

EASY BALAAGHAH



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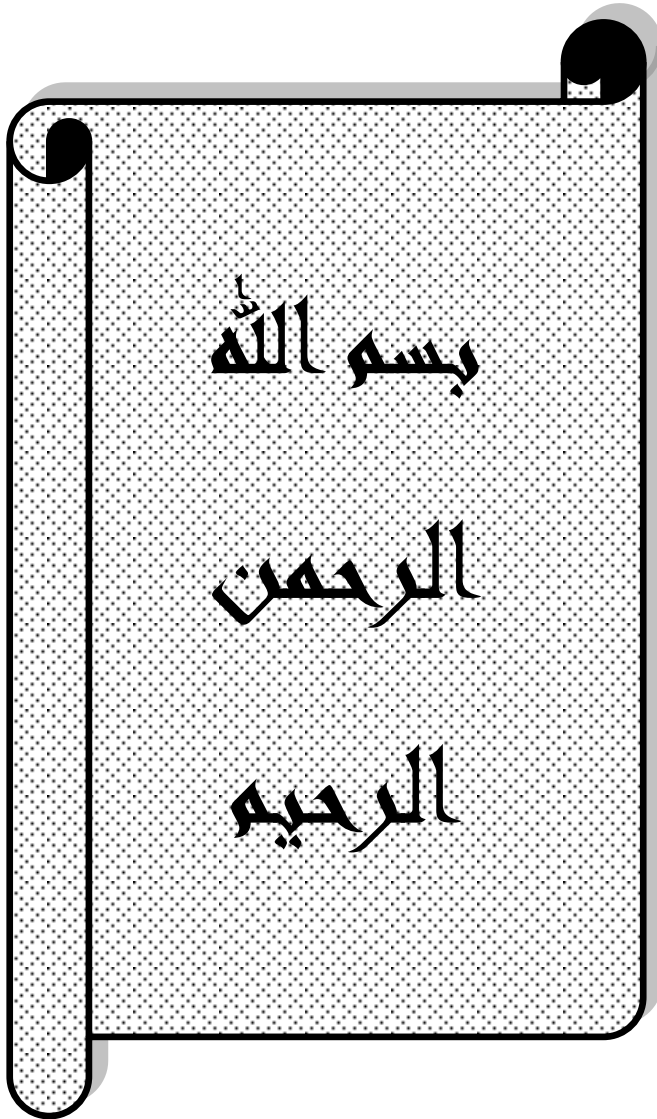
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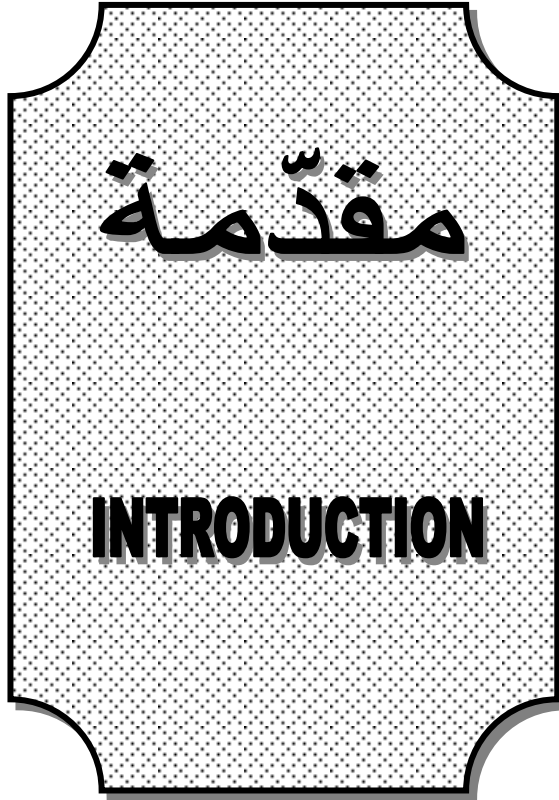
الانتساب . . .

إلى كلّ

بحر

علّمني السباحة في

البحر



The Definition of فصاحة

The definition of فصاحة is بيان and ظهور The Arabs say أَفْصَحَ الصَّبِيُّ when the speech of the infant is clear. اصطلاحا it is used to describe the كلمة, the كلام and the متكلم

فصاحة الكلمة

A كلمة is described as فصيح when it is free of the following factors:

1. تنافر الحروف
2. مخالفة القياس
3. الغرابة

#####

تنافر الحروف is when the combination of the حروف that constitute the كلمة cause difficulty in its pronunciation. Examples of كلمات that suffer from تنافر الحروف are:

- ~ الظش (a jagged place)
- ~ الهُغْغُوع (a plant which camels graze on)
- ~ النُّقَاح (clean water)

#####

مخالفة القياس is when the construction of the كلمة contravenes the laws of صرف Examples of a word in which there is مخالفة القياس are:

Example One: بوقات (horns, trumpets) in the following stanza of Al-Mutanabbi:

فان يكن بعض الناس سيفا للدولة – ففى الناس بوقات لها و طبول

*If somebody among the people is a sword unto the kingdom
There are among them those who are unto it trumpets and
drums*

Al-Mutanabbi used بوقات as the plural of بوق However, the laws of صرف demand that its plural should be أبواق

Example Two: موددة in Al-Mutanabbi's statement:

ان بنى ليئام زعمده – ما لى فى صدورهم من مؤدده

*My children are vile and unconcerned
There is no love for me in their hearts*

The word مؤدده does not conform with the laws of صرف It should be مودة with a shuddah (sign of tashdeed) on the letter د

Example Three: The word الأجلل in the following stanza of Abu-Najm Ibn Qudaamah:

الحمد لله العلىّ الأجلل – أنت ملك الناس ربا فاقبل

*All praise is to Allah The Most High and Magnificent
You (O Allah) are the king of the people (and their Rabb),
Therefore accept (my du'aa)*

According to the laws of صرف he should have said الأجلل instead of الأجلل

الغربة is when the meaning of the كلمة is unclear and uncommon among the فصحاء

Examples:

~ اَفْرَنْقَعَ (he went away)

~ اَطْلَحَمَّ (it was severe)

~ بَعَاق (rain)

#####

فصاحة الكلام

كلام is described as فصيح when it is free of the following factors:

1. تنافر الكلمات
2. ضعف التأليف
3. التعقيد اللفظي
4. التعقيد المعنوي

#####

تنافر الكلمات is when the combination of the words in the sentence are difficult on the tongue and the ear.

Example One:

و قَبْرُ حَرْبٍ بِمَكَانٍ قَفْرٍ - وَ لَيْسَ قَرَبَ قَبْرِ حَرْبٍ قَبْرٌ

The grave of harb is in a barren place

And there is no (other) grave close to the grave of Harb

Some scholars note that it is impossible to repeat this stanza three times without faltering. The reason for this being the closeness between the مخارج of the letters in each word. Thus, although each word on its own is neither heavy nor disliked (by the Arabs), their combination in this stanza is awkward.

Example Two:

كريم متى أمدحه أمدحه و الورى - معى و اذا ما ملته ملته و خدى

*(He is a) noble man; when I praise him, I praise him and the
entire creation do so with me
And when I criticize him, I criticize him on my own*

#####

ضعف التأليف is when the sentence construction (تركيب) does not comply to the laws of نحو (Arabic grammar).

Example One:

و لو أن مجدًا أحلّد الدهر واحدًا - من الناس أبقى مجدّه الدهر مُطعمًا

*If anybody's honour could cause him to live forever
His honour would keep Mut'im alive forever*

The construction of this stanza is grammatically incorrect because the ضمير is supposed to refer to a previously mentioned اسم ظاهر. In this stanza, however, the ضمير in مجدّه refers to مُطعمًا which is only mentioned after it.

Example Two:

جَزَىٰ بُنُوهُ أَبَا الْغَيْلَانِ عَنْ كَبَرٍ — وَحُسْنِ فِعْلٍ كَمَا جُوْزِي سِنِمَار

His sons rewarded Abul-Ghailaan due to old age and good deeds just as Sinimmaar was rewarded

Once again the *ضمير* precedes its مرجع (the اسم ظاهر it refers to). Hence this stanza is also grammatically incorrect.

#####

التعقيد اللفظي is when a factor من جهة اللفظ causes obscurity in the meaning of the كلام. Such factors could be:

- ~ (mentioning of words before or after their correct positions) تقلم الكلمات أو تأخيرها عن مواضعها الأصلية
- ~ (separation between such words which are supposed to be next to each other) الفصل بين الكلمات التي يجب أن تتجاوز
- ~ (non mentioning of a word that should be mentioned) الحذف
- ~ (utilisation of a *ضمير* where an اسم ظاهر should be utilised) الإضمار

Example One:

حَقَّقَتْ وَهَمْ لَا يَجْفَحُونَ بِهَا هَمْ — شَيْمٍ عَلَى الْحَسْبِ الْأَعَزِّ دَلَائِلُ

Traits indicative of noble lineage boasted about them yet they do not boast of them (those traits)

The cause of the obscurity in the meaning of this stanza of Al-Mutanabbi is الفصل. Consider the فصل between شَيْمٍ and its صفة (i.e. دلائل). The correct construction would be:

حَقَّقَتْ هَمْ شَيْمٍ دَلَائِلُ عَلَى الْحَسْبِ الْأَعَزِّ وَهَمْ لَا يَجْفَحُونَ بِهَا

Example Two:

أَنْتَ يَكُونُ أَبَا الْبَرِّيَّةِ آدَمَ – وَأَبُوكَ وَالثَّقْلَانِ أَنْتَ مُحَمَّدٌ

How can Aadam be the father of mankind whereas your father is Muhammed and you are the two mighty creations

There are three causes of obscurity in the meaning of this stanza of Al-Mutanabbi:

- ~ التقديم – The of يَكُونُ appears before its
- ~ التقديم – The مبتدأ in أَنْتَ appears before its خبر
- ~ الفصل – The separation between the مبتدأ (وَأَبُوكَ) and its خبر (مُحَمَّدٌ)

The correct construction would be:

أَنْتَ يَكُونُ آدَمَ أَبَا الْبَرِّيَّةِ وَأَبُوكَ مُحَمَّدٌ وَأَنْتَ الثَّقْلَانِ

(Note: Apart from the above discrepancies, the meaning of this stanza is still improper.)

#####

التعقيد المعنوي is when obscurity in the meaning is caused by usage of such metaphors (مجازات and كنايات) which cannot be understood.

Example One: The word عَيْن is commonly used in the meaning of جاسوس (spy). Thus, usage of the word ألسنة (tongues) in the meaning of جواسيس (spies) is an example of التعقيد المعنوي

Example Two:

كَسَا وَجْهَهَا سَعْفٌ مُتَشَرٌّ – وَأَرْكَبُ فِي الرُّوْعِ خَيْفَانَةً

*Its face was draped with an opened date leaf
And in fear I mount a locust (lightweight horse)*

In this stanza the poet, Imru-ul-Qays, is praising his horse. Doing so he mentions two qualities:

1. The hair on its head is as long as date leaves and thus covers its head.
 2. It is as light as a locust and hence very fast.
- There is تعقيد معنوى in the first quality because the Arabs generally disapproved of horses with so long hair that covers the eyes. In fact, they regarded such horses as slow. Usage of the same quality to describe a fast horse is therefore inappropriate.
 - The authors of البلاغة الواضحة write that although there is no تعقيد معنوى in usage of the word خيفانة (which means *locust*) in the meaning of *horse*, it is a weak comparison.

Example Three:

جَدَبْتُ نَدَاهُ غَدْوَةَ السَّبَبِ جَذْبَةً — ففخرَ صريعاً بين أيدي القصائد

*On Saturday morning a pulled his generosity so firmly
He fainted in front of my poems*

In this stanza, the aim of the poet (Abu Tammaam) is to inform us that he received a generous gift from the مُنْذُوح (person who he is praising) and thus said a few couplets praising him. However, there is تعقيد معنوى in the statement *he fainted in front of my poems* because: having received a gift from somebody, would it not be ungrateful to thereafter cause him to faint?

Example Four:

سَأَطْلُبُ بُعْدَ الدَّارِ عَنْكُمْ لِتَقْرُبُوا — وَتَسْكَبَ عَيْنَايَ الدُّمُوعَ لِتَجْمُدَا

*I will seek a distant house from you so that you would be close
And my eyes would shed tears until they get dry*

Addressing his beloved the poet says that he would prefer living far from them so that:

1. They would always remain in his thoughts. (*Absence makes the hearts grow fonder.*)
2. He could cry for them until he can cry no more.

However, his message is obscure because normally, inability to cry is regarded as an indication of indifference instead of fondness and affection. Usage of this idea has therefore caused تعقيد معنوى in the above stanza.

#####

فصاحة المتكلم is the speaker's ability to always express himself in a فصيح manner.

#####

The following table represents the impediments of فصاحة and the requirements in order to identify and remedy them.

Impediments	Requirements
التنافر	الذوق
مخالفة القياس	الصرف
الغربة	Frequent study of Arabic literature
ضعف التأليف	النحو
التعقيد اللفظي	النحو
التعقيد المعنوى	البيان

The Definition of بلاغة

The لغوى definition of بلاغة is الوصول and الإنتهاء The Arabs say:

~ بَلَغَ فُلَانٌ مَرَادَهُ – He *reached* his goal.

~ بَلَغَ الرُّكْبُ الْمَدِينَةَ – The riders *reached* the city.

اصطلاحاً it is used to describe the كلام and the متكلم

#####

بلاغة الكلام

Before defining بلاغة الكلام we have to understand the meaning of المطابقة and المقتضى , الحال

الحال is the reason for which the متكلم makes his statement in a particular manner. It is also called المقام

المقتضى is the particular manner of speech demanded by الحال It is also called الإعتبار المناسب

المطابقة is when the كلام is presented in the manner demanded by الحال

Example One:

اطناب (presentation of a long-winded speech) is recommended if you intend praising somebody. In such an instance, المدح (praise) is the حال , اطناب is the مقتضى and utilisation of اطناب in one's كلام is مطابقة

Example Two:

توكيد (emphasis) is required at the time of انكار (when voicing disapproval). Thus, انكار is the حال , توكيد is the مقتضى and utilisation of مطابقة in one's كلام

The definition of بلاغة الكلام is therefore

مطابقته لمقتضى الحال مع فصاحته

speech that corresponds with the situation فصيح

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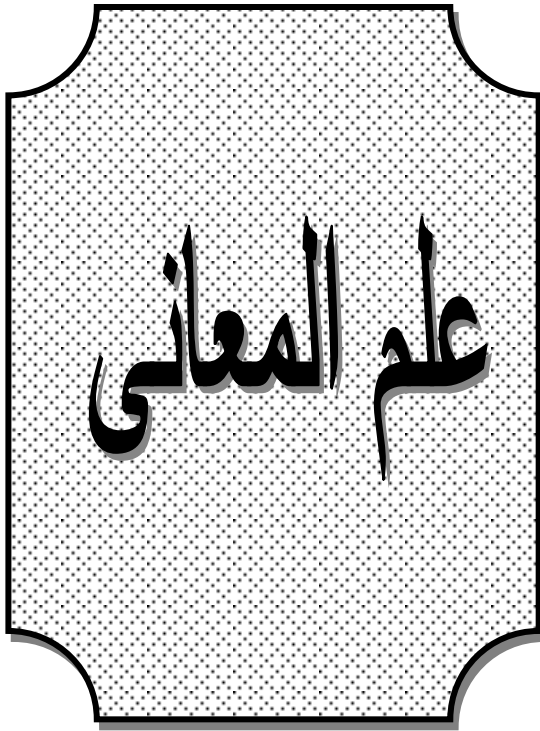
بلاغة المتكلم is the speaker's ability to always express himself in a بليغ manner.

Note One: In order to identify الأحوال and their مقتضيات it is imperative to study علم المعاني

Note Two: علم البلاغة comprises of three sections:

1. علم المعاني
2. علم البيان
3. علم البديع

The laws of each sectioned will be explained according to the above sequence, *Insha Allah*.



علم المعانى

علم المعانى is defined as a set of rules by means of which the student gains awareness of the أحوال of اللفظ العربي so that he could choose his words according to the مقتضى of the حال

علم المعانى comprises of eight areas of study:

1. الخبر و الإنشاء
2. الذكر و الحذف
3. التقاسم و التأخير
4. التعريف و التنكير
5. الإطلاق و التقييد
6. القصر
7. الوصل و الفصل
8. الإيجاز و الإطناب و المساواة

In this book the above areas of study have been spread over nine chapters.

علم المعاني
Chapter One

الخبر و الإنشاء

- كلام is of two types:
 1. خبر
 2. إنشاء
- خبر is when the speaker, irrespective of who he is, could be described as either صادق or كاذب

Example:

إِنَّ الْبَخِيلَ وَ إِنْ أَفَادَ غَنًى – لَتَرَى عَلَيْهِ مَخَابِلَ الْفَقْرِ

Even if the misers earns wealth

Signs of need will always be observed in him

Many people agree with this statement of Abul-‘Itaahiyah. The fact that they can describe it as true means that it must be classified as خبر

- إنشاء is when the speaker, irrespective of who he is, can neither be described as صادق nor كاذب

Example:

لَا تَتَكَلَّمْ بِمَا لَا يَعْنِيكَ وَ دَعْ الْكَلَامَ فِي كَثِيرٍ مِمَّا يَعْنِيكَ حَتَّى تَجِدَ لَهُ مَوْضِعًا

Do not speak regarding matters that do not concern you and do not speak too much regarding matters that concern you until you find an (appropriate) opportunity.

These words were uttered by Ibn ‘Abbaas radiallahu anhu. In these words he can neither be described as صادق nor كاذب
Hence, this statement is classified as إنشاء

- In both types of كلام (i.e. إنشاء and خبر) every sentence will comprise of two أركان (basic elements):

1. محكوم عليه (which is also called the مسند إليه) This will be any of the following:

- ~ الفاعل
- ~ نائب الفاعل
- ~ المبتدأ الذى له خبر
- ~ ما أصله المبتدأ كاسم كان و أخواتها

2. محكوم به (which is also called the مسند به) This will be any of the following:

- ~ الفعل التام
- ~ اسم الفعل
- ~ الخبر
- ~ المبتدأ الذى ليس له خبر
- ~ ما أصله خبر المبتدأ كخبر كان و أخواتها
- ~ المصدر النائب عن فعل الأمر

- Everything in excess of the محكوم عليه and the محكوم به (besides the مضاف إليه and the صلة الموصول) is a قيد The following are all قيود

- ~ أدوات الشرط
- ~ أدوات النفي
- ~ المقارعيل
- ~ الحال
- ~ التمييز
- ~ التواسخ

Example:

لذْتُ بعفوك ، و استَجَرْتُ بِصَفْحِكَ ، فَأَذِقْنِي حلاوَةَ الرِّضَا ، و أُتَيْبِنِي مرارةَ السُّخْطِ فيما مَضَى

*I sought refuge in your forgiveness, therefore allow me to taste
the sweetness of contentment and make me forget the
bitterness of anger over the past*

المسند	المسند إليه	النوع	الجملة
الفعل (لاذ)	الفاعل (الضمير) ألمستَر في الفعل	خبرية	لذْتُ بعفوك
الفعل (استخار)	الفاعل (الضمير) ألمستَر في الفعل	خبرية	استَجَرْتُ بِصَفْحِكَ
الفعل (أذق)	الفاعل (الضمير) ألمستَر في الفعل	إنشائية	فَأَذِقْنِي حلاوَةَ الرِّضَا
الفعل (أنس)	الفاعل (الضمير) ألمستَر في الفعل	إنشائية	أُتَيْبِنِي مرارةَ السُّخْطِ فيما مَضَى

#####

Chapter One (A)

الغرض من إلقاء الخبر

- There are two fundamental purposes of خبر
- 1. To inform the مُحاطَب of the حُكم contained in the خبر This فائدة الخبر is called the حُكم

Example:

تُؤَيِّ عَمْرُ بْنُ الْخَطَّابِ (رضي الله عنه) سَنَةً ثَلَاثٍ وَ عَشْرِينَ مِنَ الْمِجْرَةِ

'Umar bin Khattaab radiallahu anhu passed away in the twenty third year after the hijrah.

(It is quite obvious that the purpose of this خبر is nothing more than to inform the مُحاطَب of the date of 'Umar bin Khattaab's radiallahu anhu death.)

- 2. To inform the مُحاطَب that the مُتَكَلِّم is aware of the حُكم This لازم الفائدة is called

Example:

لَقَدْ أَذَبْتُ بَنِيكَ بِاللَّيْنِ وَالرَّفْقِ لَا بِالْقَسْوَةِ وَالْعِقَابِ

You disciplined your sons with gentleness and kindness instead of harshness and punishment.

The مُحاطَب is fully aware of how he disciplined his sons. Therefore, the purpose of this مُتَكَلِّم is definitely not فائدة (to inform the مُحاطَب of the حُكم contained in his خبر). Instead, his purpose is to inform the مُحاطَب that he is aware of how he disciplined his sons.

- Sometimes خبر is utilised for other purposes including:

1. استرحام (asking for mercy)

Example: The statement of Moosa *alaihis-salaam*:

رَبِّ إِنِّي لَمَّا أَنْزَلْتَ إِلَيَّ مِنْ خَيْرٍ فَقِيرٌ

O my Rabb! I am certainly in need of the good that you have revealed to me.

Surely Moosa's *alaihis-salaam* intention was not to inform Allah of his need. He was fully aware that Allah is All-Knowing. Similarly, his intention was definitely not to inform Allah that he too is aware of his need. We understand from the سياق (context) of the above statement that his aim was استرحام (asking for Allah's mercy)

2. إظهار الضعف (revelation of weakness)

Example: The statement of Zakariyya *alaihis-salaam*:

رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاشْتَعَلَ الرَّأْسُ شَيْبًا

O my Rabb! My bones are weak and my hair has turned grey.

Here too, Zakariyya's *alaihis-salaam* intention is neither فائدة الخير nor لازم الفائدة. We understand from the سياق (context) of the above statement that his aim was إظهار الضعف (expression of his weakness).

3. إظهار التحسر (announcement of regret)

Example: The statement of Nooh *alaihis-salaam*:

رَبِّ إِنِّي قَوْمِي كَذَّبُونِ

O my Rabb! My people have belied me.

Once again the intention is neither لازم الفائدة nor فائدة الخير
Instead, Nooh *alaihis-salaam* is expressing his regret
over the disbelief of his people.

4. الفخر (to boast)

Example: 'Amr bin Kulthoom said:

إِذَا بَلَغَ الْفُطَامَ لَنَا صَبِيٌّ - تَخِرُّ لَهُ الْجَبَابِرُ سَاجِدِينَ

When an infant belonging to us is weaned

The tyrants fall in prostration to him

The aim of the poet in this stanza is obvious – he is
merely boasting of his tribe.

5. الحثُّ على السعي و الجدّ (encouragement of hard work and
diligence)

Example: Taahir bin Husain was a minister of the
'Abbaasi *khaleefah* Ma'moon. Thinking that the
governor, 'Abbaas bin Moosa, had delayed in collecting
the taxes from the public, he sent him the following
message:

و لَيْسَ أَخُو الْحَاجَاتِ مَنْ بَاتَ نَائِمًا - وَ لَكِنْ أَخُوهَا مَنْ يَبِيتُ عَلَى وَجَلٍ

The person in need does not spend the night sleeping

Instead, he spends the night in fear

Taahir bin Husain's aim is neither the لازم الفائدة nor the فائدة الخير
His aim is merely to encourage 'Abbaas bin Moosa
to work harder.

Chapter One (B)

كيفية إلقاء الخبر (أضربُ الخبر)

- If the مخاطَب is خالئ الذهن عن الحكم (unaware of the حكم), the خبر should be presented without any أدوات التأكيد (particles of emphasis). This type of خبر is called خبر ابتدائي
- If the مخاطَب is doubtful regarding the حكم but desires to know the truth, تأكيد (emphasis) is desirable. This type of خبر is called خبر طلبي
- If the مخاطَب is denying the حكم , it will be imperative to use one or more of the أدوات التأكيد (dependant on the strength and weakness of the denial).

Example:

- > If you wish to inform the مخاطَب that his brother is coming and he (the مخاطَب) is خالئ الذهن عن الحكم it will be sufficient for you to merely say: أخوك قادمٌ
- > If the مخاطَب is doubting you, it would be desirable to utilise a little bit of تأكيد Thus you should say something like: إِنَّ أَخَاكَ قَادِمٌ
- > However, if the مخاطَب is disbelieving you, it would be necessary to utilise one or more أدوات التأكيد Thus you should say something like: وَاللَّهِ إِنَّهُ لَقَادِمٌ or إِنَّ أَخَاكَ لَقَادِمٌ

- There are many different أدوات التأكيد among which are:

~ إِنَّ
~ أَنْ
~ الْقَسَم
~ لام الإبتداء
~ نُونَا التأكيد
~ أَحْرَفُ التنبيه
~ الحروف الزائدة
~ قَدْ
~ أمَّا الشرطية

Chapter One (C)

خروج الخبر عن مقتضى الظاهر

- Due to various reasons considered by the مُتَكَلِّم the خبر is sometimes presented contrary to the demand of the rules mentioned in the previous chapter.
- One such reason could be that the خالئ الذهن is treated as if he is مُتَرَدِّد (doubtful). This happens when the مُتَكَلِّم had already hinted to the حكم of the خبر

Example:

و ما أبرئ نفسي إنَّ النفس لأمارة بالسوء

I do not declare myself innocent; surely nafs is an excessive commander of evil.

The مُخَاطَبِ is خَالِيُ الذَّهْنِ regarding the حَكَم mentioned in the words إِنَّ النَّفْسَ لَأَمَّارَةٌ بِالسُّوءِ Therefore there is no apparent need for تَأْكِيد However, since this statement is preceded by the words وَ مَا أُبَرِّئُ نَفْسِي which indicate to an unfavourable حَكَم regarding the *nafs*, the مُخَاطَبِ is now eager to identify that حَكَم Thus he is treated as مُتَرَدِّد (doubtful) and تَأْكِيد is included in the خَيْر

- Another reason is that مُخَاطَبِ who is not مُنْكَر (disputing the حَكَم) is treated as if he is مُنْكَر This happens when he displays apparent signs of إِنْكَار (disbelief, rejection).

Example:

ثُمَّ إِنَّكُمْ بَعْدَ ذَلِكَ لَمَيْتُونَ

Thereafter you all are going to die.

The مُخَاطَبِينَ in this *ayah* are not مُنْكَر They do not deny that one day they will all have to leave the world. Apparently there is therefore no need for تَأْكِيد However, they were treated as مُنْكَر and تَأْكِيد was applied because of the negligent way in which they lead their lives; as if they are مُنْكَر

- A third reason is treatment of the مُنْكَر as if he is not so. This is done when there are دَلَائِل و شَوَاهِد (proof, evidence) which, if studied by the مُخَاطَبِ, he would desist from إِنْكَار

Example: Addressing the idolaters Allah says:

وَ إِلَهُكُمْ إِلَهٌ وَاحِدٌ

Your deity is one.

The fact that the مُحَاطِبِينَ were idolaters who deny the oneness of Allah demanded the usage of one or more أَدَوَاتُ التَّأْكِيدِ. However, the مُحَاطِبِينَ have been treated as if they are not denying Allah's oneness because the دَلَائِلُ و شَوَاهِدُ in this regard are just so many and so evident that if they ponder over them, they will certainly desist from idol-worship. Hence, no أَدَوَاتُ التَّأْكِيدِ were used.

عِلْمُ الْمَعَانِي

Chapter Two

الْإِنشَاء

- There are two types of إِنْشَاء
 1. طَلَبِي
 2. غَيْر طَلَبِي
- In the first type the مُتَكَلِّم seeks something which is not available at that moment in time.
- In the second type the مُتَكَلِّم does not seek anything.
- The first type comprises of five types:
 1. أَمْر
 2. نَهْي
 3. اسْتِفْهَام
 4. تَمْنَى
 5. نِدَاء

- The second type appears in various forms. Some of them are:
 1. تَعَجُّب
 2. مدح
 3. ذم
 4. قسم
 5. أفعال الرجاء
 6. جميع صيغ الغفود
 7. رُبُّ
 8. كم الخبرية
- None of the various forms of إنشاء غير طلبي fall under the ambits of علم المعاني and will hence not be discussed in this book.

Chapter Two (A)

الأمر

- أمر is when a person in authority commands his subordinate to do an action.
- There are four word forms for أمر
 1. فعل الأمر
Example: The word خُذِ in the aayah خُذِ الْكِتَابَ بِقُوَّةٍ
 2. المضارع المقترون بلام الأمر
Example: The word يُؤْفُكُوا in the aayah نُذَوِّرُهُمْ وَيُؤْفُكُوا
 3. اسم فعل الأمر

Example: The word حَيٍّ على الفلاح in حَيٍّ

4. المصدر النائب عن فعل الأمر

Example: The word إِحْسَانًا in the aayah وَ بِالْوَالِدَيْنِ إِحْسَانًا

- The word forms of أمر are sometimes used for meanings other than it's أصل (original) meaning. Some of these other meanings are:

1. إرشاد (advice)

Example One:

إِذَا تَدَايَنْتُمْ بِدَيْنٍ إِلَى أَجَلٍ فَأَكْتُبُوهُ

When you engage in a credit transaction until a specified period of time, make a note of it.

Example Two:

شَاوِرْ سِوَاكَ إِذَا نَابَتْكَ نَائِبَةٌ — يَوْمًا وَ إِنَّ نَتَّ مِنْ أَهْلِ الْمَشْوَرَاتِ

Consult with others if one day you are afflicted with a calamity

even though you may among those who are consulted.

2. دعاء (when making *du'aa* to Allah)

Example One:

رَبِّ أَوْزِعْنِي أَنْ أَشْكُرَكَ

O Rabb! Guide me to be grateful to you.

Example Two:

فِيَا مَوْتَ زُرْ إِنَّ الْحَيَاةَ ذَمِيمَةٌ — وَ نَفْسٌ جُدِّي إِنَّ دَهْرَكَ هَازِلٌ

O death, visit (me); surely life is despicable

O nafs, be serious; surely your time is taking things lightly

3. التماس (a request)

Example One: When you tell your counterpart (somebody equal to you): أعطني الكتاب (*Give me the book*).

Example Two:

قفا نَبِّكْ مِنْ ذِكْرِي حَبِيبٍ وَ مَنَزِلٍ - بَسَقَطِ اللَّوَى وَ بَيْنَ الدَّخُولِ فَحَوْمَلِ

Stop! Let's cry in remembrance of a beloved and (his) home

Between (the places of) Saqt-il-Liwaa and Howmal

4. تَمَنَّى (desire)

Example One:

أَلَا أَيُّهَا اللَّيْلُ الطَّوِيلُ! أَلَا أَنْجِلِ - بِصُبْحٍ وَمَا الْإِصْبَاحُ مِنْكَ بِأَمَثَلِ

O lengthy night! Will you not expose the morning?

(Although) the morning is not better than you

Example Two:

يَا لَيْلُ طُلْ وَ يَا نَوْمُ زُلْ - يَا صَبْحُ قِفْ لَا تَطْلُعْ

O night, be lengthy and O sleep, get away!

O morning, stop! Don't rise!

5. تَخْيِير (giving of a choice)

Example One:

فَعِشْ وَاحِدًا أَوْ صِلْ أَخَاكَ فَإِنَّهُ - مُقَارِفُ ذَنْبٍ مَرَّةً وَ مُجَانِيئُهُ

Live on your own or maintain ties with your brother

Because he will sometimes commit a sin and

(sometimes) abstain from it

Example Two:

فَمَنْ شَاءَ فَلْيَبْخُلْ وَ مَنْ شَاءَ فَلْيَجِدْ - كَفَانِي نَدَاكُم عَنْ جَمِيعِ الْمَطَالِبِ

*Whoever desires may be stingy and whoever desires
may be generous*

Your generosity is sufficient for all my needs

6. تسوية (to show that there is no difference)

Example One:

اصْبِرُوا أَوْ لَا تَصْبِرُوا

Exercise patience or do not . . .

(It will not make a difference.)

Example Two:

عِشْ عَزِيزًا أَوْ مِتْ وَ أَنْتَ كَرِيمٌ - بَيْنَ طَعْنِ الْقَنَا وَخَفَقِ الْبُتُودِ

*Live in honour or die in dignity between the wound of a
spear and the fluttering of the flag*

7. تعجيز (to show inability of the مخاطَب)

Example:

أُرُونِي بِحَيْلَا طَالَ عُمُرًا يُخْلِهِ - وَ هَانُوا كَرِيمًا مَاتَ مِنْ كَثْرَةِ الْبَذْلِ

*Show me a miser who lived for a long time due to his
miserliness*

*And bring me a generous man who died due to excessive
spending*

8. تهديد (to warn)

Example:

إِذَا لَمْ تَخْشَ عَاقِبَةَ اللَّيَالِي - وَ لَمْ تَسْتَخْجِ فَاصْنَعْ مَا تَشَاءُ

*When you don't fear the outcome of the nights
And you have no shame, do as you please!*

9. إباحة (to show permissibility)

Example:

كُلُوا وَاشْرَبُوا وَلَا تُسْرِفُوا

Eat and drink but do not waste!

Chapter Two (B)

النهي

- نهي is when a person in authority commands his subordinate not to do an action.

- There is only one word form for نهي viz. المَصْرَعُ مَعَ لَا النَّاهِيَةِ.

Example:

وَلَا تَقْرَبُوا مَالَ الْيَتِيمِ إِلَّا بِالَّتِي هِيَ أَحْسَنُ

Do not approach the wealth of the orphan except in the manner that is best.

- نهي is sometimes used for meanings other than its أصل (original) meaning. Some of these other meanings are:

1. دعاء (when making *du'aa* to Allah)

Example:

لَا تُشْمِتْ بِيَ الْأَعْدَاءُ

Do not cause the enemies to take pleasure in my difficulty

2. التماس (to request)

Example:

فَلَا تَبْلُغَاهُ مَا أَقُولُ فَإِنَّهُ — شُجَاعٌ مَعَى يُذَكِّرُ لَهُ الطَّعَنُ يَشْتَقِ

*Don't inform him of what I say because
He's a brave man who yearns to go to battle whenever it
is mentioned*

(Praising the bravery of Saif-ud-Dawlah, Al-Mutanabbi is requesting two imaginary companions not to inform Saif-ud-Dawlah of what he was saying regarding him because . . .)

3. تَمَنَّى (desire)

Example:

أَعَيْنِي جُودًا وَ لَا تَجْمَدَا — أَلَا تَبْكِيَانِ لِصَخْرِ النَّدَى

*O my eyes, be generous and don't stay dry
Will you not cry for Sakhr The Generous?*

(Lamenting the death of her brother, Khansaa is desiring to never stop crying for him.)

4. ارشاد (advice)

Example:

لَا تَجْلِسْ إِلَى أَهْلِ الدُّنْيَا — فَإِنَّ خِلَاقَ السُّفَهَاءِ تُعْدَى

*Don't sit with disgraceful people
Surely the habits of fools are contagious*

5. توبيخ (reprimand)

Example:

لَا تَنَّهُ عَنْ خُلُقٍ وَ تَأْتِي مِثْلَهُ — عَاَزَ عَلَيْكَ إِذَا فَعَلْتَ عَظِيمَ

*Don't prohibit an action and (then) commit the same
It will be a great shame on you if you do so*

6. تَيْبِيس (to create hopelessness)

Example:

لا تعتذروا قد كفرتم بعد إيمانكم

*Do not apologise;
you disbelieved after bringing Imaan.*

7. تَهْدِيد (a warning)

Example: Warning an subordinate, you would say to him: لا تمتثل أمري (Don't fulfill my command!)

8. تَحْقِير (to belittle)

Example:

لا تشتري العبد إلا والعصا معه — إِنَّ الْعَبْدَ لَأُنْجَسُ مَنْكَيْدُ

*Don't purchase a slave except if the stick is with him
Slaves are undoubtedly impure and troublesome*

Chapter Two (C)

الاستفهام

- استفهام is the seeking of knowledge regarding something which is previously unknown.
- There are many different أدوات of استفهام Among them are همزة and هل

- همزة is utilised to determine two things:
 1. تصوّر – Determination of a مفرد (an individual). In this instance the همزة will be followed by the مسئول عنه (issue being enquired). In most instances this will be followed by أم and thereafter a مُعادل (something equal to the مسئول عنه)

Example:

أأنت المسافر أم أخوك؟

Are you the traveler or your brother?

The questioner knows that either the مخاطب or his brother is a traveler. His question is therefore not about نسبة (attribution of description). He is not asking the مخاطب what are you? The aim of the question is merely to determine who is the traveler.

2. تصديق – Determination of نسبة (attribution of description). In this instance no مُعادل will be mentioned after the مسئول عنه

Example:

أيصدغ الذهب؟

Does gold rust?

This question is not regarding determination of a مفرد Its is regarding نسبة (can rust be attributed to gold?)

- هل is only utilised for تصديق In this instance too, no مُعادل will be mentioned after the مسئول عنه

Example:

هل يعقل الحيوان؟

- The other أدوات الإستفهام and there usages are reflected in the following table:

الأداة	الإستعمال
مَنْ	Specification of عُقلاء
مَا	Explanation of an اسم or the حقيقة of a item
مَتَى	Specification of time (past and present tense)
أَيَّانَ	Specification of time (future tense only) and is only used to instill fear
كَيْفَ	Specification of حال (condition)
أَيْنَ	Specification of مكان (place)
أَنَّى	Used for different purposes ~ In the meaning of كَيْفَ ~ In the meaning of مِنْ أَيْنَ ~ In the meaning of مَتَى
كَمْ	Specification of عدد (number)
أَيُّ	Specification of one of two items / people who have something in common between them. It is also utilised to enquire about زمان ، مكان ، حال ، عدد ، عاقل ، غير العاقل

- Since the usages of all the above أدوات fall under تصوّر , the answer in each will be in the form of تعيين (specification) of the مسؤل عنه

#####

- استفهام is often used for other meanings. Some of the other meanings for which it is used are:

1. النفي (negation)

Example:

هل جزاء الإحسان إلا إحسان

Is the compensation for good anything besides good?

2. الإنكار (disapproval)

Example:

أَغَيْرَ اللَّهِ تَدْعُونَ

Do you worship somebody besides Allah?

(The meaning of the *ayah* is: *Do not worship anybody besides Allah!*)

3. التّقرير (confirmation)

Example:

أَلَسْتُ أَعَمَّهُمْ جُوداً وَأَزْكَا - هُمْ غُوداً وَأَمْضَاهُمْ حُسَامَا

*Aren't you the most generous among them as well as
the most noble and the possessor of the sharpest
sword?*

(The poet's intention is that the مخاطب is definitely the most generous . . .)

4. التّوبيخ (reprimand)

Example:

إِلَامَ الْخُلُفِ يَبْنِكُمْ إِلَّا مَا - وَهَذِهِ الصَّحَّةُ الْكُبْرَى عَلَامَا

*Till when will this discord between you continue?
For what is this huge din about?*

5. التعظيم (to show importance)

Example:

أضاعوني وأَيَّ فَنَى أَضاعوا؟

*They destroyed me – And what a man they have
destroyed?*

6. التحقير (to belittle)

Example:

من أَيَّةِ الطُّرُقِ يَأْتِي مِثْلَكَ الْكَرْمُ – أَيْنَ الْمِحَاجِمُ يَا كَأْفُورُ وَالْجَلَمُ

From which path will honour ever reach you?

*Where are the blood-cupping instruments and the
scissors, O Kaafoor?*

(Reminding Kaafoor of his past – that he was lowly a
blood-cupper – the poet's aim is to belittle him.)

7. الاستبطاء (description of something as slow)

Example:

مَتَى نَصْرُ اللَّهِ

When is Allah's help going to come?

8. التَّعَجُّبِ (to express amazement)

Example:

أَبْنَتُ الدَّهْرِ عِنْدِي كُلُّ يَنْتٍ – فَكَيْفَ وَصَلْتَ أَنْتِ مِنَ الزَّحَامِ

*O daughter of time (fever), I have every daughter (every
other difficulty)*

How did you reach me in the crowd?

9. التَّمَنِّي (desire)

Example:

هَلْ لَنَا مِنْ شُفَعَاءٍ فَيَشْفَعُوا لَنَا

Do we have any intercessors who will intercede on our behalf?

(This statement will be uttered by the *Kuffaar* on the day of *Qiyaamah*. Their intention will be: *If only we had intercessors . . .*)

10. التشويق (arousing of desire)

Example:

هَلْ أَذُكُّكُمْ عَلَى تِجَارَةٍ تُنَجِّيكُمْ مِنْ عَذَابٍ أَلِيمٍ

Should I show you a trade that will save you from a painful punishment?

Chapter Two (D)

التمني

- تَمَنَّى is the yearning for something desirable but there is no hope in attaining it (irrespective of whether it is actually possible or not).
- The original word for تَمَنَّى is لَيْتَ

Example:

فَلَيْتَ اللَّيْلَ فِيهِ كَانَ شَهْرًا - وَمَرَّ نَحَاؤُهُ مَرَّ السَّحَابِ

*If only the nights in it (Ramadaan) are as long as a month
And its days could pass like the passing of the days*

- Sometimes *هَلْ* , *لَوْ* and *لَعَلَّ* are also utilised for *تَمَنَّى*

Example One:

هَلْ لَنَا مِنْ شُفَعَاءَ فَيَشْفَعُوا لَنَا

Do we have any intercessors who will intercede on our behalf?

Example Two:

وَلَّى الشَّبَابُ حَمِيدَةً أَيَّامُهُ - لَوْ أَنَّ ذَلِكَ يُشْتَرَى أَوْ يَرْجِعُ

*Youth left in a condition that its days are praiseworthy
If only that (youth) could be purchased or it could return*

Example Three:

أَسِرْبَ الْقَطَا، هَلْ مَنْ يُعِيرُ جَنَاحَهُ - لَعَلِّي إِلَى مَنْ قَدْ هَوَيْتُ أَطِيرُ

*O flock of birds, is there anyone who will lend me his wings?
Probably I could fly to the one I love*

- *تَرْجَى* is the yearning for something desirable and there is hope in attaining it.
- Two words are used for *تَرْجَى* viz. *عَسَى* and *لَعَلَّ*

Example:

عَسَى اللَّهُ أَنْ يَأْتِيَ بِالْفَتْحِ

Maybe (hopefully) Allah will grant us victory.

- Sometimes *لَيْتَ* is also used for *تَرْجَى*

- Example:

فَمَا لَيْتَ مَا بَيْنِي وَبَيْنَ أَحَبَّتِي - مِنْ الْبُعْدِ مَا بَيْنِي وَبَيْنَ الْمَصَائِبِ

*If only the distance between myself and my beloved
Was like the distance between myself and my problems*

Chapter Two (E)

النداء

- حرف نداء is defined as طلبُ الإقبال (to call someone) using a حرف (consonant) that is a substitute of the verb أَدْعُو (I call).
- There are eight أدوات for نداء viz.

الهمزة و أئ و يا و آ و آئ و أيا و هيا و وا

- الهمزة and أئ are utilised for نداء القريب (calling somebody close to the متكلّم)
- The rest of the أدوات are utilised for نداء البعيد (calling somebody far from the متكلّم)
- Sometimes a person who is بعيد is treated as if he is قريب and hence called with the أداة for نداء القريب. The reason for doing this is to indicate that although the مخاطب is physically far from the متكلّم, he is constantly in his thoughts and close to his heart.

Example: While in jail, Al-Mutanabbi wrote the following stanzas to the governor.

أَمَالِكَ رَقِي وَمَنْ شَأْنُهُ - هِبَاتُ اللَّجِينِ وَعِشْقُ الْعَبِيدِ (5)

دَعْوَتُكَ عِنْدَ انْقِطَاعِ الرَّجَا - ءِ وَالْمَوْتُ مِنِّي كَحَبْلِ الْوَرِيدِ

*O owner of my bondage and he whose trait is bestowal of
silver and freeing of slaves*

*I beseech you at a time when I have no more hope and
death is as close to me as my jugular vein*

Although the governor was not with Al-Mutanabbi in the jail, he used الهمزة. His intention was to inform the governor

that although he is far from him, he has not stopped thinking of him. Hence, it is as if they are close to each other.

- Similarly, a person who is *قريب* is treated as if he is and hence called with any of the *أدوات النداء* besides *الهمزة* and *أئ* There are various reasons for doing this:

~ Indication to an extremely lofty status.

Example:

يا رَبِّ إِنَّ عَظَمَتَ ذُنُوبِي كَثُرَتْ - فَلَقَدْ عَلِمْتُ أَنَّ عَفْوَكَ أَعْظَمُ

O my Rabb, if my sins are too many

I certainly know that your forgiveness is greater

(Despite Allah's closeness to man, the poet addresses Allah using *يا* which is meant for *نداء البعيد* His intention in doing this is to indicate to the loftiness of Allah in comparison to himself (and everybody else).

~ Indication to an extremely lowly status.

Example:

أُولَئِكَ آبَائِي فَجَنِّ بَمِثْلِهِمْ - إِذَا جَمَعْتُنَا يَا جَرِيرُ الْمَجَامِعِ

Those are my ancestors, so show somebody like them

When the assemblies assemble us O Jareer

Despite the presence of the *مخاطب* (whose name is Jareer) the poet used *يا* which, as mentioned above is meant for *نداء البعيد* , in order to hint to his lowly status (Jareer, you and your ancestors are no comparison to me and my ancestors)

- ~ Indication to the negligence or absent-mindedness of the مخاطب

Example:

أَيَا جَامِعِ الدُّنْيَا لِغَيْرِ بِلَاغَةٍ - لِمَنْ يَجْمَعُ الدُّنْيَا وَأَنْتَ تَمُوتُ؟

*O gatherer of the dunya beyond his needs
For who do you amass the dunya whereas you are going
to die*

- نداء is sometimes used for meanings other than the above.
Some of them are:

1. الزجر (to rebuke)

Example:

بِاللَّهِ قُلْ لِي يَا فُلَانُ - نُوْ وَلِيْ أَقُوْلُ وَلِيْ أُسْأَلُ

أَتُرِيدُ فِي السَّبْعِينَ مَا - قَدْ كُنْتَ فِي الْعَشْرِينَ فَاعِلُ

*In Allah's name, please tell me O Fulaan (So-and-So)
And I tell and ask myself (too)
Do you desire to do in your seventies
What you use to do in your twenties*

2. التحسّر (to express regret)

Example:

أَعْدَاءُ مَا لِلْعَيْشِ بَعْدَكَ لَذَّةٌ... وَ لَا لَخَلِيلٍ بَهْجَةٌ بَخْلِيلٍ

*O Addaa, neither is there any pleasure in life after you
(after your death)
Nor can a friend experience any joy from his friend*

3. الإغراء (incitement)

Example: When a person hesitates in combating the enemy, it is said to him:

يا شجاعُ أقدامُ

O brave man, go ahead!

علمُ المعاني

Chapter Three

الذكر و الحذف

- ذكر (mentioning of every word related to the meaning which you intend conveying to the مخاطَب is the أصل (general rule).
- However, if any word is understood from the rest of the statement, it should be omitted. Such omission is called حذف
- Due to various reasons, the above rules are often contradicted.
- Al-Maydaani has mentioned sixteen reasons for ذكر. We will suffice with the following:

1. زيادة التقرير و الإيضاح – extra clarification

Example:

أُولَئِكَ عَلَى هُدًى مِنْ رَبِّ وَ أُولَئِكَ هُمُ الْمُفْلِحُونَ

The second أُولَئِكَ (indicative pronoun) اسم الإشارة would have been understood even if it was not mentioned. However, it was mentioned for زيادة الإيضاح (to clarify that

just as they are guided by Allah, they are the ones who will be successful in the hereafter).

2. قَلَّةُ الثِّقَةِ بِالْقَرِينَةِ – when either the reference of the rest of the statement to this particular word is not clear enough or the مخاطَب is not intelligent enough to understand it.

Example:

While speaking of Zaid, you also spoke of somebody else. Thus, if you thereafter praise him saying نِعَمَ الصَّدِيقُ (He is a excellent friend), the reference of this statement to Zaid would not be clear enough. Hence, you would have to repeat the name of Zaid and say نِعَمَ الصَّدِيقُ زَيْدٌ (Zaid is an excellent friend).

3. التعريض بغباوة السامع – (allusion to the feeble-mindedness of the listener)

Example: When the idolaters asked Ibrahim *alaihis-salaam* if it was he who had broken their idols, he replied:

بَلْ فَعَلَهُ كَثِيرٌ مِنْهُمْ هَذَا

This big one among them did it.

The meaning would have been clearly understood without the word هَذَا. However, Ibrahim *alais-salaam* added it as a hint to his audience that they are really foolish. *How can you worship such defenseless objects?*

4. التسجيل على السامع حتى لا يتأتى له الإنكار – (to seek confirmation from the listener in order to avert denial)

Example:

Zaid was accused of a particular crime. In the courtroom the judge asked the witness: هَلْ رَأَيْتَ زَيْدًا هَذَا يَفْعَلُ كَذَا؟ (*Did you see this Zaid doing such-and such?*) The witness replied: نَعَمْ رَأَيْتُ زَيْدًا هَذَا يَفْعَلُ (*Yes, I saw this Zaid doing such-and such.*) The speech of the judge and the witness are clearly understandable without the word هَذَا. However, they included it in their statements so that the accused would not have an opportunity to deny that the witness was referring to him. (Due to the word هَذَا the accused will not be able to say: *He was referring to another Zaid!*)

5. التَعْجُّبُ إِذَا كَانَ الْحَكَمُ غَرِيبًا – To express amazement at something unusual.

Example:

There is a shoemaker by the name Masroor in the community. Nobody ever heard him delivering a *khutbah* in the past. Today somebody tells you that this afternoon Masroor delivered a captivating *khutbah* in the *masjid*. You cannot believe what you heard. In amazement you ask: مَسْرُورُ الْحَدَّاءِ خَطَبَ فِي الْمَسْجِدِ؟ (*Masroor the shoemaker delivered a khutbah in the Masjid?*)

6. التَعْظِيمُ وَ الْإِهَانَةُ – To honour or insult.

Example:

You are asked هَلْ رَجَعَ الْأَمِيرُ؟ (Has the commander returned?) If he did return, it would be sufficient for you

to merely say نَعَمْ However, if his army was victorious, you do not suffice with نَعَمْ Instead, you say: رَجَعَ الْمَنْصُورُ (*The victorious one has returned.*) Similarly, if the army suffered defeat, you say رَجَعَ الْمُهْزُومُ (*The defeated one has returned*) instead of sufficing with نَعَمْ

Chapter Three (A)

حذف المسند إليه

حذف is applied to the مسند إليه for the following reasons:

1. إخفاء الخبر عن غير المخاطب – Concealment of the خبر from anybody besides the مخاطب

Example: While Zaid and yourself were speaking of Bakr, somebody else joined the gathering. Thus both of you stopped speaking of Bakr. However, a few minutes later you saw Bakr coming towards the gathering. Since you did not want the third person in the gathering to know who you are speaking of, you merely said أَقْبَلَ (*He came*) instead of أَقْبَلَ بَكْرُ (*Bakr came*).

2. ضيق المقام – Circumstantial restriction. This could be due to pain or in order to avoid losing the opportunity.

Example One:

قال لي كيف أنت فقلت عليل – سهر دائم و حزن طويل

He asked me: How are you? I said: Ill; continuous sleeplessness and prolonged grief

The word أنا محذوف is in the sentence فقلت عليل He should have said: أنا عليل However, an ill person does not talk much. Thus, it was appropriate to make حذف

Example Two: Accompanying your friend on a hunting trip, you spotted a gazelle. Instead of saying something like: *Look, there is a gazelle in that direction*, you merely say: *Gazelle!* The reason being that if you choose the complete sentence, the animal may run away before you complete it.

3. قافية or وزن – Maintenance of the المحافضة على وزن أو قافية

Example:

فقال: حبيبك ذو خَفَرٍ – وَكَبِيرُ السِّنِّ فَقُلْتُ: فتى

He said: Your beloved is shy and an old man

I said: (He is) a young man!

فتى is The مسند إليه The complete sentence should have been هو فتى However, the مسند إليه was omitted in order to maintain the وزن (scale) of the poem.

4. اتِّبَاعًا للاستعمال – Adherence to common usage.

Example: When an unexpected person gets something correct, the you remark: رَمِيَّةٌ مِنْ غَيْرِ رَامٍ (A shot without a shooter). This is supposed to be هذه رَمِيَّةٌ مِنْ غَيْرِ رَامٍ مُصَيِّبٍ (This is a shot from a shooter who does not know how to shoot properly). However, the مسند إليه is omitted in accordance with common Arab usage.

5. كون المسند لا يليق إلا به – Because the مسند cannot apply to anybody else.

Example:

خَالِقُ كُلِّ شَيْءٍ

This statement supposed to be *الله خَالِقُ كُلِّ شَيْءٍ (Allah is the creator of everything)*. Since the مسند applies only to Allah, the مسند إليه is not mentioned.

Chapter Three (B)

حذف المسند و المفعول

- حذف is applied to the مسند for the same reasons mentioned above.
- Sometimes the مسند is omitted due to an indication to it in the rest of the statement.

Example:

فَسَيَقُولُونَ مَنْ يُعِيدُنَا؟ قُلِ الَّذِي فَطَرَكُمْ أَوَّلَ مَرَّةٍ

They will say: Who will return us (to life)?

Say: He who created you in the first instance (will do so).

Is indicated in the translation, the complete statement would have been: *يُعِيدُكُمْ الَّذِي فَطَرَكُمْ أَوَّلَ مَرَّةٍ*. However, *يُعِيدُكُمْ* is already understood from the first part of the *ayah* (i.e. *فَسَيَقُولُونَ مَنْ يُعِيدُنَا*). Hence there was no need to mention it again.

حذف المسند و المفعول

حذف is applied to the مفعول به for the following reasons:

1. التعميم مع الاختصار – To show a general meaning in a brief manner.

Example:

و الله يَدْعُوْهُ إِلَى دَارِ السَّلَامِ

Allah calls to the land of peace.

The مفعول به in this aayah is محذوف in order to that Allah's invitation is general and encompasses everybody.

2. قافية or وزن – المحافظة على وزن أو سجع

Example:

مَا وَدَّعَاكَ رَبُّكَ وَمَا قَلَىٰ – وَلَآخِرُهُ خَيْرٌ لَّكَ مِنَ الْأَوَّلَىٰ

The مفعول به of قَلَىٰ has been omitted in order to maintain the فاصلة (conformity between the end of the last words in each aayah).

3. تنزيل الفعل المتعدى منزلة اللازم – Treatment of الفعل المتعدى (a verb that requires two objects) as if it is لازم (only requires one object). This is done when there is no purpose in mentioning the مفعول

Example:

هَلْ يَسْتَوِي الَّذِينَ يَعْلَمُونَ وَالَّذِينَ لَا يَعْلَمُونَ

Are those who know and those who do not know equal?

The مفعول به of يَعْلَمُونَ and لَا يَعْلَمُونَ has not been mentioned because doing so will serve no purpose.

4. طلبًا للاختصار – Brevity

Example:

يَعْفِرُ لِمَنْ يَشَاءُ

He forgives whoever He desires.

The محذوف of يَعْفِرُ of مفعول به is (الدُّنُوبُ) (i.e. الذُّنُوبُ) for the sake of brevity.

5. تقدُّمُ ذِكْرِهِ – It was already mentioned

Example:

يَمْحُو اللَّهُ مَا يَشَاءُ وَيُثَبِّتُ

Allah erases whatever He desires and

He retains (whatever He desires)

The محذوف of وَيُثَبِّتُ of مفعول به (مَا يَشَاءُ) (i.e. مَا يَشَاءُ) is محذوف because it is already mentioned.

علم المعاني

Chapter Four

التقديم و التأخير

Utterance of all the أجزاء (parts) of a sentence at the same time is impossible. Mentioning some parts before the others is necessary. Hence, the two types of sentences – الجملة الفعلية and الجملة الاسمية – have specific sequences. However, there are a number of reasons due to which these sequences are not adhered to. In such instances certain parts of the sentence are brought before their usual position. This is known as تقديم Let us now look at the reasons that warrant تقديم of the مسند إليه

1. الأهمية – Importance. Since the مسند إليه is the محكوم عليه which always precedes the حكم , in الجملة الاسمية it should be mentioned before the rest of the sentence.

2. اتّباع القواعد – Adherence to the rule. One example in this regard is commencement with words that enjoy صدارة (appearing in the beginning).

Example:

مَنْ رَفَعَ الْأَهْرَامَ؟

(Who built the pyramids?)

3. التشويق إلى المتأخر – To arouse interest in the latter word. This happens when there is an indication in the former word that the latter word is extra-ordinary.

Example:

وَ الَّذِي حَارَتِ الْبَرِيَّةُ فِيهِ - حَيَوَانٌ مُسْتَحْدَثٌ مِنْ جَمَادٍ

The aspect regarding which the creation is astonished

An animal created from a lifeless substance

The reason for prior mentioning of وَ الَّذِي حَارَتِ الْبَرِيَّةُ فِيهِ is to arouse interest in حَيَوَانٌ مُسْتَحْدَثٌ مِنْ جَمَادٍ which is certainly extra-ordinary.

(Note: حَيَوَانٌ مُسْتَحْدَثٌ refers to man and جَمَادٍ refers to the sperm from which man is created.)

4. النصُّ على عموم السلب و سلب العموم – This comprises of two issues:

- a. Reference to general negation. This is achieved by mentioning of the أداة العموم (particles denoting generality) before the أداة النفي (particles of negation).

Example:

كُلُّ ذَلِكَ لَمْ يَكُنْ

It was none of that!
(Neither this nor that.)

- b. Negation of generality. This is achieved by mentioning of the أداة النفي (particles of negation) before the أداة العموم (particles denoting generality).

Example:

لَمْ يَكُنْ كُلُّ ذَلِكَ

It wasn't all of that.
(It wasn't both of them; but it could be one of them.)

5. التخصيص – Specification

Example One:

مَا أَنَا قُلْتُ

I did not say so.
(It was not I who said so.)

Example Two:

وَمَا أَنَا أَسْقَمْتُ جِسْمِي بِهِ – وَلَا أَنَا أَضْرَمْتُ فِي قَلْبِي نَارًا

*Neither did I quench my body with it
Nor did I ignite a fire in my heart*

Chapter Four (A)

تقديم المسند

In addition to some of the reasons mentioned above (الأهية , التشويق , and آتباع القواعد) , the مسند is applied to the تقديم for the following reasons also:

1. When the aspect mentioned first is the focus of a question, expression of one's amazement or disapproval.

Example:

أ بعد طُولِ التَّجَرُّبَةِ تَنْخَضِعُ بِهَذِهِ الزَّخَارِفِ؟

After so much of experience are you still deceived by this embellishment?

The متكلم is expressing his amazement that the مخاطب was deceived after all his experience. Because بعد طُولِ التَّجَرُّبَةِ (*after so much experience*) is the focus of his تعجب , he mentioned it before the rest of his sentence.

2. Maintenance of وزن (in poetry) – المحافظة على وزن

Example:

إِذَا نَطَقَ السَّفِيهُ فَلَا تُجِبْهُ – فَخَيْرٌ مِنْ إِجَابَتِهِ السُّكُوتُ

*When a fool speaks, don't answer him
Silence is better than answering him*

خَيْرٌ is the مسند and it was brought before the مسند إليه (i.e. السُّكُوتُ) was to maintain the وزن

3. التفاؤل – Expression of a good omen.

Example: When visiting an ill person, you tell him:

فِي عَافِيَةٍ أَنْتَ إِنْ شَاءَ اللَّهُ

You will be well, Insha Allah.

(أَنْتَ) is the مسند إليه and it is brought before the مسند فِي عَافِيَةٍ for the sake of التفاؤل

4. When the مسند is the عامل , the مسند إليه is the معمول and there is no purpose in delaying the مسند إليه

Example:

قام زيدٌ

Zaid stood up.

Chapter Four (B)

ترتيب الجملة الفعلية

The basic sequence of a any جملة فعلية is:

الفاعل	المفعول به	المفعول المطلق	الظرف	المفعول لأجله	All other
1 st	2 nd	3 rd	4 th	5 th	6 th

However, due to various reasons, the above sequence is often not adhere to. Mentioned below are a few of these reasons.

1. إرادة التخصيص – Specification (Restriction of the حكم to the aspect that is mentioned first).

Example:

إِيَّاكَ نَعْبُدُ وَ إِيَّاكَ نَسْتَعِينُ

You alone do we worship and from you alone do we ask
إِيَّاكَ is the المفعول به but it was brought before the verbs نَعْبُدُ and نَسْتَعِينُ for the above purpose.

2. الاهتمام بشأن المقدم – To show importance of the aspect that is mentioned first).

Example:

يُؤَالِدَيْكَ كُنْ بَرًّا

To your parents, be kind.

يُؤَالِدَيْكَ was mentioned first in order to highlight to the مخاطب the importance of his parents.

3. إرادة ردّ الخطأ في التعيين أو الاشتراك – Rectification of an error in identification between two or more items or people.

Example: You told me that you had spoken to Zaid. A little while later I got confused and said: 'But you spoke to Bakr?'
In response you said:

زَيْدًا كَلَّمْتُ

It was Zaid that I had spoken to.

4. التنبيه على أنّ المقدم هومناط الإنكار أو الاستغراب أو الاستعظام – An indication to the disapproval, strangeness or extra-ordinary nature of the aspect mentioned first.

Example:

رَجَلَكَ تَمُدُّ إِلَيَّ دُونَ إِحْتِرَامٍ

Your feet stretch towards me without any respect!

رَجُلَكَ is the مفعول به of تَمَدُّد and should have appeared after it. However, it was brought before in order to show disapproval.

5. المحافظة على وزن – Maintenance of وزن (in poetry), سجع (in prose) and فاصلة at the end of Qur’aanic aayaat).

Example:

جَاءَهُمْ مِنْ رَبِّهِمُ الْهُدَى

Guidance came to them from the Rabb.

مِنْ رَبِّهِمُ is the فاعل and should appear before the words جَاءَهُمُ
However, it was brought at the end in order to maintain the فاصلة

6. الأهمية – Importance.

Example:

قَتَلَ الْخَارِجِيُّ زَيْدًا

Zaid killed the Khaarijy.

Due to the Khaarijy’s mischief, the news that he was killed was important. Thus الْخَارِجِيُّ which is the مفعول به was brought before the فاعل (i.e. Zaid).

7. التخلص مما يُؤْهِمُ معنى غَيْرِ مُرَادٍ – Avoidance of possible misunderstanding.

Example:

وَقَالَ رَجُلٌ مُؤْمِنٌ مِنْ آلِ فِرْعَوْنَ يَكْتُمُ إِيمَانَهُ أَتَقْتُلُونَ رَجُلًا أَنْ يَقُولَ رَبِّيَ اللَّهُ وَقَدْ جَاءَكُمْ بِالْبَيِّنَاتِ مِنْ رَبِّكُمْ

And a believing man from the family of Fir’aun who was concealing his imaan said: Do you slay a man because he says: My Rabb is Allah . . . ?

The purpose of the words مِنْ آلِ فِرْعَوْنَ is to inform the reader of the Qur'aan that this man was a Coptic and not an *Isra'eeli*. They were mentioned before يَكْتُمُ إِيمَانَهُ in order to avoid the misconception that he was only concealing his *imaan* from Coptics.

عِلْمُ الْمَعَانِي

Chapter Five

التعريف و التنكير

- The مسند إليه is محكوم عليه (the item to which the حكم is attributed). Hence it has to be a معرفة (definite noun).
- There are eight types of معرفة
 1. الضمير
 2. العَلَم
 3. اسم الإشارة
 4. اسم الموصول
 5. المَحَلَّى بِأَلْ
 6. المضاف إلى معرفة
 7. المنادى

الضمير

- الضمير is utilised to indicate تَكْلِم , خِطَاب or غَيْبِيَّة in a concise manner.

- **خطاب** is used primarily to address a **معين** (specific) person who is **مشاهد** (in the presence of the **متكلم**).
- However, it is also used to address somebody who is **غير مشاهد** (absent) but in the heart (thoughts) of the **متكلم**

Example:

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ

(Although Allah is All-Knowing, All-Hearing and All-Seeing, man cannot see Him in the *dunya*. Thus it is as if He is **غير مشاهد** (مشاهد))

- **خطاب** is also used to address a **غير معين** (unspecified) person if the aim of the **متكلم** is **تعميم الخطاب** (a general address to anybody who is prepared to listen).

Example:

اللَّيْثُ مَنْ إِذَا أَحْسَنْتَ إِلَيْهِ أَسَاءَ إِلَيْكَ

*A mean person is one who ill-treats you
when you do good to him*

العلم

- **العلم** is utilised to bring it's meaning with it's **خاص** specific name in the mind of the **مخاطب**

Example:

و إِذْ يَرْفَعُ إِبْرَاهِيمُ الْقَوَاعِدَ مِنَ الْبَيْتِ

*Recall the time when Ibrahim raised the foundations
of the house (the Ka'bah).*

- However, it is sometimes utilised for other reasons like:

1. التعظيم – To honour.

Example:

رَكَبَ سَيْفُ الدَّوْلَةِ الْفَرَسَ

Saif-ud-Dawlah mounted the horse.

(Saif-ud-Dawlah was the title of Ali bin Abdillah bin Hamdaan who was the king of Halab.)

2. الإهانة – To disgrace.

Example:

ذَهَبَ صَخْرٌ

Sakhr went.

(This would apply if Sakhr is a harsh-hearted person.)

3. الكناية معناه اللغوى قبل نقله إلى العَلَمِيَّة – To allude to it's original (literal) meaning before it became an عَلَم (a proper noun).

Example: A person by the name of Mahmood brought you some good news. Thus you said: جاءنا المحمودُ بالبشائر using the word *al-mahmood* in it's original (لُغَوِي / literal) meaning (i.e. the praiseworthy one).

اسم الإشارة

- اسم الإشارة is utilised when it is the only available way to refer to the intended meaning.

Example: You see something on sale in a shop but you do not know what it is called. Thus, you point at it and tell the shopkeeper: بِعْنِي هَذَا (*Sell me this!*)

- When it is not the only possible method of reference to the intended meaning, it could be used for any one of the following reasons:

1. الاستغراب – To describe something as strange.

Example:

كَمْ عَاقِلٍ عَاقِلٍ أَعْيَتْ مَذَاهِبُهُ – وَ جَاهِلٍ جَاهِلٍ تَلَقَّاهُ مَرْوُفًا
هَذَا الَّذِي تَرَكُ الْأَوْهَامَ حَائِرَةً – وَ صَبَّرَ الْعَالَمَ النَّحْرِيَّ زَنْدِيقًا

*How many intelligent people have constrained incomes
How many ignorant people you find that are wealthy
This is what bewilders the thoughts (of people)
And makes a learned man to irreligious*

2. كمال العناية به – To show perfect interest / concern.

Example:

هَذَا الَّذِي تَعْرِفُ الْبَطْحَاءُ وَطَائِفُهُ – وَ الْبَيْتُ يَعْرِفُهُ وَ الْحِلُّ وَ الْحَرَمُ

*This is the man whose step is known by Al-Bathaa
The Ka'bah, Al-Hil and Al-Haram know him*

This stanza is part of a lengthy poem said by Al-Firazdaq in praise of Zain-ul-Aabideen, the great-grandson of Rasulullah *sallallahu alaihi wasallam*.

3. التعظيم – To show honour.

Example:

إِنَّ هَذَا الْقُرْآنَ يَهْدِي لِلَّتِي هِيَ أَقْوَمُ

Surely this Qur'aan guides to the Path that is straightest.

4. التحقير – To disgrace.

Example: Looking down on the Nabi of Allah, the idolaters to each other:

أهذا الذى يذكر آلهتكم

Is this the person who speaks of your idols?

اسم الموصول

- اسم الموصول is utilised when it is the only available way to refer to the intended meaning.

Example: Yesterday you were visited by a person whose name you do not know. Today he left on a journey to Makkah. Thus you tell somebody else:

الذى زارنى بالأمس مسافر إلى مكة

The person who visited me yesterday has gone on a journey to Makkah.

- When it is not the only possible method of reference to the intended meaning, it could be for any one of the following reasons:
 1. التعليل – To show the علّة (cause) of the حكم mentioned in the خبر

Example:

إِنَّ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ كَانَتْ لَهُمْ جَنَّاتُ الْفِرْدَوْسِ نُزُلًا

Certainly those who bring Imaan and do good deeds, the Gardens of Firdaus will be their entertainment.

They will receive the Gardens of Firdaus due to their Imaan and good deeds.

2. إخفاء الأمر عن غير المخاطب – To conceal the matter from somebody other than the مخاطب

Example:

و أخذت ما جاد الأمير به – و قضيت حاجاتي كما أهوى

*I took what the Ameer generously gave me
And I fulfilled my needs as I desire*

3. التنبيه على الخطأ – Rectification of an error.

Example:

إن الذين ترونهم إخوانكم – يشفى غليل صدورهم أن تُصرعوا

*Those who you think are your brothers
The malice in their hearts is satisfied by your being
toppled*

4. التهويل – To scare the مخاطب

Example:

فَعَشِيَهُمْ مِّنَ الْيَمِّ مَا غَشِيَهُمْ

Covered them from the sea whatever covered them.

5. التهكم – To mock.

Example: The idolaters mockingly said to the Nabi of Allah:

يا أيها الذي نُزِّلَ عَلَيْهِ الذِّكْرُ إِنَّكَ لَمَجْنُونٌ

O he to whom the reminder was revealed, you are mad!

المُحَلَّى بِأُلْ

- المَحَلَّى بِأُلْ (the noun that has the suffix أُلْ) is utilised when the aim is to refer to the جنس itself. In this case the أُلْ is called جنسية

Example:

الإنسان حيوان ناطق

- It also used to refer to a معهود (known individual). This individual is known because

- i. He was previously mentioned.

Example One:

كما أرسلنا إلى فرعون رسولا فعصى فرعون الرسولا

Just as we sent a Rasool to Firaun thus he disobeyed the Rasool.

- ii. He is physically present.

Example Two:

اليوم أكملت عليكم دينكم

Today have I perfected your deen for you.

- iii. The مخاطَب is acquainted with him.

Example:

إذ يبايعونك تحت الشجرة

When they pledged obedience to you beneath the tree

Note: In the above instances the أُلْ is called عهديّة

- **المُحَلَّى بِأَلْ** is also utilised to refer to all the أفراد (individuals) of a particular جنس

Example:

إِنَّ الْإِنْسَانَ لَفِي خُسْرٍ

Surely man is at a loss!

- When the **مُحَلَّى بِأَلْ** is the خبر , it implies قصر (i.e. that the مسند/خبر applies to that particular مبتدأ/مبتدأ only).

Example:

و هو الغفور الرحيم

He (alone) is the All-Forgiving and Most-Merciful.

المضاف لمعرفة

- **المضاف لمعرفة** is utilised when it is the only available way to refer to the intended meaning.

Example: كتاب سبويہ (The Book of Seebwayh) and سفينة نوح (The Ark of Nooh)

- When it is not the only possible method of reference to the intended meaning, it could be used for any one of the following reasons:

1. تعذر التعدد أو تعسره – When mentioning every individual is impossible or extremely difficult.

Example:

أَجْمَعَ أَهْلُ الْحَقِّ عَلَى كَذَا

The followers of the truth are unanimous that . . .

(Enumerating the names of every single individual among the followers of the truth is impossible.)

2. مضاف إليه , مضاف – Honouring of the التعظيم للمضاف أو المضاف إليه
or somebody else.

Example One:

كتابُ الملِكِ حضرَ

The letter of the king arrived.

Example Two:

هذا ابني

This is my son.

3. مضاف إليه , مضاف – To disgrace the التحقير للمضاف أو المضاف إليه
somebody else.

Example One:

هذا ابنُ اللصِّ

This is the thief's son.

Example Two:

اللسُّ رفيقُ هذا

The thief is this man's brother.

4. الاختصار لضيق المقام – Brevity due to circumstances.

Example:

هوَإِ مع الرُّكْبِ الْيَمَنِيِّ مُصْعَدٌ – حَبِيبٌ وَ جُثْمَانِي بِمَكَّةَ مُؤْتَقٌ

My beloved is travelling alongside the Yemeni travelers

While my body is chained in Makkah

The circumstances of a prisoner are quite constrained and often cause difficulty in speaking too much. Thus the poet (who was a prisoner) thought it appropriate

that he resort to اختصار He therefore utilised إضافة and said هوى (my beloved) instead of الَّذِي أُهْوَى (the one who I love).

المُنَادَى

- المُنَادَى is utilised when the متكلم does not know of any عنوان (specific means of addressing the مخاطَب) i.e. a proper noun, title etc.

Example: يا رجل! (O man!) or يا فتى! (O youngster!)

- It is also used to indicate the reason for seeking a particular action from the مخاطَب

Example:

يا خادِم أحضِر الطعام!

O servant, bring the food!

(The reason why you should bring the food is that you are my servant.)

- Obviously, it is often used for any one of the purposes mentioned in our discussion on نداء (Chapter Two E – Page 36).

Chapter Five (A)

التنكير

- التنكير is the utilisation of a نكرة (indefinite noun).
- The نكرة is used when the متكلم is unaware of a definite method of reference (عَلَمَ etc.) to the person/item he is speaking about.

Example:

جاءنا رَجُلٌ

A man came to us.

- It is often used for other purposes:

1. التكثر – To show abundance.

Example:

فَإِنْ كَذَّبُوكَ فَقَدْ كُذِّبَ رُسُلٌ مِنْ قَبْلِكَ

If they belie you, then surely (many) Rusul before you were belied.

The aim of this *aayah* (to console Nabi *sallallahu alaihi wasallam*) indicates that the purpose of the نكرة in رُسُلٌ is التكثر Thus we added the word *many* to the translation.

2. التقليل – To show insignificance.

Example:

فَأْتُوا بِسُورَةٍ مِثْلِهِ

Bring a (short) surah like it.

3. التحقير و التعظيم – To honour/ disgrace

Example:

لَهُ حَاجِبٌ عَنْ كُلِّ أَمْرٍ يَشِينُهُ – وَ لَيْسَ لَهُ عَنْ طَلَبِ الْعَرَفِ حَاجِبٌ

He has a barrier (protector) from everything that may disgrace him

But he has no barrier from seeking good deeds

The word حَاجِبٌ appears twice in this stanza. In both instances it is نكرة In the first instance, the purpose of the نكرة is التعظيم (a great *barrier*) whereas its purpose in the second instance is التحقير (He doesn't even have the slightest barrier to prevent him from good deeds.)

4. العموم بعد النفي – To show generality.

Example:

مَا جَاءَنَا مِنْ بَشِيرٍ

No giver of glad-tidings came to us.

5. إخفاء الأمر – Concealment.

Example:

قَالَ رَجُلٌ: إِنَّكَ انْحَرَفْتَ عَنْ الصَّوَابِ

A man told me that you have deviated from the straight path.

(The متكلم did not disclose the identity of his informant in order to protect him from being harmed by the مخاطَب)

علمُ المعانى

Chapter Six

الإطلاق و التقيد

- الإطلاق is when the جملة (sentence) comprises of nothing more then the مسند and the مسند إليه This happens when there is no benefit in mentioning anything else.
- مسند إليه , مسند is when the جملة (sentence) comprises of the مسند and something else that is related to both or any one of them.

Example One:

مَا زَالَ زَيْدٌ مَرِيضًا

Zaid is still ill.

Example Two:

لَمْ يَخْلُقِ ۝ اللَّهُ الْعَالَمَ مُقْتَضِرًا إِلَيْهِ

Allah did not create the world due to need for it.

- التقيد occurs by including any one of the following factors in the sentence:
 1. أدوات الشرط
 2. أدوات النفي
 3. النواسخ
 4. المفاعيل
 5. الحال
 6. التمييز
 7. المستثنى بـإلا
 8. التوابع

- Following the example of books like سفينة البلغاء and البلاغة الواضحة we will not discuss any details regarding the usage of the above because the place for that is the books of *Nahw*.

علمُ المعاني

Chapter Seven

القصر

- قصر is the restriction of one thing to another in a specific manner.

Example:

إنما العالمُ زيدٌ

The only 'aalim is Zaid.

In this sentence knowledge is restricted to Zaid. Thus it is an example of قصر

- There are two types of قصر
 1. القصر الحقيقي – when the قصر is in accordance with reality and not in relation to something specific.

Example:

إنما الرّازِقُ اللهُ

The only provider of sustenance is Allah.

In this statement رزق (providing of sustenance) is restricted to Allah and this restriction is in accordance with reality; it is not in relation to any specific item etc. Hence this is قصر حقيقي

2. القصر الإضافي – When the restriction is only in relation to something specific.

Example: Somebody is claiming one of the following:

- ~ Both, Yusuf and Ahmed are trustworthy.
- ~ Either Yusuf or Ahmed is trustworthy.
- ~ Only Ahmed is trustworthy.

However, you are convinced that only Yusuf is trustworthy. Hence you say:

ما أمينٌ إلا يوسف

There is no trustworthy person besides Yusuf.

This قصر إضافي because it is only in relation to a specific person (i.e. Ahmed).

- قصر is also divided in accordance with it's nature. In this instance too there are two types:

1. قصر صفة على موصوف – Restriction of a particular صفة (feature) to somebody (or something) specific.

Example:

إِنَّمَا يَخْشَى اللَّهَ مِنْ عِبَادِهِ الْعُلَمَاءُ

*From the servants of Allah,
only the 'Ulamaa fear Him.*

In this *ayah* the fear of Allah is restricted to Allah. The fear of Allah is the صفة and Allah is the موصوف This is therefore قصر صفة على موصوف Furthermore, this قصر is not in relation to anybody specific. Thus it is also قصر حقيقي

2. قصر موصوف على صفة – Restriction of a موصوف (somebody or something) to a particular صفة

Example:

وَمَا مُحَمَّدٌ إِلَّا رَسُولٌ

Muhammed is only a Rasool.

In this aayah Nabi Muhammed *sallallahu alaihi wasallam* is restricted to a particular صفة He is not a deity who cannot die; he is just a Rasool. This is therefore صفة قصر موصوف على صفة It is also clear from the above that this is قصر إضافي

- Based on the condition of the مخاطب there are three types of قصر

1. قصر أفراد – When the مخاطب is claiming شركة (association) between two things. Thus قصر is utilised to refute this claim of the مخاطب

Example: Somebody is claiming that Zaid is a شاعر and a كاتب too. However, you are convinced that he is only شاعر Thus you tell him: ما زيدٌ إلا شاعرٌ (Zaid is only a شاعر)

2. قصر قلب - When the متكلم aims to establish something opposite to what his مخاطب had claimed.

Example: Somebody is claiming that Zaid is sitting. You are convinced that he is standing. Thus you tell him:

ما زيدٌ إلا قائمٌ

Zaid is doing nothing but standing.

3. قصر تعيين - When the مخاطَب is doubtful between two (or more) things. Thus قصر is utilised to specify one of the two items for him.

Example: Somebody is doubting whether Zaid is standing or sitting. You are quite sure that he is standing. Thus you tell him: ما زيدٌ إلا قائمٌ

- Every قصر comprises of two parts:
 - a. المقصور – The restricted attribute, person or item.
 - b. المقصور عليه – The item or person to whom the restriction is attributed.

Example: In the *aayah* اللَّهُ مِنْ عِبَادِهِ الْعُلَمَاءُ (From the servants of Allah, only the 'Ulamaa fear Him), fearing Allah is the مقصور and الْعُلَمَاءُ is the مقصور عليه

طرق القصر

Mentioned below are the more famous methods for the creation of قصر and the position of the مقصور عليه each.

1. أداة الاستثناء – النفي و الاستثناء - The مقصور will appear after the أداة الاستثناء

Example:

لا يَفُوزُ إِلَّا الْمُحْدِثُ

Only the diligent are successful.

2. إنما - The مقصور will appear after the مقصور

Example:

إنما الحياة تعب

Life is merely tiredness.

3. العطف بلا - The مقصور will appear in contrast to what is mentioned after لا

Example:

الأرض متحركة لا ثابتة

The earth is in motion; it is not stationary.

4. لكن and بل - The مقصور will appear after the مقصور

Example:

ما الأرض ثابتة بل متحركة

The earth is not stationary; it is in motion.

5. The مقصور is the word that is brought before its actual position. - The مقصور عليه

Example:

إلى الله أشكو لا إلى الناس أننى - أرى الأرض تبقى والأجلاء تذهب

*To Allah do I complain (and) not to the people
Surely I see that the earth remains but my friends are
passing on*

The words إلى الله are supposed to appear after the verb أشكو
However, they were brought forward on the basis of قصر
The poet is saying that he complains to nobody but Allah. Thus
the مقصور عليه is Allah. (This is قصر صفة على موصوف and قصر حقيقي)

علمُ المعاني

Chapter Seven

الوصل و الفصل

- وصل is the عطف of one جملة (sentence) to another. Although there are a few أدوات العطف the discussion in this chapter is only with regards to عطف through the letter واو
- فصل is the omission of such عطف
- وصل is employed in the following three situations:

1. When both sentences are either خبرية or إنشائية , there is مناسبة تامة between them and there is nothing to disallow عطف

Note One: مناسبة تامة is when:

- a. There is some تعلق between the مسند إليه of the first sentence and the مسند إليه of the second sentence.
- b. The مسند in the first sentence is مماثل (similar) or مضاد (opposite) to the مسند in the second sentence.

Note Two: The موانع العطف (factors that disallow عطف) will be discussed in the chapter on فصل (Chapter Seven A Insha Allah).

Example One:

لا وفاء لَكُذُوبٍ و لا راحة لِحُسُودٍ

A liar is never faithful and a jealous person never has any rest.

These two sentences are both خبرية there is an apparent relationship between the مسند إليه of the first sentence (كَذُوبٍ) and the مسند إليه of the second sentence (حُسُودٍ). Furthermore, there is nothing to disallow عطف

2. When one of the two sentences is خبرية and the other is إنشائية and فصل may imply a meaning quite opposite to what was actually intended.

Example: Somebody asked you if Ali recovered from his illness. You replied: لَا وَ شَفَاهُ اللَّهُ (No, may Allah cure him.) Although the first sentence (لَا) is خبرية and the second sentence is إنشائية, you employed عطف because if you did not do so (and merely said: لَا شَفَاهُ اللَّهُ), the questioner would think that you meant *may Allah not cure him*.

3. The intention is to include both sentences under the same حكم إعرابي

Example:

وَحُبُّ الْعَيْشِ أَعْبَدَ كُلَّ حُرٍّ - وَعَلَّمَ سَاغِبًا أَكَلَ الْمَوَارِ

Love for the worldly life has enslaved every free man

And it has taught every hungry man to eat bitter fruit

The two sentences which we refer to in this example are:

- i. أَعْبَدَ كُلَّ حُرٍّ
- ii. عَلَّمَ سَاغِبًا أَكَلَ الْمَوَارِ

The reason for employing عطف between them is to show that they share the same حكم إعرابي (Both sentences are في حكم المرفوع)

Chapter Seven

الفصل

- فصل is compulsory in the following five situations:
 1. When there is اتحاد (كمال الاتصال) between the two sentences. اتحاد تام is when:
 - a. The second sentence is بدل of the first sentence.

Example:

أَمَدَّكُمْ بِأَنْعَامٍ وَبَنِينَ - أَمَدَّكُمْ بِمَا تَعْلَمُونَ

He aided you with what you know. He aided you with livestock and sons.

- b. The second sentence is بيان of the first sentence.

Example:

فَوَسَّوَسَ إِلَيْهِ الشَّيْطَانُ - قَالَ يَا آدَمُ هَلْ أَدُلُّكَ عَلَى شَجَرَةِ الْخُلْدِ وَمُلْكٍ لَا يَبْلَى

Shaytaan whispered to him. He said: O Adam, should I show you the tree of eternity and never ending kingdom?

- c. The second sentence is مؤكدة of the first sentence.

Example:

فَمَهِّلِ الْكَافِرِينَ - أَمْهِلْهُمْ رُوَيْدًا

Give the disbelievers respite. Give them respite for a little while.

2. When there is **تبايُن تامّ** (كمال الانقطاع) between the two sentences. **تبايُن تامّ** is when:

a. One of the two sentences is **خبرية** and the other is **إنشائية**

Example:

يا صاحب الدنيا المُحِبِّ لها - أَنْتَ الذي لَا ينقضي تَعَبُهُ

O man of the world who is in love with it

You are the one whose tiredness will not end

The first sentence (يا صاحب الدنيا المُحِبِّ لها) is **إنشائية** and the second sentence (أَنْتَ الذي لَا ينقضي تَعَبُهُ) is **خبرية**

b. There is no **مناسبة** (relationship) between the meaning of the two sentences.

Example One:

عَلِيٌّ كَاتِبٌ وَ الْحَمَامُ طَائِرٌ

Ali is a writer. The dove is flying.

(The absence of **مناسبة** between the two sentences is obvious.)

Example Two: The following stanza of Abu Tamaam is often criticised:

لَا وَالَّذِي هُوَ عَالِمٌ أَنَّ النُّوَى - صَبْرٌ وَأَنَّ أَبَا الْحُسَيْنِ كَرِيمٌ

I swear by the being who knows that: date-pits are bitter and Abul-Husain is generous

There is absolutely no **مناسبة** between bitterness of the date-pits and the generosity of Abul-Husain. Hence there was no need for **عطف** between the two sentences.

3. The second sentence is an answer to a question that results from the first sentence. In this instance it is said that there is **شبه كمال الاتصال** between the two sentences.

Example:

زَعَمَ الْعَوَازِلُ أَنَّنِي فِي عَمْرَةٍ - صَدَقُوا وَلَكِنْ عَمْرَتِي لَا تُنْجَلِي

The critics claimed that I am in difficulty. They spoke the truth, except that my difficulty will not be solved.

After saying **زَعَمَ الْعَوَازِلُ أَنَّنِي فِي عَمْرَةٍ** the poet perceived that he was asked whether the critics were correct in what they said. Thus he said: ... **صَدَقُوا**

4. A sentence is preceded by two sentences and it could be **معطوف** on one of them. However, such **عطف** may be misleading. It could be understood that the **عطف** is on the other sentence thus distorting the intended meaning. In this instance we say that there is **شبه كمال النقطاع** between the two sentences.

Example:

و تظن سلمى أنني أبغى بها - بدلاً أراها في الضلال تهيم

Salma thinks that I a substitute for her

I think that she is wandering in error

There are three sentences in the above stanza:

- i. تظن سلمى . . .
- ii. أبغى بها بدلاً
- iii. أراها في الضلال تهيم

The third sentence could be **معطوف** on the first sentence. However, **عطف** may imply that it is **معطوف** on the second

sentence. (Thus the listener may think that the poet is attributing the thought that Salma is in error to her whereas his intention is to attribute it to himself.) Hence, فصل was employed.

5. There is no intention to include the second sentence under the same حكم This happens when there is a مانع (factor that disallows لعطف). In such instances we say that there is تَوَسُّطٌ بَيْنَ الْكَمَالَيْنِ between the two sentences.

Example:

وَإِذَا خَلَوْا إِلَى شَيَاطِينِهِمْ قَالُوا إِنَّا مَعَكُمْ إِنَّمَا نَحْنُ مُسْتَهْزِئُونَ اللَّهُ يَسْتَهْزِئُ بِهِمْ

And when they are in seclusion with their Shayateen (leaders) they say: 'We are with you; we were just mocking'. Allah will mock at them

The two sentences referred to in this example are:

- a. إِنَّا مَعَكُمْ
- b. يَسْتَهْزِئُ بِهِمْ

The second sentence cannot be معطوف on the first sentence because that would mean that the second sentence is part of the statement of the Hypocrites. Similarly, it cannot be معطوف on قَالُوا because that would mean that Allah only mocks at them when they are in seclusion with their leaders.

الإيجاز و المساواة و الإطناب

- **المساواة** is the expression of one's intended meaning using such an amount of words which people who are neither experts in بلاغة nor totally ignorant of sound literary style regard as suitable (neither too much nor too little). Put differently, **لمساواة** is when the amount of words used is equal to the intended meaning. Addition of a single word would be redundant. Similarly, deletion of a single word affect the clarity of the meaning.

Example:

وَإِذَا رَأَيْتَ الَّذِينَ يَخُوضُونَ فِي آيَاتِنَا فَأَعْرِضْ عَنْهُمْ

*When you see those who criticise our signs,
turn away from them.*

- **الإيجاز** is the usage of a phrase that conveys one's message although it is shorter than normal.
- **الإيجاز** is employed for a variety of reasons:
 1. تسهيل الحفظ – To make memorization easy.
 2. تقريب الفهم – To make understanding easier.
 3. ضيق المقام – *Narrow* circumstances (E.g. insufficient time, the متكلم is ill or incarcerated).
 4. الإخفاء – Concealment of the خبر from others.
 5. دفع السآمة – To avoid being boring.
- There are two types of إيجاز
 1. إيجاز قصير – Conveying of vast meaning using few words without resorting to حذف

Example One:

أَلَا لَهُ الْخَلْقُ وَالْأَمْرُ

Behold! Creation and command belongs to Allah.

As short as this *aayah* may be, the words الْخَلْقُ and الْأَمْرُ are so comprehensive that they encompass everything in life. Thus Sayyiduna Ibn Umar *radiallahu anhu* would say: *Whoever thinks that this aayah has omitted something, should look for it.*

Example Two:

وَلَكُمْ فِي الْقِصَاصِ حَيَاةٌ

For you in qisaas is life.

This *aayah* is another famous example of إيجاز Its meaning is that when a would-be murderer knows that if found guilty of murder, he will be punished with the death sentence, he will most definitely desist from murder. Thus he saves his life as well as the life of his (would-be) victim. This vast meaning, however, is condensed in the few words of وَلَكُمْ فِي الْقِصَاصِ حَيَاةٌ

2. إيجاز حذف – Conveying of vast meaning using few words due to حذف This حذف could be of a single word, a single sentence or a few sentences.

Example One:

و اسئل القرية التي كنا فيها

Ask the town in which we were.

The meaning of the *aayah* is actually *Ask the people of the town*. The word محذوف is أهل between اسئل and القرية

Example Two:

أَتَى الزَّمَانَ بَنُوهُ فِي شَبَابِهِ - فَسَرَّهُمْ وَأَتَيْنَاهُ عَلَى الْهَرَمِ

The children of time came to him in his youth

and he made them happy – we came to him in old-age

In this example a whole sentence is محذوف i.e. فَسَاءَتْنَا (and he made us sad).

Example Three:

أَنَا أَنْبَأُكُمْ بِتَأْوِيلِهِ فَأَرْسَلُونِ - يُوسُفُ أَيُّهَا الصِّدِّيقُ أَفْتِنَا فِي . . .

I will inform you of it's interpretation. Yusuf, O truthful one, inform us about . . .

The first sentence (أَنَا أَنْبَأُكُمْ بِتَأْوِيلِهِ فَأَرْسَلُونِ) is addressed to the king and his ministers whereas the second sentence is directed to Yusuf *alaihis-salaam*. There is obviously more than one sentence محذوف in-between them.

- Usage of a shorter than normal phrase that does not convey the intended meaning completely is called إخلال

Example:

وَالْعَيْشُ خَيْرٌ فِي ظِلٍّ - لِ التَّوَكُّلِ مِمَّنْ عَاشَ كَدًا

Life is better in the shade of ignorance

Than the person who lives in toil

The poet's message in this stanza is that if a person has wealth, he does not have to toil in order to earn a living. Thus, ignorance with wealth is not problematic. On the contrary, it is better than intelligence without wealth. Despite intelligence, you will have to sweat in order to earn a living if you do not have wealth. This message of the poet is not conveyed completely in the above stanza. This is called إخلال

- الإطناب is the usage of more words than required provided there is some benefit in doing so.

Example:

تَنْزِلُ الْمَلَائِكَةُ وَالرُّوحُ فِيهَا

*On this night (Laylat-ul-Qadr) the angels
and Jibreel descend*

Jibreel is an angel. Mentioning him after mentioning the angels is therefore unnecessary. However, there is a definite benefit in mentioning him separately – it highlights his importance and noble status. This is a type of إطناب called عطف الخاص على العام

- If more words than required are used and there is no benefit in doing so:
 1. If the extra word is differentiable from the rest of the statement, the usage of the word is called حشو

Example:

و أعلم علم اليوم و الأمس قبله - ولكنني عن علم ما في غد عمي

*I have knowledge of today and yesterday before it
But I'm blind regarding knowledge of tomorrow*

Yesterday is definitely before today. The word قبله is therefore extra and serves no purpose. It therefore falls under حشو

2. If the extra word is not differentiable from the rest of the statement, the usage of the extra word is called تطويل

Example:

وَقَدَدْتُ الْأَيْدِيَ لِرَاهِشِيهِ - وَ أَلْفَى قَوْلَهَا كَذِبًا وَ مِينًا

I cut the skin until the veins

And I found that her statement was untrue and false

The words كَذِبًا and مِينًا have the same meaning. One of them is therefore unnecessary. However, since neither of the two is more preferred than the other, the unnecessary word is not differentiable from the other. This is hence an example of تطويل

- إطناب is created through the following methods:

1. Mention of something خاص (specific) after something عام (general).

Example:

تَنْزَلُ الْمَلَائِكَةُ وَ الرُّوحُ فِيهَا

*On this night (Laylat-ul-Qadr) the angels
and Jibreel descend*

عام is الْمَلَائِكَةُ and خاص is الرُّوحُ

2. Mention of something عام (general) after something خاص (specific).

Example:

رَبِّ اغْفِرْ لِي وَلِوَالِدَيَّ وَلِمَنْ دَخَلَ بَيْتِي مُؤْمِنًا وَلِلْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ

*O Rabb, forgive me, my parents, whoever enters my
house as a believer, and all the believing men and
women.*

عام is وَلِلْمُؤْمِنِينَ وَالْمُؤْمِنَاتِ and خاص is لِمَنْ دَخَلَ بَيْتِي مُؤْمِنًا

3. الإيضاح بعد الإبهام – Clarification after obscurity.

Example:

وَاتَّقُوا اللَّهَ الَّذِي أَمَدَّكُمْ بِمَا تَعْلَمُونَ - أَمَدَّكُمْ بِأَنْعَامٍ وَبَنِينَ

Fear Allah who aided you with what you know; he aided you with livestock and sons.

The meaning of مَا تَعْلَمُونَ is مبهم (obscure). However, it is clarified in the next sentence (بِأَنْعَامٍ وَبَنِينَ).

4. التكرار لِدَاعٍ – Repetition due to a valid reason. Such reasons include:

~ طول الفصل – Lengthy separation.

Example:

وَإِنَّ أَمْرًا دَامَتْ مَوَاقِفُ عَهْدِهِ - عَلَى مِثْلِ هَذَا إِنَّهُ لَلْكَرِيمِ

Surely a man whose pledges continue in this manner, surely he is dignified.

إِنَّ is the خبر of the first إِنَّ Hence, there was no need to repeat إِنَّهُ for a second time (i.e. before كَرِيمٍ). However, it was repeated in view of the lengthy separation in-between.

~ زيادة الترغيب في العفو – Additional encouragement to forgive.

Example:

وَإِنْ تَعْفُوا وَتَصْفَحُوا وَتَغْفِرُوا فَإِنَّ اللَّهَ غَفُورٌ رَحِيمٌ

If you overlook, pardon and forgive, then certainly Allah is All-Forgiving, Most-Merciful.

The is not much difference in the meanings of the words تَعْنُوا , تَصَفَّحُوا and تَعَفُّرُوا Therefore, any one of them would have sufficed. However, all three were used for the sake of زيادة الترغيب (additional encouragement).

~ تأكيد الإنذار – To emphasise a warning.

Example:

كَلَّا سَوْفَ تَعْلَمُونَ – كَلَّا سَوْفَ تَعْلَمُونَ

Definitely, you will soon know!

Definitely, you will soon know!

5. جملة معترضة¹ – Insertion of a الاعتراض

Example:

أَلَا زَعَمْتَ بُنُو سَعْدٍ بَأَيِّ كَبِيرٍ السِّنِّ فَإِنِّي أَكْذَبُوا

Banu Sa'd claim – Behold! They are liars – that I am an old man.

The actual sentence is أَلَا زَعَمْتَ بُنُو سَعْدٍ بَأَيِّ كَبِيرٍ السِّنِّ Thus the sentence أَكْذَبُوا is جملة معترضة

6. التذييل – Emphasis of a sentence by mentioning a second sentence which comprises of the same meaning as the first sentence. This is of two types:

¹ A sentence that appears in-between the actual sentence or between two sentences that are متصل (connected to each other) and has no محل الإعراب

- a. That which is equivalent to a parable. This happens when the second sentence is not dependent on the first sentence; it's meaning can be understood in the absence of the first sentence.

Example:

وَلَيْسَ بِخَائِيٍّ لَعْدِي طَعَاماً - حِذَا رَ غَدِي لِكُلِّ غَدِي طَعَامٌ

I do not conceal food for tomorrow due to fear for tomorrow; there is food for every tomorrow

The sentence لِكُلِّ غَدِي طَعَامٌ is equivalent to a parable. It is not dependent on the previous sentence and could be understood in it's absence.

- b. That which is not equivalent to a parable. This happens when the second sentence is dependent on the first sentence; it's meaning cannot be understood in the absence of the first sentence.

Example:

لَمْ يُبْقِ جُودَكَ لِي شَيْئاً أَوْمَلُهُ - تَرَكْتَنِي أَصْحَبُ الدُّنْيَا بِلَا أَمَلٍ

*Your generosity has left nothing for me to hope in
You've left me to accompany the dunya without any hopes*

The meaning of the second sentence cannot be fully understood in the absence of the first sentence.

7. الاحتراس - When the متكلم realizes that his statement could be misunderstood, he adds another clause sentence in order to avoid such misunderstanding.

Example One:

اسْأَلْكَ يَدَكَ فِي جَيْبِكَ تَخْرُجُ بَيْضَاءٌ مِنْ غَيْرِ سُوءٍ

*Insert your hand in your collar – it will come out white
without any ailment.*

When Allah Ta'aala told Moosa *alaihis-salaam* that his hand would come out white in colour, Moosa *alaihis-salaam* could have feared that this would be the result of white-liver or some other calamity. Thus, in order to allay such fear, Allah Ta'aala added the words مِنْ غَيْرِ سُوءٍ (without any ailment).

Example Two:

حَلِيمٌ، إِذَا مَا الْحِلْمُ زَيَّنَ أَهْلَهُ - مَعَ الْحِلْمِ فِي عَيْنِ الْعَدُوِّ مَهِيْبٌ

Tolerant when tolerance adorns its people

Despite tolerance, feared in the eyes of the enemy

Praising himself the poet said that he is tolerant. He then realised that tolerance could be misconstrued to mean that he is a coward (unable to fight for his rights). Thus in order to avoid this misunderstanding, he added the words إِذَا مَا الْحِلْمُ زَيَّنَ أَهْلَهُ (when tolerance adorns its people). Having said this he then realised that people could now think that due to his tolerance, his enemies do not even fear him. Hence, to avert this misunderstanding, he added مَعَ الْحِلْمِ فِي عَيْنِ الْعَدُوِّ مَهِيْبٌ (Despite my tolerance, I am feared in the eyes of the enemy). Thus there are two examples of الاحتراس in the above stanza.

إخراج الكلام على خلاف مُقتضى الظاهر

Circumstances sometimes warrant contradiction of the laws mentioned in the preceding chapters. In this chapter we discuss a few types of such contradiction (which is called إخراج الكلام عن مقتضى الظاهر).

Usage of an إسم ظاهر in place of a ضمير (for a valid reason) – وضع المظهر موضع المضمّر

Example:

إِنَّ اللَّهَ لَذُو فَضْلٍ عَلَى النَّاسِ وَلَكِنَّ أَكْثَرَ النَّاسِ لَا يَشْكُرُونَ

Surely Allah is benevolent to the people but most of the people are ungrateful.

The second النَّاسِ is an إسم ظاهر in place of a ضمير – أَكْثَرُهُمْ would have sufficed. However, the إسم ظاهر was used instead of the ضمير for the sake of تمكين (consolidation).

Usage of a ضمير in place of an إسم ظاهر (for a valid reason) – وضع المضمّر موضع المظهر

Example:

أَبَتْ الْوَصَالَ مَخَافَةَ الرُّقَبَاءِ – وَ أَتَيْتُكَ تَحْتَ مَدَارِعِ الظُّلَمَاءِ

*She refused to join you due to fear of the guards
But she came to you beneath the dark cloaks*

The أَبَتْ of فاعل is a ضمير whose مرجع was not previously mentioned. Thus, an إسم ظاهر of the فاعل should have been used. However, the poet sufficed with the ضمير in order to indicate that the فاعل is

constantly in his thoughts and thus, even if he has not mentioned her name, it is quite obvious who he is referring to.

وضع الماضى موضع المضارع – Usage of the past tense for something that is still going to happen.

Example:

أَتَى أَمْرُ اللَّهِ فَلَا تَسْتَعْجِلُوهُ

The command of Allah (The Day of Qiyaamah or the punishment) is coming, so do not be hasty!

Although the word **أَتَى** is in the past tense, it has been used in the future tense as an indication to the certainty of the arrival of Allah's *command*.

وضع المضارع موضع الماضى – Usage of the present tense for something that had occurred in the past.

Example:

أَفَكُلَّمَا جَاءَكُمْ رَسُولٌ بِمَا لَا تَهْوَى أَنْفُسُكُمْ اسْتَكْبَرْتُمْ فَفَرِيقًا كَذَّبْتُمْ وَفَرِيقًا تَقْتُلُونَ

Do you behave arrogantly every time a Rasool comes to you with a message that you dislike, thus a group (of them) you belied and (another) group you kill?

In this aayah Allah Ta'aala is addressing the Jews who had killed a number of *Rusul* in the past. Thus the past tense (**قَتَلْتُمْ**) should have been used. However, the present tense (**تَقْتُلُونَ**) was used in order to indicate that killing a Nabi is such a heinous crime that its memory is still fresh; as if it happening at this very moment in time.

وضع الخبر موضع الإنشاء – Usage of **خبر** instead of **إنشاء** (for a valid reason).

Example: The statements رَضِيَ اللهُ عَنْهُ (which is made after mentioning the name of a Sahaabi), رَحِمَهُ اللهُ (which is made after mentioning the name of a pious person who has passed away) and حَفِظَهُ اللهُ (which is made after mentioning the name of a pious or learned person who is still alive).

التغليب – Usage of the name of one of two things for the other.

Example One: When speaking of الأب and الأم collectively, we refer to them as الأبوان. Due to the fact that the father is the stronger figure in the household, the word أب is given preference and used for the mother as well.

Example Two:

لَنُخْرِجَنَّكَ يَا شُعَيْبُ وَالَّذِينَ آمَنُوا مَعَكَ مِنْ قَرْيَتِنَا أَوْ لَتَعُودُنَّ فِي مِلَّتِنَا

We will expel you, O Shu'aib, and those believe with you from our town unless you return to our religion.

Nabi Shu'aib *alaihis-salaam* was never a disbeliever. There was therefore no possibility of him returning to disbelief. However, his followers were previously disbelievers. Since he was a single individual and they were a whole group of people, he was included the word لَتَعُودُنَّ فِي مِلَّتِنَا (*unless you return to our religion*). Inclusion of Shu'aib *alaihis-salaam* in this manner is an example of تغليب

There are a few other types of إخراج الكلام عن مقتضى الظاهر viz. تجاهل العارف and أسلوب الحكيم , الانتفات However, they will be explained later; in the section on علم المعاني *Insha Allah*.



علم البيان

علم البيان is defined as a field of study through which the student gains an awareness of the different ways in which a single meaning could be expressed without any ambiguity.

There are three areas of study in علم البيان viz.

1. التشبيه
2. المجاز
3. الكناية

علم البيان

Chapter One

التشبيه

- In simple terms, تشبيه is a comparison of one thing to another. Arabic medium textbooks define it as the claim that one or more items share one or more feature of something else.
- Every تشبيه comprises of four components:
 1. المشبّه – The item being compared.
 2. المشبّه به – The item to which the comparison is made.
 3. أداة التشبيه – A particle of comparison (كأنّ , مثل , شبه , يُمثّل , يُشابه) or any other word that shows a similarity between the مشبّه and the مشبّه به.
 4. وجه الشبه – The reason for comparison (the common feature).

- The مشبّه به must be stronger and more evident in the مشبّه به than in the مشبّه به

Example:

رُبَّ لَيْلٍ كَأَنَّهَ الصُّبْحُ فِي الْحُسْنِ

بَنٍ وَإِنْ كَانَ أَشْوَدَ الطِّيْلَسَانِ

*Many a night is like the morning in beauty
Even though it dons a black cloak*

وجه الشبه	أداة التشبيه	المشبّه به	المشبّه به
الحسن	كَأَنَّ	الصُّبْحُ	لَيْلٍ

- Note that the مشبّه به (beauty) is more evident in the مشبّه به (the morning) than it is in the مشبّه به (the night).

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Writers, poets and orators employ تشبيه for various reasons including:

1. مشبّه به – To show the possibility of the مشبّه به

Example: Praising Isma'il bin Bulbul, Ibn-ur-Roomi said:

وَكَمْ أَبٍ قَدْ عَلَا بِابْنٍ دُرًّا شَرَفٍ - كَمَا عَلَا بِرَسُولِ اللَّهِ عَدْنَانُ

*How many fathers ascended the peaks of honour
due to a son?*

*Just as 'Adnaan gained ascendancy due to
the Rasool of Allah*

The second half of this stanza is a تشبيه to prove that the poets claim (that many fathers gain honour due to the achievements of their sons) is possible.

2. بيان حال المشبه – To show the condition of the مشبه

Example: Praising a king for his generosity, Abut-Teeb said:

أَرَى كُلَّ ذِي مُلْكٍ إِلَيْكَ مَصِيرُهُ – كَأَنَّكَ بَحْرٌ وَالْمُلُوكُ خَدَاوِلُ

*I see that every kings destination is to you
As if you are a sea and they are streams*

3. بيان مقدار المشبه – To show the extent / quantity of the مشبه

Example: Describing a lion, Al-Mutanabbi said:

مَا قُوبِلَتْ عَيْنَاهُ إِلَّا ظَنَنَّا – تَحْتَ الدُّجَى نَارَ الْفَرِيقِ خُلُولًا

*Whenever its eyes are seen in the darkness of night
they are thought to be the fire of a group of
camping travelers*

The poets aim in this تشبيه is to describe the extent of the glow of the lion's eyes.

4. تقرير حال المشبه – To confirm the condition of the مشبه

Example:

وَالَّذِينَ يَدْعُونَ مِنْ دُونِهِ لَا يَسْتَجِيبُونَ لَهُمْ بِشَيْءٍ إِلَّا

كَبَاسِطٍ كَفَّيْهِ إِلَى الْمَاءِ لِيَبْلُغَ فَاهُ وَمَا هُوَ بِبَالِغِهِ

*Those who worship anybody other than Allah, none of their
worship will be accepted but like the person who stretches
his hands to the water so that it may reach him – But it will
never reach him.*

The purpose of this *ayah* is to confirm the condition of the مشبه – that the worship / *du'aa* of the idolater will never be accepted.

5. تزيين المشبه – To embellish the مشبه

Example: Praising his servant, a poet said:

مَا هُوَ عَبْدٌ لَكِنَّهُ وَلَدٌ - خَوْلَانِيهِ الْمُهِيمُنُ الصَّمَدُ

وَشَدَّ أَرْزِي بِحُسْنِ خِدْمَتِهِ - فَهُوَ يَدِي وَالذَّرَاعُ وَالْعِصْدُ

He's not a slave, instead he's a son

Given to me by Al-Muhaimin, As-Samad²

He gave me strength through his excellent service

He's my hand, forearm and upper arm

6. تقبيح المشبه – To shame the مشبه

Example: A Bedouin said about his wife:

وَتَفْتَحُ - لَا كَانَتْ - فَمَا لَوْ رَأَيْتَهُ - تَوَهَّمْتَهُ بَاباً مِنَ النَّارِ يُفْتَحُ

When she opens her mouth – May she not! – and you see it,

You would think that a door of the fire is being opened

² Al-Muhaimin and As-Samad are among the many names of Allah.

علم البيان
Chapter One (A)
أنواع التشبيه

Based on the presence and absence of the four components, there are five types of تشبيه

1. التشبيه المُرسَل – When the أداة التشبيه is mentioned.

Example:

سِرْنَا فِي لَيْلٍ بَهِيمٍ كَأَنَّهُ الْبَحْرُ ظُلَاماً وَإِرْهَاباً

*We travelled on a night that was like the sea
in darkness and scariness.*

وجه الشبه	أداة التشبيه	المشبه به	المشبه
ظلاماً وإرهاباً	كَأَنَّ	الْبَحْرُ	لَيْلٍ

2. التشبيه المُؤَكَّد – When the أداة التشبيه is not mentioned.

Example:

أَنْتَ نَجْمٌ فِي رُفْعَةٍ وَضِيَاءٍ – يَحْتَلِكُ الْعُيُونُ شَرْقاً وَغَرْباً

*You are a star in loftiness and radiance
The eyes gaze at you from the east and the west*

وجه الشبه	أداة التشبيه	المشبه به	المشبه
رُفْعَةٍ وَضِيَاءٍ	Not mentioned	نَجْمٌ	أَنْتَ

3. التشبيه المُفَصَّل - When the وجه الشبه is mentioned.

Example: In the previous two examples, the وجه الشبه is mentioned. Hence both of them are examples of التشبيه المُجْمَل also.

4. التشبيه المُجْمَل - When the وجه الشبه is not mentioned.

Example:

وَلَهُ الْجَوَارِ الْمُنشَآتُ فِي الْبَحْرِ كَالْأَعْلَامِ

*Unto Him belongs the huge ships like mountains
in the sea*

وجه الشبه	أداة التشبيه	المشبه به	المشبه
Not mentioned	ك	الأعلام	الجوارِ المنشآت

5. التشبيه البليغ – when neither the أداة التشبيه nor the وجه الشبه is mentioned.

Example:

أَيْنَ أَرْمَعْتَ أَتِيْهَذَا الْهُمَامُ؟ - نَحْنُ نَبْتُ الرُّبَى وَأَنْتَ الْعَمَامُ

*Where do you intend going, O courageous one?
We are the plants of the hillocks and you are the clouds*

وجه الشبه	أداة التشبيه	المشبه به	المشبه
Not mentioned	Not mentioned	الرُّبَى	نَحْنُ
Not mentioned	Not mentioned	الْعَمَامُ	أَنْتَ

علم البيان
Chapter One (B)
تشبيه التمثيل

تشبيه التمثيل is when the وجه الشبه is a pictorial representation comprising of a number of items.

Example One:

مَثَلُ الَّذِينَ اتَّخَذُوا مِنْ دُونِ اللَّهِ أَوْلِيَاءَ كَمَثَلِ الْعَنْكَبُوتِ اتَّخَذَتْ بَيْتًا
وَإِنَّ أَوْهَنَ الْبُيُوتِ لَبَيْتُ الْعَنْكَبُوتِ

The similitude of those who keep helpers other than Allah is that of the spider; it built a house (web) – but the weakest of houses is the house of the spider.

وجه الشبه	المشبه به	المشبه
The صورة of something that seeks help from something else which is unable to offer any help.	The condition of a spider that spins a web thinking that, despites its weakness, the web will protect it from its enemies.	The condition of those who seek assistance from anybody other than Allah.

Example Two:

والماء يفصل بين زهر - ر الروض ، في السَّطِينِ، فصلاً
كَبَسَاطٍ وَشِيٍّ، جَزَذَتْ - أَيْدِي الْقُنُونِ عَلَيْهِ نَصَلاً

The water separated the flowers of the garden into two halves

Like an embroidered cloth on which the ironsmiths unsheathed a sword

وجه الشبه	المشبه به	المشبه
A صورة comprising of a shining line running across a green background interspersed with beautiful colours.	The صورة of a shining sword placed across a green cloth with colourful embroidery on it.	The صورة of a stream running through a garden with green grass and colourful flowers on both sides.

Example Three:

قَدْ انْقَضَتْ دَوْلَةُ الصِّيَامِ وَقَدْ ... بَشَّرَ سَقَمُ الْهَلَالِ بِالْعِيدِ

يَتَلَوُّ الثَّرِيَا كَفَاغِرٍ شَرِي ... يَفْتَحُ فَاهُ لَأَكُلَ عُنُقُودِ

*The rule of fasting has terminated and
The illness of the crescent has given the glad-
tidings of 'eid*

*Following the stars like a greedy man
Opening his mouth to eat a bunch of grapes*

وجه الشبه	المشبه به	المشبه
A صورة comprising of a bow-shaped item following an item made up of a number of smaller items.	The صورة of a man opening his mouth in order to eat a bunch of grapes.	The صورة of the crescent with a constellation of stars in front of it.

علم البيان

Chapter One (C)

التشبيه المقلوب

As previously mentioned, the وجه الشبه should be stronger and more evident in the مشبه به. However, in order to exaggerate, the مشبه is sometimes given the status of the مشبه به implying that the التشبيه المقلوب is stronger in the مشبه. This is called التشبيه المقلوب.

Example One:

وبدا الصباح كأن عُرتُه - وجه الخليفة حين يُمدح

The morning dawned as if its glow was

The khaleefah's face when he is praised

Although not mentioned, the وجه الشبه in this stanza is *to shine*. It is quite obvious that *khaleefah's* face can never shine more than the morning light. Thus the *khaleefah's* face should be the مشبه and the morning light should be the مشبه به. However, the poet did the opposite. He made the *khaleefah's* face the مشبه به and the morning light the مشبه.

Example Two:

أجرن لهم ودونهم فلا - كأن فسبحها صدر الحليم

I yearn for them but there is a desert between them

Its vastness is like the chest (heart) of the tolerant man

Describing the tolerant man, the poet was supposed to compare his big-heartedness to the vastness of a desert. However, he did the opposite – he compared the vastness of the desert to the tolerant man's chest (heart).

علم البيان

Chapter One (D)

التشبيه الضمني

- التشبيه الضمني is when the مشبه and the مشبه به are evident in the speech but they do not appear in any of the usual forms of تشبيه
- التشبيه الضمني is employed to show that the حكم attributed to the مشبه is possible.

Example One:

وَأَصْبَحَ شِعْرِي مِنْهُمَا فِي مَكَانِهِ - وَفِي عُنُقِ الْحُسْنَاءِ يُسْتَحْسَنُ الْعُقْدُ

*My poem about the two of them was in it's place
And on the neck of a beautiful woman is a necklace
regarded as beautiful*

In this stanza the poet (Al-Mutanabbi) is comparing his poem about the *ameer* and his father to a necklace on the neck of a beautiful lady. However, he has not used the usual format of تشبيه

Example Two:

لَا تُنْكِرِي عَطْلَ الْكَرِيمِ مِنَ الْغِنَى - فَالَسَّيْلُ حَرْبٌ لِلْمَكَانِ الْعَالِي

*Do not think that a generous man without wealth is strange
The flood is always at war with a high place*

Having said that it is not strange to see a generous man who has no wealth, the poet realizes that he could elaborate his claim by an example. The example he provides is that of the mountain peaks. When it rains, they receive the rain water before the rest of the earth. Yet the water does not collect on the mountain peaks – it collects

else where. Like wise, the generous man may be spending abundantly on others, yet he may not possess any wealth himself. However, here too the تشبيه does not appear in it's usual format.

Example Three:

تَرْجُو النَّجَاةَ وَمَنْ تَسْلُكُ مَسَالِكَهَا - إِنَّ السَّفِينَةَ لَا تَجْرِي عَلَى الْيَبْسِ

You desire salvation but you do not follow it's path

Surely the cannot sail on dry land!

In this stanza the poet is admonishing the مخاطب who desires salvation from the wrath of Allah but is not desisting from his evil habits. Thus he compares him to a person who is trying to sail a ship on dry land. Just as a ship cannot sail on dry land, so too, salvation is impossible without repentance and desisting from sin. Once again, the تشبيه does not appear in it's usual format.

علم البيان

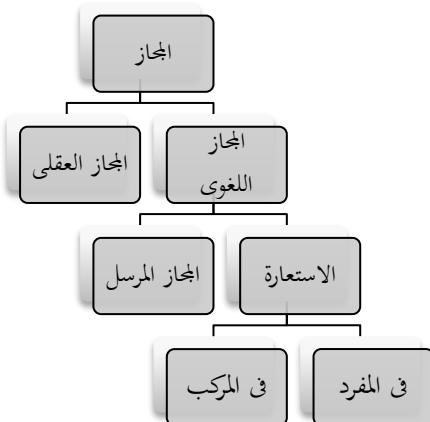
Chapter Two

المجاز

- There are two types of المجاز viz.
 1. المجاز اللغوى
 2. المجاز العقلى
- المجاز اللغوى is also of two types viz.
 1. الاستعارة
 2. المجاز المُرسَل

- الموضوع له is a word that has been used out of its (original) meaning.
- علاقة is that مجاز in which the relationship between the حقيقة and the مجاز is مشابهة [Chapters Two (A), Two (B) and Two (C) will discuss الاستعارة *Insha Allah*.]
- المجاز المُرسَل is that مجاز in which the relationship between the حقيقة and the مجاز is something other than مشابهة [المجاز المُرسَل will be discussed in Chapter Four, *Insha Allah*.]
- المجاز العقلي is when something is not attributed to the person or item to which it is supposed to be attributed. [This type of المجاز will be discussed in Chapter Five, *Insha Allah*.]

(Examples for each of the above will be mentioned in the following chapters, *Insha Allah*.)



علم البيان
Chapter Two (A)
الاستعارة

- As previously mentioned, استعارة is a type of مجاز in which the علاقة (relationship) between the حقيقة and the مجاز is مشابهة
- Another aspect of استعارة is the omission of the أداة التشبيه ,³ مشبّه به or the وجه التشبيه
- Accordingly, there are two types of استعارة
 1. محذوف مشبّه به – when the مشبّه به is mentioned and the مشبّه (omitted)
 2. مكنية - when the مشبّه is mentioned and the مشبّه به (omitted). In such instances there will always be an indication to one or more of the لوازم (features) of the مشبّه به

Example One:

كِتَابٌ أَنْزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ مِنَ الظُّلُمَاتِ إِلَى النُّورِ

This is a book which We revealed to you so that you may remove the people from darkness to light.

مشبّه به	مشبّه
الظُّلُمَاتِ	الضلال

³ مستعار منه the مشبّه به is called the مستعار له and the مشبّه is called the استعارة In

الهداية	التور
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The above aayah has two examples of استعارة In both of them, the مشبه به is mentioned and the محذوف مشبه is Thus both are examples of استعارة تصريحية

Note: In every استعارة there must be a قرينة (factor) indicating usage of the مجاز In the above example the قرينة is the words كِتَابٌ أَنْزَلْنَاهُ

Example Two: Describing the Roman envoys entry into the court of Saif-ud-Dawlah, Al-Mutanabbi said:

وَأَقْبَلَ يَمْشِي فِي الْبَسَاطِ فَمَا دَرَى - إِلَى الْبَحْرِ يَسْعَى أَمْ إِلَى الْبَدْرِ يَرْتَقِي

*He proceeded to walk on the carpet without knowing
Whether towards the sea he was walking or to the moon he
was ascending*

مشبه به	مشبه
البحر	سيف الدولة
البدر	سيف الدولة

As evident in this table, there are two examples of استعارة in the above stanza and in both of them the مشبه به is mentioned. Thus both of them are استعارة تصريحية

In this example the قرينة (factor) indicating usage of the مجاز is the words يَمْشِي فِي الْبَسَاطِ

Example Three:

رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاشْتَعَلَ الرَّأْسُ شَيْبًا

My Rabb, my bones have become weak and my head is kindling with white hair.

مَشَبَّهٌ بِهِ	مَشَبَّهٌ
النار	الرَّأْسُ

- ~ The above table reveals that in this example the مَشَبَّهٌ is mentioned and the مَشَبَّهٌ بِهِ is محذوف Thus this is استعارة مكنية
- ~ The word وَاشْتَعَلَ is the قرينة (factor) indicating usage of the مَشَبَّهٌ بِهِ It is also a لازمة (feature) of the مجاز

Example Four: Hajjaaj, the tyrant, said in one of his public addresses:

إِنِّي لَأَرَى رُؤُوسًا قَدْ أَيْنَعَتْ وَحَانَ قِطَافُهَا

I see heads that have ripened and the time for harvesting them has arrived

مَشَبَّهٌ بِهِ	مَشَبَّهٌ
ثَمَرًا	رُؤُوسًا

Hajjaaj compared the heads of his enemies to ripe fruit. However, he only mentioned the their heads (i.e. the مَشَبَّهٌ); he did not mention the fruits (i.e. the مَشَبَّهٌ بِهِ). Nevertheless,

he did indicate to one of the لوازم (features) of the مشبّه به by using the word أَيْنَعْتُ (This word together with the sentence وحانَ قِطافُها is the قرينة indicating usage of the مجاز)

علم البيان

Chapter Two (B)

الاستعارة الأصلية و التبعية

- الاستعارة is divided in three different ways:
 1. According to whether the مشبّه or the مشبّه به is mentioned. In this regard there are two types; مكنية and تصرّحية (They were discussed in the previous chapter.)
 2. According to the nature of the word in which the استعارة took place. In this regard there are two types; أصلية and تبعية
 3. According to whether something befitting the مشبّه or the مشبّه به is mentioned. Here there are three types; مرشّحة , مُطلّقة , and مُجرّدة

#####

- اسم جامد is called أصلية when it occurs in an استعارة

Example One:

عَضَّنَا الدَّهْرُ بِنَابَةٍ - لَيْتَ مَا حَلَّ بِنَابَةٍ

Time bit us with it's tooth

If only our misfortunes afflicted him

In this stanza, the poet compares time to an animal; the وجه التشبيه being إيداء (both of them cause difficulty). However, only mentioned the time (i.e. the مشبه). Instead of mentioning the (مشبه به), he merely indicated to one of it's لوازم (i.e. عضّ – to bite). Furthermore, this استعارة is in the word الدهر which is an اسم جامد Hence this استعارة is مكنية أصلية

Example Two:

حَمَلْتُ إِلَيْهِ مِنْ لِسَانِي حَدِيقَةً - سَقَاهَا الْحَيَى سَقَى الرِّيَاضِ السَّحَابِ

*I carried to him a garden from my tongue
Watered by intelligence just as gardens are watered by the
clouds*

Here the poet compares his poem to a garden; the وجه التشبيه being جمال (beauty). In this example, the (حديقة) (i.e. مشبه به) has been mentioned. Since حديقة is an اسم جامد this استعارة is تصريرية أصلية

#####

- فعل اسم مشتق or a حرف is called تبعية when it occurs in الاستعارة
- Looked at from a different angle, every استعارة تبعية could be explained as استعارة مكنية

Example One:

وَلَمَّا سَكَتَ عَنْ مُوسَى الْغَضَبُ أَخَذَ الْأَلْوَاخَ

*And when Moosa's anger subsided,
he took the slates . . .*

The word used for *subsided* is سَكَتَ which, literally, means *to be silent*. Explaining this استعارة we say: سكون was compared to سكوت Thereafter the word سَكَتَ was derived from سكوت Furthermore, سكون is the تبعية تصرّحية به Thus this استعارة is

Looked at differently, we could say that Moosa's anger was compared to a human being. However, only the مشبّه was mentioned. Instead of mentioning the مشبّه به , one of it's لوازم (i.e. سكوت) was indicated to. Thus this استعارة is مكنية أصلية

Example Two:

Praising his poetry, a poet said:

إذا ما صافح الأسماع يوماً – تبسّمت الضمائر والقلوب

*When my poetry makes musaafahah⁴ with the ears
The hearts smile*

The استعارة in this stanza is in the word صافح which is derived from مصافحة which in turn has been used in the meaning of وصول (to reach). In other words, مصافحة is the مشبّه به Hence, this تبعية تصرّحية به is استعارة

Looked at from a different angle, it could be said that the استعارة in this stanza is مكنية أصلية – مكنية الضمائر and القلوب have been compared to people. However, the people have not been mentioned. Nevertheless, the word تبسّمت indicates to them.

⁴ To shake hands.

Example Three:

بَلَدٌ صَحِبْتُ بِهِ الشَّبِيَّةَ وَالصَّبَا - وَلَيْسْتُ ثَوْبَ اللَّهِ وَهُوَ جَدِيدٌ

*A place in which I accompanied youth and childhood
And I donned the garment of fun while it was new*

There are two examples of استعارة in this stanza. In the first example, صَحِبْتُ بِهِ الشَّبِيَّةَ (youth and childhood) are compared to friends. However, the مشبّه به (i.e. friends) have not been mentioned. Instead, mention is made of مصاحبة which is one of the لوازم of friends. Since الشَّبِيَّةَ وَالصَّبَا are the مشبّه and اسم حامد , this استعارة is مكنية أصلية

In the second example, استعارة is employed in the word لَيْسْتُ. The poet's intention was: *I enjoyed the garment of life*. The Arabic word for enjoyment is تَمَتَّع. However, the poet first compared تَمَتَّع to لُبَسَ (to wear a garment). He thereafter derived the word لَيْسْتُ from لُبَسَ. Since لَيْسْتُ is a فعل and derived from the مشبّه به , this استعارة is تصريحية تبعية

Look at from a different angle, we could say that اللّهُو (fun) has been compared to a person who borrowed his garment to the poet. However, while the مشبّه (اللّهُو) has been mentioned, the owner of the garment has not been mentioned. Instead one of the لوازم of the owner (i.e. لُبَسَ) has been mentioned. Hence this is استعارة مكنية أصلية

علم البيان

Chapter Two (C)

المرشحة و المجردة و المطلقة

- الاستعارة المُرَشَّحة is that استعارة in which mention is made of something that befits the مشبَّه به

Example:

أُولَئِكَ الَّذِينَ اشْتَرُوا الضَّلَالَةَ بِالْهُدَىٰ فَمَا رَبَحَتِ تِجَارَتُهُمْ

Those are the ones who purchased misguidance in exchange for guidance, but their trade was not profitable

استعارة has been employed in the word اشْتَرُوا It has been used مجازًا in the meaning of استبدلوا (to substitute). In other words, اشْتَرُوا is the فعل and مشبَّه به is the استبدلوا Furthermore اشْتَرُوا is the فعل and مشبَّه به is the استبدلوا Thus this is استعارة تصريحية تبعية Added to this, the words فَمَا رَبَحَتِ correspond to the مشبَّه به Hence, this استعارة is also مُرَشَّحة Put differently, we say that the mention of النجارة and الريح is ترشيح

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- الاستعارة المُجَرَّدة is that استعارة in which mention is made of something that befits the مشبَّه به

Example:

فَإِنْ يَهْلِكْ فُكُلٌ عَمُودٍ قَوْمٍ - مِنْ الدُّنْيَا إِلَى هُلُكٍ يَصِيرُ

*If he dies, then every tribal head in the world
is going to die.*

In this stanza, the poet is comparing the tribal head to a pillar. However, he only mentioned the pillar (i.e. the مشبّه به). The Arabic word for pillar is عمود which is an اسم جامد Hence, this is تصرّحية أصلية Moreover, the words إِلَى هَؤُلَاءِ يَصِيرُ correspond with the مشبّه Here, we may say that these words are تجريد

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- الاستعارة المُطلّقة is that استعارة in which no mention is made of anything befitting the مشبّه and the مشبّه به).

Example:

إِنِّي شَدِيدُ الْعَطَشِ إِلَى لِقَائِكَ

I am extremely thirsty to meet you.

In this statement desire is the مشبّه and العطش (thirst) which is an اسم جامد is the مشبّه به Hence this is also تصرّحية أصلية Since nothing befitting either the مشبّه or the مشبّه به is mentioned, this استعارة مُطلّقة

علم البيان
Chapter Three
الاستعارة التمثيلية

Thus far the various types of استعارة discussed centered on the مُفْرَد (single word). In this chapter we discuss the employment of استعارة in the مُرَكَّب (sentence). Such employment of استعارة is known as الاستعارة التمثيلية

Definition: الاستعارة التمثيلية is defined as a تركيب that is used beyond its مشابِهة (original) meaning on the basis of

Example One:

وَمَنْ يَكُ ذَا فَمٍ مُّرٍّ مَرِيضٍ - يَجِدُ مُرًّا بِهِ الْمَاءَ الزُّلَالَا

*One whose mouth is bitter due to illness
Will find sweet water to be bitter*

The موضوع له (original) meaning of this stanza is quite apparent. If, due to illness, there is a bitter taste in your mouth, even sweet water will taste bitter for you. However, the poet (Al-Mutanabbi) uttered it in reference to people who criticized his poetry due to their lack of sound literary taste. In other words, he used these words out of their موضوع له (original) meaning and compared his critics to people whose mouths are bitter due to illness.

Example Two:

قَطَعَتْ جَهِيْزَةُ قَوْلَ كُلِّ خَطِيْبٍ

Jaheezah terminated the speech of every orator.

A man from one Arab tribe killed a man from another tribe. Representatives from each tribe were now engaged in a meeting on how they could reconcile the two tribes, when a young girl by the name of Jaheezah entered the meeting and announced that: *the victim's guardians had caught the murderer and taken his life in retaliation – there was therefore no need for any further discussion.* Hearing her statement, one of the participants made the above statement. Consequently, this statement became a parable. Whenever somebody makes a decisive statement which silences the rest of the participants in the discussion (or is unanimously accepted by everybody), we say: قَطَعَتْ جَهِيْزَةُ قَوْلَ كُلِّ خَطِيْبٍ In so doing, we are comparing such a speaker to Jaheezah and using the above statement out of its الاستعارة التمثيلية or تمثيل (original) meaning. This is called

علم البيان

Chapter Four

المجاز المرسل

- If the علاقة (relationship) between the حقيقة and the مجاز is مشاهدة, the مجاز is called استعارة
- If the علاقة (relationship) between the حقيقة and the مجاز is not مشاهدة, the المجاز is called المجاز المرسل
- المجاز المرسل other than مشاهدة include:

1. السَّبَبُ – When the word used by the متكلم is the سبب (cause) of the intended meaning.

Example:

لَهُ أَيَادٍ عَلَى سَابِقَةٍ – أَعَدَّ مِنْهَا وَلَا أُعَدِّدُهَا

He has shown me many favours in the past

I am counted among them yet I cannot count them

The literal meaning of أَيَادٍ is *hands*. Because hands are used to do favours for others, they are like their سبب. Hence the word أَيَادٍ (hands) is used in the meaning of favours.

2. الْمُسَبَّبُ – When the word used by the متكلم is the مسبب (result) of the intended meaning.

Example:

هُوَ الَّذِي يُرِيكُمْ آيَاتِهِ وَيُنَزِّلُ لَكُمْ مِنَ السَّمَاءِ رِزْقًا

He is the being who shows you His signs and sends for you sustenance from the sky.

It is obvious that Allah sends rain from the sky. However, this rain is the سبب (cause) of sustenance. Put differently, sustenance is the مُسَبَّب (result) of rain. Hence, the word رِزْقًا (sustenance) has been used in the meaning of rain.

3. الْجُزْءُ – When the word used by the متكلم is a جزء (part) of the intended meaning.

Example:

فَرَجَعْنَاكَ إِلَى أُمِّكَ كَيْ تَقَرَّ عَيْنُهَا

*Thus We returned you to your mother
so that her eye could be at ease*

In this *qayah* the word عَيْنُ (eye) has been used مجازًا in the meaning of Moosa's mother's person (whole body). The علاقة (relationship) between عَيْنُ (eye) and the whole body is جزئية. The eye is a جزء (part) of the whole body.

4. الكلية – When the intended meaning is a جزء (part) of the (meaning of the) word used by the متكلم

Example:

كُلَّمَا دَعَوْتُهُمْ لِتَغْفِرَ لَهُمْ جَعَلُوا أَصَابِعَهُمْ فِي آذَانِهِمْ

*Whenever I invite them so that you may forgive them,
They place their fingers in their ears.*

Placing the whole finger in the ear is impossible. Thus أصابع (fingers) has been used مجازًا in the meaning of *fingertips*. The علاقة (relationship) between أصابع (fingers) and the fingertips is كلية. The finger is the whole and the fingertip is a جزء (part) of it.

5. اعتبار ما كان - When the word used by the متكلم is based on the past.

Example:

وَأَتُوا الْيَتَامَىٰ أَمْوَالَهُمْ

And give the orphans their wealth.

In the light of the *sharee'ah* an orphan is a *ghair-baaligh* child who has lost his father. Therefore, when the orphan becomes *baaligh* (reaches puberty), he ceases to be an orphan. On the other hand, giving the orphan his wealth before he becomes *baaligh* is impermissible. Hence, the meaning of the aayah is that: give the orphans their wealth when they become *baaligh*. However, when they become *baaligh*, they are no longer orphans. We therefore conclude that the word *الْيَتَامَى* in this aayah is used on the basis of the past – they are called orphans because previously they were orphans.

6. *اعتبار ما يكون* - When the word used by the متكلم is based on the future.

Example:

إِنَّكَ إِن تَذَرَهُمْ يُضِلُّوا عِبَادَكَ وَلَا يَلِدُوا إِلَّا فَاجِرًا كَفَّارًا

*If you leave them, they will mislead your servants
And they will not beget but sinful and ungrateful
children.*

A newborn child is sinless. Thus the words *فَاجِرًا* and *كَفَّارًا* have been used *بجاء* on the basis of the future. These children are called sinners and disbelievers in view of what they will turn out to be.

7. *المَحَلَّة* - When the word used by the متكلم is a محل (place) of the intended meaning.

Example:

وَأَسْأَلِ الْقَرْيَةَ الَّتِي كُنَّا فِيهَا

Ask the town in which we were.

The town cannot be spoken to. Yes, the residents of the town are spoken to. Thus the word الْقَرْيَةَ has been used in the meaning of it's residents. The علاقة (relationship) between the town and it's residents is مُحَلَّة The town is the محل . . .

8. الحَالِيَّة - When the intended meaning is a محل (part) of the (meaning of the) word used by the متكلم

Example:

وَأَمَّا الَّذِينَ ابْيَضَّتْ وُجُوهُهُمْ فَفِي رَحْمَةِ اللَّهِ هُمْ فِيهَا خَالِدُونَ

Those whose faces will be white will be in the mercy of Allah; they will remain therein forever.

Allah's mercy is not something physical in which people are able to stay. رَحْمَةِ اللَّهِ (Allah's mercy) therefore refers to Jannah. However, Jannah is called رَحْمَةِ اللَّهِ on the basis of الحَالِيَّة - Jannah is the محل and رَحْمَةِ اللَّهِ is حال

علم البيان
Chapter Five
المجاز العقلي

In the beginning of علم البيان we mentioned that المجاز is of two types viz. المجاز اللغوي and المجاز العقلي *Al-Hamdulillah*, we have thus far completed (المجاز اللغوي and المجاز المرسل (الاستعارة) In this chapter we discuss المجاز العقلي

- المجاز العقلي (which is also called الإسناد) is when, due to an علاقة (relationship), a فعل or something that has the meaning of a فعل is attributed to something to which it is not supposed to be attributed.
- There are a number of types of this type of المجاز

1. الإسناد إلى سبب الفعل – Attribution of the فعل to it's سبب (cause).

Example:

إِنَّ فِرْعَوْنَ عَلَا فِي الْأَرْضِ وَجَعَلَ أَهْلَهَا شِيَعًا يَسْتَضِعُّ طَائِفَةً مِنْهُمْ يُدْبِعُ أُنْبَاءَهُمْ

Fir'aun behaved arrogantly in the land and divided it's people into groups – regarding a group among them as weak, he slaughtered their (newborn) sons . . .

Being the king, Fir'aun definitely did not personally take the life of every newborn child. Instead, his soldiers did so with his command. Thus, attribution of slaughtering of the newborn boys to him is due to المجاز العقلي The علاقة

(relationship) being سببية – his command was the سبب for the soldiers' slaughter of the newborn boys.

2. الإسناد إلى زمان الفعل – Attribution of the فعل to the time of it's occurrence.

Example:

إِنَّا نَخَافُ مِنْ رَبَّنَا يَوْمًا عَظِيمًا

We fear from our Rabb a frowning day.

The day does not frown. Description of the Day of Qiyaamah is therefore based on المجاز العقلي It is described as a frowning day because almost everybody on that day (excluding Allah's chosen friends) will frown due to fear and anxiety. In short, *frowning* is attributed to the Day of Qiyaamah because it will be the زمان (time) for such frowning.

3. الإسناد إلى مكان الفعل – Attribution of the فعل to the مكان (place) of it's occurrence.

Example:

أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَسَالَتْ أَوْدِيَةٌ بِقَدَرِهَا

He sent water from the sky, thus the valleys flowed to their brim.

Truly speaking, the valleys do not flow; the rainwater flows. However, *flowing* is attributed to the أَوْدِيَةٌ (valleys) because they are the مكان (place) in which the rainwater flows.

4. مصدر الفعل - Attribution of the فعل to it's مصدر (verbal noun).

Example:

تَأْذُ عَطَايَاهُ يُجْنُ جُنُونَهَا - إِذَا لَمْ يُعَوِّذْهَا بِرُقِيَّةٍ طَالِبٍ

His gifts almost went insane when he did not protect it with the incantation of a seeker

In this stanza the verb يُجْنُ is attributed to جُنُونٌ which is it's مصدر

5. اسم الفاعل للمبني للفاعل إلى المفعول (active participle) in the meaning of the اسم المفعول (passive participle).

Example:

لَا عَاصِمَ الْيَوْمَ مِنْ أَمْرِ اللَّهِ إِلَّا مَنْ رَحِمَ

Today nobody is protected from Allah's command but the one on whom Allah shows mercy

The word عَاصِمَ is an اسم الفاعل and it is generally translated as *protector*. However, in this *ayah* it is used in the meaning of the اسم المفعول (i.e. معصوم) and it is translated as *one who is protected*.

6. اسم المفعول للمبني للمفعول إلى الفاعل (passive participle) in the meaning of the اسم الفاعل (active participle).

Example:

وَإِذَا قَرَأْتَ الْقُرْآنَ جَعَلْنَا بَيْنَكَ وَبَيْنَ الَّذِينَ لَا يُؤْمِنُونَ بِالْآخِرَةِ حِجَابًا مَسْتُورًا

When you read the Qur'aan, We place between you and those who disbelieve in the hereafter a concealing barrier.

The word **مَسْتُورًا** is an اسم المفعول and is generally translated as *concealed*. However, in this aayah it is used in the meaning of the اسم الفاعل and is translated as *concealing*.

علم البيان

Chapter Six

الكناية

- الكناية is a word that is used in the لازم (consequence) of it's meaning together with the possibility that the actual meaning was intended.

Example:

جعفر مهزول الفصيل

Translated literally, this sentence would mean: Ja'far's animals are skinny. However, the Arabs would understand from this statement that Ja'far is extremely hospitable. A hospitable man would always be slaughtering his animals in order to entertain and feed his guests. Thus his animals would not have an opportunity to get fat. In other words, skinny animals is the لازم (consequence) of generosity and hospitality. Usage of the above description (مهزول الفصيل) in the meaning of generosity and hospitality (together with the possibility of merely referring to the actual meaning i.e. that Ja'far's animals are skinny) is an example كناية

- Dependent on the مكنى عنه (issue alluded to), there are three types of كناية

1. When the مكنى عنه is a صفة (description).

Example:

Khansaa said about her brother Sakhr:

طويلُ النجادِ رفيعُ العِمادِ كثيرُ الرمادِ إذا ما شتا

His sword belt is long, his pillars are high and he has abundant ash in the winter season

- ~ Only a tall person will wear a long sword belt. Thus the words طويلُ النجادِ mean Sakhr was tall.
- ~ High pillars imply that his house was huge and lofty; high pillars would not be necessary if the house is small.
- ~ Having abundant ash means that he cooks abundant food to feed his guests. Feeding a large amount of guests indicates generosity and hospitality.

(Note that all the meanings intended above are صفات)

2. When the مكنى عنه is a نسبة (attribution)

Example:

إِنَّ فِي ثَوْبِكَ الَّذِي الْمَجْدُ فِيهِ لَضِيَاءٌ يُزْرِي بِكُلِّ ضِيَاءٍ

In your garment in which is nobility there is a light which belittles every (other) light

The poet's aim is to attribute المجدُ (dignity) to the person he is praising. However, instead of doing so explicitly, he attributes المجدُ (dignity) to something related to him i.e. his garment. In short, he is indirectly attributing المجدُ

(dignity) to the person he is praising. Thus the مكنى عنه is a نسبة (attribution)

3. When the مكنى عنه is neither a صفة nor نسبة but a موصوف (described noun).

Example:

الضَّارِبِينَ بِكُلِّ أَيْضٍ مَخْدَمٍ وَالطَّاعِنِينَ بِجَمَاعِ الْأَضْغَانِ

(I praise) those who strike with every sharp sword

Who stab the assemblies of malice

The heart is where people conceal their malice and hatred for others. Thus the words بِجَمَاعِ الْأَضْغَانِ actually mean *the hearts of people*. بِجَمَاعِ الْأَضْغَانِ is neither a صفة nor a نسبة ; it is a موصوف

- Dependent on the وسائط (links) between the spoken word and the intended meaning, there are three types:

1. التلويح – When the وسائط are many.

Example: Usage of كَثِيرُ الرَّمَادِ in the meaning of generosity and hospitality.

- ~ Abundant ash implies frequent lighting of the fire.
- ~ Frequent lighting of the fire implies frequent cooking.
- ~ Frequent cooking implies abundant guests.
- ~ Abundant guests imply generosity and hospitality.

2. الرمز – When there are few or no وسائل and the intended meaning is unclear.

Example:

زيد عريض الوسادة

Zaid's pillow is broad.

Broadness of his pillow is an indication that his nape is broad. This in turn indicates stupidity. Since the relationship between a broad pillow and stupidity is unclear, this كناية is called رمز

3. الإشارة – When there are few or no وسائل and the intended meaning is clear.

Example:

أَوْ مَا رَأَيْتَ أَنَّ الْمَجْدَ أَلْقَى رَحْلَهُ – فِي آلِ طَلْحَةَ ثُمَّ لَمْ يَتَحَوَّلْ

Did you not see that nobility placed its tents among Talha's family and never went away thereafter?

The poet's intention – to describe Talha's family as noble people – is quite clear. Hence this كناية is an example of الإشارة

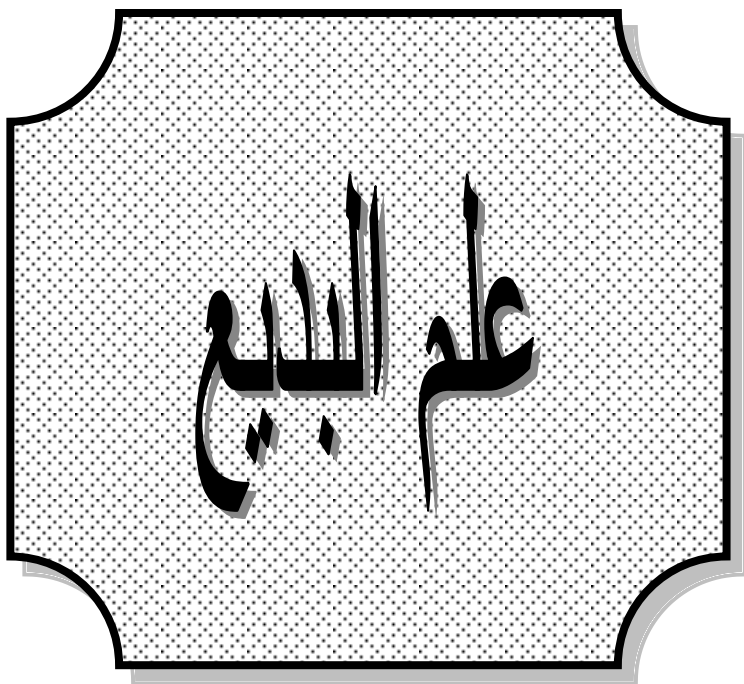
التعريض

التعريض is a type of كناية wherein the مخاطب is able to understand the intention of the متكلم due to the سياق (context) of his statement or some other قرينة (factor).

Example: Zaid is frequently causing problems for people. Thus you tell him:

خير الناس من ينفع الناس

The best of people is the one who benefits them.



علم البديع

علم البديع is the study of the various methods that could be employed in order to enhance the beauty of one's speech. There are two areas of study in علم البديع viz.

1. الْمُحَسَّنَاتِ الْمَعْنَوِيَّةُ – Factors that relate to the meaning.
2. الْمُحَسَّنَاتِ اللَّفْظِيَّةُ – Factors that relate to the spoken word.

Each one of them comprises of a number of different types. For the purpose of this book, we will suffice with only a few of them.

الْمُحَسَّنَةُ الْمَعْنَوِيَّةُ (1)

التورية

التورية is when a word has two meanings; قريب (close – which is immediately understood) and بعيد (distant – which is not immediately understood) and the متكلم intends the latter.

Example One:

أَصُونُ أَدَمَ وَجْهِي عَنْ أَنْاسٍ – لِقَاءِ الْمَوْتِ عِنْدَهُمُ الْأَدِيبُ

وَرَبُّ الشَّعْرِ عِنْدَهُمْ بَغِيضٌ – وَلَوْ وَاقٍ بِهِ هُمْ حَبِيبٌ

*I protect the skin of my face from people
For whom meeting death is the (only) admonisher
In their eyes, the composer of a poem is abhorred
Even if . . . brings it to them*

The word حَبِيبٌ above could mean *somebody beloved*. This is its قريب meaning. However, it could also refer to the famous poet,

Abu Tammaam, whose name was Hebeeb bin Aws. This is the meaning and this is what the poet intended. Thus, he means: They abhor anybody who composes a poem even if he be the famous poet, Abu Tammaam Hebeeb bin Aws.

Example Two:

أَبْيَاتُ شِعْرِكَ كَالْقَصْرِ ... وَلَا قُصُورَ بِنَا يَعُوقُ
وَمِنْ الْعَجَائِبِ لَفْظُهَا ... حُرٌّ وَمَعْنَاهَا رَقِيقٌ

*The stanzas of your poem are like palaces
There are no faults in it that obscure appreciation
of its beauty*

Amazingly its words are free but its meaning is . . .

The word حُرٌّ could mean *slave*. Mention of the word حُرٌّ (free) before it causes the مخاطَب to immediately consider this meaning. However, this is not what the poet meant. Instead, he used the word رَقِيقٌ in the meaning of *feeble*. He meant: *but the meaning of your poem is feeble*.

المُحَسَّنَةُ الْمَعْنَوِيَّةُ (2)

الطباق

- طباق is the mentioning of two opposite (conflicting) meanings in the same statement.

Example One:

وَتَحْسَبُهُمْ أَيْقَاطًا وَهُمْ أَرْفُودٌ

*You would have thought that they were awake whereas
they were asleep.*

Example Two:

هُوَ الْأَوَّلُ وَالْآخِرُ وَالظَّاهِرُ وَالْبَاطِنُ

*He is The First and The Last and
The Apparent and The Concealed.*

There are two examples of طباق in this *ayah*:

- a. الْأَوَّلُ وَالْآخِرُ
- b. الظَّاهِرُ وَالْبَاطِنُ

- There are two types of طباق viz.
 1. طباق الإيجاب – When both of the opposites are either مُوجب (positive) or سالب (negative).

Example: The above citations from the Qur'aan are examples of طباق الإيجاب

2. طباق السلب – When one of the two opposites is مُوجب (positive) and the other is سالب (negative).

Example One:

يَسْتَخْفُونَ مِنَ النَّاسِ وَلَا يَسْتَخْفُونَ مِنَ اللَّهِ

*They hide from the people
but they do not hide from Allah.*

Example Two:

وَنُكِرَ إِنْ شِئْنَا عَلَى النَّاسِ قَوْلُهُمْ – وَلَا يُنْكِرُونَ الْقَوْلَ حِينَ نَقُولُ

*We disapprove of the speech of the people if we desire
But they do not disapprove of the speech when we
speak*

المُحَسَّنَةُ الْمُعْتَوِيَّةُ (3)
المُقَابَلَةُ

- المُقَابَلَةُ is when the متكلم mentions two or more items and thereafter mentions their opposites in the same sequence.

Example One:

Nabi sallallahu alaihi wasallam said to the Ansaar:

إِنكُمْ لَتَكْثُرُونَ عِنْدَ الْفَرَعِ، وَتَقِلُّونَ عِنْدَ الطَّمَعِ

Your numbers increase at the time of fear

But you are few at the time of greed

(You eagerly offer your assistance at the time of battle
but you are not greedy for booty.)

Note:

~ تَكْثُرُونَ is the opposite of تَقِلُّونَ

~ الْفَرَعِ is the opposite of الطَّمَعِ

Example Two:

Abdul Malik bin Marwaan said:

مَا حَمَدْتُ نَفْسِي عَلَىٰ مَحْبُوبٍ ابْتَدَأْتُهُ بِعَجْزٍ، وَلَا لُمْتُهَا عَلَىٰ مَكْرُوهٍ ابْتَدَأْتُهُ بِحِزْمٍ

*Neither do I praise myself for something praiseworthy
which I commence because I have no other alternative*

*Nor do I criticize myself for something loathsome which I
commence with (my own) determination*

Note:

~ حَمَدْتُ is the opposite of لُمْتُ

~ مَكْرُوهٍ is the opposite of مَحْبُوبٍ

~ عَجْزٍ is the opposite of حِزْمٍ

المُحَسَّنَةُ الْمَعْنَوِيَّةُ (4)

مُراعاة النظر

مراعاة النظر is the mentioning of two or more related items between which there is no تضاد (conflict).

Example One:

الشَّمْسُ وَالْقَمَرُ يُحْسَبَانِ

*The sun and the moon rotate according
to a (fixed) calculation.*

In this *ayah* Allah Ta'aala mentions الشَّمْسُ (the sun) and الْقَمَرُ (the moon). The relationship between the two and the fact that there is no conflict between them is quite apparent.

Example Two:

Describing the leanness of the camels upon which he was migrating, the famous poet, Al-Buhtary, said:

كَالْقِسِيِّ الْمُعْطَفَاتِ بِلِ الْأَسَدِ - هُم مَبْرِيَّةٌ بِلِ الْأَوْتَارِ

*Like curved bows, in fact sharp arrows,
in fact the strings of the bows*

The relationship between bows, arrows and the strings of the bows and the fact that there is no conflict between them is quite apparent.

المُحَسَّنَةُ الْمَعْنَوِيَّةُ (5)

الجمع

الجمع is the gathering of a number of different things under the same حكم (ruling).

Example One:

الْمَالُ وَالْبَنُونَ زِينَةُ الْحَيَاةِ الدُّنْيَا

Wealth and children are the beauty of the worldly life.

In this *ayah* الْمَالُ and الْبَنُونَ have been included under the same ruling i.e. both of them are the beauty of the worldly life.

Example Two:

إِنَّ الشَّبَابَ وَالفَرَاغَ وَالجِدَّةَ — مفسدةٌ للمرءِ أيّ مفسدة

Youth, free time and wealth

Are a great cause of destruction for a man

The poet has gathered three items (الجدة , الفراغ , الشباب) under the same حكم i.e. they can be a great cause of destruction for a man.

المُحَسَّنَةُ الْمَعْنَوِيَّةُ (6)

التفريق

التفريق is defined as the separation between two items of the same نوع (type).

Example One:

مَا نَوَالُ الْعَمَامِ وَقْتُ رَيْعٍ - كَنَوَالِ الْأَمِيرِ يَوْمَ سَخَاءٍ

فَنَوَالِ الْأَمِيرِ بَذَرُهُ عَيْنٍ - وَنَوَالِ الْعَمَامِ قَطْرُهُ مَاءٍ

The gift of the clouds in spring is not

Like the Ameer's gift at the time of generosity

The Ameer's gift is a huge amount of gold

And the gift of the clouds is a drop of water

نَوَالُ الْعَمَامِ (the gift of the clouds) and نَوَالِ الْأَمِيرِ (the Ameer's gift) are two things belonging to the same type; they are both gifts. However, the poet differentiated between them saying that they are different – one is a bag of money and the other is a drop of water.

Example Two:

فَجُودُ كَفَّيْهِ لَمْ تُقْلِعْ سَخَائِيَهُ - عَنِ الْعِبَادِ وَجُودُ السُّحُبِ لَمْ يَدُم

The generosity of his palms, it's clouds

never pull back from the servants (people)

but the generosity of the clouds do not last forever

جُودُ السُّحُبِ (the generosity of the clouds) and جُودُ كَفَّيْهِ (the generosity of his palms) are also two items belonging to the same type. However, the poet differentiated between them saying that one stops and the other does not.

المُحَسَّنَةُ الْمُعْتَوِيَّةُ (7)

التقسيم

التقسيم is of two types:

1. Mentioning all the items within a particular type.

Example:

وَأَعْلَمُ عِلْمَ الْيَوْمِ وَالْأَمْسِ قَبْلَهُ - وَلَكِنِّي عَنْ عِلْمِ مَا فِي غَدٍ عَمِي

*I know the knowledge of today and tomorrow before it
But I'm blind towards the knowledge of what's going to
happen tomorrow*

There are only three days in our lives; yesterday, today and tomorrow and this stanza has mentioned all three of types.

2. Mentioning a number of different items and then referring something specific to each one of them.

Example:

لَا يَنْجَحُ إِلَّا الْمُتَأَدَّبُ وَالْمُحْتَهِدُ - هَذَا بِاجْتِهَادِهِ وَذَاكَ بِأَدَبِهِ

*Nobody but the well-mannered and the hardworking are
successful. This one (is successful) due to his hard work and
that one due to his good manners.*

المُحَسَّنَةُ الْمَعْنَوِيَّةُ (8)
الْفُّ وَ النَّشْرُ

التقسيم is very similar to the second type of the difference between the two is that while in the latter, we mention a number of different items and then refer something specific to each one of them, in the former (الْفُّ وَ النَّشْرُ) we mention a number of different items and then, relying on the listener's understanding, we refer something unspecified to each one of them.

Example:

وَمِنْ رَحْمَتِهِ جَعَلَ لَكُمُ اللَّيْلَ وَالنَّهَارَ لِتَسْكُنُوا فِيهِ وَلِتَبْتَغُوا مِنْ فَضْلِهِ

*Due to His mercy He made for you the day and the night
So that you could rest therein and seek His bounty (sustenance).*

Having mentioned the night and the day, Allah Ta'aala thereafter mentioned لِتَسْكُنُوا فِيهِ (so that you could rest therein) and لِتَبْتَغُوا مِنْ فَضْلِهِ (so that you could seek His bounty). Since the night was mentioned before the day, لِتَسْكُنُوا فِيهِ was mentioned before لِتَبْتَغُوا مِنْ فَضْلِهِ. However, there is no specification in the aayah that لِتَسْكُنُوا فِيهِ refers to the night and لِتَبْتَغُوا مِنْ فَضْلِهِ refers to the day. The reason for not specifying this is that it is quite obvious and easy for the recite of the Qur'aan to understand it.

Literally, الْفُّ وَ النَّشْرُ could be translated as *folding and unfolding*. Explaining it in the light of the above example, we could say

that the لف (folding) is in اللَّيْلُ وَالنَّهَارُ and the نشر (unfolding) is in لَتَسْكُنُوا فِيهِ وَلِتَبْتَغُوا مِنْ فَضْلِهِ

اللف و النشر is of two types:

- a. مرتَّب – When the نشر (unfolding) follows the sequence of the لف (folding). The *ayah* quoted above is an example of this type.
- b. غير مرتَّب - When the نشر (unfolding) does not follow the sequence of the لف (folding).

المُحَسَّنَةُ الْمَعْنَوِيَّةُ (9)

حُسْنُ التَّعْلِيلِ

Occasionally, the متكلم (explicitly or implicitly) denies the common عِلَّة (cause) of something and instead, establishes an uncommon and exquisite عِلَّة befitting his غرض (aim) in denying the common عِلَّة. This is known as حسن التعليل

Example One:

ما قصر العيثُ عن مصرَ وتربتها - طبعاً ولكنَّ تعدَّاكم من الحجلِ

The rain did not fail to reach Egypt and it's soil due to some natural cause

Instead it went beyond you due to it's shyness

The poet's aim in this stanza is to praise Egypt. Thus he claims that the shortage of rain in Egypt is not due to some natural

cause. Instead, it is because, considering Egypt's greatness, the rain felt too shy to fall on it.

Example Two:

There was an earthquake in Egypt. Shortly thereafter, a poet praised the Egyptian ruler of the time saying:

ما زُلْزِلَتْ مِصْرُ مِنْ كَيْدٍ يُرَادُ بِهَا وَإِنَّمَا رَقَصَتْ مِنْ عَدْلِهِ طَرِبَا

*Egypt was not shaken due to a plot against it
It was merely dancing out of joy due his justice*

المُحَسَّنَةُ الْمُعْتَوِيَّةُ (10)

تَأْكِيدُ الْمَدْحِ بِمَا يُشْبِهُ الذَّمَّ وَ عَكْسُهُ

تأکید المدح بما يشبه الذم (emphasis of praise in a manner that resembles criticism) is of two types:

1. استثناء (exclusion) of a praiseworthy quality after dismissal of a blameworthy quality.

Example One:

لَيْسَ بِهِ عَيْبٌ سِوَى أَنَّهُ - لَا تَقْعُ الْعَيْنُ عَلَى شِبْهِهِ

*There is nothing wrong with him
Except that your eye will not see somebody like him*

Example Two:

وَلَا عَيْبٌ فِيكُمْ غَيْرَ أَنَّ ضِيُوفَكُمْ - تَعَابُ بِنَسِيَانِ الْأَحَبَّةِ وَالْوُطُنِ

*There is nothing wrong in you except that
(due to your hospitality)*

Your guests are criticized for forgetting their beloved and their home

2. استثناء (exclusion) of a praiseworthy quality after mentioning of another praiseworthy quality.

Example One:

أَنَا أَفْصَحُ الْعَرَبِ بَيْدَ أَنِّي مِنْ قُرَيْشٍ

*I am the most eloquent of Arabs except that
I am from the Quraish*

Example Two:

فَنِّي كَمَلْتُ أَخْلَاقَهُ غَيْرَ أَنَّهُ - جَوَادٌ فَمَا يُبْقِي مِنَ الْمَالِ بَاقِيَا

*A young man whose character is perfect except that
He is generous – thus he spares no wealth*

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تأكيد الذم بما يشبه المدح (emphasis of criticism in a manner that resembles praise) is also of two types:

1. استثناء (exclusion) of a blameworthy quality after dismissal of a praiseworthy quality.

Example:

لا خيرَ في هؤلاء القوم إلا أنهم يعيبون زمانهم والعيبُ فيهم

*There is nothing good in these people except that
They criticize their time whereas the fault is in them*

2. استثناء (exclusion) of a blameworthy quality after mentioning another blameworthy quality.

Example:

الجاهلُ عدُوّ نفسه لكنّه صديقُ السفهاء.

*The ignorant man is the enemy of himself
But he is the friend of the fools*

المُحَسَّنَةُ الْمُعْتَوِيَّةُ (11)

أسلوب الحكيم

- أسلوب الحكيم is the utterance of a statement which the مخاطب is not expecting.
- It is employed in order to draw the attention of the مخاطب to something more important than what he is talking about.
- There are two ways in which this is done:
 1. Evading his question and answering a question which he did not ask.

Example One:

قيل لشيخ هريم: كم سنُّك؟ فقال: إني أنعم بالعافية.

*An old man was asked: 'How old are you?' He replied:
'I'm enjoying good health.'*

Good health is much more important than long age. Thus, instead of answering the question about his age, the old man tried to draw the questioner's attention to the fact that he should rather enquire about his health. Hence he said that he was enjoying good health.

Example Two:

قيل لرجل: ما الغنى؟ فقال: الجودُ أن تجودَ بالموجودِ

A man was asked: 'What is wealth?' He replied:

'Generosity is that you share whatever you have.'

Generosity is more important than wealth. Of what benefit is hoarded wealth? Thus, when this man was asked to define wealth, he endeavoured to draw the questioner's attention that instead of enquiring of the definition of wealth, he should focus on the definition of generosity.

2. Interpreting his statement contrary to the way he had intended.

Example One:

ولقد أتيتُ لصاحبي وسألتُهُ - في قَرْضِ دينارٍ لأمرٍ كانا

فأجابني واللهِ داري ما حَوَتْ - عيناً فقلتُ له ولا إنسانا

I went to my friend and asked him

to lend me one dinar for something that happened

*He replied: By Allah, my house does not contain
any 'ayn*

So I said: Not even a human being?

The Arabic word عين has many different meanings including gold and eye. When the poet's friend said: داري ما حَوَتْ عيناً *my house does not contain any 'ayn*, he meant gold. (*My house does not contain any gold.*) However, the poet interpreted it as eye. Thus he said: ولا إنسانا (*If your house does not contain any eye, does it not contain any human being?*)

Example Two:

جاءني ابني يوماً وكنْتُ أراهُ - لي رُحانةٌ ومصدرُ أنسٍ
قال ما الروح؟ قُلْتُ إنك رُوحِي - قال ما النفس؟ قُلْتُ إنك نفسي

*My son came to me one day – and I regarded him as
my flower and the source of my joy*

What is the rooh? He asked. I replied: You are my rooh.

What is the nafs? He asked. I replied: You are my nafs.

The poet's son was too young to understand what the *rooh* and the *nafs* are. However, instead of telling this to his son, the poet directed his son's thoughts to something else. He told him how much he loved him . . .

المُحَسَّنَةُ الْمُعْنَوِيَّةُ (12)

تعارف الجاهل

تعارف الجاهل is the treatment of something معلوم (known) as if it is مجهول (unknown). It is employed for a number of different reasons including التعجب (expression of amazement), المدح (praise), الذم (criticism), التوبيخ (reprimand), الإنكار (disapproval) and الإيناس (creation of familiarity or a friendly atmosphere).

Example One: Mourning the death of her brother, Laila Bint Tareef said:

أَيَا شَجَرَ الْخَابُورِ مَا لَكَ مُورِقاً؟ - كَأَنَّكَ لَمْ تَجْنَعْ عَلَى ابْنِ طَرِيفٍ

O trees of Khaaboor, why do you (still) have leaves?

It seems that you do not mourn for Ibn Tareef

(This is an example of تعارف الجاهل for the sake of reprimand.)

Example Two:

وَمَا أَدْرِي وَسَوْفُ إِخَالُ أَدْرِي - أَقَوْمُ آلِ حُصَيْنٍ أَمْ نِسَاءُ؟

I don't know, but I think I will soon know

Are the family of Husain men or women?

(This is an example of تجاهل العارف for the sake of criticism.)

Example Three: When Moosa *alaihis-salaam* was on Mount Toor, Allah Ta'aala asked him:

وَمَا تِلْكَ يَمِينِكَ يَا مُوسَى

What is in your right hand, O Moosa?

(This is an example of تجاهل العارف for the sake of الإناس – to make Moosa *alaihis-salaam* feel at ease.)

المُحَسَّنَةُ الْمُعْنَوِيَّةُ (13)

الافتنان

الافتنان is the employment of two or more فنون (tones) at a time. The word فنون is generally translated as *subjects, arts* or simply *varieties*. In the context of المحسنات المعنوية I have translated it as *tones* in view of the types of فنون referred to viz. المدح (praise), الهجاء (satire), الفخر (boasting), التحدى (challenge), التهنيئة (congratulation), التعزية (condolence) and العتاب (reprimand).

Example One:

ثُمَّ نُنَجِّي الَّذِينَ اتَّقَوْا وَنَذَرُ الظَّالِمِينَ فِيهَا جِثًّا

We will then grant salvation to those who possess taqwa

And we will leave the wrongdoers kneeling in it (Jahannam)

This *aayah* is an example of الافتتان because it combines الوعد (a promise) and الوعيد (a warning).

Example Two: When Mu'aawiyah *radiallahu anhu* passed away, people were bewildered as to whether they should offer their condolences to his son Yazeed or whether they should congratulate him on becoming the *khaleefah*. Thus Abdullah bin Hammaam As-Salooli visited Yazeed and said to him:

آجَزَكَ اللهُ عَلَى الرِّزْيَةِ، وَبَارَكَ لَكَ فِي الْعَطِيَّةِ، وَأَعَانَكَ عَلَى الرَّعِيَّةِ، فَقَدْ رُزِنْتَ عَظِيماً، وَأُعْطِيتَ جَسِماً،
فَاشْكُرِ اللَّهَ عَلَى مَا أُعْطِيتَ، وَاصْبِرْ لَهُ عَلَى مَا رُزِنْتَ؛ فَقَدْ فَقَدْتَ خَلِيفَةَ اللَّهِ، وَمُنِحْتَ خِلَافَةَ اللَّهِ؛
فَفَارَقْتَ جَلِيلاً، وَوُهِبْتَ جَزِيلاً؛ إِذْ قَضَى مُعَاوِيَةُ نَحْبَهُ، فَغَفَرَ اللَّهُ ذَنْبَهُ؛ وَوَلَّيْتَ الرِّيَاسَةَ، فَأُعْطِيتَ
السِّيَاسَةَ؛ فَأُورِدَكَ اللَّهُ مَوَارِدَ السَّرُورِ، وَوَفَّقَكَ لِمَصَالِحِ الْأُمُورِ

اصْبِرْ، يَزِيدُ، فَقَدْ فَارَقْتَ ذَا ثِقَةٍ - وَاشْكُرْ حِبَاءَ الَّذِي بِالْمُلْكِ أَصْنَفَاكَ

لَا زُرَّةَ أَصْبَحَ فِي الْأَقْوَامِ نَعْلَمُهُ - كَمَا رُزِنْتَ وَلَا عُقْبَى كَعُفْبَاكَ

أَصْبَحْتَ وَالْيَ أَمْرَ النَّاسِ كُلِّهِمْ - فَأَنْتَ تَرْعَاهُمْ وَاللَّهُ يَرْعَاكَ

“May Allah reward you in your loss, bless you in your gift and assist you over your subjects. Most certainly, you have lost somebody great and received something enormous. Exercise patience over your loss; you have lost the khaleefah of Allah and you have received the khilaafah of Allah. You have parted from an honourable (father) and received a huge (gift) when Mu'aawiyah passed on, may Allah forgive his sin. You have received leadership and administration (of the state). May Allah bless you with joy and guide you to what is correct.”

He then read the following couplets:

*Be patient, Yazeed, because you have separated from
somebody reliable*

*Be grateful to the being who chose you for kingdom
We neither know of a loss in all the nations like yours
Nor do we know of an outcome like yours
You are now in charge of the affairs of all the people
You will see to them and Allah will see to you*

Due to the successful and effective combination of التعزية (condolence) and التهنيئة (congratulation), the above speech and couplets are an excellent example of الافتتان

المُحَسَّنَةُ الْمُعْنَوِيَّةُ (14)
النزاهة

النزاهة is the usage of decent, respectable words in satire.

Example One: An excellent example of النزاهة is Surah Lahab. The purpose of this Surah is ذمُّ أبي لهب و امرأته (to lampoon Abu Lahab and his wife).

Example Two:

فَغَضُّ طَرْفِكَ إِذْ مِنْ غَيْرٍ — فَلَا كَعْبًا بَلَغْتَ وَ لَا كِلَابًا

Lower your gaze, you are from Nameer

You've neither reached (the status) of Ka'b nor Kilaab⁵

Example Three:

حَسْبِيَ بِذِكْرِكَ لِي دَمًا وَ مَنْقَصَةً — فِيمَا نَطَلْتُ فَلَا تَنْقُصُ وَ لَا تَذِمُّ

⁵ Nameer, Ka'b and Kilaab are names of Arab tribes.

*Your mentioning me is a sufficient disgrace for me
and an impediment in your speech
So don't impede and don't disgrace*

المُحَسَّنَةُ الْمُعَنْوِيَّةُ (15)

إرسال المَثَل

إرسال الأمثال is defined as the inclusion in one's poem or prose of a مَثَل (proverb) or any other statement that could be treated like a parable and quoted as an example (a wise statement, a warning etc.)

Example One:

رجوتكم نُصَحَاءَ فِي الشَّدَائِدِ لِي - لِضَعْفِ رَشْدِي وَاسْتَسْمَنْتُ ذَا وَرَمَ

Due to my weak understanding,

I hoped that you would wish me well in my difficulties

I (erroneously) thought that the swollen person was fat!

The phrase رَجَوْتُكُمْ نُصَحَاءَ فِي الشَّدَائِدِ لِي وَاسْتَسْمَنْتُ ذَا وَرَمَ is a famous proverb.

Example Two:

بَدَا فَضَّتْ الْأَيَّامُ مَا بَيْنَ أَهْلِهَا - مَصَائِبُ قَوْمٍ عِنْدَ قَوْمٍ فَوَائِدُ

That is how the days passed judgement between its people

The suffering of some people are the advantage of others

In this stanza the phrase مَصَائِبُ قَوْمٍ عِنْدَ قَوْمٍ فَوَائِدُ is also a famous proverb.

المُحَسَّنَةُ الْمُعَنْوِيَّةُ (16)

ائتلاف اللفظ و المعنى

ائتلاف اللفظ و المعنى is correspondence of the لفظ (spoken word) and the معنى (intended meaning). For example, usage of stern words when boasting and gentle words when pleading for mercy. In this regard, Jaahidh said: *'There is a specific type of word for every type of speech and there is a specific name for every type of meaning.'*

Example One:

إذا ما غضبنا غضبة مضرية — هتكنا حجاب الشمس أو قطرت دما

إذا ما أعرنا سيدا من قبيلة — ذرى منبر صلى علينا و سلما

*When we get angry like the tribe of Mudar
We tear the veil of the sun until it drips with blood
When we lend to the leader of any tribe
the top of our pulpit, he prays for us*

The poet's intention in these stanzas is to highlight his tribe's fearsomeness and their superiority over other tribes. The tone of the words he chose in both stanzas definitely befits his aim.

Example Two:

لَمْ يَطْلُ لَيْلَى وَ لَكِنْ لَمْ أَتَمْ — وَ نَفَى عَنِّي الْكَرِي طَيْفٌ أَمْ

*The night was not long but I did not sleep
A visiting thought drove away from me (all) sleep*

Notice the gentleness of his words and how they befit the poet's aim (i.e. complaining of lack of sleep).

المُحَسَّنَةُ الْمُعْنَوِيَّةُ (17)

المبالغة

In simple words, مبالغة is an exaggeration in the form of a far-fetched or impossible description. It is divided into three types:

1. التبليغ – When the exaggerated description is عقلا (logically) and عادة (usually) possible.

Example:

و نُكْرِهُ جَارَنَا مَا دَامَ فِيْنَا – وَ نُتْبِعُهُ الْكَرَامَةَ حَيْثُ مَا لَا

We honour our neighbour so long as he is among us

And we send honour behind him when his not (among us)

Honouring one's neighbor in his presence and absence is عقلا and عادة possible.

2. الإغراق – When the exaggerated description is possible عقلا but not عادة

Example:

لَمْ يَبْقِ جُودُكَ لِي شَيْئًا أُؤَمِّلُهُ – تَرَكْتَنِي أَصْحَبُ الدُّنْيَا بِلاَ أَمَلٍ

Your generosity has left nothing more for me to desire

You've left me to accompany the dunya without desire

Although the above is عقلا possibly but عادة it does not happen.

3. الغلو – When the exaggerated description is عقلا and عادة impossible.

Example:

لَوْ كَانَ يَفْعَدُ فَوْقَ الشَّمْسِ مِنْ كَرَمٍ – بِآبَائِهِمْ أَوْ بِجَدِّهِمْ لَفَعَدُوا

If people sat on top of the son due to the honour of their ancestors or their own dignity, they (the people who the poet is praising) would have done so

Note: العُلُوّ is only acceptable if something which يقرّبه إلى الصحة (takes it closer to being correct) is added to it. This includes any e.g. فعل المقاربة e.g. كاد or أداة فرض (particle indicating assumption) e.g. لَوْ. Similarly, العُلُوّ is also acceptable if mentioned in jest.

Example One:

تَكَادُ قِسِيَهُ مِنْ عَيْرٍ زَامٍ – تُمَكِّنُ فِي قُلُوبِهِمُ النَّبَالَا

*His bows almost shot the arrows in their hearts
without any archers*

It is عقلا and عادة impossible for a bow to shoot an arrow without an archer. However, this العُلُوّ is acceptable due to the word تَكَادُ

Example Two:

لَكَ أَنْفٌ يَابِنُ حَرْبٍ – أَنْفَتْ مِنْهُ الْأَنْوَفُ

أَنْتَ فِي الْبَيْتِ تَصَلِّي – وَهُوَ فِي السُّوقِ يَطُوفُ

*You have a nose, O son of harb,
which other noses scorn*

*You are in the house performing salaah
while it is walking in the market*

There is no need to explain why the above is عقلا and عادة impossible. However, it is acceptable because it has been mentioned in jest.

الاستخدام

الاستخدام is when:

1. A word is used in a particular meaning and thereafter followed by a ضمير (pronoun) which, although referring to the first word, has a different meaning.

Example:

إِذَا نَزَلَ السَّمَاءُ بِأَرْضٍ قَوْمٌ - [رَعَيْنَاهُ] وَإِنْ كَانُوا غَضَابًا

When the sky (rain) descends on the land of a people

We take care of it even if they are

Although the ضمير in رَعَيْنَاهُ refers to السَّمَاءُ its meaning is النبات (the plants, crops etc that grow after the rain).

2. A word is used in a particular meaning and thereafter followed by ضميرين (two pronouns), each one referring to a different meaning and the meanings of both are different from the meaning of the word which they refer to.

Example:

وَالْعَيْنُ قَرَّتْ بِهِمْ لَمَّا بَكَى سَمِخُوا - وَاسْتَحْدَمُواهَا مَعَ الْأَعْدَاءِ فَلَمْ تَنَمْ

The eye was cooled when they were generous with it

And they took its services against the enemies,

thus it did not sleep

The ضمير in بَكَى and اسْتَحْدَمُواهَا refer to العين. However, while العين means the eye, the first ضمير means gold and the second ضمير means spy.

تشابه الأطراف

البلاغة العربية and مختصر المعاني is defined in تشابه الأطراف , مراعاة النظر as تناسب (agreement) between the beginning and the end of a statement. (Thus they discussed it under the محسنات معنوية)

Example:

لَا تُدْرِكُهُ الْأَبْصَارُ وَهُوَ يُدْرِكُ الْأَبْصَارَ وَهُوَ اللَّطِيفُ الْخَبِيرُ

*Eyes cannot see him yet He sees all eyes,
and He is Al-Lateef, Al-Khabeer⁶*

The تناسب (agreement) between the beginning of the above *aayah* (لَا تُدْرِكُهُ الْأَبْصَارُ) and the word اللَّطِيفُ (which appears at the end) is quite apparent.

However, the authors of دروس البلاغة and سفينة البلغاء define it as: commencement of a sentence with the last word of the previous sentence. (Hence the authors of دروس البلاغة included it among the محسنات لفظية)

Example One:

مَثَلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ

*The similitude of His nor is like that of a niche
in which there is a lamp. The lamp is in a glass and
the glass is as if it is a shining star.*

⁶ Al-Lateef:

Al-Khabeer: All-Knowing

Notice how the word **مُصْبِحٌ** appears in the end of the first sentence and the beginning of the second sentence. Similarly, the word **رُجَاحَةٌ** appears in the end of the second sentence and the beginning of the third sentence.

There are many more **مُحَسَّنَاتٍ** معنوية Allaamah Sa'd-ud-Deen At-Taftaazaani *rahimahullah* mentioned twenty nine of them in his famous **مختصر المعاني**. However, for the purpose of this book, we have decided to suffice with the **مُحَسَّنَاتٍ** mentioned thus far. Hence forth, we discuss a few of the **مُحَسَّنَاتٍ** لفظية

الْمُحَسَّنَةُ اللَّفْظِيَّةُ (1)

الجناس

الجناس is when two words resemble each other in pronunciation but they have different meanings. There are two types of الجناس

1. تامّ – (complete) – When there is agreement between the two words in four issues:
 - a. نوع الحروف – The type of letters.
 - b. شكل الحروف – The appearance of the letters. (They have the same حركات / vowels.)
 - c. عدد الحروف – The number of letters.
 - d. ترتيب الحروف – The sequence of the letters.
2. غير تامّ – (incomplete) – When there is disagreement between the two words in one of the four issues mentioned above.

Example One:

وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ

*On the day when the final hour will take place,
the sinners will swear that they did not stay (in the dunya) more
than a little while*

The جناس in this *ayyah* is between the first and second سَاعَة Both of them agree in the four issues mentioned above. However, while the first سَاعَة means the Day of Qiyaamah, the second سَاعَة means a small fraction of time. This is therefore جناس تامّ

Example Two:

وَإِذَا جَاءَهُمْ أَمْرٌ مِّنَ الْأَمْنِ أَوْ الْخَوْفِ أَذَاعُوا بِهِ

When news of security or fear reach them, they broadcast it.
The جناس in this *ayah* is between أَمْرٌ and الْأَمْنِ Notice that both commence with a همزة followed by a ميم However, the third letter in the two words differ. In the first word it is a راء and in the second word it is a ميم Thus this is جناس غير تام

Example Three:

مَا يَسْتَفِيقُ غَرَامًا — بِهَا وَقُرْطَ صُبَابَةٌ
وَلَوْ ذَرَى لَكَفَاؤُ ... مِمَّا يَرُومُ صُبَابَةٌ

*He is not regaining his senses due to infatuation
with her and excessive love
If he knows, a little left over water will suffice
for what he desires*

In this example, the جناس is between the words صُبَابَةٌ and صَبَابَةٌ Besides the different meanings, they differ in شكل (appearance). The first letter of the two words have a different حركة / شكل In the first word it has a فتحة but in the second word it has a ضمة Hence, this is also جناس غير تام

Example Four:

فَيَا رَاكِبَ الْوَجْنَاءِ هَلْ أَنتَ عَلِيمٌ — فِدَاؤُكَ نَفْسِي كَيْفَ تِلْكَ الْمَعَالِمُ

*O rider of the strong camel, do you know
May I be sacrificed for you, How were the landmarks?*

In this stanza, the جناس is between the words المعالم and عالم This is جناس تام because while the first word has only three letters, there are four letters in the second word.

Example Five:

بيضُ الصفائح لا سودُ الصّحائف في - مُتُونَن جلاءُ الشكِّ والريبِ

*Swords, not books in the texts of which is
glaring doubt and uncertainty*

In this instance, the جناس is between the words الصفائح and الصّحائف This is جناس تام because of the difference in the ترتيب (sequence) of the letters in the two words.

المُحَسَّنة اللفظية (2)

السجع

السجع is the agreement in the last letter of the فاصلتين (dual of فاصلة) between two sentences.

- In علم العروض (prosody – the study of verse-forms and poetic metres) الفاصلة is defined as the last three letters of the concluding word in a sentence. (الفاصلة in prose is equivalent to القافية in poetry.)
- Based on the above, it could be concluded that السجع is only found in النثر (prose). However, although it is found predominantly in النثر, it is sometimes found in الشعر also.

Example One:

Rasulullah *sallallahu alaihi wasallam* said:

اللَّهُمَّ أَعْطِ مُنْفَعًا خَلْفًا، وَأَعْطِ مُنْسِكًا تَلْفًا

*O Allah, give the one who spends a substitute
And give the one who misers destruction.*

- Notice the agreement in the last letters of خَلْفًا and تَلْفًا

Example Two: A Bedouin said:

اللَّهُمَّ إِنْ كُنْتُ قَدْ أَتَيْتُ، فَإِنَّكَ طَالَمَا قَدْ عَافَيْتُ

*O Allah, if you have tested me, (I still thank you because)
surely you gave me sound health for a long time.*

- Notice the agreement between the last letters of أَتَيْتُ and عَافَيْتُ

الْمُحَسَّنَةُ اللَّفْظِيَّةُ (3)

الاقتباس

الاقتباس is the inclusion of a phrase from the Qur'aan or a hadith in one's poetry or prose without indicating the source (that the phrase is taken from the Qur'aan or a hadith of Rasulullah *sallallahu alaihi wasallam*). A slight alteration to the cited phrase is permissible.

Example One:

رَحَلُوا فَلَسْتُ مُسَائِلًا عَنْ دَارِهِمْ - أَنَا بَاخِعٌ نَفْسِي عَلَى آثَارِهِمْ

*They went away, thus I don't ask about their homes
Should I kill myself behind them?*

In the Qur'aan, Allah Ta'aala tells Nabi *sallallahu alaihi wasallam*: فَلَعَلَّكَ بَاخِعٌ نَفْسَكَ عَلَى آثَارِهِمْ (Maybe, you are killing yourself behind them . . .). In this stanza, the poet incorporated these words (i.e. بَاخِعٌ نَفْسَكَ عَلَى آثَارِهِمْ) without giving us the slightest indication that they are taken from the Qur'aan. Also note the slight change of نَفْسَكَ to نَفْسِي

Example Two:

لا تُعَادِ النَّاسَ فِي أَوْطَانِهِمْ - فَلَمَّا يُرْعَى غَرِيبُ الْوُطَنِ
وَإِذَا مَا شَعَتْ عَيْشًا بَيْنَهُمْ - خَالِقِ النَّاسَ بِخُلُقٍ حَسَنِ

*Don't treat people as enemies in their land
Seldom is consideration given to a stranger
When you desire to stay among them
Treat the people with good character*

The words خَالِقِ النَّاسَ بِخُلُقٍ حَسَنِ are taken from a hadith of Rasulullah *sallallahu alaihi wasallam*. However, they have been quoted without any indication to their source. (In this instance, the poet has not made any changes to the words of the hadith.)

المُحَسَّنَةُ اللَّفْظِيَّةُ (4)

التَّضْمِينُ

- الإيْدَاعُ is also called التَّضْمِينُ
- It is when the poet includes a portion of another poet's poem in his own poem and hints to what he has done if the other poet's poem is not well-known.
- There is no harm in making a slight alteration.

Example One: The stanza of Al-Hareeri:

عَلَى أَيْ سَأُنْبِئُكَ عِنْدَ بَيْعِي – أَضَاعُونِي وَأَيَّ فَتَى أَضَاعُوا

Except that I will announce at the time of my sale

They've wasted me – And what a man they've wasted

The second half of this stanza is taken from the following stanza of Al-'Arji:

أَضَاعُونِي وَأَيَّ فَتَى أَضَاعُوا – لِيُؤْمَ كَرِيهَةً وَسَدَادَ تُعْرِ

They've wasted me – And what a man they've wasted

(A man who could help them)

On the day of battle and defence of the border

Note:

1. The word سَأُنْبِئُكَ was inserted by Al-Hareeri to hint that the words أَضَاعُوا وَأَيَّ فَتَى أَضَاعُوا are drawn from some other poet's work.
2. Al-Hareeri did not altered the words of Al-'Arji

Example Two:

Boasting about himself, Suhail bin Watheel had said:

أَنَا ابْنُ جَلَا وَ طَلَاعِ الشَّيَا – مَتَى يَضَعُ الْعِمَامَةَ تَعْرِفُوهُ

I am the son of a man whose position was clear and who

frequently enters the mountain passes

When he removes his turban, you will recognize him

Some time later, another poet said about somebody else:

أَقُولُ لِمَعْشَرٍ غَلَطُوا وَ عَظُّوا – مِنَ الشَّيْخِ الرَّشِيدِ وَ أَنْكَرُوهُ

هُوَ ابْنُ جَلَا وَ طَلَاعِ الشَّيَا – مَتَى يَضَعُ الْعِمَامَةَ تَعْرِفُوهُ

*I say to a group who erred, lowered their gazes in front of
the righteous old man and found him strange*

*He is the son of a man whose position was clear and who
frequently enters the mountain passes
When he removes his turban, you will recognize him*

Observe how this second poet incorporated the words of the first poet in his poem. Also observe the alteration of هو to أنا

المُحَسَّنَةُ اللَّفْظِيَّةُ (5)

التلميح

التلميح is when the speaker hints in the course of his speech to an aayah, hadith, famous poem, proverb or story.

Example: The statement of Abu Tammaam:

لَعَمْرُؤُا مَعَ الرِّمَضَاءِ وَالنَّارِ تَلْتَقِي - أَرْقُ وَأَخْفَى مِنْكَ فِي سَاعَةِ الْكَرْبِ

*Amr with the hot sand while the fire is blazing is
More compassionate than you in a time of difficulty*

Abu Tammaam is criticizing his مخاطب saying that if a person in difficulty approaches you for assistance, he will find that you are more unsympathetic than Amr. By, saying this, he is referring to the following stanza that was famous among the Arabs:

الْمُسْتَجِيرُ بِعَمْرٍو عِنْدَ كَرْبِهِ - كَالْمُسْتَجِيرِ مِنَ الرِّمَضَاءِ بِالنَّارِ

*The one who seeks Amr's protection in his distress
Is like a person who seeks protection from
the blazing hot sand*

The story behind this second stanza is that Kulaib killed a camel belonging to Amr. Thus Amr waited for an opportune time to

take revenge. One day, when Kulaib had travelled beyond the outskirts of the city, Amr followed him and shot him in the back. As Kulaib fell to the blazing hot ground, Amr came and stood in front of him. He pleaded to Amr for a little water. Instead of giving him water, Amr killed him. Thus it was said:

الْمُسْتَجِيرُ بِعَمْرِو عِنْدَ كُرْبَتِهِ - كَالْمُسْتَجِيرِ مِنَ الرَّمْضَاءِ بِالنَّارِ

A person in distress who seeks help from Amr is comparable seeking help from the blazing hot sand. He definitely will not receive any help. Instead of receiving help, he will be harmed even more.

الْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا أَنْ هَدَانَا اللَّهُ
وَحَمَى اللَّهُ عَلَى نَبِيِّنَا مُحَمَّدٍ وَعَلَى آلِهِ وَأَصْحَابِهِ أَجْمَعِينَ
بِرَحْمَتِهِ يَا أَرْحَمَ الرَّاحِمِينَ

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Al-Jaami'ah Al-Mahmoodiah
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