opción

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Informatively of metonymy in Arabic rhetoric lesson

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 Abstrac

Textual science – as researchers and scholars see it – is one of the latest language science branches and is involved in the chain of subjective and methodological evolution. This science was established according to the works of a German group of researchers back in 1968 under the supervision of Hartmann and Weinrich, as Hartmann convened the first conference under his guidance to discuss text language and established a new lingual and textual research center later. These beginnings started to make progress in the seventies by (Van Djik) who called for the importance of this science provided that the grammatical description includes the relations between sentences on two levels: Superficial and profound. The dream of this matter has been realized by the American (Robert de Beaugrande) after laying seven standards for textuality, one of them is the informativity(1) as he classified them into two closely text-related standards which are (Cohesion and Coherence), two psychological standards (Situationality and Intertextuality); left the two standards related to the producer and recipient of the text which are (Intentionality and acceptability) without classification as well leaving the (informativity) for the perception of the producer and recipient(2).

Researchers confirmed that there is a strong bond between textual science and rhetoric, as (Van Djik) saw that historical event of the textual science is clear through our careful examination of the general direction of old rhetoric which went to describe texts and their distinguished functions. Rhetoric is

connected to particular stylistic forms and models, while (Harweg) saw that Rhetoric and stylistics are previous branches promising of textual science.

Here comes the importance of the research entitled (informativity of metonymy in Arabic rhetoric lesson) in its attempt to uncover the high informative efficiency of metonymy based on what it conceals and contains in terms of meanings and images, therefore it has required two axes preceded by an introduction and followed by a conclusion that shows the important research result. The first axis is allocated to talk about the informative origins of Arabic rhetoric and the other axis is allocated to discuss metonymy informativity.

Informativamente de la metonimia en la lección de retórica árabe

Resumen

La ciencia textual, como lo ven investigadores y académicos, es una de las últimas ramas de la ciencia del lenguaje y está involucrada en la cadena de evolución subjetiva y metodológica. Esta ciencia se estableció de acuerdo con los trabajos de un grupo de investigadores alemanes en 1968 bajo la supervisión de Hartmann y Weinrich, cuando Hartmann convocó la primera conferencia bajo su guía para discutir el lenguaje del texto y más tarde estableció un nuevo centro de investigación lingual y textual. Estos comienzos comenzaron a progresar en los años setenta por (Van Djik), quien pidió la importancia de esta ciencia siempre que la descripción gramatical incluya las relaciones entre oraciones en dos niveles: superficial y profundo. El sueño de este asunto ha sido realizado por el estadounidense (Robert de Beaugrande) después de establecer siete estándares para la textualidad, uno de ellos es la informatividad (1) ya que los clasificó en dos estándares estrechamente relacionados con el texto que son (Cohesión y Coherencia) , dos estándares psicológicos (situacionalidad e intertextualidad); dejó los dos estándares relacionados con el productor y el destinatario del texto que son (Intencionalidad y aceptabilidad) sin clasificación y también deja la (informatividad) para la percepción del productor y el destinatario (2).

Los investigadores confirmaron que existe un fuerte vínculo entre la ciencia textual y la retórica, ya que (Van Djik) vio que el evento histórico de la

ciencia textual queda claro a través de nuestro examen cuidadoso de la dirección general de la retórica antigua que fue para describir textos y sus funciones distinguidas. La retórica está conectada a formas y modelos estilísticos particulares, mientras que (Harweg) vio que la retórica y la estilística son ramas previas prometedoras de la ciencia textual.

Aquí viene la importancia de la investigación titulada (informatividad de la metonimia en la lección de retórica árabe) en su intento de descubrir la alta eficiencia informativa de la metonimia basada en lo que oculta y contiene en términos de significados e imágenes, por lo tanto, ha requerido dos ejes precedidos por Una introducción y seguida de una conclusión que muestra el importante resultado de la investigación. El primer eje se asigna para hablar sobre los orígenes informativos de la retórica árabe y el otro eje para discutir la informatividad de la metonimia.

First axis

Informative origins of Arabic rhetoric

According to Arabs, Informativity expresses itself in rhetoric and criticism heritage books in the texts that the recipient need to focus his mind and thoroughly think to uncover the meaning, which means that it is the innovative text that is obtained through (attention, consideration, seeking and diligence). From this point, rhetoricians distinguished between the regular text and literary text as the first is the direct apparent text while the second is the text that conceals many images and meanings.

In accordance with the foregoing, rhetoricians divided the assimilation into two kinds: (one that is clear and does not need alteration and the second is that has a lot of alteration) (5).

Critics and rhetoricians connected the benefit of speech with the intention of the speaker, as Al-Amidi considered the benefit to be the essence of the speech when he said: (Speech in its literal and figurative aspects is based on benefit) (6). Abo Hilal Al-Askary spoke about the benefit of speech and what should the speaker do so, (the speaker's knowledge should not exceed that of the recipient causing the speech's benefit to fade away) (7). We understand from the above that the speaker's task is to make the recipient understand and the latter's task is to understand.

Based on the aforementioned, the rhetoricians' text assessment is based on measuring their extent of Informativity as the more text is useful and understandable the more Informativity it has. As for the text that has low Informativity, (it is the easily spoken, has clear meaning and considered as poor and rejected) (8). This means that the senior Arab critics thought that the speech must include

some sort of a benefit that is delivered to the recipient but if this benefit is delivered in unconventional way, novel and serious, then it is considered an innovative speech that intends to amuse the recipient rather than benefiting him (9).

Rhetoricians and senior Arab critics monitored few features of the innovative texts such as: ambiguity, peculiarity and fantasy which are clearly connected to the informative efficiency level-rise of novel language scientists (10).

Ambiguity linguistically means (strangeness, farness)(11) and idiomatically, Al-Khutabi said (ambiguous speech, unclear and beyond understanding just like the strangers you don't know) (12). Ambiguity is common in expression and meaning in old Arab criticism and according to this concept, the function of poetry language and its nature is identified since words represent an independent value for the self-aesthetic that they contain therefore, it is advanced in uncovering the significance (13).

Senior Arab critics divided ambiguity into two types: ambiguity in expression and in meaning.

The first type, almost all critics are in agreement to refuse it as it makes the meaning difficult to understand and stands between the recipient and understanding the speech which is about using old terms that are no longer used due to language evolution thus, using this type is not considered modern or creative. The second type is considered modern, unfamiliar and used in literature in general and in poetry in particular (14).

Al-Jahiz is the first to speak about rhetoric cases and especially eloquence, rhetoric, expression, meaning and other concepts as well as pointing out to the ambiguous word that is not understood only by explanation, and quoting from Bischr ibn al-Muʿtamir's journal: (do not go through confusion as it will lead you to complexity)(15) which Aul-Jahiz commented on by saying: (I have never seen a perfect use of rhetoric except by writers, they did not use unusual and abnormal terms) then he shifts to a precise psychological aspect: (unusual expression that is hardly and severely spoken sticks to the tongue and accustomed to hear) (17), meaning that the bizarreness of the strange expression is not easily forgotten just like the human's not forgetting a rarity. Rhetoricians followed in succession After Al-Jahiz like: Qudama, Al-Amadi, Al-Qadhi, Al-Jurjani, Ibn Sinan, Al-Khafaji and Ibn Alatheer who made careful reviews and had famous quotes about ambiguity that we unfortunately cannot mention to avoid prolongation in this research (18). Ambiguity indicates the opposite of the easy and understandable speech (19), and Mohammed Barakat commented on that: (Arabic language books tell us that speech ambiguity is the speech that has a hidden meaning and method; it is opposite to clarity) (20). Researchers referred to two types of ambiguity in our rhetorical heritage:

First type which occurs due to using unusual expressions that are rarely used or controverting grammar rules or omitting words that need to be mentioned and this type is considered unacceptable among seniors since it stands between the speaker and the recipient and threatens the communication between them as well as it contradicts with meaning clarity standard which is considered one of the most important standards by which the text gains its superiority whether it was poetry or prose. The origin of rhetoric and speech acording senior Arabs is revealing the meaning and clarifying the intention.

The other type of ambiguity is one of literature's characteristics where the meaning is greatly refined to a point that requires the listener to be patient, considerate and exert effort to reach the purpose behind it. Senior critics were admired by this type, praised it and dispraise anything otherwise (22).

 Ibn Abi Al'isba (654 A.H) has praised the level of ambiguity which represents the highest levels of Informativity that leave the listener with many options to understand the meaning and that occurred through his comment on Al-Asmai's opinion (216 A.H) when the latter said: (one understands poetry meaning after prolongation) (23), then Ibn Abi Al'isba responded: (Al-Asmai called for the strong poetry that bares with its eloquence, abundant use of its expressions, smooth composition and cohesion quality, many meanings that lead the viewer to the need of many explanations and to make preferences with proof to understand this poetry) (24).

Novel researchers emphasized the meanings that the ambiguous word holds that no other words can hold like the expressions that are mentioned with them such as: ambiguity, complexity, allusion and misleading since the ambiguity has the ability to attenuate an artistic privacy in the creative work that stimulates the mind and sense of the recipient in manner that makes the text in the center of explanation, interpretation and variety of possibilities which give the text the sense of creativity (25).

Passivation is one of the creative speech's traits, as Ibn Mandhoor (711 A.H) said: (fantasy is like using a scarecrow in a farm to scare the animals away thinking it is a human) (26) and as mentioned in Holy Quran ("Rather, you throw." And suddenly their ropes and staffs seemed to him from their magic that they were moving [like snakes]) which means that the recipient imagines what the subject of interest is because of the use of fantasy (27).

The analytical principles of terminological expression in (phantasy) are a group of phenomena that pay attention to feelings and emotions since it being an independent denotative unit. (The issue of fantasy has been raised in old human cultures and the Greek philosophical thought was the first to raise it through the concept of (simulation) that clearly reflects the human experiment in its relation with reality) (28).

Aristotle made (fantasy a medium between emotions and mind through connecting fantasy with thinking and stressing relating it with work which he called the desire) (29).

Fantasy for Ibn Sina is (a mental representation which does not occur due to one way but it is the result of different reasons and the new matter with it is that it is associated with sentiments more than the mind) (30).

Fantasy took root in the 5th and 6th centuries (A.H) till it reached the peak of clarity and strength in the time of Abdulqaher Al-Jurjani (471 A.H) and Hazim Al-Qartajni (684 A.H).

Al-Jurjani has another rhetorical view on fantasy as he divided meaning into two sections: first one is mental and its course in poetry, writing, eloquence and speech is the same course of evidence derived by rational and wise men therefore, we find that a lot of this kind is transferred from predecessors who are nothing but clear or seen in the proverbs and wisdoms of the old.

As for the imaginary (fantasy) oath, Al-Jurjani said: (it cannot be identified as sincere, and what proves it right is right and what proves it wrong is wrong; adds a touch of aesthetics to literature schools and has a lot of methods) (31). Here he is trying to say that fantasy is (the poet's attempt to prove something not right, calls for a case that cannot be achieved and says something to delude himself) (32).

For Hazim Al-Qartajni, fantasy is associated with simulation to a point that it is considered a method of fantasy (imagery) and he considers the poetry is only about fantasy by saying: (poetry is well-balanced rhymed words that would make the listener like something that he wants him to like or hate something that he wants him to hate thus, make him ask for more or dislike it with all the good imagery, independent simulation or the simulation that is conceived by the fine composition, its validity, its fame or all the previous mentioned along with the associated ambiguity as wonderment and exclamation trigger some feelings in the self if its imagination is linked with the self's reaction and affection) (33).

We understand from this definition that fantasy is the basis of poetry and the last cannot exist if the first is not existed in a rhythmical context; fantasy cannot be composed only if certain matters exist and combined by simulation. According to Hazim Al-Qartajni, fantasy is about the recipient's understanding the imagery in poetry in addition to its style and rhythm thus, getting affected by an image he imagined and becoming amused or unamused)(34).

He sees fantasy as the reaction of mind and self of the recipient to the contents of the speech and its image through a psychological and an imaginative pattern that dwells within the self without consideration or examination (35).

His fantasy methods are: imagining something through thinking, watching something that reminds the person of something else, reacting to an image or remembering a voice, an action or a form by seeing or hearing a voice, an action or a form or imagining a meaning through an expression) (36).

Hazim Al-Qartajni sees fantasy as the essence of poetry, a reflection of the outer world and that the poet is no at risk if the image he is trying to convey is unrealistic or cannot be perceived since the elements of image need to be composed in a manner to be acceptable to the mind so that the recipient's imagination can entertain this image and consider the fact of its existence (37).

The bottom line is that what is called the highest level of informativity which is achieved in creative speech is known in our rhetorical and criticism heritage as (Eloquence), (good comprehending) or (usefulness) and this goodness is obvious in many terms and most crucial are: bizarreness, ambiguity and fantasy which distinguish between general speech and literature speech; novel western critics know it as the upper limit of informativity (38).

Second axis

Metonymy informativity

Metonymy is considered one of the most important branches of rhetorical system in the Arabic rhetorical lesson, as it has an effective impact and emotional stimulating impulses as well as it is an important part of Arabic speech patterns represented in a lot of figures of speech that are spoken spontaneously, Metonymy as a part of rhetoric takes part in a lot of literature changes represented in expressions that fade away which their real meaning hides behind many matters that with them, uncovering that meaning rolls behind different opinions which lead to bigger role of the denominated matter) (39), as mentioned in Lisan Al-Arab: (to speak of something and mean another thing or describe something other than its actual description, means: to name something different to what it is denominated) (40).

Metonymy is associated with its concealment and subtleness. Abo Obaida Moamar Bin Al-Muthanna (210 A.H) is considered one of the most senior linguists to speak about Metonymy and he clarified that careful consideration and focusing the mind are the only ways to understand it when he said: (the term in this sentence was not mentioned by linguists to refer to a meaning in the first place however this reference was understood with a bit of careful consideration and focus) (41).

Al-Jahiz (255 A.H) spoke afterwards about metonymy and indicated that the last and indirect reference do not affect the mind as the statement does (42). He mentioned in one of his letters that metonymy is more eloquent than the statement when he said: (metonymy is more eloquent than the statement and more presentative than statement and explanation) (43).

Then he referred to the relation between metonymy and rhetoric considering it a part of rhetoric and its function is different from other rhetorical forms especially when it is associated with some styles like statement and its synonyms. Many scientists succeeded Al-Jahiz but no one added anything new except for more evidence till Abdulqaher Al-Jurjani (471 A.H) came and commented on the subject matter: (metonymy is that when the speaker needs to prove some meaning of a word, he does not mention it as it is written but instead he mentions a another word with a similar meaning like saying: he is like the scabbard, which is a reference to tall stature) (44).

Al-Jurjani clarified the effect of gestures in semantics on the required meaning as well as aesthetic value indications of metonymy with the support of analytical evidence that show his aesthetic views on this metonymical style) (45).

Al-Sakaki significantly contributed in renewing the meaning of metonymy: (it is neglecting mentioning something and focusing on what is associated with it thus shifting from the specified word to the neglected word), (Zaid is like the scabbard, and here we shift to the tall stature) (46). As metonymy definitions before Al-Sakaki tried to elaborate general frameworks for it, after he came they took another turn which is the identification and statement of what is between it and metaphor.

Research footnotes

1.   Please review: Elm Alnas: Tahariyat Fi Dalalat Alnas Wa Tadawlhi, Faheema Al-Halloji, Literature and Languages College journal, 10th and 11th issues, Algeria, 2012:212 / Text, speech and procedure, Robert de Beaugrande, translated by Tamam Hassan: 105.

2.   Please review: Text, speech and procedure: 61, Osool Alma'ayeer Alnasiya Fi Alturath Alnaqdi Wa Albalaghi Inda Alarab: 261.

3.   Please review: Elm Alnas: Tahariyat Fi Dalalat Alnas Wa Tadawlhi: 210.

4.   Asrar Albalagha, Abdulqaher Al-Jurjani: P 340.

5.   Same reference: 90.

6.   Almuwazana bain Abi Tamam Wa Al-Buhturi, Al-Hasan Bin Bishr Al-Amidi: 179.

7.   Al-Sina'atain, Abo Hilal Al-Askari: 29.

8.   Please review: Same reference: 61.

9.   Please review: Osool Alma'ayeer Alnasiya Fi Alturath Alnaqdi Wa Albalaghi Inda Alarab: 259.

10.   Please review: Same reference: 259.

11.   Lisan Al-Arab, Ibn Mandhoor: article (root of word ambiguity).

12.   Ghareeb Al-hadeeth, Ibn Salam: 1/2.

13.   Please review: Ishkaliyat Algharaba Fi Shi'r Abi Tamam's poetry, Dr. Ahmed Abdulrahman: 220.

14.   Please review: Alnaqd Al'lughawi Ind Alarab, Dr. Neamah Raheem Al-Azawi: 213, concepts of textual standards in Arabs' rhetorical and critical heritage: 263.

15.   Bayan wa al-tabyin, Al-Jahiz: 1/378.

16.   Same reference: 1/378.

17.   Same reference: 1/76.

18.   Please review: Ishkalitay Algharaba Fi Shi'r Abi Tamam: 228-231.

19.   Lisan Al-Arab: article (root of word peculiarity).

20.   Dirasat Fi Aladab, Abo Ali: 287.

21.   Please review: Al-Sina'aten: 42, Osool Alma'ayeer Alnasiya: 266.

22.   Please review: Al-Sina'aten: 42, Osool Alma'ayeer Alnasiya: 267.

23.   Tahreer Altahbeer Fi Sina'at Alsher Wa Baian Ijaz AlQuran, for Ibn Abi Al'isba Aladwani: 455, please review: Osool Alma'ayeer Alnasiya: 368.

24.   Tahreer Altahbeer: 455, please review: Osool Alma'ayeer Alnasiya: 269.

25.   Please review: Altala'qi Wa Alibdaa: Qira'at Fi Alnaqd Alarabi Alqadeem, study: 176.

26.   Lisan Al-Arab: article (root of word fantasy).

27.   Same reference: (root of word fantasy).

28.   Altakhyel Wa Binaa Alansaq Aldilalia, Saeed Jabara: 51.

29.   Same reference: 55.

30.   Same reference: 56.

31.   Asrar Albalagha Fi Oloom Albayan, Abdulqaher Al-Jurjani: 230.

32.   Same reference: 231.

33.   Minhaj Albulaghaa Wa Siraj Aludabaa, Hazim Al-Qartajni: 63.

34.   Same reference: 79.

35.   Please review: Usool Alshiriya Alarabiya, Altaher Bo Mzeer: 59.

36.   Please review: Minhaj Albulaghaa Wa Siraj Aludabaa: 79.

37.   Please review: Alsoora Alfaniya, Jaber Asfoor: 61.

38.   Please review: Osool Alma'ayeer Alnasiya, 275.

39.   Please review: Aliblaghiya fi Alshahed Albalaghi (study and analysis), Nader Abdulrahman.

40.   Lisan Al-Arab: (root of word denominate / metonymy).

41.   Majaz Al-Quran, Abo Obaida: 86.

42.   Bayan wa al-tabyin, Al-Jahiz: 117.

43.   Rasael Al-Jahiz: Resalat Nafi Altashbeeh, Al-Jahiz: 307.

44.   Dalael Al-Ijaz, Abdulqaher Al-Jurjani: 53.

45.   Please review: Same reference: 55-57.

46.   Please review: Alkhetab Albalaghi, Oudah: 239.

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6.   Tahreer Altahbeer Fi Sina'at Alsher Wa Baian Ijaz AlQuran, Ibn Abi Al'isba Almasri (654 A.H), presentation and investigation of Dr. Jafni Mohammed Shara, Commission of reviving Islamic culture, United Arab Republic, Higher Committee for Islamic Affairs, Cairo, 1963.

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11.   Rasa'il Al-Jahiz, Resalat Nafi Altashbeeh, investigation of Abdulsalam Haroon, Al-Jajiz library, Beirut, Lebanon.

12.   Alsoora Alfn'niya Fi Alturath Alnaqdi Wa Albalaghi, Dr. Jaber Asfoor, Arabic Cultural Center, Casablanca, Morocco, 3rd edition, 1992.

13.   Elm lughat Alnas: Alnathariya Wa Altatbeeq, Dr. Azza Shibl, Aladab press, Cairo, 1st edition, 2007.

s 14.   Ghareeb Al-hadeeth, Abdulrahman Ben jawzy, investigation of Abdulmo'ti Ameen, Alkutub Alilmiya house, 2004.

15.   Al-Sina'atain book: Alketab Wa Alsher, Abo Hilal Al-Askari (395 A.H), investigated by Ali Mohammed Albajawi, Mohammed Abulfadhel Ibrahem, Ihyaa Alkutub Alarabiya, Essa Albabi Alhalabi et Al, 1st edition,1952.

16.   Minhaj Albulaghaa Wa Siraj Aludabaa, by Abi AlhasanHazim Al-Qartajni (684 A.H), presented and investigated by Mohammed Alhabbeb Ben Alkhoja, Arab books house, Tunisia, 3rd edition, 2008.

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