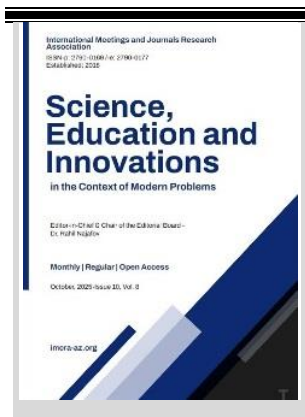


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|  | <p align="center">Science, Education and Innovations in the Context of Modern Problems</p> <p align="center">Issue 11, Vol. 8, 2025</p> <hr/> <p align="center">Title of research article</p> <hr/> <p align="center">The Rhetorical Contributions of Mokhtar Nouiouat: Comparative Perspectives on Arabic Rhetoric in Light of Contemporary French and Arabic Traditions</p> |
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| <p>Abstract</p> <p>Comparative studies represent one of the most dynamic fields within the humanities, particularly in linguistics, literature, and rhetoric. They serve as a fertile ground for the interaction of languages, cultures, and intellectual traditions, producing innovative perspectives that enrich scientific inquiry and cultural understanding. Such studies not only highlight the degrees of relatedness among languages but also illuminate similarities and differences in rhetorical practices and linguistic structures. They further contribute to resolving interpretative problems that may remain obscure within the confines of a single language, while also advancing pedagogy, critical thinking, and cross-linguistic comprehension.</p> <p>This article explores the rhetorical efforts of Mokhtar Nouiouat, a prominent scholar whose work bridges Arabic rhetorical traditions with French rhetorical thought. The study addresses key research questions: What is Nouiouat's contribution to Arabic rhetorical studies? At what level do his insights manifest their significance? How have comparative approaches shaped the development of Arabic rhetorical thought?</p> <p>In pursuing these questions, two central aspects of Nouiouat's contributions are emphasized:</p> <ol style="list-style-type: none"> 1. His development of rhetorical terminology and the methodological approaches to its formulation. 2. His rhetorical perspectives and their intellectual value within the broader field of Arabic rhetorical studies. <p>Methodologically, this research adopts a descriptive approach, employing systematic analysis of Nouiouat's writings</p> | |

to evaluate their impact. The findings underscore Nouiouat's role in enriching Arabic rhetorical scholarship, particularly by engaging with French traditions in ways that broadened conceptual horizons and fostered new approaches to metaphor, truth, and rhetorical analysis.

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Introduction

In their trajectory toward development and renewal, the sciences tend to follow two methods or pathways: the path of reflection, contemplation, and deep thought, and the path of being influenced by other sciences, whether of a similar nature or somewhat distant. In either case, sciences, whether closely related or more remote, possess inevitable connections dictated by the laws of growth, advancement, and refinement. This seems to be a nearly universal principle across sciences and societies, so long as language, in its broadest sense, remains a unifying factor. The history of Algeria is rich with scholars who authored works across diverse fields and excelled in numerous sciences. Among them were those prolific in their writings and those who composed but little, those who expanded and explained and those who abridged, figures well known and many others all but forgotten. In this article, I address one of the eminent modern scholars of rhetoric who held a significant place and left a notable impact on rhetorical studies. This article is entitled *“The Rhetorical Efforts of Mokhtar Nouiouat: A Reading in His Book Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions”*.

Rhetoric, as one of the sciences of Arabic, consists of three interrelated arts. This interconnection may be conceived by considering the principal elements actively shaping the rhetorical process: the speaker, the recipient, and the text. The speaker, who generates discourse, must convey a meaning to a particular addressee. This obliges adherence to the system and conventions of language in constructing structures and selecting words that convey the intended meaning, thereby achieving the desired purpose and intended effect. It likewise involves the choice of stylistic patterns that weave together this linguistic construction, shaping its architecture in various ways: some about content and meaning, others to form, and still others to the recipient of the discourse.

The consideration of such dimensions accords rhetoric as a distinguished position within Arabic sciences and elevates it to a high rank. Rhetoric thus operates as the indispensable tool of any speaker wishing to direct a discourse or message. As has been said, rhetoric manifests in many rhetorics; for the standpoint from which a writer proceeds, it determines the conception, purpose, and fruit of rhetoric. On this point, Mokhtar Nouiouat observes that “Western rhetoric was dominated by the theory of art for art’s sake. The Greek or Roman poet or writer sought beauty of expression, whereas the Arab poet or writer, in his artistic prose, sought creativity and the enchantment of eloquence.”¹

The principle of “beautiful expression”, long adopted by the West, both in antiquity and in modernity, what they referred to as “art for art’s sake”, differs fundamentally from what ancient Arabs termed “the enchantment of eloquence.” Among these two terms lies a vast gulf in both meaning and force. However, through a particular form of

¹ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions* (Algiers: Houma Publishing and Printing House, 2013), 18.

interpretation, one might establish common ground that allows for a measure of coexistence and convergence. Nonetheless, the evident distinction remains that the Arabic term "the enchantment of eloquence" derives its potency from its capacity for impact and clarity of expression, an eloquence that cannot exist without the presence of additional factors touching multiple aspects of discourse, regardless of its form or genre. In this context, attention was given to the recipient, who constitutes an integral part of the communicative process, as well as to the message itself, how it is delivered and how it is received. All of these elements converge within the domain of rhetoric.

The strength of rhetoric flows from the strength of its sources, from which it is drawn and upon which it is built. Arabs had a profound passion for the Arabic language, its beauty, and its refined aesthetics. For them, the word was the voice of their existence; indeed, it was the very essence of their lives. When the Noble Qur'ān was revealed, they were overawed by it, captivated by its eloquence and by its unrivalled inimitability. They were likewise enthralled by poetry, its splendour of expression, and the power of its composition. Such realities inspired Mokhtar Nouiouat to note: "The sources of Greek rhetoric are epics, theatres, and mythology, whereas the sources of Arabic rhetoric are the Noble Qur'ān, the Prophetic traditions, and pre-Islamic, Umayyad, and Abbasid poetry. Its evidentiary examples are the noble verse from the Qur'ān, the noble prophetic saying, and the poetic line, or couplet, uttered by a poet that astonishes the ear, penetrates the heart, transcends borders as it travels through lands, and thus endures, immortalising both itself and its author."²

From this perspective, it may be deduced that the greater the strength of the sources of rhetoric, the greater its standing and the more profound its impact on recipients. This phenomenon was evident in classical Arabic poetry, whose verses travelled far and wide across tribes, regions, and nations. Their renown grew to an extraordinary degree, securing for them an enduring perpetuity, the *Mu'allaqāt*, for instance. These compositions were safeguarded through the diligent preservation of tongues, committed faithfully to memory, and encircled by minds and intellects striving to grasp the subtle meanings concealed within their words and structures.

The question of meaning and expression has long preoccupied Arab and Western, ancient and modern, critics and rhetoricians, who are divided into differing schools and factions over the matter. Some privileged meaning places it above expression, given that meaning precedes expression in conception; words are but representations of the meanings that reside within the mind.³ These abstract entities require embodiment if they are to be grasped by the intellect through the senses.

Mokhtar Nouiouat devoted the first section of his book to metaphor and its types, a section that follows the pattern established by the ancients when they debated whether literal and figurative usage pertains to expression or to meaning. Notably, Nouiouat treated the word as the counterpart of the idea and ideas as the counterparts of words. For him, "ideas are born of the reasoning mind, and the expression of an idea or of ideas can only come through speech composed of words arranged according to a particular linguistic standard."⁴ Moreover, the idea that takes form in the mind as a conception of some matter can only be realised through expression, whether orally or in writing. It is language and writing that embody the image of the idea. This duality of *ideas*-Saussurean inspires word thought, for Saussure established dualities such as *langue-parole* and *signifier-signified* as the point of departure for his linguistic studies. Nouiouat's view of the idea does not depart from the conception already articulated by the ancients: "Whether sensory or abstract, the idea is never without complexity, owing to the particularities that distinguish it in quality, class,

² Ibid., 18.

³ 'Abd al-Qāhir al-Jurjānī privileges meaning over expression in his words: "Expressions are the servants of meanings." See *Asrār al-Balāgha*, ed. and annotated by Maḥmūd Muḥammad Shākir (Cairo: Maṭba'at al-Madani, 1991), 8. In contrast, al-Jāhiz elevates expression above meaning, declaring: "Meanings are strewn in the streets, known to both the foreigner and the Arab, the Bedouin and the townsman. What truly matters is the proper measure, the choice of words, the ease of utterance, abundance of fluency, sound instinct, and excellence of composition. For indeed, poetry is a craft, a form of weaving, and a kind of representation." See Abū 'Uthmān al-Jāhiz, *Kitaḥ al-Ḥayanān*, ed. 'Abd al-Salām Muḥammad Ḥārūn (Cairo: Muṣṭafā al-Bābī al-Ḥalabī, 1965), 2nd ed., vol. 3, 131–32.

⁴ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions* (Algiers: Houma Publishing, 2013), 21.

type, and related aspects.”⁵ Thus, the idea is that which revolves in the mind as a conception of a given matter, corresponding to what is described as the signified, the conception, or the mental image.

In this work, our focus is on the following levels:

1. The Level of Terminology

Terminology serves as the key to the sciences; it is the very foundation through which the researcher enters the city of knowledge. Attention to terminology is not a recent development but rather as old as the sciences themselves. It emerges alongside them, sometimes slightly before and sometimes after, and has received remarkable attention from scholars and specialists in every discipline that has arisen across the ages. This is due to its vital role in elucidating scientific issues, expounding upon their questions, examining their complexities and particularities, and addressing the challenges that present themselves to researchers from time to time.

The study of terminology may be considered from two perspectives:

Origin:

A term is marked by a set of characteristics and features that must be taken seriously. In establishing or formulating a term, two qualities are needed: simplicity, smoothness of use, precision, and clarity of meaning. The closer the secondary meanings of a term remain to its primary linguistic sense, the more readily the mind comprehends it and grasps its significance. In such cases, the reader or researcher finds it easier to perceive the intended concept through recourse to the linguistic meaning. Conversely, whenever a term's meaning diverges too far from its linguistic origin, its understanding becomes clouded with ambiguity and subject to confusion.

Thus, in the coinage of new terminology, the original linguistic sense remains proximate, shifting only slightly through processes such as addition, qualification, or figurative usage. For example, the term *uṣūl* (principles) retains its original form but changes with the addition of specification, as in *uṣūl al-naḥw* (principles of grammar) or *uṣūl al-fiqh* (principles of jurisprudence).

Situation:

Concepts must be formulated for a term in such a way as to be comprehensive and exclusive, avoiding confusion with other terms. A term should be distinguished from others that share its form but differ in meaning. The more a term's specific concept does not overlap with those of other disciplines, the better; this independence and uniqueness make the science clearly delineated and its principles evident. Borrowing terms should only occur when no alternatives remain. Terms confined to a single science more precisely express their intended meanings, whereas frequent use across multiple disciplines leads to conceptual instability, broad semantic scope, and potential overlap with one another. Such overlapping necessitates decisive measures to separate them, aligning each term with its particular field, which is achieved through specification and qualification.

This article reviews a set of rhetorical terms in which naming and, occasionally, conceptual differences have arisen between Arabic and French linguistic traditions. It considers Mokhtar Nouiouat's position on these terms, how he addressed them by finding Arabic equivalents, and the examples he provided to arrive at Arabic terminology or approximate equivalences between Western and French concepts, including new concepts he developed following comparative analysis of Arabic and French examples.

1. Allegorical Metaphor (Al-Majāz al-Mursal):

⁵ Ibid., 21-22.

Allegory stands in opposition to literal truth; the latter is the foundation, and allegory its derivative. Allegory involves transforming a truth into a metaphor by a contextual indication that prevents the expression of the truth itself. Arabic scholars unanimously agree that allegory can be divided into two types: allegorical metaphor and simile. An allegorical metaphor is every metaphor that is not bound by a relation of similarity.

Specifically, a simple allegorical metaphor is a word deliberately used in a sense other than its original meaning, with an indication that the literal meaning is not intended.⁶ This distinguishes it from metaphor and similarity. The intention behind using the term in a nonliteral sense by the speaker forms the basis of differentiation between truth and allegory; without this, truth and allegory would be indistinguishable.

“Allegory consists of not using the word according to its original meaning for which it was coined, but rather in surpassing that original meaning to another meaning that suits it. This suitability between the original meaning and the allegorical meaning legitimises the use of the allegorical meaning of the word. This correlation between the two meanings is called the relationship, which may be similar.”⁷

Mokhtar Nouiouat referred to allegorical metaphor as "relation metaphors" (*majāz al-‘alāqa*), a term commonly used by some scholars of *tafsīr* and jurisprudence. However, classical Arabic rhetoricians do not employ this designation; instead, they name it *al-majāz al-mursal* (allegorical metaphor). This figure of speech is founded upon relationships other than similarity, which is specific to simile and metaphor and different from the relation of necessity that characterises *kināya* (metonymy). Among the classical scholars who mentioned this term are, for example, but not limited to the following:

- Abū al-‘Abbās Shihāb al-Dīn Aḥmad ibn Idrīs ibn ‘Abd al-Raḥmān al-Mālikī, known as al-Qurāfī (d. 684 AH), author of *Al-Furūq (Anwār al-Burūq fī Anwā’ al-Furūq)*.
- Abū al-‘Abbās Shihāb al-Dīn Aḥmad ibn Yūsuf ibn ‘Abd al-Dā’im, known as al-Samīn al-Ḥalabī (d. 756 AH), author of *‘Umdat al-Ḥuffāz fī Tafsīr Ashraf al-Afāz*.
- Abū Ḥafṣ Sirāj al-Dīn ‘Umar ibn ‘Alī ibn ‘Ādil al-Ḥanbalī al-Dimashqī al-Numānī (d. 775 AH), author of *Al-Libāb fī ‘Ulūm al-Kitāb*.
- Abū ‘Abdullāh Badr al-Dīn Muḥammad ibn ‘Abdullāh ibn Bahādir al-Zarkashī (d. 794 AH), author of *Al-Baḥr al-Muḥīṭ fī Uṣūl al-Fiqh*.

Following this, we contend that the concept shared between the two terms (*al-majāz al-mursal* and *majāz al-‘alāqa*) is identical, although the term *al-majāz al-mursal* is more precise and accurate. This is because it distinguishes itself from allegories found in metaphor, simile, and metonymy, which are governed by relationships of similarity. Conversely, the term "relation metaphor" is broader and inclusive of all cases. If one wants to distinguish metaphor and simile, one says that the metaphor's relation is similar, whereas the "relation metaphor" remains unrestricted until differentiation is made. If the relationship is other than similarity, it is termed *al-majāz al-mursal*. It is called "mursal" (sent without restriction) because it is not confined to a single relationship, as a metaphor is, but encompasses several kinds of relationships.⁸

The widespread use of the term *al-majāz al-mursal* (allegorical metaphor) instead of *majāz al-‘alāqa* (relation metaphor) confirms the precision of the former, even though it is fundamentally based on the relationship between two

⁶ Aḥmad ibn Ibrāhīm ibn Muṣṭafā al-Hāshimī, *Jawāhir al-Balāgha fī al-Ma’ānī wa al-Bayān wa al-Badī’*, ed. Yūsuf al-Ṣumaylī (Beirut: al-Maktaba al-‘Asriyya), 252.

⁷ Muḥammad ‘Alī Sultānī, *Al-Mukhtār min ‘Ulūm al-Balāgha wa al-‘Arūd* (Damascus: Dār al-‘Ismā’, 2008), 98.

⁸ Ibid., 117.

entities. Mokhtar Nouiouat defines *al-majāz al-mursal* or relation-based metaphor as follows: "Relation metaphor lies in naming a thing by a name other than the one assigned to it; that is, giving something the name of another with which it shares a relationship."⁹

The concept of relationship is broader, encompassing similarity and other ties, thus including metaphor, simile, and *al-majāz al-mursal* alike, as all depend on a relationship between two parties (the literal and the figurative). The relationships identified by Nouiouat do not depart from those outlined by classical scholars, and we present here the relationships that the early Arab rhetoricians established for *al-majāz al-mursal*, along with their examples.

The partial relationship is exemplified in the saying of Allah the Exalted: "[And every person, We have fastened to him his fate upon his neck, and We will produce for him on the Day of Resurrection a record which he will find spread open.]" (Al-Isrā' 17:13). Originally, the neck was designated for the necklace, collar, or fetter. The Qur'ānic usages are precise; where submission, humility, abasement, meekness, and obedience are intended, the word *'unuq* (neck) is used.

Conversely, *ḥd* (nape/throat) is employed when referring to beauty, grace, and adornment, following the Arabs' customary use. Allah says: "[In her neck is a twisted rope of palm fibre.]" (Al-Masad 111:5). Here, *ḥd* refers to the neck of a woman but is used in a context distinct from submission or obedience.

The Arabs employ this distinction in their speech; the poet 'Antara ibn Shaddād al-'Absī (from *Al-Kāmil*) says:

The stage of the Arameans in the valley of the sanctuary,

Is there within you one who grieves, departs and returns?

On the right side of the world lies a lesson of landmarks,

By which my skin weakened and my endurance vanished.

From every enchanting beauty whose neck turns,

Playful as the gambolling of a graceful young gazelle.

Here, metaphor is used because life and death are connected with it. When death is intended, the phrase "his neck was cut" is employed, and when free life is meant, the phrase "liberation of the neck" is used. When captives are humiliated, they are bound by the neck. Allah says, "[When the shackles are placed upon their necks and the chains; they are dragged.]" (Ghafir 40:71).

Al-Ḥarīrī, in *Al-Maqāma al-Bakīya*, when speaking about a woman, states, "Although she is the tender one who soothes, the ambitious who destroys, she is the binding fetter of lice and a wound that never heals!"¹⁰ This is a metaphor by contextual indication, as the captive's suffering is increased by captivity, as he is bound and wears ragged clothing infested with lice, thus amplifying his hardship.

The poet says:

"And if she swore, her oath would never be broken

⁹ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions* (Algiers: Dar Houma Publishing, 2013), 27.

¹⁰ Abū Muḥammad al-Qāsim ibn 'Alī al-Ḥarīrī, *Al-Maqāmāt al-Adabiyya* (Beirut: Maṭba'at al-Ma'ārif, 1873), 462.

The 'darkened fingertips' have no oath."

"Darkened fingertips" is a metaphor based on a part-whole relation, referring to the palm. The fingertips are parts of the hand, so the whole is expressed by naming a part due to this partial relationship.

- Its total relationship, which is the opposite of the partial one, as in Allah's saying: "[They put their fingers in their ears.]" (Nūḥ 71:7), where *fingers* refer to the fingertips.
- Its circumstantial relationship: "[And He it is Who made the night a covering for you, and sleep a rest, and made the day to rise up again.]" (Al-Furqān 25:47). Here, the time is named by what occurs within it by virtue of a circumstantial relation, since human actions take place in its time.
- Its local relationship: It mentions the place but implicitly refers to the circumstance. For example, the poet says:
- "Indeed, although the enemy's covenant be aged,
- Hatred remains hidden within the breasts."
- Here, *in the breasts* is the place, but the intended meaning is *in the heart*, because the heart's seat is the breast. Allah says, "[Have they not travelled through the land so that they might have hearts with which to understand or ears with which to hear? Indeed, it is not the eyes that are blinded but rather the hearts that are within the breasts.]" (Al-Ḥajj 22:46) and "[And what is concealed within the breasts has been made evident.]" (Al-ʿĀdiyāt 100:10).
- Its current relationship.
- It is an instrumental relationship.
- Relationship of what is to be.
- Relationship of what was.

The terminology coined by Mokhtar Nouiouat differs little from that of classical Arab rhetoricians. It is as follows: causal metaphor; instrumental metaphor; effected metaphor; circumstantial metaphor; local metaphor; characteristic or emblematic metaphor; sensory metaphor; metaphor of the master, guardian, or owner; and metaphor of the thing.

Metaphors of Number (Synecdoche of Number):

Mokhtar Nouiouat defines it as follows: "It is the expression of the plural by the singular or the singular by the plural. For the former, one might say *al-insān* (the human), *al-ghaniyy* (the rich), *al-faqīr* (the poor), *al-ʿArabī* (the Arab), *al-ʿAjanī* (the non-Arab), *al-fāḍil* (the virtuous), *al-ṣāliḥ* (the righteous) among the servants, *al-ʿālim* (the learned), and *al-jāhil* (the ignorant), intending all those to whom any of these names or attributes apply. For the latter, one might say *les Descartes*, *les Spinozas*, *les Louis XIV*, *les Louis XVI*... while only intending those who bear one of these names."¹¹

¹¹ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions*, 37-38.

This type of metaphor exists in Arabic and occurs frequently in the Noble Qur'ān. Ibn Fāris devoted a chapter entitled "The chapter on the singular meant to indicate the plural," stating that "One of the Arabs' habits is to mention the singular intending the whole."¹²

Among its evidence is Allah's saying: "[He said, 'These are my guests, so do not disgrace me.']" (Al-Hijr 15:68), and His saying: "[If you both repent to Allah, then your hearts have indeed inclined. However, if you support each other against him, then indeed, Allah is his protector, and Gabriel and the righteous believers and the angels thereafter are supporters." (Al-Tahrīm 66:4), and His saying: "[For indeed, they are an enemy to me, except the Lord of the worlds.]" (Ash-Shu'arā' 26:77), and His saying: "[Throw every obstinate disbeliever into Hell.]" (Qāf 50:24).

A subtlety of this usage is that the singular and plural may appear in the same expression, so one should not presume that only the singular, dual, or plural is intended but rather all of these. This usage is limited to specific expressions and cannot be generalised. For example, it is correct to say *hā'ulā' umma* (these are a nation), *hādhā umma* (this is a nation), and *humā umma* (these two are a nation) but not *hādhā rajul* (this is a man) or *hā'ulā' rajul* (these are men) or *humā rajul* (these two are men). Ibn Fāris says, "Ranks in numbers are three: the rank of the singular, the rank of the dual, and the rank of the plural. These correspond to unity, duality, and plurality; they do not conflict in reality. To refer to a singular by a plural term or a dual by a plural term is metaphor."¹³

Mokhtar Nouiouat holds that this type corresponds in Arabic to the use of the singular for the plural or dual when the relationship between them is one necessity. He illustrates this with the following verse: "[They swear by Allah for your sake to please you, but Allah and His Messenger deserve to be pleased if they are believers.]" (At-Tawba 9:62). Obedience to the Messenger (peace upon him) is regarded as obedience to Allah. In many verses, obedience to Allah is linked with obedience to His Messenger. The pronoun in *li-yarḍū-hu* (to please Him) refers to the nearer antecedent, which is the Messenger (peace upon him). On the other hand, the oath sworn by the disbelievers by Allah is directed at the believers and the Messenger. Allah is fully aware of what is in the breasts of disbelievers and is independent of them and their oath.

Metaphor of Material (Synecdoche of Matter):

A distinct feature of Arabic, although rare in other languages, is that the name of an object often indicates a quality or an action that becomes its characteristic due to prevalence, as seen in terms of *al-Fattāḥ* (the Opener) and *al-Tawwāb* (the Acceptor of Repentance). Nicknames and epithets, such as *Abū Ṭurāb* (Father of Dust), a kunyah of 'Alī ibn Abī Ṭālib (may God be pleased with him), are closely related to this category. However, this particular kunyah has a specific original story, and it is important to distinguish between a person called *Abū Ṭurāb* simply as one created from dust and someone called *Abū Ṭurāb* as 'Alī was when the Prophet (peace be upon him) found him sleeping in the mosque. As Sahl ibn Sa'd narrated, the Prophet entered upon Fāṭima and asked, "Where is your cousin?" She said, "There was some conversation between us, and he has gone out." The Prophet then went out and found him sleeping in the shade of the mosque wall with his garment fallen. The Prophet shook the dust from his body and said to him, "O Abū Ṭurāb, rise! O Abū Ṭurāb, rise!" Sahl said, "There was no name more beloved to 'Alī than to be called by it."¹⁴

¹² Aḥmad ibn Fāris ibn Zakariyyā' al-Qazwīnī al-Rāzī al-Ṣāhibī, *Fiqh al-Lughā al-'Arabīyya wa Masā'iluhā wa Sunan al-'Arab fi Kalāmihā*, ed. 'Umar Fārūq al-Tibā' (Beirut: Maktabat al-Ma'ārif, 1993), 216.

¹³ Ibid., 195.

¹⁴ Abū Bishr Muḥammad ibn Aḥmad ibn Ḥammād ibn Sa'd ibn Muslim al-Anṣārī al-Dawlābi al-Rāzī, *Al-Kunā wa al-Asmā'*, ed. Abū Qutayba Naẓār Muḥammad al-Fāryābī (Beirut: Dār Ibn Ḥazm, 2000), vol. 1, 21.

This example does not fall into the category of metaphor described by Mokhtar Nouiouat by drawing an analogy with what exists in French.

Mokhtar Nouiouat defines this type of metaphor as “the metaphor in which one expresses the thing by its material.”¹⁵ That is, by the material from which it is made. He exemplifies it in French and Arabic by *al-silāḥ* (fer, iron) for weapon and *al-rīša* (feather) for pen, and so forth.

He added, “Some modern researchers consider this type of metaphor closer to *catachresis* (arbitrary or improper usage) than to art requiring refined taste.”¹⁶

Indeed, such a metaphor can lead to ambiguity. For example, if one says, “So-and-So pointed with an iron,” it may be understood that he carried a sword, a dagger, or a knife. Alternatively, it might be understood as indicating a rod of iron or something similar to iron. If everything made of iron were simply called “iron,” this would be inappropriate, just as in human names: each individual has a specific name (Zayd, ‘Amr, Khālīd...), and each is rightly called a human. It is not appropriate to call all previously mentioned individuals merely “human,” as this would cause confusion and restrict clarity for the user. This is because such a term is either an attribute or a generic collective or singular name; for instance, “angels” is the plural of “angel” and a singular generic noun, yet each angel has an individual name such as Jibrīl, Mikā’īl, and ‘Azrā’īl. These names refer to specific entities.

These classifications differ from those established by classical Arab rhetoricians. It is evident from Mokhtar Nouiouat’s book that the French language and its rhetoric influence him. On this basis, Nouiouat introduced many rhetorical terms into Arabic rhetoric through translation. Many of the rhetorical terms he used differ from the classical Arabic rhetorical terminology.

We present some of these terms and compare their Arabic and French equivalents to highlight the differences between them:

- The metaphor of the thing
- Metaphors of the master, guardian, and owner
- Sensory metaphor
- Metaphors of a characteristic or emblem
- Historical allusion
- Mythical allusion
- Sufficiency – abrupt cessation

Additionally, Nouiouat designates another category of metaphor as *majāzāt al-ishtimāl* (Synecdoches), a term he borrows from Greek. He defines it as follows: “Synecdoches consist in naming something by the name of another with which it forms a group or a whole, whether tangible or intangible, such that the existence of the first is inherently or conceptually bound to the existence of the second. On this basis, a word or phrase indicates a broader or narrower meaning than its original meaning does, generally indicating broader meaning when narrower meaning is used and

¹⁵ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions* (Algiers: Dar Houma Publishing, 2013), 37.

¹⁶ Ibid., 37.

narrower meaning when broader meaning is used. Synecdoche can thus be defined as the use of the more for the less and the less for the more.”¹⁷

From this definition, it can be inferred that it largely aligns with the definitions set by classical Arabic rhetoricians. For example, the metaphor based on an instrumental relationship corresponds to what Nouiouat calls the metaphor of material (*synecdoque de la matière*). According to him, the metaphor of material “is the metaphor in which one expresses the thing by its material,”¹⁸ referring to the material from which it is made. Nouiouat provides the following examples:

| Arabic | French |
|-----------|-----------------|
| weapon | fer (iron) |
| horn | airain (bronze) |
| jewellery | or (gold) |
| skin | Taureau (bull) |
| fabric | castor (beaver) |

In these examples and others, this type often involves using the whole for the part. For example, when he exemplifies *al-īsha* (feather) for the pen and *al-ūd* (wood) for the instrument, he illustrates either the part representing the whole or the whole representing the part. The pen is made from feathers and reeds, materials from which it is constructed, just as instruments are named after the materials or parts that compose them.

This is also evident in the Qur’ānic verse: “[The month of Ramadān] is that in which was revealed the Qur’ān, a guidance for the people and clear proofs of guidance and criterion. So whoever sights [the new moon of] the month, let him fast it...” (Al-Baqarah 2:185). This is metaphorical; the original meaning is “whoever sights the crescent moon.” The crescent is the instrument for the month, and the verse expresses the instrument by what it produces and signals. The one who sights is the crescent moon, which signifies the arrival and departure of the month; thus, the instrument stands for its indication.

Notably, the French examples cited by Nouiouat differ from the examples employed by classical Arab rhetoricians. The cause of this difference lies in usage: in Arabic, it is correct to say that “I held the pen” and “I held the pen’s feather” are not metaphorical because Arabs traditionally wrote with a feather considered the pen itself since the pen was taken from the feather. To consider it metaphorical, there must be agreement between speaker and addressee for the expression to be accepted as correct.

Returning to the concept of expressing the less by the more and vice versa, in Arabic, one says, “I drank seawater,” although one does not literally mean all of it, but only some part. The contextual and rational indication prevents the statement from being taken literally, as it is not logically acceptable for a person to drink the entire seawater; instead, they drink a part of it. The use of plural forms to denote an unspecified large part is a case of *majāz mursāl* (metaphor by circumstantial indication).

¹⁷ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions* (Algiers: Dar Houma Publishing, 2013), 35

¹⁸ Mokhtar Nouiouat, *Arabic Rhetoric in Light of Contemporary Rhetorical Approaches between French and Arabic Traditions* (Algiers: Dar Houma Publishing, 2013), 36.

2. Augmentation (Al-Ziyāda):

Initially, this is a morphological term related to word structure. Words in Arabic are generally trilateral in terms of their root letters. By adding certain letters, those considered augmentative, as seen in *sa'altumūnihā* or *hawāyat al-simān*, one obtains quadrilateral, quinqueliteral, or hexaliteral forms. These additions to the root letters carry semantic significance, adding layers of meaning to the word and thus to the sentence. Hence, augmentation in morphology generates meaning.

At the sentence level, additions to the sentence structure lead to an increase in meaning. Arab linguists and rhetoricians generate meaning through various devices, including the following:

- Restriction (taqṣīr)
- Specification of the predicate and subject
- Equivalence
- Elaboration (itnāb)
- Redundancy (ḥashw)
- Repetition
- Emphasis

Rhetoricians employ their own methods to generate, multiply, and develop meanings. Amplification refers to variations in meanings caused by factors such as word order, the addition of one or more words, or augmentation at the level of letters or sentence structure. The goal of all of this is to achieve an increase in meaning, intensity, clarity, or rhetorical impact.

1. Particles of Meaning (ḥurūf al-ma'ānī):

Particles of meaning are those letters that carry meaning when combined with others, in contrast to the letters of the alphabet (ḥurūf al-ḥijā'), which bear no inherent meaning. They are the components that constitute a word. For example, in the word *ḥaṣala* (he obtained), the letters of the alphabet are ḥā', ṣād, and lām.

Examples of particles of meaning include interrogative particles and their various forms. For instance, the hamzah in Allah's saying: "[Their messengers said, 'Is there doubt about Allah, Creator of the heavens and the earth? He invites you to forgive you of your sins and delay you to a specified term.' They said, 'You are only human like us, and you want to turn us away from that which our fathers worshiped, so bring us a clear authority.']" (Ibrāhīm 14:10). The interrogative particle here adds the meanings of rebuke, negation, and denunciation.

Al-Fakhr al-Rāzī commented, "The first question His saying 'Is there doubt about Allah?' is an interrogative in the form of denial. After mentioning this meaning, he followed it with a sign indicating the existence of the creator, the chosen one. This is His saying: 'Creator of the heavens and the earth.' We have previously mentioned in this book how the existence of the heavens and the earth indicates the need for a chosen, wise creator repeatedly and fully, so we do not repeat it here."¹⁹

¹⁹ Fakhr al-Dīn al-Rāzī, *Ma'ānī al-Ghayb or Al-Taṣīr al-Kabīr*, 3rd ed. (Beirut: Dār Iḥyā' al-Turāth al-'Arabī, 1420 AH), vol. 19, 70.

Had the interrogative hamzah not entered this verse, these meanings would not have been understood in this manner. Such meanings can be discerned in other ways through differences in syntactic arrangement, such as through advancement and delay, addition and omission of words, etc.

Al-Ṣāhibī, in his work *Fiqh al-Lughā* and *Sunan al-‘Arab*, includes a chapter entitled “The Chapter on Additions to Nouns,” in which he states: “Among the customs of the Arabs is the addition of letters to nouns, which may be for exaggeration or for distortion and disparagement. I heard a trustworthy person say that the Arabs do this for distortion. They say for something far away, excessively distant, between the two extremes, *ṭirmāḥ*; its original form is *ṭarḥ*, which means distant. However, when it became excessively long, it was called *ṭirmāḥ*, whereby the name was distorted as the image was distorted. This is not a baseless statement.”²⁰

These additions differ from morphological augmentations in Arabic, although they are studied within that field. They pertain in *Fiqh al-Lughā* to meaning. Morphological additions address word structure and the impact of changing patterns on meaning and meaning generation, which is a particular feature of Arabic and is not subject to analogy but rather preserved distinctly. Examples include:

| Original | Meaning | Distorted Form | Explanation |
|----------------------------|---------|---|---|
| al-Ṭarḥ (الطرح) | distant | Ṭirmāḥ (طرماح) | The distant between two extremes, excessively long |
| al-Ra‘sh (الرّعش) | tremor | Ra‘shan (رعشن) | The one who trembles |
| Khalb (خلب) | | Khalbān (خلبن) | Strong claws |
| Zarq (زرق) | | Zarqam (زرقم) | Deep blue |
| Ṣalad (صلد) | | Ṣaladum (صلدم) | A strong she-camel |
| Shadaq (شدق) | | Shadaqam (شدقم) | Wide jaw |
| al-Tasammu‘ (التَّسْمُوعُ) | | Sim‘anna (سِمْعَنَة) | Al-Ṣāhib ibn ‘Abbād said: "A woman who listens to all who speak and watches them" ²¹ |
| (Much listening) | | | |
| al-Tanzūr (التَّنْظُرُ) | | Nazranma - Nuzranma (نَظْرَنَة - نُظْرَنَة) | Much looking and insight |

2. Word Addition (Ziyādat al-Kalimāt):

Grammarians state that a sentence consists of a predicate and a subject (al-mubtada’ and al-khabar, or a verb with its doer). Anything beyond this is considered *faḍalāt* (excess), that is, surplus words that can usually be omitted. These additions exceed the essentials to add detailed or additional meanings that clarify the sentence from specific

²⁰ Aḥmad ibn Fāris ibn Zakariyyā’ al-Qazwīnī al-Rāzī al-Ṣāhibī, *Fiqh al-Lughā al-‘Arabiyya wa Masā’iluhā wa Sunan al-‘Arab fi Kalāmihā*, ed. Muḥammad ‘Alī Bayḍūn (Beirut: Mu’assasat al-Risāla, 1997), 62.

²¹ Ismā‘īl ibn ‘Abbād al-Ṣāhib, *Al-Muḥīṭ fi al-Lughā, Kāfi al-Kilā’a*, ed. Muḥammad Ḥasan Āl Yāsīn (Beirut: ‘Ālam al-Kutub, 1994), vol. 1, 378.

perspectives related to the action, such as direction, beginning, and ending, or related to the noun, such as adjectives, annexations, circumstantial qualifiers, specifications, and so forth. Modern linguists call these additions *mukammilāt* or supplements, as they increase meanings according to necessity. These *faḍalāt* can be categorised as follows:

- Semiphrases (prepositional phrases and adverbs of time and place)
- Circumstantial clauses (al-ḥāl)
- Specification (al-tamyīz)
- Object complements of types *bī* (with), *lahu* (for him), absolute object (*muṭlaq*), accompanying phrases (*ma'ahu*)
- Emphasis (both verbal and semantic)

These *faḍalāt* add new meanings to the sentence. Rhetoricians have devoted a chapter in their works entitled “States of the Subject and Predicate,” addressing various aspects, such as omission and mention, definiteness and indefiniteness, advancement and delay.²²

Mokhtar Nouiouat prefers the term *istizāda* (استزادة), meaning “augmentation” or “increase” instead of *ziyāda* (الزيادة) to distinguish it clearly from the morphological concept of *ḥurūf al-ziyāda* (letters of augmentation) in Arabic grammar. This distinction is helpful because it prevents confusion between the terminologies used in different linguistic sciences.

3. Using one Form as a Substitute for another:

Scholars of Arabic linguistics have observed that this type of usage is widely practiced in Arabic, particularly in Arabic poetry, speeches, and similar genres. The Qur’ān, revealed in pure Arabic, follows the linguistic patterns spoken by Arabs but enhances their beauty, precision, and eloquence. Ibn Fāris, in his work *Al-Ṣāḥibī fī Fiqh al-Lughā al-‘Arabiyya wa Masā’iluhā wa Sunan al-‘Arab fī Kalāmāhā*, addresses this type extensively under various topics, such as the following:

- Names given to individuals on the basis of proximity or cause.
- Terms function as names, although they are actually epithets or titles.

Moreover, other matters that require lengthy discussion. This form of substitution contributes richly to the nuances and flexibility of Arabic expression.

An example from the Qur’ān is the verse: “[He said, ‘I will take refuge on a mountain that will protect me from the water.’ He said, ‘No protector today from the decree of Allah except for one whom He has mercy on.’ The wave came between them, and he was among the drowned.]” (Hūd 11:43).

²² Muḥammad ibn ‘Abd al-Raḥmān ibn ‘Umar, *Al-Idāh fī ‘Ulūm al-Balāgha*, ed. Muḥammad ‘Abd al-Mun‘im Khafājī (Beirut: Al-Sharikah al-‘Ālamiyyah lil-Kitāb, 1989), vol. 1, 109.

The word *‘āṣim* (protector) here means *al-ma‘ṣūm* (the protected). The active participle (ism al-fā‘il) is used where one would expect the passive participle (ism al-maf‘ūl). This is similar to the phrase: “[He will be in a pleasant life.]” (Al-Qāri‘a 101:7), where *rāḍiya* (pleased) is used in the sense of *marḍiya* (pleasing). Life itself does not experience pleasure; rather, it is the person who enjoys it.

In the verse, *‘āṣim* appears to mean "preventer" or "protector", and *yaṣim* means "he prevents" from drowning. The context shows that protection from drowning is only for those on whom Allah has mercy. Allah is the authentic protector (*al-‘āṣim*), whereas Prophet Nūh's people and his son are the intended drowned because of their lack of faith. The original phrasing might have been "no one is protected from Allah's decree except whom He has mercy on." However, since Nūh's son was doomed to drown, the active participle is used, referring to the mountain and similar objects expected to protect but unable to do so. The negation *lā* is employed to indicate that protection is by Allah's will; He has mercy on whom He wills and punishes whom He wills.

“It is also permissible that *‘lā dhī ‘iṣmah*’ means protected, and *‘illā man raḥim*’ is an appositive clarifying who is protected.”²³ Moreover, Allah knows best.

Conclusion:

The comparative approach yields significant research results by comparing languages on many levels. The level of linguistic styles particularly generates meanings and connotations and, in our view, is broader than others because of the wealth of styles within a single language. Arabic is among the richest languages in stylistic diversity because it relies on various and abundant rules for generating meanings and implications.

The key findings from this research paper are summarised as follows:

1. The comparative method revealed distinctions and divergences between Arabic and French in the use of metaphor both as a term and as a concept.
2. Languages do not necessarily share the same stylistic methods; as long as grammatical rules differ, the styles inevitably vary. Therefore, no language can be wholly subjected to the rules of another.
3. Each science has its specific terminology rooted in its native language and uniquely distinguished from translated terms, as translation may result in loss of the term's original specificity derived from its mother tongue. For this reason, Mokhtar Nouiouat attempts to bridge the conceptual differences between terms in the two languages.
4. The concept of metaphor differs between Arabic and French owing to differences in expressive modes and vocabulary. Since the words themselves differ, the rhetorical terms indicating artistic forms also differ, being grounded in usage shaped primarily by refined taste, especially in Arabic.
5. Rhetorical terminology generally varies from language to language, and languages may borrow terms from each other, adapting them according to their linguistic properties and rules at the phonetic, morphological, and other levels.

Acknowledgment

²³ Abū al-Hasan al-Mujāshī al-Balakhī then al-Baṣrī, known as al-Akhfash al-Awsaṭ, *Ma‘ānī al-Qur‘ān*, ed. Hudā Maḥmūd Qarā‘ah (Cairo: Maktabat al-Khānjī, 1990), vol. 1, 383.

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Conflict of Interest

The authors declare no conflict of interest regarding the publication of this article.

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