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## Provoking Emotional And Spiritual Resonance Through Similes: A Critical Analysis Of Al-Busiri's Ode Of The Mantle

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### Abstract:

This research delves into the extensive use of similes in Imam al-Busiri's Mantle Ode, examining their diverse purposes and literary techniques. It includes a biographical exploration of the poet, emphasizing the Mantle Ode's significance in Islamic literature. Through a meticulous analysis of specific verses, the study elucidates the types of similes employed and their roles within the poem. By employing a mixed method approach, the research evokes emotional and spiritual resonance through similes, illuminating their nuanced function in conveying meaning and enriching the poetic experience. The findings offer a comprehensive understanding of the nature of similes, emphasizing their nuanced roles within the poem.

**Keywords:** Imam al-Busiri, Mantle Ode, Simile Analysis, Islamic Literature, Spiritual, Poetic Devices.

### Introduction:

This research paper explores the profound spiritual and literal resonance achieved through the use of similes in Imam al-Busiri's renowned Mantle Ode. Beginning with a brief biography of the poet, the study highlights the significance of the Mantle Ode within Islamic literature. By defining simile and its various forms, the paper sets the stage for an in-depth analysis of the similes employed in the poem. Specific verses are examined to elucidate the types of similes and the literary devices utilized by Imam al-Busiri. The analysis reveals how these similes serve not only to enhance the aesthetic appeal but also to deepen the spiritual impact of the poem. The paper concludes by summarizing key findings and offering contemporary suggestions, thereby providing insights into the multifaceted nature of similes in conveying profound meaning and enriching the poetic experience.

### Objectives of the Research:

Here are the four main aims of the research paper:

- Explore the diverse use of similes in Imam al-Busiri's Mantle Ode.
- Analyze specific verses of the poem to understand the types and literary devices of similes employed.
- Examine the identified purposes of similes within the context of the Qasida Burda.
- Provide insights into the multifaceted nature of similes, illustrating their role in conveying meaning and enhancing the poetic experience in Islamic literature.

### Research Method:

This research paper on Imam al-Busiri's Mantle Ode employs a mixed-method approach, combining qualitative analysis of similes in the poem with a quantitative examination of their occurrences. The qualitative aspect involves detailed exploration and categorization of similes, while the quantitative component assesses the frequency and distribution of similes throughout the text. This combined method provides a comprehensive understanding of the nature and prevalence of similes in the Mantle Ode, enriching the overall analysis of this revered Islamic poem.

### Research Questions:

1. How does Imam al-Busiri employ similes in the Mantle Ode to convey the emotional and spiritual dimensions of his profound admiration for Prophet Muhammad?
2. What literary devices and linguistic tools are utilized in the Qasida Burda to enhance the impact of similes, contributing to the overall aesthetic quality of the poem?

3. In what ways do the identified purposes of similes in the Mantle Ode serve to elucidate and enrich the meaning, emotions, and aesthetic appeal of Imam al-Busiri's poetic expression?

#### Biography of Imam al-Busiri:

Imam al-Busiri, also known as Sharaf al-Din Muhammad al-Busiri, was born in Egypt in 1211 CE. He was a prominent Egyptian Sufi scholar, renowned for his contributions to Islamic literature.<sup>(1)</sup> Imam al-Busiri is most notably of his magnum opus, the "Qasida Burda" or the "Poem of the Mantle." Despite facing personal adversities and health challenges, including paralysis.<sup>(2)</sup> He found solace and healing in his deep spiritual connection to Prophet Muhammad, peace be upon him. Imam al-Busiri's devotion to the Prophet is vividly expressed in the Mantle Ode, which has transcended centuries, becoming a widely cherished and recited ode throughout the Muslim world. He passed away in 1294 CE, leaving behind a lasting legacy as a revered poet and scholar who left an indelible mark on Islamic literature and cultural heritage.<sup>(3)</sup>

#### Significance of Mantle Ode:

The Mantle Ode, written by Imam al-Busiri, holds profound significance in Islamic literature and cultural heritage. Composed in praise of the Prophet Muhammad, peace be upon him, the poem eloquently expresses the poet's deep love and devotion.<sup>(4)</sup> It has become a celebrated work, cherished for its spiritual impact and revered for its healing qualities, as it is believed to have cured the poet of paralysis after he recited it.<sup>(5)</sup> The Mantle Ode is not merely a poetic masterpiece but is also embraced by many as a source of solace, invoking a sense of connection to the Prophet and exemplifying the enduring power of faith and expression through the written word.<sup>(6)</sup>

#### Definition of Simile:

Simile is a rhetorical device that makes the text more impressive and brighter. It is a comparison between completely two different objects. The compared is called the tenor while the compared to is called the vehicle. The tenor and vehicle are connected by the following links: like, as, as though, as if, as like, such as, as ... as, etc. Most common among them are the link words "like and as" Some similes have their equivalents in Arabic.

Simile in Arabic rhetoric is referred to as (فن التشبيه – the art of likening). It is an aesthetic and a skillful mode of discourse whose major pragmatic aims are to clarify an opinion or a feeling, to bring two significations close to each other, and to compare a given entity with another in praise, dispraise, ornamentation, or repugnance. Therefore, as a linguistic and aesthetic skill, simile varies from one text producer to another in quality, effectiveness, and most importantly, in the impact upon the text receiver. <sup>(7)</sup> Al-Atraqgi (1978) defines simile as a form of expression as old as the oldest speech that is considered to be the best way of providing an explanation and clarification, and it is a good way of approaching the depths of meaning.<sup>(8)</sup> She adds that it is enough recommendation that it is a comprehensible language, even for the deaf. <sup>(9)</sup> Alm-Arvius (2003) says that the simile is a trope that describes one thing by comparing it with another, suggesting similarities between them, although they are clearly different.<sup>(10)</sup> Al-Gurgani(1978) points out that simile has a magical effect in bringing different things together to an extent that reduces distances between different things that are as far as east and west. <sup>(11)</sup> According to Cuddon (1980) simile is a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image, it is an explicit comparison as opposed to metaphor where the comparison is implicit and it is recognizable by the use of the words 'like' or 'as'. <sup>(12)</sup> According to al-Askari (1952) simile makes the meaning clearer and confirms it and this well agreed upon by all Arabs and non-Arabs, and none of them has dispensed with it.<sup>(13)</sup> Al-Mubarrid (1945) points out that simile is very widespread in the speech of the Arabs and used very frequently, he also says that it would not be an exaggeration if one says that most Arab speech is made up of simile. <sup>(14)</sup> Baldick (2001) believes that a simile is a very common figure in both prose and verse, and it is more tentative and decorative than metaphor. <sup>(15)</sup> Child & Fowler (2006) believe that simile is discursive, tentative in which the 'like' or 'as' suggests, from the viewpoint of reason, separateness of the compared items. <sup>(16)</sup>

<sup>1</sup> <http://www.scribd.com/doc273298900/Biografi-imam-Bushiri-Pdf>

<sup>2</sup> Sholeh Ad-Darimi, QashidahBurdahdanTerjemahnya, (Mamba'ul Huda, 2020), 54.

<sup>3</sup> IbnuAbroh, QoshidahBurdahTerjemahdanMaknaPesantren, (Kediri: Pustakalsyfa'lana,2018), 4-5.

<sup>4</sup> IbnuAbroh, QoshidahBurdahTerjemahdanMaknaPesantren,.....6-7.

<sup>5</sup> <http://digilib.uinsby.ac.id/3937/5/Bab%202.pdf>

<sup>6</sup> Khariri.EстетikaQosidah al-BurdahKarya al-Bushiri.JurnalIbda Vol.6, No.2.(P3M STAIN Purwokerto: 2007), hlm.271

<sup>7</sup> Abdul-Raof, H. (2006) Arabic Rhetoric: a Pragmatic Analysis. New, P. 198

<sup>8</sup> AL-ATRAQĠĠĠ, WāġidaMaġīd,(1978).al-Tašbihāt al-Qurāniyyawa'albiā al-ārabīyya. Baghdad, p. 34.

<sup>9</sup> (ibid)

<sup>10</sup> Alm-Arvius,C., (2003).Figures of Speech. Sweden: Studentlitteratur, Lund, P. 125

<sup>11</sup> AL-ĠURĠĀNĠ,Ābd al-Qāhir,(1978).Asrār al-balāġa.Dāral-Ma'rif, Beirut, P. 111.

<sup>12</sup> Cuddon , J.A.,(1980): Literary Terms and Literary Theory. Fifth edition. Canada: Basil Blackwell Ltd, P. 657.

<sup>13</sup> Al –ĀSKARĠ,AbūHilāl,al-Hasanb.Ābdullāhb.Salih,(1952).al-Sināātain. first edition, Cairo Egypt, P. 243.

<sup>14</sup> AL-MUBARRID, Abū al –Husain, (1945).al-Kāmilmfl al –luġawaaladab. Vols1&2, Cairo: Dar al-Fikir al-Arabi, Egypt, P. 100.

<sup>15</sup> Baldick, C., (2001). The Concise Oxford Dictionary of Literary Terms Oxford University Press, P. 237.

<sup>16</sup> Child, P., Fowler. R., (2006). The Routledge Dictionary of Literary Terms. USA: Routledge, P. 218.

### Simile Components:

According to al-Gundi (1952) simile in Arabic has four elements or components through which it can be achieved; they are as the following:

1. Tenor/ Topic “*Mushabba*” (المشبه)
2. Vehicle/ Image “*MushabbaBebi*” (المشبه به)
3. Ground/ Point of similarity “*Wajhushibb*” (وجه الشبه)
4. Comparator/ Particle “*HarfTashbih*” (أداة التشبيه).<sup>(17)</sup>

According to Larsen (2006) simile is composed of two propositions and it has four parts which are: Topic – the topic of the first proposition (nonfigurative), i.e. the thing really being talked about. Image – the topic of the second proposition (figurative), i.e. what is being compared with. Point of similarity – found in the comments of both the propositioned involved or the comment of the EVENT proposition which has the image as a topic. Nonfigurative equivalent – when the proposition containing the topic is an EVENT proposition, the COMMENT is the nonfigurative equivalent.<sup>(18)</sup>

### Types of Similes:

There are different kinds of similes, but we'll focus on just five. Here they are:

1. **TashbihMursal** is that in which the Adah is mentioned.
2. **TashbihMu'akkad** is that from which the Adah is dropped.
3. **TashbihMujmal** is that from which the WajhShabah is dropped.
4. **TashbihMufassal** is that in which the WajhShabah is mentioned.
5. **TashbihBaligh** is that from which the Adah and WajhShabah are dropped.<sup>(19)</sup>

### A Critical Analysis of Similes in the Mantle Ode

وَأَثَبْتَ الْوَجْدُ حَظِي عَيْرَةَ وَصَنَى  
مِثْلَ الْبَهَارِ عَلَى خَدَيْكَ وَالْعَنَمِ<sup>(20)</sup>

Translation of the verse: [And your ardent love has carved two lines on your cheeks. Lines from the constant shedding of tears and weakness, like the yellow rose and the red branches.]

#### Sophistication of Simile Components:

- عَيْرَةَ: Tenor/ Topic “*Mushabba*”
- الْعَنَمِ: Vehicle/ Image “*MushabbaBebi*”
- وَصَنَى: Tenor/ Topic “*Mushabba*”
- الْبَهَارِ: Vehicle/ Image “*MushabbaBebi*”
- مِثْلَ: Comparator/ Particle “*HarfTashbih*”
- عَلَى خَدَيْكَ: Ground/ Point of similarity “*Wajhushibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل).

In this verse, both TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل) are elucidated. The inclusion of a Comparator (أداة التشبيه) indicates TashbihMursal, while the explicit details provided establish the Ground (وجه الشبه) for TashbihMufassal. This dual use of similes captures both the spiritual and literal dimensions of love and sorrow, likening tear-stained cheeks to delicate flowers.<sup>(21)</sup>

مَنْ لِي يَرِدَّ جَمَاحَ مَنْ غَوَّابَتِهَا  
كَمَا يُرِدُّ جَمَاحَ الْخَيْلِ بِاللَّجَمِ<sup>(22)</sup>

Translation of the verse: [Who can restrain my wayward self from its waywardness? Just as an unmanageable horse is restrained by reins.]

#### Sophistication of Simile Components:

- رَدَّ جَمَاحَ مَنْ غَوَّابَتِهَا: Tenor/ Topic “*Mushabba*”
- رَدَّ الْخَيْلِ: Vehicle/ Image “*MushabbaBebi*”
- كَمَا: Comparator/ Particle “*HarfTashbih*”
- TashbihMursal (التشبيه المرسل) and TashbihMujmal (التشبيه المجمل)

In this verse, the use of the comparator “كَمَا” highlights a metaphorical comparison, indicating TashbihMursal. The absence of specific details about the ground of comparison denotes TashbihMujmal. Thus, the verse draws a spiritual analogy, suggesting that just as reins restrain a wild horse, divine guidance can restrain the waywardness of the self.

أَحَلَّ أُمَّتَهُ فِي حِزْرِ مَلَّتِهِ

<sup>17</sup> Al-GUNDĪ, ĀLĪ,(1952).Fānū al-Tašbīh.first edition,Vol.1, MāktābātNādhātMāšr, Māšr, P. 94.

<sup>18</sup> Larson, ML. (1984). Meaning- Based Translation: A Guide to CrossLanguage Equivalences. United States of America: University Press of America, In, P. 247.

<sup>19</sup> SyaifulIman, DidinHidayahdanAsifSofyanuddin, “TasybihDalamKitabQashidahBurdahKaryaSyaikh Muhammad Al-Bushiri”, UIN SunanGunungDjati Bandung, JurnalHijai Vol. 2 No. 1 (Juni 2019), 57.

<sup>20</sup> Al-Busiri, al-Burda, Sharah Ibrahim Bajoori, MaktabahSafaa, Behind al-Azhar, Cairo, Egypt P. 6

<sup>21</sup> SyaifulIman, DidinHidayahdanAsifSofyanuddin, “TasybihDalamKitabQashidahBurdahKaryaSyaikh Muhammad Al-Bushiri”, UIN SunanGunungDjati Bandung, JurnalHijai Vol. 2 No. 1 (Juni 2019), 26.

<sup>22</sup> Al-Busiri, al-Burda, P. 7

كَاللَّيْثِ حَلَّ مَعَ الْأَشْبَالِ فِي أَحْمٍ (23)

Translation of the verse: [He lodged his Ummah in the fort of his religion, like a lion that lodges with its cubs in a forest.]

#### Sophistication of Simile Components:

- أَحْلَ أُمَّتُهُ فِي جِرْزٍ مِلَّتِهِ: Tenor/ Topic "Mushabba"
- اللَّيْثِ حَلَّ: Vehicle/ Image "MushabbaBebi"
- كَ: Comparator/ Particle "HarfTashbib"
- التشبيه المجرى (التشبيه المرسل) and TashbihMujmal (التشبيه المجمل)

The sophistication of simile components in these lines highlights the depth of the comparison, where the tenor and vehicle are vividly depicted. Through the use of the comparator particle "ك", the simile draws a parallel between the protection of one's nation and a lion guarding its cubs, evoking both literal and spiritual resonance.

كَأَيُّمَا الدِّينِ ضَيَّفْتُ حَلَّ سَأَحْتَهُمْ  
بِكُلِّ قَرْمٍ إِلَى لَحْمِ الْعِدَا قَرْمٍ (24)

Translation of the verse: [As if religion were a guest who had settled in their courtyards, With every warrior eager to tear the flesh of their foes.]

#### Sophistication of Simile Components:

- الدِّينِ: Tenor/ Topic "Mushabba"
- ضَيَّفْتُ: Vehicle/ Image "MushabbaBebi"
- كَأَنَّ: Comparator/ Particle "HarfTashbib"
- حَلَّ سَأَحْتَهُمْ: Ground/ Point of similarity "Wajhushbibb"
- التشبيه المفصل (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simple terms, the verse mentions both TashbihMursal (brief comparison) and TashbihMufassal (detailed comparison). The reason is that it includes the Comparator (tool for comparison) and specifies the Ground (basis of comparison). The verse discusses both types of comparisons - a quick one and a detailed one.

رَاعَتْ قُلُوبَ الْعِدَا أَنْبَاءَ بَعْتِيهِ  
كَنْبَاهُ أَجْفَلَتْ غُفْلًا مِنَ الْعَنَمِ (25)

Translation of the verse: [News of his marching out struck fear into the hearts of the enemies. Just as heedless goats are startled by a sudden noise.]

#### Sophistication of Simile Components:

- رَاعَتْ قُلُوبَ الْعِدَا أَنْبَاءَ: Tenor/ Topic "Mushabba"
- كَنْبَاهُ أَجْفَلَتْ غُفْلًا مِنَ الْعَنَمِ: Vehicle/ Image "MushabbaBebi"
- كَ: Comparator/ Particle "HarfTashbib"
- التشبيه المجرى (التشبيه المرسل) and TashbihMujmal (التشبيه المجمل)

In this verse, two types of comparison are explained: direct comparison (TashbihMursal) and general comparison (TashbihMujmal). This is because the tool of comparison (Comparator) is mentioned, but the specific details of what is being compared (Ground) are not provided.<sup>(26)</sup>

حَفَظْتِ كُلَّ مَقَامٍ بِالْإِضَافَةِ إِذْ  
تُودِيَتِ بِالرَّفْعِ مِثْلَ الْمُفْرَدِ الْعَلَمِ (27)

Translation of the verse: [All other stations seemed lower in comparison with yours. Since you were proclaimed in the highest terms - the unique one.]

#### Sophistication of Simile Components:

- حَفَظْتِ: Tenor/ Topic "Mushabba"
- الْمُفْرَدِ الْعَلَمِ: Vehicle/ Image "MushabbaBebi"
- مِثْلُ: Comparator/ Particle "HarfTashbib"
- التشبيه المجرى (التشبيه المرسل) and TashbihMujmal (التشبيه المجمل)

In these lines, the TashbihMursal (direct resemblance) and TashbihMujmal (general resemblance) are explained. This is because the tool of comparison (Comparator) is mentioned, but the specific details of the comparison (Ground) are not provided.

وَالصِّرَاطِ وَالْمِيزَانَ مَعْدَلَةَ  
فَالْقِسْطُ مِنْ غَيْرِهَا فِي النَّاسِ لَمْ يُعْمَ (28)

Translation of the verse: [Like the Sirat, and like the Balance Scales in justice, True justice among men cannot be established from any other.]

#### Sophistication of Simile Components:

- آيَاتِ الْقُرْآنِ الْعَظِيمِ الَّذِي ذَكَرَ فِي السَّابِقِ: Tenor/ Topic "Mushabba"

<sup>23</sup> Al-Busiri, al-Burda, P. 24

<sup>24</sup> Al-Busiri, al-Burda, P. 22

<sup>25</sup> Al-Busiri, al-Burda, P. 22

<sup>26</sup> SyaifulIman, DidinHidayahdanAsifSofyanuddin, "TasybihDalamKitabQashidahBurdahKaryaSyaikh Muhammad Al-Bushiri", 31.

<sup>27</sup> Al-Busiri, al-Burda, P. 21

<sup>28</sup> Al-Busiri, al-Burda, P. 19

- الصَرَاطِ وَالْمِيزَانَ: Vehicle/ Image “*MushabbaBebi*”
- كَ: Comparator/ Particle “*HarfTasbbih*”
- مَعْدَلِيَّة: Ground/ Point of similarity “*Wajhushbibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simple terms, the verse mentions both TashbihMursal (brief comparison) and TashbihMufassal (detailed comparison). This is because the verse includes the Comparator (the tool used for comparison) and also specifies the Ground (the basis of comparison). The mention of these elements indicates that both types of comparison are being described.

وَالنَّفْسُ كَالطِّفْلِ إِنْ تُهْمِلَهُ شَبَّ عَلَى  
خَبِّ الرِّضَاعِ وَإِنْ تُفْطِمَهُ يَنْفَطِمُ<sup>(29)</sup>

Translation of the verse: [The self is like an infant; if you neglect its proper care, it will grow up still loving to suckle. But once you wean it, it will be weaned.]

#### Sophistication of Simile Components:

- النَّفْسُ: Tenor/ Topic “*Mushabba*”
- الطِّفْلُ: Vehicle/ Image “*MushabbaBebi*”
- كَ: Comparator/ Particle “*HarfTasbbih*”
- إِنْ تُهْمِلَهُ شَبَّ عَلَى خَبِّ الرِّضَاعِ وَإِنْ تُفْطِمَهُ يَنْفَطِمُ: Ground/ Point of similarity “*Wajhushbibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In this verse, both TashbihMursal and TashbihMufassal are mentioned. The reason for TashbihMursal is the presence of the Comparator (أداة التشبيه) in the verse. Additionally, TashbihMufassal is indicated because the Ground (وجه الشبه) is explicitly stated.<sup>(30)</sup>

وَاسْتَفْرَغِ الدَّمْعَ مِنْ عَيْنٍ قَدْ امْتَلَأَتْ  
مِنَ المَحَارِمِ وَ الزَّمِّ جَمِيَّةَ النَّدَمِ<sup>(31)</sup>

Translation of the verse: [And shed tears from eyes that have been filled with forbidden sights. Adhere to the path of regret by maintaining strict abstinence.]

#### Sophistication of Simile Components:

- النَّدَمُ: Tenor/ Topic “*Mushabba*”
- جَمِيَّةُ: Vehicle/ Image “*MushabbaBebi*”
- TashbihBaligh (التشبيه البليغ)

In these lines, a powerful comparison (TashbihBaligh) is made, using advanced techniques where the tools of comparison and the specific details are left out.

فَإِنَّ أَمَارَتِي بِالسُّوءِ مَا اتَّعَطَّطْتُ  
مِنْ جَهْلِيهَا بِذِيَرِ الشَّيْبِ وَالْهَرَمِ<sup>(32)</sup>

Translation of the verse: [My foolish reckless self-refused to heed the warning. Heralded by the onset of grey hair and old age.]

#### Sophistication of Simile Components:

- أَمَارَتِي: Tenor/ Topic “*Mushabba*”
- جَهْلِيهَا بِذِيَرِ الشَّيْبِ وَالْهَرَمِ: Vehicle/ Image “*MushabbaBebi*”
- TashbihBaligh (التشبيه البليغ)

In this verse, a powerful way of making comparisons is used, known as TashbihBaligh. It happens when the tools for comparison (Comparator) and the basis for the comparison (Ground) are both left out.

وَكُلُّهُمْ مِنْ رَسُولِ اللَّهِ مُلْتَمِسٌ  
غَرَفًا مِنَ الْبَحْرِ أَوْ رَشْفًا مِنَ الدَّيْمِ<sup>(33)</sup>

Translation of the verse: [They all petition the Messenger of Allah for just a handful of water, whether from his ocean or a draught from his never-ending rain.]

#### Sophistication of Simile Components:

- مُلْتَمِسٌ غَرَفًا: Tenor/ Topic “*Mushabba*”
- الْبَحْرُ أَوْ الدَّيْمِ: Vehicle/ Image “*MushabbaBebi*”
- TashbihBaligh (التشبيه البليغ)

In this verse, a detailed explanation of advanced simile (TashbihBaligh in Arabic) is provided. This is because the tools used for comparison (Comparator) and the specific aspect being compared (Ground) are not explicitly mentioned.

فَإِنَّهُ شَمْسٌ فَضَّلِ هُمْ كَوَاكِبُهَا  
يُظْهِرُنْ أَنْوَارُهَا لِلنَّاسِ فِي الظُّلَمِ<sup>(34)</sup>

<sup>29</sup> Al-Busiri, al-Burda, P. 7

<sup>30</sup> Al-Bajori, Ibrahim: Hashia Al-Bajori Alaa Matne Al-Burdah, Revival of Dar al-KutubArabic, Indonesia, P. 12.

<sup>31</sup> Al-Busiri, al-Burda, P. 8

<sup>32</sup> Al-Busiri, al-Burda, P. 7

<sup>33</sup> Al-Busiri, al-Burda, P. 10

<sup>34</sup> Al-Busiri, al-Burda, P. 12

Translation of the verse: [Certainly, He (PBUH) is a sun of bounty, and they (other messengers) are its planets, manifesting their lights for people in the darkness.]

#### Sophistication of Simile Components:

- هُوَ: Tenor/ Topic "Mushabba"
- شَمْسٌ: Vehicle/ Image "MushabbaBebi"
- TashbihBaligh (التشبيه البليغ)

In these lines, the poet explains a concept called "TashbihBaligh," which is a way of making a strong comparison. The key elements in making this comparison are the "Comparator" and the "Ground," but in this case, they are not explicitly mentioned or used.

مَا زَالَ يَلْقَاهُمْ فِي كُلِّ مَعْتَرِكِ  
حَتَّىٰ حَكَّوْا بِالْقَنَا لَحْمًا عَلَىٰ وَضْمِ<sup>(35)</sup>

Translation of the verse: [He continued to meet them on every battle ground. Until they were cut to pieces by spears, like meat upon a butcher's block.]

#### Sophistication of Simile Components:

- حَكَّوْا بِالْقَنَا: Tenor/ Topic "Mushabba"
- لَحْمًا: Vehicle/ Image "MushabbaBebi"
- TashbihBaligh (التشبيه البليغ)

In this verse, we explain the concept of TashbihBaligh, which involves making a strong comparison. This is done by omitting both the tool of comparison (Comparator) and the basis of similarity (Ground).

مَكْفُولَةٌ أَبَدًا مِنْهُمْ بِخَيْرِ أَبِي  
وَخَيْرِ بَعْلِ فَلَمْ تَيْتَمْ وَلَمْ تَيْتَمْ<sup>(36)</sup>

Translation of the verse: [Ever protected from her enemies by the best father and most excellent husband, so that she was neither orphaned nor widowed.]

#### Sophistication of Simile Components:

- مَكْفُولَةٌ أَبَدًا مِنْهُمْ: Tenor/ Topic "Mushabba"
- بِخَيْرِ أَبِي: Vehicle/ Image "MushabbaBebi"
- TashbihBaligh (التشبيه البليغ)

In these lines, a complex concept called TashbihBaligh is explained. This concept involves comparing two things, but in this case, the tools for comparison and the specific details of what's being compared are not explicitly mentioned.

أَعْيَا الْوَرَىٰ فَهَمْ مَعْنَاهُ فَلَيْسَ يُرَىٰ  
فِي الْقُرْبِ وَالْبُعْدِ فِيهِ غَيْرُ مُنْفَجِمِ  
كَالشَّمْسِ تَطْهَرُ لِلْعَيْنَيْنِ مِنْ بُعْدِ  
صَغِيرَةٍ وَتُكَلِّمُ الطَّرْفَ مِنْ أَمَمِ<sup>(37)</sup>

Translation of the verse: [Mankind is unable to comprehend its true essence; near and far, they are dumbfounded. Like the sun, which appears small to the naked eye from afar, yet up close, it would dim and dazzle the vision.]

#### Sophistication of Simile Components:

- يُرَىٰ: Tenor/ Topic "Mushabba"
- الشَّمْسِ: Vehicle/ Image "MushabbaBebi"
- كَ: Comparator/ Particle "HarfTashbih"
- لِلْعَيْنَيْنِ مِنْ بُعْدِ صَغِيرَةٍ: Ground/ Point of similarity "Wajbushibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simple terms, the verse mentions both "TashbihMursal" and "TashbihMufassal." This is because the verse includes the "Comparator" (أداة التشبيه) and describes the "Ground" (وجه الشبه). So, it's referring to a direct comparison (TashbihMursal) and a detailed comparison (TashbihMufassal).

The comparison of the Prophet Muhammad to the sun does not capture his reality in both cases of nearness and distance. <sup>(38)</sup>

أَكْرَمَ بِخَلْقِ نَبِيِّ زَانَهُ خُلُقُ  
بِالْحُسْنِ مُشْتَمِلٍ بِالْبَشْرِ مُتَّسِمِ  
كَالرُّهْرِ فِي تَرْفِ وَالبَدْرِ فِي شَرْفِ  
وَالْبَحْرِ فِي كَرَمِ وَالدَّهْرِ فِي هِمَمِ<sup>(39)</sup>

Translation of the verse: [How generous the creation of a Prophet adorned with excellent character! So graced with beauty, and radiant of face. Like a flower in freshness and a full moon in eminence, Like an ocean in pure generosity and like time itself in strength of resolution.]

#### Sophistication of Simile Components:

- خُلُقِ نَبِيِّ: Tenor/ Topic "Mushabba"
- الرَّهْرِ وَالبَدْرِ وَالبَحْرِ وَالدَّهْرِ: Vehicles/ Images "MushabbaBebi"

35 Al-Busiri, al-Burda, P. 22

36 Al-Busiri, al-Burda, P. 23

37 Al-Busiri, al-Burda, P. 12

38 Al-Bajori, Ibrahim: Hashia Al-Bajori Alaa Matne Al-Burdah, P. 29

39 Al-Busiri, al-Burda, P. 12, 13

- كَ: Comparator/ Particle “*HarfTashbih*”
- تَرَفٍ شَرَفُوكَرَمٍ وَهَمَمٍ: Ground/ Point of similarity “*Wajbushibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simpler terms, the verse mentions both TashbihMursal (general resemblance) and TashbihMufassal (detailed resemblance). This is because the verse includes the Comparator (أداة التشبيه) and also specifies the Ground of Resemblance (وجه الشبه). TashbihMursal refers to a general comparison, while TashbihMufassal involves a more detailed and specific comparison.

كَأَنَّهُ وَهُوَ فَرْدٌ مِنْ جَلَالَتِهِ  
فِي عَسْكَرٍ جَيْنَ تَلْقَاهُ فِي حَتَمٍ<sup>(40)</sup>

Translation of the verse: [Just from his majestic bearing, even when he was alone, he seemed as if he were among a great army and entourage.]

#### Sophistication of Simile Components:

- هُوَ (ضمير): Tenor/ Topic “*Mushabba*”
- فَرْدٌ: Vehicle/ Image “*MushabbaBehi*”
- كَأَنَّ: Comparator/ Particle “*HarfTashbih*”
- فِي عَسْكَرٍ: Ground/ Point of similarity “*Wajbushibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In this verse, both TashbihMursal (التشبيه المرسل) (brief comparison) and TashbihMufassal (التشبيه المفصل) (detailed comparison) are mentioned. This is because the verse includes the Comparator (أداة التشبيه) (tool of comparison) and specifies the Ground (وجه الشبه) (basis of similarity). The mention of the Comparator indicates TashbihMursal, while the identification of the Ground signifies TashbihMufassal. The comparison of the Prophet Muhammad alone, if he was in the army, has prestige and dignity.<sup>(41)</sup>

كَأَنَّمَا اللُّؤْلُؤُ الْمَكْنُونُ فِي صَدَفٍ  
مِنْ مَعْدِنِي مَنْطِقٍ مِنْهُ وَمَبْتَسِمٍ<sup>(42)</sup>

Translation of the verse: [It was as if shining pearls, protected in their shells, emerged from both his speech and his radiant smile.]

#### Sophistication of Simile Components:

- هُوَ (ضمير في السابق): Tenor/ Topic “*Mushabba*”
- اللُّؤْلُؤُ الْمَكْنُونُ: Vehicle/ Image “*MushabbaBehi*”
- كَأَنَّ: Comparator/ Particle “*HarfTashbih*”
- مِنْ مَعْدِنِي مَنْطِقٍ مِنْهُ وَمَبْتَسِمٍ: Ground/ Point of similarity “*Wajbushibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In this verse, two types of comparisons are mentioned: TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل). The verse includes a Comparator (أداة التشبيه), indicating TashbihMursal, and it also mentions the Ground (وجه الشبه), indicating TashbihMufassal. In simpler terms, the verse talks about two different ways of making comparisons, one that is brief and another that provides detailed similarities.

مَثَلُ الْعَمَامَةِ أَنَّى سَارَ سَائِرَةً  
تَقِيهِ حَرَّ وَطَيْسٍ لِلْهَجِيرِ حَمِي<sup>(43)</sup>

Translation of the verse: [Like the cloud that moved with him wherever he went, Protecting him from the fierce oven of the midday heat.]

#### Sophistication of Simile Components:

- سَطَّرَتْ سَطْرًا لِمَا كَتَبَتْ (في السابق): Tenor/ Topic “*Mushabba*”
- الْعَمَامَةُ أَنَّى سَارَ سَائِرَةً: Vehicle/ Image “*MushabbaBehi*”
- مَثَلٌ: Comparator/ Particle “*HarfTashbih*”
- تَقِيهِ حَرَّ وَطَيْسٍ لِلْهَجِيرِ حَمِي: Ground/ Point of similarity “*Wajbushibb*”
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In this verse, there are two types of comparisons mentioned: TashbihMursal (التشبيه المرسل), which involves a general comparison, and TashbihMufassal (التشبيه المفصل), which provides a detailed or specific comparison. The verse includes a reference to the Comparator (أداة التشبيه), indicating the use of comparisons. Additionally, the Ground (وجه الشبه), the basis for the comparisons, is also specified. Therefore, both general and detailed comparisons are described in this verse.

كَأَنَّهُمْ هَرَبًا أَبْطَالُ أَبْرَهَةَ  
أَوْ عَسْكَرٍ بِالْحَصَى مِنْ رَاخَتَيْهِ رُمِي<sup>(44)</sup>

Translation of the verse: [They were fleeing just like Abraha’s warriors, or like the army scattered by pebbles thrown from the Prophet’s own hand.]

<sup>40</sup> Al-Busiri, al-Burda, P. 13

<sup>41</sup> Al-Bajori, Ibrahim: Hashia Al-Bajori Alaa Matne Al-Burdah, P. 32.

<sup>42</sup> Al-Busiri, al-Burda, P. 13

<sup>43</sup> Al-Busiri, al-Burda, P. 15

<sup>44</sup> Al-Busiri, al-Burda, P. 15

### Sophistication of Simile Components:

- هُم: Tenor/ Topic "Mushabba"
- أَبْطَالُ أَبْرَهَةَ: Vehicle/ Image "MushabbaBebi"
- كَأَنَّ: Comparator/ Particle "HarfTashbih"
- هَرَبًا: Ground/ Point of similarity "Wajhushibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simple terms, the verse mentions both TashbihMursal (brief comparison) and TashbihMufassal (detailed comparison). The verse includes the Comparator (أداة التشبيه) and the Ground (وجه الشبه). TashbihMursal involves a quick comparison, while TashbihMufassal goes into more detail.

لَهَا مَعَانٍ كَمَوْجِ الْبَحْرِ فِي مَدَدٍ  
وَفَوْقَ جَوْهَرِهِ فِي الْحُسْنِ وَالْقِيمِ (45)

Translation of the verse: [They contain meanings akin to the sea's never-ending waves, and surpass its jewels in both beauty and value.]

### Sophistication of Simile Components:

- لَهَا مَعَانٍ: Tenor/ Topic "Mushabba"
- مَوْجِ الْبَحْرِ: Vehicle/ Image "MushabbaBebi"
- كَ: Comparator/ Particle "HarfTashbih"
- فِي مَدَدٍ: Ground/ Point of similarity "Wajhushibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In this verse, both TashbihMursal (general resemblance) and TashbihMufassal (detailed resemblance) are mentioned. The verse includes a reference to the Comparator (أداة التشبيه) and specifies the Ground (وجه الشبه), making it relevant to both types of resemblance. To put it simply, the verse talks about comparing things in a general and detailed way, using certain tools and identifying specific aspects for comparison.

كَأَنَّهَا الْحَوْضُ تَبْيِضُ الْوُجُوهُ بِهِ  
مِنَ الْغَصَاةِ وَقَدْ جَاءُواهَا كَالْحَمَمِ (46)

Translation of the verse: [Like the Hawd (Pond), which makes bright the faces of the disobedient, When they had arrived with faces black as coal.]

### Sophistication of Simile Components:

- هَا: Tenor/ Topic "Mushabba"
- الْحَوْضُ: Vehicle/ Image "MushabbaBebi"
- كَ: Comparator/ Particle "HarfTashbih"
- وَقَدْ جَاءُواهَا كَالْحَمَمِ: Ground/ Point of similarity "Wajhushibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In this verse, both "TashbihMursal" and "TashbihMufassal" are mentioned. The verse includes the "Comparator" (أداة التشبيه) and specifies the "Ground" (وجه الشبه). Therefore, it refers to TashbihMursal and TashbihMufassal.

سَرَيْتَ مِنْ حَرَمٍ لَيْلًا إِلَى حَرَمٍ  
كَمَا سَرَى الْبَدْرُ فِي دَاخٍ مِنَ الظُّلَمِ (47)

Translation of the verse: [O Prophet! You travelled by night from one sacred place (Haram Mosque) to yet another (Aqsa Mosque). Just as the full moon travels across the pitch-black sky.]

### Sophistication of Simile Components:

- حَرَمٍ لَيْلًا: Tenor/ Topic "Mushabba"
- حَرَمٍ: Vehicle/ Image "MushabbaBebi"
- كَ: Comparator/ Particle "HarfTashbih"
- فِي دَاخٍ مِنَ الظُّلَمِ: Ground/ Point of similarity "Wajhushibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simple terms, the verse mentions both TashbihMursal (brief comparison) and TashbihMufassal (detailed comparison). This is because the verse includes the Comparator (أداة التشبيه) and specifies the Ground (وجه الشبه). So, TashbihMursal is discussed when the comparison is mentioned, and TashbihMufassal is emphasized when the specific details of the comparison are provided.

كَأَنَّهُمْ فِي ظُهُورِ الْخَيْلِ تَبَتْ رَبَا  
مِنْ شِدَّةِ الْحَرَمِ لِأَنَّ مِنْ شِدَّةِ الْحَرَمِ (48)

Translation of the verse: [As if, riding their steeds, they were flowers blooming upon a height. Held there not by the tautness of their saddles, rather by the firmness of their resolution.]

### Sophistication of Simile Components:

- هُمْ: Tenor/ Topic "Mushabba"
- تَبَتْ رِبَاظُهُورِ الْخَيْلِ: Vehicle/ Image "MushabbaBebi"

45 Al-Busiri, al-Burda, P. 19

46 Al-Busiri, al-Burda, P. 19

47 Al-Busiri, al-Burda, P. 20

48 Al-Busiri, al-Burda, P. 24



- كَأَنَّ: Comparator/ Particle "HarfTashbih"
- مِنْ شِدَّةِ الْحُزْمِ: Ground/ Point of similarity "Wajhushbibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simpler terms, the verse mentions both "TashbihMursal" and "TashbihMufassal" because it refers to a comparison tool (Comparator) and identifies the basis of the comparison (Ground). So, "TashbihMursal" involves a general comparison, while "TashbihMufassal" provides a detailed or specific comparison.

إِذْ قَلَدَانِي مَا تُخْشَى عَوَاقِبُهُ  
كَأَنَّيْ بِهِمَا هَدْيِي مِنَ النَّعْمِ<sup>(49)</sup>

Translation of the verse: [Garlanded with these two sins, the consequences of which I dread. It is as though I were now a sacrificial animal.]

#### Sophistication of Simile Components:

- ضمير "اني": Tenor/ Topic "Mushabba"
- هَدْيِي مِنَ النَّعْمِ: Vehicle/ Image "MushabbaBebi"
- كَأَنَّ: Comparator/ Particle "HarfTashbih"
- مَا تُخْشَى عَوَاقِبُهُ: Ground/ Point of similarity "Wajhushbibb"
- TashbihMursal (التشبيه المرسل) and TashbihMufassal (التشبيه المفصل)

In simple terms, the verse mentions both TashbihMursal (general resemblance) and TashbihMufassal (detailed resemblance). The mention of the Comparator (أداة التشبيه) in the verse points to TashbihMursal, which involves a general comparison. Additionally, the Ground (وجه التشبه) is specified, indicating TashbihMufassal, which involves a more detailed and specific comparison.

#### Conclusion:

In essence, this study delves into the nuanced deployment of similes within Imam al-Busiri's Mantle Ode, offering a thorough exploration of their forms and literary nuances. By dissecting select verses, it unveils the diverse functions of similes, from elucidating potentialities to augmenting aesthetic allure and gauging the depth of subject matter. In doing so, it illuminates the multifaceted nature of similes, serving as vehicles for profound expression and elevating the poetic encounter to new dimensions of understanding and appreciation.

#### Results and Findings:

- The research paper scrutinizes the utilization of similes in Imam al-Busiri's Mantle Ode, uncovering their multifaceted roles in elucidating conditions, possibilities, embellishments, and measurements of the subjects.
- Through an in-depth analysis, the study unravels the intricate web of similes woven throughout the Mantle Ode, underscoring their profound significance in enriching the poetic experience and conveying layers of meaning.
- Findings elucidate Imam al-Busiri's deliberate use of various simile types, including TashbihMursal and TashbihMufassal, to vividly portray emotions, scenarios, and analogies within the poem's verses.
- The research illuminates the nuanced functions of similes in the Qasida Burda, illustrating their pivotal role in elucidating, embellishing, and intensifying the literary impact of this revered Islamic masterpiece.

#### Suggestion and Recommendations:

In today's contemporary context, understanding the emotive power of literary devices like similes is essential for engaging modern readers. Analyzing classic works such as al-Busiri's Mantle Ode allows for a deeper appreciation of cultural heritage and literary traditions. By exploring the spiritual dimensions of poetry, we can foster connections between past and present, enriching our understanding of human experience.

- Consider exploring the cultural and historical context surrounding the Qasida Burda to provide a more comprehensive analysis of the similes within the poem.
- Explore the reception and impact of the Mantle Ode in contemporary Islamic literature, shedding light on its continued relevance and influence.
- Investigate potential connections between Imam al-Busiri's use of similes in the Qasida Burda and broader literary traditions, fostering a deeper understanding of his poetic techniques.

<sup>49</sup> Al-Busiri, al-Burda, P. 25