

## Some of Stylistic Devices in the Novel of Jokha Al-Harithi “Celestial Bodies” (جوخة الحارثي “سيدات القمر”)

By

**Ilyera Irfanovna Salakhova**

Kazan, Russian Federation, Candidate of Philology, Associate Professor of Oriental, African and Islamic Studies Department, Institute of International Relations at Kazan Federal University, [gauhar8@mail.ru](mailto:gauhar8@mail.ru)

**Vasilya Rinatovna Nabiullina**

Kazan, Russian Federation, Teacher of Oriental, African and Islamic Studies Department, Institute of International Relations at Kazan Federal University, [vasilya\\_zuhra@hotmail.com](mailto:vasilya_zuhra@hotmail.com)

### Abstract

Modern Arabic literature of the XXI century is vividly developing nowadays and, therefore, it remains an insufficiently studied sphere of both interior and European studies of the Arabic literature. At the present moment the functioning of stylistic means of the Arabic language in the works of contemporary Arabic writers represent a special interest. The subject of scientific analysis in this work was the observation of figurative comparisons (التشبيه), metaphors (الاستعارة) and metonymy (الكناية), discovered in the novel of the Omani writer Jokha al-Harisi “Celestial bodies”. Figurative comparisons (التشبيه), metaphors (الاستعارة) and metonymy (الكناية) are stylistic figures that actively participate in creating the imagery of a literary text. They also give stylistic diversity, expressing in a figurative form the essence of objects and phenomena. The system of comparisons, metaphors and metonyms and the ways of their application reflect the author's worldview, make possible to characterize his aesthetic principles, moral and philosophical beliefs. The article focuses on the peculiarities of the style of the Arabic language and the functioning of different tropes and its meaning. All content of the article is logically interconnected and confirmed by quotes from original sources, examples are translated from Arabic into English.

**Key words:** Arabic literature, XXI century, the style of the Arabic language, tropes, figurative comparison, metaphor, metonymy, Jokhi al-Harisi, “Celestial Bodies”.

### Introduction

Joha Al-Harisi became the first writer from Oman, whose work was translated into English. She became the first Arabic 2019 International Booker Prize. Her book “Celestial Bodies” (سيدات القمر) tells us the story of three generations of an Omani family, in particular, the life of three sisters.

As for figurative comparisons (التشبيه), metaphors (الاستعارة) and metonymy (الكناية), which will be analyzed in this article, they are widely used as means of expressiveness in the Quran, in prose and poetry and in other varieties of Arabic speech. In Russian studies of the Arabic language there has recently been a tendency towards a systematic theoretical study of the stylistic problems of the Arabic language. At the same time, as A. L. Spirkin notes: «research in this area is carried out in two directions: the first is literary studies, whose representatives are O. B. Frolov, B. Ya. Shidfar, A. A. Dolinina, V. D. Ushakov and others; the second is linguistic stylistic, a significant contribution to the development of which is made

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## Methods

According to the nature of the presented material we used an integrated approach in this study. By the usage of descriptive method, we highlighted figurative comparisons, metaphors and metonymy and consistently described them in terms of structure and functioning. The studying of the lexical meanings of stylistic figures we used the analysis of dictionary definitions, where the necessary information about the component composition of the meaning of these expressions was chosen from. The material for research was selected from the novel by Johi Al-Harisi (2010) "Celestial Bodies". The method of continuous sampling was used to select examples for the analysis and illustration. The main research method was the method of linguistic observation and description, which made possible to consider figurative comparisons, metaphors and metonymy from the point of view of the structure and functioning of their components, both in particular and in the canvas of the modern Arabic literary text as a whole.

## Results and Discussion

Observing figurative comparisons (التشبيه), metaphors (الاستعارة) and metonymy (الكناية), Arab philologists traditionally consider them in the framework of the science علم البيان (the science of tropes, style and eloquence). The linguistic expressiveness of utterances is created due to the fact that words and their combinations can acquire figurative meanings, i. e. become paths, or be part of stylistic figures that provoke the creation of a figurative meaning (El Sabruti, 2017: 51).

I. The concept of التشبيه is translated as allegory, comparison (T. A. Shaikhullin, I. M. Ziganshin, A. N. Zilyaeva, 2008: 92). There are also a lot of descriptions of this stylistic trop in the Arabic sources. For example, figurative comparison (التشبيه) is a form of comparison of an object or phenomenon (concrete or abstract) with another object or phenomenon (concrete or abstract), united by a common quality (concrete or abstract) (Y. Abou-Aladuous, 2007: 105). Kudelin (2003), A. Aljarim and M. Amin (2003) point out that figurative comparison (التشبيه) is a form of comparison of an object or phenomenon (concrete or abstract) with another object or phenomenon (concrete or abstract), united by a common quality (concrete or abstract). Figurative comparison (التشبيه) is the identification of the fact that one object or phenomenon has one or more qualities in common with another object or phenomenon and is connected by means of comparison ك (as) or other means (Haddad, 1989: 79).

Traditionally, Arabic figurative comparison has four components. For example:

زَيْدٌ كَالْأَسَدِ فِي شَجَاعَتِهِ

(Zeid is like a lion in his courage)

- 1) زيد – المُمْتَبَه What is compared
- 2) أسد – المشبه به What is compared to
- 3) ك – أَدَاةُ التَّشْبِيهِ Comparison tool
- 4) وَجْهُ الشَّجَاعَةِ A common feature of the compared objects is وَجْهُ الشَّجَاعَةِ (courage). Moreover, the compared quality, as a rule, is more pronounced in -المشبه به- in the object with which it is compared.

Comparison tool (أداة التشبيه) can be expressed by service parts of speech: كَ، كَأَنَّ، name: مِثْلٌ (similarity equivalent-like, as if), شَبَّهَ (similarity, similarity), نَظِيرٌ (equal, equal, similar), مِثْلٌ (similar, equal) or a verb: أَشَبَّهَ (to be similar to similar, to resemble), مَاتَلَ-يُمَاتِلُ (to liken, compare, resemble, to be similar), حَاكَى-يَحَاكِي (to resemble, imitate), حَكَى-يَحْكِي (to resemble, to be similar).

A simple figurative comparison (التشبيه) which contains all four components like what is compared (المُشَبَّه)، what is compared with (المشبه به)، a means of comparison (أداة التشبيه) and a common feature of compared objects (وَجْهَ الشَّبْهِ) is called complete figurative comparison (التشبيه التام). However, sometimes the comparison tool (أداة التشبيه) and the general feature of the compared objects (وَجْهَ الشَّبْهِ) can be truncated to create more expressive images.

In the figurative comparison (التشبيه) two components always remain unchanged: which is compared (المُشَبَّه) and which it is compared with (المشبه به). With the loss of one of these components, figurative comparison (التشبيه) loses its meaning.

1. Taking into account the presence or absence of a means of comparison, Arab philologists distinguish the following types of figurative comparisons (التشبيه):

free figurative comparison التَّشْبِيهُ الْمُرْسَلُ, in which a means of comparison is obvious and shown. For example:

Art has become for me necessary as water and air (p.190). – أصبح الفنّ بالنسبة لي ضرورة كالماء والهواء

Each soul was created in the form of a sphere (p.36). – خُلِقَ كُلُّ رُوحٍ مَدَوَّرَةً الشَّكْلِ عَلَى هَيْئَةِ الْكُرَةِ

Fantasy, Asma, is like an art, it gives meaning to my existence (p.190). – الخيال يا أسماء مثل الفنّ يمنحني قيمة لوجودي

He repeated incoherent words like a parrot (p. 97). – هو يردّد الكلمات غير المترابطة كالبيغاء

She continued to run like a gazelle (p.17). – وظلّت تجري كالغزال

She breathed often and heavily in front of people like a dog (p. 29). – وهتت هكذا مثل الكلب أمام الناس

Najiya! The beloved person is like you, he can't be owned (p. 154). – المعشوق يا نجية كائن مثلك ، كائن لا يُمتلِك

I gave birth to you and your brothers, standing like a mare (p. 11). – ولدتك أنت وكلّ إخوتك واقفة مثل الفرس

And her laugh is like an iridescent musk (p. 164). – وضحكاتها التي تشبه انسكاب المسك

The goat hurried to the blacksmith and asked him to sharpen her horns so that they would become sharp as knives (p. 209). – فأسرت العنزة للحداد ، وطلبت منه أن يُجِدَّ قرونها حتى أصبحت كالسكّين

The threads were twisted around her neck like gallows (p. 8). – خيوطها تلتفت حول رقبتها كمشنقة

an intensified figurative comparison التَّشْبِيهُ الْمَوْكَّدُ, in which the means of comparison is not mentioned. For example:

The brush was part of my hand: it grew out with it and breathed together (p.191). – كانت الفرشاة جزءاً من يدي ينمو معها ويتنفس

His heart became no longer a mirror, that reflects the beauty of being (p. 163). – إن قلبه لم يعد مرآة لجمال الكون

The thing that people name as life experiences is actually a chronic illness (p. 168). – وأنّ ما يسمّيه الناس "تجربة" هو في الحقيقة داء مزمن

Is my daughter a commodity to sell? (p. 117) – وهل بنتي سلعة حتى أبيعها؟

2. Depending on the presence or absence of a common feature of the compared objects,

the following figurative comparisons are distinguished:

التَّشْبِيهُ الْمَفْصَّل (detailed comparison) that is a figurative comparison in which the common feature of the two sides is mentioned. For example:

روحي حرّة طليقة مثل الحمام – My soul is completely free, like a dove (p. 212).

ترضع راقدة مثل الكلبة – She breastfeeds lying like a dog (p. 23).

التَّشْبِيهُ الْمُجْمَل (united comparison) this is a comparison that does not mention the common feature of the two sides:

وأعمدة الإنارة التي تحاكي برج العرب بدبي – Electric poles are similar to the Burj Al Arab castle in Dubai (p. 53).

إنّ كلّ شيء يحدث لها أشبه بالحلم – Everything that happens to her is like a dream (p. 167).

أتخيلها كالمئذنة – She appears before me like a minaret (p. 115).

زوج ابنتنا وفريح السكران من ثوب واحد – Our son-in-law and drunkard Farih are of one blood (p.56).

According to the structure, figurative comparisons (التشبيبه) are divided into those in which the image of comparison or what is compared with (المشبه به) is simple (المفرد), which is expressed by one word, phrase or one sentence (these include the following figurative comparisons: (المفصل ، المجمل ، المؤكّد ، البليغ المُرسَل)).

The second one is extended (المركب) which represent an expanded comparison, composed of several sentences denoting chains of images or a complete picture (التمثيلي ، الضمني). There is one more simple figurative comparison, which is called a limit or extreme figurative comparison (التشبيه البليغ), in which neither the common feature of the two sides (وَجْهُ الشَّبَه)، nor the comparison means (أداة التشبيه) is mentioned. This type is used in order to achieve even the greater expressiveness and equalize the status of the comparison side. That is, in the types of figurative comparisons previously considered by us, the compared qualities of the one that is compared (المُشَبَّه) is always weaker than that which this one is compared with (المشبه به). But at the limit or extreme figurative comparison (التشبيه البليغ) they are equal. This type of comparison is one of the favorite stylistic means used by the Arabic writers and poets. Examples:

أنا مرآتك – I am your mirror. (p. 164).

الحياة مجرد حلم. – Life is just a dream. (p. 167).

وأنا شطرك المنفصل عنك؟ – Am I not your divided half? (p. 176)

الخمسين قمة الشباب – Fifty years is just the apogee of youth (p. 25).

هو هوائي ومائي وشمسي وقمري – He is the air that I breathe, my sun and my moon (p. 214).

الحب قلّة عقل – Love is dementia (p. 214).

جمالك هبة الخالق – Your beauty is a gift of the Creator (p. 113).

أنا وقود هذا الخيال – I am the fuel to foment his fantasy (p. 190).

أنا ملهمته، ملاكه، شيطان شعره – I am his inspirer, his angel and his muse (p. 210).

الأنانية قبح، والغيرة تخلف، والتملك من مخلفات عصور الطبقيّة المقيّنة – Selfishness is ugliness, jealousy is backwardness, and the sense of ownership is centuries remnants of hated classism (p. 212).

الزواج هو صكّ إعلانها امرأة مكتملة، وهو جواز مرورها للعالم الأوسع من البيت – Marriage is a document confirming her usefulness and license to go out into a world, which is wider than the boundaries of her home (p. 141).

إنّ زواجنا انتصار على طبقيّة المجتمع المقيّنة، وتتويج للحب الصادق – Our marriage is a triumph over the hated class of society and a wedding with sincere love (p. 211).

الحب أحلام ، والزواج واقع – Love is a dream, and marriage is a reality (p. 215).

خالد فلك مكتمل ، وفنه الذي يقول لأسماء إنّه عالمه الداخلي – Khaled is a self-sufficient orbit, and his art,

as he says to Asma, is a reflection of his inner world (p. 177).  
أثمرت جهودها وبدأ محمد أخيراً في التحدّث – Her efforts made progress; Mohammad began talking at last (p. 187).  
النوم معجزة أكثر من الصمت – Dream is more wonderful than silence (p. 50).  
النوم هو جنّتها الوحيدة ، وسلاحها الأخير ضدّ قلق وجودها البالغ – Dream is her only paradise and the last weapon against the great disturbances of her being (p. 51).  
أنا الريح وهي الشجرة تمدّ جذورها في الأرض وأحلق أنا في السماء – I am the wind soaring in the sky, and she is a tree whose roots stretch in the earth (p. 212).

إنّها فرجينيا في قصة بول وفرجينيا ، وليلى في قصة المجنون ، وجولييت فيد روميو وجولييت ، وكلب اللواتي – She is Virginia from the novel about Paul and Virginia, Layla from the story of Majnun and Layla, Juliet from the story of Romeo and Juliet, and she is all those women who fell in love forever (p. 184).

Considering the extended figurative comparisons (المركب), they are divided into two types: the personifying figurative comparison (التشبيه التمثيلي) and the hidden figurative comparison (التشبيه الضمني). Due to the bulkiness of the structure, it is difficult to distinguish between the personifying figurative comparison (التشبيه التمثيلي) and the hidden one (التشبيه الضمني). Moreover, in both figurative comparisons, complete pictures or several images are compared. Despite the seeming unwieldiness, the personifying figurative comparison (التشبيه التمثيلي) in contrast to the hidden one (التشبيه الضمني), has a comparison tool (أداة التشبيه) and a common feature of the two sides (وجه الشبه).

And in the hidden figurative comparison (التشبيه الضمني) both aspects that are mentioned above, are absent: only two images or two pictures are compared.

Examples of personifying figurative comparison (التشبيه التمثيلي):

وأنت عزيزة عليّ مثلما كانت عائشة رضي الله عنها عزيزة عند النبي عليه الصلاة والسلام – You are dear to my heart just as Aisha, may God be pleased with her, was dear to the prophet, may Allah bless him (p. 120).

يصبح ليلها طويلاً كليل العاشقين عند المتنبّي، أو مليئاً بأنواع الهموم كليل امرئ القيس – Her night becomes long, like the night of lovers and filled with various sorrows, like the night of Imrulkais (p. 144).

وفرقت بينهما كافتراق النور والظلمة وألقيت بينهما العداوة والبغضاء كعداوة الماء والنار – She separated them, just as light and darkness or fire and water, and the seeds of hatred and enmity were sown between them (p. 183).

لكنّ أسماء التي لا تشبه الفراشات لم تندفع للوهج حتى الاحتراق بل حسبت المسافة جيّداً – But Asma was not like butterflies that rushed into the flames and burned, but she was carefully calculated the safe distance from the fire (p. 178).

ولاحت له تحت ضوء القمر كأنّها من الحور العين التي بشر الله بها عباده المؤمنين – Under the light of the moon she looked like the big-eyed paradise huria, which Allah grants his believing slaves (p. 39).

أنا أطوف حول بيتكم كما يطوف الحاجّ حول كعبته – I go around in circles your house, just like a pilgrim walks around the Kaaba (p. 138).

– The ephemerality of great ancestors can be compared to something like angels: it is impossible to see or touch them (p. 195).

حين سيأتي أطفالها، ستصمّم سريرًا عريضًا جدًا، وستحتويهم كلهم فيه، ليناموا متداخلي الأطراف كأثما يبنيتون من جسدها المغروس وسطهم – When her children come, she will build a very wide bed that will accommodate them all, and they will sleep with intertwined limbs as if her children were growing out of her body in the center (p. 179).

– I was as in fever: I lived my life in insomnia and delirium and completely merged with art (p. 191).

– Anger made its way like a match into my blood and burned it (180).

– While laughing people seem like monkeys: their stomachs and necks are shaking, yellow carious lesions in teeth are discovered (p. 18).

In the examples, mentioned above, personifying figurative comparisons (التشبيه التمثيلي) perform mainly pictorial (descriptive) and evaluative functions.

Examples of the hidden figurative comparison (التشبيه الضمني):

رأت أسماء خالدا، ورأت لوحاته. غمرتها الدهسة من هذا الكم الهائل من اللوحات التي تتناول موضوعا واحدا: الخيول! كانت قوائم الخيل في لوحاته دقيقة ومرتفعة، لا تكاد تلامس الأرض، كأنها ستطير، وكانت أسماء – Asma saw Khalid and also his pictures. She was amazed by a number of paintings which depicted a single theme: horses! The limbs of the horses in his paintings were graceful and thin, and they barely touched the ground, as if they were going to take off. Asma felt a hidden anxiety, observing these limbs. She wished them to be more stable and closer to the ground (p. 145).

In this passage, the instability and fragility of horses in the painting of the young artist is hiddenly compared with his unstable position in this life.

لكنّها حرصت أشدّ الحرص ألا تكون مجرد نجم في فلكه وأن يكون لها هي أيضا فلكها الخاص. وبكثير من الصبر والاحتواء والتنازل أحيانا تسامح كلّ منهما مع فلك الآخر وجاوره، فإذا ما ارتطم الفلكان أو توخّدا عرف كلّ منهما – But she struggled to become not just a star in his orbit, but wanted to have an orbit of her own (p. 179).

Here they are both compared with planets that have their own orbits.

أنا لست في هذا المقعد المعلق بين السماء والأرض أنتظر وصولي الوشيك لفرانكفورت، أنا في حجر ظريفة في الحوش الشرقي في البيت الكبير – I find myself not on this plane between heaven and earth waiting for an impending arrival in Frankfurt, but on Zarifa's lap in the eastern courtyard of a large house. (p. 208).

In this passage, the seat of an airplane is implicitly compared with the lap of a nanny.

رأسني يغوص في ماء، هذا الصداع يداهمني فجأة في كلّ رحلة طيران – My head “floated” in the water, this sudden headache was rolling over me during every flight (p. 133).

Here the headache is implicitly compared with water.

وأرى النجوم تساقط من سماء الله وتلتصق في مصره لتصبح جزءاً من زخرفته – And he saw how the stars fell from Allah's heavens, became fixed and turned into a part of the pattern on his misarr (misarr-Omani turban) (p. 135).

The stars in the pattern of the headwear are implicitly compared with the stars in the sky.

هل ترين حركة الناس الظاهرية في الحياة؟ إنها الجزء الظاهر من جبل الثلج العائم، الجزء الغاطس، الجزء الأعظم هو حركتهم الداخلية، عوالمهم الخاصّة وخيالهم – You observe the visible part of people's lives. It is only the visible part of a floating iceberg, and most of it is hidden under the water - their inner experiences, fantasies and their universes (p. 190).

In this passage, the author compared the external and internal world of people with the visible and hidden parts of the iceberg. In the examples, mentioned above, the hidden figurative comparison (التشبيه الضمني) serves to convey both pictorial (descriptive) and evaluative functions.

II. The central place among the stylistic tropes is occupied by a metaphor (الاستعارة), which allows to create a vivid image of the depicted phenomenon or object. Metaphor is transferring the properties of one object to another according to the principle of their similarity. The unexpectedness of comparisons gives the metaphor a special expressiveness (Ushakov, 1992: 80).

Arabic linguistic school defines a metaphor as an allegory in which the word is used figuratively with the purpose of comparison. At the same time, the metaphor differs from comparison in that it lacks one of the two main components - that is the subject with which it is compared (Khaibullin, 2008: 48). Metaphor is considered as an abbreviated comparison, since there is no comparative conjunction in its construction. Metaphor (الاستعارة) is a tropical means of language, it is a figurative comparison that lacks one of its sides, and the connection between the elements of the metaphor is always based on similarity. There are two types of metaphor: an explicit metaphor and a metaphor expressed through a hint (A. Aljarim and M. Amin, 2003: 71).

An explicit metaphor (الاستعارة التصريحية) is formed from figurative comparison (التشبيه) by truncating what is compared (المشبه) and replacing it with what is being compared with. Examples:

هذا الكلب يضرب بنتي؟ – And this puppy dares to beat my daughter (p. 56)?

أمس الأفعى ولدت لسنجر البنت – Yesterday the snake gave birth to a daughter for Sanjar (p. 21).

الأفعى اللي عند ولدي ترضع راقضة مثل الكلبة – Snake is breastfeeding lying like a dog (p. 23).

حين تنام تسقط في هوة لذيذة – In her dream she used to fall into a sweet deep (p. 50).

السحابة الثقيلة تحطّ على قلبه – A heavy cloud fell on his heart (p. 38).

لن أقول لأحد عن هذا البحر الطامي فيّ – I will not tell anyone about the overflowing sea inside me (p. 10).

هكذا حصلت أنا أيضا على النور الذي بدّد عتمة أيّامي – In this way I received a light that dispelled the

darkness of my days (p. 45).

Metaphor, which is expressed through a hint (الاستعارة المكنية) arises from a figurative comparison (التشبيه) by truncating what is being compared with mentioning some of its characteristics along with indicating what is being compared. Examples:

كتب أسماء تزحف على أدراجها. – Asma's books crawled into the drawers of the cabinet (p. 87).

الليل الذي أرخى سدوله كموج البحر. – The night has lowered its curtains like waves of the sea (p. 114).

الكتب التي تزدريها أسماء. – Books that Asma devoured (p. 87).

لكن رؤيته صعقت ميا في الحال. – But his sight struck Mia with lightning (p. 9).

تلدغه لو تكلم. – She will sting him if he says even a word (p. 23).

الصوت الرتيب الذي يرن في قعر جمجمتها skull ... (p. 96).

لكن كل ما يطفو على ذاكرتي مرتبط بالبيت. – Everything that pops up in my memory is connected with the house (p. 188).

مسعودة قد مسحت هذا الفجر المعتم من عقلها بكل قوة. – Masguda tried her best to erase this dark dawn from her memory (p. 207).

وحمل الرسائل السرية تحت جناح الظلام. – He carried secret letters under the wing of darkness (p. 192).

النور يفيض من وجهه. – Light spreads from his face (p. 201).

تشببت خولة بحلمها بشراسة. – Haula was clinging fiercely to her dream (p. 185).

الحر كان خانقا. – The heat was stifling (p. 174).

استغرقت في ماكينة خياطتها، استغرقت في العشق. – She plunged into her sewing machine and drowned in love (p. 7).

كانت الطائرة تخترق سحبا. – The plane drilled through the clouds (p. 14).

أنا أمضغ الكلام؟ بل تمضغين قلبي يا نجية. – Am I chewing my words? No, but you are chewing my heart, Najia! (p. 162).

وحين شيعنا الجنازة خذلتني ركبتي. – During the seeing-off of the deceased, my legs refused (refused to serve me) (p. 16).

تهدمت كل جدران البيت الجديد من ضحكها. – All the walls of the new house collapsed from her laughter (p. 16).

وهذا التوق أحرقتها. – This passionate desire scorched her (p. 147).

الجبال غارقة في ظلام. – The mountain was buried in darkness (p. 167).

إذا رفضت تطير الوظيفة للأبد. – If she refuses, this position will fly away forever (p. 215).

رأسي ينفلق وضغط الطائرة سيفجره بلا شك. – My head is splitting, the pressure on the plane will certainly blow it up (p. 135).

لماذا يطن رأسي؟ – Why is my head buzzing (p. 28)?

تريد تحرق فوادي. – Do you want to burn my heart (p. 94)?

ملا الغضب صدرها. – Her chest was filled with anger (p. 106).

ستقتلني غيرتها. – Her jealousy will kill me (p. 223).

حماسة النساء للغناء والرقص قد فترت. – Women's enthusiasm for songs and dances has cooled a little bit (p. 167).

يعتصرها هذا الألم. – The pain squeezed her out. (p. 169).

وحين دخل قوقعته لفتها الحيرة. – And when he went in his shell seeking for privacy, she was seized with amazement (p. 178).



كم انتشت بحبه – How drunk she was with his love! (p. 178).  
عرفت طعم الحرية – I learned the taste of freedom (p. 194).  
رمت ظريفة ببدنها الضخم على الأرض (threw her body on the ground) (p. 21).  
وشق طريقا في الحياة – And he pushed his way in life (p. 103).  
ويستند إليه في شيخوخته – And he will rely on him in his old age (p. 103).  
تنهش طفلها الحمى – Her child is tormented (bided) by fever (p. 103).

ولما تفتحت أنوثتها ووصل خبر عبيرها القاصي والداني لقبها الناس بالقمر – When her femininity blossomed and her scent reached the near and far distances, people began to name her as Moon (p. 41).

**III. Metonymy (الكناية)** is one of the most common tropes in modern Arabic speech. It helps to create expressiveness and imagery. We can notice some differences between metonymy (الكناية) and metaphor (الاستعارة). In case of metaphorical transfer, the names of compared objects must be similar, but in case of usage of metonymy we can't find such similarity (Krylov, 2012: 108). The metaphor is easy to convert into comparison, but metonymy does not allow this. A. Aljarim and M. Amin (2003) notice that metonymy is a statement in which two meanings are allowed, but the aim of the statement is in its more hidden meaning.

Let's observe some examples of the most common types of metonymies, that are widely used in our novel.

Attributed metonymy (الْكِنَايَةُ عَنِ الصِّفَةِ) indicates some sign, feature, quality of an object or person (height, width, color, beauty, courage, generosity, greed, etc.).

For example:

فتح كل باب في المطبخ والمخزن – He opened all the doors of the kitchen and warehouse (p. 63) (Generosity).

وابيض شعر رأسه كله – All his hair became white (p. 63) (Ageing).

كنت خالي الوفاض – I was with empty bags (p. 62) (Poverty).

أصبح بيتها قبلة للضيوف والمحتاجين – Her home became a place of pilgrimage for guests and those, who is in need (p. 42) (Generosity).

سيأتي عزان هذا جاثيا على ركبتيه – This Azan will crawl to my lap (p. 40) (Obedience).

لم يلمس الصابون جسدها منذ خلقت (p. 20) (Naturalness).

وملأ جسده السرير – His body filled the bed (p. 76). (Obesity)

أصبحت لا تستطيع النوم من تكور بطنها (p. 11) (Pregnancy).

ويسقط ولدي في أيدي النصارى – And my son will fall into the hands of Christians (p. 11)? (Birth).

نسيت لما كانت ما لاقية حتى دشداشة تلبسها قبل أن يتزوجها ولدي – She forgot that before her marriage to my son, she didn't even have a dress to put on (she didn't even find a dress to put on) (p. 22) (Poverty).

السنوات التي مرت و فراشها بارد – Years have passed and her bed is still cold (p. 219). (Loneliness).

الْكِنَايَةُ عَنْ (Metonymy, which denotes the owner of a certain feature or an attribute (المُؤَصُّوفِ).

For example:

Oh, if only you left me before you had sowed this rebellious seed! (p. 109) (Naughty son).

The merchant Suleiman, who gave him his shelter and education “white-haired crazy person” (p.109).

– This piece of red meat, which has a strange name, does not have even a fraction of its beauty (p. 20) (Newborn girl).

– Saturn can currently be observed in the sky, relatively to the two illuminating things (Sun and moon) (p. 182).

– He gave birth to his sons and an only daughter, before joining gangs of robbers and then he disappeared from sight (p. 175).

– She is about to unite with her second part (p. 157). (Beloved person, soulmate)

– These seeds are written on our destiny: Abdurrahman and his brothers (p. 120) (Children).

– We are running from heat to even hotter place (p. 17) – (Heat is Oman, even hotter place is Kuwait. That is, the heroine of the novel does not want to leave Oman and go to Kuwait).

– Until her body stopped producing life (p. 179) (Birth).

– Her body nurtured fourteen plants (p. 179) (Children).

– We will go to Europe for our honeymoon (p. 217).

– I said: My daughter, you should be close to us, family relations (womb ties) should not be broken (p. 26).

– All these roads are designed for wheels (for the cars feet), not for human feet (p. 29).

Metonymy by the relationship of a certain feature with a person who has this feature (الْكِنَايَةُ عَنِ النَّسَبَةِ). This type of metonymy makes us understand that a person who has this feature has some attribute, which is not expressed openly, but is assigned to the object, which belongs to this person or to a part of his body.

For example:

– His eyes, refraining (fasting) from temporary pleasures, reflect the prosperity of the eternal afterlife (p. 201).

In this passage the author praises one of the heroes of the novel and notes that piety is reflected in his eyes, although this dignity is inherent in the hero himself, not only in his eyes.

وهكذا أدت المظامع الاستعمارية إلى اشتعال فتيل الحرب – Thus, the greed of the colonialists led to the fomenting of the war fuse (p. 131).

In this sentence, fomenting of the war fuse means “to foment the whole war, not just its fuse”.

وأُقفِل ملفّ القضية – The file was closed (p. 65).

In this passage, the phrase “file was closed” means that the “pending case was closed” and finished completely, not just the file related to the case.

## Summary

An analysis of the stylistic means, observed in the text, showed that all kinds of figurative comparisons (except the inverted figurative comparison (التشبيهُ المُقلُّوبُ), which is mainly used in poetry), were found. Figurative comparisons (التشبيهُ) are considered to be one of the most powerful means of creating imagery in the Arabic language, although they represent the simplest form of figurative speech. The simplest type of figurative comparison (التشبيهُ) is a detailed comparison (التشبيهُ المفصل), which, due to the simplicity of its expressiveness, is very rare in fiction. More frequently Jokha al-Harisi used two types of figurative comparisons (التشبيهُ): personifying figurative comparisons (التشبيهُ التمثيلي) and limiting figurative comparisons (التشبيهُ البليغ).

Both types of metaphors (الاستعارة) are also widely used in the novel, although the number of hidden metaphors (المكنية) is higher than explicit ones (التصريحية).

As for cases of usage of the metonymy, the ratio of the attributed metonymy (الكنائبة عن) and metonymy which denotes the owner of a certain feature or an attribute (الكنائبة عن) (الصيغة الكنائية عن) is approximately the same. And the metonymy by the relationship of a certain feature with a person who has this feature (الكنائبة عن النسبة) is rare in the text.

The relatively high usage of figurative comparisons (التشبيهُ), metaphors (الاستعارة) and metonymy (الكنائبة) is one of the peculiarities of this novel. These stylistic devices help to the author to create a detailed and convincing description of an object or phenomenon. They vary a lot in its structure, imagery and content.

## Conclusions

Figurative comparisons (التشبيهُ), metaphors (الاستعارة) and metonymy (الكنائبة) contribute to the effectiveness of the embodiment of the writer's artistic intention. We should point out that metonymic means are traditionally used in the Arabic language and are widespread in various functional styles and forms of the modern Arabic language.

We observed the stylistic features of comparison, metaphor and metonymy, using interior and foreign language sources. We also made an overview analysis of examples of figurative comparisons (التشبيهُ), metaphors (الاستعارة) and metonymy (الكنائبة) found in the work

of Joha al-Harisi “Heavenly Bodies”.

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### *Salakhova Ilvera Irfanovna*

Current positions: Associate Professor (since 2015). Fields of Interests: Arabic literature, Stylistics of the Arabic language; Teaching Arabic to Non-native speakers. Author and co-author of 17 scientific publications, 1 monograph and 5 textbooks. Teaching courses: History of the Literature of the Arabic Countries, Modern Arabic Literature, Literature of the Middle East countries, Intercultural Communication, Theory and Practice of Translation.

***Nabiullina Vasilya Rinatovna***

Current positions: Predoctoral Researcher at Bashkir State University, Teacher of Arabic at Kazan Federal University (since 2021). Fields of Interests: Contrastive Linguistics (Indo-European, Semitic), Pragmatics; Teaching Arabic to Non-native speakers. Author and co-author of 25 scientific publications. Teaching courses: Practical Course of the Second Foreign Language, Foreign Language of the Region of Specialization.