

AL-JURJANI AND FUNCTIONALISM: A STYLISTIC INQUIRY INTO MODES OF MEANING

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Abstract

Metaphor is the most expressive and impressive power of style; it is the device that humans need to unravel incongruently their concepts and beliefs towards the physical world and the world of their own. Therefore, it has been investigated differently within different human fields. The study hypothesizes that Abdul- Qahir al-Jurjani (1010-1078), the Medieval Arab scholar, is the first functional stylistician whose interpretation of metaphor by using his notion of *Construction* has come closer to the European functional tradition, represented by MAK Halliday's (b.1925) *Systemic Functional Linguistic(SFL)*. Al-Jurjani's coherent system of ideas has come to be referred to in the study as *Construction Linguistic Theory* (henceforth *CLT*). On a comparative ground, the study attempts to highlight the affinities and differences between the two linguistic paradigms. The study has recourse to al-Jurjani's main treatises, *Dala'l al-I'jaz* (Signs of Immutability) and *Asrar al-Balagha* (Secrets of Rhetoric), on the one hand, and Halliday's *An Introduction to Functional Grammar* (1985), on the other hand. Further references have been referred to.

Introduction

Metaphor is problematic. This is so because neither the classical rhetorical premises nor the modern linguistic standpoints have demonstrated a satisfactory elaboration on its nature, mechanism(s), and function(s). Being a compact, capacious, and omnipresent potential of literary creation metaphor is viewed variously within various conceptual configurations. The study of metaphor in its aesthetic feature is the main concern of classical rhetoric. Aristotle in *Poetics* (cited in Schwarz,1988:31) maintains that "metaphor consists

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in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy." The Aristotelian definition is of interest since it shows the main characteristics of metaphor which is based on transference of a name on one side and on similarity between two dissimilar entities on the other side. In addition, Aristotle, in his *Rhetoric* (ibid), unravels the aesthetic aspect of metaphor: metaphor " gives clearness, charm and distinction to the style." Even though Aristotle has shown the source of extra beauty in style, he implicitly infers metaphor as a form of meaning, a form of style in which it operates.

The conceptualization of metaphor as an embellishment added to the style, prevailed most of the ancient Arabian criticism since the sixth century(A.D. 500), and afterwards when the subjective response was the landmark of the aesthetic judgment of beauty. However, the shift of culture and mood from Bedouinism into urbanism, the capital from Damascus to Baghdad, and the influences of Hellenic and Persian cultures into the Arabic-Islamic culture in the Abbasid era in the ninth and tenth centuries led to the flourish of new poetic and critical trends as well. In addition to the Bedouin poetic appeal, there flourished the *Carpe Diem* verse, represented by Abu-Nu'as, and the intellectual and philosophical verse, represented by Abu al- Atahya and, later on by Al-Ma'ari in that multicultural community. In addition to the impressionistic critical views, the Arabic critical theory was injected by new scientific blood. In the critical sphere, on the whole, the impressionistic critical judgment has turned to be a linguistic- aesthetic judgment. In the Abbasid epoch, the critic who claimed verse, old and new, to be judged by an esthetic canon was Ibn Qutaibah (9th c.). In addition, Ibn al- Mu'tazz, a poet and a critic, investigated the texture of the poetic structure as one whole, maintaining that metaphor is an organic part of the poetic texture, while Qudama bin-Ja'ffar made distinction between the *science of poetry* and the *science of prose*. This distinction is basically based on formal criteria. With the critic, al-Amidi, the term *badi'* seems to mean the lavish employment figures of speech in the new style of which he regards Abu Tammam as the epitome (Preminger, 1974:44). Abu Tammam was unspontaneous, fond of far-fetched metaphors,

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differing from older poets, inclined to *takalluf* (deliberate composition; later this means affection) and *san'ah* (consciously creating poetry; later it came to mean artificially, as opposed to al-Buhturi who is *matbu'* (a naturally spontaneous poet). It is the style of Abu Tammam which dominates Arabic poetry up to the 20th c."(*ibid*).

In repudiation to the classical impressionistic- aesthetic thinking, the modern linguistic lesson in the twentieth century asserts the endowment of metaphor to language. Metaphor is a linguistic form, which is organically rooted in language. So, instead of being a decoration or added beauty, metaphor is a form of expression. Beardsley (1967:286) asserts the cognitive-linguistic aspect of metaphor by stating that metaphor is " a convenient, extraordinary, flexible, and capacious device for extending the resources of language by creating novel senses of words for particular purposes and occasions." What stresses the linguistic aspect of metaphor is the assumption that linguistics has a deep insight in rhetoric in modern studies. The linguistic renewal of interest into the forms of rhetoric, i.e. simile, metaphor, metonymy, synecdoche, personification, and the like, has led to the reproduction of the theory of style. Ullman (cited in Nichols,1968:131) argues that "the disappearance of traditional rhetoric has created a gap in the humanities, and stylistics has already gone a long way to fill this gap." He concedes to say that " it would not be altogether wrong to describe stylistics as a 'new rhetoric' and adapted to the standards and requirements of contemporary scholarship in the linguistic as well as the literary field."

Stylistics, in a broadest sense, is the description of style: the modern theory of style confirms the formal linguistic aspect(s) of literary language. Style, to Hendricks (1980:40) is " a differential mode of linguistic expression that is manifested on lexico-syntactic level." Being a crucial part of style, metaphor has been the core of different linguistic approaches and methods. Certain linguistic trends confirm the semantics of metaphor. To Todorov (1983:52), "the expression ' metaphorical meaning' is described as misleading since we may take it to indicate a change in the meaning of the words and that the new has removed the old." But while Todorov views metaphor as a semantic transfer, Brooke-Rose (1958:93) describes metaphor as "the perception of similarity in dissimilarity," and classifies metaphors

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into grammatical categories. The modern linguists who made distinction between metaphor and other modes of meaning are Jakobson and Halle. In their monograph, *Fundamentals of Language* (1956: 76), Jakobson and Halle think that " the development of a discourse may take place along two different semantic lines: one topic may lead to another, through their similarity or through their contiguity. The metaphoric way would be most appropriate term for the first case, since they find their most condensed expression in metaphor and metonymy respectively." These two aspects of style do exist in verbal system, but "careful observation will reveal that under the influence of a cultural pattern, personality, and verbal style, preference is given to one of the two processes over the other." Not a way from other semantic paradigms, Jacobson and Halle stress the concept that metaphor as the pathway of poetry, while metonymy of prose. Semantically, Richards, in his (1936) book, has produced that interrelated interaction between the notions of *tenor and Vehicle* in the rule of metaphor. Note that the dichotomies of al-Jurjani's syntactic concord of *mubtada-kahber*, the functional form of *theme-rheme*, and Richard's *tenor- vehicle*" refer to the same knowledgeable area of language but in different paradigms .

All the linguistic paradigms, since the onset of the twentieth century, have stressed the features of similarity of dissimilar entities, covert comparison, and meaning transfer in the metaphorical mode(s) of expression. In one seminal study; however, metaphor is organically related to cognition, culture and community. In their book, " *Metaphor We Live by*," Lakoff and Johnson (1980: ix) have found that "metaphor is pervasive in everyday language and thought." In this sense, metaphor is no more the prerogative of highly exemplified literary texts. Lakoff and Johnson proceed with the assumption that " the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture"(ibid:22). The power of metaphor, in this view, is the power of cognition and culture in everyday communal transaction; so, " our values are not independent but must form a coherent system with the metaphorical concepts we live by"(ibid). What has come to be called *Conceptual metaphor* is the product of the paradigm which stresses that " metaphors are fundamentally conceptual in nature;

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metaphorical language is secondary", and that "conceptual metaphors are grounded in everyday experience" (ibid: 272). In its macro-sphere, "abstract thought is largely, though not entirely, metaphorical, and "metaphorical thought is unavoidable, ubiquitous, and mostly unconscious"(ibid). This turning –point in the study of metaphor has opened new horizons to interrelate this expressive power to various human fields of knowledge other than literature.

One point to be mentioned before delving deeper into two pillars of the study, i.e. Halliday and al-Jurjani, concerns the significance of the study. Al-Jurjani's theory of poetic image has been widely explored by Arab scholars, old and new, the most significant of which is Abu-Deeb(1979)" Al- Jurjani's Theory of Poetic Image. What makes Abu-Deeb's study different from ours is the approach itself. Abu-Deeb's is critical while ours is stylistic. Abu-Deeb draws heavily on modern critics and criticism compared to al-Jurjani and his *Construction*, our study intends to highlight the affinities and divergences between modern functionalism, represented by Halliday, and Medieval linguistics concerning the universal phenomenon of metaphor. Abu-Deeb, though he has referred to the London School of Firth, he neither mentioned Halliday nor his SFL implicitly or explicitly. However, the study has recourse to Abu-Deeb's rendering certain extracts of al-Jurhani's two treatises. The pages in the treatises will be mostly referred to(between brackets), in addition to current references.

Metaphor : Two Linguistic Paradigms

Being a human universal phenomena, metaphor has become the main concern of literary, philosophical and linguistic scholarship, old and new. The two linguistic paradigms that have been influentially preoccupied with the grammaticality and semanticity of metaphor are MAK Halliday(b.1928) in his book, "An Introduction to Functional Grammar" (1985), and Abdul-Qahir al-Jurjani (1010-1078) in his two treatises, *Signs of Immutability* and *Secrets of Rhetoric*

Meaning is the hallmark of Halliday's *Systemic Functional Linguistics* (SFL). Language, here, is often to be taken to be "the paradigm form of the act of meaning- the core of human semiotic, and a form of meaningful behavior" (Cummings and Simmons,1983:vii-

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xvii). Halliday (cited in Freeman, 1981: 325-360) views language as "a network of options, deriving from all the various functions of language." Meaning in the functional theory "can be explained as a multiple coding system comprising three levels of coding or "strata": the semantic(meaning), the lexicogrammatical (forms) and the phonological and or the graphic (expressions).Meanings are realized(coded) as forms, and forms are realized in turn (recorded as expressions)"(Halliday and Hasan,1976:5). Language, in general, produces two types of discourse: the literal and the metaphorical. Here resides metaphor as a linguistic mode of expression. Halliday(1985:319) views metaphor as that "figure of speech that is characterized by verbal transference. Metaphor is a word used for something resembling that which actually refers to." From a functional standpoint, metaphor is "variation in the expression of meanings and the lexical selection is just one aspect of lexicogrammatical selection, or 'wording', and that metaphorical variation is lexicogrammatical rather than simply semantic(ibid).

Halliday links this new functional interpretation of metaphor, which has come to be called *Grammatical metaphor*, to its rhetorical orientation when he assumes that "the concept of grammatical metaphor, itself perhaps a metaphorical extension of the term from its rhetorical sense as a figure of speech (ibid:320-345). This concept also stresses that the orientation of the modern stylistic practice may be inherited into the classics rhetoric.

The modern functional linguist is on the belief that human language "generates two modes of expression; the 'congruent' or the literal and the 'incongruent' or the metaphorical" (ibid). These two modes of expressivity go along side with each other. So," for any given semantic configuration there is (at least) one congruent realization in the lexicogrammar. There may be others that are in some respect transferred, or *metaphorical*"(ibid). This correlation of semantics (mode of meaning) to grammar (syntax lexicon) is one of the key concepts in the Hallidayan paradigm. Halliday; however, thinks that the borderline between these two modes is still elusive. The reason is that when a metaphorical mode loses its own novelty or authenticity, it becomes a part of the linguistic stock of language; it becomes the norm. The functional linguist assumes that this process of linguistic

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code is natural(ibid).The uniqueness of this lexicogrammatical transfer makes metaphor a structure of its own; so "there is no way, in Halliday's words, 'to represent 'he oozes geniality' in a literal form simply by replacing the word 'oozes' with another lexical item"(ibid.).What is significant about Halliday's concept of metaphor is that there is" a strong grammatical element in rhetorical transference; and once we have recognized this we find that there is also such a thing as grammatical metaphor, where the variation is essentially in the grammatical forms although often entailing some lexical variation as well"(ibid).

This significant elucidation may infer the main stylistic features of metaphor in its functional sense. Metaphor construes (i) meaning transfer,(ii) a selection-aspect,(iii) a lexicogrammatical variation ,(iv) no way of rewording or rendering a metaphorical expression into a literal version. This functional conceptualization coincides with al-Jurjani's *Construction*, as we will see. But before breaking through the medieval Arab scholarship, let us examine more fully Halliday's linguistic term *lexicogrammar* as a significant stratum of language. Lexicogrammar is " an organizational space in which meanings are organized as a purely abstract network of interrelations"(quoted in Webster, 2003:1-29). By referring to the structure of meaning, Halliday speculates that the structure is fundamentally concerned with "the stratification of the " content" facet of the original sign. With the content facet of the original sign, the relationship between semantics (the whole system of meaning) and lexicogrammar (syntax+ vocabulary, morphology) is typically natural" (ibid.). Halliday, in his conceptual paradigm, pays much attention to the constituency or the syntagmaticity of the structure and the selection or the paradigmaticity of the structure. The power of language, in Halliday's words(9-10)," comes from its paradigmatic complexity. This is its 'meaning potential'. Halliday, moreover says: " We model it paradigmatically: not as an inventory of structures but as a network of systems. Then , Halliday concedes to define the' system network as " a means of theorizing the meaning potential of a semiotic system and displaying where any part of it is located within the total semiotic space. It is designed to offer an overview- a comprehensive picture covering a language as a whole' (ibid).

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The concept of language as a *system network* may lead us to investigate the term *function* with more insight. Language is functional in the sense that "each element in a language is explained by reference to its function in the total linguistic system"(Halliday,1985:xiii-xiv). A functional grammar, in Halliday's perspective, is one that "construes all the units of a language-its clauses, phrases and so on- as organic configuration of functions." Being functional, language produces certain metafunctions, i.e. the *ideational*, the *interpersonal*, and the *textual*. The other sense of *function* in the Hallidayan paradigm(cited in Freeman, 1981:324-360), is the sense of *grammatical* (or '*syntactic*'), which refers to elements of linguistic structure such as actor and goal or subject and object or theme and rheme. These 'functions' are the roles occupied by classes of words, phrases, and the like in the structure of higher units. Having a strong element of grammar, metaphor is classified into two categories: metaphors of transitivity and metaphors of mood and modality. Semantically, they are ideational metaphors and interpersonal metaphors. One more point to be stressed is that language, in the Hallidayan paradigm, is a social semiotic activity by and through which people interact and maintain their human needs.

In spite of divergences in worldwide languages and cultures, certain aspects of Halliday's SFL could be detected in Abdul-Qahir al-Jurjani, the Arab Medieval grammarian and scholar(1010-1078). In his two seminal treatises, *Signs of Immutability* and *Secrets of Rhetoric*, al-Jurjani has introduced his theory of *Construction*(nazm).Al-Jurjani's *Construction*(nazm) proceeds on the assumption that language is, let us borrow Halliday's phrase, is a *system network*. It is a meaning potential; a system of forms by and through which the meaning is encoded and realized. It is worth noting, here, that al-Jurajani's main concern is *rhetoric* as the art of expression, and *immutability* as the elevated style realized by the aesthetic and lexicogrammatical stratum. The term *aesthetic* is given the sense of the *intentional violation of the linguistic norms*, in terms of the Prague Linguistic Circle. Al-Jurjani argues that "eloquence is vested in the construction of the linguistic element into coherent patterns governed by rhetorical rules that are extensions of the rules of grammar" (quoted in Ritter,1954:1-4). Language, in this sense, is a

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system of relations. Individual words can have importance only when they are embedded in syntactic structures. That is, only sentences- no single words- truly generate meanings (ibid.). So al-Jurjani in *Signs of Immutability* (43) (cited in Abu-Deeb,1979: 39) states that

the arrangement of the words in a particular construction is not what you direct your mental powers towards achieving, but is an inevitable result of the first construction(the construction of meaning). Since words are the bearers of meanings it is inevitable that words should take the same position as their meanings.

This wittingly elaborated concept may bring al- Jurhjani closer to the European functional trend in its earlier phased, i.e., the Prague Linguistic Circle. For Mukarovsky(cited in Freeman, 1970:47), the Prague School exponent, " the mutual relationships of the components of the work of poetry, both foregrounded and unforegrounded constitute its *structure*." Mukarovsky goes on to say that " a dynamic structure including both convergence and divergence and one that constitutes an undissociable artistic whole, since each of its components has its value precisely in terms of its relation to the totality." It is obvious, through the analysis of the extractions, the identification of the functional trend to that of Arab scholarship. This may sustain the fact that, in spite of the language-specific aspects, language (without 'the'), is a universal human product.

Al-Jurjani, in his *Secrets of Rhetoric* (3) (ibid:47), obviously says that " words do not communicate anything until they are constructed in a special way, and placed and arranged in one order rather than in another." So, the stylistic effect of *wording*, is created not only by the linguistic context of the utterance where grammatical options are interacted together, but also by the context of situation in which they occur; their effect is created

by the meaning and purpose or intention for the sake of which the expression was composed and also by the interrelations between these relations (ma'ani) and the way each one is used in connection with the others . . . There is no beauty or distinction except with reference to the context, the meaning which you want to express and the goal you aim at.

(*Signs of Immutability*, ibid:43)

Al-Jurjani's theory of *Construction* is based on the notion on *seeking of the meanings of grammar*: "If words were emptied of their meanings," as al-Jurjani says in *Signs of Immutability*(45) (ibid:28),

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"so that they became mere sounds and echoes, it would not occur to any mind." Additionally, the Arab scholar thinks that the function of the discourse (*Kalam*) is the expression of human knowledge and the revelation and communication of the hidden content of human consciousness. Discourse(*Kalam*), in al-Jurjani's perspective, is that network of interrelated linguistic options. Al-Jurjani; therefore, draws heavily in his paradigm on the interrelated options in the language system for

the joining of words is not (real) joining, and the choice of position for them is not (real) choice unless (the composer of words) constructs them with the purpose of achieving the (patterns) and constructions emanating from grammatical meaning (or syntactic relations), and that if you take some words and place them successively without aspiring to realize the meanings inherent in the grammatical and syntactic elements, You will be doing nothing that justifies calling you a composer or harmonize or comparing you to a weaver or to a creator of things generally.

(*Signs of Immutability*, ibid:56).

In one cognitive turning-point in his *Secrets of Rhetoric*(4), the Medieval Arab grammarian, in his *Construction*, links the process of meaning potential to the *Psyche*(*nafs*). Accordingly, the pattern of construction "occurs in the words following the arranged meanings in the psyche (*nafs*), which have an order presupposed by the intellect(aqil)"(ibid:27).While studying the *SVO* structure of the Arabic clause and the *SP* clause, al-Jurjani(418) asserts that " the statement (*khobar*) and all the meanings of exposition (*ma'ani al-kalam*) are meanings which the speaker composes in his psyche, considers in his intellect, contemplates upon and whispers to his heart, reflecting upon its reactions to them(ibid:29).Such syntactic-semantic views may bring al-Jurjani closer to the *ideational* function of language where language serves to express *content*, and where the speaker expresses his attitudes, ideas, and feelings, not only towards the external world , but the inner world of his own.

Al-Jurjani's *functional* paradigm serves to interpret the poetic image, more specifically *isti'ara* (metaphor), on a psycholinguistic basis. In his " *Secrets of Rhetoric*(15), al-Jurjani defines (*isti'ara*) [my rendering], as " a sort of resemblance (*tashbieh*), a pattern of presentation (*tamthiel*); the resemblance is analogy(*qiyas*), and the

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analogy flows when hearts comprehend, and mind understand." Then, the Arab scholar, in his "Signs of Immutability"(388-389) uses the term *sura* (image) "to express an intellectual concept by analogy with a visual object"(ibid: 53). Then, al-Jurjani emphasizes the distinctive feature of that linguistic form by stating that "we realize intellectually that the meaning in a line of poetry has distinctive [features] not present in another line, we have indicated the difference by saying, 'the meaning has an image in the first line different from its image in the second" (ibid.). And because of its distinctive feature(s), *isti'ara* is untranslatable. To prove his hypothesis, al-Jurjani in *Secrets of Rhetoric* (34) has recourse to his metaphorical expression, so

if a translator translates our, ' I saw a lion' by which we refer to a brave man in a way which has the meaning of the phrase ' as strong brave man', and fails to mention the name which is assigned to the lion in the language (into which he is translating), thus failing to render the expression in its own image, then he (the translator) will not be translating (our) discourse. He is composing his own discourse(ibid: 79).

For al-Jurjani, simile, metaphor, metonymy and personification are forms of meaning transfer ; they are "the forms of discourse, the rhetoric realizations and the inseparable elements of construction"(ibid). The mechanism of *meaning transfer* is the core of al-Jurjani's concept of *isti'ara*. So al-Jurjan(ibid:22): " Ye know that *isti'ara*, generally, is that the original referent in the linguistic situation is common, then comes the poet or non-poet to use it not in its origin and transfers it under no obligation, so it becomes like a borrowing." Then, the medieval scholar concedes to say in *Signs of Immutability* (333-334) that what is significant in this transfer is the meaning, not the name, so "to be a transferor of the name from its meaning at the same time as intending to present(or borrow) this meaning, is a contradiction and impossibility"(ibid:181). The Arab grammarian thinks that "if *isti'ara* lies (consists) in claiming the meaning of a name (for another), it follows that the name is not transferred from what it was set to designate. It retains its meaning"(ibid.) To verify his linguistic paradigm, al-Jurjani introduces in *Signs of Immutability* his prototypical metaphor, "I saw a lion". Al-Jurjani explains that:

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We know that you do not say: 'I saw a lion,' unless you have the purpose of attributing to the man the same status of the lion, in his courage, daring, the power of his attack, and his unhesitant nature as well as attributing to him the quality of never feeling fear and never being in a state of terror.

One also knows that if the hearer understands this meaning, he does not understand it from the word 'lion' itself, but by understanding its meaning. That is, because he knows that there is no sense in making the man a lion, when it is known that he is a man, unless you want to say that the man is so much like a lion (ibid:77).

A close reading the classical Greek and Arabic rhetoric evidently shows the epistemic closeness of *isti'ara* or metaphor definition, and al-Jurjani in this conceptual area is not exceptional. What is exceptional or distinctive about al-Jurjani is his view of *isti'ara* as a psycholinguistic means carrying the speaker's cognitive patterns of thinking, which makes al-Jurjani a contemporary stylistician and critic. Al-Jurjani makes his argument clear when he adds that he (the speaker) "has made him a lion, only when one attributes that the speaker has attributed to the man a trait of the lion" (ibid:81-2). He goes on to say that "the man has been "made a lion" in view of his bravery" (ibid.). Abu-Deeb (ibid:234) explains the imaginative and syntactic strategy of substitution in al-Jurjani's prototype metaphor. So, "the direct substitution of 'lion' for 'a man' is a simple linguistic process which involves no change in the pattern of interrelations between the linguistic elements of the construction." Here and elsewhere, as in 'A deer appeared to us,' or , 'I showed a light,' the grammatical relations or, in the wider syntactic sense, the relations of construction remain the same in the substituting expressions (ibid.).

Akin to the mechanism of *transfer* is the concept of *meaning of meaning*. Meaning is the core of the literary process. In Kinaya (metonymy), as in *isti'ara* (metaphor), as al-Jurjani has put it in *Signs of Immutability*, "(330) the essence is "that you suggest (or state) a meaning which the hearer does not comprehend by way of the words, but by (understanding) the meaning expressed by these words (ibid:77). The *meaning of meaning* is used to form the mechanism of highly valued style as in the working principle of *isti'ara*. The *congruent* and *incongruent* modes of expression in

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modern functionalism are not far from al-Jurjani's forms of discourse (*kalam*). It is worth noting that al-Jurjani's term *meaning of meaning* has become the title of Ogden and Richard's (1923) book, *The Meaning of Meaning*, which refers to the notion of metaphor or the incongruent use of language. In his "Secrets of Rhetoric" (138), the Medieval Arab scholar attributes the novelty of *isti'ara* to the strangeness of analogy. So, the more the compared entities are strange, the more the metaphorical expression is novel. He wittingly explains that

the person who realizes the similarity and comprehends it deserves to be praised and to be placed in higher class. One's reason forces one to acknowledge the achievements of such a person and fertility of the creation of his mind, also in proportion to the varying degrees (possible in such a creation) one places the creator in position of the skillful craftsman, inspired and supported by divine power, and of the brilliant inventor, who has been the first to invent a certain type of skillfully formed creation (*san'a*) and has become the imam whose successors are mere imitators of his work (*ibid*:276).

Being the product of human mind, the product of human creation, *isti'ara* becomes a crucial part of al-Jurjani's psycholinguistic approach. His approach emphasizes, not only the influence of poetic creation of the receptor, but also the revelation of the poet's psychological traits in that poetic creation. The entirety of the spiritual and aesthetic experience is carried out by and through the wholeness of the poetic texture. Though al-Jurjani praises the creative powers of the poet, though he believes in imagination as a creative power, he still believes that the poet is *inspired and supported by divine powers*. In the transcendental philosophy of Kant, Imagination is a cognitive power, and *isti'ara* is a power of imagination, that is to say, two dissimilar domains are interfused in the poet's mind, and elocutionary influence of this act is on the receptor's aesthetic sensibility. Once again, this view is widely spread in the Romantic critical theory, represented by Coleridge. However, when these modes lose their novelty and the power of metaphoricity because of commonality and use, they become part of the stock of language, as in comparing the cheeks to the red roses or the feminine face to the bright moon. Resourcing to al-Jurjani's interpretation of *isti'ara*, Abu-Deeb (*ibid*:226) speculates that

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in a dead metaphor, the word has been " transferred' from its literal sense to something else. In the case of a living metaphor the word is " not transferred" at all: the meaning of the word is " borrowed", and the word is a living entity preserving its power to symbolize its own referent, both within the metaphorical relationship and outside.

The other aspect of *istiara*, according to al-Jurjani's paradigm, is the mechanism of *similarity*. Metaphor, *Secrets of Rhetoric* (372-373), is a relation of similitude: it is "a borrowing of an entity to be entered into a similarity relationship with another meaning or entity (ibid:180). So in, " I saw a lion,' the concept of lionity does not refer to the whole being, but, in al – Jurhani's words, to the most prominent of the lion's attributes in view of which the lion was called a lion"(ibid:373) (ibid: 187). Therefore, the most revealing stylistic feature of *isti'ara* is the fusion of the dissimilar entities. In the metaphor, here above," we attribute the man with lionity . . . and create the impression or belief that . . he is one of the species " lion" who has changed his image (as a lion) into the image of a human being," as al-Jurjani has put it in his "Secrets of Rhetoric" (ibid:373) (ibid:188). What is characteristic about the Arab scholar's concept is that in *isti'ara* a double meaning exists. He repeatedly intensifies the duality of meanings, the referent and the *takhaili* (imaginative) in the metaphorical mode of expression. *Isti'ara*, in this respect, is the interfusion of the meanings of two dissimilar entities or phenomena.

Word-selection process is the third facet of metaphoricity. If we go back a little bit to Halliday's paradigm, we find that the notion of paradigmaticity or the *selection of the attributes* is organically rooted in the functional thought. Here comes the significance of *isti'ara* as a selective process. Being a meaningful activity, *isti'ara* is a pattern of *interrelated options*, but al-Jurjani believes that *isti'ara* produces two types of meaning. He assumes in *Secrets of Rhetoric*(298-299) (ibid: 184-5) that

the same word may be used in an *isti'ara* process in two different ways . . one of them creates an *isti'ara* in which the similarity is perceptible to the eye (as in ' stars'), the other creates an *isti'ara* suggestive of a quality which can be conceived of only by the imagination (as in ' the stars of guidance').

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Following the Arabic rhetoric thought of analyzing *isti'ara* as the *ushababbah – mushabbah bihi* process, and this powerful expressive mode is based on a *meaning* being borrowed, and in that linguistic process the double meaning does exist. Accordingly, in the expression, "A deer appeared to us," in *Secrets of Rhetoric* (296-297), "ma" be interpreted as applying to the real animal, and it is only by relating it to the situation (or to the meaning expressed by the whole linguistic utterance) to other describing and qualities attributed to the object- and this after intellectual effort and analysis that the recipient recognizes the fact that it refers to a woman, who possesses certain attributes similar to those of the deer."

Looking at *isti'ara* as a form of meaning, al-Jurjani's classification sustains the strong grammatical element of transference. The medieval grammarian, in *Secrets of Rhetoric*, explains that *isti'ara* may occur in one of two categories of words only: either a noun or a verb. The one occurring in a noun may be of two types. In the first, the noun is transferred from its original referent to something else definite and recognizable. The name is thus applied to the object and has a similar relation to it as that of the adjective to the qualified noun (p. 203).

The function of the noun metaphor is to "intensify the relation of similarity, whereas the function of the verb metaphor is to express actions and to present things in their liveliest and most sensuous states of being" (ibid: 233). Once more, al-Jurjani's linguistic perspectives of the verb *isti'ara* comes closer to the Hallidayan metaphor of transitivity in its Material Process Clause. The relationship between the *musta'ar lahu* (i.e. the *theme*; the *tenor*) and the *musta'ar minhu* (i.e. the *rheme*; the *vehicle*) is not a haphazard one. Rather, it follows the movement of the mind, but in an incongruent way.

Let us recall to the mind, once more, Halliday's functional hierarchical paradigm of the morpheme-word-group(nominal or verbal)- sentence. Also, let us stress Halliday's notion of *metaphors of transitivity*. To highlight the metaphor of transitivity as encoded in a *verbal group*, let us have recourse to an image derived from the Holy Koran. In Cave surat (Arberry, 1955:382), it is recited as follows: "Upon that day We shall leave them surging on one another, and the Trumpet shall be blown, and We shall gather them

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together." Literally, the verb *surge* describes the violent movement of the flood waters. It is a dynamic verb which charges the whole situation(the Day of Judgment) with that defamilair human movement. The process of human *violent moving* has been fused into the verb *surge* functioning as a Goal, since We (Allah) is the Agent in the Material Process, the process of doing.

Epistemically, Al-Jurjani's linguistic interpretation of the poetic image is not without relevance to the tremendous efforts of the Arab grammarians in the field of syntax in the eighth century in Basrah, Kufa and Baghdad. The basic criteria of *Basrah Syntactic school* are logic, analogy and interpretation. The grammarians of Basrah school believe that the *verb* is the source of all derivational forms, a notion which is closer to the modern view of the verb as the core of the sentence structure. Of those scholars are al-Farahidi (b. 750) and Sybawayih (b.765). *Kufa Syntactic School*, on the other hand, pays much attention to the linguistic description. The grammarians consider the ancient Arab verses as par excellent patterns of language. Kufa school asserts the significance of the *infinitive* as the source of derivation. The exponents of that school are al-Kisa'ie and al-Fara'. *Baghdad Syntactic School* is an electrical one, Of its famous grammarians is al-Zamkhshery. But in spite of the syntactic variations, the influences of these syntactic schools on the grammarian lesson were widespread and long-lasting. In this odyssey, Al-Jurjani is a stylistician , in the sense, he has applied his linguistic theory of *Construction* analyze the structure of the Arabic verse and the Koran discourse as well, where a linguistic element cannot operate properly without its relationship to other elements, and to the whole structure as one whole.

Being a functional stylistician al-Jurjani does not look at the metaphorical mode of meaning as extra- beauty. Rather, isti'ara in "Secrets of Rhetoric"(379-380)" intensifies the courage of the man (as in, 'I saw a lion') and impresses on the recipient's psyche (or imagination) the image of the lion in his daring, courage, power, attacking force, and all the other innate attributes in the lion relating to his daring (ibid:187).Al-Jurjan's analytical framework of the forms of meaning is not purely linguistic. Rather, there is a psychological dimension in interpreting the rhetoric transference. So, "the

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knowledge which is acquired through the senses, or which is fixed instinctively and by way of necessity in the soul is deeper and stronger (in its place in the soul) than that acquired by reasoning and contemplation," as the Medieval scholar has put it in *Secrets of Rhetoric* (108) (ibid:89). So, because of his concentration on the psychological aspect of isti'ara, al-Jurjani's stylistic approach becomes fundamentally psycholinguistic, and the semantic dimension is but one aspect of that rhetoric transference. Al-Jurjani, in one more respect in *Secretes of Rhetoric*(109) (ibid:89) intensifies the relationship of the literary creation to the soul(*nafs*), when he clearly says: " It is known that the first knowledge was acquired by the soul(*nafs*) through the senses and natural instinct first, then by contemplation and careful thinking. It is with the senses that such knowledge has its most intimate and intense connection."

Such a penetrating insight may bring al-Jurjani's *Construction* to the brink of the *Transcendental Philosophy* which stresses the role of senses and imagination in the creation of the image. Moreover, it may recall to one's mind Groce's notion of lyrical intuition in the aesthetic experience, and above all, it sets the principle that language is an innate internalized faculty in the human mind, in terms of the *Transformational Generative Grammar(TTG)*.Needless to say that the constructional process of al-Jurjani's analysis is structural one; it scrutinizes the texture of the text.

The creation of the poetic image is invalid without reference to the principle of Imagination or *takyil* in al-Jurjan's terminology. The Arab scholar in "Secrets of Rhetoric"(261) attributes the beauty of poetry to its *power of representation (taswir)*. This power is due to the *transformation* which poetry effects on the elements of reality through discovering their similarities and, by implication, not to its power to *represent* reality(ibid:315). The term *taswir*, in al-Jurjan's psycholinguistic view refers to the poetic presentation as a whole, and not to colours, lines or decoration. Still, the poetic image, in the Arab scholar's paradigm, is not an ornament. Rather, it is an expressive power that serves to reveal the speaker/ poet's spiritual and aesthetic experience. This powerful device is but the product of *takhyil* (Imagination). Al-Jurjani, in this respect, stresses the role of Imagination in the image-making. For the Arab scholar, *takyil* is a

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particular, subjective, and creative way of imaginative thinking, which operated on the substances of the poetic expression itself, as Abu-Deeb (ibid: 316) has put it.

It is worth noting that whether al-Jurjani's notion of metaphor was influenced by Aristotle's *mimesis* is debatable. It is true that Aristotle's treatises on poetry, rhetoric and logic were available in al-Jurjani's time through translation, but al-Jurjani himself frankly referred to al-Jahiz, for instance, and his influence in the analysis of the poetic image, but not to the Greek philosopher and critic. We think that the preoccupation of the critical and philosophical mind with the notion of metaphor comes from the assumption that metaphor is a universal phenomenon which gives itself to the analytical universal mind, old and new.

Relative to the role of judgment in creating the poetic image, the core of al-Jurjani's study, is the aesthetic judgment or, let us borrow Kant's phrase, *critique of aesthetic judgment*, in classifying meaning. The poetic experience should be aesthetically judged according to creative, artistic, imaginative, and linguistic criteria. Due to the course of his study, al-Jurjani divides meanings (ma'ani) into two types: an intellectual (aqli) type and imaginative (takhyili). This distinction is significant in investigating the process of poetic creation. By referring to the non-imaginative function of meaning, he stresses the function of the imaginatively creative discourse of poetry when he says that "this is a true meaning where poetry (or the poetic treatment) plays no role in creating the essence and substance of the idea. The poetic treatment here is confined to clothing the idea with words and to the manner of expression and the type of presentation, e.g. [the poet has to choose whether to present the meaning] concisely and implicitly or in detail and explicitly(ibid:262). Evident in *Construction*, al-Jurjani makes distinction between the congruent (the way of prose), and the incongruent style (the way of poetry). Henceforth, the divergence between the prose discourse and poetry discourse becomes clear, in a way similar to that of Jakobson and Halle in *Fundamental of Language* (1956).

In his analysis of poetic structures, al-Jurjani stresses the faculty of imagination, interweaved with other human mental powers to produce the poetic image. Here, al-Jurjani discusses one of the most

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problematic issues in the modern critical theory, i.e. the poetic truth. Since a poem, creative entity, is the product of a creative aesthetic sensibility, it essentially owns its poetic truth, which is different from the historical truth or the scientific truth of the physical world. Being based on the faculty of imagination, the poetic experience is subjective and objective as well; subjective in the sense that it introduces an individual experience as that of a poet's love, and objective in the sense that Love itself is an objective experience shared by all human beings, an experience which brings ecstasy to the human awareness.

Al-Jurjani's views in his treatises are always sustained by a thorough analysis of poetic texts derived from the Arab classical verse, as we shall see. Suffice it be the following poetic selection in *Secrets of Signs* (34)(ibid:263):

**" Don't be surprised to find that a generous man is devoid of
Wealth for floodwater is in constant war against the highest of
Peaks."**

Whether metaphor, in terms of the Western rhetoric, or *tashbieh*(simili), in terms of the Arabic classical rhetoric, the poetic image witnesses a meaning transference, a similarity of dissimilarity, an incongruent representation of the world. The vehicle of the poetic image recalls that everlasting fight between the peaks of the highlands and the powerful overflow of waters. It is ridiculous to decide whether this is true or not; what captures us is the powerful senses evoked by this poetic image in its creativeness and imagination. Abu-Deeb (ibid: 264) comments on the creative process of poetry by maintaining that al-Jurjani assigns "the imaginative creation in the takhyili (imaginative) type to "poetry," i.e. to the poetic or poeticizing faculty." He believes in the function of this faculty to be not merely the presentation or clothing of ideas with words, but actually the creation of the essence or substance itself. The poetic faculty itself is a mode of mental comprehension and revelation. The poetic creation "is an organic creation; its operation represents the personality in action, the realization of the imaginative comprehension which is the poet's privilege" (ibid).The imaginative quality of poetry with its unfamiliar linguistic creation gives poetry its universal status as an imaginative work of art, for poetry, as the Arab scholar has put it in" Signs of

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Immutability"(12), is "the garden whence the fruits of the mind and the hearts are to be culled; it is the activity which records and transmits the experiences of generations to other generations, and in this way, it functions as a moral and cultural instructor"(ibid:261). It is of importance to this study to refer to the *imaginative function* in Halliday's functional linguistics. Though Halliday hinges on the *ideational*, *Interpersonal*, and *textual metafunctions* of language in his linguistic works, the functional linguist values literature as a species of imagination. Halliday (cited in Brown, 2007: 224-5) speculates that the *imaginative function*

serves to create imaginary systems of ideas. Telling fairy, jokes, or writing a novel are all uses of the imaginative function. Poetry, tongue twister, puns, and other instances of pleasurable uses of language also fall into the imaginative function. Through the imaginative dimensions of language we are free to go beyond the real world to soar to the height of the beauty of language itself, and through that language to create impossible dreams if we desire to.

What is distinctive about al-Jurjan's paradigm is that it tackles the poetic experience, which is encoded in its linguistic texture, not only in its psycholinguistic traits, but also in its moral and cultural dimensions. Poetry, for al-Jurjani (12) (ibid:261) " is the activity which records and transmits the experience of generations to other generations, and this way, it functions as moral and cultural instructors." So, in addition to its *aesthetic* function, poetry is distinctive in its *cultural* function.

Relevant to the imaginative nature of poetry is the poetic truth. The Arab critic in "Signs of Immutability"(248) stresses the assumption that "the poet cannot be asked to prove the validity and truthfulness of what he asked as the basis for a judgment or a view which he expresses" (ibid: 263). On the contrary, "the premises the poet relies on must be granted and accepted without proof" (ibid). It is of importance to refer here that the term *taswir* (presentation) is linked to another term, i.e. *al-siyagha* (*literary form*). We assume that *al-siyagha* is closer in sense to Halliday's *lexicogrammar* or *wording*, for the semantic- syntactic aspects of the linguistic form are naturally omnipresent; and this is seminally stressed in the two paradigms concerned. Not only *istiara* is the main concern of al-Jurajni's theory

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of poetic image, but the device of simile too. Though *tashbih* (simile) is an covert comparison between two entities by the use of " like" or " as ", the two compared things are correlated to each other by the mechanism of similarity, as in " with dawn appearing beneath the night like a noble dappled horse whose saddle has slipped down"(*Secrets of Rhetoric*,176-177) (ibid: 244). Abu-Deeb (ibid: 255) penetrates the mechanism of *tashbih* stating that "the mere act of similizing does not by itself make the image a powerful poetic means of expression. It is the formulated image, the particular way of expressing the similarity, the linguistic or syntactic elements in which the image is constructed, that give the image its power, or doom it to failure."

The two linguistic paradigms, as the elucidation has clearly shown, unraveled the nature and mechanisms of metaphor. Now, a question may arise here: How could the metaphorical element be identified in this incongruent expression? Al-Jurjani in *Secrets of Rhetoric* (296-297) draws heavily on the linguistic context and the point of similarity in the expression. An expression like, 'A deer appeared to us,' may be interpreted

only by relating it to the situation (or to the meaning expressed by the whole linguistic utterance) and to other description and qualities attributed to the object- and this after intellectual effort and analysis that the receptionist recognizes the fact that it refers to a woman, who possesses certain attributes similar to those of the deer (ibid: 185).

But if al-Jurjani has recourse to the linguistic context and to the point of similarity in the realization of metaphor, Halliday proposes a *systemic step framework*. The analysis of Halliday's congruent mode, *He oozes geniality*, as a *Material Process Clause*, is as follows.

He	Oozes	geniality
Participant: Actor	Process: Material	Participant: Goal

Figure (1) Analysis of metaphorical mode

Now, we choose to encode things differently. That is to say, we may reword the metaphorical or the incongruent form into a literal or a congruent version to illustrate a different kind of grammatical variation. We interpret it in its congruent form. The rewording will be diagrammed in Figure (2).

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He	Is	A friend
Participant: Sensor	Process: Relational	Participant: Phenomenon

Figure (2) Analysis of a literal mode

The version, here, is of a relational Process Type. Halliday (1985;343) argues that the *reworded version is not noticeably better or bad. The different encoding all contributes sometimes to the total meaning.* These forms, however, are unsatisfactory by themselves. They are to be combined into a single representation. The third step is to represent the two forms as in (3).

He	Oozes	geniality
Participant: Actor	Process: Material	Participant: Goal
He	Is	a friend
Participant: Sensor	Process: Relational	Participant: Phenomenon

Figure (3) The two analyses combined

Halliday; furthermore, suggests a step by which the general labels are omitted so the grammatical structures can be presented as in (4).

He	Oozes	geniality
Actor	Material	Goal
He	Is	a friend
Sensor	Relational	Participant: Phenomenon
Nominal Group	Verbal Group	Nominal group

Figure (4) Combined Analyses

The technique, as it has been shown, serves to vertically match the elements of the structure as closest as possible. The merits of the technique are(i) to bring out contrast in grammatical functions;(ii) to show where that is also lexical metaphors, and (iii) to suggest reasons for the choice of metaphorical form. The Hallidayan technique is set solely to identify, not to render, the metaphorical group in the utterance.

We are in position, now, to show the *affinities* and *differences* between al-Jurjani and Hallidy. To do so, lets us embark of the definition of metaphor (*isti'ara*) in both paradigms. To al-Jurjani in "secrets of Rhetoric"(15), *isti'ara* is " a sort of resemblance,

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and a pattern of representation; the resemblance is analogy, and analogy flows when hearts comprehend, and minds understand." His prototype image is, " saw a lion." Halliday(1985:319) defines metaphor as " a word used for something *resembling* that which it usually refers to." His prototype image is, : He oozes geniality." One needs no much effort to identify the affinities shared by the two scholars: both the medieval grammarian and the modern linguist's elaborations on metaphor (*isti'ara*) are bounded to the mechanisms of transference, similarity and word-choice or selection. Additionally, they stress the element of grammaticality in this rhetorical transfer. Abu-Deeb (ibid:233) explains that " the verb *isti'ara* is based on the attribution of the action to something which cannot be the agent in reality, on relating a verb to an object in such a manner of as to attribute to the agent an action it is not capable of performing in reality." It is worth noting, here, that the category of *verb isti'ara* falls within the Hallidayan Material Action Clause which basically reveals the notion of *doing*. The material processes, to Halliday (1985:103), is that some entity *does* something which may be done *to* some other entity. So, there are two participants involved in this type of clauses. These two are the actor and the goal: "the Actor is the entity that does something," while the Goal is "the entity that the action is directed to'(ibid).

One more affinity is that both al-Jurjani and Halliday reject rendering the metaphorical expression into a literal mode. For the Arab scholar in " Signs of Immutability(388-389), "we realize intellectually that the meaning in a line of poetry has distinctive [features] not present in another line, we have indicted the difference by saying," the meaning has an image in the first line different from its image in the second" (ibid:53). Likewise, Halliday thinks that there is " no way to represent 'he oozes geniality' in a literal form simply by replacing the word 'oozes' with another lexical item (1985:101). As with Halliday, who stresses the relatedness of the metaphorical pattern to the lexicogrammatical stratum, al-Jurjani's main concern is *searching for meanings of grammar*, and metaphor is a form of meaning. Off course, our analysis of the Hallidayan metaphorical expression is just to show where the lexical metaphor is, and we

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assume that 'oozes' in " He oozes geniality," represents the verb group in the lexicogrammatical transfer.

The main difference between al-Jurjani and Halliday concerning the modes of meaning lies in the fact that while the medieval Arab Scholar closely related the rhetoric transference to *psyche*, Halliday links it to *society*. It is not altogether wrong to decide that while Halliday treads the pathway of *sociolinguistics* in analyzing the mode of meaning in its incongruent style, al-Jurjani draws heavily on the pathway of *psycholinguistics* in exploring the hidden areas of the image. Put it in another phrase, al-Jurjani's Constructional Linguistic Theory (CLT) falls within the domain of *psycholinguistics*, whereas Halliday's Systemic Functional Linguistics (SFL) draws, in a way, on the relation of language to human community. Language, for Halliday, is a social, meaningful activity. On a comparative basis, the affinities and the differences have proved that al-Jurjani and Halliday think of metaphor as a universal linguistic phenomenon, despite the divergences of epochs, languages, and cultures. It is of interest to point out that that Halliday does not read al-Jurjani, nor does he know Arabic, as Prof. Hasan's e-mail (9 January, 2006) has shown (Appendix).

2. Metaphor at work

To verify his CLT, al-Jurjani has analyzed a body of lines of verses and extracts from the Koran, so did Halliday. But before going through the practical aspect of the two paradigms, it is significant to refer to al-Jurjani's notion of style. Al-Jurjani links *construction* to *style*. In a revealing text of his *Signs of Immutability* (P.430), the Arab scholar states [my rendering]: " Ye know that mimesis to the poets and the experts of poetry is that a poet commences a new meaning and a general purport of his own as a style, and style is a sort of construction and the way of it, then comes another poet to resort that style, so it occurs in his poetry." The Arab scholar stresses that all the units of syntax are fundamentally units of meaning, and meanings are but *meanings of syntax*. Accordingly, all metaphorical modes of meaning or, in al-Jurjani's wording, the *forms of discourse*, i.e. simile (*tashbih*), metaphor (*isti'ara*) and (*tamthil*) are the requisites of the construction

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Al-Jurjani's main concern is the literary creation as a communication of an *artistic experience* and a *poetic situation*. The Arab scholar's most fundamental principle is that *style* and *construction* are imposed by an "inner necessity arising from the underlying psychological experience of the creator rather than the listener"(Abu Deeb, 1979:312). What al-Jurjani has fundamentally preoccupied with are the nature and function of the forms of meaning; the "artistic literary creation as a revelation and discovery of the inner world of the creative poet"(ibid.). Likewise, Halliday (cited in Freeman, 1981:332) thinks that "a functional theory of language is a theory about meanings, and through the function of the *ideational* function of language "the speaker or writer embodies in language his experience of the phenomena of the real world; and includes his experience of the internal world of his own consciousness: his reactions, cognitions, and perceptions, and also his linguistic acts of speaking and understanding(327)." Because of the essence of *isti'ara* in expressing the ideational content of the speaker, the Arab medieval scholar stresses this rhetorical transference as an expressive power and not an embellishment.

Al-Jurjani has preoccupied with the stylistic variation of language in the literary text. Of these variation is the *mubtada* (subject) - *khavar* (predicate) concord. Let us recall to the mind Halliday's *theme* and *rheme*. The *theme* is that part of a sentence which "adds least to the advancing process of communication, whereas the rheme, by contrast, carries the highest degree of communicative dynamism" (Crystal, 1980: 463). Al-Jurjani thinks that the *mubtada-khavar* structure is understood in terms of the psychological deep structure of the utterance. The meaning, in other words, is psychologically determined and the *lexicogrammatical* form or *wording* is the realization of that psychological trait.

Al-Jurjani's stylistic investigation of the metaphorical modes of meaning are systematic: the linguistic description leads to the critical or aesthetic interpretation. At the onset of *Secrets of Rhetoric* (15), the medieval scholar has pointed out that his main concern is to state meanings in their convergence and divergence. Then, he makes his first hint to *isti'ara* by definition nature, and function. Next, he identifies the basic categories of the forms of discourse, i.e. *tashbih*,

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isti'ara and tamthil. It is of significance to point out, here and elsewhere, that the poetic image, the core of al-Jurjani's paradigm, is the mental picture based on the principle of analogy. To show the interrelation between the linguistic description and the critical interpretation, al-Jurjani has applied his psycholinguistic approach to the following lines of verse(quoted in *Signs of Immutability*,159-160):

If only, when fate turned hostile, a friend was denied, foes given dominance, and vanished an ally, My home is (was) from al-Ahwaz at a safe distance; but Predestined affairs have run their course,(Yet) I took with hope to Muhammad, for the best that Brother and supporters can be looked to with hope(ibid.P.33)

In the following stylistic analysis of al-Jurjani, the Arab scholar has interwoven the linguistic description the critical interpretation in one whole unit. Al-Jurjani says in *Signs of Immutability*(68-69):

Then you find that the reason(for the beauty and appeal of the lines) lies in the fact that the poet placed the adverb when ('idh) before the verb which governs this adverb, namely," is" (takun), rather than saying ' I would that away from al-Ahwaz my house were in a secure place when time turned hostile.'(The beauty is also due to the poet saying then)" is" (takun), rather than "was" (kana), and to his usage of the word' fate" (dahar") in the indefinite . . . and to his usage of all the subsequent agents In this indefinite form, as well as to his usage of the (passive form in) " and a friend was denied", rather than ' and denied a friend"(ibid: 33)

More stylistic criticism could be detected in both treatises. Suffice it to introduce another stance of al-Jurjani's witty analysis. In the line of Labid (the pre-Islamic poet) (quoted in *Secrets of Rhetoric*, 43) we read:

How many a cold windy day have I protected people against, when the rein of the day has been taken by the Hand of the north wind(ibid: 204).

The Arab critic argues that the poet " has attributed a hand to the north wind, and that there is no object which may be pinned down as being the one to which the word " hand" is applied in the same way that " lion" applies to a man, or " deer" to a woman" (ibid.). In an interpretation such as this, al-Jurjani, not only analyzes the structure, but makes comparisons between the poetic structures so as to glow their artistic merits on a stylistic basis.

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Al- Jurjani's approach, as the description and interpretation have shown, is functionally stylistic: *functionally*, in the sense that the Arab scholar looks at the language of the poetic text as a vehicle to reveal the poet's cognitive and psychological patterns, and *stylistically*, in the sense that he relates his syntactic description to the critical and artistic values of the text. The value of al-Jurjani's approach lies in the assumption that the approach becomes the means by and through which the stylistic critic realizes the aesthetic and psychological role of the image in the poetic creation. The aesthetic function of literature, more specifically poetry, coincides with Halliday's linguistic thinking, for literature can be looked at as a species made of language; therefore, it has a special status of verbal art (Cummings and Simmons. 1983:vii-xvii).

This close reading of the poetic structures with reference to the word-choice, the selected syntactic categories, and the stylistic variations in his "Sings of Immutability" and "Secrets of Rhetoric," proves that al-Jurjani is the first stylistic critic, whose functionally based approach links the syntactic forms to their functions in the poetic text. The text, to Halliday as to al-Jurjani, is *a unit of meaning*. To assert the formal aspect of his theory, al-Jurjani in *Signs of Immutability* (197-198) has fully quoted *al-Jahiz*, the Abbasid literary critic, who wittingly realizes the literary merit by saying that

meanings are to be found on the highways and byways and are easily realized by the foreigner as well as the town-dweller as well as the Bedouin. The (excellence of poetry arises from writing rhythmically, selecting the words well, and (from) the easiness of articulation, correctness and strength of natural poetic talent, richness in moisture, and goodness of easting, for poetry is nothing but an art of formulation and casting, and a process of artistic presentation(ibid:60).

Al-Jurjani considers *al-Jahiz* as *an advocate of the importance of construction rather than words* . So, al-Jurjani (198) comments that" he (al-Jahiz) informs you that the distinction of poetry is due to its 'lafis' (wording)and not to its content, and that if poetry lacks the beauty in its 'lafis' and 'nazim' (construction), it does not deserve the name of poetry"(ibid). To break through the functional text analysis, we may refer to Halliday's term, *Linguistic Stylistics*. Halliday (cited in Fowler, 1971: 38) sates that

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in talking of ' the linguistic study ' of literary texts we mean, of course, not ' the study of the language' but ' the study (of the language) by the theories and methods of linguistics . . .an analysis found on general linguistic theory and descriptive linguistics. It is the latter that may reasonably be called ' linguistic stylistics.'

In his introduction to "Poetry as Scientific Discourse: The Nuclear Sections of Tennyson's *In Memoriam* (1987), Halliday stresses the concept that "linguists are mainly concerned with the study of texts, and particularly the study of high-valued texts, the central domain of linguistic stylistics" (Halliday, 1987:31-44). The modern linguist recognizes that language, a system network, is functional, and it has certain metafunctions, i.e. the ideational, the interpersonal, and the textual. In a literary text; however, any one of "these metafunctions may be foregrounded, or part of a work" (ibid). According to Halliday," these metafunctional components should be separated first so as to show why the text means what it does. Then, these components are put together again to explain why the text is valued as it is" (ibid).The next step, in the Hallidayan linguistic stylistics, is to relate these patterns to patterns at other levels: the patterns of phonology and to the semantic patterns. Halliday, nevertheless, believes that the semantic patterns are not established independently of the lexicogrammar: they are the "interpretation of the leixcogrammar. They are related to it by more than one route"(ibid). To apply Halliday's line of stylistic approach to *one highly valued text fragment*, let us select stanza LIII of Tennyson's *In Memoriam* (ibid:152-4). The stanza reads as follows:

OH yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;
That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void,
When God hath made the pile complete;
That not a worm is cloven in vain;
That not a moth with vain desire
Is shrivel'd in a fruitless fire,
Or but subserves another's gain.

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**Behold, we know not anything;
I can but trust that good shall fall
At last- far off- at last, to all
And every winter change to spring.
So runs my dream: but what am I?
An infant crying in the night:
An infant crying for the light:
And with no language but a cry.**

Grammatically, the mood oscillates between declarative and non-declarative, the non-declarative being interrogative in the chosen stanza. Rhetorically, this alteration carries a pattern of assertion and challenge, as in *we trust/we know not/I can but trust so runs my dream*). So, the pattern of transitivity in the quoted stanza is material/destructive in transitivity; the projection (clause complex) is report/ idea; whereas the Medium is I/we.

On transitivity, the process type in the first stanza is predominately material: creative: destructive (with one constructive and one transformative): *destroy, cast, cleave, shrivel, fail, make (complete); change, derive*. The Medium in the destructive(mainly God, since they are largely passive) is a living creature – but always negated: nothing, not one life, not a moth, not one worm, no life. The major lexical chains deriving from the transitivity selections are: *know/ faith/ trust/ doubt/ hope/ wish / dream*. In addition to the foregrounded antinomies we may notice the range of certainty to uncertainty traversed by the first set, from *know* to *dream*.

In the second phase of his linguistically based approach, Halliday links these metafunctional patterns in the *lexicogrammar* to the interpretation in semantic terms. That is to say, the descriptive linguistics or the linguistics of style is correlated to the critical epistemological or aesthetic interpretations. So,

the overlapping Phrase I/A is declarative in mood, projecting (we trust), with the projections either in future tense (will be the final goal, shall be destroyed, shall fall, shall change) or present with a Manner circumstantial of a technological kind (walks with aimless feet, is cloven in vain, is shriveled in a fruitless fire, etc.). Our trust is in ultimate goals: either good will happen, or if evil then for a good reason.

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As with al-Jurjani who has elaborately quoted *al-Jahiz*, Halliday has recourse to Sinfield who remarks that "Tennyson's belief in progress, his faith in mankind, and the meaningfulness to him of current developments in science are all closely examined through the study of language"(ibid).

We do believe that poetry is culture encoded into the intentionally violated network system of language, and the personal or the collective beliefs are a crucial part of the complicated system of the nation's culture. The bearings of thought in the Victorian era (the era of conflict between science and religion) fundamentally concerned man in his relation to society, God , and himself. The industrial changes, the scientific discoveries and the social problems are intellectually encoded into the Victorian verse. That verse is not to delight; it expresses the human perplexity and anxiety as felt and thought by the intellectual and poetic minds of the age. The Victorian poetic experience, with its divergence trends, is the experience of the intellect.

Concluding remarks

The stylistic inquiry of both al-Jurjani and Halliday theory lead us to decide the concluding remarks that, (i) both the medieval scholar and the modern linguist draw heavily on the theory of meaning, more specifically, the meanings of syntax or the lexicogrammatical startum, (ii) both verify the mechanisms of transfer, similarity, and word-selection in the metaphorical modes of expression or the forms of discourse, (iii) both *CLT* and *SFL* are functionally based paradigms in which the syntactic-semantic options are organically organized as one whole, (iv) Halliday, as al-Jurjani, has stressed the uniqueness of metaphor, so there is no way to render the metaphorical expression onto a literal one, (v) the two approaches do not concentrate on text-linguistics, but they relate the literary experience to the wider cultural and human contexts, and (v) the functionally stylistic analyses of both go beyond the text-linguistics to related the micro universe(text) to the macro universe(man) in his social or psychological traits. The syntactic categories they have discussed are seminally abstract forms. The basic difference between the Medieval and the modern paradigms is that while al-Jurjani has related language to the *psyche*, Halliday has emphasized the relation of language to community.

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By using the stylistic approach, the stylistic critic, in general, may glow the linguistic and humanistic values of the text. The merit of the approach lies in the assumption that the stylistic critic may penetrate language at work. The inquiry, as the study has shown, is neither to demonstrate the superiority of either al-Jurjani or Halliday, not to prove the mimics of *SFL* to *CLT*. Rather, it shows the superiority of human language as a creative and imaginative power in the highly valued artifacts. In addition, the linguistic universal of language makes it the precious recourse for the corpus of humanistic studies, old and new. Though human nations are different in traditions and cultures, they inevitably use language as a means of communication.

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الجرجاني والوظيفية : مسألة أسلوبية في أشكال المعنى

الأستاذ المساعد الدكتور سمير عبد الكريم ابراهيم الشيخ

في البدء كان المعنى ، لذا كان المعنى مقصد الدراسات الفلسفية والبلاغية والأدبية والثقافية منذ المغامرة الإولى للوعي الإنساني. ويتمثل المعنى بأشكال الأسلوب الإحالية مثلما يتمثل بالإشكال المجازية، وفي مقدمتها الإستعارة). وإذا كانت الإستعارة محور الدراسات البلاغية والنحوية القديمة، فإنها قد اصبحت تمثل قوة تعبيرية وتأثيرية في الخطابات المختلفة في ضوء نظرية اللسان الحديثة. تقوم هذا الدراسة على الفرضية القائلة إن عبد القاهر الجرجاني (1010-1087) هو النقاد الإسلوبية الوظيفي الذي ربط من خلال نظريته في (النظم) الوصف اللساني بالتأويل الجمالي النقدي في (دلائل الإعجاز) و (اسرار البلاغة).

تعتمد الدراسة مبدأ الأسلوبية المقارنة بين الجرجاني في (النظم) Construction و(هاليدي)، اللساني الوظيفي الإنكليزي (1925-) في نظريته (اللسانيات الوظيفية النسقية) Systemic Functional Linguistics (SFL). النتائج تظهر ذلك الإلتقاء المثير بين الجرجاني الناقد وهاليدي اللساني قدر ما تعنيه الإستعارة في النظرية والتطبيق. فالإستعارة شكل من أشكال المعنى القائمة على مبدأ التشابه المضمرة بين الكيانات المختلفة الماهية، وهي تقوم على مبدأ التحول الدلالي مما يكسب هذا الشكل المجازي مزية توصيل المعنى عن طريق غير مباشر. لذا فالإستعارة عصية على الترجمة، إذ ثمة عنصر قوي من النحو في هذا التغير الدلالي. تتألف الدراسة من مقدمة وفصلين في النظرية والتطبيق، فيما تلخص الخلاصة النتائج المتوخاة من فعل التحليل والمقارنة.