 'incapacitated', i.e. found incapable of imitating it.

#### Self-Assessment Exercise

- Relate *Qur'ānic* Influence on the emergence of *Ilmu 'l-Balāghah*

### 3.2 Contribution of Select Rhetoricians

There were various attempts to define basic but rather vague terms, such as *Balāgha*, 'eloquence', *Fasāha*, 'purity of speech', and *Bayān*, 'lucidity'; this is usually done in pithy sayings. Ibn al-Mu'tazz (d. 296/908), himself one of the most important poets of the middle Abbasid period, wrote his book about the *badī'* (new) component(s) of 'modern' poetry for the express purpose of legitimizing them by proving that they are not new and thus protected by the model character of ancient poetry.

Rhetorical studies reached their peak in the two works of 'Abd al-Qāhir al-Jurjānī namely, the *Mysteries of Eloquence* (*Asrār al-balāgha*) and the proofs for the [*Qur'ān*'s] inimitability (*Dalā'il al-i'jāz*). The first is more poetically oriented and deals first and foremost with questions of imagery and tropes. Due to the confluence of poetic and *Qur'ānic* notions of the properties of texts, the definition and terminology of even as central a term as metaphor had become rather confused and contradictory. Al-Jurjānī now clarifies the mutual relationships of the terms 'simile' (*tashbih*, comparison of things), 'analogy' (*tamthil*, comparison of facts), and simile based as well as analogy-based 'metaphor' (*isti'āra*). The net result of all this is a neat semantic system of indirect expressions. It should be noted that the overall system is partly due to poetic interests and partly to concerns of *Qur'ānic* interpretation.

Al-Jurjani's books were the result of sustained efforts of reflection and analysis; the author tackles many issues that had been clouded by popular misconceptions and misused terms. He often returned to the same topic and looked at it from different

angles. As a result, his books are presented unsystematically and not readily to be used as textbooks. This deficiency was removed first by the theologian Fakhr al-Dīn al-Rāzī and then by a's-Sakkkākī, both of whom brought some order and system to al-Jurjānī's luxuriant thinking. Historically more influential was al-Sakkkākī's *Miftāh al-'ulūm* (Key of the Sciences) is a grand panorama of all the linguistic sciences, except lexicography. Its third chapter deals with 'stylistics' (*ma'ānī*, lit. '[syntactic] meanings') and with 'imagery' (*bayān*, lit. 'clarity'), the two parts being based on al-Jurjānī's *Dalā'il and Asrār*, respectively. Most popular in the medieval instruction in this field became al-Khatib al-Qazwīnī's summary of this chapter in his *Talkhīs al-Miftāh*. (Epitome of the Key). He added the 'rhetorical figures' (*badī'*) as a third discipline on an equal footing with *ma'ānī* and *bayān* and called the all-embracing discipline 'the science of eloquence' (*'ilm al-balāgha*). This 'science' is then studied and presented in a never-ending series of commentaries, super-commentaries, glosses, versifications, etc. up to modern times.

During their quest for an Arabic rhetorical system, Arab rhetoricians have mixed up some of the features of one rhetorical discipline with another. Although al-Jāhiz was able to distinguish between the three rhetorical disciplines, there are no well-defined criteria of each discipline until the third and then the fifth Hijrah centuries.

### Self-Assessment Exercise

Give critical account of Contribution of the following rhetoricians to *Ilmu'l-Balaghah*

1. Ibn al-Mu'tazz    2. 'Abd al-Qāhir al-Jurjānī    3. a's-Sakkkākī    4. Al-Qazwīnī

### 3.3 The Three Different Levels of Rhetorical Analysis

Arabic rhetorical analysis has been conducted at three different levels:

1- **The word level** . At the word level of analysis, rhetoricians have attempted to establish the constituent features of eloquence. At this level of language, they have investigated the morphological, semantic, and phonetic qualities of a given Arabic lexical item, with particular interest in Qur'anic discourse.

2- **The sentence level.** At the sentence level of analysis, Arab rhetoricians have i establish the theoretical framework of Arabic rhetoric;

ii laid down a sound theory for the idea of the *i'jāz* (inimitability) of Qur'ānic Arabic that can be employed to debunk claims of ungrammaticality, semantic unacceptability, and stylistic peculiarities in Qur'ānic texts.

3- **The text level.** At the text level, rhetoricians and Qur'ānic exegetes have established analysis of literary texts such as poetry and Qur'anic texts.

Although research interest has also focused on poetic texts, the major driving force behind the birth and development of Arabic rhetorical studies has been the notion of *i'jāz*. For some of the rhetoricians like al-Zamakhsharī and al-Sakkākī, the notion can be fully accounted for by the rhetorical disciplines of '*ilm al-ma'ānī*' and '*ilm al-bayān*'. Since the first Hijrah century until our present time, the number of examples quoted from the Qur'ān by Arab rhetoricians has always outnumbered those quoted from poetic discourse. Also, the major prerequisite of an exegete is the mastery of Arabic rhetoric.

### Self-Assessment Exercise

- Highlight the three different levels of Scholars' analysis of *Ilmu 'l-Balāghah*.

## 4.0 CONCLUSION

The search for the reason for the miraculous nature of the Qur'ān and its inimitability was a significant factor in the emergence of the *Ilmu 'l-Balāghah*; Preliminary discourses on *Balāghah* began with Ibn al-Mu'tazz and Arabic rhetorical studies reached their peak in the two works of 'Abd al-Qāhir al-Jurjānī namely, the *Mysteries of Eloquence* (*Asrār al-balāgha*) and the proofs for the [Qur'ān's] inimitability (*Dalā'il al-i'jāz*).

Historically more influential was al-Sakkākī's *Miftāh al-'ulūm* (Key of the Sciences) whose third chapter deals with 'stylistics' (*ma'ānī*, lit. '[syntactic] meanings') and with 'imagery' (*bayān*, lit. 'clarity'), the two parts being based on al-Jurjānī's *Dalā'il* and *Asrār*, respectively. Most popular in the medieval instruction in this field became al-Khatib al-Qazwīnī's summary of this chapter in his *Talkhīs al-Miftāh*. (Epitome of the Key). He added the 'rhetorical figures' (*badī'*) as a third discipline on an equal footing with *ma'ānī* and *bayān* and called the all-embracing discipline 'the science of eloquence' (*'ilm al-balāgha*). This 'science' is then studied and presented in a never-ending series of commentaries, super-commentaries, glosses, versifications, etc. up to modern times.

## 5.0 SUMMARY

This Unit presents remarks on Arabs classical scholarship and *Ilmu 'l-Balāghah*. It discusses the influence of the search for the miraculous nature of the Quran and its inimitability. It highlights the contributions of some prominent Arab rhetoricians, namely: Ibn al-Mu'tazz, 'Abd al-Qāhir al-Jurjānī, al-Sakkākī and Al-Khatib al-Qazwīnī. It identifies the sentence, the word and the texts as three major levels of rhetorical analysis.

## 6.0 TUTOR-MARKED ASSIGNMENT

- Discuss the Qur'ānic Influence on the emergence of *Ilmu 'l-Balāghah*

- Give a critical analysis of the contribution of a's-Sakkkākī and Al- Khatīb al-Qazwīnī to the study of Arabic Rhetoric.
- Explain the three different levels of analysis by Arab rhetoricians

## 6.0 REFERENCES / FURTHER READING

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## UNIT 7: CONCLUDING REMARKS II: FURTHER LIGHTS ON THE

## SIGNIFICANCE OF *ILMU 'L-BALAGHAH* II

### CONTENTS:

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Insight into relationship between text and context
  - 3.2 Linguistic means to pragmatic end
  - 3.3 Speech Acculturation role
  - 3.4 Influence of Modern Expressions and Languages
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignments
- 7.0 References/Further Reading

### 1.0: INTRODUCTION

Unit six dealt with the first part of the few concluding remarks on our study of *Ilmu 'l-Balāghah*. This unit presents the remaining remarks as highlighted in the main content above.

### 2.0 OBJECTIVE

At the end of your study of this Unit you should be able to

- Relate significance of *Ilmu 'l-Balāghah* as a means of gaining insight into relationship between text and context
- Illustrate *al-Balāghah* as a linguistic means of pragmatic end...
- Highlight the speech acculturation role of *al-Balāghah*.
- Discuss influence of modern expressions and languages on *Ilmu 'l-Balāghah*

### 3.0 MAIN CONTENT

#### 3.1: Insight into Relationship between text and context

Arabic rhetoric has provided an invaluable insight into the intimate relationship between the text and its context. It has become the flesh and blood of Arabic. Thanks to Arabic rhetorical studies, we have become aware of the fact that language, that is, a speech act, is context-sensitive. Similarly, through Arabic rhetorical studies, we have become aware of:

1. pragmatic function of Arabic discourse such as the relationship between the communicator and the addressee.
2. The psychological and ideological state of the addressee and his expectations.
3. The careful selection of a given lexical item and its appropriate position in the proposition.
4. The right proposition used in the right situation and for the right addressee.

This is not the end of the task of Arabic rhetoric. Although rhetoric is defined as the compatibility of discourse with its context, a speech act cannot be effective nor can it have the thrust to influence the addressee's behaviour or ideological position unless it is 'beautified' and 'ornamented' with special lexical and semantic decorative tools that belong to '*ilm al-badī*'. Therefore, an effective speech act is not achieved through the syntax of the language, its semantic conventions, or its stylistic mechanisms alone, but rather it should be sugar coated. Discourse is required to be effective, and effectiveness can be achieved through the employment of figures of speech and, embellishments as decorative linguistic and rhetorical elements to consolidate the speech act's psychological impact upon the addressee. Thus, through rhetoric, language turns into a magical social activity whose influence seeps through our daily behaviour.

### **Self Assessment Exercise**

- Relate significance of *Ilmu 'l-Balāghah* as a means of gaining insight into relationship between text and context

### **3.2 Linguistic Means to Pragmatic End**

Arabic rhetoric is a linguistic means to a pragmatic end. It enables the communicator to achieve stylistic diversity through the employment of lexical mechanisms such as synonymy and polysemy, the use of embellishments and figures of speech, etc. etc. Given the ideological and psychological state of the addressee, the communicator has successfully entertained his or her audience stylistically.

Arabic rhetoric has taken the relationship between the speaker and the audience very seriously. The speaker must make some assumptions about the addressee's cognitive abilities, ideological position, and contextual resources. The rhetorical classification of the addressees into the deniers, the skeptics, and the open-minded has been a magnificent achievement for the analysis of argumentative discourse. Arabic rhetorical studies have touched upon text typology, the notion of context, the notion of 'elegant introduction, and the linguistic-stylistic requirements of each category of addressee. The communicator has become more aware of the tools required for each addressee in terms of affirmation particles especially in his or her argumentative speech.

Although the major objective of Arabic rhetoric is to achieve succinctness and effective context-sensitive discourse, there is an underlying parallel aim which is the realization of acceptability of a given discourse. Thus, succinctness is not the only criterion of Arabic rhetoric. Acceptability is a standard yard-stick of the text and an important criterion of effective discourse. In other words, a text is unacceptable by the addressee if it violates the syntactic pattern and its 'beautifying' lexical or semantic elements.

### Self Assessment Exercise

- Illustrate *al-Balāghah* as a linguistic means of pragmatic end...

### 3.3 Speech Acculturation Role

Arabic rhetoric has illustrated the fact that Arabic is an exotic language. Arabic employs glamorous allegorical meanings which are not familiar to English on the cultural level. An interesting authentic example is the description of an Arab husband of his wife as (*baqaratun halūbun* - a cow that gives a lot of milk) in front of an English midwife which is meant to be a genuine compliment said in praise of his wife who has got no shortage of milk for their newly born baby. In English, however, it is an insult to a lady if she is described as a 'cow'. Similarly, Arabic employs allegorical images such as (*alqatl ghaslan li-l- 'ār*) which literally means (killing to wash away the shame) while English employs non-allegorical meaning, i.e. it is called (honour killing) whose back translation into Arabic is (*al-qatl min ajl al-sharaf*- the killing for the sake of honour). Even in culture material lexical items that have been borrowed from foreign languages, Arabic employs its rhetorical technique of allegory in the process of transfer of meaning. For instance, the English expression of skyscraper is rendered into Arabic as an allegorical expression –*Nātiḥat l-sahāb*- where Arabic employs an image of (*munātahah* - bullfight or locking horns) in which we have 'a building with two horns that is engaged in butting and locking horns with the clouds'. Also, in argumentation, English employs a non-allegorical expression 'to refute' when someone's thesis is proved wrong. In Arabic, however, we encounter an allegorical expression (*yufhim*) literally meaning 'to burn the opponent's thesis and change it into charcoal'. Thus, it conjures up imagery. Similarly, metonymy in Arabic is culture-bound. The examples (*Zaid kathīr l-ramād* - Zaid has got a lot of ashes) and (*Zaid jabānu l-kalb* - Zaid has got a coward dog). Do these Arabic examples mean that Zaid received a massive gas bill or that his dog does not bark? The best approach to unearth the Arabic culture-bound rhetorical feature is to provide the intrinsic signification, i.e. non-metonymy expression which is (Zaid is very generous) for both examples. Receiving many guests a day requires continuous cooking which requires fire all the time that leaves accumulated ashes behind. The dog of the host family has become accustomed to several guests at day and night and does not bark at strangers anymore. Thus, it is described as 'coward' as a metonymy for the generosity of his owner. The same goes for the word 'owl' which has two opposite connotative meanings in Arabic and English cultures. The lexical item

(*būmah*- owl) can be employed in Arabic as a metonymy for 'utter stupidity' whereas in English, it is the symbol of 'wisdom'.

#### Exercise

acculturation role of *al-Balāghah* .

#### Self Assessment

Highlight the speech

### 3.4 Influence of Modern Expressions and Languages

Meanwhile the pre-Islamic expression (*mu'allaqāt* – Suspended odes) remains alive with speakers of Arabic. The seven well-woven poems were hung on the walls of Ka'bah for people to read. Morphologically, the expression *mu'allaqāt* is related to the verb (*'allaqa* - to hang something). However, the odes were hung in order to be read and entertain or influence the audience. Modern Standard Arabic has manipulated the semantic overtone and employed it in journalistic political discourse. The verb *'allaqa* however, has gained another overtone or shade of meaning, namely (to comment). Thus, we encounter (*ta'liq* - commentary), (*ta'liq siyāsī*- political analysis, that is, a leading article, or newspaper comment), and (*mu'alliq siyāsī* - a political commentator). Thus, rhetorically, we still have our ' own *mu'allaqāt* which rather than hung are written in newspapers to be read for entertaining or influencing the readers. Thus, the pragmatic purpose of (*mu'allaqāt*) and (*ta'liq*) is still the same.

Arabic rhetoric has sufficiently applied systematic grammatical, semantic, and phonological criteria in the analysis of a given proposition. However, Arab scholars have not been unaware of foreign rhetorical studies. Arab rhetoric has been enriched by Greek, Persian, and Indian rhetorical tradition. The third Hijrah century has witnessed a vigorous translation effort of foreign works such as those of Aristotle on rhetoric. For instance, the notion of a reporting proposition being true or false reaches back to the writings of Aristotle.

Arabic rhetoric is central to the sound appreciation of Arabic language and culture and an essential component of any Arabic learning as a foreign or second language.

#### Self-Assessment Exercise

Discuss influence of modern expressions and languages on Ilmu 'l- *Balāghah*

### 4.0 CONCLUSION

Further points that make the study of *Ilmu 'l-Balāghah* an important science is that:

1. It enable us gain insight into relationship between text and context.
2. It is a linguistic means to pragmatic end.
3. It is linguistic means to pragmatic end.
4. It plays speech acculturation role



5. It is a means of accommodating modern expressions and foreign languages.

## 5.0 SUMMARY

This Unit presents more points on the significance of *Ilmu 'l Balāghah* additional to those in Unit six. The points were analyzed in five sub-sections. Each subsection contains self assessment exercises to test learner's level of understanding and progress. The conclusion also highlights the points being made.

## 6.0 TUTOR MARKED ASSIGNMENT

1. Discuss the significance of *Ilmu 'l Balāghah* briefly.
2. *Ilmu 'l Balāghah* is a linguistic means to pragmatic end. Discuss this statement.
3. Briefly explain speech acculturation role of *Ilmu 'l Balāghah*. Illustrate your point with examples.

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## Glossary of Arabic Rhetoric

Absolute metaphor	الإستعارة المطلقة
Accusative nunation	التنوين بالفتحة
Active participle	إسم الفاعل
Acute discernment	نفاذ بصيرة
Addressee	المخاطب أى السامع أو القاريء
Affinity	(النسبة) فى الكناية
Affirmation tools	أدوات التوكيد
Affirmed dispraise	تأكيد الذم بما يشبه المدح
Allegorical attribution	إسناد مجازى
Allegorical subject	فاعل مجازى (غير حقيقي)
Allegory	المجاز
Alliteration	المجانسة الإستهلالية
Allusion	التلميح / الخفاء (المحنى الخفى)
Ambiguity	المعظلة
Amphigouri	الكلام الأجوف
Anagram	(التجنيس بالقلب , جناس القلب , الجناس التصحيفى)
Anaphora	الضمير العائد على الإسم السابق له
Anaphoric reference	الحوليات
Annals	العكس (التبديل)
Antimetabole	الطباق (المطابق , التكافؤ , التضاد)
Antithesis	أداة الجزم
Apocopate article	جواب الشرط
Apodosis	إعتذار
Apology	مخاطبة غير العاقل
Apostrophe	مخاطبة غير العاقل
Apposition	البدل
Artistic imagery	الفننى التصوير
Assertive (qad)	قد التحقيقية
Assimilation	الإدغام

Assonance	السجع
Asterism	تأكيد المدح بما يشبه الذم
Astonishment	التعجب
Asyndetic proposition	جملة ليس فيها أدوات ربط
Asyndeton	الفصل
Attachments	متعلقات
Attribution	الإسناد
Avoiding redundant discourse	الإحتراز عن العبث
Ayah – final words	فواصل الآيات
Background inchoative	مبتدأ مؤخر
Backgrounding	التأخير
Al – badi'iyyat	قصائد البديع (البديعيات)
Blinded discourse	الإسلوب المعصى (فى الكناية) / التعصية / الإلغاز
Blinding	التعصية (فى الكناية)
Bombast	الحشو
Borrowed	المستعار
Borrowed from	المستعار منه
Borrowed to	المستعار له
Brevity succinctness	إيجاز القصر
Cacophony	تنافر الأصوات أو الحروف
Cadence	إيقاع الصوت
Case endings	حركات الإعراب
Catachresis	التصف المجازى للحن
Cataphora	الضمير العائد على الإسم اللاحق له
Cataphoric reference	عودة الضمير على إسم بعده
Causality relationship	العلاقة السببية
Censure	عتاب
Chiasmus	تصالب الكلام (المقابلة العكسية)
Circumstance	الحال
Circumstance sentence	جملة الحال

Cliticised pronoun	ضمير متصل
Coding	الإلغاز (فى الكناية)
Cognitive allegory	مجازى عقلى
Cognitive clue	قرينة عقلية
Cognitive simile	تشبيه عقلى
Common noun	إسم جنس
Common signification	الجامع
Communicator	المتحدّث (الكاتب)
Compatibility of discourse with context	ملائمة مقتضى الحال
Complaint	شكوى
Complete jinas	الجناس التام المصائل
Complete non relatedness	كمال الإنقطاع
Complete relatedness	كمال الإتصال
Complex assonance	السجع المعقد
Compound simile	تشبيه مركب
Conceit	حسن التحليل
Conditional (amma)	(اما) الشرطية
Conditional particle	أداة الشرط
Conditional sentence	جملة شرطية
Conditional verb	فعل الشرط
Condolence	تعزية
Confirmed simile	تشبيه مؤكد
Congruent discourse	كلام متلائم
Conjoined to	معطوف على
Conjunction	الوصل
Conjunctive elements	أدوات الربط
Connotative meaning	المعنى الضمنى ( غير المعجمى )
Consolidating of judgement	تقوية الحكم
Consonance	المناسبة أو التلائم
Construct noun phrase	مضاف ومضاف إليه

Context of situation	المقام (السياق)
Contextual effects	دلالات المقام
Contextual implicatures	معاني المقام (المعاني السياقية)
Contextual meaning	المعنى المقامي
Continuity and progression	الحدوث والتجدد
Conversational implicatures	التلويح أو التعريض
Co – ordination	العطف
Co – ordination particle	أداة العطف
Definiteness	التعريف
Definiteness by proper noun	التعريف بالعلمية
Demonstrative pronoun	إسم الإشارة
Denial interrogative	الإستفهام الإنكاري
Denial reporting	الخبر الإنكاري
Denier	المدكر
Denotative meaning	المعني الحقيقي (المُعجمي)
Designation restriction	قصر تعيين
Detached pronoun	ضمير منفصل / ضمير الفصل
Detailed simile	تشبيه مفصل
Dialectical mannerism	المذهب الكلامي
Diatribes	الخطبة اللاذعة
Diminution	التقليل / التصغير
Disjunction	الفصل
Dispraise	الذم
Distasteful style	إسلوب مكروه
Distorted jinas	الجناس المحرف
Dual assonance	السجع المزدوج
Effective discourse	لغة بليغة / كلام بليغ
Effective simile	تشبيه بليغ
Effective style	إسلوب بليغ
Elegance of discourse	حسن (جمال) الكلام

Elegance of introduction	حسن الإستهلال
Elegant word order	حسن النظم
Elegy	الرثاء
Ellipsis	الحذف
Elliptical succinctness	إيجاز الحذف
Eloquence	الفصاحة
Eloquent discourse	كلام فصيح
Embellishments	علم البديع
Enhanced metaphor	الاستعارة المرشحة
Epanodos	اللف والنشر (الطى والنشر)
Epanorthosis	الإضراب
Epistrophe	تكرار النهاية
Epitrope	التسليم الخطابي
Epizeuxis	التكرار التوكيد (التوكيد اللفظي)
Eulogy	الخطبة المادحة
Euphemism	التهوين
Euphony	رخامة الصوت (إنسياب الكلام)
Evaluative discourse	لغة بأدوات توكيد
Evasive response	إسلوب الحكيم
Excepted	المستثنى
Excepted from	المستثنى منه
Exception	الإستثناء
Exception particle	أداة الإستثناء
Exception sentence	جملة إستثنائية
Exhortatory oratory	الخطابة الوعظية
Exordium	الإستهلال
Explicatures	المعاني الواضحة
Explicit metaphor	إستعارة تصريحية
Explicit negation	النفي الصريح
Explicit noun	إسم صريح

Explicit pronoun	ضمير ظاهر , ضمير الفصل
Explicit simile	تشبيه مظهر
Explicit speech act	كلام مصرح
Extra	تابع / فضلة
Fabricated jinas	الجناس الملفق
False reporting	خبر كاذب
Figurative skills	الفن البياني
Figure of thought	الصورة البيانية
Figures of speech	علم البيان
Fore grounded predicate	خير مقدم
Foregrounding	التقديم
Forms of affirmation	أشكال التوكيد
Future relationship	العلاقة المستقبلية
Gathering oratory	الخطابة الحفلية
General negation	عصوم المقلب
Generalization	التعصيم
Generalization relationship	علاقة العصوم
Genitive	المجرور (حالة الجر)
Genitive nunation	التنوين بالكسرة
Government office clerks	كتاب الدواوين / الكتاب
Grammatical congruity	إنتلاف اللفظ نحوياً
Grammatical incongruity	ضعف التأليف
Grammatical unacceptability	اللحن (في الكناية)
Grammatical unacceptable	مرفوض نحوياً
Harangue	الخطبة الحماسية
Head – rall	رد الصدر على العجز
Heavy affirmation (nun)	نون التوكيد الثقيلة
Hiddenness	الخفاء (في الكناية)
Highly evaluative discourse	لغة مليئة بأدوات التوكيد
Homeoptoton	الترصيع

Hope	الرجاء (الترجي)
Hypallage	المجاز المرسل
Hyperbole	المبالغة (التبليغ , الإغراق , الغلو)
Ill –formedness	نظم فاسد , نظم غير بليغ / غير فصيح
Imagery simile	تشبيه تمثيلي
Imaginary simile	تشبيه وهمي
Imperative	الأمر
Implicatures	المعاني الخفية
Implicit	مقدر / محذوف / مستتر
Implicit metaphor	إستعارة مكنية
Implicit pronoun	ضمير مستتر
Implicit simile	تشبيه ضمني / تشبيه مضمّر
Impossibility	الإستحالة / المستحيل
Inchoative	المبتدأ
Incomplete jinas	الجناس غير التام
Incongruent discourse	كلام متنافر
Incongruity	تنافر
Incongruous sounds	أصوات متنافرة
Indefiniteness	التنكير (النكيرة)
Informing	الإنشاء
Initial (lam)	لام الإبتداء
Initial reporting	الخبر الإبتدائي
Inkhorn terms	الألفاظ الغريبة
Instrument relationship	العلاقة الآلية
Interrogative	الإستفهام
Interrogative implying negation	إستفهام إنكارى
Intertextuality	التناص
Intrinsic attribution	إسناد حقيقي (غير مجازي)
Intrinsic restriction	قصر حقيقي (غير مجازي)
Intrinsic signification	معنى حقيقي



Inversion restriction	قصر قلب
Irony	السخرية
Jinas	الجناس (التجنيس)
Joined sentence	الجملة المرتبطة
Least evaluative discourse	كلام بأدوات تأكيد قليلة
Lexical affirmation	تأكيد لفظي
Lexical closeness in articulation	قرب لفظية
Lexical clue	قرينة لفظية
Lexical congruity	إئتلاف الكلمات
Lexical embellishments	المحسنات اللفظية
Lexical incongruity	تنافر الكلمات
Lexical item	الكلمة
Lexical likeness	كلمات متجانسة (التجانس)
Lexical meaning	المعنى المعجمي
Lexical oddity	غرابية الكلمة
Lexical well-formedness	حسن اللفظ
Lexically alike words	كلمات متجانسة
Light affirmation (nun)	نون التوكيد الخفيفة
Likened	المشبه به
Likened –to	المشبه
Linguistic allegory	مجاز لغوي
Linguistic deviation	الأنحراف
Linguistic instinct	السليقة
Linguistic patterns	هياكل لغوية
Linguistic signaling	الإيماء
Linguistic structures	تراكيب لغوية
Litotes	الإثبات بالنفي
Marked word order	إطار لغوي غير مألوف
Metabole	التكرار بعبارات مختلفة
Metalepsis	كناية الصفة

Metaphor	إستعارة
Metaphor components	عناصر (أركان) الإستعارة
Meter	الوزن
Metonymy categories	أقسام الكناية
Metonymy of an affinity	كناية النسبة
Metonymy of attribute	كناية الصفة
Metonymy of a modified	كناية الموصوف
Mixed metaphor	الإستعارة المعيبة
Moderation	المساواة
Mixed of reporting	أحوال الخبر
Modification	الوصف
Modified	الموصوف
Modifier	الصفة
Morphological congruity	ءإتلاف صرفى
Morphological incongruity	تنافر صرفى
Morphological <i>jinās</i>	جناس الإشتقاق
Morphological system	النظام الصرفى
Multiple antithesis	المقابلة
Multiple simile	تشبيه متعدد
Naked metaphor	الأسعارة المجردة
Natural disposition	الفطرة
Naturalness	الإسترسال / عدم التكلف
Necessary requirement relationship	العلاقة الملزومية
Negated antithesis	طباق السلب
Neologism	الألفاظ المحدثة (المحدث)
Nominal sentence	جملة إسمية
Nominalised noun	المصدر
Nominative nunation	التنوين بالضممة
Non – allegorical attribution	إسناد حقيقى (إسناد غير مجازى)
Non – intrinsic signification	معنى غير حقيقى (معنى مجازى)

Non – intrinsic subject	فاعل غير حقيقي (فاعل مجازي)
Non – negated antithesis	طباق الإيجاب
Non – request informing	الإنشاء غير الطلبي
Non – resemblance jinas	الجناس اللاحق
Nunation	التنوين
Obligation relationship	العلاقة اللازمة
Observation	الإرصاد التسهيم
Odd lexical item	كلمة غريبة / لفظة غريبة
Odes	المحلقات
Open – minded	خالي الذهن
Oration	الخطابة
Orator	الخطيب
Order system	النظم
Original sentence	الجملة الأصلية
Oxymoron	الإرداف الخلفي
Parallelism	الموازنة (المماثلة)
Paronomasia	التورية (الإيهام , التخيير)
Part to whole relationship	العلاقة الجزئية
Partial negation	سلب العموم
Passive participle	إسم المفعول
Past relationship	اعتبار مكان (العلاقة الماضية)
Perceptible simile	تشبيه حسنى
Periphrasis	الأسهاب (الحشو)
Permanency	الثبوت
Personification	التشخيص
Phonetic congruity	إنتلاف اللفظ صوتيا
Phonetic incongruity	تنافر الحروف (التنافر الصوتي)
Phonetically close words	كلمات متقاربة
Place of articulation	مخرج الحرف (مكان نطق الحرف)
Place relationship	العلاقة المحلية

Plural of multitude	جمع الكثرة
Plural of paucity	جمع القلة
Poetic license	الضرورة الشعرية
Poetry	الشعر
Political oratory	الخطابة السياسية
Polyptoton	جناس الإشتقاق
Polysemy	الإشتراك اللفظي
Polysendetic sentences	جمل فيها أدوات ربط
Polysendeton	الوصل
Portioning	التبعض
Praise	المدح
Predicate	المسند / الخبر في النحو
Predicate status	أحوال المسند
Prefix	سابقة (في الكلمة)
Premise	مسلمة
Preposition and its complement	جار ومجرور
Prepositional phrase	جار ومجرور
Prohibition	النهي
Prolixity	التطويل
Pronominal	له علاقة بالضمير (ضميري)
Pronominalisation	عودة الضمائر على أسمائها
Pronoun	الضمير
Proper noun	إسم علم
Prophet's praise	المديح النبوي
Prose	النثر
Prosody	العروض
Protasis	فعل الشرط
Proverbial metaphor	الإستعارة التمثيلية
Pun	التورية (الإيهام , التخيير) / الجناس التام
Quadrilateral verb	فعل رباعي

Quotation	التضمين (الإستعانة , الإبداع , الرفو , الإقتباس)
Raising suspense	التشويق
Rationalistic technique	المذهب الكلامي
Real world	الواقع
Rebuke	توبيخ
Rebut	يفند
Rebuttal element	أداة الإستدراك
Rebuttal of opponent's argument	تفنيد حجة الخصم
Regret	التنديد / الندم
Relative pronoun	الإسم الموصول
Reporting	الخبر
Reporting added value	لازم الفائدة
Reporting value	فائدة الخبر
Repugnant sounds	الكراهة فى السمع
Request informing	الإشياء الطلبى
Request reporting	الخبر الطلبى
Resemblance jinas	الجناس المضارع
Restrained style	إسلوب مقيد
Restricted	المقصور
Restricted to	المقصور عليه
Restriction	الحصر , القصر
Restriction of a modified to a modifier	قصر موصوف على صفة
Restriction particle	أداة قصر أو حصر
Result relationship	العلاقة المسببية
Reverse <i>jinās</i>	جناس القلب (جناس العكس)
Reverse simile	تشبيه مقلوب
Reversed order	المقلوب
Reward and punishment	الوعد والوعيد
Rhetoric	البلاغة
Rhetorical deficiency	عيب بلاغى

Rhetorical inimitability	الإعجاز البلاغي
Rhetorical question	الإستفهام البلاغي
Rhyme	القافية
Riddle	الخبر (فى الكناية)
Sarcasm	الإستهزاء
Skeptical	متردد
Scholastic approach	المذهب الكلامي
Scholastics	المتكلمون
Semantic affirmation	تأكيد معنى
Semantic ambiguity	الغموض المعنوى
Semantic embellishments	المحسنات المعنوية
Semantic feature	العلاقة (الجامع)
Semantic incongruity	التنافر المعنوى
Semantic link	العلاقة (الجامع)
Semantic meaning	المعنى الدلالى
Semantic well – formedness	حسن المعنى
Shift	الإلتفات
Simile	التشبيه
Simile categories	أقسام التشبيه
Simile components	عناصر (أركان) التشبيه
Simile element	أداة التشبيه
Simile ends	طرفى التشبيه
Simile feature	وجه التشبيه
Single simile	تشبيه مفرد
Sluggish sentence	جملة ثقيلة (متنافرة)
Sluggish style	إسلوب ثقيل
Solid style	إسلوب رصين
Solo restriction	قصر أفراد
Specific relationship	العلاقة الخصوصية
Specification	التخصيص

Specificity	الإختصاص
Stagnation period	فترة الركود
Stanza	مقطع شعري
State of the addressee	حالة المخاطب
State relationship	العلاقة الحالية
Strong style	إسلوب رصين
Stylistic complexity	التعقيد الإسلوبى
Stylistic diversity	تلوين الخطاب
Stylistic impurity	الإبتذال (الغربة)
Stylistic incongruity	التنافر الإسلوبى
Stylistic oddity	الغربة فى الإسلوب
Stylistic purity	الجزالة
Stylistics	علم الإسلوب
Subject	المُسند إليه (الفاعل)
Subject status	أحوال المُسند إليه
Sublime style	أسلوب رفيع
Substantiation	إقامة الحجة
Substituted relationship	العلاقة المبدلية
Succinctness	الأيجاز
Suffix	لاحقة (فى الكلمة)
Superfluous particles	الأحرف الزائدة
Supplementary restriction	قصر إضافى
Surprise particle (idha)	(إذا) الفجائية
Symbolic poetry	الشعر الرمزى
Symbolism	الرمز (فى الكناية)
Synopsis simile	تشبيه مجمل
Syntactic structure	جملة مفيدة
Tail – head	رد العجز على الصدر
Tanfis	إستخدام سين الإستقبال (التنفيس)
Tapinosis	التحقير

Taswif	إستخدام سوف (التسويق)
Text processing	فهم النص
Text producer	المتحدث أو الكاتب
Textual weaving	الحبك النصي
Trilateral verb	فعل ثلاثي
Truthful reporting	الخبر الصادق
Two ends of restriction	طرفي القصر
Underlying meaning	المعنى الباطني
Unmarked word order	إطار لغوي مألوف
Unnatural style	إسلوب متكلف
Unnatural discourse	لغة متكلف
Unnaturalness	التكلف / عدم الإسترسال
Unrestricted simile	تشبيه مرسل
Untruthful reporting	الخبر الكاذب
Verb attachments	متعلقات الفعل
Verb status	أحوال متعلقات الفعل
Verbal sentence	جملة فعلية
Verbosity	الأطناب
Violation of linguistic norms	مخالفة القياس
Vocative	النداء
Well – formedness	حسن الكلام / حسن النظم / نظم بليغ / نظم فصيح
Whole-to-part relationship	
Wish	التمني
Wish particles	أدوات التمني
Word form	شكل الكلمة
Zeugma	العبارة الجامعة

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