

The Problem of Conceptualization in Rhetoric: A case of *İttisâl*, *Mülâyim* and *Cihet-i câmia*

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Abstract: Today, there are some difficulties in understanding the old rhetoric (belâgat) books by modern people. Today, although the basic rhetoric terms are known by the majority, the supporting terms used in the old rhetoric books to define these terms are not known by everyone. For us, that is the reason for our classical rhetoric not to be understood sufficiently. Indeed, there have been many attempts to define the rhetoric terms since 20th century, but as the supporting terms, used (that should be used) in defining these terms, were not clearly defined, yet all those studies fill the void, as they are not systematic, they are useless in teaching them.

In this study, we will focus on three terms, used in the definitions of the rhetoric terms in the old rhetoric books but not known properly today, and we will try to explain these terms in relation with their usage in rhetoric books. Among the three terms we will deal with; (*ittisâl*, *mülâyim*) is related with **beyân** (figure of speech) and *cihet-i câmia* with **meânî** (word order).

İttisâl is a term used in the explanation of the *teşbih* (simile) in the *beyan* chapter of the rhetoric books. It means a set of intersection to be based on the metaphor, created by the components through which the *müşebbeh* (likened) and *müşebbehün-bih* (likened-to) in create meaning. For example, "Ali is a lion." In this *teşbih* sentence, *ittisâl* is made up of *courage*, which exists between the components of meaning of the two elements (likened and likened-to) and based on the this *teşbih*.

Mülâyim is the term used in the definition of **istiâre** in the *beyân* chapter of the rhetorical books. In a broader sense, *istiâre* is the word, used with the *istiâre* word and by which the metaphor is understood (*İstiâre* is a kind of allegory). It also indicates the feature of the metaphor belonging to one of the two elements of the sentence.

Cihet-i câmia, a term related with **vasıl** and **fasil** (conjunction and disjunction) topics of **meânî**, is used to describe the connection of sentences or common elements in the connected sentences and it means the partnership between the semantic elements of to-be connected elements.

We suppose that the seeds and the principles of the meaning unit (*anlam birimciği-séme*), one of the most basic branches of the modern semantic, can be said to exist in our classical rhetorical books or at least in *ittisâl*, *mülâyim* and *cihet-i câmia* by looking the descriptions below.

As we also suggest, it is quite apparent that; not only the study of the basic terms but also the study of the terms used in their definitions will contribute a lot to the understanding of our rhetoric.

Key words: term, rhetoric, *ittisâl*, *mülâyim*, *cihet-i câmia*, *séme* analysis

Introduction

Emerged and developed in Islamic culture, rhetoric was one of the pillars of our education. It used to be utilized to teach how to create discourse and include 3 components “meânî”, ‘beyân” and “bedî”. **Meânî**, included the major principles of oral and written discourse, **beyân** focused on the stylistic issues of language and **bedî** dealt with the decorative and argumentative structure of discourse such as contrasts, similes and cinas (jinâs).

It is clear that rhetoric, which traditionally had a major impact in our teaching and learning, can shed light on the current research in literature.

The theories and meaning, which could be found in old rhetoric books, and the schools of thoughts that this knowledge was based on, is not widely known by contemporary readers therefore is difficult to understand. As a result, the key terms and definitions found in classical rhetoric books were not made accessible to modern readers.

The major terminology of rhetoric is somewhat known, but some key terms to make meaning of the major terminology are not widely known. It is not possible to make sense of the basic terminology without being familiar with the toolset used to deconstruct the basic terms. Therefore, this study will examine the terms ittisâl, mulâyim and cihet-i câmia as a tool set to understand and explain some basic concepts in rhetoric such as tesbih, istiâre and vasil-fâsıl. We will also address their connections to and similarities with FR analyse semique which is widely used in semantics (Yılmaz 2009: 294).

1. Ittisâl:

Ittisâl can be defined as “reaching and proximity”. In fıkıh, the relationship between literal meaning and figurative meaning of a word (causes leading to the transfer of meaning from literal to figurative) can also be called ittisâl and examined in two subtopics.

Manevî ittisâl (virtual simile feature): The similarities between the semantic units that comprise meaning. Istiâre (metaphor) is comprised of these connections.

Sûrî ittisâl (formel simile feature): the connections between syntactic units that make up form. Mecâzî mürsel (metonymy) is comprised of these connections. (Atar 2002: 220)

Ittisâl in rhetoric, is the intersection between the semantic connections of two words and the metaphoric relationship they make up.

Here is an example defition of ittisâl by Said Paşa of Diyarbakir in his work Mizânü'l-Edeb:

“The commonalities between the literal meaning of a word the figurative meaning after the meaning is trasfered from literal to figurative can be called ittisâl. Consider, Zeyd is a lion. Zeyd as a human, and lion as an animal, their qualities have been compared and analyzed and bravery was something they had in common, therefore Zeyd has been transferred from the human meaning to that of a lion on the basis of being brave.” (Diyarbakırlı Said 1305/1890: 194-195)

In the example above, Zeyd and a lion had other qualities in common too such as being present, animate, and concrete, these do not qualify to create the simile between Zeyd and the lion. What connects these two on the semantic plane, is the quality of being brave. Based on this example, we can claim that these are the first examples of deconstruction of semantic units in rhetoric.

The example mentioned above, is a simile. This means that ittisâl is one of the components of simile. Similes are created when two seemingly dissimilar objects have a common quality, and this commonality is called ittisâl. Simile is an expression used to explain an object based on a certain quality by making comparisons with other objects which possess that specific quality. For example, in the expression “*Grain is yellow like gold*”, the main point of comparison is the “yellowness of grain” which is an indication of ripeness for plants, but this quality was not told explicitly but compared with an object gold, which is more strongly associated with being yellow and considered invaluable by people. Therefore, the meaning was enhanced. As it could be seen in this example, the yellowness that is common between the semantic units of these two words has been used as ittisâl. Rhetoricians use a particulat term for ittisâl specific to simile-vechi-sebeh (point of comparison).

Rhetoricians claims 4 categories for points of comparison according to the modality of perception:

1. **affective**, it is about emotions. Hasan aga is as black as Arabs. The blackness mentioned here is a quality perceived in visual modality, one of the five major senses
2. **cognitive**, qualities whose presence is perceived through cognition. Personal qualities such as Knowing, authority, intelligence and ethical, righteous, proud and coward, comparing someone to another in these areas, or comparing a useless thing to absence: Bekir aga is as brave as a lion. Bravery can be perceived through cognition
3. **imaginative** connections made through imagination, comparing knowledge with light and ignorance with dark

4. delusional comparing real objects with unreal objects

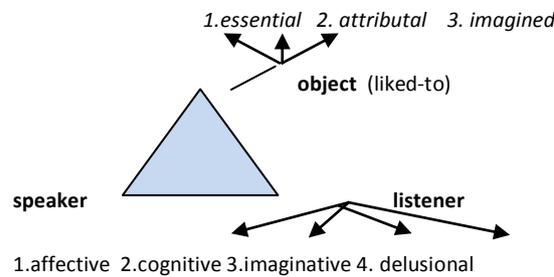
Rhetoricians also made comparisons on the basis of form of existence, according to such categorization vechisebeh (commonalities) might emerge in zâfî (direct), vasfî (indirect) and izâfî (relative) aspects.

Zâfî	meaning	The creators of the nature
Vasfî		The creators of the indirect
izâfî		Additions to the asset itself, but of imagination

1. **zâfî (essential)** a permanent quality that identifies an object. This shirt is cotton like that shirt.
2. **vasfî (atributal)** temporal qualities that can be shared by other objects Hasan aga is as black as an Arab.
3. **izâfî (imagined)** an object does not possess a certain quality but the person who creates the simile assigns it by imagination. He is like sun in shedding light on evidence.

These three are the basic meaning bundles.

Below is the scheme, showing the approaches and categorizations of the object in teşbih by the rhetoricians (This classification belongs to Rıza Filizok):



All these detailed categorizations show that our semanticists were no worse than the Western semanticists from the point of discussing the subject.

2. Mülâyim:

It means "suitable, expedient and soft". "Mülâyim" is used to determine the types of istiâre. It is the use of the meaning components of either müsebbeh or müsebbehun-bih in istiâre. The information related to the term "mülâyim" is as follows in the "Edebiyat Lugati" by Tahirü'l Mevlevi.

It is the word that is equivalent to metaphor and it has links to the likened-to in the implicit istiâre (istiâre-i mekniyye)

Tahirü'l Mevlevi uses the term "mülâyim" in relation with the implicit istiâre. Like Tahirü'l Mevlevi, Cevdet Paşa also uses for implicit istiâre (Cevdet Paşa 2000: 96-97) while Ahmed Hamdi and Said Paşa use for explicit istiâre Ahmed Hamdî 1293: 90-92, Said Paşa 1305: 344-345). Whether used for implicit istiâre or for explicit istiâre, the implied thing is one. It is the clear expression of one the meaning components belonging to müşebbüh-bih (likened-to; müsteârun-minh) or müşebbèh (likened; müsteârun-leh). (Note: Rhetoricians use mülâyim for explicit istiâre, while they use "havas" (properties), the plural form of "hasse" (property), and "lâzime" (component), the plural form of "levâzım" (components).

Istiâre is divided into categories as to whether mülâyim exists in the istare word or not, whether mülâyim belongs to müsterün-leh (borrowed-to) or müsteraun-minh (borrowed-from). Mülâyim in istiâre;

- if not present, then it is " mutlaka" (absolute metaphor),
- if present, and if it is a component of borrowed-to, it is "mücerrede" (naked metaphor),
- if present and if it belongs to a component of borrowd-from, it is "muraşşaha" (enhanced metaphor).

The position of mülâyim and the categorization of istiâre are as follows:

Mülâyim	+	-	mutlaka (absolute metaphor)
	+	müsteârun-leh (borrowed-to)	mücerrede (naked metaphor)
	+	müstârun-minh (borrowed-from)	muraşşaha (enhanced metaphor)

Let's see this in an example. We can create such a scenario. Tom can say these for his friend John:

- Today, I saw a lion in the bazaar.
- Today, I saw a fluffy-maned lion in the bazaar. (John has long and fluffy hair.)
- Today, I saw an iron-fisted lion in the bazaar. (John has fought and beaten three people.)

explicit istiâre	lion (borrowed-from)	John (borrowed-to)
a. mutlaka (absolute)	-	-
b. muraşşaha (enhanced)	yele (fluffy-maned)	-
c. mücerrede (naked)	-	Yumruk (iron-fisted)

Mülâyim components are written in the related columns.

3. Cihet-i câmia

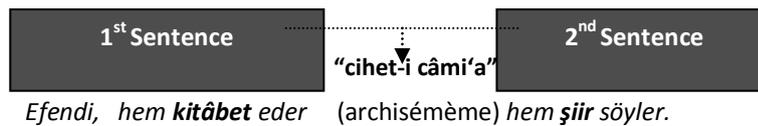
The sub-units of text are not brought together randomly, those which are in related to each other are brought together in combination. Units that do not have this relationship will be separate and detached. The formation of interrelated units depending on each other is called “vasıl”, the connection of the sentences grammatically is called “atıf” (co-ordination), and the formation of unrelated units as detached is called “fasıl”.

Rhetorically, in order to connect two or more sentences, namely “atıf”, we need an intersection set between those sentences. This intersection set is called as “cihet-i câmia” (Fr. sémè) (Bilgegil 1984: 145-147; Bilgegil 1989: 105-108).

Cihet-i câmia is the common aspect to be found between element or sentences in order to the connect the elements of the sentences to each other or connect to one sentence to another.

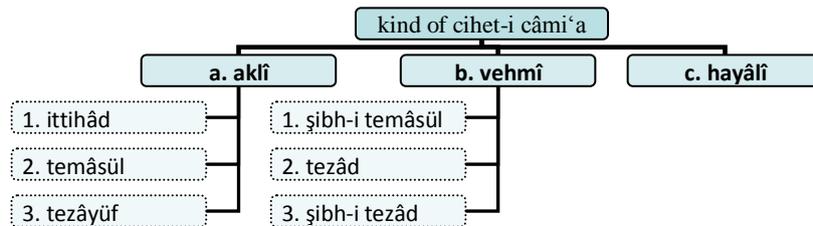
Out of the two connected sentences, the first one is called as “matûfun-aleyh” and second as “matûf”. Matûf ve matûfun-aleyh, namely the first and the second sentences are united in semantic unity (“cihet-i câmia”). The formation of a meaningful unity of the sentences connected to each other by the way of “atıf” depends on semantic unity, namely “cihet-i câmia”.

“Şu Efendi, hem kitâbet eder ve hem şiir söyler” (This gentleman writing in prose and saying poem.) (Ahmed Hamdî 1293: 55). In that sentence, “kitâbet” is used in the sense of writing in prose and saying poem in the sense of writing in verse. According to that, writing creates the top concept, namely the “cihet-i câmia” between the two sentences. That can be illustrated with a schema like that:



Cihet-i câmia is divided into three main branches: “aklî (logical), “vehmî” (suspicious) and “hayâlî” (fictional). “Aklî” and “vehmî” are also divided into three sub-branches.

One of the 19th century classical rhetoricians Ahmet Hamdî classifies cihet-i câmia as follow (Hamdî 1293: 55-58):



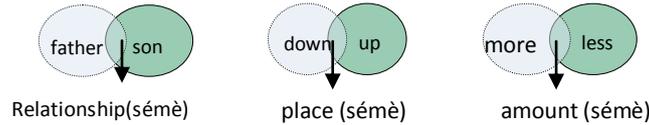
a. Cihet-i Câmia-i Akliyye: It is the type of logical relationship between the two elements (word, sentence or sentence element) to be connected to each other. This can be in three ways; “ittihâd”, “temâsül” ve “tezâyüf”.

1) ittihad: Ahmet hem yazar hem de şairdir. In this example, there is a relationship between two species combined in the same genus: kitâbet and telling poem, writing are united in the composition and this clearly shows the relationship between the two types that are connected to the same top cluster.

2) temasül: Unlike ittihad, which is not united in a top category, temasül is the relationship between different concepts, belonging to different categories, but having similarity, proximity and partnership. It can be illustrated as ascribing somebody to somebody other who are connected to each other in loyalty and friendship. “Bill writer and Tom tanner ve John tailer”. In that example, three people who have a tie of friendship and amity are ascribed to each other.

3) tezâyüf: It is the kind of relationship in which the consideration of one thin requires the consideration of the other, too. For example; virus-sick, down-up, little-many etc. Down is existent only together with up, their existence depends on each other in logical thought. These can also be called as the relations of "mütekabils".

Here are the tezâyüf examples shown in a schema:

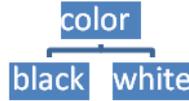
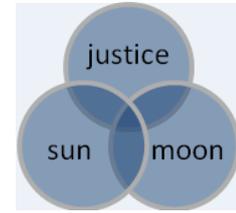


b. Cihet-i Câmia-i Vehmiyye: When no reason exists in connection of the words, sentences and the elements of the sentences, it is the thinking of a reason in logic as if there is one. It is divided into three: Şibh-i temâsül (so-called similarity), tezâd (contrast) ve şibh-i tezâd (so-called contrast).

1) şibh-i temâsül: It is the realization of an imaginary similarity relationship among the elements to be connected. The world lights up with three things: the light of sun, the light of moon and the justice of the ruler (king).

2) tezâd: The contrasts between the accidents.

This two opposite components, white and black, is associated being colour in other words being “araz” (accident).



3) şibh-i tezâd: It means the opposites which are thought to be in substance because the opposites become among araz (accident) (Kıralzade Ali Efendi: 47-48). What it seems like the opposite among the essence such as the opposite which is thought to be between ground and sky, is actually an illusion (şibh-i tezat). Contrast relation becomes between the accidents and the ground and sky maybe only contrast illusion between them because of being the type of substance (makule-i cevher).

c. Cihet-i Câmia-i Hayaliyye: It occurs to be with proximity between two things imagining. Based on the example of Ahmed Hamdi and Cevdet Paşa, we can say that this proximity is based on connotations. Ahmed Hamdi implies that a proximity can be found between many things depending on customs and traditions and this kind of relations which are overrated by Belagatçiler are based on cultural connotations. There is need to include sub-cultures within a common culture. Also two components which there is no connection between each other in a society, can establish a common direction in other society. These are related with connotative meanings. Counting materials in the example of “to anyone who reads and writes needs inkpot, pencil, paper, pencil sharpener, scissors” can be considered together because of being materials of writing and reading.

What makes possible consideration of a combination of these creates cihet-i câmia-i hayaliyye and for his reason they can be connected to each other with conjunctions. In fact, there isn't any rational reason to expect from the associative connotations. Other than those listed above no common direction is found between the two sentences that sentences of the text separately brought together without a conjunction.

Mean scholars (meânî alimleri) say this “the chapters”. The term in belagat, cihet-i câmia is **met** with the coherence and cohesion in the modern semantics. In terms of modern semantics we can explain the subject with these examples:

First sentence	Tom went to bazaar.	meaningful	Meaningless
Second sentence	The water boils at 100 ‘C.	meaningful	
Third sentence	The weather is nice today.	meaningful	

Above each sentence has a meaning on its own but there is no connection between them. So these consecutive sentences aren't composed of a meaningful text. The meaning of the text isn't in its words and its

clauses, but in the connection between them. Here, meaning is neither **A**, nor **B** and **C**. **A+B+C** is **D**. This jointly created **D** gives the meaning of the text. The meaning comes to us with the connections of the words and phrases of the text. The more the connections change, the more the meaning of the text changes.

A literary work consists of relating these word fields to each other as a solid hooking up. This connecting and combining in literary works is called "cohesion".

In addition, a meaning area takes place under the layer of linguistic area in the texts. The links between the semantic layers are called coherence. Cohesion and coherence are similar but different concepts of levels.

Even though cohesion can be seen on the surface of the text through the linguistic items, the coherence is logical links between the deep structure of the meanings. Although showing the linguistic items have specific linguistic items, not showing the consistency of cohesive ties (Onursal, www.ege-edebiyat.org).

Conclusions and Recommendations

Considering all the explanations above and all the examples we give, it is seen that ittisâl, mülâyim and cihet-i câmia are the whole meaning and that whole meaning is built up on the idea of meaning particles

When we note, this idea highly overlaps with the understanding of sémème analysis (meaning particles analysis) which is one of the important stages of the modern semantics and aims to determine the characteristics of meaning that occurs the content of a meaningful unit by utilizing phonology methods (expect for some use of methods of modern phonology) (Vardar 1998: 22). We want to put forward this overlap in our notification briefly.

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