

The Art of Simile in Ibn Al-Shajari (d. 542 AH) an Operational Study

Fatima Abdel-Jawad Kanbar¹, Amal Hussein Hassan Al-Khaqani²

Abstract

This study deals with the art of simile in Ibn Al-Shajari (d. 542 AH) in his printed works, where he presented us with an integrated vision about this rhetorical art. He was creative in defining its meaning and functions, and was interested in defining its pillars and methods of employing it in the literary text, in addition to his treatment of various types of simile. He was also distinguished by his literary taste and critical view in his selection of simile images, which became clear through his rhetorical comments. Thus, his contributions to the art of simile can be considered among the most important rhetorical and critical contributions in the fifth and sixth centuries AH. He is an eloquent encyclopedic scholar who had a wide influence on the rhetoricians who came after him, and the influence of his work continues to this day, as his works were the focus of attention of researchers and scholars.

Keywords: *Simile, its types, Ibn Al-Shajari's critical view of the art of simile.*

Introduction

Simile is one of the most important rhetorical methods, frequently used in the Holy Quran as well as in the Arabic language, poetry and prose, and its indication is that two things have similarities and common characteristics that make them close in these characteristics, and the link between them is a tool of simile that may be mentioned or deleted depending on the context in which it appears. It may be complete or incomplete, each with its own meaning. This research attempts to answer a number of questions, including: What is the extent of Ibn Al-Shajari's rhetorical and critical contributions to the art of simile? Was he able to determine its meaning? And did he master this rhetorical art? This will become clear during this rhetorical journey with Ibn Al-Shajari. This study followed the descriptive analytical approach based on extrapolating the art of simile in all of Ibn Al-Shajari's printed works, then classifying, studying and analyzing them to reach the results.

Simile in language: Ibn Manzur said: Similarity, resemblance, and likeness: the example, and the plural is similarities. And the thing resembled the thing: it resembled it. And in the proverb: "Whoever resembles his father, he has not wronged" (1).

Technically: "It is linking two or more things in one or more qualities" (2)

(Ibn Al-Shajari d. 542) did not provide an explicit definition of simile as the scholars of rhetoric did before, despite his broad understanding of this rhetorical art, and this does not mean that he neglected this aspect, but we find that he expanded in explaining and detailing what was mentioned of simile images in all his works. Through this explanation, he declared this art and its meaning, and we find that he left room for the recipient to reach in itself, to define the type of this rhetorical art, he directed his attention to the practical side - which yields fruitful results - more than theorizing. He said: "The Arabs liken one thing to another, and they do not mean that it resembles it in all its conditions. From this they say: Banu so-and-so are in a land like a camel's eye, and the land is wide. They mean that it is abundant in water, fertile, and soft." (3) From his words we conclude that he has realized the relationship between the two sides of the simile, which is the sharing of a characteristic that unites them without complete identity. The meaning here is that the Arabs in their similes do not mean complete similarity between the simile and the simile; Rather, the intention behind that was the existence of a specific characteristic that had a connotation that brought them together. They do not mean here that the earth resembles the camel's pupil in all aspects, but rather that it is abundant in water, fertility, and softness. Thus, his awareness was deep of the relationship between the

¹ Department of Language Arabic, College of Education for Girls, University of Kufa, Najaf, Iraq, Email: Fatimaa.alfatlawi@student.uokufa.edu.iq

² Department of Language Arabic, College of Education for Girls, University of Kufa, Najaf, Iraq, Email: Amalh.alhagani@uokufa.edu.iq

pillars of the simile sentence and what I added of rhetorical connotation that sought to approximate and clarify the meaning. And his saying: (They do not mean that it resembles it in all its conditions) we notice in it the technical connotation of the simile. In addition to that, he intended a simile image in which the pillars of the simile were combined, so (the sons of so-and-so in a land) is the simile and (like) is a simile tool and (the camel's pupil) is the simile and the point of similarity is (abundance of water and fertility). There is hardly a composition of his compositions that is devoid of this art. He also addressed the types of simile without stating their names, meaning that he left a clear touch on the brow of the science of rhetoric with his taste, choices, and comments that indicate a high rhetorical taste and complete knowledge of the arts of simile. He also left the door open. Open to the reader's taste and understanding, it involves the reader and recipient in the process of interacting with the text, thus achieving its desired educational goal.

Types Of Similes

First: The Single Simile, Including

- The complete detailed simile: "It is the one in which the point of similarity is mentioned" (4). Ibn Al-Shajari (d. 542 AH) mentioned many examples that contained the style of simile, but he did not mention its types with their known names, and this is - as it seems to me - due to the lack of stability of rhetorical terms yet. He states some of the pillars of the simile sentence. He stated the simile, the point of similarity, and the simile tool when commenting on Al-Mutanabbi's saying: (Long meter)

*** Your loyalty is like a quarter, its sorrows are its desolate, that you may be happy, and tears are its lips, its satiated (5)

He said: "The meaning of the verse is that he addressed his two companions, and they had promised him that they would make him happy by crying at the quarter of his beloved ones, so he said: Your loyalty to make me happy is like a quarter, then he explained the point of similarity between them by saying: (its sorrows are its desolate), meaning that if a quarter becomes old and has become obsolete, it is more sorrowful for its visitor, that is, more evocative of his sorrow, that is, of his grief; because the lover does not entertain himself with it, as he entertains himself with With the clear quarter, and also the loyalty to happiness if it is not with a tearful, i.e. neglectful, it was more saddening, so he wanted to cry with me with a tearful tear, for tears are more healing for the grieving if they are neglected, just as the quarter is more sorrowful for the lover if he forgives and is silent (6). He stated this comment with the simile, which is: (your loyalty), and the simile tool (the kaf), and the point of similarity: (sadness of a sigh); so the simile sentence is complete in its components, so the simile is detailed, complete, and sent because the tool (7) is mentioned, just as the detailed simile was mentioned through his comment on the poet's saying: (From the sand)

*** Like the daughters of the sand dunes when the summer produces green saplings (8).

Ibn Al-Shajari said: And his saying: When the summer brings forth: He meant that they will grow like honeydew that the summer brings forth; so he made the simile about the growth, and he meant the honeydew, following; because the meaning is not difficult, but rather he likened the women to the clouds in the stillness of their gait and their whiteness, and he specified the daughters of Al-Makhr because they are whiter (9). So the simile (the women) and the simile (the clouds) are the tool of simile (the kaf), and the point of similarity is (the stillness of their gait and their whiteness); so the simile is detailed and I have mentioned its components completely. And from it also the poet's saying: (From Al-Wafer)

*** My friend, see clearly, do you see the loads He likens its gait to the sailing of a ship (10)

(Ibn Al-Shajari) said: "He likened it to a ship in its calm gait" (11) The simile is (the camels carrying the litter, and the tool of simile is the verb (likened it), and the simile is (the ship). As for the point of similarity: it is (the calm in the gait), so the meaning of it is look, my friend, do you see the camels carrying the litter?

It resembles the ship in its calm and gentle gait. The vast imagination that the poet possessed dictated to him; he drew a picture with this extreme precision.

- The general simile: “It is the simile in which the point of similarity is mentioned:” (12) It was mentioned by (Ibn Al-Shajari); through his commentary on the saying of Al-Aswad bin Ya’fur: (From Al-Basit)

*** Al-Lat is like eggs that have not yet ripened, The fingers are yellow from the clatter of the hawks.(13)

(Ibn Al-Shajari) said: “He likened women to eggs, as it came in the revelation: {As if they were hidden eggs} (14) The simile is (women) and the tool of simile is (similarity) and the simile is (eggs) and the point of comparison is the saying of Al-Nabigha: (from Al-Basit)

*** As if he was coming out from the side of his page, A skewer of drink that they forgot about at Muftad (15)

When (Ibn Al-Shajari) said: “He likened the horn of a wild bull that he stabbed with, and it came out from the side of his neck, to the skewer of people who drink wine that they forgot at Muftad, and Muftad is the roasted...” (16) And he did not mention the point of comparison because he gives space to the reader’s intelligence and taste, so the simile It is (the horn of a wild bull that he stabbed a dog with), and the simile is (a skewer containing roast meat), and the tool is: the verb (to compare), the Arabs considered this verse to be one of the best similes (17). Not only that, but (Ibn Al-Shajari) deliberately diversified the applied evidence to move from the poetic evidence to the Quranic evidence, as we notice in his direction of Abdullah’s reading in the Almighty’s saying: (So mention the name of Allah over them, they will be lined up) (18). He commented, saying, “He likened the camels that are raised to be slaughtered, and one of the camel’s legs is tied up, to the purebred horses” (19). So the simile is (the camels that are raised to be slaughtered..) and the simile is (the purebred horses), and the tool is (to compare); therefore, the simile is sent with the presence of the tool; because the point of similarity is omitted, and this is evidence of (Ibn Al-Shajari’s) brilliance and ability in the simile image.

- The eloquent simile: “It is the simile in which the point of comparison and the tool of comparison are omitted (20)

We can notice the eloquent simile in (Ibn Al-Shajari’s) analysis of the Qur’anic and poetic evidences, including what came in the revelation: {And his wives are their mothers} (21).

He commented, saying: “The letter of comparison was omitted, meaning like their mothers in their prohibition to them, and their obligation to honor them” (22). (Ibn Al-Shajari) stated that the letter of comparison was omitted, and also the point of comparison is omitted. The thing being compared is the wives of the Prophet (may God bless him and his family and grant them peace), and the thing being compared is their mothers, and the point of comparison is omitted, as is the tool. So the simile is eloquent; because the tool and the point of comparison are omitted. We find here that (Ibn Al-Shajari) was creative and detailed in clarifying the simile image that indicated the great closeness between the two sides of the simile. This pattern is considered Simile is one of the highest types of simile in terms of eloquence and strength of exaggeration; because of its brevity according to rhetoricians (23). And from it also is the saying of Jarir: (From Rajaz) And the eloquent simile is considered one of the most luxurious types of simile; as it leaves a wide scope for the reader to deduce the meaning and infer it from the context in which the speech appears, and here lies its eloquence. "That is because the deletion of the tool is to exaggerate the proximity of the two sides of the simile to each other and to try to delude the recipient that the simile is the simile to" (24) And from it also is the saying of Al-Asma’i, an Arab recited to me: (From Al-Wafer)

*** You thought I was a bursting with a gurgling So you trampled on me with a trampling on the anger (25)

((Faq` : a type of truffle that animals dig with their feet, and it is compared to the humble. It is said: more humble than Faq` Baqa` (26) (27) The simile is (the truffle that animals dig with their feet) the simile is (the humble) and Ibn Al-Shajari did not mention the tool of simile and the point of comparison, so the simile is eloquent, and not only that, he deliberately included the proverb in order to clarify the intended meaning and bring it closer to the mind of the recipient. In this we notice the eloquent simile in its analysis, and he estimated the tool in order to convey the image.

Second: Inverted simile:

It is the one in which the simile is made the simile and makes the simile the simile (28) This type of simile was mentioned in his commentary on Al-Mutanabbi's saying: (From the long meter)

*** Ask the desert where the jinn are from us in its passage, And from Dhi Al-Mahara where the sausages are from it (29)

When he said: "He exaggerated in the description in this speech because It is customary to liken camels to ostriches in speed and to liken riders to jinn in strength and boldness in crossing dangers. He made camels faster than ostriches, and made their riders braver than jinn in crossing dangers (30) with the intention of exaggerating the meaning. So Ibn Al-Shajari believes that the inverted simile is used to exaggerate the meaning intended.

Third - Implicit simile: It is "a simile in which the simile and the thing being compared are not placed in a form of the known forms of simile, but rather they are hinted at in the composition" (31) In his interpretation of Antarah's saying [in describing the fly]: (from Al-Kamil)

*** He shakes his arm with his arm, The spark of the one leaning on the flintlock (32)

He says: (Ibn Al-Shajari) "The leprous is from the description of the one leaning, he likened the fly when it rubs its arm with the other arm to a leprous one leaning on the spark of the spark, and it is the most similar thing to that" (33) So we find here that (Ibn Al-Shajari) has drawn a kinetic image in which there is such precision and harmony that he said that it is the most similar thing to that. That is, he has hinted at what is in the verse of poetry of simile indication within the intended meaning. And from it also: Katheer's saying about the lizard which is the weak (from the long meter)

***And a harbinger of enmity among them, In the sweetness of the wilderness, the harbinger of deceptive fogs(34)

(Ibn Al-Shajari) said: "This is a verse of meaning and simile: that is, he described a man with good speech, so he likened the lizard which is the weak to the lizard which is the animal, so he made the sweetness of the desert, which is the good speech, a precaution for the lizard which is in the heart, just as a hunter harasses the fog" (35). And this is an extremely precise image that (Ibn Al-Shajari) realized in the poet's saying, as if the simile that occurred in it was implicit to the intended meaning and to approximate the meaning, which made his intention that it contains meaning and simile, i.e. an addition to the meaning and an addition to the simile.

Fourth: The figurative simile: which is "what the point of similarity in it is an image extracted from multiple matters or matters" (36). We notice this type of simile in his commentary on Al-Akhtal's saying: (The long sea)

*** Salt, as if lightning were in its chambers Lamps or falcons that startle (37)

(Ibn Al-Shajari) said: "He likened the lightning to the flanks of squinting horses, which are squinting" (38) so the simile is (the lightning) and the simile tool is (likeness) as for the simile we find it multiple, that is, (the salt chambers are like lightning in its brilliance and shine) and (like the shining lamps) and (like the squinting horses, that is, whose color is black and white) squinting: means frightened, that is, the squinting,

straying, so here he drew the image of lightning as being like the white horses squinting in their speed, so it is an image with multiple meanings that (Ibn Al-Shajari) realized with his appreciation of the poetic expression. And from it is his comment on the saying of Zuhair bin Abi Salma: (Long meter)

*** With horses on which is a paradise of genius Worthy of one day to gain and exploit (39)

When he said: “He means that these people rush to the aid of the oppressed with horses on which are knights like the jinn in their boldness, audacity and influence in what they attempted” (40) and the simile here is (the horses), as for the simile to it is (the jinn), and we find the point of similarity multiple, which is: (their boldness, audacity and influence), and the meaning is that he likened the horses to a paradise of genius in speed, audacity and influence, so the simile is a figurative compound.

Fifth: Multiple similes, including:

Comparing two things to two things:

(Ibn Al-Shajari) realized that there are similes based on multiple aspects of simile, and this is evident in his interpretation of the saying of [Al-Mutanabbi satirizing Ibn Kayghalagh]: From Al-Kamil)

*** And if he gestures while speaking, it is as if he is a monkey laughing or an old woman slapping her hands (41).

When he said: “If it is said: How did he contrast the laughter, which is a sound, with the slapping, and it is not a sound, but rather the right speech should be placed in the place of (slapping) wailing, or crying, or something like that; because he only compared his speech to the laughter of a monkey, so he compared a sound to a sound, and there is no meaning to comparing the speech to slapping, and there are two answers to this question: One of them is that he compared his speech to the laughter of a monkey, or the slapping of an old woman on her cheek in mourning, and the slapping of women in mourning is inevitable It is accompanied by a sound, so when the meter and rhyme forced him to mention the slapping that indicates wailing and wailing, he was satisfied with mentioning the evidence from the indicated and (or) here is for permission, so it is as if he said: If you liken him in his speech to a monkey that laughs, then that is how he is, and if you liken him to an old woman that slaps and wails, then that is how it is.” (42) Then he said: “The second answer is that he likened two things to two things, he likened his speech to the laughter of a monkey, and he likened his gesture during his speech to the slapping of an old woman, and he only made his speech like the laughter of a monkey because his speech is not understood, and he made him gesture with his hands; Because he is not able to express himself, he resorts to gestures when he speaks, and this simile includes another meaning, which is that he wanted to make his face ugly and his frequent spasms, so he is in ugliness like the face of a monkey, and in wrinkles - which is spasm - like the face of an old woman” (43) since the simile and the simile are multiple, and from this analysis by (Ibn Al-Shajari), we notice the extent of his ability to interpret the poetic text to reach its meanings no matter how diverse and multiple they are. Not only that; but we notice that he revealed his critical taste in analyzing such a type of simile; since he considered the saying of Imru' Al-Qais, among the beauties of simile, which is (from the long meter)

*** As if the hearts of birds, wet and dry are jujubes and old straw near their nests.(44)

The Arabs were greatly impressed by this verse, Tha'lab (d. 291 AH) said: “And the narrators claimed that this is better Something was found in comparing two things to two things in one verse” (45) as Abu Hilal al-Askari (d. 395 AH) agreed when he said about it: “He compared two things to two things in detail: the fresh to the jujube, and the dry to the chaff; "It came in the utmost quality" (46), and this is the verse of Imru' al-Qais from the famous verses in comparing two things to two things, as stated by Abdul Qaher al-Jurjani (d. 471 AH) (47) what (Ibn al-Shajari), so we find him the owner of a beautiful rhetorical taste in his selection of the verses that express his intention; as he kept pace with the rhetorical caravan by making this verse from the beauties of simile as he stated (48) As the poet compared two things: (the hearts of the birds, moist and dry) to two things: (jujubes and old straw), as for the tool of simile: (as if) and the meaning

is that among the hearts of the birds there is what is moist and what is dry, so the moist hearts are like jujubes and the dry hearts are like old straw, so the simile and the simile have multiplied in an artistic simile image that is extremely precise. And among the similes of two things to two things according to him is the saying The poet: (from the Wafir metre)

*** If my youth has passed me by with regret And my head has become like silver (49)

As Ibn al-Shajari says about it: “The bridle of camels. He likened the whiteness of his hair to it, and silver is the leaf of a tree that is beaten, so it is of two colors, wet and dry; so he likened gray hair to dry, and blackness to wet” (50). The simile (the whiteness of his hair) and the simile (silver) include wet and dry, as he likened gray hair to dry, and likened blackness to wet, so the sensory image was completed with multiple simile aspects.

Ibn al-Shajari’s critical view of the art of simile:

Ibn al-Shajari was not only revealing the connotations of the simile image; Rather, he was able to reveal his critical view in determining the similes, as he considered Al-Akhtal’s statement in a poem in which he described a wine alley as a strange simile (51): (Long meter)

*** They dismounted and pulled their camels as if they were men from Sudan who had not been clothed (52)

The simile is (the camels), the simile tool is (as if), and the simile is (men from Sudan). The meaning is that he compared his black camels to men from Sudan. It seems that the secret of Ibn Al-Shajari’s admiration for this verse is the poet’s ability to embody this sensual image. What indicated his rhetorical taste was his approval of many similes and his praise of them through the expressions he used, (and among the wonderful similes) his saying (53): (The simple sea)

*** She stood up to show me and the matter of the night is gathered A morning born between the water and the grapes

*** As if it were small and large from its locations Pebbles of pearls on a land of gold (54)

Likewise his saying: The beauties of similes..., and among the strange similes..., and it is one of the best similes....., so he compared it and did it well (55).

These expressions showed his intelligence, rhetorical ability and high literary taste, which opens the way for another researcher to explore the critical features of (Ibn Al-Shajari). In conclusion, it can be said that Ibn Al-Shajari was creative in defining the meaning of simile and stating its components, in addition to defining many of its types. His selection of similes was distinguished by diversity and multiplicity, as he was able to create a mental image in the reader that would affect him. He succeeded in defining its meaning in a clear and smooth manner. In addition to that, his analyses revealed his possession of a high literary critical sense.

Results

- Ibn Al-Shajari was very interested in the art of simile, as he addressed it in all his printed works, and he had wonderful rhetorical comments on this subject.
- His similes were diverse in all their divisions, which indicates his cognitive wealth and his rhetorical and critical mind capable of eliciting figurative images. He also kept pace with the path of those who preceded him from rhetoricians in this subject, and it is no secret that he had his own personality that was unique in his opinions. He was familiar with the Arabic language and its details.
- Ibn Al-Shajari was distinguished by his educational style in his treatment and interpretation of the meanings of words and clarifying the strange ones, as he had discussion study circles between a professor and a student.

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