

**MAJĀZ 'AQLĪ “INTELLECTUAL TROPE”  
AND THE DESCRIPTION OF WINE IN A POEM  
BY ABŪ DHU' AYB AL-HUDHALĪ\***

ALI AHMAD HUSSEIN

Department of Arabic Language and Literature, University of Haifa  
Mount. Carmel 3498838/ 199 Abba Khoushy Ave. Haifa, Israel  
e-mail: ahussein@univ.haifa.ac.il

An important rhetorical figure has been called the *majāz 'aqlī* (lit. “intellectual trope”) by some classical rhetoricians, mainly by 'Abd al-Qāhir al-Jurjānī (d. 471/1078). Despite its importance, which will be clarified below, the intellectual trope has been ignored in modern research in comparison to other rhetorical figures such as the metaphor and simile which are frequently in the spotlight. In this paper, I will analyse the notion of the *majāz 'aqlī* as used by 'Abd al-Qāhir al-Jurjānī who was the first rhetorician to deal with this figure of speech in detail; then I will discuss its semantic aspects in classical Arabic poetry as manifested in an episode on wine composed by Abū Dhu'ayb al-Hudhalī (d. 28/649).

*Key words:* *majāz 'aqlī*, intellectual trope, *majāz lughawī*, linguistic trope, *ithbāt*, 'Abd al-Qāhir al-Jurjānī, Arabic rhetoric, Abū Dhu'ayb al-Hudhalī, Wine Poetry, metaphor, classical Arabic poetry, *Asrār al-balāgha*.

***Majāz 'Aqlī*<sup>1</sup> According to 'Abd al-Qāhir al-Jurjānī**

In his book *Asrār al-balāghā* “Secrets of Eloquence”, 'Abd al-Qāhir al-Jurjānī deals with the two terms: *majāz 'aqlī* “intellectual trope” and *majāz lughawī* “linguistic trope” ('Abd al-Qāhir al-Jurjānī 1991, pp. 366–380; 2005, pp. 293–303).<sup>2</sup> Although both are rhetorical terms, 'Abd al-Qāhir, a grammarian as well as a rhetorician, relies

\* This research was supported by the Israel Science Foundation (grant No. 1861/14).

<sup>1</sup> One of the recent studies on what is defined by Arabic rhetoricians as *majāz 'aqlī* is Inbar Graiver's (2017) article where she discusses a similar phenomenon in Eastern monasticism.

<sup>2</sup> The discussion of the *majāz* and *ithbāt* in this paper is taken from these two references. In the *Dālā'il*, 'Abd al-Qāhir uses a different term for the *majāz 'aqlī*: *majāz hukmī* (which can be translated as “a judicial trope”). About the two types of the *majāz*, see Hussein (2015a, pp. 51–52).

on a grammatical term, the *ithbāt*, to define the two kinds of *majāz*. Very concisely, the *ithbāt* (“affirmation” or “predication”) is what the speaker states in a certain sentence about the subject. ‘Abd al-Qāhir deals with three kinds of sentences in which the *ithbāt* occurs:

(1) The sentence that includes a verb; such as *najaḥa Zaydun* (“Zayd succeeded”).<sup>3</sup> The *ithbāt* in this sentence is the affirmation or attribution of the success to Zayd; in other words, it informs us that success was achieved by Zayd. The verb itself is called *muthbat* (“the affirmed”); Zayd, the subject, is the *muthbat lahu* (“what is affirmed for”).

(2) The sentence is composed of a subject and a predicate which is a participle, as in *Zaydun nājiḥun* (“Zayd is succeeding”). Here, too, the *ithbāt* attributes the success to Zayd. The predicate, *nājiḥun*, is the *muthbat*; the subject Zayd is the *muthbat lahu*.

(3) The sentence includes a phrase composed of an infinitive (*maṣdar*) + nomen regens (*muḍaf ilayhi*); such as the phrase *najāḥu Zaydin* in the sentence *fariḥtu li-najāḥi Zaydin* (“I was happy for the success of Zayd”). The *ithbāt* is the same as in the previous two sentences: ascribing the success to Zayd; the infinitive *najāḥu* is the *muthbat*; while Zayd is the *muthbat lahu*.

### Truth in the *Ithbāt*

In order to decide whether a sentence includes a trope (*majāz*), there is a need – according to ‘Abd al-Qāhir – to examine “the affirmation” (the *ithbāt*) as well as “the affirmed object” (the *muthbat*) whether they are correct or not? If at least one element is not used correctly, then the phrase includes a trope.

(1) Concerning the *ithbāt* in the aforementioned three sentences: ‘Abd al-Qāhir asks whether Zayd is the real subject of the verb “to succeed” or not? According to what is claimed in the sentences, yes, he is; and therefore the *ithbāt* is “correct” (*ḥaqīqa*; i.e., “it is truth”) (‘Abd al-Qāhir al-Jurjānī 1991, p. 372) and it includes no trope.

(2) Concerning the *muthbat*: By “truth” ‘Abd al-Qāhir means the literal meaning of the *muthbat*. If, in the sentence, the *muthbat* is perceived according to its literal meaning, then it includes no trope. If not, then it is a trope. In the three sentences mentioned above, the *muthbat* (in the form of a verb, or a participle-predicate, or as an infinitive) is true. The speaker really intends the literal meaning by mentioning “the success”. Consequently, the *muthbat* in these sentences includes no trope.

<sup>3</sup> I prefer to use a phrase other than that mentioned by ‘Abd al-Qāhir which is *ḍaraba Zaydun [‘Amran]* (“Zayd struck [‘Amr]”), see his *Asrār al-balāgha* (‘Abd al-Qāhir al-Jurjānī 1991, p. 366).

### Trope in the *Ithbāt*

In order to give an example of the trope in the *ithbāt*, 'Abd al-Qāhir discusses the following hemistich by Jamīl Buthayna (d. ca. 82/701) ('Abd al-Qāhir al-Jurjānī 1991, p. 370):

*wa-shayyaba ayyāmu l-firāqi mafāriqī*  
 "The days of separation rendered my hair white"

In this hemistich, the affirmation is the attribution of the verb *shayyaba* ("to make white") to "the days of separation". The verb itself is the *muthbat*; the subject (*ayyāmu l-firāqi*) is the *muthbat lahu*. Jamīl claims that because of the separation between him and his beloved, his hair became white. 'Abd al-Qāhir argues that the literal meaning of the *muthbat* (the verb *shayyaba*), is intended in the hemistich – Jamīl really means the white hair – and therefore it includes no trope. However, attributing this verb to the days of separation is questionable. 'Abd al-Qāhir comments as follows ('Abd al-Qāhir al-Jurjānī 1991, p. 371):

المجاز واقعٌ في إثبات الشيب فعلاً للأيام [...]. وهو الذي أُزيل عن موضعه الذي ينبغي أن يكون فيه، لأن من حق هذا الإثبات، أعني إثبات الشيب فعلاً، أن لا يكون إلا مع أسماء الله تعالى، فليس يصح وجودُ الشيب فعلاً لغير القديم سبحانه، وقد وَجِه في البيتين كما ترى إلى الأيام [...]. وذلك ما لا يُثبت له فعلٌ بوجه، لا الشيب ولا غيرُ الشيب، وأما المُثَبَّت فلم يقع فيه مجاز، لأنه الشيب وهو موجود كما ترى.

"The trope is in the attribution of the whiteness as an action done by the days [...]. It [i.e., the *ithbāt*] is removed from its correct place. This affirmation – I mean affirming the whiteness as an action – should be [attributed] only to one of the names of God Almighty. It is impossible to attribute the whiteness [as an action] to any doer except God. As you see, in the verse it is attributed to the days. Any deed can never be attributed to [the days]; neither the whiteness nor any other thing! Concerning the *muthbat*, it includes no trope. It is the whiteness, which is obvious as you see [in the verse]."

According to 'Abd al-Qāhir's [religious] beliefs, the days of separation can never make the hair white. Do they have the power to do so? Does the lover really have white hair because of the days of separation? The answer is definitely not. The days of separation are not the real subject of the verb *shayyaba*. The real subject is something else: it is God. He – and only He – has the power to make the hair white. Attributing the white hair to any other power except Him is therefore a trope. It is a trope in the *ithbāt*.

### Trope in the *Muthbat*

The *qur'ānic* verse: *fa-ahyaynā bihi l-arḍa ba'da mawtihā* ("We revived the earth [by the clouds] after its death") ('Abd al-Qāhir al-Jurjānī 1991, p. 372) [35:9]; expresses how God brought the winds, and drove the clouds to a land that was dead; then He

gave the earth life after death. In this verse, the verb *aḥyā*, is affirmed as a deed carried out by God. The *ithbāt* itself is true. God is the real subject. He is the one who revived the earth. However, the verb *aḥyā* (“to revive”) – the *muthbat* – should not be interpreted literally. By this verb, it is not meant that the earth became literally alive; rather it is meant that it became green and fruitful. The *muthbat* therefore includes a trope. At the same time, the phrase *mawtihā* (“its death”) includes an infinitive (*mawt*) + nomen regens (*-hā* [the earth]). The infinitive (“death”) is attributed to the “earth”. Here, too, the literal meaning of the death is not intended. Rather, another meaning which is “the barrenness of the earth”. The *muthbat*, therefore, includes a trope.

### ***Trope in the Muthbat and also in the Ithbāt***

‘Abd al-Qāhir discusses another example in which the trope is found both in the *ithbāt* and in the *muthbat*. It is a hemistich by al-Mutanabbī (354/965) (‘Abd al-Qāhir al-Jurjānī 1991, p. 372):

*wa tuḥyī lahu l-māla ṣ-ṣawārimu wa-l-qanā*  
“The swords and the spears revive the wealth for him”

Al-Mutanabbī praises the Syrian Emir Sayf ad-Dawla (d. 356/967) as a good fighter. Sayf ad-Dawla wins wars; he gains much booty and hence he increases his wealth and property. To express this motif, al-Mutanabbī mentions that the swords and spears that the patron uses revive his wealth. The *ithbāt* affirms that the revival of his wealth is accomplished by the swords and the spears. The literal meaning of the *muthbat* (the verb “to revive”) is not intended here. The wealth cannot literally be revived. Rather, by using the verb *wa-tuḥyī*, al-Mutanabbī hints at another – not literal – meaning which is to “increase”. The spears and the swords increase the patron’s wealth. There is therefore a trope in the *muthbat*. At the same time, the swords and spears, on their own, have no power to increase the property of the patron. They are not the real or the true subject. The true subject is the patron himself who uses his swords and spears in order to increase his wealth. In the *ithbāt* there also is a trope.

### ***Intellectual Trope and Linguistic Trope***

When the trope is found in the *ithbāt*, the trope is considered *majāz ‘aqlī*; when, however, it is in the *muthbat*, it is considered *majāz lughawī*. The second term can be translated as a “linguistic trope” or also “the single word trope” as translated by Wolfhart Heinrichs (1991–1992, p. 279; 1984, pp. 116–117). The *majāz ‘aqlī* has several translations into English. I prefer the “intellectual trope” which is taken from Benedikt Reinert (in *The Encyclopaedia of Islam*, pp. 1025–1026) as well as Wolfhart Heinrichs’ translation as “mental trope” (Heinrichs 1991–1992, p. 278). Both translations reflect the literal meaning of the Arabic term. Avigail Noy prefers the “*majāz* on the level of reason” and “logical/conceptual *majāz*”; both are good but they reflect the

"indication" of the Arabic term and not its literal meaning (Noy 2016, p. 219). There are also other translations such as Hussein Abdul-Raof's "cognitive allegory". A less successful translation, since "allegory" indicates, especially in the writings of Wolfhart Heinrichs, what is called *tamthīl* – which is a type of a metaphor or of a simile (Abdul-Raof 2006, pp. 212–217).<sup>4</sup>

'Abd al-Qāhir explains the *majāz 'aqlī and lughawī* as follows ('Abd al-Qāhir al-Jurjānī 1991, pp. 373–374):

[...] فالحكم بأن الضرب فعلٌ لزيد، أو ليس بفعل له، وأن المرض صفةٌ له، أو ليس بصفة له، شيءٌ يضعه المتكلم ودَعْوَى يَدْعِيهَا، وَمَا يَعْتَرِضُ عَلَى هَذِهِ الدَعْوَى مِنْ تَصْدِيقٍ أَوْ تَكْذِيبٍ، وَاِعْتِرَافٍ أَوْ انْكَارٍ، وَتَصْحِيحٍ أَوْ إِسْأَادٍ فَهُوَ اعْتِرَاضٌ عَلَى الْمُتَكَلِّمِ، وَلَيْسَ اللُّغَةُ مِنْ ذَلِكَ بِسَبِيلٍ، وَلَا مِنْهُ فِي قَلِيلٍ وَلَا كَثِيرٍ. وَإِذَا كَانَ كَذَلِكَ كَانَ كُلُّ وَصْفٍ يَسْتَحِقُّ هَذَا الْحُكْمَ مِنْ صِحَّةٍ وَفَسَادٍ، وَحَقِيقَةٍ وَمَجَازٍ، وَاحْتِمَالٍ وَاسْتِحَالَةٍ، فَالمرجع فيه والوجهُ إلى العقلِ المحضِ وليس للغة فيه حظٌّ. فَمَا إِذَا كَانَ المَجَازُ فِي المَثْبُوتِ كَنَحْوِ قَوْلِهِ تَعَالَى: «فَأَحْيَيْنَا بِهِ الأَرْضَ»، فَإِنَّمَا كَانَ مَأْخُذُهُ اللُّغَةُ، لِأَجْلِ أَنَّ طَرِيقَةَ المَجَازِ بَأَنَّ أُجْرِي اسْمُ الحَيَاةِ عَلَى مَا لَيْسَ بِحَيَاةٍ، تَشْبِيهًا وَتَمَثِيلًا، ثُمَّ اسْتَقْبَلَتْ مِنْهَا – وَهِيَ فِي هَذَا النِّقْدِيرِ – الفِعْلُ الَّذِي هُوَ أَحْيَا، وَاللُّغَةُ هِيَ الَّتِي اقْتَضَتْ أَنْ تَكُونَ الحَيَاةَ اسْمًا لِلصِّفَةِ الَّتِي هِيَ ضِدُّ المَوْتِ، فَإِذَا تَجَوَّزَ فِي الأَسْمِ فَأُجْرِي عَلَى غَيْرِهَا، فَالحَدِيثُ مَعَ اللُّغَةِ فَاعْرِفْهُ.

"Judging that the strike [in a phrase such as "Zayd struck 'Amr"] was done by Zayd or not; or that the illness [in a phrase such as "Zayd is ill"] really occurred to Zayd or not, is a claim made by the speaker. Believing this claim or not, acknowledging it or denying it, asserting that it is true or false, is something made against the speaker himself. The language is not related to it at all, not greatly or slightly. In order to judge whether the claim is true or false, real or trope, possible or not, one should refer to the reason alone. The language plays no role in this. If the trope is in the *muthbat*, as in [the *qur'ānic*] saying "We revived the earth by them [by the clouds]," then this depends on the language. The trope is conceived by that the noun "life" is given – as a simile or an analogy – to describe something which is not a life. Then, a verb was derived from this noun (to revive). According to language, the word "life" should mean a force which is opposed to "death". If this noun is used in another sense, then this is [a use] related to the language itself. Know this!"

According to 'Abd al-Qāhir, in order to know whether "the sickness" really occurred to Zayd, or if "the striking of 'Amr" was really carried out by Zayd, or – according to our previous example – whether "success" really occurred to Zayd – one refers to the reason (or "the intellect"). One should think of what one knows about Zayd in order to judge whether he is sick or not and whether he struck 'Amr or not. If one concludes that the attribution of the sickness or the striking of Zayd is not true, then the attribution includes a trope which is influenced by reason. On the other hand, in

<sup>4</sup> Julie Scott Meisami (2003, pp. 329–330) translates the term simply as "trope" (*majāz*). In the pages quoted, Meisami gives a clear explanation of the notions of 'Abd al-Qāhir al-Jurjānī concerning the *majāz 'aqlī*.

a phrase such as “We revived the earth”, in order to judge whether the verb “revive” is used in its original meaning or not, one needs to refer to the language and to check the literal meaning of this verb. If the verb is not used in its original meaning, then it is a trope. The trope is concluded with relation to the language itself.

### ***Relation between Metaphor and Intellectual and Linguistic Tropes***

A metaphor is considered by classical Arabic rhetoricians as a kind of trope. Is there, however, any relationship between a metaphor and the two types of trope: the intellectual and the linguistic? Before answering this question, I will briefly present the metaphor as it is understood by ‘Abd al-Qāhir al-Jurjānī. He defines two kinds of metaphor (‘Abd al-Qāhir al-Jurjānī 1991, pp. 44–54; 2005, p. 67):

(1) Borrowing an object from one field to use for another object from a quite different field. The second object does not possess the first in reality. Here is an example: *azfār al-maniyya*, “the claws of death”. The word “claws” is attributed to death – although, in fact, death has no claws. Wolfhart Heinrichs calls this kind of metaphor “the old metaphor”.<sup>5</sup>

(2) Replacing totally an object from a specific field by another object from a different field. The second field does not have the first object in reality. Such an example would be the phrase *ra’aytu l-asada* (“I saw the lion”); here, one means not a real lion, but a brave man. The word “lion” is a metaphor which now totally replaces the words “a brave man”. Heinrichs calls this kind of metaphor “the new metaphor”.

Both kinds of metaphor can be a noun metaphor (in which the borrowed object is a noun), such as the two examples mentioned above; or a verb metaphor (in which the borrowed object is a verb).

Avigail Noy (2016, pp. 211–212) considers the intellectual trope as a metaphor: a conceptual metaphor. She explains “conceptual metaphor” as: “On the grammatical level, this relation typically involves a verb. The “metaphorical” choice of a certain verb (‘to bury [the secret]’, ‘to thirst for [i.e., to yearn]’) is dedicated not by the stand-alone concepts of ‘burying’ or ‘being thirsty’, but rather by a certain metaphor that structures our conceptual system [...]. Such metaphors are parts of a system, meaning that they manifest themselves in a variety of literal expressions: [...]. For our purposes here, we are limiting the notion of conceptual metaphors to those that are based on fundamental human perceptions of the physical and non-physical world or on human understanding of cause and effect; in other words, those that are fairly universal.” Noy (2016, pp. 221–222) adds “I think it is safe to refer to such cases [i.e., the intellectual tropes] as conceptual metaphors [...]” because they are embedded universally in our everyday, *literal* language.”

Contemplating the discussion and the examples given by ‘Abd al-Qāhir, it is notable that the intellectual trope has *no* relation to the metaphor, or at least, ‘Abd al-Qāhir did not think of the *majāz ‘aqlī* as a part, or a type, of metaphor. When men-

<sup>5</sup> On the old and new metaphors, see Heinrichs (1977, cf. 1–15).

tioning a phrase such as *wa-shayyaba ayyāmu l-firāqi mafāriqī* ("The days of separation made my hair white"), "Making the hair white" has, according to 'Abd al-Qāhir's interpretation, really occurred. However, it is attributed not to its real subject: not to God, but to the days of separation. Attributing this action to another subject is not understood as metaphorical; at least al-Jurjānī does not mention a single phrase that these examples should be treated so. Rather, it is a different, independent, type of the *majāz*. It might be – to some degree – similar to the metaphor (the old metaphor); however, it is not.

On the other hand, the linguistic trope is a general term that covers both the new metaphor (both the verb and noun metaphors) and the linguistic trope or the *majāz mursal* (such as in the phrase *amṭarat as-samā'* [lit. "the sky rained"] when the "clouds" are meant).

To clarify the relationship between the linguistic trope and the new metaphor, I will discuss briefly two of the examples mentioned previously:

(1) *fa-aḥyaynā bihi l-arḍa ba'da mawtihā* ("We revived the earth [by the clouds] after its death"): this includes a linguistic trope in which the verb *aḥyā* is used instead of another verb which is "to make green". The verb is used metaphorically. It is a metaphor in which a verb replaces another verb, and therefore it is a new verb metaphor. In the same sentence, the phrase *mawtihā* ("its death") is a linguistic trope which means "its barrenness". The infinitive *mawt* is used instead of another infinitive which means "barrenness". It is a new infinitive metaphor.

(2) *wa tuḥyī lahu l-māla ṣ-ṣawārimu awa-l-qanā* ("The swords and the spears revive his wealth"): it includes a linguistic trope: the verb *tuḥyī* is used instead of another verb "to increase". It is a new verb metaphor. The sentence also includes an intellectual trope in which the "increasing" of the wealth is ascribed not to its real subject. By such an ascription, there is no metaphor involved.

Unlike the examples of the intellectual trope, to which 'Abd al-Qāhir does not refer at all anywhere in his two books as metaphors, the author states clearly that verbs such "to revive" or to "cause death", if they are not meant literally, should be considered "metaphors".<sup>6</sup>

### *The Semantics of the Intellectual Trope*

In my opinion, the semantic level of a phrase that includes an intellectual trope differs from that of the same phrase if it is expressed without this rhetorical figure. To clarify this, I will refer to two examples drawn from 'Abd al-Qāhir al-Jurjānī. The first is *fa-mā rabiḥat tijāratuhum* [2:16] ("their merchandise did not profit") ('Abd al-Qāhir al-Jurjānī 2005, p. 293) where the verb *rabiḥa* is attributed to a fictitious subject – the merchandise. In reality, it is not the merchandise itself that profits or not – but the traffickers; they are the real subject. The second is *nāma laylī* ("my night slept") ('Abd al-Qāhir al-Jurjānī 2005, p. 293) which should be "I slept during the night" as it is not

<sup>6</sup> See for example 'Abd al-Qāhir al-Jurjānī (1991, p. 53).

the night that sleeps. In the two examples, the meaning achieved is different from the meaning which would have been achieved if the two phrases had been expressed without the intellectual trope. The Qur'ānic verse, saying that the merchandise did not profit, focuses on the low value of the merchandise itself: it is always a reason for failure. If the Qur'ānic verse is expressed without the intellectual trope, as in: "the traffickers did not profit from their merchandise", then this might indicate that the failure is not due to the merchandise itself, but to the persons who handled it. It might be possible for other people to make some profit if they traded with the same merchandise. The phrase *nāma laylī* includes an image which is not found in a phrase such as "I slept during the night". In the first phrase the calmness and stillness of the night is described as if the night, and not the speaker, were the one who falls asleep. In the second phrase, "I slept during the night", such tranquillity is not emphasised, nor is it even portrayed, as in the first. As mentioned previously, 'Abd al-Qāhir does not consider the intellectual trope to be a metaphor.

### The Intellectual Trope in a Wine Episode by Abū Dhu'ayb al-Hudhalī

The most prominent appearance of the wine theme in the *dīwān* of the Hudhayl tribe is found in the poetry of Abū Dhu'ayb.<sup>7</sup> This is interesting for two main reasons: (1) His great dependence – greater than any other contemporary or earlier poet in or outside of his tribe – on the saliva/wine simile. It is a classical simile in which the lover describes the saliva of his beloved mainly during their nightly encounters. His *dīwān* includes five poems with this simile. In some cases, the simile covers ten or eleven verses. I failed to find another poet, contemporary with him or older than him, whose *dīwān* includes such a significant reference to the saliva/wine simile, and in such a prolonged fashion. (2) The sophistic dependence on some rhetorical figures in order (a) to produce an allegorical image of the wine; and (b) to make hidden internal connections between the different themes found in the same poem.

The *dīwān* of Abū Dhu'ayb includes the following wine/saliva similes:<sup>8</sup>

Abū Dhu'ayb 2 <sup>9</sup>	vv. 8–14, 26–28	10 verses
Abū Dhu'ayb 5	12–15	4 verses
Abū Dhu'ayb 6	19–26, 29–31 (of 19–31)	11 verses
Abū Dhu'ayb 9	11–12, 17 (of 11–17)	3 verses
Abū Dhu'ayb 18	4–6, 9	4 verses

Total = 32 verses

<sup>7</sup> About the wine in the poetry of Abū Dhu'ayb and Sā'ida b. Ju'ayya (*mukhadram*, no year of death is given), see the relevant subchapters in Husayn (2002). On the rhetorical devices used in the Hudhalī wine poetry see Hussein (2015b, pp. 1–53).

<sup>8</sup> The poetry of Abū Dhu'ayb has been translated into German (see Hell 1926). See also some notes on the translation of Abū Dhu'ayb's poetry in Bräunlich (1929, pp. 1–23).

<sup>9</sup> This is the number of the poem as it appears in Abū Sa'īd as-Sukkarī (1965).



Poem No. 2 greatly depends on the intellectual trope. It describes a love relationship with Asmā' who seems to be a married woman. The lover approaches her, but dares not contact her because of a fear of her husband, or maybe her father (*akhshā ba 'lahā wa-ahābuhā* ["I am scared of her *ba 'l* and of her"]).<sup>10</sup> Three years later, his heart overcomes his hesitation and the lover decides to contact the beloved, although he knows that this might mean meeting his death [poem 2: 3–6]. Death may result not only because of the actions of the beloved's family, but also because of his fear – even if his approach succeeds – of separating from the beloved after a certain period in a relationship, and this might cause him a metaphorical death of love. The poem opens with two verses which hint at the departure of the beloved; this suggests that the fearful separation really did occur [poem 2: 1–2]. After the narration of this story with the beloved, two similes follow. In the first, the smell of the beloved is compared to that of a receptacle of perfume [poem 2: 7]. The second is a prolonged simile. Her saliva is compared to the wine. The wine is described in detail and the verses read [poem 2: 8–14]:

8 وَلَا الرَّاحُ رَاحَ الشَّامِ جَاءَتْ سَيِّبَةً      لَهَا غَايَةٌ تَهْدِي الْكِرَامَ عُقَابَهَا

[Neither wine, the Syrian wine, which came as a captive / with a flag that leads [to it] the noble persons]

9 غُفَارٌ كَمَاءِ النَّيِّ لَيْسَتْ بِخَمْطَةٍ      وَلَا خَلَّةٍ يَكْوِي الشَّرُوبَ شَهَابَهَا

[The wine preserved in the vessel for a long period, looks like the juice of raw meat. It is not acid / nor acrid whose flame burns the drinkers]

10 تَوَصَّلُ بِالرُّكْبَانِ حِينًا وَتُوَلِّفُ الـ      جَوَارَ وَيُعْشِيهَا الْأَمَانَ رَبَائِبَهَا

[*She* [the wine] joins, for a while, the camel caravans and links / between the neighbours. *Her* owners cover *her* with safety]

11 فَمَا بَرَحَتْ فِي النَّاسِ حَتَّى تَبَيَّنَتْ      تَقِيْفًا بِرِزَاءِ الْأَشَاءِ قَبَائِبَهَا

[*She* remained among the people until *she* noticed / the Thaqīf [tribe]; their tents were in the elevated places where the palm trees grew]

12 فَطَافَ بِهَا أَبْنَاءُ آلِ مُعْتَبٍ      وَعَزَّ عَلَيْهِمْ بَيْعُهَا وَاعْتِصَابُهَا

[The sons of the Mu'attib family encircled *her*. / It was difficult to buy *her* and to take *her* by force (or to rape *her*)]

13 فَلَمَّا رَأَوْا أَنْ أَحْكَمْتَهُمْ وَلَمْ يَكُنْ      يَجِدُ لَهُمْ إِكْرَاهُهَا وَعِلاِبَهَا

[When they recognised that *she* refused to surrender to them and they were not / allowed to force *her* and to contend against *her*]

<sup>10</sup> The word *ba 'l* indicates a husband, but it may also mean a father (Lane 1984, Vol. 1, p. 228).

14 أَتَوْهَا بِرَبْحٍ حَاوَلْتَهُ فَأَصْبَحَتْ      تُكْفَتْ فَمَنْ حَلَّتْ وَسَاعَ شَرَابُهَا

[They paid *her* a sum of money that *she* attempted to gain. / Then *she* was poured; *she* became lawful, and *her* drinking became possible]

26 فَأَطِيبَ بِرَاحِ الشَّامِ صِرْفًا وَهَذِهِ      مُعْتَقَةً صَنْبَاءً وَهِيَ شِيَابُهَا

[How sweet is the pure Syrian wine [mixed] with this [i.e., the honey]. / A matured, reddish [wine] tending to be white. [The honey] is mixed with *her*.]

27 فَمَا هُمَا فِي صَحْفَةٍ بَارِقِيَّةٍ      جَدِيدٍ حَدِيثٍ نَحْتُهَا وَأَقْضَابُهَا

[Both – [mixed] in a Bāriqī bowl /which is newly cut [of the tree] and worked – were not]

28 بِأَطِيبٍ مِنْ فِيهَا إِذَا جُنْتُ طَارِقًا      مِنَ اللَّيْلِ وَالنَّفْتِ عَلَيَّ نِيَابُهَا

[more delicious than [the beloved's] mouth / when I visited her / at night; and her clothes covered me]

Abū Dhu'ayb concentrates on the description of the dangerous voyage of this Syrian wine to 'Ukāz, the famous market in the lands of the Thaḳīf tribe near Mecca, which was held in the pre-Islamic era during the pilgrimage period. Despite the perils of the journey, the merchants succeed in bringing the wine to the coast safely. Then another danger arises: the sons of Mu'attib – the rich persons living in the surroundings of Mecca – who start encircling the wine in 'Ukāz. The Mu'attibs in the end decide to pay the high price demanded for the wine, and to purchase it lawfully. On the outsider semantic level, this prolonged simile suggests indirectly that the lover kissed his beloved, or at least he wished that he were kissing her and drinking from her saliva. The saliva is as flower-like and pleasant as the wine [mixed with honey]; its taste is as delicious as the wine and, more important, is the effect that it has, i.e. the drinker of both the wine and the saliva becomes intoxicated and loses his reason. The same simile bears another, this time internal, semantic allusion. It includes an allegorical expression of the relation between the lover and Asmā'. This semantic level is hinted at mainly through a skilful use of the poet for the *majāz 'aqlī*. The poem includes the following examples of this rhetorical figure:

(1) *rāḥu sh-shāmi jā'at sabī'atan* (“the Syrian wine came as a captive”) [poem 2: 8]: the verb *jā'a* (“to come”) is attributed to the wine while the real subject should be the vintners: they had brought the Syrian wine as a captive.

(2) *tawaṣṣalu bi-r-rukbāni ḥīnan* (“it joins, for a while, the camel caravans”) [poem 2: 10]. Ibn Ḥabīb (d. 245/860), one of the commentators of the Hudhalī poetry, comments that “the poet means not the wine itself, but the wine's owners” (Abū Sa'īd as-Sukkarī 1965, Vol. 1, p. 46). The commentator understands that the real subject of this phrase is the vintners themselves. However, the vintners are ignored, as though they had no important role in the poem, and the verb “to join” is attributed to the wine:

during the journey of the wine from Syria to the Arabian peninsula, the wine was kept to protect *herself* (here, I intentionally use the feminine pronoun *she/her* to refer to the wine). *She* does not go alone: whenever she sees a caravan, she goes to accompany them for a while, then they are separated; she finds another caravan. She moves from caravan to caravan until she arrives at her destination.

(3) *tu 'lifu l-jiwāra* ("she creates a link between the neighbours") [poem 2: 10]. Ibn Ḥabīb explains this as "the wine connects the neighbours, they [start] loving each another". Another explanation is given by Abū Sa'īd as-Sukkarī (1965, Vol. 1, p. 46): "The wine creates a connection between two neighbours, this is when its owners are afraid [of being harmed]." Here, too, the real subject should be "the vintners", they are afraid to move alone. Their wine is precious and they are frightened of being robbed. When they travel in the company of a certain caravan, and find another caravan, they create a connection between the caravans and make them travel together. The greater the number of caravans going with them, the safer their wine will be. However, the vintners are not mentioned.

(4) *fa-mā bariḥat fī n-nāsi ḥattā tabayyanat / thaqīfan bi-zīzā 'i l-ashā 'i qibābuhā* ("she remained among the people until she noticed / the Thaqīf [tribe]; their tents were in the elevated places where the palm trees grew") [poem 2: 11]. Here, too, the vintners are ignored, and the wine becomes the real subject: the wine, during her long trip, remains in the company of the travelling caravans until she arrives at her destination, the 'Ukāz; the famous market in the lands of the Thaqīf tribe.

(5) *fa-lammā ra'aw an aḥkamathum [...] [poem 2:13] / atawhā bi-ribḥin ḥāwalathu* [poem 2:14] ("when they recognised that she refused to surrender to them [...] / they paid her a sum of money that she attempted to gain"). The verses deal with *abnā' āl Mu'attib* ("sons of family of Mu'attib" of the Thaqīf tribe), who are attracted by the wine, they want to take possession of her, but the vintners refuse to sell the wine unless they can make a large profit from doing so. In the end, the Mu'attibs surrender and they pay a high price for the wine. Here, too, the wine becomes the subject: it is not the vintners who prevent the Mu'attibs from gaining the wine; rather, the wine prevents herself. She claims to be bought for a profit, and the Mu'attibs surrender to her. In all these cases, the real subject – the vintners – is ignored; it is as though they do not exist. The wine becomes the subject for all the actions and deeds.

(6) *wa-'azza 'alayhim bay'uhā wa-ghtiṣābuhā* [poem 2: 12] ("It was difficult to buy *her* and to take *her* by force (or to rape *her*)"): In the same verse, the mention of the words *ṭāfa* ("to encircle") and *ighṭiṣāb* ("forcing/raping") can be considered as a double entendre (*tawriya*) or even an employment (*istikhdām*; i.e., a word that can be interpreted in two different ways, both interpretations being equally acceptable as the reader could not know which of them was intended by the poet).<sup>11</sup> The verb *ṭāfa* can mean "to surround something", but it might hint also at the Ka'ba which the pilgrims encircle. The wine is brought to the market of 'Ukāz which was held during the pilgrimage. The use of the verb *ṭāfa* is not therefore made arbitrarily. It is carefully chosen by Abū Dhu'ayb and aims to present the image of the wine versus the

<sup>11</sup> See a discussion of the two terms in van Gelder (2012, pp. 318–322).

image of the holy Ka'ba: both are holy and they are presented during the holy month: people encircle them and dare not harm them. Encircling the Ka'ba is carried out in order to receive the deity's reward and blessing (the poem is composed in the *jāhiliyya*); the action of encircling the wine is made in order to gain the wine itself as if it were equal to the deity's blessing. The word *ighṭiṣāb* can be explained as "to force" or "to rape". Ibn Ḥabīb explains the phrase *ighṭiṣābuhā* as "to force its owners". Here, too, the vintners are the real object: the Mu'attibs cannot force them to give them the wine. However, the vintners are not mentioned and the wine becomes as if she were a person who cannot be forced to submit herself to the Mu'attibs (i.e. cannot be raped). Translating the word *ighṭiṣāb* as "to be raped" enhances the feminine personality of the wine: she is a real woman who attracts noble persons to ravish her, but something prevents them.

(7) *wa-lam yakun / yaḥillu lahum ikrāhuhā wa-ghilābuhā* [poem 2: 13] ("they were not allowed / to force her and to contend against her"). The phrase *ikrāhuhā* is explained by the commentator as *ikrāhu aḥlihā* ("forcing its owners", i.e., forcing the vintners) (Abū Sa'īd as-Sukkarī 1965, Vol. 1, p. 48). Here, too, the vintners are ignored and the wine becomes the real object. The same can be said about the second phrase *wa-ghilābuhā* ("[they were not allowed] to contend against her"). The Mu'attibs are not allowed to contend against the vintners and to take the wine from them by force. Vintners are not mentioned and the wine becomes the real object: they were not allowed to contend against the wine. Here again the wine is seen as a noble woman, and the Mu'attibs cannot force her to be possessed by them.

The intellectual trope in all the cases mentioned above portrays an allegorical image of the wine: the wine becomes a noble woman who is protected and given (or even figuratively "married") to the proper person – but only after a high price has been paid. This brings us back to the main story in the poem: the love between the poet and Asmā'. Asmā' is protected by her family. The lover – as the Mu'attib's does with the wine – desires her, but he cannot own her before he is ready to pay a very high price: his life. Both pay the price: the Mu'attibs hand over their money, Abū Dhu'ayb hands over, allegorically, his life. Abū Dhu'ayb is fortunate at the beginning: the family of his beloved does not notice the relationship between them. However, after the migration of the family, the poet is forced to face his metaphorical death: the agony expressed at the beginning of the poem, which is caused after the separation.

This feminine personality of the wine leads us to sense further internal, allegorical, connections between the story of the wine and that of the beloved: the long and dangerous trip made by the wine-merchants suggests the long time – three years – endured by the lover until he dares to contact Asmā'. In these attempts, the lover faces a great danger of death: that from the family of Asmā'; and that of the love itself. Despite the length and the danger of the merchants' trip, they succeed in reaching a safe place. This might suggest that the lover does succeed in making a contact with his beloved. The story of the Mu'attibs is also analogous to that of the lover. They desire that noble wine, and they start encircling it (*fa-ṭāfa bihā abnā'u āli Mu'attibin*, [poem 2: 12]). This is a similar action to that of the lover who attempts for three

years to encircle Asmā'. Abū Dhu'ayb uses the same verb *ṭāfa* to express his pursuit for his beloved: *wa-qad ṭuftu min aḥwālihā wa-aradtuhā sinīna* ("For years, I encircled her and wanted her"). At the end of the "circuit" around the wine, the Mu'attibs decide to pay the high price of the wine and they gain possession of it. The same occurs to the poet: after encircling the beloved, he decides to contact her and apparently he succeeds in forming a relationship with her.

### ***Other Functions of the Intellectual Tropes***

The use of the intellectual trope can also be seen as a means of "brevity" and sometimes as a means of "distinguishing a certain feature" either of the wine itself or of other objects related to it:

(8) After reaching the Arabian Peninsula, the poet uses the phrase *tahdī l-kirāma 'uqābuhā* ("its [i.e., the wine's] flag leads the noble persons") [poem 2:8]. Since the flag has no power to lead, then one should look for the real subject of the verb *tahdī*. It might be the merchants themselves, those who put the flag near the place where the wine is positioned to be seen by noble and rich customers who immediately understand that a new wine is there to be bought. The subject might be the noble customers themselves: once they see the flag(s), they approach that place in order to buy the wine. In any case, the real subject is not mentioned in the verse. Not using the intellectual trope is apt to prolong the speech: the poet has to express the same meaning which is expressed through the three-word phrase above in a longer sentence such as: "The vintners raised a flag in order to guide the noble men to the wine." In addition to the length of the second phrase, it presents the image of the vintners which has no importance in the poetical context.

(9) Brevity is also seen in v. 28 in the same poem through the expression *walṭaffat 'alayya thiyābuhā* ("her [i.e., the beloved's] clothes covered me") [poem 2:28]. The lover tastes the saliva of his beloved when he meets her at night: he kisses her and perhaps has intercourse with her (or at least he embraces her). The verb *ilṭaffa* ("to cover") is attributed not to its real subject ("the beloved who covered the lover with her clothes"), but to the clothes themselves. Using the intellectual trope shortens the speech.

## **Conclusion**

In this paper, I tried to clarify the notion of the *majāz 'aqlī* as expressed by 'Abd al-Qāhir al-Jurjānī. It is a rhetorical figure similar, to some degree, to the metaphor, but not the same. Its importance has been seen in a wine episode by Abū Dhu'ayb, where nine cases of the *majāz 'aqlī* appear. The usage of this rhetorical figure in the poem by Abū Dhu'ayb has two main functions: (1) it is a means of brevity; and (2) it enhances the allegorical semantic level of the wine episode. The wine is personified and becomes a real being with a story which is parallel to the story of Asmā', the beloved.

Through using the allegory, expressed here by the intellectual trope, Abū Dhu'ayb succeeds in weaving together the different themes of the poem (i.e., the love affair and the wine episode) to be one texture. To use some figurative language: the poem becomes like some multi-coloured threads woven firmly together in order to produce one fabric: the different themes in the poem are the coloured threads; the poem is the fabric. The loom used to create this fabric, in this specific wine episode, is the intellectual trope.

### References

- ʿAbd al-Qāhir al-Jurjānī, Abū Bakr b. ʿAbd ar-Raḥmān (1991): *Asrār al-balāgha*. Ed. Maḥmūd Muḥammad Shākīr. Jidda, Dār al-Madanī.
- ʿAbd al-Qāhir al-Jurjānī, Abū Bakr b. ʿAbd ar-Raḥmān (2005): *Dalāʾil al-iʿjāz*. Ed. Maḥmūd Muḥammad Shākīr. Cairo, Maktabat al-Khānjī.
- Abdul-Raof, Hussein (2006): *Arabic Rhetoric: A Pragmatic Analysis*. Oxon–New York, Routledge.
- Abū Saʿīd as-Sukkarī, al-Ḥasan b. al-Ḥusayn (1965): *Kitāb Sharḥ ashʿār al-Hudhaliyyīn*. Eds. ʿAbd as-Sattār Aḥmad Farrāj and Maḥmūd Muḥammad Shākīr. Cairo, Dār al-ʿUrūba.
- Bräunlich, Erich (1929): Abū Ḍuʿaib-Studien. *Der Islam* Vol. 18, pp. 1–23.
- Gelder, van, Geert Jan (2012): *Sound and Sense in Classical Arabic Poetry*. Wiesbaden, Harrassowitz.
- Graiver, Inbar (2017): ‘I Think’ vs. ‘The Thought Tells me’: What Grammar Teaches Us About the Monastic Self. *The Journal of Early Christian Studies* Vol. 25, No. 2, pp. 255–279.
- Heinrichs, Wolfhart (1977): *The Hand of the Northwind: Opinions on Metaphor and the Early Meaning of Istiʿāra in Arabic Poetics*. Wiesbaden, Kommissionsverlag Franz Steiner GmbH.
- Heinrichs, Wolfhart (1984): On the Genesis of the *Ḥaqīqa-Majāz* Dichotomy. *Studia Islamica* Vol. 59, pp. 111–140.
- Heinrichs, Wolfhart (1991–1992): Contacts Between Scriptural Hermeneutics and Literary Theory in Islam: The Case of *Majāz*. *Zeitschrift für Geschichte der arabisch-islamischen Wissenschaften* Vol. 7, pp. 253–284.
- Hell, Joseph (1926): *Der Diwan des Abū Ḍuʿaib*. Hannover, Heinz Lafaire.
- Ḥusayn, ʿAlī Aḥmad (2002): *Ash-Shakl wa-l-maḍmūn fī sh-shiʿr al-ʿarabī l-qadīm: dirāsāt al-maʿānī wa-l-mabānī fī ashʿār Sāʿida b. Juʿayya wa-Abī Dhuʿayb al-Hudhaliyyayn*. Ph.D. Dissertation. Haifa, University of Haifa.
- Hussein, Ali Ahmad (2015a): *The Rhetorical Fabric of the Traditional Arabic Qaṣīda in Its Formative Stages: A Comparative Study of the Rhetoric in Two Traditional Poems by ʿAlqama l-Faḥl and Bashshār b. Burd*. Wiesbaden, Harrassowitz Verlag.
- Hussein, Ali Ahmad (2015b): The Rhetoric of Hudhalī Wine Poetry. *Oriens* Vol. 43, pp. 1–53.
- Lane, Edward (1984): *An Arabic–English Lexicon*. Cambridge, The Islamic Texts Society. Reprint.
- Meisami, Julie Scott (2003): *Structure and Meaning in Medieval Arabic and Persian Poetry: Orient Pearls*. London–New York, Routledge Curzon.
- Noy, Avigail (2016): The Emergence of ʿIlm al-Bayān: Classical Arabic Literary Theory in the Arabic East in the 7th/13th Century. Ph.D. Dissertation, Harvard University.
- Reinert, Benedikt: *Maḍjāz*: In Arabic Literature. In: *The Encyclopaedia of Islam*. 2nd edition. Vol. 5, pp. 1025–1026.