

<p><b>LITERARY PARABLES IN LECTURING THE QUR’AN</b></p>		<p><b>Literature (Religious Studies)</b></p> <p><b>Keywords:</b> parable, literary parables, Qur’an, aesthetic pleasure, illustration as need of similarity, canonical functions, structure of oral literature.</p>
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<p><b>Abstract</b></p>	<p>In this research, we will present the role of Qur’an parables in enriching the literary thinking and structure of the lecture, while enjoying aesthetic aspects of its discourse. Parables (or literary parables) are theoretically described and demonstrated with specific examples in Qur’an lectures as teaching models. The form of parables discolouration is employed frequently in the Qur’an as an archetype, as a requirement for likeness. On the subordinal side, they appear expressly in the Qur’an as a condition for the message that follows.</p>
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**INTRODUCTION**

The *Qur’an* uses parables as a teaching tool and has its own unique figurative language. The *Qur’an* specifically mentions parables as the necessary condition for the subsequent message. In actuality, the message follows parables. People embrace parables as brief, entertaining, and lovely stories from an aesthetic standpoint. Parables serve as the Qur’anic text’s primary literary device. The Qur’anic allegorical system, which is comprised of examples, analogies, and symbols, teaches us that parables and paragraphs are livestock from the Qur’anic literature, and as such, their sources and origins must be clearly located in those assertions. The stories of the *Qur’an* are spoken aloud and interpreted in a variety of gatherings. They add parables to religious rites and festivals to make them into strong verbal statements. A verse in the *Qur’an* claims that “*Thus, indeed, have We propounded unto men all kinds of parables in this Qur’an, so that they might bethink themselves.*” Another illustration is this one, where the parable’s function is obviously predetermined. It presents the argument in a concise language form of just a few sentences.

Philosophically, the retrospectives in The *Qur’an*’s parables help to highlight perspective since they link the past and present and the present and future. The reader and listener gain a timely, multiple understanding, aesthetic satisfaction, as well as figurative parallelism in literary creation, through the preamble’s illustration and demand for similarity. The parables in the *Qur’an* are a cultural investment to provide to the communication grace and refinement, employing them at the appropriate time and place. People embrace parables as brief, amusing, and lovely stories. They are memories that become images, and eventually into a sound, a voice, a voice that sleeps and awakens in the depths of a man. Discord in parables typically results through solemn communication that is influenced by an audience-community that is not context-neutral rather than common communication. The audience’s influence is unparalleled in history. The presence of the audience has canonizing effects on parables. There are two types of parable models in the *Qur’an* stories: those with direct moral teachings and those with inferred moral messages. The terms of

parables are all derived from the same linguistic source. They have no boundaries, yet they do not frequently replace each other.

The parable is usually closed with undertones. Parable puts the confessor and listener to the test. There is always a hidden message, a coded message that the confession and the audience share if they are wise enough. The basic figurative tool utilized in the *Qur'an* is parable. Endless are instances, parallels, and symbols that comprise the allegorical system of the *Qur'an* which inform us that parables are livestock from *Qur'an's* literature, and as such, their sources and origins must be precisely found in those statements. The *Qur'an* also gives the stories, in all cases of gatherings, and are discoursed and interpreted orally. They turn into powerful messages on stages on religious rites and festivals, enriching them with parables. They create in public very attractive situations of speech, with the strength of ideas, artistic beauty and expressive language ability, which are usually quoted in Arabic and commented on in Albanian. Islamic legal oratory has many amazing and beautifully interwoven episodes with metaphors, hyperboles, metonyms and symbols, with comparisons and parallels that create pleasant parables, which remain in the mind, deeply rooted in the soul and memory and make you reflect deeply, becoming more aware, more human, and more confident. The *Qur'an* is a huge arsenal of parables. It is well known that the Prophet Muhammad (*pbuh*) did not know writing and reading. He has conveyed the *Qur'an* orally. The *Qur'an* was converted into a script only in the 8<sup>th</sup> century.

In the parable for Prophet Ibrahim (*pbuh*), we receive the message that children are the fruit of God. Prophet Ibrahim (*pbuh*) had two wives. One was *Sarah* and the other, *Hajar*, who was Egyptian. He prayed to Allah (*swt*) to give him a good boy, at the age of 86 and Allah (*swt*) heard his prayers and he became a father. Then there is the story of Prophet Ibrahim's compliance to Allah's (*swt*) command to sacrifice his only son as a test of his faith. The father conveyed the word of Allah (*swt*) to his son and the son promptly embraced it, if it was Allah's (*swt*) will. The father should not have hesitated to sacrifice his son. When the father laid the 14-year-old boy on the ground with his eyes closed, Allah (*swt*) then replaced the boy, *Ismail*, with a ram. Thus, both the Prophet (*pbuh*) and his son, *Ismail*, surpassed this challenge by Allah (*swt*). The message for which the parable is raised is this: Allah (*swt*) forbade the Prophet Ibrahim (*pbuh*) from sacrificing his son. In Islam, human sacrifice is not allowed. The figure of Satan is quite interesting in the following parable: “*I will approach them from their front, their back, their right, their left, and then You will find most of them ungrateful.*” And he swore to them, “*I am truly your sincere advisor.*”<sup>2</sup>

The prophet Ibrahim (*pbuh*) is known as the father of the prophets and as *khalilulla* (*khalil* means *friend*). “Allah (*swt*) tried the Prophet Ibrahim in his various commands. Prophet Ibrahim fulfilled every task. As a result, Allah (*swt*) made him a model for humanity, in everything and every act of his own wills, he fulfilled his duty to Allah (*swt*), without fear of any persecution. God was well acquainted with him.”<sup>3</sup> Satan, our main enemy, behaves like a friend. He's much

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<sup>2</sup> (Qur'an, 7:21)

<sup>3</sup> (Qur'an, 21:51)

diabolized because he has millions of years of experience in his maneuvers... That doesn't mean we give up. The Prophet Muhammad (*pbuh*) never gave up. We must be determined to defeat the Satan. The *Qur'an* says: "*We have given people examples in Qur'an for everything that they may listen to it.*"<sup>4</sup> Here the parable function is quite clearly predetermined, as a similar example. With a concise language structure and few sentences present the message and the argument. The *Qur'an's* parables are a very rich aesthetic arsenal to feel and understand what one does not see, perceive or understand. In the *Qur'an*, parables establish the legitimacy of aesthetic judgment. To illustrate this idea, we give the following verse: "And give them a parable of this worldly life. *It is like the plants of the earth, thriving when sustained by the rain We send down from the sky. Then they soon turn into chaff scattered by the wind. And Allah (swt) is fully capable of doing all things.*"<sup>5</sup> Allah (*swt*) has compared the lives of individuals on Earth to the water that falls from the sky; it gives life to plants and then they wither after a brief time. The most wonderful aspect in this fable, in our opinion, is that life is water and water is life. The moral of fear as a direct message is given in the following parables: "Their example is that of someone who kindles a fire, but when it lights up all around them, Allah takes away their light, leaving them in complete darkness—unable to see. They are *willfully* deaf, dumb, and blind, so they will never return *to the Right Path*. Or *those caught in* a rainstorm from the sky with darkness, thunder, and lightning. They press their fingers into their ears at the sound of every thunder-clap for fear of death. And Allah encompasses the disbelievers *by His might*."<sup>6</sup> When the parable enters the field of allegory, it takes a deeper meaning to absorb it: "*The example of the disbelievers 'not responding to the Messenger's warning' is like a flock not comprehending the calls and cries of the shepherd. 'They are willfully' deaf, dumb and blind so they have no understanding.*"<sup>7</sup> The distinctive feature of the parables in the *Qur'an* is the unique way of clarifying ideas, in the way of expressing in the structure of sentences. We see the following parable: "*The example of those who spend their wealth in the cause of Allah is that of a grain that sprouts into seven ears, each bearing one hundred grains. And Allah multiplies 'the reward even more' to whoever He wills. For Allah is All-Bountiful, All-Knowing.*"<sup>8</sup> In this parable, through a figurative parallelism, the people who spend their wealth in the way of Allah (SWT) and the farmer who sows a grain and whose production is multiplied hundreds of times are contrasted. This is the meaning of God's goodness. The parable here is the expressive tool that stands as the base of the parable's figure. The unbelievers' expenses are the polar opposite: "*The good they do in this worldly life is like the harvest of an evil people struck by a bitter wind, destroying it 'completely'. Allah never wronged them, but they wronged themselves.*"<sup>9</sup> In this case, where man enters into relation to nature, we have a symbolic system that constitutes the parable. In a few lines we have customizations, metaphors, metonyms. Then the message is closed, as a message to be heard and embedded: "*He is the One Who sends the winds ushering in His mercy. When they bear heavy clouds, We drive them to a lifeless land and then cause rain to*

<sup>4</sup> K. zumer 27. Revista Drita e Kuranit, Nr.1 2007. F. 115

<sup>5</sup> (Chapter "Al-Kahf", verse 45)

<sup>6</sup> (Chapter "Al-Baqara", verses 17-19)

<sup>7</sup> (Chapter "Al-Baqara", verse 171)

<sup>8</sup> (Chapter "Al-Baqara", verse 261)

<sup>9</sup> (Chapter "Al-i-Imran", verse 117)

*fall, producing every type of fruit. Similarly, We will bring the dead to life, so perhaps you will be mindful. These are examples that you should listen to.”<sup>10</sup> In terms of discourse, parables convey worldview and aesthetic messages, such as human need for discipline, inspiration and energy. “Do you not see how Allah compares a good word to a good tree? Its root is firm and its branches reach the sky, always yielding its fruit in every season by the Will of its Lord. This is how Allah sets forth parables for the people, so perhaps they will be mindful. And the parable of an evil word is that of an evil tree, uprooted from the earth, having no stability.”<sup>11</sup>*

## **IMPORTANCE OF PARABLES IN COMMUNICATION**

The parables serve as a powerful tool to have a richer, more imageable and deeper communication with the audience. Their use expands the power of word expression and creates a clearer and more intelligible image for listeners or readers, having a positive impact on human language and communication. Their use enables the audience to give a deeper and appropriate understanding of an idea, feeling, or situation. Aesthetically, the images are a powerful tool for expressing different emotions and feelings. Instead of simply expressing emotion, the use of the images makes it more sensitive and clear to the audience.

The parable that displays a powerful image is more likely to be remembered for a longer time compared to a simple confessional appearance.

The parables help us build emotional connections with the audience. When a person feels that the communicator is the same in emotions and feelings with him, communication becomes more effective and more persuasive.

## **THE CREATION OF BEAUTY AND AESTHETICS**

The use of parables in poetry, prose, music and art in the *Qur'an*, generally gives a special and beautiful dimension to these works. The parables are a means of expressing all the beauty and complexity of the world. In conclusion, the parables are an important element of human language and communication. They help express ideas, emotions and images in a powerful and sentimental way. Using images discreetly and in the right context fosters deeper connections with audiences and creates a richer and understanding communication. In this way, the parables give an added wealth to our communication.

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<sup>10</sup> (Chapter “Al-A’raf”, verse 57)

<sup>11</sup> (Chapter “Ibrahim”, verses 24-26)

## CONCLUSION

Throughout the discourse, the *Qur'an's* parable aesthetically triggers a chain reaction of morality: it stimulates feeling, imagining, and perception.

Aesthetically, people accept parables as short, delightful, and beautiful stories. They are memories that transform into images and then into a sound, a voice, a voice that sleeps and awakens in the depths of a man. Parable discord, as a rule, is not obtained in a common communication, but in a solemn communication, which is conditioned by an audience-community, which is not context-neutral. The power of the audience is universally acceptable to the precedent. The presence of the audience gives the parable canonizing functions.

The *Qur'an's* parable is a rich enough aesthetic arsenal to feel and understand what one does not see, perceive or understand.

The basic parabolic message usually lies in the message: *There is no victory of man, of life, there is no challenge and achievement that is not represented by moral victory. Man in life accomplishes best what he believes most.*

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