

## **Metaphorical metonymy in the innovative poetic meaning**

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### **Abstract**

This research deals with the metaphor of metaphor in the innovative poetic meaning, because this rhetorical method is effective in defining innovation and renewal in poetic meanings. The innovative poetic, and the research revealed that the metaphor, although its location is between truth and metaphor, is unique in the innovative poetic meaning. intentionally Metaphor exclusively, and the truth has no role in it, because the condition of innovation is abstained if the apparent true meaning is meant.

**Keywords: metaphorical metaphor, eloquence of metonymy, innovative poetic meaning.**

### **the introduction**

The metonymic method is considered one of the effective methods in shaping the creative text, as it intensifies the significance of the text and elevates it to ingenuity through symbolic and suggestive combinations. Metonymy is an art of graphic expression., AndBecause the position of metaphor for some rhetoricians is between truth and metaphor. In this research, we would like to prove the dependence of metaphor on metaphor only in the innovative poetic meaning., SoWe are markedthis search:(**metaphorical metonymy in the innovative poetic meaning**),The search has been dividedonTwo axes: In the first axis, I dealt with the definition of innovation, the definition of metaphor, and the statement of the eloquence and virtue of metaphor. The second axis was

devoted to the study of proving the metaphor of metaphor.exclusivelyIn the innovative poetic meaning without intending the truth in it.

The research concluded with a conclusion in which the most important findings were recorded in it.

In conclusion, I ask God for success.. God is the Grantor of success.

### **The first topic**

#### **innovation fMetaphor and its eloquence**

##### **First: definition of innovation**

Innovation is a critical criterioncontrolsSubmission of poetsin the quality of poetic meanings,Andmay beThere are many terms for innovation and they are synonymous with critics, and they are in the process of revealing what it is or what it isin the process of expressingthe approval of their similar poems, and attheyThese terms are the term (innovation), and its linguistic meaning is the first of everything, the unprecedented and the like of which has not been preceded <sup>(1)</sup>Its idiomatic meaning:It is what has not been preceded by its saying, and there is no work of poets before it that is equal to it or close to it"<sup>(2)</sup>.

##### **Second: the definition of metaphor**

take the euphemismmetaphorin expressing meaningsinnovativeIn an impressive and eloquent way, the rhetoricians have applied that metaphor is more informative than disclosure, and exposure is more eloquent than declaration <sup>(3)</sup>,It is graphic art"Accurate conduct, gentle reception" <sup>(4)</sup>.

What is meant by metaphor according to Abd al-Qaher al-Jurjani is that "the speaker wants to prove a meaning from the meanings, so he does not remind him of the word that is placed for him in the language, but he

comes to a meaning that is next to him and behind him in existence, so he points to it and makes it a sign for it.”<sup>5)</sup>.

The definition chosen by Yahya bin Hamzah Al-Alawi in explaining what metaphor is is “the expression denoting two different meanings, a reality and a metaphor without an intermediary, not on the side of the statement” (6)As for Al-Qazwini, he defines it by saying: “A word by which I want is bound by its meaning with the permissibility of its meaning” (7).

The term metaphor is problematic in heritageArabiAl-Balaghi in terms of the multiplicity of the term and the duality of the concept, it was mentioned in the books of the rhetoricians with multiple terms that overlapped and doubled in the concept (8).

### **Third: the rhetoric of metaphor**

Abd al-Qaher al-Jurjani praises the art of metaphor and believes that it does not complete its eloquence except with the poet al-Muflaq and the preacher al-Musaqqa’, so if he intends to prove the adjective in this art, “there seemed to be virtues that filled the party, and minutes that were indescribable, and I saw there poetic poetry, and charming magic” (9).

Ibn Rasheeq al-Qayrawani also made metaphor among the types of allusions, and praised its eloquence and effectiveness in speech, saying in its description: “One of the oddities of poetry and its salt, and wondrous eloquence that indicates the distance of goal, and the excess of ability, and only the distinguished poet and the skillful poet come up with it, and it is in every type of speech.” A glimpse indicative, abbreviation and allusion defines in general, and its meaning is far from the apparent meaning of its word.<sup>10)</sup>.

The eloquence of metonymy lies in its being "the only means that facilitates a person to say everything, and to express by symbol and suggestion everything that goes through his mind" (<sup>11</sup>) As one can express taboos with metaphor without paying a price of intimidation, blame, or criticism by virtue of his departure from what is permitted in religion, morals, or law.

We benefit from the metonymic meanings raised by the Holy Qur'an that the metaphor "denotes a definitive indication of several psychological aspects that the Holy Qur'an sought to take into account and preserve, honoring words, respecting words, and observing the literature of souls" (<sup>12</sup>).

Likewise, the metaphor - in most cases - presents reasonable meanings with tangible containers that serve as evidence and proof of the inner meanings that are implied by it. proofs" (<sup>13</sup>).

The metaphor has a informative value represented in the glimpse of the function, as the poet who closes the curtain on its true meaning makes the recipient eager to reveal this curtain, and to know the goal to which he is aiming. From metaphorical to real meaning<sup>14</sup>) Abd al-Qaher al-Jurjani referred to this by saying, "If an adjective did not come to you explicitly mentioning it, with its face uncovered, but it is indicated by something else, that was more luxurious in terms of its status, and kinder to its place. In terms of exposure, metaphor, allegory, and allusion, he had merit and distinction, as well as beauty and splendor, no less than a few, and the topic of virtue in him is not ignored.<sup>15</sup>).

And d mentions. Ahmed Mustafa Al-Maraghi, in the context of his talk about the virtue of metaphor, "You will see in it a wonder, a strange workmanship, and a wonderful magic if it falls within the category of despicable crafts, and despicable things by mentioning their benefits."<sup>16</sup>).

What the rhetoricians went to in explaining the virtues of metaphor and its rhetoric can be summarized in the following <sup>(17)</sup>:

- Increase in proving the meaning and its determination, making it eloquent, intense, and emphatic

- brevity and brevity

- Exaggeration

- Alert on the bone of capacity

- The acumen of the addressee

- Improve pronunciation

- Obfuscation and coverage

- Leaving the expression for what is more beautiful than it in saying and being intimate with oneself

- Exaltation, glorification and reverence

- Desire for vile and obscene words to indicate their meaning

The metaphor is a wide turn of virtues, so al-Jurjani said about it: “The people of this origin, its branches, its examples, its images, its paths, and its paths have no limit and end” <sup>(18)</sup>.

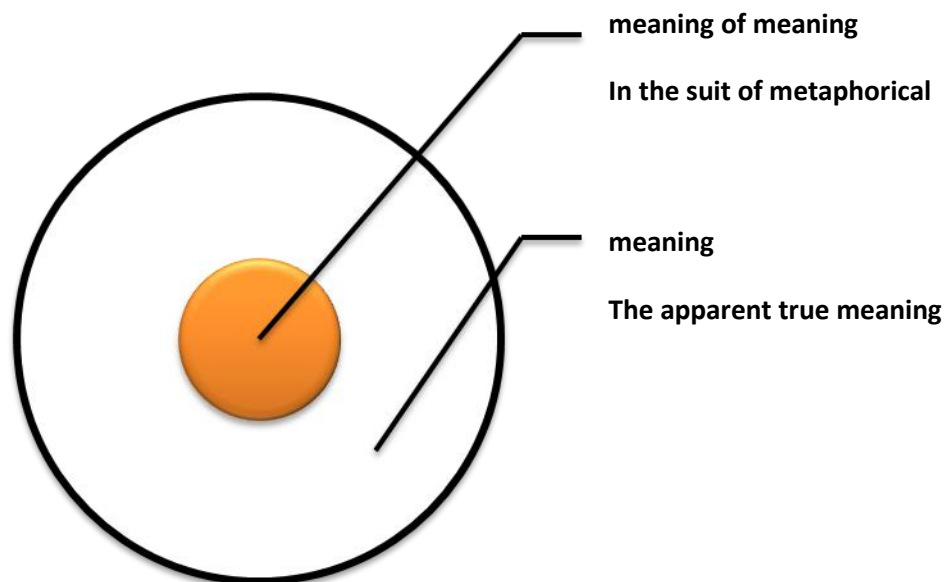
## **The second topic**

### **Metaphorical metonymy in the innovative poetic meaning**

The rhetoricians differed in (metaphorical metaphor), and its location between the truth and the metaphor, and they were divided into several schools of thought, a school that denies that it is a metaphor, and it is a truth according to him, like al-Razi and others <sup>(19)</sup>And another school of thought takes the position of moderation, seeing that there is neither truth nor metaphor like al-Qazwini.<sup>20)</sup>Or it is divided into truth and metaphor, like Taqi al-Din al-Sabki (d. 756 AH) <sup>(21)</sup>And a third doctrine counted the metaphor as metaphor,And so are most rhetoriciansAs mentioned by Yahya Al-Alawi, the owner of the model<sup>(22)</sup>Among them are Ibn Rasheeq al-Qayrawani, Ibn al-Atheer, Yahya bin Hamzah al-Alawi and others.<sup>23)</sup>

We are in the process of revealing the effectiveness of metonymic expression in demarcation innovation in poetic meaning We go with the third team opinion And see that euphemism In the poetic sense created from metaphor only, By virtue of the fact that the speaker in the innovative metaphorical imagery does not mean the real meaning in his words at all, and if he meant it, the metaphor that was hidden in the metaphor would not have been achieved, but rather he means the mental indication that was clothed in a new metaphorical dress that was not known before, so the word was used in a way other than what was set for it .

This is what al-Jurjani meant in his idea (meaning and the meaning of meaning), which he established in the systems.<sup>24)</sup>, or what is called by the structuralists the surface structure and the deep structure (<sup>25)</sup>,The metaphorical vessel can be described as follows<sup>(26)</sup>:



There are many types of metaphor, branching out, and their concept overlapping in the rhetorical heritage, and among its means that were repeated in the books of rhetoricians are exposure, waving, symbolism, gesture, reference, synonyms, sequencing, similarity, and so on.<sup>27)</sup>The rhetoricians went into dividing it into multiple schools of thought, and different visions converged on each other, but the most famous division of it is the one established by al-Sakaki and followed by al-Qazwini. about ratio (<sup>28)</sup>.

It is a form of metaphorical expression innovative Saying Ibn Hurmah (<sup>29)</sup>:

**He speaks to him out of love                    he almost saw the guest**  
**while he is blind                                    coming**

This picture is one of the most famous metaphors that appeared in the books of the rhetoricians, and the metaphor in it lies in his saying: (He speaks to him from his love while he is blind), and it is a metaphor for the characteristic of generosity (<sup>30</sup>)Poets used to describe Anas the dog as guests as a metaphor for the hospitality of the host, but Ibn Harmah added to them and reached its funny meaning through many semantic means, including: the intensity of the dog's love for the visitors almost takes him out of the habit of his pride, so he says hello to them, as the metaphorical context also suggests that this When the dog sees the guest, he speaks to him with his actions in truth, so he welcomes him with his movements and looks, kindly to him and an expression of his joy in him, as if his love for the guest and his welcome to him is part of his loyalty to the generous praiseworthy who has done well to him, by virtue of the fact that the guest is one of the most important things that pertain to the praiseworthy, and the dog is known for its loyalty to its owner, as well as It is in his nature that he trains himself on what he sees and learns, as if he simulates the actions of the praiseworthy in receiving the guest and welcoming him until he did the utmost in his power of welcoming, so he was almost able to expel him from the usual from his non-Arabs (<sup>31</sup>).

The new metaphorical expression was achieved through the new semantic means of metaphor for the sensible meaning, which in their totality are a funny exaggeration of the intensity of the generosity of Mamdouh the poet.

Among the strange, gentle, and rare metaphors is the saying of Abu Tammam al-Ta'i describing his camel, praising Abu Sa'id al-Thaghari.<sup>32</sup>:

**It suffices for you to visit Abu  
Saeed**

**I show that they only visit  
Karim**



This picture is one of the nicest images of metaphor for the ratio<sup>(33)</sup> As the poet made the camels refuse a visit that is not praiseworthy, he used to attribute the generosity to Abu Saeed by saying: (I show that they only visit Karim), so the camels refuse to visit anyone else, and that necessitates his description of generosity. Saeed, and perhaps one of the aspects of kindness and rarity that al-Jurjani went to and did not point to is that knowledge of his generosity is not limited to humans, but rather extends to camels, and this is evidence of the generality of that generosity, and he came with the word (generous) indefinitely to indicate that he is generous of a special kind that he admires self, he has reached a great amount of generosity that no one else can reach<sup>(34)</sup>. Al-Sakaki made this metaphor of the type of gesture and sign, which is to point to someone close to you without concealment, as it is in a statement that Abu Saeed is generous and not hidden, and for this reason it is appropriate to give the name of gesture and point to it<sup>(35)</sup> We find that depicting the image with a metaphorical expression is what raised it to the level of rarity and kindness.

Among the means of metaphor is the symbol, which is “to refer to someone close to you in a hidden way”<sup>(36)</sup>, and evidence of the symbolinnovativeThe saying of Abu Nawas describing cups mixed with engraved images<sup>(37)</sup>:

**Fares loved her all kinds of  
pictures**

**Maha revolutionized by Al-  
Ashi Al-Fawaris**

**And for water is what the caps  
rotate on**

**The wind turns on us in  
Asjadia**

**Her decision is Chosroes and  
in her side**

**For comfort what her  
pockets are buttoned**

This is an innovated meaning that has not been preceded, and it is one of the meanings of the state seen by sight.<sup>38)</sup>

Abu Nawas depicts a gilded cup of wine, and it has been disgraced by colorful Persian pictures. In its decision is the image of Khosrau, and on its sides are pictures of cows and horsemen shooting them with crossbows. because the wine is under the water (<sup>39)</sup>So he wanted it to be mixed with a little water until it became as small as the caps on the tops of the cups.<sup>40)</sup>

Al-Qayrawani says in his interpretation of the verses: “The limit of wine is from the forms of these horses that are in the cups to the Thracian and the Nahr, and the water foamed in it mixed, so the drink ended up above their heads, and it is possible that the end of the grains to that place when it mixed and foamed, and the first is more salty and its benefit is to know its limit purely from knowing their limits are blended” (<sup>41)</sup>.

Some innovative poets settle in the field of metaphor to express the strange and outrageous meanings (The silence about photography), as it is the only field that helps them honor explicit words, and riddle ideas in a suggestive, soul-striking, and mind-blowing way, and at other times funny, sarcastic, and sarcastic. This is because most poets refuse to delve into it because it is a taboo, so it remains in its sleeves until it is ruptured - with ease - by poets who do not shy away from delving into obscene poetry, especially for the purpose of satire, such as Hammad Ajrad, Bashar bin Burd, Walaba bin Al-Habab, and Abu Nawas. And Ibn Abi Hakima, so we find most of their obscene meanings among the innovative meanings, because no one said about them, so it is easy for them to derive them from the reality of life, or from witnessing the situation in their outrageous adventures, or from the flashes of their shameless imagination, so how if they portrayed it in a metaphorical manner? It will

definitely be one of the meanings of the innovative style; Because they clothed her words with a figurative chastity, which allowed her to appear and wander in the streets of society.<sup>42)</sup>.

## **Conclusion**

Concluding our research tour in the style of metonymy, we can say: That allegorical Metaphor She is the iconactors in tRaseemInnovation in the poetic image , AndIt's fromThe finest art that presents the image nice to the reader,that euphemismIn the poetic sense created exclusively from metaphor only,By virtue of the fact that the speaker in the innovative metaphorical imagery does not mean the real meaning in his words at all, and if he intended it, it would not have been achieved.innovation in meaningRather, he means the rational signification that has been dressed in a new figurative guise, so that the word was used in a way other than what was put for it.previously .

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- (2) Al-Omdah in the Beauties, Ethics and Criticism of Poetry, 1/288, and see: Hilyat al-Muhadharah fi Sinaat al-Sha'ar, 2/44, and Al-Durr Al-Fareed and Bayt Al-Qasid, 1/103, The poetic meaning of the inventor in ancient Arab criticism, 174,175, Essence of the essence of innovation, 23, The critical vision of poetic creativity in the critical heritage of the Arabs, 1, 2, The Activity of Implicit Representation in Achieve the Innovation, 3353, 3354.
- (3) See: Evidence for Miracles, 70, Miftah al-Uloom, 412, and al-Idhiyah, 249, The Rhetorical Lesson in Explanations of the Abbasid Diwans, 113.
- (4) Evidence for Miracles, 306.
- (5) Evidence for Miracles, 66.
- (6) Model, 1/189.
- (7) Clarification, 241.
- (8) See: The term metaphor in the rhetorical heritage, the problem of the multiplicity of the term and the duality of the concept (research), 205-220.
- (9) Evidence for Miracles, 306.
- (10) Al-Umdah, 1/266.
- (11) Metaphor and Exposure, 1/44, and The Science of Statement, 169, The Rhetorical Lesson in Explanations of the Abbasid Diwans, 115.
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- (13) Rhetoric Science, 167.
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- (16) Rhetoric Sciences, 309.
- (17) See: allusion and invocation, 1/43, 44, 51, 52, and al-Umdah, 1/266, 268, 276, Sir al-Fasaha, 229-232, and evidence of miraculousness, 71, 431, and Tahrir al-Tahbeer, 210, and proof in the sciences of the Qur'an, 2/ 301- 309, and Rhetorical Arts, 186- 190.
- (18) Evidence for Miracles, 313.
- (19) See: The End of Briefing, 161, and Al-Burhan fi Ulum Al-Qur'an, 2/301.
- (20) See: al-Talkhees, 337.
- (21) See: Aroos al-Afrah fi Sharh Takhlis al-Miftah, 2/207.
- (22) See: Al-Taraz, 1/190.
- (23) See: Al-Umdah, 1/234, and Al-Mathal Al-Sa'ir, 3/55, Al-Tiraz, 1/ 104, 1/ 185, and Fanoon Al-Balaghia, 174.

<sup>(24)</sup>See: Evidence for Miracles, 263.

<sup>(25)</sup>See: Chomsky's Generative Transformational Theory, Foundations and Concepts (research), 9, 10, and the deep structure (infrastructure) according to Abdul-Qaher al-Jurjani and Chomsky (Master's thesis), 98, The Mental Evidence and its Role in Determining the Meaning of the Sentence of Al-Rumany in his Explanation of Sebaweh book, 2088, 2089

<sup>(26)</sup>look:Rhetorical criteria in innovative poetic images, the poetry of the first Abbasid era as a model, 209.

<sup>(27)</sup>See: The term metaphor in the rhetorical heritage, the problem of the multiplicity of the term and the duality of the concept, 205-220.

<sup>(28)</sup>See: Miftah al-Uloom, 404, 407, and al-Idhiyah, 242-246.

<sup>(29)</sup> innovativeWhen Muhammad Naffa, and d. Hussein Atwan, see: The Poetry of Ibrahim Bin Harmah Al-Qurashi, 49, and Al-Bayt in his Divan, 50.

<sup>(30)</sup>See: Al-Iddhiyah, 244.

<sup>(31)</sup>look:Rhetorical criteria in innovative poetic images, poetry of the first Abbasid era as a model, 210.

<sup>(32)</sup>Rare and gentle according to Abd al-Qaher al-Jurjani, and strange according to Yahya bin Hamzah al-Alawi, see: Dala'il al-Ijaz, 313, and al-Tarraz, 1/94, and Al-Bayt fi Diwan, with Sharh al-Suli, 1/442.

<sup>(33)</sup>It is the metaphor by which the attribute is requested to be specified by the described and prove it to him, or it is to prove or deny an order for an order, see: Ilm al-Bayan, 162, and Rhetorical Arts, 180.

<sup>(34)</sup>See: The phenomenon of ambiguity according to Sheikh Abd al-Qaher al-Jurjani in pictures and composition, 213.

<sup>(35)</sup>See: Miftah al-Uloom, 411, and al-Idhiyah, 248.

<sup>(36)</sup>The key to science, 411, and the clarification, 248.

<sup>(37)</sup>See: Al-Omdah, 1/269, and Al-Abyat in the Diwan of Abi Nawas, 3/184.

<sup>(38)</sup> The image is innovativeAccording to Al-Mubarrad, Al-Jahiz, Ibn Al-Atheer, and Yahya bin Hamza Al-Alawi, see: Al-Mathal Al-Sa'ir, 2/13-14, and Al-Tarraz, 1/99.

<sup>(39)</sup>See: Diwan Abi Nawas, 3/184.

<sup>(40)</sup>See: Al-Taraz, 1/99.

<sup>(41)</sup>Al-Umdah, 1/269.

<sup>(42)</sup> is organizedR:Rhetorical criteria in innovative poetic images The poetry of the first Abbasid era as a model, 213, and to see some innovative and outrageous poetic imageslookthe following sourcesMetonymy and Exposition, 2/40,38,22,and the private one, 158,Andmodel, 1/212,AndDiwan Abi Nawas, 2/98.