A Conceptual Study of Metaphorical Illustration Applied for Hellfire in Qur'anic Text

Dr. Musferah Mehfooz

Assistant Professor, Department of Humanities,
COMSATS, Lahore, Pakistan

Dr. Syed Naeem Badshah

Associate Professor, Department of Islamic Studies,
University of Agriculture, Peshawar, Pakistan

Dr. Hafiz Hifazatullah

Chairman, Department of Islamic Theology,
Islamia College University, Peshawar

Abstract

This study aims to explore the metaphors of fire and hell from Holy Qur'ān utilizing conceptual analysis and by keeping in view the discussion of cognitive linguistic and cognitive perspectives of metaphor. This research has attempted to apply the semasiological approach to Qur'ānic corpus wherewith the figurative significance of fire and hell is linked with Fire/Hell as a metaphor in the Holy Scripture. The Cognitive Theory of Metaphor (CMT)interpreted by linguists Lakoff & Johnson (1980) and developed later by Lakoff and Turner (1989), and others, e.g. Wreth (1994, 1999) has been applied as the theoretical framework and the translations of specific extracted verses of Holy Qur'ān are interpreted logically and compared with concerning religious aspects. Originally the principles of Cognitive Metaphor Theory have been employed for the study of Conceptual Metaphorical Analysis (CMA) revealing how metaphors of fire and hell have been used creatively affecting the understanding of much broader aspects of life in light of the teachings of Qur'ān. The tenor and vehicle illustration is taken from I.A Richards' concept of ground, tenor, and vehicle, and the source and target domain are also debated to bring forth a holistically semasiological understanding after the analysis of the metaphors.

Key Words: *Fire, Hell, Qur'ānic Metaphor, Conceptual Metaphor, Tenor, Vehicle.*

Introduction

Qur'ān specifically made it known from the outset that it was a unique and matchless speech of Allah and that it was not possible for the human being to produce a single chapter similar to it. These clear assertion of the Qur'ān inspired interest among the believers to reflect upon the inimitability of this revealed message since the Prophet (ﷺ) announced it. This interest in the wonderful event of the revelation was not, however, restricted to the Prophet's followers, but had overtaken the Arabian society as a whole.[1] No doubt, the linguistic and prose style of the *Qur'ān* has demonstrated the Arabic language and literature to a great extent. It was not only the Arabs who were deeply moved by the Qur'ān and became involved with it as believers or non-believers but also their language in which Qur'ān was revealed was unique in many ways to serve as the best vehicle for the Divine Revelation. The language of the Arabs was distinguished for its richness of vocabulary, sound etymology, fertile semantics, an exceptionally detailed and efficient structure, and a sound historical background.

It is instructive to highlight that during the second century of Hijrah and specifically the beginning of the third century the terminology of "*iʿjāz*" (inimitability) was employed to refer to the "*iʿjāz al-Qur'ān*" inimitability of the Qur'ān. The sustained interest in this vital aspect of Qur'ānic exegesis shows an uninterrupted historical continuity of Muslim Scholarship in the field of "*iʿjāz* al-Qur'ān" inimitability of the Qur'ān, no doubt it indicates the interest and commitment of Muslim scholars of all times to established evidence of the literary miracle of the Qur'ān. Internal miraculous quality of the Qur'ān which could be perceived by intuitive cognition is that it contains the ingredients of an immortal literary masterpiece. Therefore, it has compelled the later Arabs and those who learned Arabic to acknowledge its miraculous status and enjoy its beauty of speech, a quality by which, its reader does not lose interest while he reads it repeatedly.

ʿAbd al-Qāhir al-Jurjānī (d.401 AH) stated that there is no branch of knowledge deeper in roots, higher in branches, sweeter in fruits, more delightful to visit, more abundant in produce, more luminous in light than the knowledge of rhetoric "*bayān*" and style.[2] And no doubt Qur'ān throughout its text, maintains the same overpowering quality of a wonderful speech, and overwhelm its reader by its eloquence and rhetorical art. It also maintains the wonderful composition and harmonious symmetry of eloquence amidst all the varied themes it freely takes up such as stories, counsel's, arguments and reasoning, words of wisdom and injunctions, promises and warnings, glad tidings and dreadful predictions, portrayals, and descriptions, the teaching of moral lessons, noble virtues and concrete example of great men of the history. This is the wonderful feature of the Qur'ān that shows the highest eloquence

and rhetorical excellence of this book. The various forms and figures of speech such as elaboration and conciseness, combination and distribution, literal and metaphorical expressions, omitting (elliptic), or expressly mentioning something and similar other stylistic devices found in the language of Arabs is present in the Qur'ān. However, the way these devices have been employed in the Qur'ān goes far beyond the Arabs' familiar outreach of linguistic skill and literary excellence in terms of eloquence, originality, innovation, and rhetorical accuracy.[3]

Literature Review

In the earliest period of the Qur'ānic Scholarship, these discussions of the inimitability of the Qur'ān remained part of the main body of knowledge related to the exegesis of Qur'ān. From the very beginning until now, most efforts deal with this aspect of the Qur'ān as part of their content of exegetical work. No scholar concerned with the exegesis of Qur'ān could perform this task without discussing the domain of the inimitability of the Qur'ān if only because he has to interpret verses that speak of this issue.[4] Balāghah,[5] (The Principles of Efficient Communication or eloquence) stands for the skill of expressing something in a way that easily reaches the listener's mind. Balāghah consists of three main branches, according to the later classification introduced by the competent of this domain, namely Ma'ānī (rhetoric), Bayān (Stylistic), and Badī' (Literary embellishments). Al Rummānī defines effective communication (Balāghah) is the conveying meaning to the heart in the best wordings.'[6] Al Bāqillānī also discussed various forms of Badi' in the Qur'ān and the Arabs' literary practices, in his treatise.

Al Jāḥiẓ is prominent among those who attached great value to "Word" and its statue in the overall scheme of the Qur'ānic composition, he describes in the early phase of the scholarly treatment of the stylistic feature of the Qur'ān "that property of rhetoric is the pillar of knowledge" in his seminal work "*Al Bayān wal Tabyīn*".[7] Another early exponent of the Qur'ānic style in *Ibn Qutaybah Abū Muḥamad* (d.276 AH) who wrote his "*Tā'wīl Mushkil al-Qur'ān*". In his treatise, he explains the similar words with variant connotations and words whose meanings are somewhat concealed become several meanings could be compressed in one word.[8] These works expanded and diversified the field of stylistic and rhetoric. In his work, *Ibn Qutaybah* put his pen in detail during his work about distinctive linguistic features of Arabic which explains why it was chosen as the vehicle for the Qur'ān, He guides the reader to judge the expansion of Arabic language which has a similar capacity for expressing ideas lucidly.[9]He also invites his reader's attention to various modes of expression and figures of speech generously employed in the Qur'ān such as metaphor, illustration, foregrounding, ellipticism, explicit and implicit, insinuation, and express mention, address of singulars like plural

and vice versa, intending general meaning employing particular expression and vise versa. All these figures and modes of speech have been placed by him under the broad category of the inimitability of the Qurʾān.[10]

The most prominent work which has deeply indulge in the discussion of the stylistic miracle of the Qurʾān consist of multiple volumes is the work of ʿIbn Jarīr al-Tabarī (d.310 AH). Al-Rummānī Abu ʾl Hasan ʿAli bin ʿIsā, (d.386 AH) in his short treatise on the inimitability of the Qurʾān *"al-Nukat fī iʿjāz al-Qurʾān"* has identified certain important figures of speech and modes of effective and impactful communication, that in his view from the basis of Qurʾān's unique style.[11] In these features of the Qurʾān's unique style, *al-Rummānī* includes brevity, simile, metaphor, harmony, and endings of verses, homogeneity, and innovative constructions and inclusiveness, each of them in some detail.[12]

Among the early exponents of the literary features of the Qurʾān is included the great master of linguistics *Abū Hilāl al- ʿAskarī* (d. 395) in his seminal work *"al-Sināʿatayn"* had been acclaimed throughout history as a monumental work on the critical appreciation of arts in Arabic prose that he applied and elaborated in it help appreciate the miraculous qualities of the Qurʾān. That is why this work had been recognized as a basic source for acquiring skills of literary criticism that in turn contribute to the stylistic study of the Qurʾān. According to the author of this celebrated work, the most worthy object of learning after knowing Allah is knowledge of eloquence and stylistics whereby the inimitability of the Book of the Allah is appreciated.[13] The great master of grammar and linguistics, *Ibn Rashīq al-Qayarawānī* (d. 463 AH), says: "Word is like body and meanings are like spirit. Without meaning, the word is devoid of life. And any deficiency in either weakens the other. If meaning is flawed or defective, then the words remain dead without any benefits even if it sounds musical to the ears, Similarly, with rupture in the word the whole meaning vanishes for surely we cannot find spirit except in a body.'[14]

The most vigorous scholarly attempt exclusively focused on the Qurʾān was made by ʿAbd al-Qāhir al-Jurjānī (d. 471 AH) who has been considered by his successor as the real cornerstone in this domain.[15] *Al-Jurjānī* undertook a systematic and comprehensive study of *I'jāz* (inimitability) based on his overarching theory of *naẓam*, al-Jurjānī meant a harmonious symmetry.' According to *al-Jurjānī*, it is this harmony and concord between the text and the message which constitute the basis of inimitability and all chapters and discourses of the Qurʾān are characterized by this unique quality.[16] He also provided a detailed discussion about simile, metaphor, concord, hyperbole, etc, in his work. The other most prominent authority on the style of the Qurʾān namely, *Abu al-Qāsim Maḥmūd ibn ʿUmar al-Zamakhsharī* (d. 538 AH)

who applied the rules of rhetoric and stylistics to the entire text of the Qur'ān.[17] He applied the rules of rhetoric and stylistics to the entire text of the Qur'ān in his magnum opus, *al-Kashāf*.[18] At the beginning of this book, the author says that without a profound understanding of stylistics attempt an interpretation of the Qur'ān. Another prolific contributor was *Abū Yaʿqūb al-Sakkākī* (d.626 AH) who is supposed to have introduced the three categories of *mʿānī*, *bayān* and *badīʾ* (Literary embellishments) as distinct and sharply defined units of knowledge. These three units were covered by him under the Heading of *Balāghah* ('The Principles of the Efficient Communication'). *Jālāl al-Dīn al-Suyūtī* (d.911 AH), in his magnum opus, discussed the aspects rhetoric and inimitability of Qur'ān as a whole [19] but his another treatise on this subject named *Muʾtarak al-Aqrān fī iʿjāz al-Qurʾān* throws light in detail on Qur'ānic stylistic beauty.[20] In sum, these exegetes dealing extensively with inimitability including Abu 'L-Saud (d.982 AH) in his *Irshād al-Salīm ʿila Mazāyā 'l-Qurʾān al-Karim*.[21] All these authors of the major works on exegesis of Qur'ān have dealt extensively with aspects of stylistic inimitability of the Qur'ān and thus furnished a practical endorsement of the inevitability of this discussion in the interpretation of the Qur'ān. *Al-Rummānī* defines eloquence (*Balāghah*)) is the conveying meaning to the heart in the best wordings.'[22]

Theoretical Framework

The Cognitive Theory of Metaphor (CMT)interpreted by linguists Lakoff & Johnson (1980) and developed later by Lakoff and Turner (1989), and others, e.g. Wreth (1994, 1999) has been applied as the theoretical framework and the translations of specific extracted verses of Holy Qur'ān are interpreted logically and compared with concerning religious aspects. Originally the principles of Cognitive Metaphor Theory have been employed for the study of Conceptual Metaphorical Analysis (CMA) revealing how metaphors of fire and hell have been used creatively affecting the understanding of much broader aspects of life in light of the teachings of Qur'ān.

Research Methodology:

In the light of above discussion, this study aims to explore the metaphors of fire and hell from Holy Qur'ān utilizing conceptual analysis and by keeping in view the discussion of cognitive linguistic and cognitive perspectives of metaphor. Therefore, an analytical approach has been adopted for this conceptual study along with qualitative research methodology.

Research Questions:

Furthermore, the present study attempts to answer the following questions regarding metaphorical discourse in the selected verses:

1. How to draw attention to the important role of metaphorical instantiation embedded in the Holy Quran for better comprehension

of the divine messages?

2. Why the Qur'anic language mostly metaphorical, and specifically what is the role of frequent use of conceptual metaphors?

3. How principles of Cognitive Metaphor Theory could be employed for the study of Conceptual Metaphorical Analysis (CMA) to reveal the artistic factor of metaphors represented in the Holy Qur'an related to hell and fire?

Significant Role of Metaphor (*Istiᶜārah)* In Rhetorical Art

Dealing with the language of religious discourse leads us to an understanding of finding metaphors in the realm of rhetoric. This is evident in many *Qur'ānic* verses.[23] *Al-Rummānī* has also discussed the main categories of the rhetorical communication are ten, which according to him are following : (1) brevity (2) simile (3) metaphor (4) concord (5) dividing line between sentences (6) affinity (7) hyperbole (8) implicit meaning (9) elegant order and (10) varied modes of expression.[24] *Al Maleehī*[25], in 'Al balāghaul Sīrah' and *Almarāghī*[26] (d. 772/1371), in *ᶜUlumul balāghat*' have categorized metaphor as the highest in Rhetoric. *ᶜAlī Al Jārim*'[27] describes in his book that metaphor is the strength of Arabic literature and language. He also debates about metaphors in multiple chapters comprising of details of previous works and efforts on metaphor.

Al-Rummānī highlights the importance of metaphor. He defines metaphor in comparison to smile and proceeds to cite examples of its use in the Qur'ān as an important element of its singular eloquence. *Al-Rummānī* remarks that the use of metaphor is justified only where the intended meaning could not be conveyed by using a word literally. But when the literal sense can convey the meaning sufficiently, then the latter is preferable. Explaining the nature of metaphor, he says that every expressive metaphor involves joining of two things through a common meaning shared by them, one of which elaborates the other. The same is more or less the function of simile. But the latter does it by employing a word as an instrument which serves as an explicit pointer to the smile involved in the construction of the sentence. The metaphor, on the other hand, performs this function through finer means. For its transfers, the relevant word from its original literal meaning and assigns it a fresh (metaphorical) connotation. By keeping continue our discussion, it would be instructive to highlight how subtle metaphor used in Qur'ān through the use of the word *Halaka* (perished or died) which is generally used in Arabic for the prediction of material things in the verse:

<div dir="rtl">

هَلَكَ عَنِّي سُلْطَانِيَهْ

</div>

"all my power of argument has died away from me!"[28]

These words will be read like (*Halaka 'annī sulṭānīyah*) in its simple meaning that "my powers have perished for me", al-Khattābī says**,** "*Halak*" a metaphor, is more appropriate in this context.[29] This is because if the metaphorical word Halaka is replaced by the simple literal word *dhababa* (went away), then it might imply an expectation of return which is an impossible proposition in that context. But in "*halak*" there is no chance of survival or return of perished power. Therefore, the latter is much more expressive, accurate, and precise.[30]

Discussing the substance of *balāghah*) (eloquence), *al-Jurjānī* although, disagree with those who emphasize the importance of a single word in creating rhetorical quality. He rather underlines the combination of the words, their order, harmony, and symmetry as essential constituents of this quality as well. According to him, when a word is joined with the other word and then a series of a word in the continuum, then the beauty of the speech is truly displaced.'[31] *Al-Jurjānī* explains his point by saying that the same word which is pleasing in one place becomes quite displeasing to hear at another place. No doubt, it indicates the use of metaphor appropriately and by keeping in view the context of the discussion, for this purpose he highlights the Qur'ānic quality of employing the metaphor beautifully and by keeping in view the selection of the words along with the use of metaphor. *Al-Jurjānī* cites the three words used in the Qur'ān to illustrate the beauty displaced by a harmonious combination of words:

<div dir="rtl">

وَاشْتَعَلَ الرَّأْسُ شَيْبًا

</div>

*"and my head glistens with grey hair".***[32]**

The extraordinary beauty in this verse. *(waashtʿala alrasū shība)* says *al-Jurjānī*,' does not just come from employing the metaphor of burning for the whitening of hair. It lies in this particular composition of the sentence in which 'burning 'has been directly made an attribute of the "head" to show the advancing years of *Zakarīyya* (AS). Thus the typical state of the old age as depicted by this unique combination of three words cannot be described by another expression so vividly.' Thus, had we communicated in an unusual language, totally outside of what we are familiar with, we would have been simply baffled and the Qur'ānic message would not pass through. *Qur'ān* employs figures of speech (*'ilm al-bayān*), just as it employs language in general to achieve an effective presentation of its ideas, thoughts, and doctrines. *Al-Zamakhsharī* states that knowledge of *'ilm al-bayān* is essential for understanding the finer meanings of *Qur'ān* because of this science pertinent, and this is the science of expression.[33] When we compare the definition of figurative language with the literal language it becomes clearer. Kane points out "the difference between literal and figurative language stating that literal language is simple, plain, and straightforward."[34] The figures of speech to be

looked at are, in order: asyndeton, parallelism, chiasmus, envelope, personification, metonymy, synecdoche, and zeugma.[35]

Western Philologist & Their Approach About Metaphor

Research in this discourse is ongoing and many types of research on this subject continue appearing on the forefront. Considerable work is being done in this domain and more interest for research in it is not just observed in Arabic literature and language but there are many other languages like English and several books, articles, and research papers that are being written in this particular area.[36]The Oxford Word Power Dictionary describes metaphor as: "A way of describing something by comparing it to something else which has the same qualities (but without using the words 'as' or 'like' ".[37] Another definition of metaphor refers to Newmark (1988) who defines metaphor as: "describing something in terms of another".[38] Newmark states that metaphor may be single (consist of one word) or maybe extended (a sentence, a collocation, a proverb, or a full imaginative text). Furthermore, Gillian Lazar explains about a metaphor that it persuades "from one object to another and carrying across of meaning and identification is made between two dissimilar things so that some of the characteristics of the one are carried over to the other".[39] According to Danziger, "it has become historically interesting to study metaphor because it makes it easy to improve the understanding of patterns and schemas of psychological thought that were characteristic of a period and culture. It is also described by him that the use of these kinds of metaphors is not new for people and also remained into the use for a long time and is liable for a somehow better interpretation of an accurate truth."[40] According to the Goatly "metaphor is not just a matter of language and thought, but also of communication; and metaphor cannot just be approached from a linguistic (or more generally, semiotic) as well as a cognitive (or more adequately, psychological) perspective, but it also demands a social approach." Besides, metaphor is regarded as something that belongs to literary forms that are more concerned with the novel or interesting uses of words.[41] Gerard J. Steen says that "the metaphor has turned out to be a conceptual mechanism, a 'figure of thought', by which specific and operational knowledge about more concrete phenomena and experiences is projected onto a wide range of more abstract ones. Thus time is typically conceptualized as space, love, or more generally emotions, as natural forces, thoughts as objects that can be manipulated and organizations as plants or machines. This projection from concrete to abstract knowledge structures works via analogy, similarity, and comparison between elements of distinct conceptual domains, and naturally contributes to the formation The contemporary theory of metaphor, now new and improved of many abstract categories. Metaphor is one of the very few basic mechanisms for abstract

categorization, which in turn is fundamental for human cognition, communication, and language."[42]

The Conceptual Types of Metaphor By Lakoff & Johnson

"Conceptual Metaphor Analysis" (CMA) is a different concept and view of metaphor which has introduced by Lakoff & Johnson (1980). The underlying theory of this novel methodology is that "the conceptual metaphors infiltrate around us in our understanding of this world and they form our attitude towards it. Accordingly, in everyday speech and every language metaphor is present and to a certain extent, the metaphor has become culture-specific, they also discussed that metaphors permeate our way of understanding the world and are also established comprehensively in many other languages and contemplations." Its main assumption is that metaphor is not a matter of language but thought: a metaphor is 'a cross-domain mapping in the conceptual system.[43] According to Lakoff & Johnson "In our culture, for instance, the argument is conceptualized as war and therefore we talk about arguments as if they are wars, not the other way around. Since metaphorical expressions in language are not the only type of manifestation of metaphor as part of conceptual structure, or 'metaphor in thought,' alternative forms of expression of metaphor outside language have also been revealed in gesture, images, and other modes of symbolization."44 It can be established by their highly appreciated linguistic examples regarding the conceptual metaphor that love is a journey: "Look how far we've come. It's been a long, bumpy road. We can't turn back now. We're at a crossroads. We may have to go our separate ways. The relationship isn't going anywhere. We're spinning our wheels. Our relationship is off the track. The marriage is on the rocks. We may have to bail out of this relationship".[45]

Furthermore, Lakoff and Johnson (1980) view metaphors from a cognitive perspective to uncover various kinds of metaphors.[46] The three main types they identified are **structural**, **orientational**, and **ontological**. Lakoff & Johnson (1980) write on a structural metaphor that it is "when one thought is structured metaphorically in terms of others."[47] There is another type of **conceptual** metaphor, "which has a set approach on a concept" and it is called an orientational metaphor. Lakoff& Johnson (1980) interpret that this type of metaphor as it "provides a concept of spatial orientation. The source domain permeates the target domain in a specific direction. Further, the other type is the ontological "abstract" metaphor. This metaphor has a wonderful quality of presenting an abstract concept in terms of the physical entity. Lakoff & Johnson's (1980) observation about this kind of metaphor is that it is a way of presenting the "non-physical thing as a substance or entity." They also described that these abstract substances are feelings, thoughts, ideas, and events. It is the core idea of this research because when *Qur'ān* talks about hell

or torment of fire, personify the non-physical thing (hell or fire) as an entity or living thing(like, furious person, etc.) that has feelings and thoughts. It is described in detail through the Conceptual Metaphor Analysis of selected verses about concerned with hell and fire.

Interpretation of Tenor and Vehicle by Ivor A. Richards given Metaphor

Interpretation of metaphor by Ivor A. Richard consists of multiple assumptions, but three points identified by him are particularly are much important. It would be instructive to discuss here that metaphors are pervasive in our everyday life, and no one can deny from its presence in his life because it is an essential ornament of rhetoric.[48] Secondly, a conceptual and cognitive basis had introduced by him particularly regarding the better understanding of metaphor and he stated that "when we use a metaphor, a new meaning of a single word, or phrase, results from the interaction of two thoughts of different things active together."[49] Richards named these "thoughts": very beautifully and with brevity the "tenor" and the other "vehicle". The tenor depicts the underlying idea,[50] and the vehicle involves the figurative aspect(s) that could describe or represent the tenor. For example, we say metaphorically that "Ali is a lion", in this sentence tenor 'Ali' is portrayed as a "lion" in terms of the vehicle. There is not any substitute for the transference of intended meaning like tenor and vehicle covey the underlying idea beautifully and with brevity. Richards stresses upon his given third point that, we should consider the metaphor as a matter of thought which is derived from the meaning.

The Fire Metaphor and its Implications

Doubtlessly, the 'Fear' is an emotional state that when a certain condition is perceived which is both threatening to one's physical or psychological self and out of one's control that is the time when fear is generally aroused. In *Qur'ānic* metaphors of fire, the threatening situations that lead to feelings of fear are mostly related to images of God's wrath. The expressiveness of fear-related metaphors is established upon the believer's desire for fortification from God's punishment. Therefore, the epitome of all divine weapons is the Fire. Human weapons can't rival in magnitude. The entire environment of the human is also of no comparison to it as it can devour skyscrapers, oceans, people, and their homes. Most importantly, since it is not created by humans, it descends from heaven.

The fire has been considered an important divine weapon because its size exceeds human weapons and the human environment. Fire's ability of destruction is so huge and larger than any kind of disaster, that it can easily swallow buildings, gardens, people, and their living places. It selects its way once kindled on Earth. To dominate fire is still impossible for humans, so the

fire is the symbol for those things of the world which no one can have command upon except God.   In the same way, metaphors of fire express God's might. So the one and only God can kindle it or stop it where it should burn and where it should not. He orders the Fire. It is evident that fire burns much unpredictably, He adjudicates His people due to his own will. Besides, fire does not allow any chance for life to anyone behind. If God treats man by the fire, the results for humankind will be dreadful. Moreover, they are killed or they could stay alive, they lose any chance in which they could spend a normal and regular life again. And it shows if God will behave as a judge with the transgressors, he will judge very effectively and excellently.

Indications of Fire and Hell in the Bible and Qur'ān

The fire which God will send for the judgment is the aftermath of the divine wrath and anger. Because it has presented as the result of humans' wrongdoing and disobedience of His law. Fire is also mentioned in the Bible as a source of punishment, in the same approach as *Qur'ān* has discussed *sometimes literally and sometimes metaphorically* for example:

- God's anger burns and pours out like fire[51]
- Hell is described as consisting of a fire.[52]
- God's present judgment is often represented as destruction by fire.[53]
- God's anger upon them who reject Faith and disobedient will companions of Hell-fire.[54]
- Hell is described as consisting of fire by using words Blazing Fire or Blazing fiercely![55]
- Destruction and Torment of Fire,[56]
- Musa(AS) in the sacred valley, Tuwa[57]
- Creating of Fire[58]

Further fire is metaphorically described at many places in *Qur'ān* in different ways like, rageful creature,[59] Boiling Water,[60] *the garment of Fire,*[61] scorching winds [of frustration],[62] burning despair,[63] roaring sound,[64] That which Breaks to Pieces,[65]

Conceptual Metaphorical Analysis (CMA) of the Data:

ثُمَّ صُبُّوا فَوْقَ رَأْسِهِ مِنْ عَذَابِ الْحَمِيمِ ذُقْ إِنَّكَ أَنتَ الْعَزِيزُ الْكَرِيمِ

"Then pour over his head the Penalty of Boiling Water, Taste thou (this) Truly wast thou mighty, full of honor!"[66]

The conceptual metaphor in this expression subsumes all the different metaphors of fire as forms of punishment for disbelievers. Normally water brings relief and puts out a fire. The water in Hell, though, is different. In a similar track, the verse alludes to the quick fear of that hard Day of Judgment

for creating exaggeration in the torment of resembled with extremely hot flowing liquids. As a result, the expression of the conceptual metaphor that can be inferred from these linguistic expressions is that boiling water is a source of punishment and pain for disbelievers.

"إِذَا رَأَتْهُم مِّن مَّكَانٍ بَعِيدٍ سَمِعُوا لَهَا تَغَيُّظًا وَزَفِيرًا"

"When it sees them from a place far off, they will hear its fury and its ranging sigh." [67]

This verse presents the ontological "abstract" metaphor which has a wonderful quality of presenting an abstract concept in terms of a physical entity. Sound of fire is presented as the furious and horrible sound that resembles a person who is full of rage and ready to attack. The aim of metaphorically explained discourse is that it is more effective for the reader or the listener and anyone could properly conceptualize the result of non-believers and also could know the penalty of the doomsday. When hell will express its wrath due to the transgression of non-believers and they will be severely punished. Hell witnesses the non-believers and expresses its wrath and when the non-believers will listen to the horrible roaring of hell it makes the experience tangible. Secondly, they will get mentally tortured with the roaring of hell and these terrible noises will create extreme fear and terror in them. Hell and fire metaphors are also personified in Prophet's (ﷺ) saying and it is a very clear and detailed example of it, That Messenger of Allah (ﷺ) said: "That the Hell-fire of Hell complained to its Lord saying: O Lord! My parts are eating (destroying) one another".[68] In this saying, there is more than one metaphoric expression; these metaphoric expressions are presented in both languages-Arabic and English as follow:

a. The first original metaphor: (اشتكت النار). The English counterpart of this expression: "The Hell-fire of Hell complained to its Lord".

b. The second original metaphor (فقالت ربي: أكل بعضي بعضا) The English counterpart: "Saying: O Lord! My parts are eating (destroying) one another".

The hellfire has compared to human beings in the abovementioned hadith. As the fire is complaining, therefore, the word used here is "complained" which denotes the human being. The above discussion is related to clarifying that the first metaphoric expression is the same in the second metaphoric expression; hell-fire is compared to a human who was not maintained, but the receiver can guess the meaning of it from the verb "are eating" which refers to the human being. This metaphor assigns human characteristics to inanimate objects namely the hell-fire. In sum, the rhetorical purpose of this metaphoric expression is the warning from the punishment of Allah on the Day of Resurrection by describing the penalty imposed by hell-

fire.

"إِذَا أُلْقُوا فِيهَا سَمِعُوا لَهَا شَهِيقًا وَهِيَ تَفُورُ تَكَادُ تَمَيَّزُ مِنَ الْغَيْظِ"

"When they are cast therein, they will hear the (terrible) drawing in of its breath even as it blazes forth,"[69]

One of the most profound metaphors in the *Qur'ān* highlighted in this verse. The indication of rage towards fire is used as a metaphor. The intensity of hellfire and its rage has resembled a furious person who is extremely angry upon his enemy and is burst with rage and fury. When the non-believers would be brought to hellfire, it will roar upon them like a hungry lion roars when it has the sight of its prey.[70] The hell-fire which is the topic is compared to the human being (furious person), this latter represents the vehicle that was deleted, but the receiver can guess the meaning of it from the verb ' drawing ' which refers to the human being. The punishment and the consequent entrance of non-believers in hellfire have been represented metaphorically so that the reader of al *Qur'ān* can see the hellfire personified as a revengeful and furious creature who is lashing out in anger. In this way, a feeling of fearfulness engulfs the reader and he or she automatically calls for pardon.[71] In this reference, Kövecses states "that personification is a type of **ontological metaphor** in which especially human qualities are given or tried to link with non-human entities. Thus, personification is a figure of speech by which human qualities are assigned to animals, other living entities, inanimate objects, ideas, and abstract notions. Personification is manifest in the reference to inanimate and objects using behaviors and capacities typically attributed to humans such as rational thinking and speaking."[72] Therefore, by personification, we can understand nonhumans better because we make use of one of the 'best' source domains we have which is ourselves. He elaborates that "when we personify nonhumans as humans, we easily can understand them better"[73]. Thus, even though the entirety has a figurative denotation, the in-depth meaning of the metaphor is a literal fire. Either way, the meaning being embodied is the judgment against mankind.

"فَالَّذِينَ كَفَرُوا قُطِّعَتْ لَهُمْ ثِيَابٌ مِّن نَّارٍ يُصَبُّ مِن فَوْقِ رُؤُوسِهِمُ الْحَمِيمُ"

"But those who deny (their Lord)- for them will be cut out a garment of Fire: over their heads will be poured"[74]

This is called a **conceptual** type of metaphor, "which has a set approach on a concept". It is also called the **orientational** metaphor. Lakoff & Johnson (1980) interpret that this type of metaphor as it provides a concept of spatial orientation. The source domain permeates the target domain in a specific direction, so it is described that fire would wrap the nonbelievers, as a garment, completely wrap the entire human body and they will be treated due to their transgression. This conceptualizes the torment of wrongdoers

wonderfully. In this verse, melted cooper is shown to be the costume of nonbelievers, because no other metal could be hotter as compared to this metal because quite like the garment this extremely hot melted metal would completely cover whole bodies of disbelievers so that it is called garment. [75] This wonderful metaphor draws the mind towards the anger of Allah Almighty. So the penalty decided for the nonbelievers has been defined in a very persuasive approach by stating that nonbelievers would be enclosed with the clothing of fire according to their achievement, actions and worldly figure and size, quite like as any garment in this world is cut and stitch before making the dress, according to the length and size of the wearer in the same way on the day of judgment, the dress of metallic copper would fully wrap around the nonbeliever. At the present, the target domain is mentioned here the *libās* and its nature is the accurate size of the entire body in a proper method and along with this, the source domain is mentioned the fire that would cover the transgressor due to the mass and quantity of sins made by him. A strong relationship developed between these two quite dissimilar and different concepts elucidates God's severe displeasure for evils. Especially when using the term of *qatatūthū bil nār e.g.* to cut out a garment of fire, not merely articulateness of oratory which had been incorporated in discourse but has been made obvious about the torment of transgressors that they would be treated in dissimilar categories in hell rendering to their actions and deeds and where no one will be unjustly treated. When a dress is started to cut and stitched according to the size and mass of the wearer, it also decides the prestige, character, and personality of the wearer. The garment of fire would be designed peculiarly that the observer could easily try to understand the status, condition, or situation of the wearer. Surely, the fire would treat and react according to the decisions and commands of God and God's power and is rhetorically portrayed through the metaphor of fire.

<div dir="rtl">

"فَمَنَّ اللَّهُ عَلَيْنَا وَوَقَانَا عَذَابَ السَّمُومِ"

</div>

"And so God has graced us with His favor, and has warded off from us all suffering through the scorching winds [of frustration]." [76]

The interpretation of hell in religious discourse is clear and explicit as well as the demonstration of the people who deserve their destiny in there. Also, the precision that any person who has faith in the Judgment Day and the everlasting destinies after this must be encouraged to at least not to be the one who is meant to be thrown in there. The most efficient and effective way of staying away from this fate is to sincerely dig into the right and true Islam that Allah has decided for humankind. One shouldn't trail a religion just because he was given birth into that, neither should they choose a religion to be the latest style. They should look into the fact about this universe and the everlasting life after this life. As well as they should be sure to prepare for the

Day of Judgment from where there is no going back, by living a life being told by Prophet (ﷺ) and Allah Almighty.

"إِنَّ الَّذِينَ يَأْكُلُونَ أَمْوَالَ الْيَتَامَى ظُلْمًا إِنَّمَا يَأْكُلُونَ فِي بُطُونِهِمْ نَارًا وَسَيَصْلَوْنَ سَعِيرًا"

"Those who unjustly eat up the property of orphans, eat up a Fire into their bodies: They will soon be enduring a Blazing Fire!"[77]

In this verse, the conceptual metaphor is used. It is instructive to mention here that in Arabic society kin relationships have significant importance. Their inherent tribal system is a major source of implantation of social roots among their societies for many centuries. Among the strongest social relationships in Arab societies is the tie of brotherhood. In this regard, individuals from a similar clan are considered as though they are siblings in blood paying little respect to their disparities in riches and experts. So this society regards human rights very strongly where the tribe fellow or brother in Islam should not harm other men. Also, it is not permissible that orphans be treated unjustly and be deprived of their rights. Many commentators have interpreted this verse metaphorically,[78] they suggest that it implies that using the property of an orphan with ill-intentions is like consuming fire. They say it is so because in the end they will be made to ingest fire for their crime.[79] Apart from the beauty of expression and language, the Book also excels in its meanings.

"فِي سَمُومٍ وَحَمِيمٍ"

"[They will find themselves] in scorching winds, and burning despair,"[80]

The fire is metaphorically used as *samūm* (scorching winds) and *hamīm* (burning despair), to elucidate the tremendous torment and the punishment in Hell with images based on tangible experiences to illustrate the robustness of God's punishment. The realization that they are unsuccessful is the worst penalty for disbelievers and wrongdoers on the Day of Judgment. They did not pay attention to Allah's guidance, commandments, and warnings, so as a result, they have earned His wrath. People will instantly be filled with regret over their errors and choices in life as they will be made to enter the fire of hell. So fire is figuratively explained as scorching winds, and burning despair to conceptualize the extreme pain, grief, and despair to the reader.[81]

To conclude, different linguistic metaphors of fire as forms of punishment for disbelievers in the *Holy Qur'ān* are summarized in one conceptual metaphor: fire which is a source of punishment and pain for disbelievers.

Conclusion:

It is established, during the analysis of metaphors, that *Qur'ān,* quite

marvelously sustains the interest of its reader with the use of delicate metaphors, metonymy, brachylogy, analogy and simile, and profuseness of speech. These not only articulate and beautify the speech but also create pleasure for the reader particularly with the proper use of metaphor; an ocean of meanings is explored even in a single word. Therefore, in this article, we have applied the semasiological approach to Qur'ānic corpus where the figurative significance of fire and hell is linked with Fire/Hell as a metaphor in the Holy Scripture. The Cognitive Theory of Metaphor (CMT)interpreted by linguists Lakoff & Johnson (1980) and developed later by Lakoff and Turner (1989), and others, e.g. Wreth (1994, 1999) has been applied as the theoretical framework and the translations of specific extracted verses of Holy Qur'ān are interpreted logically and compared with concerning religious aspects.

Originally the principles of Cognitive Metaphor Theory have been employed for the study of Conceptual Metaphorical Analysis (CMA) revealing how metaphors of fire and hell have been used creatively affecting the understanding of much broader aspects of life in light of the teachings of Qur'ān. Metaphorically, it has been proven that wickedness, hypocrisy, lack of integrity, disbelief, and damnation are all concepts illustrated by fire particularly, the threatening situations that lead to feelings of fear are mostly related to images of God's wrath. The expressiveness of fear-related metaphors is established upon the believer's desire for fortification from God's punishment.

Therefore, the Fire has been considered as an important divine weapon because its size exceeds human weapons and the human environment. Fire's ability of destruction is so huge and larger than any kind of disaster and to dominate fire is still impossible for humans, so the fire is the symbol for those things of the world which no one can have command upon except God. The torment of God is presented as the result of people's wrongdoing and disobedience of His law. In the same manner, as *Qur'ān*, fire is also mentioned in the Bible as a source of punishment, sometimes literally and sometimes metaphorically.

References

[1] Al Khālidī, Ṣalāh, *Al Bayān fī Iʿjāz al Qurʾān*, 2nd.(Omān: Dār ʿAmmār, 1991),pp: 29-

_____

60

² Al Jurjānī, ʿAbd al Qāhir, *Dalā'il al I'jāz*, (Cairo: Dār al Maʿrifah, 4ᵗʰ Edition, 1367), pp: 20-23.

³ Ibid., pp: 57 -63

⁴ Al Dhahabī, Muḥammad Ḥusayn, *Al Tafsīr wal Mufassirīn*, (Cairo: Dār al Kutub al Ḥadīthah, 1961).

⁵ literally means: to reach, to attain and to hit the target

⁶ Ibid., p: 69

⁷ Al Jāḥiẓ, Abū ʿUthmān ʿAmr bin Baḥr, *Al Bayān wal Tabyīn*, (Beirut: Dār al Fikr, 1999), 1: 54-55

⁸ Ibn Quṭaybah, ʿAbdullah bin Muslim, *Ta'wīl Mushkil al Qur'ān*, (Cairo: Maṭbaʿah al Ḥalabī, 1945)

⁹ Ḥusayn ʿAbd al Qādir, *Al Mukhtaṣar*, (Beirut: Dār al Kutub al ʿIlmiyyah, 1988), p: 29

¹⁰ Ibid.

¹¹ Al Rummānī, ʿAlī bin ʿEsā, *Al Nukat fī I'jāz al Qur'ān*, (Beirut: Mo'assasah al Risālah, 1985)

¹² Ibid., p: 70

¹³ Ḥusayn ʿAbd al Qādir, *Al Mukhtaṣar*, p: 40

¹⁴ Al Qayrawānī, Ibn Rashīq, *Al ʿUmdah fī Ṣanā'ah al Sbir wa Naqīb*, (Beurit: Dār al Jiyal, 4ᵗʰ Edition, 1972,), 1:124

¹⁵ Al Jurjānī, ʿAbd al Qāhir, *Dalā'il al I'jāz*, pp: 20-23

¹⁶ Ibid., p: 24

¹⁷ Al Zamakhsharī, Maḥmūd bin ʿUmar, *Al Kashāf ʿan Ḥaqāiq al Tanzīl*, (Beirut: Mo'assasah al Risālah, 1985), 1: 15-17

¹⁸ Ibid.

¹⁹ Al Suyūṭī, Jālāl al Dīn, *Mu'tarak al Aqrān fī I'jāz al Qur'ān*, (Cairo: Dār al Turāth al ʿArabī, 15ᵗʰ Edition, 1987)

²⁰ Ibid.

²¹ Al ʿImādī, Abū al Saʿūd, *Irshād al Salīm ila Mazāyā Al Qur'ān al Karīm*, (Beirut: Dār al Kutub al ʿIlmiyyah, 1999)

²² Ibid., p: 69

²³ Sūrah Āl ʿImrān, 7

²⁴ Al ʿImādī, Abū al Saʿūd, *Irshād al Salīm ila Mazāyā Al Qur'ān al Karīm*, p: 70

---

[25] Al Malīhī, *Al Balāghah al Sīrah*,(KSA: King Saʿūd University, 1984)

[26] Al Marāghī, *ʿUlūm al Balāghah: Al Bayān wal Maʿānī wal Badīʿ*, (Beirut: Dār al Kutub al ʿIlmiyyah, 2002)

[27] ʾAlī Al Jārim, *Al Balāghah al Wādiha*, (Karachi: Maktabah al Bushrā, 2005), p: 68

[28] Sūrah Al Ḥaqqah, 29

[29] This context is the eschatalogical sense in which the disbelievers shall lament their wretched state of utter loss (see chapter 69 of the Qurʾān).

[30] Al Khiṭābī, *Bayān Iʿjaz al Qurʾān*, (Beirut: Dār al Gharb al Islāmī, 2nd Edition, 1995), p: 40

[31] Ibid., 35-37

[32] Sūrah Maryam, 4

[33] Al Zamakhsharī, *Al Kashshāf ʿan Ḥaqāʾiq al Tanzīl wa ʿUyūn al Aqāwīl*, (Beirut: Dār al Maʿrifah), 1: 96

[34] Keane, W. Religious Language, *Annual Review of Anthropology, (1997), 26,* 47–71.

[35] Boullata, Issa J., *"The Rhetorical Interpretation of the Qurʾān: Iʾjāz and Related Topics"* (Oxford: Clarendon Press, 1988).

[36] Al ʿAskarī, *Kitāb Al Sināʾtayn: Al Kitābah wal Sheʾr,* (Beirut: Dār al Kutub al ʿIlmiyyah, 1981), p: 295

[37] *Oxford Wordpower Dictionary,*(Oxford: Oxford University Press, 2nd Edition, 2006), p: 489

[38] Newmark, *P. A, Text book of Translation,*(New York: Exter Prentice- Hal, 1988), p: 104

[39] Gillian Lazer, *Meaning and Metaphor*, (UK: University of Cambridge Press, 2003), p: 1

[40] K. Danziger, *Generative Metaphor and Psychological Discourse,* (UK: Cambridge University Press, 2000) pp: 331-356

[41] Goatly, A., *The Language of Metaphors*, (London: Routledge, 1997). Knowles, & Moon, *Introducing Metaphor*, (London: Routledge, 2006)

[42] Steen, Gerard J. "The Oontemporary Theory of Metaphor—Now New and Improved", *Spanish Cognitive Linguistics Association 9, no. 1* (2011): 26-64.

[43] Lakoff, George & Johnson, Mark, *Metaphors We Live By*, (Chicago: University of Chicago Press, 1980), p: 3

[44] Ibid, p: 3

[45] Ibid, p: 3

[46] Ibid, p: 3

[47] Ibid, p: 4

_____

[48] Richards, *The Philosophy of Rhetoric*, (New York: Oxford University Press, 1936), pp: 92-93

[49] Ibid., p: 97

[50] Ibid., p: 97

[51] Hosea, 8:5. Nahum, 1:6. Lamentations, 2:4

[52] Matthew, 5:22; 13:42, 18:8–9. Revelation, 20:10, 14–15

[53] Psalm, 97:3. Isaiah, 33:12. Joel, 2:3. Micah, 1:4

[54] Sūrah Al Taghābun, 10. Sūrah Al Ḥashr, 20. Sūrah Al Ghāfir, 6. Sūrah Al Zumar, 8. Sūrah Al Ḥajj, 51. Sūrah Al Raʻad, 5. Sūrah Yūnus, 27. Sūrah Al Tawbah, 113. Sūrah Al Aʻrāf, 50. Sūrah Al Aʻrāf, 36, 44, 47. Sūrah Al Māʼidah, 86

[55] Sūrah Al Qāriʻah, 11. Sūrah Al Baqarah, 119. Sūrah Al Nisāʼ, 10. Sūrah Al Ṣāffāt, 163. Sūrah Al Ghāfir, 7. Sūrah Al Shuʻarāʼ, 7. Sūrah Al Dukhān, 47, 56. Sūrah Al Fatḥ, 13. Sūrah Al Ḥaqqah, 31. Sūrah Al Takwīr, 12. Suraj Al Qāriʻah, 11. Sūrah Al Layl, 14. Sūrah Al Ghāshiyah, 4

[56] Sūrah Al Baqarah, 126, 175, 201

[57] Sūrah Ṭāḥā, 10. Sūrah Namal, 7, 8

[58] Sūrah Al Raḥmān, 15

[59] Sūrah Al Mulk, 7

[60] Sūrah Al Dukhan, 48, 49

[61] Sūrah Al Ḥajj, 19

[62] Sūrah Al Ṭūr, 27

[63] Sūrah Al Wāqiah, 42

[64] Sūrah Al Furqān, 12

[65] Sūrah Al Humazah, *4*

[66] Sūrah Al Dukhān, 48, 49

[67] Sūrah Al Furqān, 12

[68] Al Bukhārī, *Al-Jāmiʻ Al Ṣaḥīḥ*, Ḥadīth # 500

[69] Sūrah Al Mulk, 7

[70] Al Qanūgī, Ṣiddīq bin Ḥasan, *Fatḥ al Bayān fī Maqāṣid al Qurʼān*, (Beirut: Al Maktabah al ʻArabīyyah, 1992), 8: 260

[71] Ibn ʻĀshūr, *Al Taḥrīr wal Tanwīr*, (Beirut: Moʼassasah al Tārīkh al ʻArabī, 2000), 28: 141

[72] Zoltán, Kövecses, *Metaphor: A Practical Introduction*, (Oxford: Oxford University

_____

Press, 2002), p: 35

[73] Ibid, p: 35

[74] Sūrah Al Ḥajj, 19

[75] Al Maẓharī, Sanaullah, *Tafsīr Maẓharī*, (Karachi: Dār al Ishāʼat), 6: 264

[76] Sūrah Al Ṭūr, 27

[77] Sūrah Al Nisāʼ, 10

[78] Al Zamakhsharī, *Al-Kashshāf*, 2: 31,

[79] Al Ṭabarī, Muḥammad bin Jarīr, *Jāmiʼ al Bayān fī Taʼwīl al Qurʼān*, (Beirut: Moʼassasah al Risālah, 2000), 5: 222

[80] Sūrah Al Wāqiah, 42

[81] Al Showkānī, Muḥammad bin Alī, *Fatḥ al Qadīr*, (Lahore: Dār al Salām, 2008), 4: 199