

The Conversational Implicature in al-Būṣīrī's *al-Burda*

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Abstract:

Pragmatics, as a modern linguistic discipline, is founded on a set of procedural concepts identified by scholars, including the speech act, implicature, relevance theory, and conversational implicature. The latter, relatively recent in treatment, traces its origins to the lectures of Paul Grice. It proceeds from the idea that linguistic utterances often convey both explicit and implicit meanings, the interpretation of which is determined by the context in which they occur. Grice referred to this phenomenon as conversational implicature, the theory of communication, or the theory of entailment. From this standpoint, the present study is entitled *Conversational Implicature in al-Būṣīrī's al-Burda*.

Keywords: Pragmatics; Conversational Implicature; *Qaṣīdat al-Burda*; Imām al-Būṣīrī

Introduction

The poetic heritage demands that we pause seriously, accompanied by modern studies and contemporary methodologies, to uncover the profound, concealed meanings that lie behind literal linguistic usage. Conversational implicature represents one of the most prominent pragmatic focal points, as it establishes a type of communication known as *implicit communication*, wherein the meaning of an utterance extends beyond its literal linguistic sense to the speaker's intended meaning. Accordingly, this study seeks to answer the following two questions:

- What strategy did al-Būṣīrī employ to conceal his poetic discourse?
- How does one transition from the literal, lexical meaning to the nonliteral, contextual meaning?

I. Concept of Conversational Implication

The term "implication," derived from the verb "imply," is defined in the Oxford Dictionary as the suggestion of something indirectly or without an explicit statement.¹ In the Mini AL-KAMEL Dictionary, the term "implication," derived from the French verb "impliquer," carries the meaning of inclusion or containment.²

With respect to its translation into Arabic, the term "implicature" has been variably translated; some have rendered it as الاستلزام (*entailment*), which is the most predominant, whereas others have rendered it as التضمن (*inclusion*).³ some as الاقتضاء (*implication*),⁴ However, others have called it التلويح الحواري (*conversational allusion*).⁵ Arab linguists have long been aware of it and have termed it التعريض (*innuendo*) and المجاز المركب (*compound metaphor*).⁶ They defined التعريض as an expression that alludes to a meaning other than the literal, by contextual indication, whether the meaning is literal, figurative, or metonymic, and provided examples for each case.⁷

Paul Grice adopted this term on the basis of the idea that most language utterances carry, alongside their direct literal meaning, another implicit meaning. His research originates from lectures he gave at Harvard University in 1957, entitled المنطق و

¹ Paul Procter, *Longman Dictionary of Contemporary English* (Longman Group Limited, 1978), 561.

² Youssef M. Reda, *Mini AL-Kamel* (Peyrouthe: Librairie de Liban Publishers, 1998), 136.

³ 'Idrāwī al-ʿAyāshī, *al-Istilzām al-Ḥiwārī fī al-Tadāwul al-Lisānī* (1st ed., Algeria: Manšūrāt al-Ikhtilāf, 2011), 17.

⁴ ʿĀdil Faḍūrī, "al-Iqtidāʾ fī al-Tadāwul al-Lisānī," *Ālam al-Fikr*, no. 3 (Oct.–Dec 1989): 141.

⁵ ʿAbd Allāh al-Khalīfa, *al-Fiʿl al-Kalāmī bayna ʿIlm al-Lughā al-Ḥadīth wa-l-Mabāḥith al-Lughawiyya fī al-Turāth al-ʿArabī al-Islāmī* (1st ed., Lebanon: Maktabat Lubnān Nāshirūn, 2007), 159.

⁶ Ibid., 167.

⁷ Ibid., 184.

الافتراض المسبق و الاقتضاء (Logic and Conversation), and in 1971, entitled الافتراض المسبق و الاقتضاء (Presupposition and Implication).⁸

Paul Grice defines "nonnatural meaning" as follows: "We say that a speaker means something by a particular utterance if and only if he intends, in uttering it, to produce an effect on the hearer by virtue of the hearer's recognition of that intention." Thus, Grice emphasises the speaker's intentions in linguistic communication and the hearer's understanding of those intentions.⁹

According to this definition, Grice links "nonnatural meaning" to the speaker's intentions, thus forming the core of the understanding that the recipient aims to reach and the interpretive effort incumbent upon the speaker. Language not only represents reality but also establishes relationships between speakers and the statements they produce. Speech is not simply a carrier of news but is embedded within the linguistic system.¹⁰

Therefore, the essence of an implication is "the act of meaning or the necessity of something, through saying something else, or what the speaker intends and hints at, and suggests, which is not part of the literal meaning of the sentence." ¹¹

The conversational implication has properties that distinguish it, namely:¹²

1. The implications can be cancellable, usually by adding a statement that blocks or counters the implication.

⁸ Ṣalāḥ Ismā'īl 'Abd al-Ḥaqq, *Nazariyyat al-Ma'nā fī Falsafat Būl Grayṣ* (Cairo: al-Dār al-Miṣriyya al-Sa'ūdiyya, 2005), 13.

⁹ Anne Reboul, Jacques Moeschler et al., *al-Tadāwuliyya al-Yawm: 'Ilm Jadīd fī al-Tawāṣul*, 53.

¹⁰ Ṣalāḥ Ismā'īl 'Abd al-Ḥaqq, *Theory of Meaning in the Philosophy of Paul Grice*, 20.

¹¹ Ṣalāḥ Ismā'īl 'Abd al-Ḥaqq, *Theory of Meaning in the Philosophy of Paul Grice*, 78.

¹² Maḥmūd Aḥmad Naḥla, *New Horizons in Contemporary Linguistic Research*, 37.

2. The implication cannot accept separation from the semantic content: Grice means that the conversational implication is connected to the semantic meaning of what is said, not merely to the linguistic form in which it is expressed. Hence, it remains intact even when synonyms or equivalent phrases are substituted.
3. A single implication can lead to different types of involvement.
4. The implications can be estimated as follows: the listener performs calculation steps to reach what the utterance necessitates.

Second: Conversational Implicature and the Violation of Grice's Maxims

1/Cooperative Principle: According to Paul Grice, the phenomenon of conversational implicature arises when one of the four maxims underlying the cooperative principle is violated. This principle is founded upon a set of subsidiary conversational maxims, which are derived from the rules governing conversation:¹³

1. The maxim of quantity
2. The maxim of quality
3. The maxim of relevance
4. The maxim of manners

Although Grice acknowledges that conversational implicature can arise even when the speaker adheres to all these maxims and violates none, he notes that the emergence of implicatures often occurs as a result of the speaker's apparent, at least, violation of one or more of these maxims while still observing the cooperative principle.¹⁴

This means that conversational implicature proceeds in at least two different ways, depending on the speaker's stance towards the maxims.

¹³ 'Idrāwī al-'Ayāshī, *Conversational Implicature in Linguistic Pragmatics*, 99–100.

¹⁴ Ḥāfiẓ Ismā'īlī 'Alawī, *Pragmatics: The Science of Language Use*, 1st ed., Jordan: Irbid, 'Ālam al-Kutub al-Ḥadīth, 2010, 163–164.

The first method:

The speaker explicitly observes the rules and maxims, leaving the task of elaboration and clarification to direct inferences derived from their adherence to the maxims. This can be termed model implicature.¹⁵

The second method:

The speaker deliberately breaches the conversational rules and maxims, or, as Grice puts it, the speaker disregards these maxims. This type of implicature may thus result from the violation of the maxims.

Whether the implicature is model or arises from a breach of conversational maxims, the context of discourse and the addressee's interpretation remain fundamental determinants in guiding understanding and in specifying the intended meaning implied by the speaker.¹⁶

The conversational implicature is:¹⁷

1. A deliberate and positive violation of one of the conversational principles while preserving the cooperative principle.
2. The emphasis is on the intentionality of the speaker and the addressee's capacity to discern the speaker's intentions.
3. An implied meaning; this meaning varies according to context and situation.
4. Implicature demands communicative competence, being an indirect communicative act that typically relies on a background of shared information between the speaker and the addressee.
5. The foundation of discourse, as this theory assumes, is the existence of conversational principles to which both speakers and addressee adhere.

¹⁵ 'Idrāwī al-'Ayāshī, *Conversational Implicature in Linguistic Pragmatics*, 113.

¹⁶ Ibid., same page.

¹⁷ Ibid., 100.

Having laid the groundwork for capturing the speaker's communicative intent, it is now possible to access al-Būṣīrī's poetic text and examine the degree to which it adheres to conversational principles and the resulting significations. Before doing so, it is necessary to pause over this corpus and uncover its implied meanings.

Third: Burda Poem

"Al-Burda" is one of the poem titles and the most renowned and widespread name. Despite its brevity, it possesses profound significance and numerous connotations, evoking memories and the recollection of the past. Thus, this title conveys meaning to the audience without explicitly stating it; its literal sense is derived from what is found in Arabic dictionaries.

It is stated in *Lisān al-ʿArab*: "The burda is a garment with which one covers oneself; some say that when wool is woven into a piece with fringes, it is called a burda. Al-Azharī said: its plural is burud, and it is a striped shawl. Al-Layth added: As for the burda, it is a square black cloak worn by the Bedouins."¹⁸

Thus, the burda is a woollen garment worn by Bedouin.

The presupposition for this title, however, stems from the figurative meaning evoked by the context of the historical event, enabling the transfer of the word's meaning from its direct sense to an indirect one.

As narrated in the historical account,¹⁹ during the era of the Islamic mission after the Prophet had established his authority in Medina, people's attitudes towards this mission ranged from acceptance and rejection to anticipation. Among them were

¹⁸ Ibn Manẓūr, *Lisān al-ʿArab*, entry: burd.

¹⁹ Ibn Hishām, *The Life of the Prophet*.

* Ka'b ibn Zuhayr ibn Abī Sulmā: a poet from Najd, one of the muḥaḍram (transitional) poets, and among the greatest. He died in 26 AH.

** No biographical information available.

*** Zuhayr ibn Abī Sulmā: one of the three poets preeminent among all others—the others being Imru' al-Qays and al-Nābigha al-Dhubayānī. 'Umar ibn al-Khaṭṭāb considered him the greatest of poets. He died thirteen years before the Hijra.

Ka‘b* and Bujayr**, the sons of Zuhayr ibn Abī Sulmā***, who were seeking water for their flock near Medina. Their curiosity encouraged them to learn the truth of what the Prophet, peace be upon him, was proclaiming; Bujayr set out to meet him, while Ka‘b remained behind to watch the sheep. When Bujayr reached the Prophet, peace was upon him, and listened to his guidance, he was touched by divine favour and embraced Islam. The news reached Ka‘b,²⁰ and he recited:

Who will convey from me to Bujayr a message:

Are you inclined, alas, to heed what I have said—are you?

You have drunk from the cup of the trustworthy, a draught of refreshment,

Therefore, let the trustworthy one give you to drink and taste, as He has done to you.

However, you have opposed the means of guidance, while I have followed them—

Alas, for what reason have others led you astray and not yourself?

Upon a character that neither the mother nor father ever possessed,

Nor did any brother ever attain for you.

If you do not act, I will not grieve,

Nor say "If you stumble, may you recover." ²¹

Ka‘b ibn Zuhayr reasoned that guidance, for him, was a belief in the inherited pre-Islamic traditions. At the same time, misguidance was characterised by disbelief in these traditions and a belief in the message of the Prophet, peace be upon him. Bujayr hastened to deliver these verses to the Prophet, peace be upon him. Upon

²⁰ Ibn Hishām, *The Life of the Prophet*, ed. Muḥammad Muḥyī al-Dīn al-Dīn ‘Abd al-Ḥamīd, (n.d.; Dār al-Fikr, 1401 AH), vol. 4, 149.

²¹ Ibid., 150–151.

receiving them, the Prophet tore the poems apart. Moved by feelings of brotherhood for Bujayr, he quickly wrote to his brother, hoping that God would guide him to Islam. The message reached Ka'b, who found the world too narrow for him and began seeking a way to meet the Prophet, repentant and submissive. He entered the mosque, prayed behind the Prophet, peace be upon him, and approached him in disguise. He placed his hand in the Prophet's hand and said, "O Messenger of God, Ka'b ibn Zuhayr has come in safety, repentant. Will you grant him your protection so that I may bring him to you?" The Prophet replied, "He is under my protection."²²

Ka'b's heart was reassured, and he recited his poem in praise of the Prophet, upon whom he was peaceful. He began:²³

Su'ād has departed; my heart today is soaked,

A lover enthralled, despite being captive and forsaken.

Having completed the prelude of lamentation, he said:

Inform that the Messenger of God promised me,

That forgiveness with the Messenger of God is accepted.

When he reached the verse:

The Messenger is a light by which one is enlightened,

And a drawn sword among the swords of God.

The Prophet, peace be upon him, clothed him with the *burda* that he was wearing.

The significance of the *burda* is now that it represents the Prophet's own cloak, peace be upon him. By a figure of speech and extension, this title was given to Ka'b

²² Ibn Hishām, *The Life of the Prophet*, 152 (adapted).

²³ Ibid., 152, 166.

ibn Zuhayr's poem in praise of the Prophet, peace be upon him. Thus, the *burda* (the poem) became a symbol of the Prophet's approval of its composer and reciter.²⁴

This title indicates that the subject of the poem is the Prophet, peace be upon him, as the saviour and deliverer from all terrors and crises in this world and the hereafter. The poet's intention in this title is to address him metaphorically and implicatively, referring to him as "the bearer of the *burda*" but omitting the word "bearer," leaving only "the *burda*," by analogy to the Qur'anic verse "and ask the town..." that is, the people of the town (Surah Yusuf, verse 82).²⁵

Within the poem, this address is rendered even more explicitly in the following verses.

Striving and above the backs of nobly marked camels,²⁶

O best among those who have directed the noble ones to his path,

There is none but you at the arrival of the grievous calamity,

O most generous of creation, to whom else shall I flee

If the generous manifests himself under the name of the Avenger?²⁷

Moreover, your dignity will never be compromised for the Messenger of God in me.

Following this, entering al-Būṣīrī's text where the poet begins his poem with:

مَزَجَتْ دَمْعًا جَرَى مِنْ مُقَلَّةٍ بِدَمٍ	أَمِنْ تَذَكَّرٍ جِيرَانٍ بِذِي سَلَمٍ
وَأَوْمَضَ الْبَرْقُ فِي الظُّلُمَاءِ مِنْ إِصْنَمٍ	أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاطِمَةٍ

²⁴ Muḥammad Fathullāh Miṣbāḥ, *Burda al-Būṣīrī and Its Influence on Classical Arabic Literature* (1st ed., Beirut: Dār al-Kutub al-ʿIlmiyya, 2011), 111 (adapted).

²⁵ Ibid., 125 (adapted).

²⁶ Al-Imām Sharaf al-Dīn al-Dīn Muḥammad al-Būṣīrī, *The Unique Pearl Known as the Burda Poem*, 21.

²⁷ Ibid., 29–30.

Longing has proven the trace of a tear and tenderness,

Moreover, love intersects pleasures with pain.²⁸

In this communicative discourse, the speaker, who is in fact the addressee, elaborately expounds on this question, employing language rich with imagery, imagination, metaphors, and figures of speech. Notably, despite the multiplicity of these questions posed by the speaker, the brief response of "yes" does not correspond in quantity, constituting a violation of the maxim of quantity. However, the implicature of this performative act, expressed through the interrogative form, does not seek to obtain an answer; instead, it aims to convey the opposite, reaching the highest degree of specification and challenging the addressee to deny or even respond.

This apparently amorous prelude, similar to what one finds in any eulogistic poem in classical Arabic poetry, conceals a pure love for the Prophet, peace be upon him, excluding all others. However, the continuation of these questions adopts a sharply intensified tone, with multiple arguments and a rhetorical, hostile interrogation that seeks to pressure the addressee and compel acknowledgement. The only response to this is a language of silence, one that entails a refusal and withholding of a reply—a language that attempts to deny and maintain secrecy.²⁹ This accords with what Sufi literature posits: the more love is concealed in the heart, the more it intensifies like musk.³⁰

²⁸ Ibid., 102.

²⁹ Muḥammad Fathullāh Mişbāḥ, *Burda al-Būşīrī and Its Influence on Classical Arabic Literature*, 138–139 (adapted).

³⁰ ‘Umar ibn Aḥmad al-Kharbūṭī, *Aşīdat al-Shahda: Commentary on the Burda Poem* (n.d., Şanda Press), 9.

In another dialogue, he says:

وَكَيْفَ يُدْرِكُ فِي الدُّنْيَا حَقِيقَتَهُ
قَوْمٌ نِيَامٌ تَسْلَوْنَ عَنْهُ بِالْحُلُمِ

"A people asleep, entertained by dreams,"³¹

Moreover, how can he apprehend his reality in this world?

The phrase "a people asleep, entertained by dreams," in its literal or direct meaning, does not answer the question. It violates one or more principles, as the question uses the interrogative "how," asking about the manner of comprehending the status of the Prophet, peace be upon him, and the rank of this divine message. The intended meaning here is the absence of reason among these people, for truths are grasped through reason.

He also says:

وَإِنْ هُمَا مَخْمُومَانِ شَرُّ مِنَ التَّخَمِ	وَإِنْ هُمَا مَخْمُومَانِ شَرُّ مِنَ التَّخَمِ
وَأَسْتَفْرِغِ الدَّمَاعَ مِنْ عَيْنٍ قَدْ أُمْتُلَتْ	وَأَسْتَفْرِغِ الدَّمَاعَ مِنْ عَيْنٍ قَدْ أُمْتُلَتْ
وَأَخْشَ الدَّسَائِسَ مِنْ جَوْعٍ وَمِنْ شَبَعٍ	وَأَخْشَ الدَّسَائِسَ مِنْ جَوْعٍ وَمِنْ شَبَعٍ
وَأَنْتَ تَعْرِفُ كَيْدَ الْخَصْمِ وَالْحَكَمِ	وَأَنْتَ تَعْرِفُ كَيْدَ الْخَصْمِ وَالْحَكَمِ
أَسْتَغْفِرُ اللَّهَ مِنْ قَوْلٍ بِلاَ عَمَلٍ	أَسْتَغْفِرُ اللَّهَ مِنْ قَوْلٍ بِلاَ عَمَلٍ
لَقَدْ نَسَبْتُ بِهِ نَسْلاً لِيَذِي عُقْمٍ	لَقَدْ نَسَبْتُ بِهِ نَسْلاً لِيَذِي عُقْمٍ

"Oftentimes, thirst is worse than fullness,

³¹ Al-Imām Sharaf al-Dīn al-Dīn Muḥammad al-Būṣīrī, *The Unique Pearl Known as the Burda Poem*, 10.

Beware the intrigues born of hunger and satiety,
 Of forbidden deeds; restrain the zeal of remorse,
 And pour out tears from an eye now filled;
 If you counsel offends you, accuse them,
 And oppose yourself and Satan, and disobey them both,
 For you know the malice of the adversary and the judge.
 I have attributed a lineage to him from those who are barren,³²
 Obey neither the adversary nor the judge,
 I seek God's forgiveness for words without deeds."

The performative act (the supplication) in the last verse violates the maxim of relevance. The hearer, in light of the other cooperative principles, questions the relationship between the performative commands (beware, pour out, oppose, disobey) and the speaker's seeking forgiveness. This implies noncompliance with those commands.

In another verse, contrary to the maxim of relevance, he says:

نَبِّدَا بِهِ بَعْدَ تَسْبِيحٍ يَبْطِئُ فِيهِمَا نَبِّدَا الْمُسَاحِبَ مِنْ أَحْشَاءِ مَلْتَقِمِ

"He cast aside the one who praises from the core of one who embraces,³³

He cast aside after praising within their innermost selves."

³² Ibid., 6.

³³ Ibid., 14.

After describing the falling of meteors upon the devils and likening their flight to the champions of Abraha or the soldiers who were struck by stones from the Prophet's hand, the poet followed this by speaking of the glorification of the stones by the Prophet's hands.

For his violation of the maxim of manner, it is represented in the metaphors employed by the poet. This does not mean that his discourse is permeated with falsehood or deviates from the truth; instead, many meanings become clear only through metaphor, which can create new realities. This will be exemplified in the section on metaphor.

Fourth: Conversational Implicature in Metaphor in the Burda Poem:

The metaphor is described as a mechanism that enriches meaning with implicative connotations, achieving expressive power both structurally and textually. This mechanism primarily involves transferring a word or construction from its literal meaning to another, more implicit meaning, with a relationship existing between the two meanings and a contextual cue that prevents the original meaning from being intended.³⁴

One cannot reach the meaning of metaphor without discussing truth as its foundation. Therefore, al-Sukkākī began with truth and defined it as “a word assigned to its referent without any figurative interpretation in language.”³⁵ He defines metaphor as “a word used in a meaning different from its actual sense, with respect to the kind of its truth, accompanied by a cue that prevents the intention of that sense in that kind.”³⁶

³⁴ Saʿd Abū al-Riḍā, *On Structure and Meaning: A Vision of Relational Systems in Arabic Rhetoric* (Alexandria: Manshāt al-Maʿārif, 1988), 138 (adapted).

³⁵ Al-Sukkākī, *Miftāḥ al-ʿUlūm*, ed. Muḥammad Kāmil al-Azharī (Beirut: Dār al-Kutub al-ʿIlmiyya), 239.

³⁶ Ibid., 153.

Al-Jurjānī defined metaphor as follows:

"Each word that is meant to signify something other than its original meaning in the context set by its maker, on the basis of a contrast observed between the second and the first. It is called metaphor, and if you wish, I say: Every word used in language, when it departs from its original setting to something other than what it was initially placed for without a new setting being introduced then it is a metaphor. "³⁷

According to these definitions, a metaphor is the term used for words employed in ways different from their original purpose, resulting from deviation from the original meaning. This deviation has led some scholars to call it an alteration or a transfer used in language to enhance expressive capabilities so that virtually all languages contain it.³⁸

The transition from fact to metaphor produces a pictorial image that moves from the sentence's meaning to the one intended by the speaker, taking into account the context of speech, since, in many cases, during communication, it is observed that the meaning of many sentences, when considering their relation to the contexts in which they are uttered, does not depend only on their formal structure.³⁹ Instead, the implied meaning is also present, not only at the level of the performative act but also at the level of semantic structure linked to the propositional content, which consequently makes the function of various rhetorical expressions in performative acts indirect.⁴⁰

Thus, a metaphorical statement does not correspond to the literal meaning of the sentence; that is, it does not match the speaker's explicit words. The distinction between what the speaker says and what he means, which strongly implies that he could have expressed his meaning literally, makes it difficult, if not impossible, to

³⁷ Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha fī 'Ilm al-Balāgha*, p. 304.

³⁸ 'Umar Awkan, *al-Lughā wa-l-Khiṭāb*, p. 67 (adapted).

³⁹ 'Aydrawī al-'Ayāshī, *al-Istīlām al-Ḥiwārī fī al-Tadāwul al-Lisānī*, p. 18.

⁴⁰ Aṣ-Ṣarrāf 'Alī Muḥammad Ḥajjī, *Fī al-Burūghmāṭīyah: Al-Af'āl al-Intijāzīyah fī al-'Arabīyah al-Mu'āṣirah: Dirāsah Dalāliyya wa Mu'jam Ṣāqī*, 1st ed., Egypt: Maktabat al-Aḍāb, 2010, 9 (adapted).

explain why the speaker chose to use a nonliteral expression to convey his intended meaning.

Metaphorical meanings have a strong presence in al-Būṣīrī's poetic discourse. In this study, we limit ourselves to two types: metaphor (*isti'āra*) and metonymy (*kināya*), as they constitute the largest share of this corpus.

1. Conversational Implicature in the Structure of Metaphor:

The metaphor is defined as "the use of a word originally used in a linguistic setting, where evidence shows that it was specifically designated for that setting when placed, but then the poet or any speaker applies it to a different setting, transferring it there in a nonobligatory manner."⁴¹ Some modern scholars have posited that the purpose of the "transfer" in 'Abd al-Qāhir al-Jurjānī's definition of metaphor is to serve an artistic function, involving what is called semantic deviation—a distinctive feature of figurative imagery in general. Transfer means that every metaphor involves two meanings:⁴²

One is the original meaning, designated and known,

Moreover, the second is the figurative meaning to which the word is transferred.

The metaphor, as an indirect linguistic act, is affirmed by Searle, who states, "There are other cases where the sentence meaning differs systematically from the speaker's intended meaning, including metaphor, metonymy, irony, sarcasm, and exaggeration."⁴³

This implies that metaphor contributes to the accomplishment of indirect speech acts, carrying implicative meanings that the receiver of the discourse accesses

⁴¹ 'Abd al-Qāhir al-Jurjānī, *Asrār al-Balāgha fī 'Ilm al-Bayān*, 304.

⁴² Ḥasan Ṭabbal, *Meaning in Arabic Rhetoric* (1st ed., Cairo: Dār al-Fikr, 1998), 124–125 (adapted).

⁴³ George Searle, *Mind, Language, and Society: Philosophy in the Real World*, trans. Sa'īd al-Ghannamī (1st ed., Beirut: al-Dār al-'Arabiyya lil-'Ulūm, 2006), 221.

through the aid of contextual cues and inferential ability, enabling the transition from the literal meaning to the implied meaning.

The pragmatic view of metaphor is fundamentally based on associating its interpretation with the principles of conversation, specifically Grice's four maxims. The metaphor can be regarded as a form of exploiting one or more of these maxims. Linking Grice's maxims with metaphor serves two functions:⁴⁴

A. It helps determine metaphor within the communicative context, aiding in excluding any literal interpretation and maintaining a figurative interpretation.

B. It assists in selecting the most appropriate interpretation of the metaphor among possible ones, as the reader or listener chooses the fitting interpretation on the basis of the maxims.

Teresa Dobzunska interprets metaphor as an intentional violation of certain norms, whereby a construction shifts from its literal meaning to an implied meaning via metaphor, seen as a mechanism for this transition.⁴⁵

The process by which a construction shifts from its literal meaning to its implicated meaning through the mechanism of metaphor and its connection to Grice's conversational maxims can be summarised as follows:⁴⁶

"The metaphorical speaker violates the maxim of quality: let your contribution be truthful.

The metaphorical speaker violates the maxim of quantity: let your contribution be as informative as needed.

⁴⁴ al-ʿĪd Balīʿ, "The Pragmatic View of Metaphor," *ʿĀlāmāt* Journal, no. 23, 102 (adapted).

⁴⁵ Teresa Dobrzunska, *Translation of Metaphor: Problems of Meaning*, trans. Chkīb Banīnī, in *Metaphor and Cognition* (1st ed., Casablanca: Publications of the Laboratory of Linguistics and Communication, 2011), 115 (adapted).

⁴⁶ Umberto Eco, *Semiotics and the Philosophy of Language*, 238.

The metaphorical speaker violates the maxim of relevance: let your contribution be pertinent to the conversation.

The metaphorical speaker violates the maxim of manner: let your contribution be clear."

When the poet speaks in violation of all or any of these maxims, this prompts us to interpret his words as intending a meaning different from the literal one. This is what Grice terms *conversational implicature*. An example from al-Būṣīrī's *Burda* is his line:

ظَلَمْتُ سُنَّةَ مَنْ أَحْيَا الظَّلَامَ إِلَى أَنْ اشْتَكَتْ قَدَمَاهُ الضَّرَّ مِنْ وَرَمٍ

I complained that his feet suffered pain from swelling,⁴⁷

I have wronged the custom of the one who revived the darkness.

The phrase "I have wronged the custom" may be considered a form of rational metaphor, as previously mentioned, or it may be a metaphor likening the custom to a person who has been wronged by being denied his or her due or position and whose rights are taken away. However, this person is not explicitly named. This metaphor attributes injustice to custom. The phrase "revived the darkness" can also be interpreted in two ways: one is that darkness is likened to the absence of colours and traces, symbolising stillness as found in the dead, who show no signs of action and have lost movement, with the dead omitted and only darkness mentioned. Here, the poet violates both the maxim of quality (truthfulness) and quantity. The implied meaning behind these metaphors is a call to rise for night prayer and that neglecting it is unjust.

⁴⁷ Al-Imām Sharaf al-Dīn al-Dīn Muḥammad al-Būṣīrī, *The Unique Pearl Known as the Burda Poem*, 4.

In another verse, he says:

فَكَيْفَ تُنْكِرُ حَبَا بَعْدَمَا شَهِدَتْ بِهِ عَلَيْكَ عُذُولُ الدَّمْعِ وَالسَّقَمِ

"To you, blood and sickness are just witnesses,⁴⁸

So how can you deny love when witnesses exist?"

In this context, the poet addresses the metaphorical transformation of tears and sickness into witnesses, who call for testimony and provide evidence against the weak self. Behind this metaphor lies an implicature of denial in the face of acknowledging love, with two apparent proofs: tears and sickness.

He also says:

فَمَا تَطَاوُلُ آمَالِ الْمَدِيحِ إِلَى مَا فِيهِ مِنْ كَرَمِ الْأَخْلَاقِ وَالشَّيَمِ

"There is in it nobility of character and virtues,⁴⁹

So why extend the hopes of praise?"

Al-Būṣīrī likens hopes to a neck that stretches out, omitting the explicit mention of the neck but symbolising it with something related to stretching. The poet here does not adhere to truthfulness in his speech, for who would claim that praise has a neck that stretches?

The implied meaning arising from this violation is a denial of the attempt to detail the praise of the Prophet, peace be upon him, to explore the virtues that warrant praise, particularly his noble character.⁵⁰

⁴⁸ Ibid., 3.

⁴⁹ Al-Imām Sharaf al-Dīn al-Dīn Muḥammad al-Būṣīrī, *The Unique Pearl Known as the Burda Poem*, 19.

⁵⁰ Badr ad-Dīn Muḥammad al-Ghazī, *Al-Zubda fī Sharḥ al-Burda* (Algeria: al-Ṭibā‘a al-Sha‘biyya lil-Jaysh, 2007), 33 (adapted).

He also says:

قَرَّتْ بِهَا عَيْنُ قَارِيهَا فَقُلْتُ لَهُ لَقَدْ ظَفَرْتُ بِحَبْلِ اللَّهِ فَاعْتَصِمِ

"You have indeed grasped the rope of God; so hold fast,

Its reader's eye finds delight therein, and I said to it. "⁵¹

This is an explicit metaphor, likening the Qur'an to a rope, employing the name of the object being compared (the rope) and mentioning the act of holding fast. This imagery violates the maxim of quality. The implied meaning is the attainment of the desired goal, the strong rope of God, the perfect covenant, and holding fast to it for protection from all fears in this world and the hereafter.⁵²

2. Conversational Implicature in the Structure of Metonymy:

‘Abd al-Qāhir al-Jurjānī defined metonymy as follows: “Metonymy is when the speaker intends to assert a meaning but does not use the word assigned to it in language; rather, he uses a meaning that is a consequence or adjunct in existence, alluding to it and making it evidence thereof.”⁵³

Al-Sukkākī defines it as follows: “Refraining from explicitly naming something and instead mentioning what is necessary for it, thus moving from the mentioned to the unmentioned.”⁵⁴

From these definitions, it is evident that the essence of metonymy is the shift from explicit statements to implications. Its literal wording does not contradict the truth; instead, it maintains a necessary connection to what has been explicitly stated.

⁵¹ Al-Imām Sharaf al-Dīn al-Dīn Muḥammad al-Būṣīrī, *The Unique Pearl Known as the Burda Poem*, 20.

⁵² al-Ṭāhir ibn ‘Āshūr al-Jadd, *Al-Balsam al-Murīḥ min Shifā’ al-Qalb al-Jarīḥ*, trans. ‘Umar ‘Abd al-Kāmil (n.d.), 94 (adapted).

⁵³ ‘Abd al-Qāhir al-Jurjānī, *Dalā’il al-Ijāz fī ‘Ilm al-Ma‘ānī*, 60.

⁵⁴ al-Sukkākī, *Miftāḥ al-‘Ulūm*, 219.

Accordingly, metonymic expressions are implicit utterances whose meanings are implicatures. This is because the speaker does not mention them with the words originally assigned in the language but uses words that imply them, intentionally invoking their implicatures.⁵⁵

Therefore, from a pragmatic perspective, metonymy is regarded as a form of conversational implicature.

An example is the poet's description of his love:

يَا لَأَيْمِي فِي الْهَوَى الْعُذْرِيَّ مَعْذَرَةً مِنِّْي إِلَيْكَ وَلَوْ أَنْصَفْتَ لَمْ تَأْلَمْ

O you who blame me for chaste love, accept my excuse.

From me to you—and if you were fair, you would not reproach⁵⁶

Al-Būṣīrī employed metonymy in the phrase *الهوى العذري* ("chaste love"), which conveys a love that is inseparable and cannot fade away. This connotation reflects the poet's intentional violation of the maxim of quality.

Regarding the praise he dedicated to the Prophet, peace be upon him, he said:⁵⁷

⁵⁵ ‘Abd al-‘Azīz bin ‘Ayīsh, *Communication Between Intent and Inference: A Pragmatic Comparison of the Functions of Indication and Interpretation*, 320 (adapted).

⁵⁶ Imam Sharaf al-Dīn al-Dīn Muhammad al-Busiri, *The Unique Pearl Known as the Qasida al-Burda*, 3.

^{**}Al-Hawa al-‘Udhri (Chaste Love): This term refers to the type of love associated with the Banu ‘Udhrah, an Arab tribe that traces its lineage to ‘Udhrah ibn Sa’d ibn Ḥuḍaym ibn Zayd ibn Ka’b ibn Sūd ibn Aslam ibn al-Ḥarith ibn Quḍā’ah. This tribe was renowned and famous across vast regions. What distinguishes this love is that it occurred outside the usual patterns of youthful passion and adolescence, often leading the lovers to their graves. This phenomenon became a characteristic emblem of the tribe. (Al-Ṭāhir ibn ‘Āshūr al-Jadd, *Al-Balsam al-Murīḥ min Shifā’ al-Qalb al-Jarīḥ*, 28).

⁵⁷ Ibid., 29.

^{**}Zuhayr ibn Abi Sulma, the renowned pre-Islamic poet, was previously introduced.

^{***}Ḥaram: son of Sinan ibn Haritha al-Muzanī, a generous Arab praised by Zuhayr and closely connected to him. (Badr ad-Dīn Muḥammad al-Ghazī, *Al-Zubda fī Sharḥ al-Burda*, 148).

وَلَمْ أَرِدْ زَهْرَةَ الدُّنْيَا الَّتِي اقْتَطَعْتُ يَدَا زُهَيْرٍ⁵⁸ بِمَا أَتَيْتَنِي عَلَى هَرَمٍ⁵⁹

Using an implicature strategy, the sender (the poet) directs his message to the receiver (the audience), violating the maxim of manner to create a contextual meaning appropriate to the occasion. He emphasises asceticism toward the world and its pleasures, such as wealth, and prays for poverty instead of wealth.

His purpose in this praise is to seek the intercession of the Prophet, peace be upon him, before his Lord and to benefit from that in the afterlife, where bliss never ends.⁶⁰

For another metaphorical hint, he says:

فَإِنَّ أَمَارَتِي بِالسُّوءِ مَا اتَّعَظْتُ مِنْ جَهْلِهَا بِنَذِيرِ الشَّيْبِ وَالْهَرَمِ⁶¹.

The phrase نَذِيرِ الشَّيْبِ (“warning of old age”) is a metonymy for old age and weakening of strength, thus implying the nearness of death and inevitable departure. The implied performative meaning is the urging of vigilant souls to prepare through piety and righteous deeds.⁶²

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⁶⁰ al-Ṭāhir ibn ‘Āshūr al-Jadd, *Al-Balsam al-Murīḥ min Shifā’ al-Qalb al-Jarīḥ*, 121 (adapted).

⁶¹ Al-Imām Sharaf al-Dīn al-Dīn Muḥammad al-Būṣīrī, *The Unique Pearl Known as the Burda Poem*, 4.

⁶² al-Ṭāhir ibn ‘Āshūr al-Jadd, *Al-Balsam al-Murīḥ min Shifā’ al-Qalb al-Jarīḥ*, 30 (adapted).

From the previous examples of metaphorical usage in this poem, the employment of figurative imagery suggests a departure from explicit structural meaning. This violation involves the listener's participation in producing the discourse, relying on their interpretation of the structure and on inferential processes undertaken by the addressee to arrive at a sound understanding of the speaker's intent. The complete meaning surpasses syntactic structure because it depends on the speaker's mental intent, the hearer's interpretation and inferences, and the circumstances and contexts of communication, both manifest and latent.