

METAPHORICAL REPRESENTATION OF HUMAN PARTS IN THE *QUR'ĀN*

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Abstract: This study aims to explain some *Qurānic* metaphors which are based on human organs. Metaphors enhance the aesthetic quality and usefulness of the text. The *Qur'ān*, besides being the pinnacle of wisdom and human guidance is also a miracle as far as its language is concerned. In numerous places, it uses a lot of stylistics devices and figures of speeches, like similes, metaphors, oblique references, illustrations and explanations, not only to fulfill the demands of an aesthetic literary text, but also to drive home the point under discussion so that none of the subtle points would be left unexplained. The study defines the rhetorical devices present in the *Qur'ānic* text, particularly the metaphor, its components, types, and then focuses on those metaphors which use human organs to make the meaning explicit and clear.

Key words: *Qur'ān*, metaphors, human body parts, rhetorical quality, figures of speech, Arabic literature.

Introduction

The best text is the one which can be heard with sustained interest and attention. Undoubtedly the most eloquent and expressive text is the one which combines brevity in diction with depth of meanings. These properties are such that all the excellence of the text is concentrated on the use of correct words and figures of speech. The Arabic language possesses the quality of compressing a range of meanings through the use of figurative language: similes, metaphors, oblique references and illustrations and explanations which greatly enhance the rhetorical quality of the texts. The article gives the basic meanings, functions and components of *Qur'ānic* metaphors, concentrating on the metaphors based on human body parts.

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Human organs have been used in the poetry and prose of all languages. The Arabic literature in particular is replete with examples in which human parts have been used as metaphors and similes. In the *Qur'ān* as well there is a predominant use of figures of speech which are based on human body parts.

Discription of *'ilmulbayān* (figure of speech)

The Arabic word "*bayān*" is used for the rhetorical quality of the *Qur'ān*. The literal meaning of "*bayān*" is to clarify the meaning, to bring to light, to elaborate. The word is a verbal noun from the Form I verb *bāna* [to become clear, distinct, differentiated], whose root is B-Y-N. Edward Lane states in his dictionary of classical Arabic that the term *bayān* usually refers to the "means by which one makes a thing [distinct,] apparent, obvious, evident, clear, plain, or perspicuous," which can either be "a thing indicating, or giving evidence of, a circumstance, or state, that is a result, or an effect, of a quality or an attribute," or the "language that discovers and shows the meaning that is intended."¹ In his seminal work, "*Al Bayānal Tibiyīn*", Al-Jāhiz (d. 255/ 868) says that the property of rhetoric is the "pillar of knowledge", and goes on to explain that the word means to explain something without any ambiguity and clarifying by giving a lot of related meanings and explanation.² In the *Qur'ān* this rhetorical quality is referred to as '*ilmulbayān*'.

He has taught him speech (and intelligence).³

Some have defined "*Bayān*" as meaning one's mother tongue which is acquired from the environment and which is used for self-expression,⁴ and from the point of view of rhetorical art, eloquence is defined as: That quality in writing through which each word can be seen in its various connotative and denotative meanings.⁵

Definition of Metaphor

In the famous Arabic Dictionary, *Tājul'urūs min jawāhir al-qāmūs* the word 'metaphor' means 'to borrow something for a short time, or to lend something to someone for a short time'.⁶ *Al-Jurjānī* (400 – 471 or 474 A.H.) (died 1078 AD) explains that "as for *isti'ārah*, it is a type of *tashbīh*, and a form of *tamthīl*, *tashbīh* being analogy, and analogy acting in conformity with that of which hearts are aware, which minds comprehend, and for which the council of perceptive faculties and minds are sought, not the

faculties of hearing nor ears".⁷

The Dictionary of Literary Terms defines a metaphor as, "A figure of speech in which one thing is described in terms of another. . . . a comparison is usually implicit; whereas in simile it is explicit".⁸ Thus, it can be seen how the conception of metaphor as a sort of transference of ideas and substitution of words has been widely accepted throughout the ages, and how the notion "metaphor" refers to expressions which are used figuratively in discourse. This definition is found in Oxford English Dictionary where the word "metaphor" refers to power of "transfer" or "carrying between".⁹

The artistic and embellishment properties and Purpose of the metaphor:

A metaphor is a useful stylistic device to relate something which is not well-known with something which is known, so as to bring out its meanings. A metaphor is a stylistic device that links the similarity of two disparate objects so that a new interpretation or view of reality emerges. Al-Jurjānī holds that the metaphor gives an additional meaning of the word besides the dictionary or the denotative meaning, and this adds to the aesthetic and rhetorical quality of the text.¹⁰

Lakoff, and Johnson explain,

Metaphors highlight and make coherent certain aspects of our experience metaphors may create realities for us, especially social realities. A metaphor may thus be a guide for future action, this will, in turn, reinforce the power of the metaphor to make experience coherent. In this sense metaphors can be self-fulfilling prophecies.¹¹

According to Charteris-Black,

Metaphor is a primary means by which the unknown can be conceptualized in terms of what is already known, metaphors are a natural means for exploring the possible forms that such divinity might take and for expressing religious experiences.¹² The artistic properties of the metaphor are as follows:

1. Metaphor connects the verb with a non-active doer. Furthermore it also gives the non-doer an illusion of action.

When they are cast therein, they will hear the (terrible) drawing in of its breath even as it blazes forth, Almost bursting with fury: Every time a Group is cast therein, its Keepers will ask, "*Did no Warner come to you?*"¹³

The action has been associated with Hell, although it is not an entity capable as the doer of the action. The words, *al shahīq* (*The donkey's braying*), *tamaīyyaz* (*to be separated*) and *ghaīz* (*to be furious*) are used in this verse since other words could not have served the purpose. The use of these words personifies Hell as an entity which can create terror through its awful roaring voice. Also as an entity which is full of ferociousness and anger. Hence it seems as if Hell is capable of inflicting punishment itself and has its own understanding and capability.

2. Metaphors adds to the focus and exaggeration in the orders, e.g.:

*Leave Me alone, (to deal) with the (creature) whom I created (bare and) alone!*¹⁴

The verse exaggerates the warning of retribution, so that it creates fear and awe in the hearts of the disobedient ones and deters/forewarns those who are obedient so that they would continue their endeavors to please Allah Almighty. The metaphors evoke a realistic picture in the listeners mind.

3. The use of metaphors endows the inanimate entities with speech and life, as if they are speaking themselves and able to possession on some one.

*Moreover He comprehended in His design the sky, and it had been (as) smoke: He said to it and to the earth: "Come ye together, willingly or unwillingly." They said: "We do come (together), in willing obedience."*¹⁵

Allah who exercises complete control over His creations, over the Sky and Earth, has endowed them with *hayāt* (life), this personification is useful to show them as entities which can speak and see.

4. The use of metaphor produces the literal meaning of the text

*And a Sign for them is the Night: We withdraw there from the Day, and behold they are plunged in darkness;*¹⁶

This property cannot be clarified without the literal meaning of day and night as sunset and daybreak are not real, and none of them can be peeled, but for the metaphoric purpose they seem to be real. *Salakh* is present in any fleshy thing, in which the skin can be peeled from the flesh. Hence it is implied that the day seems to be the 'flesh' from which the skin of the night has been peeled off to reveal it. This is a more eloquent word than *Takhruju* (to take out) as this word argues on the reality and can be taken as reality.

If the words *nakhrujumihu al nihār* (we bring out day from night) were used, and *naslakh* was replaced with *nakhruj*, the message would not have had the same appeal, the gem of the metaphor would not have shown its

validity. Above all a Bedouin and an Arab would not have understood the advent of night from day. The benefit of using similes and metaphors is that clarity, comprehension and conciseness of the text is made better and thus understanding of the text increases. The connotative sense is used to bring the meaning closer to understanding.

And (further), thou seest the earth barren and lifeless, but when We pour down rain on it, it is stirred (to life), it swells, and it puts forth every kind of beautiful growth (in pairs).¹⁷

Here the association of earth is with growth and fertility, a property which is not well known in physical things. The spread of water in earth is more descriptive, and the ayah makes it clear that the earth which is otherwise stagnant, gets life when water gets into it and this is called the swelling and multiplying of earth. Through this figure of speech, it seems as if the earth is not only endowed with life, but has other animate qualities as well.¹⁸

Qur'ānic Metaphorical Representation of Human Parts:

(1) *Then We draw (a veil) over their ears, for a number of years, in the Cave, (so that they heard not):¹⁹*

Have put them into such a deep slumber that even a small noise or knock cannot arouse them. According to *ibn ShabābZuhrī* (d. 124/742), veil is a natural metaphor. The condition of the companions of the *Kabaf* has been likened to a person who does not wake up even if awakened by someone, as if there is curtain, a barrier which does not allow any voice to penetrate.²⁰ *fadarabnā'alā'āzānihim* To set up a tent, to pitch a tent. In this verse the words *fadarabnā'alā'āzānihim* the word 'darab' is associated with the idiom *Darab al khaīmah* , which means a person who is in deep sleep, as if he/she is means deep sleep which has engulfed the 'Companions of the *Kabaf*'. *darabā'alā'āzānihī* : to stop from listening, To be in deep slumber.²¹

Description of Metaphor:

We have put such curtains over their ears that no outside sound can enter them. Curtain means curtains of sleep. It means that we have put them to such a sleep that they cannot be aroused by any sound.²²to put curtain over their ears so that no any sound can penetrate their ears, meaning put them to deep sleep.²³

A wonderful sign of Allah Almighty has been shown through the use of a descriptive diction in explaining the long sleep of the Companions of the

Kahaf. Allah has engulfed them in such a sleep by closing their ears so that no sound can penetrate their sleep to wake them up. *Have stopped all types of voices to reach their ears as the sleeping person wakes up when he hears any noise.*²⁴

‘*Alāma Qurtubī* (d 671/1273) says with reference to this ay’ah: *that fadarabnā‘alā‘āzānihim* is amongst those eloquent verses of the Qur’an the equal of which has not been brought up by the *Fasīh-i-‘arab* (*arab Rhetoricians*). Going on to expound on the eloquence of the verse, he quotes the Holy Prophet *Muḥammad* (P.B.U.H).

It can be inferred from ‘*Alāma Qurtubī*’s explanation that the excellent choice of words in the Holy Quran can only be Allah’s work. It is beyond human capacity to achieve this. The condition of the Companions of the *Kahaf* is referred to in the said verses. ‘*Kahaf*’ means cave, since these few young men had taken refuge in a cave to protect their faith, and thus they are referred to as the companions of the cave. Some believe that these youth were the followers of the Christian faith, while others hold that they existed before the time of Jesus. The King of that time, a king “*Dakiyānūs*” used to advocate worship of idols and offerings to these deities. These youth were inspired by Allah to worship only the one true God who is the Creator of the Heaven and Earth and the ‘*Rub*’ of the Universe. These youth would isolate themselves to carry out the worship of Allah. With time the news of their monologues worship reached the King. They were asked to appear before the King where they categorically stated the Oneness of Allah. Then in order to save themselves from the opposition of the King and the idolatrous people they distanced themselves from the populace and took refuge in a cave and asked Allah to give them solace.²⁵ (As far as the explanation of the ears is concerned, it (the ear) is that organ which is the sensitive and it rarely happens that a person’s sleep is disturbed without any noise. Furthermore deep sleep is when all types of sounds are away from the ears) The Holy Prophet is referring to the person who sleeps soundly and does not stand for prayers during the night.²⁶

‘*Allāma Qurtubī* writes about the Qur’ānic words in this verse, *Sanīna‘adādan*(means the abundance of years)It means the count of many years, that they were kept sleeping for a long period. The purpose of narrating this incident is present an example of Allah’s reach and power to the *Munkarīn-i-qīyāmat*(*deniers of the of the dooms day*). How Allah will give

life to the dead ones on the Day of Judgment and *the Māidān-i-Hashr*(recoking day). This proves that Allah's promise of 'Life after Death' is valid and true²⁷ as mentioned in *Qur'ān*, *Thus did We make their case known to the people, that they might know that the promise of Allah is true, and that there can be no doubt about the Hour of Judgment.*²⁸

(2) *Make not thy hand tied (like a niggard's) to thy neck, nor stretch it forth to its utmost reach, so that thou become blameworthy and destitute.*²⁹

It is aderived metaphor for a miser. This person is given as an example who restrains himself to give alms and his fist is tightly drawn to his neck, so that he does not have the ability to even extend his hand. Extravagance is likened to open fist on which nothing can stay.³⁰*Maghlūlatan* :To put handcuffs , shackles or millstone as mentioned in the *Qur'ān*, (The stern command say): "*Seize ye him, and bind ye him,*³¹ In this verse it has been enjoined t hat do not make your hands shackles of your neck *Ghul min ḥadīd*(There is an iron shackle in his neck) *Basat Allah al rizk* (To increase the 'rizk' given by Allah) as it is mentioned in *Qur'ān* in these words: *Allah enlarges the sustenance (which He gives) to whichever of His servants He pleases;*³² *Al-Basatat (expension ,capacity)Basīt al yadain (generous and bountiful)*³³

Description of Metaphor:

In the *Quran* specially the words *Malūmanmaḥsūrā* (to rebuke, to reprove and scold)are used to further clarify the concept. In the first condition, the supplicants will blame the person for not giving, and in the second place they will feel jealous with the extravagant person.³⁴There will be nothing left for your own needs and you will become destitute to the extent of not fulfilling your own needs. You will become destitute like others, which is not like by Islam. The Holy Prophet was a great generous person who used to distribute amongst the needy the cloth he got for charity, after the distribution some people who had not got anything, approached him. Another tradition says that a woman sent her child to get her share of the charity, and since the Holy Prophet had nothing to give, so he took off his own shirt and gave it, confining himself in the house as he had no clothes left for himself. This verse was revealed in this contest.³⁵

The Rich One who does not give to the deserving is like one who is holding his own neck buy his own hands, that he is neither capable of holding something by his own hands, nor can he give alms to others.The other injunction is that"*Do not spend in a way that nothing remains in your*

hands”.³⁶Jāmi‘ *al-bayān*fīta’wīl *al-Qur’ān* also known as *Tafsīr al-Ṭabarī*,“Neither stop yourself from spending in the way of Righteousness and for the better, like the shackled person who cannot extend his hand, nor spend all that you have”.³⁷

It also points towards those who are misers, in spite of being wealthy. People get alienated from them and talk against them. As a result one becomes bad because of his miserliness and falls from grace. Everyone blames him. The one who exceeds his means soon tires himself. Nothing is left for him and he becomes old and humble like an animal that is tired of walking and stops on the way. In this context a beautiful example is given in *Qur’ān*: *Again turn thy vision a second time: (thy) vision will come back to thee dull and discomfited, in a state worn out.*³⁸

Both sentences present the picture of the extreme miserliness of the miser and the disastrous picture of the spendthrift, and advocate the balanced mean (The best way) as the better option in these two extremes.³⁹ The most appropriate similes are used to advocate the best way of using your emoluments: that do not be like that miser whose fists are so close to his neck that he cannot extend them to spend, neither be so extravagant that you are unable to fulfill your own and your families’ needs and the rights of the deserving.

(3)Praying: "O my Lord!infirm indeed are my bones, and the hair of my head doth glisten with grey: but never am I unblest, O my Lord, in my prayer to Thee!"⁴⁰

It is a derived metaphor. The spread (eruption) of the whiteness of hair (old age)has been compared with the spread of fire in the woods, (*ishtī‘āl*) inflaming has been borrowed for meaning (*intishār*) i.e. anxiety.⁴¹*Sha‘lat al nār*: To make fire, kindle fire, smoldering fire, erupting fire.*ishṭa‘alāfūlānḡhaḡabān*: to flare up with anger, *ashṭa‘al*(Reference is to bursting into flames). To have white hair in one’s head. *alshībfilrā’s*: to have your whole head turned white, meaning all the hair turning white. This includes the hair of the beard, *shā‘il*: The white hair on the tail and forehead of the horse.⁴²

Description of Metaphor:

This verse narrates Allah’s blessings, and his condition when he says, “O my Allah, in spite of the absence of the necessary physical conditions, I am still

asking you to bestow offspring on me. You have granted me everything I prayed previously from you, you gave me and my prayers have never been wasted/ unanswered. *Zakariyyā* prayed to his Lord, saying: "O my Lord! Grant unto me from Thee a progeny that is pure: for Thou art He that heareth prayer!"⁴³

Zakariyyā was without any offspring. He (RH) prayed to Allah about this with humility and servitude and also explained his physical condition. Talked about his advanced age, as usually one cannot procreate in this age). (Although Allah knows about his condition, but *Zakariyyā* explains his condition with humility and submission). *wahanal' azmi wāshta' alaalrā'sshībā*, (*infirm indeed are my bones, and the hair of my head doth glister with grey*). In this narration the senile condition of the Prophet *Zakariyyā* and the Blessings of Allah Almighty are explained. The shining whiteness of old age has been likened to the smokeless fire, and its appearance in the hair to the smoldering fire. The whiteness has spread in the hair as if fire had erupted in it.⁴⁴ Just as the wood gives strength to fire, in the same way the head catches fire with the whitening of hair. Connotes senility and old age.⁴⁵ These words reflect the eloquence and rhetorical quality of *Qur'ānic* diction. Only these (white hair) are referred to as all other organs are composed of bones and their weakness is not evident, whereas senility is reflected through white hair.⁴⁶ *Walam'akunbidu'ā'ikaRabbīshaqīyya*

(4) *And, out of kindness, lower to them the wing of humility, and say: "My Lord! Bestow on them thy Mercy even as they cherished me in childhood."*⁴⁷

The metaphor is implicit. Humility and servitude is likened to a winged bird. This is likened to keeping a loving, affectionate and humble attitude with parents.⁴⁸ The arm of the bird, side, refuge, *fulānfiġjanāhfulān* (They are safe in the) *khafizlahūjanahū* (to assume humility before others) *'anāfiġjanāhfulān* (I am in the shadow of someone). It was ordered to take your parents in your shadow of protection.⁴⁹ It is ordered to behave with utmost excellence towards them and to pray Allah's benevolence for them.

Description of Metaphor:

There is an exaggeration in the order to treat the parents with utmost benevolence and humility.⁵⁰ Maintain a long and affectionate behavior with your parents and be obedient to them except when it involves Allah's disobedience.⁵¹ Look after your parents with tenderness and benevolence and

pay attention to them.⁵² According to *‘urwah bin Zubair*. Treat them with compassion, and do not deny them what they desire, keeping in mind that yesterday you were dependent on the and today they are dependent on you”⁵³

The use of the metaphor makes the text eloquent and also clears the connotations of the order. The subtle and fine aspect of the metaphor is that the bird flies from one place to the other with outstretched wings and when it lands, it closes its wings. Hence for the son to lower his “wings” for serving his parents means that he should always be obedient to them and should never disobey them. Another connotation is that the son remains under their benevolence and does not think of moving away from them, when he is not dependent on them, but should remain close to them. Just like the bird opening and closing its wings. The verse is an excellent example of the miracle of the *Qur’ān*, that it is amalgam of practical and sermon orders. It is being ordered that *janāh al zul* and along with that also keep praying to your Allah for them.

The author of *Tafsīr Thanā’ī* writes “Bow before them in submission and love, and do not limit it to serving them in the world, but pray for their well-being even in the Hereafter. They would forget their comfort for even a little of my problem, and carry me about on their shoulders, would sacrifice their comfort for my comfort. So, O’ my Allah, please bestow on them the same kindness. Some people only do it for showing off to others, but do not revere them with their hearts. So remember, your Lord knows your hearts’ secrets and knows it well whether you are really pious and righteous”⁵⁴

According to *al Qur’ān*. “O my Sustainer! Bestow Thy grace upon them, even as they cherished and reared me when I was a child!”⁵⁵ Besides the prayer for asking Allah’s blessings for parents, man’s own helpless state is referred to. It is man’s psyche that he is affected by his life situations, which direct and guide him to improve and polish his character in future.

(5) *Soon shall We brand (the beast) on the snout!*⁵⁶

The verse points to *Walīd-bin-Mughīra*, who harbored an extreme hostility to Islam, considering himself of high status he would make fun of the *Qur’ān*. In the last few verses, it is being warned that he will soon be penalized. In the above verse an excellent metaphor is seen. The word *Khartūm*, which is reserved for the trunk of the swine, elephant and beast, is

being used for human's nose. The purpose is to express extreme degradation and condemnation.⁵⁷ Nose, the trunk of the elephant, The snout of the swine, the tip of the nose, *Kharātīm al qaūm*(leaders of the people because the leaders are prominent people that is why they are called *Kharātīm wasimbu 'alal Khartūm* (to insult)⁵⁸

Description of Metaphor:

The use of the word *Khartūm* (confined to elephant and swine), indicates extreme insult/degradation and to inflict such marks on the face which would be permanent, forever, and would become symbolic of his rebelliousness and he would not be able to hide his *kufar* from others. Hence he would be distinguished from others because of these marks. With his marked face how will he maintain his high position in society? It is said that *aljamālfīl 'anaf* (he will become a target of others insults/derision).⁵⁹

The word *Khartūm* has been used to indicate hate/dislike. The face is the most significant of all human organs and in the features of the face the nose is of great significance. That is why it is considered to be indicative of respect and reverence, so that when someone's high status is to be indicated, then the words, *hamī 'anfah*, (to be respected, and to indicate) and *jada ' 'anfa 'ah*, (to be insulted or degraded) are used. *wasimbu 'alalKhartūm*(to be insulted) is referred to because here it means extreme degradation of *Walīd-bin-Mughīra* is intended. His face will be branded, so that he will in no way be spared or redeemed.⁶⁰He will be remembered by this in this world and the hereafter.

According to some traditions, *Walīd-bin-Mughīra* was said to be wealthy and a parent of many. He enjoyed a special position which had made him proud and arrogant. But this is not particular for him only. Anyone who is given these worldly goods could stray on the wrong path, will behave in opposition to Allah and the Prophets injunctions and will be penalized by Allah in this world and the hereafter, and others will be told about this. This can be done in a number of ways that is by marking his face so that it is known that the person has been disobedient to Allah, or through some other way whether in this world or the hereafter.

Allah has explain this in the *Qur'ān*:

Had We so willed, We could have shown them up to thee, and thou shouldst have known them by their marks: but surely thou

wilt know them by the tone of their speech! And Allah knows all that ye do. ⁽⁶¹⁾

If Allah wanted, He would have exposed their misdeeds through their faces but He is the One who hides defects. Also it is Allah's test, as man's character is a true mirror of his temper, that is, how one acts and talks is a true index of his/her inner feelings and the face is the image of one's apparent condition. Hence Allah here tells that the nose of a bad character person's would be marked, as the nose is the most prominent feature of the face and is at once noticed by the onlooker. ⁽⁶²⁾

Through an explicit metaphor, the *Kuffār* (non-believers) in general and *Walid-bin-Mughīra* in particular have been condemned, that man's criteria for respect therefore is not abundance of children and wealth, but his Faith on Allah's Way. Whoever fits this criterion, will be rewarded with bounties, whereas those who fail will be punished with humiliation and will be defamed, and this will be reflected on their faces in both the worlds. In this way, he will not be able to hide himself from anyone. Despite having a high status in the world, his indignity will be reflected on their faces. Although people might respect him on the face, but behind his back they will never respect him, and will talk about him with derision, whereas a true believer will live a life of respect and reverence despite living in penury, as his face would be reflective of his piety, and people will praise and revere him.

(6) *His wife shall carry the (crackling) wood - As fuel! - A twisted rope of palm-leaf fibre round her (own) neck!*⁶³

It is a subtle metaphor. *Ḥammālah tal Ḥatab* (The one who picks up a bundle of wood) has been borrowed for the back biting.⁶⁴ To load a burden on man or animal, to carry weight, to pick something with difficulty and labor, *Ḥammālah* (The one female carrying weight), *Ḥammālah tal Ḥatab* (The one who picks up a bundle of wood).⁶⁵ The name of *Abū Lahab's* wife was *Urwa* and her pseudonym was *Umm-i-Jamīl*. She was *Abū Sufyān's* sister and she was crossed-eyed. She was full of venom for the Holy Prophet *Muḥammad* (P.B.U.H). She was as hostile to Islam as her husband. In this verse she is being condemned because of her personality traits. (Some have said that here her worldly characteristics are meant and others say that her literal characteristics are meant).

Description of Metaphor:

Abū Lahab's wife used to gossip about others. The Arabs used to say about the gossipers that they kindle anarchy as the dry wood increases fire.

Tradition has it that there used to be a precious necklace around the neck of *AbūLahab's* wife. She used to say that she would sell this necklace and spend the money procured to harm the Holy Prophet's (P.B.U.H). It was said in the Quran that the arrogant neck which supports this necklace, will be pulled with a seventy feet long rope in Hell. She is obedient to her own ill-will/bad conscious and to her ineffectual husband as if the rope of obedience is around her neck and the rope is strong as if made of the bark of the date tree.⁶⁶*AbūLahab* and his wife were the worst enemies of Islam as both would compete with each other in their hostility to Islam. When the Holy Prophet(P.B.U.H) announced the Oneness of Allah on the Mount *Uhad*,*AbūLahab* denied it at the spot, at this Allah Almighty condemned them both harshly, warning them of their horrible end in both the worlds. So *Ḥammālahthal Ḥatab* (The one who picks up a bundle of wood) is a metaphor which fully encapsulates the Islam phobia of *Abū Lahab's* wife.

According to *Qurtubī*(d 671/1273): 'Keep clear of the gossip because she spreads fire. What the gossip can achieve in an hour, the magician cannot do in a month'. It means that the gossip can produce such misunderstanding, animosity among people that their mutual relationships become disrupted.⁶⁷Because of her extreme miserliness, and despite her wealth, she (*AbūLahab's* wife) would carry firewood herself on her back. All day long she would pick throne wood and then place it at night in the way of the Holy Prophet *Muḥammad* (P.B.U.H). According to some traditions once she was carrying a load of thorny firewood on her back, and as she sat on a stone to rest, the load shifted back and she was strangled by the rope with which it was tied. Based on this incident it is said, that on the Day of Judgment these people will be carrying besides their own load, the load of those whom they have been misleading. Behold what a bad load is this. And said that the one who carries wood in Hell.⁶⁸These words point to her hostility, sadism, and ill will which she directed towards diminishing the Light of the Holy Prophet(P.B.U.H).⁶⁹The reference is to the load of sins she is carrying and the rope of worldly wishes she is carrying around her neck. The ineffectual husband is being pointed out, as well as the fact that the woman lets the husband mount on her during intimate moments, the

same way as she is carrying the load of firewood which is fit for the hearth.⁷⁰

(7) *Nay, We hurl the Truth against falsehood, and it knocks out its brain, and behold, falsehood doth perish! Ah! woe be to you for the (false) things ye ascribe (to Us)*⁷¹

The metaphor is *Tamsilīyya*. The right is likened to a solid thing whereas wrong is likened to a depressed thing the words *qadhaf* and *damagh* are taken metaphorically to show the domination of Right over Wrong. As if the solid thing strikes on the Wrong with such force that it is completely destroyed. There is a very pertinent exaggeration in this metaphoric use.⁷² The literal meanings are bashing the brains out, meaning to totally annihilate something. *ḥujjatu dāmagah*(to inflict such a wound that it reaches the brain. To dash out the brain, to empower, to totally subjugate).*D'amagh al ḥaqal bātil* (The right overpowering the wrong. Here it means that both Right and Wrong are both locked in a conflict and then Right overpowers wrong in such a way that it is totally destroyed).⁷³The *Kuffār* (non-believers) are being warned that in the creation of the universe in the conflict between Right and Wrong, the Right always overpowers the Wrong.

Description of Metaphor:

The words *qadhaf* and *damagh* depict the falsity and futility of wrong in being annihilated. The Right is something solid like a stone, which is aimed at the hollow and lax body of Wrong, which ends it and Allah is above of any tomfoolery, in fact He makes Right prevail through a special system.⁷⁴ *Qadhaf* means to throw, to toss, and *damagh* means bashing the brains, crushing. The metaphoric meanings are of establishing right, annihilating wrong. *qadhaf* shows that the thing which was thrown was heavy and solid. The wrong is exaggeratedly called *damagh*. *zābiq'* means that which does not leave a trace behind.⁷⁵ As it is said in Arabic *zabāb al rūb*(The departure of the soul). Truth overpowers lies, and peace overpowers 'Shar' which is thrown in such a way that they are blasted and in an instant are annihilated.⁷⁶ The hammer of truth is thrown on the powers of *bātil*(false), which bashes its completely.⁷⁷

The author of *Tafsīr Mājidi* points towards this aspect of Truth: "There is a constant battle between Truth and Falsehood. Constructive and destructive

powers clash constantly, but constructive forces overpower destructive forces".⁷⁸ And the meanings of last words of this verse (reference is given in the start of this discussion) that the wrong things which you associate with the Creator (e.g. that the Creation is a play, the hobby of a philanderer) will become your undoing, because you take them as trivialities and feel no fear in denying them. The result is your ruin and death.⁷⁹

The *Kuffār* (non-believers) are being warned about the behavior of the past nations that instead of scrutinizing and pondering on the purpose of the Creation of the Universe and of Mankind, they gave themselves up to worldly luxuries and then the Wrath of Allah Almighty fell on them. The fact is that the Earth and Sky have been made for a purpose and the conflict between right and wrong also serves a purpose. However there is a reference towards the vanquished and the victor as well: *qadhaf* and *damagh* have been used metaphorically for being wasted and this has been depicted through a befitting sensory image. This creates a visual image in the reader's mind of the Truth being strong and Falsehood as weak, Truth is eternal while Falsehood is fleeting.⁸⁰

(8) *And one leg will be joined with another: That Day the Drive will be (all) to thy Lord!*⁸¹

These words depict the sorrow of the last day on earth and of the first day of the Life of the Hereafter, as both these conditions are joined together as are sorrow and grief, with the help of metaphor *Tamsīlīyya*. The shin, trunk of a tree. *Iābadalī min qatālahum walautalfat* (had to fight them although I might be losing my life) is to show the horror and gravity of the situation. *qāmat al ḥarab 'alāsāq(shin)* (The strife was intensified). *Qāmafūlān 'ansāq(shin)* (To struggle on one leg)⁸² The verse narrates the intensity of death.

Description of Metaphor:

At the time of death the legs of the dead body shrivel up and draw together, and it will be deprived of the power to move them although in life he had been able to use them well to move about.⁸³ Some Muslim scholars have used the word *sāq(shin)* in the common denotative meanings. Others have explained it in this way, that the intensity of the last days of the worldly life will come close to the first moments of the eternal life. *'Alāma Qurtubī* has taken it in the meaning of the Arabic idiom of harshness and intensity.⁸⁴ The

worldly life will join the eternal life. People would be preparing his funeral just as the angels will be preparing to receive his soul.⁸⁵ Two problems would be close together, one of leaving this world and the other of being presented as a culprit in the other world.⁸⁶

The word *sāq(shin)* has been used, so that both its literal and figurative meanings can fully depict man's total subjugation and his being under control of Death. Because in the throes of death, man is helpless, he is unable to do anything and his limbs stop functioning as death takes complete control. He is under physical and mental torture (Leaving the worldly life and entering into the eternal life as the joining of both legs).

The literal and figurative meanings of the word *sāq(shin)* combine to warn the *Kuffār* (non-believers) not to take the strife of dooms day as a distant thing, it is close to your worldly life because everyone has been given a grace period of a few days' limit. As soon as he enters the other world this time lapses and he comes in the grasp of Allah Almighty. Now he has no way out from this strife and horror.

The author of *Rub al Ma'ani* says in this regard: "When the soul departs, the shins dry up and draw together before the rest of the body. The Dead one is confronted with two dilemmas, first the problem of being separated from one's land, family, offspring and friends and the other of having to be presented before the Lord, unaware of what awaits him, That inquisition and the problems there. As if one crises is joined with the other and one intensity is joined with the other.⁸⁷ And the meaning of last verse is that as soon as life ends the soul has to meet the Creator, so 'O' Man keep fearing your Allah all the time .You have to go before Him one day and there your deeds will be recounted.' The worldly life will join the eternal life. People would be preparing his funeral just as the angels will be preparing to receive his soul. Two problems would be close together, one of leaving this world and the other of being presented as a culprit in the other world.

Conclusion

It is evident that the *Qur'ān* keeps on increasing the interest of its reader gradually through the use of delicate metaphors, similes, analogies and profuseness of speech and thus keeps on enhancing the thirst for it. Through the proper use of metaphor, a sea of meaning is enclosed in a single word, which not only beautifies the language but also gives pleasure to the reader.

This quality of *Qur'ānic* language is thus makes the *Qur'ān* a 'sea of rhetoric'¹³⁵.

An analysis of metaphors based on human body parts present in the Holy *Qur'ān* reveals that their use greatly enhances the understanding of *Qur'ān*'s meanings. Metaphor fulfill multiple purposes in the Holy *Qur'ān*. Sometimes it is employed to convey the loftiness of thought, sometimes to relate the meanings and reason for the benefit of a common man and usually to strengthen the expression and instill fear from the wrath of God. At other places it is employed to give a shade of reality or concreteness to an idea. It is also used to provide an extended examples in certain cases and also used on many places for the purpose of personification in *Qur'ān*.

The *Qur'ān* exhibits an unparalleled frequency of rhetorical features, surpassing any other Arabic text, classical or modern. The use of rhetoric in the *Qur'ān* stands out from any other type of discourse. Undoubtedly, the *Qur'ān* ranks highest in rhetoric along with all its knowledge and literary beauties. Its style and comprehensiveness makes it flawless and easy to understand for those who dwell in its details. It will continue to be a treasured source of knowledge and awareness for knowledge seekers and researchers. No other book can equal it in real and allegorical meanings .This is indeed a revelation by God full of wisdom and knowledge and guide towards a true code of conduct.

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