Comparative Analysis of Metonymy in Theosophical Verses of Bustan and Theosophical Poems of Motanabbi

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ABSTRACT: Metonymy is the most important technique to embellish poet and the most nature way for expression. As any other noble poet who used metonymy, Saadi and Motanabbi represented their artistry in theosophical verses of Bustan and theosophical poems, respectively. The present study descriptively-analytically and comparatively discussed and statistically analyzed metonymy in theosophical verses of Bustan and theosophical poems of Motanabbi. Totally, 311 figures of speech were extracted from theosophical verses of Bustan. Of this, 132 (42%) were metonymy. From theosophical poems of Motanabbi, 112 figures of speech were also extracted of which 13 (12%) were metonymy. Results showed that metonymy was the highest among four figures of speech found in theosophical verses of Bustan followed by simile, metaphor and figurative language; while, metonymy is the third highest, following metaphor and simile in theosophical poems of Motanabbi. To categorize metonymy in terms of metonym, Saadi and Motanabbi mostly used infinitive or verbal metonymy. To categorize metonymy in terms of clarity and secrecy, they mostly used referential metonymy appropriate for theosophical concepts. Referential metonymies of Saadi and Motanabbi (particularly Saadi) are both effective and early-detected in their theosophical poems; so that, the audience can easily find their secondary meaning by context and introductions of the discourse.

Keywords: Bustan of Saadi, theosophical poems of Motanabbi, metonymy, comparative rhetoric, didactic literature

INTRODUCTION

Saadi Shirazi is not only famous in Iran, but also among scholars of other nations. His best-known work, SaadiNameh or so-called Bustan, is the most important Persian work in which scholars and literates of different nations were interested. ‘Bustan is a combination of theology, mysticism, theosophy and ethics and life directives with eloquent and expressivewordings. Bustan is a poem as strong as scientific and juridical regulations, as fluent as prose and as clear as daily dialogues of people’ (Khazaeli, 1983, p. 9). Those who study Saadi and his devotees constantly consider Bustan as an ethical and educational book also known as ‘favorable position of Saadi’ (2005, p. 17); on the other word, dominance of meaning inhibited many readers of Saadi’s works to scrutinize artistic beauties of Bustan. It is noteworthy that there is no study conducted independently on metonymy in theosophical verses of Bustan.

Motanabbi is also a theosophist poet. There are few numbers of poets similar to him in theosophical poems, particularly during Abbasi era (4th century). A large part of Motanabbi’s poems is either theosophical and allegorical or semi-theosophical. This is why they say: ‘theosophy is abundant in Motanabbi’s poems and scattered throughout his odes’ (Farrukh, 1968, p. 476); so that, ‘it can be observed and touched sometimes in a fragment, sometimes in a couplet and sometimes in a hemistich’ (Fakhouri, 1986, p. 814). Critics of Arabic literature wrote valuable and worthy of praise works on Motanabbi and various multilayer dimensions of his literary, political, religious, ethical even psychological character. Through these works, they discovered differentlyhidden aspects of his artistic and literary ingenuity. However, there is only one study, ‘figures of speech in Motanabbi’, on metonymy.
and generally technical imageries of his poem in the field of artistic and literary creation and creativity. In this study, Ali Akbar Mohseni as the author reviewed figures of speech in whole poems of Motanabbi including elegy, epic, theosophy, eulogy, lampoon, etc.). Motanabbi's theosophical poems were reviewed in the last section of this valuable study in which figures of speech were briefly noted due to high workload. Although fraction of metonymy is not more than a few lines here, there is no study based on comparison, analysis and adaptation of metonymy in theosophical verses of Bustan and theosophical poems of Motanabbi providing results by tables and diagrams. By comparing rhetorical points of Persian and Arabic literary works, one is able to identify secrets of the discourse and literary beauty of wordings and take advantage of instants and delicacies existing in great literary verses and prose. In general, 'strengths and shortcomings will be determined and the best way for a more expressive and eloquent discourse will be selected when words of others are comparatively analysed' (Esfandiarpoor, 2009, p. 68). It is also noteworthy that 'the most important measure to identify creativity and innovation of theosophist poets such as Motanabbi and Saadi - of whom basis of poems is formed from theosophical concepts- is to identify and expressive analysis of poetic and artistic imageries of their poems. Otherwise, it is not possible to recognize real dignity as well as the extent to which they were influenced by their predecessors or they influenced on their descendants' (Mohseni, 2000, p. 1). Since Saadi was almost under influence of Motanabbi to compose his great work and since metonymy played an essentially important role in expressing their (particularly Saadi) theosophical concepts, authors decided to discover poetic beauties of Saadi and Motanabbi in relation to metonymy as well as their similarities and differences in using metonymy by descriptive-analytic and comparative reviewing and analyzing metonymy in theosophical verses of Bustan and theosophical poems of Motanabbi.

Before starting the main discussion, it is important to consider two things: 1) Bustan of Saadi and Divan of Motanabbi are notably different in total of theosophical verses; that is, only 350 out of 5578 verses of Motanabbi (<10%) refer to theosophical concepts; 112 figures of speech, of which 13 (12%) were metonymy, were extracted from these 350 theosophical verses. While, there are far more theosophical verses in Bustan of Saadi including 4011 verses. On the other word, 'the reader observes nothing but theosophy and advice in Bustan of Saadi; most authors studying Saadi also agree that theosophy and advice are dominant throughout the Bustan. Therefore, one should not look for something other than theosophical concepts' (Asgari, 2008, p. 286). By reviewing Bustan, authors also found the same result. From total of theosophical verses of Bustan, 311 figures of speech were extracted of which 132 (42%) were metonymy. Thus, Saadi and Motanabbi are not comparable at all from numbers of theosophical concepts. Therefore, the authors first reviewed metonymy in theosophical verses of both poets, separately; then, they calculated the statistics in percentage. Finally, they compared percentages to prevent incorrect measurement due to the large statistical gap between numbers of theosophical verses. 2) It is noteworthy that the present study is totally a scientific research; that is, following review of all metonymies existing in theosophical verses of Bustan and theosophical poems of Motanabbi, statistics and percentage of using different kinds of metonymy were obtained.

**Metonymy, a Fancy Tool**

Fancy is the spirit and heart of a literary phenomenon, particularly poetry. Any literary phenomenon is basically related to poetic fancy and imageries; this is why, discussion on fancy in the poetry is the discussion on the nature of poetry. In fact, ‘a regularly simple discourse audible from anyone remains from an effectively desirable poetry without fancy’ (Shafie kadkani, 2007, p. 5).

Metonymy literally means ‘a hidden remark without a clear meaning’ (Moein, 2009). As other terms, there is no consensus among literary critics and rhetoric scholars on the definition of metonym; hence, there are various definitions several of which are explained as follows. According to Signs of Miracles in the Qur'an, ‘by metonymy, purpose of speaker is to prove a meaning; but, he does not express it by the special word of that meaning. Instead, he tends to a meaning which follows and refers to the considered meaning’ (Jorjani, 1989, p. 109).

As defined in the Key to Sciences, ‘metonymy is to stop explicit referring to something by its required meaning’ (Sakaky, 1937, p. 189). According to Sakaky, there are two advantages for metonymy over figurative language: 1) by metonymy, transferring is only from required to requiring; while by figurative language, transferring is possible from both sides. 2) Unlike figurative language, real meaning of the term can also be referred by metonymy (Fazelì, 1986, p. 345).

Metonymy was defined in Rhetorical Techniques and Figures of Speech as ‘a remark with two near and far meanings which are required and requiring to each other; therefore, the speaker combines and uses the term in such a way that the audience is shifted from near meaning to the far meaning (Homaei, 1996, pp. 255-256).

The best definition for metonymy seems to be ‘a term or a sentence by which the speaker do not aim to apparent meaning; but, there is no baffle presumption which directs the audience from apparent meaning to the inner meaning (Shamisa, Expression, 1993, p. 235).
As noted before, indirect expression results in depth, greatness, beauty and attractiveness; for, it makes audience to think. This is why literary scholars often consider the metonymy as more expressive than clarity; because, metonymic expression is along with argument and reasoning. Additionally, metonymy expresses intellectual concepts in a tangible, visible and clear form arousing the audience's emotions. Moreover, metonymy is exaggerative (Vahidian Kamyar, 1996, pp. 58-69). Finally, ‘metonymy is an instrument to develop words (Fazeli, 1986, p. 361).

Comparative Analysis of Metonymy in Theosophical Verses of Bustan and Theosophical Poems of Motanabbi

Primary goal of Saadi and Motanabbi was to express their theosophical concepts in a way that the audience can easily understand those concepts. Their simple theosophical verses support this idea. On the other hand, they were actually aware that merely theosophical concepts without any figure of speech would result in boredom and resentment of the audience. Considering this, thus, they composed verses which the reader both takes advantage of and enjoy important theosophical concepts. Undoubtedly, the key to their success (particularly Saadi) was to use figures of speech (imagery) in a wisely fine form. On the other word, 'in didactic literature, including Bustan and Golstan of Saadi and couplets of Attar and Sanaei, task of figure of speech is to inform and educate the audience by proof and persuasion. Figure of speech is a tool to explain experience and describe thought, to educate morality and inform as well as to prove claims (Fotouhi, 2007, p. 60).

The audience may come to conclude that metonymy is not a suitable method to express theosophical concepts; because the speaker considers far and unapparent meaning of the remark. While, it should be noted that although this form may not be suitable to express theosophical concepts regarding definition of metonymy, different kinds of metonymy (in terms of clarity and secrecy) used in theosophical poetry need to be considered. Because, poets like Saadi and Motanabbi of whom implications were mainly theosophy were well aware that first, their metonymies whereby their concepts be easily understood by the audience (according to rhetorists, be referential metonymies) and second, theosophical concepts need more space to develop due to their combinational and extendable nature. Thus, metonymy is the best method to express theosophical concepts.

Metonymy is the best way for Saadi to express theosophical concepts. On the other word, metonymy was the highest among four figures of speech found in theosophical verses of Bustan followed by simile, metaphor and figurative language. Attachment to folk culture and excessive usage of allegory for poetry is a major characteristic of theosophical poems in Bustan of Saadi. Since many allegories are founded upon different metonymies (referential, figurative, secrecy and innuendo), frequency of metonymy is very high in theosophical verses of Saadi.

The best examples of theosophical poems of Saadi are those in which metonymy has been used; these metonymies are both easily found and very beautiful.

Unlike Saadi, Motanabbi used metonymy after metaphor and simile. In general, Motanabbi is comparable to Saadi neither statistically nor qualitatively. Because, Saadi used metonymy far more than Motanabbi did. In terms of artistry, superiority is also with Saadi.

Metonymy in Terms of Metonym

Metonymy is categorized into three categories in terms of metonym:

Verbal or infinitive metonymy: a verb or infinitive is used instead of other verb or infinitive in terms of meaning; this is the most common type of metonymy (Shamisa, 2004, p. 95).

Noun metonymy: in which a noun is described (Shamisa, 2004, pp. 93-94).

Adjective metonymy: in which an adjective is described (Shamisa, 2004, p. 94).

Most metonymies of Saadi and Motanabbi are verbal or infinitive. Saadi used 113 verbal or infinitive metonymies (86%), 13 noun metonymies (10%) and 6 adjective metonymies (4%). Motanabbi used 12 verbal or infinitive metonymies (92%) and 1 adjective metonymies (8%). There is no noun metonymy in theosophical poems of Motanabbi.

Verbal or Infinitive Metonymy

In categorization of metonymy in terms of metonym, verbal or infinitive metonymy is most common than two other forms. Saadi and Motanabbi (particularly Saadi) created great pictures by this type of metonymy.

Verbal or infinitive metonymy: a verb or infinitive is used instead of other verb or infinitive in terms of meaning; this is the most common type of metonymy (Shamisa, 2004, p. 95).

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There are two metonymies here: 1) شکم طبله کردن is metonym for overeating; 2) مکنابارومهای‌ریز زه کردن is metonym for approaching to someone’s home.

Skin is the only cloth and whiteness of the heart is better than whiteness of the cloth (Al-Barqouqi, 2007, V.1, p.103).

Whiteheart is metonym for pure heart.

**Noun Metonymy**

Motanabbi did not use noun metonym and Saadi used it in few verses.

There are two metonymies here: 1) گردنفرازان is metonym for proud people. 2) شتابدارهای همبستگی کار is metonym for experienced people.

Skin is the only cloth and whiteness of the heart is better than whiteness of the cloth (Al-Barqouqi, 2007, V.1, p.103).

Whiteness of heart is metonym for pure heart.

**Adjective Metonymy**

Saadi used few adjective metonymies as shown below.

There are two metonymies here: 1) گرم و سردآزموده is metonym for experienced man; 2) گرم و سردآزموده is also metonym for experienced man.

Skin is the only cloth and whiteness of the heart is better than whiteness of the cloth (Al-Barqouqi, 2007, V.1, p.103).

Whiteness of heart is metonym for pure heart.

**Metonymy in Terms of Clarity and Secrecy**

Metonymy is categorized into followings in terms of clarity and secrecy, minority and majority of figures.

Referential metonymy: in which there are few figures and secondary meaning is clear. ‘Referential metonymy, as the most common type of metonymy, is currently used in modern statements (Shamisa, 2004, p. 96).

Figurative metonymy: in which there are many figures making difficult to understand metonym. Hence, figurative metonymy is unlike referential one (ibid).

Secrecy: in which figures are hidden; so that, they cannot be found. As a result, it is difficult to transfer from apparent meaning to inner meaning (ibid, p. 97).

Innuendo: it is a private metonym exchanged between two people. Innuendo is not clear or is not essentially considered as innuendo for others. Innuendo is predicative term of which metonym is to warn, condemn or ridicule someone. Hence, the audience becomes indignant (ibid, 98).

Most metonymies of Saadi and Motanabbi are referential. Saadi used 117 referential metonymies (89%), 13 figurative metonymies (10%) and 2 secrecies (1%). There is no example of innuendo in theosophical verses of Bustan. Motanabbi used 10 referential metonymies (77%), 2 figurative metonymies (15%) and 1 innuendo (8%). There is no example of secrecy in theosophical verses of Bustan.

**Referential Metonymy**

As noted above, most metonymies of Saadi and Motanabbi are referential suitable for theosophical concepts. Referential metonymies of Saadi and Motanabbi (particularly Saadi) are both effective and early detected in their theosophical poems; so that, the audience can easily find their secondary meaning by context and introductions of the discourse.

شکم طبله کردن is metonym for overeating; 2) مکنابارومهای‌ریز زه کردن is metonym for approaching to someone’s home.

Skin is the only cloth and whiteness of the heart is better than whiteness of the cloth (Al-Barqouqi, 2007, V.1, p.103).

Whiteheart is metonym for pure heart.
Figurative Metonymy

Figurative metonymy in which tools to get meanings are abundant and metonym is difficultly understood was used lesser than referential one by Saadi and Motanabbi in their theosophical poems. Some examples are as follows:

Stoning on the belly is metonym for tolerating starvation.

is a metonym for arrogance, filth and nonsense.

is metonym for greed and avarice.

Motanabbi used figurative metonymy only for two verses:

Some people are satisfied with easy going; while foot is their vehicle and skin is their cloth (Al-Barqouqi, 2007, V.1, p.324)

Foot being vehicle and skin being cloth is metonym for laziness (Manouchehrian, 2009, p. 274); since, such idea is completely normal for Motanabbi whom the most important intellectual characteristic was ambition and avarice and the greatest wish was to gain power and rule. As Ukbarainterpreted,this meaning brings the theosophist to the highest rank. In fact, theosophist is content to the lowest living material in this world and satisfied to obedience of divine order. Thus, such person is not lazy but has a great effort (ibid).

Open your eyes, leave dreams and highlight sword of the people (Al-Barqouqi, 2007, V.2, p. 296).

To open eyes is metonym for awareness.

Secrecy

Saadi used secrecy in only two cases:

is a metonym for hard backbiting.

is a metonym for self-backbiting.

Innuendo

Some theorists, including IbnRashīq and Diyā’ ad-DīnIbnAthīrconsidered metonymy and innuendo as two separate discussions. According to them, metonymy involves speaking of something without using its subject term. While, innuendo involves speaking of something implying other thing which is not spoken of (Shafie kadkani, 2007, p. 146).

In any case, innuendo was categorized as a metonymy here. Following review of theosophical verses and poems of Bustan and Motanabbi, however, it became clear that neither Saadi nor Motanabbi used innuendo, except for one case used Motanabbi.

Youthfulness does not inhibit wisdom which is found in both youths and elders (Al-Barqouqi, 2007, V.1, P.185).

Here, Motanabbiused innuendo for people who considered him unreasonable (because he was young) stating that youthfulness does not inhibit wisdom which is found in both youths and elders. On the other word, he believed that although he was young, he was already wise and patient before events of the universe made him wise and patient.
CONCLUSION

Metonymy is the best way for Saadito express theosophical concepts. On the other word, metonymy was the highest among four figures of speech found in theosophical verses of Bustan followed by simile, metaphor and figurative language; while, metonymy was the third highest, following metaphor and simile in theosophical poems of Motanabbi.

In categorization of metonymy in terms of metonym, both Saadi and Motanabbi most used verbal or infinitive metonymy. Motanabbi never used noun metonymy.

In categorization of metonymy in terms of clarity and secrecy, most metonymies used by both Saadi and Motanabbi were referential suitable for theosophical concepts. Innuendo and secrecy were never used by Saadi and Motanabbi, respectively.

Attachment to folk culture and excessive use of allegory for poetry is a major characteristic of theosophical poems in Bustan of Saadi; since many allegories are founded upon different metonymies (referential, figurative, secrecy and innuendo) frequency of metonymy is very high in theosophical verses of Saadi.

Referential metonymies of Saadi and Motanabbi (particularly Saadi) are both effective and early detected in their theosophical poems; so that, the audience can easily find their secondary meaning by context and introductions of the discourse.

In general, primary goal of Saadi and Motanabbi was to express their theosophical concepts in a way that the audience can easily understand those concepts. On the other hand, they were actually aware that merely theosophical concepts without any figure of speech would result in boredom and resentment of the audience.

Considering this, thus, they composed verses which the reader both takes advantage of and enjoy important theosophical concepts. Undoubtedly, the key to their success (particularly Saadi) was to use figures of speech in a wisely fine form.

Table 1 and figures 1-4 statistically and accurately show findings.

Table 1: frequency of metonymy in theosophical verses of Bustan and Motanabbi

<table>
<thead>
<tr>
<th>Metonymy in terms of metonym</th>
<th>Saadi</th>
<th>Motanabbi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verb or infinitive metonymy</td>
<td>113</td>
<td>12</td>
</tr>
<tr>
<td>Noun metonymy</td>
<td>13</td>
<td>-</td>
</tr>
<tr>
<td>Adjective metonymy</td>
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<td>1</td>
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<tr>
<td>Metonymy in terms of clarity and secrecy</td>
<td>Referential metonymy</td>
<td>117</td>
</tr>
<tr>
<td></td>
<td>Figurative metonymy</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Secrecy</td>
<td>2</td>
</tr>
</tbody>
</table>

Frequency of metonymy in terms of metonym

![Figure 1. theosophical verses of Bustan](image)
Figure 2. Theosophical verses of Motanabbi

Frequency of metonymy in terms of clarity and secrecy

Figure 3. Theosophical verses of Bustan

Frequency of metonymy in terms of clarity and secrecy
REFERENCES