Research Paper

Artistic and Aesthetic Use of Visual, Imaginary, and Poetic Metonymies in the Holy Quran

Sarah Taqvaie[*1] ,   Javad Mohammadzadeh [2] ,   Behrouz Ghorbanzadeh [3]

[1] Assistant Professor, Department of Islamic Philosophy and Theology, Jarem University

[2] Ph.D. in Arabic language and literature, lecturer at Mazandaran University

[3] Assistant Professor of the Department of Arabic Language and Literature, Mazandaran University, iran.
b.ghorbanzadeh@umz.ac.ir

Abstract

One of the categories of imagery in language is metonymy. In fact, metonymy is an artistic and indirect interpretation of various topics, by using which the meanings and abstract themes are transferred to the mind of the audience in an artistic and effective way. On the other hand, the Holy Qur'an has also used many artistic images to guide mankind, one of which is pictorial and poetic metonymies to make abstract concepts concrete through imagery. Therefore, the main goal of this study is to deal with the issue of using visual, imaginary, and poetic metonymies as an artistic technique, which is one of the special features in the formation of the structure of the verses of the Holy Qur'an. This research followed a descriptive-analytical approach and cited Qur'anic evidence to examine the structure of metonymy (visual, imaginary, and poetic) in the Holy Qur'an. The results revealed that the frequency of visual metonymies is higher compared to other metonymies. Moreover, the primary meaning of all pictorial metonymies has concrete examples, but the primary meaning of imaginary metonymies cannot be realized in the real world. All these metonymies are of the adjective type and sometimes they evoke meaning allegorically, which is called poetic metonymy.

[*]**Corresponding Author:** Sarah Taqvaie
 Address: Assistant Professor, Department of Islamic Philosophy and Theology, Jarem University
Email: Sareh_taghvaee@yahoo.com

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Summary

One of the characteristics of the language of the Qur'an is the use of artistic and visual interpretations to clarify mental concepts in a more explicit way for the reader in addition to influencing him. Among the artistic interpretations, metonymy has taken a significant part in the verses of the Quran in such a way that its multiplicity of use has given the Qur'anic text a special style. Linguistically, metonymy means "to speak in disguise", but in the term, it is a word that has two meanings, near and far. Therefore, if the speaker uses that sentence in such a way that the listener's mind is moved from a close meaning to a distant meaning, he has used metonymy. One of the main characteristics of metonymic interpretation is imagery. Words have the power of understanding, but they cannot show concepts; the painting shows the concept, but it does not have the power to understand. However, metonymy both expresses and shows the concept and this is the deep effect that metonymy has on the audience. The style of metonymy has different forms and types, but among the metonymy forms that play a significant role in the creation of the image, are visual, imaginary, and poetic metonymies. Figurative metonymy is a metonymy that has a primary meaning and that meaning has an objective example in external reality. The image in this type of allusion is created by using selected visual words with clear meanings and objective examples. But imaginary metonymies, although they have a clear and simple primary meaning, it is not possible to determine their true meaning, because they do not have an external example in external reality. This metonymy is only in the imagination and its primary meaning cannot have an external example in any way. In poetic metonymy, imagery is created through expressive techniques such as tropes and metaphor. The primary meaning of this group of metonymic statements may have concrete or imaginary examples. In fact, with the help of these types of metonymies, it is possible to interpret concepts that are difficult for the audience to understand. This study investigates the structure of metonymies (visual, imagination, and poetry) in the Holy Quran with a descriptive-analytical approach and by examining examples of these metonymies, it can be said that all three types of metonymies are used to make abstract and mental concepts more tangible. In terms of frequency, figurative metonymy has been used more compared to the other two types (imaginary and poetic) and its high frequency has given a special style to the Quranic text. The primary meaning of the proposition of pictorial metonymy can be recognized in external reality contrary to imaginary allusion, whose primary meaning has no concrete example, but from the artistic point of view, it creates artistic language more than visual metonymy. The statement of poetic metonymy in the Qur'an often comes in the form of a metaphor, and their primary meaning, after examining the metaphors, may have the ability to be realized in an external reality or fantasy. None of these three types of metonymy occurs in the same word, but the primary meaning of the metonymy statement emerges in the syntactic structure of the sentence and from the combination of words together. In terms of the type of metonymy, the allusion of the adjective constitutes the majority of illustrations of abstract concepts in the Holy Qur'an. The final meaning or in other words, the necessary meaning of all three types of metonymy

also implies an abstract concept. In general, it can be said that metonymy, especially its three types (visual, imaginary, and poetic), is considered a figurative expression that, in addition to creating artistic beauty, indirectly presents the message to the audience. In other words, in addition to conveying the message to the audience, it has an effect on him and makes him think.

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