

Review of *Este'areh* and its Difference from Metaphor

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Abstract

Este'areh is one of the most important poetic devices and of portraiture elements in carrying imagination in poetry to an extreme. History of this rhetorical topic dates back to Aristotle's Poetics and the topic of Este'areh in Arabic and Persian literature emanates from the same source. English equivalent of Este'areh is Metaphor. But, are these two exactly the same or they differ from each other? Here, pointing out the opinions of Sakkaki and Jorjani, the definition of Este'areh and its various types are given briefly first; then its difference from Metaphor is investigated. The result of the investigation is that although Metaphor, too, is a variation of metaphoric expression, its aim is not expression of beauty of simile, but transfer of meaning. Este'areh and Metaphor differ from each other because the former is based on simile and similarity, but the latter is based on "free association."

Keywords: Este'areh, Metaphor, Simile, Imagery, Lakeoff, Association.

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Introduction

Este'areh (استعاره) can perhaps be considered the most important literary device of poetry. Sitting in the "eloquence" section of rhetorical figures, this device has attracted so many discussions to itself. It is clear that the categorization and the Iranian-Islamic literary criticism have many similarities with Greece and Aristotle's philosophy, emanating from the same source. Actually, Aristotle's Poetics has been a model for all the literati and intellectuals in Islamic literature and eloquence. As such, discussions on the topic of Este'areh and its definition and discernment in Persian and Arabic textbooks, too, emanates from the same source. However, in the West since the 18th and 19th centuries, some changes occurred in the opinions of the literati on the topic of Este'areh that changed its usage and definition to some extent. The opinions of the time, of course on the definition of Este'areh were based on the same classic Aristotelian definitions, however offering different perception. On the other hand, there is a difference between Este'areh in the Persian literature and Metaphor in the Western literature, to which many of our authors have pointed out explicitly (Safavi, 1373:108).

This paper intends to show this difference and investigate the Western Poetics scholars' change of view on the definition of Metaphor. To this end, both Oriental and Occidental definitions are needed to be compared.

Research Background

In Derrida's view, when philosophers define Metaphor, they reduce it to nominative Metaphor, which shows that they try to impose metaphorical concepts; but Derrida

opposed the concept as an element of philosophy and Metaphor as an element of literature. Does not accept, and shows that the concept and all philosophical concepts are metaphors themselves, and the movement of Metaphor is the movement of productive philosophical concepts. In fact, from Metaphor and discourse, "Derrida's view of poetic analogy is the driving force of logical analogy. According to Ricoeur, "white mythology" is sharply in the opinion of Derrida. "Philosophically, the distinction between discourses is the most important achievement of tradition for us, and Derrida has ignored the crucial distinction between philosophical discourse and poetry discourse. The achievement of history is for us the distinctions of the discourse that we have created, and the deconstruction of the contradictions in Derrida ends at the cost of disrupting the discourse. In particular, Ricoeur focuses on the distinction between poetic and logical analogies and attempts to show that in Aristotle's work a systematic distinction has been made between these two, and then he addresses the issues of this distinction in the philosophy of moderation. Finally, Ricoeur concludes that there is a subtle distinction at the point where the two discourses are closest to each other (Parsa Khaneghah, 2017: 7).

The results show that Metaphor is not essentially a decorative or special literary language-and not even a language-but in everyday thought and practice. In Lakoff and Johnson's views, the system of the conceptualization of the human mind - which our thinking and action is based on - is, by definition, metaphorical. From Lakoff and Johnson, Metaphor is a tool for conceptualizing an abstract experience based on solid experience. Therefore, each

metaphor of two faces is a cold person: one source and one destination. For example, it is seen in the sentence "He welcomed us warmly," or the sentence "The origin of the Metaphor of the sense of touch (cold and heat) and the destination of the abstract experience of intimacy. According to Lakoff and Johnson, using the Metaphor not only can talk about phenomena, but also helps them think about them. In fact, Metaphor is an alleged representation, which is regarded as one of the fundamental principles in cognitive linguistics, and on the basis of which, language and thought are intertwined (Gulfam and Yousefi Rad, 2002: 6).

***Este'areh* and its Construction**

Lexically speaking, *Este'areh* (استعاره) has its roots in عاریه گرفتن¹; it means that something is not in someone's real possession; it is in their possession but it is separable, for example, false teeth. Therefore, having two parts is in the nature of *Este'areh*, also being temporary. In scholars' term, *Este'areh* is using a lexicon instead of another one by a relation of similarity; for example, using گل² instead of رخ³. As such *Este'areh* is essentially identical with simile. The only difference between them is that to have *Este'areh*, the vehicle, the point of similarity, and the words of comparison are deleted from Simile so that there remains only the vehicle (Shamisa, 2008: 153); that is, instead of saying,

«یارمن که از درخشانی وز بیایی مانند یک ستاره است، وارد مجلس
ما شد و محفل را روشن کرد»

¹ To Borrow

² Flower

³ Face

⁴ "Beloved of Mine, with Resplendence and Beauty Like a Star, Entered our Session and Illuminated the Coterie".

We say, «ستاره‌ای بدرخشید و ماه مجلس شد»⁵. This *ستاره*⁶ is *Este'areh* because rest of its words of comparison has been removed. In Aristotle's Poetics, too, simile and *Este'areh* apparently have been considered identical (Kadkani, 1991: 107) and the same definition of his has been the essence of the definition introduced by the literati of Islamic eloquence. In this regard, there is some "deletion" in the nature of *Este'areh* that provokes language compactness to the effect that in defining the *Este'areh* lexicon expansion is needed. Regarding that *Este'areh* in its essence entails compactness, one of the differences of Western scholars' definition for Metaphor is based on this compactness. Of course, rhetoric scholars, too, are not likeminded on the topic of *Este'areh*. For example, Mirfendereski's definition reads: "*Este'areh* is a word used not in its real meaning due to the similarity relation of the non-real meaning with the real one, provided that there is a clue that implies that the non-real meaning is not intended" (Mirfendereski, 2002: 49). That is, instead of یار⁷ (real meaning), we say *ستاره*. Is this definition means that *Este'areh* is based on falsehood, distancing from "truth" and "reality?" It is this point that has attracted new scholars' attention and they have introduced a new definition for that.

***Este'areh* from Ancient Viewpoints**

Among Islamic scholars, too, there are different opinions and views on *Este'areh*, from among which definitions and perceptivities of two people are more important and prominent for new

⁵ "The Star Gleamed; and the Moon of the a Assembly Became".

⁶ Star

⁷ Beloved

researchers and university teachers: Abdolqaher Jorjani in his book *Asrar al-Balaghe* has paid meticulous attention to the point of similarity in *Este'areh* and to the essence its figurativeness and it is this that makes his definition of *Este'areh* different from Aristotle's *Metaphor*. In fact, Jorjani puts more emphasis on the "figurativeness" in *Este'areh* and Aristotle on "similarity" in *Metaphor*. On the other hand, Jorjani has also dealt with a more important point and it is the merger scale of the instances of both sides of *Este'areh* in each other (Abuadib, 1991: 89). Another point that Jorjani has paid great attention to is that how a reader's mind ascertains a poet or author's purpose of *Este'areh*. In fact, he has paid attention to both psychological mechanism of the creator in contriving an *Este'areh* and psychological and mental analysis of the reader in determining its real meaning (Ibid. 90). From Sakkaki's point of view, too, "*Este'areh* is a rational figurativeness, not a lexical one." In this regard, Sakkaki's view is very much like Jorjani's that sees *Este'areh* in the meaning, not in the lexicon (Shamisa, 2008: 189). It seems the structure of *Este'areh* lies in the meaning and our mental perception of lexicon. For example, when we say, "Attacked to him like a lion," it is in fact the notion of "bravery and warfare" of the lion that comes to mind, not the lion's body, mane, tail, claw, and teeth. The very this part differentiates him from Jorjani because Jorjani merges "noun and meaning" and says that lion in its integrity becomes *Este'areh* (Fesharaki, 2005: 57).

Whereas, there is a full relation between Simile and *Este'areh*, as with Simile, *Este'are*, too, has four pillars: 1. مستعارله⁸ (مشبه).

⁸ The Transposed Term

that is the real meaning of word; 2. مستعارمنه⁹ (equal to the vehicle) that is the artistic meaning of the term; 3. جامع يا وجه شبه¹⁰; 4. The figurative of the used term. For example, in the hemistich "The star gleamed; and the moon of the assembly became," the Beloved (يار) is the transposed term (مستعارله) and STAR is the figurative term and proper term (مستعارمنه).

Four sides of *Este'areh* are important because with reliance on each side, a different type of *Este'areh* is achieved. In *Este'areh*, a virtuoso seeks merging the tenor and the vehicle, never putting it under the shadow of the vehicle. In fact, face of يار (the beloved) does not go in the shadow of STAR, rather merges with it and even is in a superior position.

In *Este'areh*, although apparently the move is from the tenor to the vehicle, in fact the emphasis is on the tenor. Simile's base is on the vehicle, but by removing the words of comparison, in *Este'areh* the emphasis is on the tenor. There is some short of symmetry between the vehicle and the tenor; sort of semantic or formal relation (Shamisa, op. cit.: 159). In complex *Este'areh*, in which the vehicle goes beyond one word and forms a sentence or paragraph or even a narration or anecdote, a particular type of *Este'areh* is formed. For example, the sentence «تکيه برآب¹¹» is actually an *Este'areh* of a popular saying. This type of *Este'areh* is very much like allusion. There are many instances of this type of *Este'areh* in مشنوی

⁹ The Proper Term

¹⁰ The Comprehensive or Point of Similarity.

¹¹ Reliance on water is wrong; Relying on a Broken Reed is Wrong; Leaning Against the Wind is Wrong (Idiom).

(The Masnavi); for example, « حکایت گاوده »¹² (Shamisa, Ibid.203).

Point of similarity (وجه شبه) جامع or a clue which makes a similarity relation between the two sides of Este'areh, is of the most important parts of Este'areh. In fact, this part is removed from Este'areh so that the reader himself concludes the invisible relation of the two sides of the Este'areh. In Este'areh, the point of similarity, tenor, and words of comparison are removed. As such, it is the reader's mental mechanism that discovers the removed parts; something like solving a puzzle. If the point of similarity is rational, not sensorial, Este'areh in this form takes personification and becomes prominent. In this case, detecting the tenor is not easy and it can have many interpretations. For instance: « بیا که بوی تورا میرم »¹³ (Shamisa, Ibid. 194) or « می‌خواهم » (Alef. Bamdad) in which, the prominence of the verb is of Este'areh nature. Here, according to the Russian Formalists, we are faced with foregrounding, that is a verb sitting where rationally it does not fit.

Types of *Este'areh* in Modern Eloquence Books

Este'areh in its entirety is of two types: (1) explicit or direct Este'areh, wherein detection of point of similarity and tenor (in fact, what has been removed from Este'areh) is simple and easy; (2) extended (implicit) Este'areh, wherein the tenor is mentioned and understanding the vehicle is in need of accuracy. Of course, indulgence in complexity of Este'areh, too, converts it to

an enigma or puzzle, which is not only an art, but also nonsense and tasteless like what happens in the Indian style.

From the ancients' viewpoint, Este'areh, on the basis of emphasis on the four sides of Este'areh, has various categories. Explicit Este'areh is one of them; it is when we mention only the vehicle from between two sides of the simile. In fact, here the simile has been so condensed that only the vehicle is present. For example, in the hemistich « بتی دارم که گرد گل ز سنبل سایه بان دارد »¹⁴ the word « محبوب »¹⁵ has been used instead of « بت »¹⁶ and « بت » is the explicit Este'areh of « محبوب ». Explicit or direct Este'areh is also called verified Este'areh (Shamisa, Ibid. 161), that is an Este'areh on which there is a unanimous consensus. Thus, we can say that structure of explicit Este'areh lies in "mental intertextuality of people" and reason for that is the repetition of collective memory and consensus; that is there is a historical mentality on that and for example "idol" due to repletion in literature and religious iconic perception of it etc. In the public mentality has been accepted as "beautiful." Shamisa emphasizes that in explicit Este'areh, the vehicle is always sensorial (Ibid. 161). What happens here is the lingual compactness; the word "idol" is the compressed form of an expanded, historic, literary, cultural, religious, etc mental intertextuality. The layers of the figurative are opened in a mind addicted to Este'areh.

Explicit Este'areh itself has various types including the extended Este'areh, in which, we mention the vehicle along with

¹² "Story of the Drummer Cow".

¹³ "O' Cool Breeze of the North Come, for the Perfume of Your Body, I Die".

¹⁴ "I Have an Idol that, the Canopy of the Hyacinth Around the Rose Has".

¹⁵ "Idol"

¹⁶ "Beloved".

one of its befitting elements (Shamisa, 2008: 167); for example in the distich:

از لعل تو گر یابم انگشتری زنهار

صدملک سلیمانم در زیر نگین باشد¹⁷

and لعل¹⁸ have proportion; also "red lip" and "ruby". But the circle of the beloved's lips is similar to the hoop and step of a ring; and this is another clue. To give quarter to somebody that is a verbal communication articulated through lips and mouth, too, is related to a ring whose seal-ring is a ruby one; so, *Este'areh* has been more flourished. Another nuance relation can be found between ring and the beloved's lip: the seal-ring which is of sacred stones, and in the poet's mind the beloved's lip too due to being closed and saying nothing is related to stone. The beloved's lips are closed, and in silence, like stone; and the poet craves it open as the Persian saying goes²⁰ از سنگ صدا درآمد و از فلانی نه.

The other point is in the word "finding"; which points to the craft of gem-seekers who would search everywhere to find a ruby stone; as such the phrase "a hundred countries" finds more prominence. A hundred countries that must be explored for finding a ruby stone is the sign of rarity and preciousness of ruby stone implying the beloved's lips. Here nourishment and flourish of *Este'areh* is quite visible. Therefore, Shamisa emphasizes that this type of *Este'areh* _ extended _ approaches to symbol (Ibid. 168).

The second type of *Este'areh*, implicit Metaphor, is the one in which only

the tenor is mentioned but the vehicle is meant, or the tenor is mentioned along with one of the necessities of the vehicle. For example, we say «مرگ چنگال خود را گشود²¹»; here, the vehicle, that is the eagle, has been removed. In this type of *Este'areh*, a relation is established between the addressee's mind and the removed part of the *Este'areh*; in fact, the same symmetry which has already occurred in the speaker's mind. The poet has perceived symmetry in his mind between two phenomena; then the vehicle is removed, next the reader understands this mental symmetry of the poet. Sakkaki has a special opinion on this type of theoretical *Este'areh*. He maintains that *Este'areh* is an "Implicit Simile". Thus, he wants to know that how this mental symmetry is formed and perceived in the speaker and addressee's mind. For example, how you find relation between death and sharp-claw eagle. It is clear that in the addressee's mind death must be something dreadful and unexpected, and something like a trenchant and cutting weapon penetrating into the flesh, blood, skin, and bone. Now, let's compare this interpretation of death to the words of Imam Ali (peace be upon him) who said: «به خدای کعبه رستگار شدم²²» Thus Sakkaki wants to know about the reason for and manner of establishment of this relation (Fesharaki, 2005: 59).

Personification or giving life to inanimate things) is one of implicit *Este'areh*; in fact, most of the implicit *Este'areh* are of the personification type. As such, rhetoric scholars believe that foundation of implicit *Este'areh*, in the Persian literature, has been placed on the

¹⁷ "O' Beloved! if, from Your Ruby I Gain a Ring of Protection,
Beneath the Order of my Seal-ring, Will be a Hundred Countries of Solomon".

¹⁸ "Ruby"

¹⁹ "Seal-ring"

²⁰ "She Remained Quiet as a Stone!" (Idiom).

²¹ "The Death Opened its Claws".

²² Translation: "By Allah of Ka'aba, I Become Prospered".

humanoidness and animationism. In other words, one side of Este'areh, the proper term, is mostly a human or a living creature (Kazzazi, 1991: 127).

Mirfendereski in his categorization of Este'areh mentions oxymoron. Oxymoron is the one that its two sides are not mutually inclusive, like the Este'areh of the term "existent" for "inexistent." In our rhetoric scholars' categorization of Este'areh, there are many variants, such as implicit or implied metaphor (a type of implicit Este'areh), Explicit (Direct/Verified) Este'areh, allegorical or complex Este'areh, etc.

Difference between Metaphor and Este'areh

The purpose of what was mentioned above was to introduce the main topic of this article, which is the comparison of Este'areh in Persian literature and Metaphor in Western literature. Is Metaphor exactly identical with Este'areh? Is the reason for using Metaphor by a Western poet and a Persian one the same? And is the view of Western critics and Iranian ones of Metaphor the same?

Definition of Metaphor

Metaphor is a type of figurative language (= use of word in its unreal meaning) in which, a word or sentence which is expression of a state, person, thing, or act denotes another state, person, or act so that an analogy or similarity is established between them (Ahmadi, 2010: 82). In this definition, too, the basis is on similarity and analogy; but the important point is emphasis on figurativeness; Metaphor in its essence is figurative and unreal. Therefore, it is a path to the figurative and unreal world. What happens in Metaphor is not creating a

beautiful simile, but transfer of meaning. For instances, the transfer of true meanings through real or direct utterance is not possible, for example, where the Holy Quran talks about «حورٌ مقصوراتٌ في الخيام (الرحمن: ۷۲/۵۵)²³», in opinions of most of the exegetes, the purpose is not description and similarity of their beauty, but transfer of meaning because human understanding, which comes through five senses, may not perceive the nature of the heaven. Here, the Holy Qur'an in order to transfer this sense of the figurative world has resorted to Metaphor. Thus, Metaphor finds a special difference with Este'areh as Este'areh is the same beautiful similes, and accepted by scholars that eventually have been turned to Este'areh (Kadkani, 1991, Sur-e Khiyal: 118); but Metaphor is transfer of meaning in a special state. Language of many Sufi's works is metaphoric; for example, where they have talked of «مرغ از لب رشاخسار دیمومیت²⁴» (Ruzbihan Baqli) or «گل سرخ نبوت رشته برکنار جوی حق²⁵» etc.

Although the structure of Metaphor, too, is based on similarity, here the similarity is merely a path to and conduit for going towards meaning (Mashhadi, 2010: 82).

Metaphor through unconscious and conscious perceptions and search for similarities and clues seeks for a path to understanding the figurative meaning. Therefore, "Ullmann" on the basis of the two relations which play general role in the process of figurativeness explains and

²³ Translation: Houris (Beautiful, Fair Females) Restrained in Pavilions (55:72; Ar-Rahmân (Most Gracious)).

²⁴ Translation: Preexistent Bird on the Foliage of Eternity.

²⁵ Translation: The Red Rose of Prophecy Has Grown by the River.

interprets Metaphor: one is similarity and the other is juxtaposition (Abuadib, 1991:79). Ullmann formulates his function-oriented classification as follows:

A) Semantic changes out of linguistic conservatism, that is semiotic dimensions of language;

B) Semantic changes out of linguistic innovation (that is the same as the potency of innovation and extendibility of language and creativity) which include the following two groups:

1 .Literal metaphor: (a) from semantic similarity, (b) from semantic juxtaposition

2 .Semantic metaphor: (a) from literal similarity, (b) from literal juxtaposition.

C) Mixed changes (Abuadib, op. cit.:80). It is obvious that Ullmann's definition is based completely on Saussure's linguistic studies. Ullmann believes that what happens in Metaphor is transfer of something of the vehicle (that is the Ruby and or Eagle in the examples mentioned) to the tenor (that is the lips or death).

What is important in this definition is the "association." In making of a metaphor, existence of symmetry causes association of a conceptual point. Perhaps one could say that if structure of Este'areh is based on "Simile and similarity", structure of Metaphor is based on "free association."

Among literary critics, Lakoff has researched more than all on the Metaphor system. He believes that in constructing a metaphor pattern is taken from something for another thing and is used for modeling, that is, we apply map of a mental field to another mental field (Shamisa, 2008: 208). When we are talking about "stages of love", in fact, we are transferring the mental field of travel, its problems, estrangement, difficulties of the path, danger of bandits,

nostalgia for homeland, loneliness, arriving, stops on the way, the passing of time, pause, etc. to the field of love and amorous maturity. Thus, we superpose a known field (travel) on a field which is inexpressible love. Thereby from Lakoff's viewpoint, Metaphor is not the question of lexicon, but conceptual correspondence (Shamisa, Ibid. 208).

This point takes us to the "complexity" and "ambiguity" which is inherent in the nature of Metaphor. Metaphor, in its nature, is ambiguous, complex, and hard to come by and its real meaning never is perceived totally; rather any metaphor, like a prism, has various aspects and layers and because of this, it is artistic and has several readings. On the other hand, inherent ambiguity of Metaphor causes some words find new senses. Even it is possible the Metaphor itself loses its own sense and takes change in meaning; for example, in the hemistich « ستاره‌ای بدرخشید و ماه » «مجلس شد» the star becomes the moon of the assembly; that is, transform from a star into a bright planet, a more private star at assembly. Thereby, Metaphor causes "semantic indecision" or "ambiguity." This ambiguity and complexity is a path for compressing the meaning that is trait of Metaphor. Metaphor carries a message, but the messaging form is such that makes it succinct, compressed, influential, and provoking. It is due to this that in definition of Este'areh they have said, "In fact the compressed Simile, is called Este'areh." This compression causes the "opening" of language; that is creation of new senses for words. In an indicative phrase, any word has its own real meaning. When we say: "It is cold," it means the temperature is under 15 degrees Celsius. But when Foruq Farrokhzad

says, "I am cold," meaning of coldness changes in essence. It is because of that "Bachelard" says, "'Meaning' causes closure of language and 'poetry' because of using Metaphor causes openness of language (Bachelard, 2005: 5).

Of course, here it must be pointed that in the West, too, they distinguish between classic and Aristotelian definitions of Metaphor and its modern definition. From classic literati's viewpoint, Metaphor is a device for adornment of language. In classic viewpoint, metaphor is separable from language; a device which can be imported to language, for gaining special and pre-thought-out effects, whereas in modern viewpoint, metaphor is not a decorative device, rather the only path for understanding the figurative world, and it is of course separable from language (Hashemi, 2010: 121). What the modern literati find criticizable in the classic viewpoint is that it makes mistakes in four cases: 1- considers the nature of Este'areh as word, while nature of Este'areh is concepts and association. 2- Considers the nature of Este'areh as simile, while simile is only a conduit for making a metaphor. 3- Takes all the concepts as real, while concepts of Metaphor are figurative. Classic viewpoint considers Este'areh as an unreal and inseparable part of language. 4- Classic school considers Este'areh as a rational and conscious act and reflection, while Metaphor is the product of unconscious act (Ibid. 123).

In classic definition of Este'areh, its structure is based on simile, analogy and similarity, while in the modern definition the foundation of Metaphor has been formed not on similarity, but on the basis of relation and intervention of simultaneous cross-realms in human's experience and

understanding of similarities of these realms (Ibid. 124). It is the same view from figurativeness to Este'areh that has been Jorjani's mind's main engagement (Kadkani, op. cit.: Sur-e Khiyal: 109). In simile "we focus on what is said literally," so when we find the intended similarity, we can say that we have understood the poet's Este'areh.

While in Metaphor we are surfing the poet-created "semantic field" or the intuition which the poet talks of because of similarities. The important point in the difference between simile and Metaphor is the question of truth and untruth. The most apparent difference between Metaphor and simile is that all of the similes are truth, but most metaphors are untruth. This means that Metaphor is an opening to untruth, figurativeness, unreal world and imagination. In Metaphor, there is no similarity and rationality, rather it is somewhat a usage and pointing towards similarities, yet it for giving reality to the world of figurativeness. Thus in Metaphor, similarity and simile are of second importance; it is "semiotics," "meaning," and "implication" that are important.

Perhaps, now we can say that if for understanding Este'areh, we are in need of rhetoric scholars, the literati who are familiar with historical usage of similes and historical concepts of Este'areh and artistic usage of words, to understand Metaphor we should mostly rely on hermeneutics. Hermeneutics has considered interpretation and perception of a text as "vehicle" and the text as "tenor". Hymer says, "perception as a metaphoric relation (Este'ari استعاری) mixes two horizons together that are both identical and different, like Metaphor in which the tenor and vehicle become one (Shamisa, op. cit.: 207). An important instance of this

perhaps is oxymoron that even lack of similarities and contrasts can become the essence of perception and understanding of the two horizons in two semantic fields.

Function of Metaphor

It is here that Metaphor causes openness and expansion of language. Metaphors are flowing through all our lives. Richards believes that main function of Metaphor is extendibility of language. Hawks, too, says that because language is reality, Metaphor is expansion of reality. Metaphor, by bringing together some elements whose act and react give a new dimension to the both, creates a new reality and makes it available for all (Mashhadi, op. cit.:83). When we say ²⁶ «هوا پس است», although we have used an idiom, in fact we have used a metaphor, somehow compression of meaning. Therefore, Metaphor finds a close relation with language. In other words, it is in the nature of language. Poets create language, and this is Heidegger's interpretation of poets' work; metaphors do not rely on any semantic source beyond the sources that the normal language relies on. There is no instruction for creation of metaphors; metaphors are created naturally in certain conditions. To make the point clear, we can point to the metaphoric language of Iranian gnosis. Language of our gnosis literature, down the ages, due to metaphorization, how many words has added to the repertoire of our lexica? Is the real meaning of ²⁷ «نگار» clear? Can «نگار» be rendered to anything but «نگار» exactly? Does ²⁸ «چله نشینی» mean seating for 40 days and

praying only? In the hemistich ²⁹ «که در شیشه بماند», the daughter of grape is praying for 40 days in the bottle? Ipso facto, the modern linguists believe that Metaphor not only is a literary ornament, but also is regarded as an active process in human's cognitive system (Hashemi, op. cit.:120). If real source of metaphor is imagination, then language too in its nature, is something imaginative. This relation enters Metaphor into the "metaphysic of imagination." Metaphors are the language of figurative and imaginative world. The language of unconscious world, metaphors, are the product of the time "lived in the world of imagination; souvenir of active imagination. The only difference of metaphoric language with the routine language is in its being philosophical; that is its being metaphysic. A claim can be made that language of *Este'areh* is more philosophical than other languages. As such, when a poet speaks, it is not actually he who determines what he should say; rather it is existence that determines what he should say; that is, the most inner nature of the objects (Narmashiri, 2010: 158). It is in this point that a solid and deep relation develops between Metaphor and myths. Mechanism of myth and Metaphor is the same and perhaps we had to better say that "poets try to express the valuable mythological notions compressedly hidden in secrecy of Metaphor" (Narmashiri, Ibid. 147).

Myths are descendants of human's imagination. Anthropologists believe that myths have been created prior to language and whereas language is the offspring of thought, this means that human before being a thinking creature is an imaginative creature, and it is by the very same imagination power that he has grabbed the world (Ibid. 151). Metaphor is a return to

²⁶ Translation: When the Chips are Down; the Goose is Cooked! (Idiom).

²⁷ Translation: Darling

²⁸ Retreat; Sitting for Chelleh (Meaning: Remain Seated in a Circle Practicing Meditation Techniques without Food for 40 Days and Nights).

²⁹ Translation: That, in Bottle, it Spends a Forty Days' Space.

the world of myths, a device for creating a new world of meaning, a window that world of imagination and imagery is reflected from its glass surface. It is like this that Richards' definition of Metaphor finds meaning: "Metaphor's work, like imagination and imagery, is disciplining the experience, in a definite manner and for a definite end or purpose _not necessarily intentionally and knowingly_ rather limited to a given theme of the phenomena (Ibid. 154). Another aspect that must be pointed right here is the one that we said on the topic of implicit Metaphor; that is, personification (or giving life to inanimate things); exactly the same work that myths do; a point which had strongly been subject of Sakkaki's attention (Fesharaki, op. cit.: 62). Now we can expand Shamisa's words "Este'areh is the most effective tool of imagination, so-called painting tool in speech (Shamisa, op. cit.: 156) and say Este'areh rises from imagination and its product, itself, is creation of a new language. It is by means of Este'areh that language like a snake sheds its old skin, becomes new and fresh. The formalists call this Este'areh "resurrection or waking up of words." It is the poet that by creating Este'areh, or to put it better, by the fruit of Este'areh, rescues language from death and triviality, endows it with ecstasy and freshness, and as Sohrab Sepehri says: »

«³⁰ "Words in routine language assume dead and inactive state, and it is through poetic usage that they enter the life and artistic environment of time" (Kadkani, 2012:131). Such an act is not done only by finding similarities among things, by the poet; that is, by using that Este'areh device of the

³⁰ Translation: "Removes the Dust of Habit from Language and Experience of the World".

ancients; rather Este'areh itself creates similarity aspects that do not exist actually, or they have existed but others have not seen them, or the similarity aspects are only the result of poet's mental creativity. « شیر بی یال و اشکم³¹ that «خدا خود آن را نیافریده³²» is the outcome of complex imagination process of Mollana's mind. Therefore, rhetoric and psychological effect of metaphor is that in this chaotic word, establishes unity and compatibility (Shamisa, Ibid. 158).

Origin of Metaphor

Birthplace and generator of Metaphor, like myth, code, and dream, is man's unconscious; that is the deepest layers of the psyche wherein various perceptions, experiences, emotions, and feelings are stored. It is in this warehouse that similarities of phenomena in a creative, unconscious, an intuitive manner are created and found; then, show themselves in the form of similes or metaphoric language. Perhaps, this is one of the important differences of the Western definition of Metaphor, by modern critics, with Este'areh of our classic literati. Metaphor is rooted in the unconscious and the result is motivation in the creative unconscious of the poet; while, Este'areh, that finds formal and conceptual similarity of phenomena and draws attention to them, is the child of thinking and accurate mind. Metaphor is the result and product of experiences, hearsays, images, and notions that we send into the deep layers of our psyche and unconscious. Storage of information in memory is done according to some networks and establishes link with a set of other words that has some

³¹ Translation: "A lion without Mane and Tail and Belly".

³² Translation: "God Himself Did not Create that".

relation to (phonetic, contextual, functional, pictorial, semantic, conceptual, and propositional relation). Therefore, Metaphor is not coded *in vacuo*; "it is certain that a topologist and addressee both for perception of meaning of Este'areh and manner of its meaning transfer refer to their memory (Hashemi, op. cit.: 134). Thus, structure of Este'areh definitely is in need of "common perception "in order to be understandable; even one can say that Este'areh is the result of "common unconscious" that is expressed in poet's mind.

The points above show that why metaphor has been the subject of not only the literati, rhetoric scholars, and linguistics' attention, but also philosophers and researchers of Art Philosophy, Social Sciences, and Sociologists'. Nearly some part of the most important new philosophical treaties has been devoted to Metaphor. Gustav Schmidt says, "Poetic image is an empty thing; it is not a painting done on a canvas or paper; it is not a photo; rather it is a figurative utterance. It is an Este'areh or Metaphor which is not visible (Ahmadi, 2010: 59). This means that Metaphor and poetic utterance is not the result of thinking. Therefore, he rejects the Symbolists' view that they say, "Poetry is utterance of thought with the help of image. Jakobson has paid attention to the dramatic aspect of metaphors and their effect on lyric and epic literature; he says, "Myths and heroic epics are based on metonymy and metaphorical Russian epic poems. Theater has been formed on the basis of Este'areh, cinema on the basis of metonymy" (ibid. 83).

Nietzsche considers Metaphor the main trait of language and poetry. He thinks the nature of Metaphor is in "transfer; transfer of meaning." We transform the

sensorial perceptions into mental images; then by the help of Este'areh (another transformation) we transfer this image to the language. That is, we reach from the main realm to a quite new realm. Therefore, Este'areh has a cognitive meaning (Ibid. 429). Deman, that has paid attention to the similarities between Este'areh and the routing language, thinks literary language in its Este'ari character is similar to the routine language because language in its nature is Est'ari. The difference is that Este'areh is replaced with another Este'areh and does not promise anything correctly (Ibid. 466). This is the difference between Metaphor and language. Metaphor is only a symbol, a sign, but it does not have a precise, clear, and unilateral meaning. Metaphor has various semantic layers and we can have many different readings of that, just like artistic works.

Conclusion

Now we may understand the differences between Este'areh and Metaphor better. "Este'areh in its entirety has exclusively a simile-decorative function and establishing similarity among phenomena; while the new definition of Metaphor "is a path for experiencing the realities in the figurative world, a path for thinking and living. Metaphor is the imaginative demonstration of truth, or maybe real demonstration of imagination. Metaphor is not a poetic delirium; rather it is the most idealistic world of thoughts and sensorial and experiential perceptions of a poet. (Narmashir, op. cit.: 149)." To understand Este'areh we must refer to the rhetoric and exegesis; but for understanding different layers of Metaphor we must turn to hermeneutics. Metaphor deals with code, encoding and myth; but Este'areh deals with

simile and allegory. Generation and creation of Metaphor entails living in the figurative world, and step into the unreal world of code, magic, and gnosis. But Este'areh is the outcome of intellectual and lingual game, finding similarities and clues in the real world and their sensory and emotional meanings. Metaphor is the child of imagination, but simile and Este'areh are the

result of creative and conscious search of mind. Este'areh always is in need of point of similarity and words of comparison, even if it is removed; but Metaphor itself creates the clue and even can enjoy oxymoron. And the last word is that Metaphor is created with "free association" and in the reader causes "association" too.

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نقد استعاره و فرق آن با متافور

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چکیده

هدف این پژوهش نقد استعاره و فرق آن با متافور بوده و روش آن تحلیل محتوایی به شیوه کتابخانه‌ای است. استعاره یکی از مهم‌ترین صنایع شعر و از عناصر تصویرسازی در نهایت مخیّل کردن شعر است. پیشینه این بحث بلاغی به فنّ شعر ارسطو می‌رسد و بحث استعاره در ادب عربی و فارسی منبعث از همان منبع است. معادل فرنگی استعاره، متافور است اما آیا استعاره و متافور دقیقاً یکی هستند یا با هم فرق دارند؟ در این مبحث با اشاره به آراء سکاکی و جرجانی، ابتدا تعریف استعاره و انواع آن به اختصار بیان می‌شود، سپس تفاوت آن با متافور بررسی می‌گردد. حاصل این بررسی این است: با اینکه متافور نیز گونه‌ای بیان مجازی است اما هدف از آن بیان زیبایی تشبیه نیست بلکه انتقال معناست. استعاره و متافور با هم فرق دارند زیرا بنای استعاره بر تشبیه و شباهت است و بنای متافور بر «تداعی آزاد» است.

واژه‌های کلیدی: استعاره، متافور، تشبیه، مجاز، لیکاف.

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