

Studying Implicit Metaphor in Al-Sahifa al-Sajjadiyya

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ABSTRACT: Expressive and theoretical look along with deliberation on rhetoric forms of Al-Sahifa al-Sajjadiyya which is collecting of prayers of Imam Sajjad (PBUH) is one of the most beautiful literal and aesthetic nuances of the discourse. Although Al-Sahifa al-Sajjadiyya is one of the most beautiful literal and religious texts and is placed after Quran and Nahj al-Balagha in terms of literature and rhetoric grandeur and has been and will be unique at any time, unfortunately, it has not been analyzed and deliberated in terms of literary aesthetics. In this writing, attempt has been made to deal with metaphor (implicit) which is one of the subjects discussed in rhetoric and perhaps, it can be said that this science is more important and sensitive than other rhetorical ironies and it has been delicately applied in Al-Sahifa al-Sajjadiyya.

Key words: Al-Sahifa al-Sajjadiyya, rhetorical forms, implicit metaphor

INTRODUCTION

Al-Sahifa al-Sajjadiyya is a very valuable treasury containing some prayers of Imam Sajjad (PBUH) which have been spelled by that Hazrat for Imam Mohammad Bagher. This unique work has been given different titles such as Bible of the Household of Islam's Prophet, Zaboora Ale Mohammad (PBUH), sister of Quran and Quran Saed. Al-Sahifa which contains 54 prayers includes Islamic beliefs, fundamentals of ethical virtues, mystic implications and self-education, self refinement and is full of rhetoric points, Imam Zeinolabedin (PBUH) lived at a period when Islam passed its early decades of its emergence and caliphate and leadership of the Muslims' society were delegated to the willful people who were not competent and got executioners to execute them by usurpation for any reason, religious orders and Islamic values were altered by the Omayyad, oppression and suppression prevailed Islamic society. It is natural that it was so difficult to train and guide people and raise them spiritually despite such society and government. Under such social circumstances, Imam Sajjad (PBUH) strengthened prayer as the most important and the best action to keep spiritual relation while he gave political warnings and important social and ethical advices and tried to clean rust of frustration caused under pressure of Bani Omayyad from Islamic society, for this purpose, Imam inevitably gave up explicit guidance and started praying because praying is language of the inner side and is one of our practical and theoretical worships. Literally, since this book has literature of worship, it has special and unique dignity and position and is one of the most beautiful literary religious which has been described and interpreted only in terms of meaning and ideological fundamentals and its mystic delicacies and has not been analyzed and deliberated in terms of literary aesthetics and its verbal style. The fact is that extent of Al-Sahifa's rhetoric is very broad, we find that Imam (PBUH) has selected simple language which is so fluent that the common people and the select few learn and use it easily and understand it considering time and position. It is worth noting that holy books have come down in colloquial language and based on their understanding. It is evident that use of rhetoric forms plays major roles in colloquial language, prayers and praises of the innocent imams (PBUH) are the most excellent manifestation of the eloquence of interpretation after Quran. In the mentioned works, thought, feeling and art are placed next to each other so that all features of a literary masterpiece such as content aesthetic features are manifested abundantly in them. Manifestation of interpretation in prayers and praises are inevitable necessity as valuable support of epistemological and literary spirituality of Shiite which is called rising Quran because these works as religious messages contain the deepest meanings and concepts and this semantic eloquence necessitates that it be construed in a splendid style. In other words, considering that wisdom is foundation of the innocent imams' word (PBUH) and considering command of Ali (PBUH): "الحكمة شجرة تنبت في القلب و تثمر على اللسان" (Abdolvahed, Vol. 1, P: 187), wisdom is like a tree which grows in the heart and bears fruit on language and is necessary and inevitable for creating symmetry between expression and meaning of the eloquence of interpretation in prayers and praises which are the most evident instances of aptitudinal wisdom. Hassan Zadeh Amoli interprets word of the innocent imams (PBUH) as verbal miracle of

the eloquence of interpretation in their word and says: not only phraseology and euphuism and rhyming are introduced but also eloquence of interpretation is introduced. Discourse defines facts of the existence world with the best Arabic interpretations and mentions the meaning in the most beautiful and fluent term which elites of the world and skillful people supplicates the heavenly world (Hassan Zadeh Amoli, 1997, P. 16). the eloquence of interpretation is necessary for literary language which is the field of secondary meanings, Imagination Forms and literary techniques because all internal dimensions and layers of a discourse are inferred from concrete and external form of the discourse which is form, composition and content kept in the opposite (Barahani, Reza, 1992, Vol. 1, P. 369). In other words, structure is prerequisite of interpretation, composition and style is prerequisite of interpretation. Therefore, splendid meanings ask splendid words and terms because form and content are integral parts. One of the dimensions of interpretation in Al-Sahifa al-Sajjadiyya is its expressive eloquence. We mean by its idiomatic meaning in rhetoric that a message is expressed and interpreted through imagination forms in this science in different forms. Imagination forms including simile, allegory and irony are characteristic of literal language, for this reason, Mobared and Aboohelal Askari believe: no man of letter is needless of simile (Badvi Tabane, 1962, P. 31) or allegory and metaphor of which domain is so extensive in literary language that many previous researchers have believed that one of the most uses of language is allegory or metaphor (EbneJani, 1952, Vol. 2, P. 447). Metonymy which is regarded more fluent than specification is defined as: الكناية أبلغ من التصريح. Of course, simile is seldom found in prayers and preaches despite the presence of beauty style but allegory, metonymy and metaphor have broad domain in these works. It is proved that metaphor is one of the rhetoric techniques which beauties discourse as other rhetoric techniques of this skill have special position and Al-Sahifa has benefited from all of these beauties. This book which is a major scientific and literary wealth and a large rhetoric source and pure gem of aesthetic images in Arabic literature and deep interpretations and firm words are based on thickness and robustness of word and charming attractive rhetoric forms such as metaphor. Considering what was mentioned, it provided necessary grounds of main discussion to some extent, first, we glance at metaphor and its advantages, then, we deal with implicit metaphor in Al-Sahifa al-Sajjadiyya by giving some instances.

Metaphor

Metaphor is one of the subjects which have been considered by the philosophers and those interested in issue of language origin. The first definition of metaphor relates to Aristotle who has mentioned it in book of poetics. He writes there: metaphor means what we read with a name which principally belongs to another thing and this narration is from genus to type or from type to genus or from type to type or is done based on allegory (poetics, chapter 21). Estareh (metaphor) literally means borrowing and idiomatically means the simile and only the thing likened or that to which a thing is likened has remained among its four elements. Metaphor is literal figure of speech (the word has been used differently from its main meaning) such as رأيتُ أسداً يرمى «يرمى» and أسداً يرمى «يرمى» is an analogue which makes the mind far from meaning of أسد which is a wild animal and directs it to idiomatic meaning which is «رَجُلٌ شَجَاعٌ». Therefore, metaphor is application of literal meaning different from its original and main and subsidiary meaning with an analogue which prevents main and real sense with similarity interest (Taftazani, P. 68). In fact, metaphor is a kind of allegory with this difference that there is also similarity in metaphor except for application of word or discourse in non-main sense, for example, there is rational allegory with spatial interest in sentence of «تجرى من تحتها الأنهار» so that flow has been attributed to place of river instead of river and its water but in sentence of «رأيتُ بحراً يعطيه»، the word bahr (sea) has not been applied in its original sense and means the generous person who has been deleted from the sentence as that to which a thing is likened and instead, some instruments have been given in the sentence with which the addressee finds out this simile.

Advantages of metaphor

Metaphor makes literary word imaginary and causes to explain and distinguish meaning more than other issues and styles of elocution styles. However, it seems useful to briefly refer to the most important advantage:

Expansion of the words and meaning world: Daichez believes that metaphor is a way of expanding meaning (Shafiei Kadkani, 1993, P. 112).

Creativity: German Herder believes that metaphor doesn't only give meaning or doesn't imitate nature but creates them (Shamisa, 1991, P. 142).

Exploration and explanation: it has been said that metaphor clarifies nature (Hawkes, 1998, P: 27).

Recognition: means vitalization of the objects such as death forks (the same, P. 82).

Coalition: creating link between two or more dissimilar cases is one of the features of metaphor process and its most important ability is to establish a united link between phenomena. (The same, P. 60).

Metaphor has been divided into different credits such as absolute metaphor, Mojarrade, Morashahe and original, tabaei, allegorical, complex, and non-allegorical and finally expressed and implicit metaphor. Due to special position of implicit metaphor in Al-Sahifa al-Sajjadiyya, we briefly study this metaphor.

Implicit Metaphor

It is a metaphor in which only the thing likened along with means of that to which a thing is likened and it is worth noting that since necessity of that to which a thing is likened is proved on path of imagination for the thing likened."implicit metaphor has been called implicit imagination '(Fazeli, the same, P. 249).

* «فَخَالَفْنَا عَنْ طَرِيقِ أَمْرِهِ، وَرَكِبْنَا مُتَوَرِّجِيهِ، فَلَمْ يَبْتَدِرْنَا بِعِقَابِهِ.» we sat on horse of rebellion , it didn't hurry to punish us (Al-Sahifa al-Sajjadiyya, prayer No. 1).

In sentence «رَكِبْنَا مُتَوَرِّجِيهِ» , there is implicit metaphor where word « زجره » has been likened to the horse and this word has been deleted but its necessities (texts) have been mentioned. Therefore, implicit metaphor has appeared in this sentence.

* «وَقَطَعَ فِي إِحْيَاءِ دِينِكَ رَحْمَةً»، he cut his family relation to revive your religion (Al-Sahifa al-Sajjadiyya, prayer No. 2).

In term "breaking off ties of a relationship "and revival of religion, there is implicit metaphor.

* «لَمْ يَتَّهِمْ رَبِّبٌ فِي بَصِيرَتِهِمْ، وَ لَمْ يَخْتَلِجْهُمْ شَكٌّ فِي قَفْوِ آثَارِهِمْ»، no doubt makes their thought and insight stray and no doubt appears in their heart to prevent them from following shining effects and signs of their guidance (Sahifa al-Sajjadiyya, prayer No. 4).

In sentences of «رَبِّبٌ وَ شَكٌّ» , there is implicit metaphor.

* «وَا يَا مَنْ تَصَغُرُ عِنْدَ خَطَرِهِ الْأَخْطَارُ»، o'you to whom anything great is negligible against your grandeur, there is implicit metaphor in sentence «تصغر الأخطار» (Sahifa al-Sajjadiyya, prayer No. 5).

* «وَا يَا مَنْ تَنَفَّضَ دُونَ رُؤْيَيْهِ الْأَبْصَارُ»، o'you at whom the eyes amazed when seeing you «(Sahifa al-Sajjadiyya, prayer No. 5).

In this term, word (حبل) is regarded as that to which a thing is likened and word (بصر) is the thing likened , therefore , one can consider point of similarity as linked to a thing , then, that to which a thing is likened is deleted and it has referred to it with one of its necessities (interruption) and this is an implicit metaphor.

* «يَا مَنْ تَحَلَّى بِهِ عَقْدَ الْمَكَارِهِ»، o' you undoes knot of the difficult affairs (Sahifa al-Sajjadiyya, prayer No. 7)

In this term, there is an implicit metaphor such that it has likened «مكاره» to carpet which has seductive colors and pictures and abundant and complex warp and woof due to difficulty and complexity and it is known for being seductive, then, term of that to which a thing is likened which is carpet or anything which can be spread is deleted and one of its necessities which is contract has been mentioned.

* «أَعْمِ أَبْصَارَ قُلُوبِنَا غَمًّا خَالَفَ مَحَبَّتَكَ»..... وَ اجْعَلْ هَمَسَاتِ قُلُوبِنَا؛ and blind our internal (heart) eye which is against your friendship (Sahifa al-Sajjadiyya, prayer No. 9)

In sentence ابصار قلوبنا و همسات قلوبنا , there is implicit metaphor such that hearts have been likened to a thing which has eye as likened thing and that to which a thing is likened is deleted and one of the necessities of that to which a thing is likened refers to the deleted term which is ابصار قلوبنا.

* «وَا يَا مَنْ لَا يَكْتَدِرُ عَطَايَاهُ بِالْإِمْتِنَانِ»، o, you who don't contaminate your clear forgiveness with making beholden (Sahifa al-Sajjadiyya, prayer No. 13)

Since «عطايا» includes good deeds and blessings, it has been likened to «ماء» which has the same features and point of similarity is benefit and profit in both of them and has referred to it by deleting that to which a thing is likened to «ماء» with one of its necessities «يكدر» and we here see emergence of implicit metaphor.

* «أَطْفِ عَنَّهُ حَرَارَةَ الشُّوقِ»، relieve fervency of enthusiasm with soil of the homeland (Sahifa al-Sajjadiyya, prayer No. 27)

Term «الشُّوقِ» which means internal motion and anxiety as the mentioned likened thing has been likened to «النَّارِ» which is deleted likened thing and point of similarity of this metaphor is anxiety and «حرارة» has been mentioned as one of the necessities of that to which a thing is likened

* «هَبْ لِي الْعَافِيَةَ مِنْ دَيْنٍ تُخْلِقُ بِهِ وَجْهِي»، and release me of the loan which makes me sad and depressed (Sahifa al-Sajjadiyya, prayer No. 30) .

There is implicit metaphor in term «دَيْنٍ تُخْلِقُ» and the next word.

Morashaheimplicit metaphor

«هذا مقام من تداولته ايدي الذنوب و فادته ازمة الخطايا» (Sahifa al-Sajjadiyya, prayer No. 31)

In this term, word «الذنوب» analogue to «ايدي» and word «الخطايا» analogue to «ازمه» are implicit metaphors and proof of «ايدي» for «ذنوب» is imaginary metaphor and word «تداولته» is implicit metaphor (Sahifa al-Sajjadiyya, prayer No. 31)

* «وَأَذِقْنِي طَعْمَ الْعَافِيَةِ إِلَى مُنْتَهَى أَجْلِي»، make me experience healthfulness until I am alive (Sahifa al-Sajjadiyya, prayer No. 48)

In this term, «عَافِيَةٍ» which has been mentioned as likened thing in the sentence is likened to honey which is deleted thing to which a thing is likened and point of similarity of this metaphor is enjoyment.

* «حراسته» is in this term , word «حراسته» is implicit metaphor and addition of «عين» to «حراسة» is like an addition of «يد» to «شمال» in Labid's word «إذا أصبحت إذا أصبحت» (عين) means spy and addition of «عين» to «حراسة» is declarative, therefore, (Jorjani , 2010, 32).

there is no metaphor. Beauty of metaphor in this word recognizes that abstract noun of «حراسة» is motion and granted life.

*«نورد من ابواب الطاعة لك»، we enter for you through doors of worship(Sahifa al-Sajjadiyya, prayer No. 44).

In this sentence, «الطاعة» is implicit metaphor of room because worship has been likened to room and that to which a thing is likened has been deleted.

*«كم من خير افيض بك علينا», how many offerings were bestowed on us by you. «خير» is implicit metaphor of flood because «خير» has been likened to flood and that to which a thing is likened has been deleted(Sahifa al-Sajjadiyya, prayer No. 45).

*«زين اوقاته بطاعتنا», decorate his times with our worship (Sahifa al-Sajjadiyya, prayer No. 45).

«زين» is imaginary metaphor because times is implicit metaphor of human and «زين» which is its analogue is an imaginary metaphor and imaginary decoration has been likened to real decoration.

*«جداول رحمة نشرتها», how many streams of mercy which you spread(Sahifa al-Sajjadiyya, prayer No. 49).

«جداول» in this sentence is imaginary metaphor because «رحمة» is implicit metaphor of water and «جداول» which is its analogue is an imaginary metaphor and imaginary stream has been likened to real stream.

*«البيستى عافيتك», you dressed me with your good health(Sahifa al-Sajjadiyya, prayer No. 23).

«البيست» is imaginary metaphor in this praying phrase because «عافية» is implicit metaphor of dress and «البيست» which is its analogue is an imaginary metaphor.

One of other beauties which are seen in Sahifa al-Sajjadiyya is that there are some cases in Sahifa and if we look at its one side, it is implicit metaphor and if we look at another side, it is eloquent simile. Here, we refer to some examples.

*«امتلأت اوعية الطلبات», containers of the demands were filled(Sahifa al-Sajjadiyya, Prayer 46).

In this term, demand has been likened to a container which God fills with His existence; therefore, the word (الطلبات) is implicit metaphor of food. On the other hand, (اوعية الطلبات) is eloquent simile.

*«كم من اعين احداث طمستها», how many streams of disaster you destroyed(Sahifa al-Sajjadiyya, Prayer 49).

In this sentence, while we suppose (اعين) to mean eyes and (احداث) to mean disasters of life, (احداث) is implicit metaphor of human and as (اعين) means water source and (احداث) means disasters of life, one can regard (اعين احداث) as eloquent simile, on the other hand, one can regard running waters as implicit metaphor.

CONCLUSION

Meditation and deliberation of terms and words of Sahifa al-Sajjadiyya astound eye, mind and ear and senses of any literary man and make him astonished. This issue includes Muslims and non Muslims and any human who is interested in beauty and eloquent forms and boundless secrets of eloquence. The present paper only studies implicit metaphor among rhetoric beauties of Sahifa al-Sajjadiyya and results indicate that Sahifa al-Sajjadiyya is rhetorically high so that it is placed after Quran and Nahj al-Balagha. Style of Imam Sajjad (PBUH) is seemingly easy but difficult to outdo so that application of metaphor or any other technique didn't cause word of Imam Sajjad (PBUH) to seem difficult. Extent of rhetoric in Sahifa al-Sajjadiyya is very high. This writing shows a drop of shoreless sea of Sahifa al-Sajjadiyya and a brief account of infinite science of Imam Sajjad in different fields. It also shows how much Hazrat was impressed by unique word of Divine word and use of methods and styles of Quran.

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