

Colonel Peart has commented on this in no uncertain terms in his introduction to the official text book edited under his supervision.

I remember thinking very hard-hearted an examiner who did not accede to my request that he should tell me what word was represented by an inky smudge in one line of a lithographed copy of a poet's works, which was given me to translate as unseen Urdu verse. In vain did I urge that paleography found no part in the examination, in vain was my plea that MSS. reading was a separate test. His only reply was that this was a recognized difficulty in Urdu verse which the student must overcome unaided. As in scansion, the student will require some practice in recognizing and classifying these figures of speech, I have, therefore, selected such verse as specimens of metre, that contains in addition many figures of speech.

These and the examples in Chapters 2 and 3 ought to prove sufficient.

## CHAPTER 2.

### THE FIGURES OF THOUGHT. ( . منائع معني . )

The figures of speech are divided into two categories, viz :—  
 منائع معني = the figures of thought ; and منائع لفظي = the figures of words. In this chapter the former category will be discussed. They are as follows :—

1. تضاد or مطابقة or تطبیق or طباق = antithesis.

This may be of nouns, adjectives, verbs, or particles, or mixed, positive ( ايجابي ) or negative ( سلبی ). Example :

” گھٹانا وصل کي شب برھانا روز هجران کا ”

“Shortening the night of union lengthening the day of separation.”

گھٹانا	} are in antithesis, respectively, to	{	برھانا
وصل			هجران
شب			روز

2. ايهام تضاد = ambiguous antithesis. Example from the Persian poet Faqir :—

” شب وصلِ توبه پايان آمد صبح ميخندد و من ميگریم ”

“The night spent in thy arms is ended : Dawn smiles, but I weep.” There is no real antithesis between the dawn and the poet ; such antithesis is brought about by a metaphorical idea of the dawn smiling.

3. مقابله , if two or more words joined by conjunctions are placed in antithesis, the figure of speech is called مقابله . Example :

”یار و مہتاب و گل و شمع بہم چاروں ایک  
میں کتان بلبل پروانہ یہ ہم چاروں ایک“

My mistress, the moon, the rose and the candle, these four  
be all alike.

I, the kitan\*, the bulbul and the moth, we four be all  
alike.

\* *N.B.*—The kitan is a species of cloth so fine that it is  
commonly supposed to split when exposed to the rays of  
the moon.

4. ایٹلاف or توفیق or تلفیق or تناسب or مراعاة النظر is the  
existence of several words in a sentence which are associated  
with each other in meaning or which have a common  
attribute. Example:

”دیکھتا تاب فلک گر ترے رخساروں کی  
تو شب و روز مہ و مہر کو وارا کرتا“

“If the Sky were to see the light of your countenance  
then would he forget the sun and moon, day and night.

5. ایہام تناسب = ambiguous concord, *i.e.*, the existence in  
a sentence of words which have a common attribute, but,  
by the context, do not have that meaning. Example:

غزل جو ہم سے وہ محبوب نکتہ دان سنا  
زمین شعر کا افسانہ آسمان ہوتا

“When my critical mistress heard my sonnet  
Why the measure of my verse was a fable of the skies.”

Here the word زمین is not used as concord to آسمان, but  
in its secondary meaning of metre or measure.

6. مشاکلہ (lit. resemblance), corresponds to the Zeugma  
of the Greeks. Introducing a new idea or sentence while  
still retaining the idiom or expression of a former sentence.  
The stock English example is that of the old lady in *Picwick*  
who “went home in a flood of tears and a sedan chair.”

Example: ”کہا یہ میزبان نے دیکھہ اس کو  
غذا جو چاہتا ہے دل بتا دو  
کہا اس نے پکار ایک گرتا  
اور اس کے ساتھ ایک موٹا دوپٹہ“

The host looking at him spake as follows:

“Whatever victuals thy heart desireth, name,”  
He said, “then cook me a doublet  
And with it too a stout cloak.”

7. مراوجہ (lit. coupling up). The contrasting of a pro-  
tosis and its apothesis with the same protosis reversed and  
a different apothesis. Example:

”ہم جو چپ بیٹھیں تو کہلائیں سڑی  
آپ چپ بیٹھیں تو تغافل تھیرے“

“We sit silent and are considered mad  
You sit silent and are considered heartless.”

8. ارماد (lit. indication). The introduction of such a  
word in the first hemistich that one is enabled to guess the  
word coming in the second hemistich.

But the Urdu prosodians limit this to the introduction of  
such a word that by its rhyme (not its sense) one can fore-  
tell the rhyme in the next line. A very good example in  
English would be a verse from *Kipling's* poem in “*Stalky  
& Co.*”

“Servants of the staff and chain,  
Mine and fuse and grapnel,  
Some before the face of Kings,  
Stand before the face of Kings  
Bearings gifts to diverse Kings  
Gifts of case and shrapnel.”

There can surely be no other rhyme in English to grapnel than shrapnel. Example :

”وہ کون ہے جو مچھپہ تاسف نہیں کرتا  
پر میرا جگر دیکھ کہ میں آف نہیں کرتا  
کیا قہر ہے وقفہ ہے ابھی آنے میں آنکے  
اور دم مرا جانے میں توقف نہیں کرتا  
تاصاف کرے دل میری صاف سے صوفی  
کچھ سود صفا علم تصوف نہیں کرتا“

“Who is there who does lament on my behalf,  
But look at my heart for I do not cry ‘for shame.’  
What vengeance what delay there is in her coming,  
But my breath delays not in departing.  
Until the Sufi cleanses his heart with the wine of purity,  
No gain in cleanliness does the science of mysticism give.”

9. عکس و تبدیلی = inversion. Example :

”نکلوں کس طرح سینے سے آپے تیر جانان کو  
نہ پیکان دل کو چھوڑے ہے نہ دل چھوڑے ہے پیکان کو“

“How can I pluck out the arrow of my mistress from my breast ?

The arrow does not relinquish my heart nor my heart the arrow.”

10. رجوع (lit. coming back) = Referring back to something already said and annulling it for the purpose of introducing some felicitous phrase. Example :

”ماہ نو ہے مثل ابرو لیکن اوسکے رو نہیں  
ماہ کامل صورت رو ہے مگر ابرو نہیں“

“The new-moon is like unto her eyebrow. Is the full-moon like her face? If so, where is the eyebrow (gone)?”

11. آیہام or توریہ - Insinuation,

The use of a word possessing two meanings (but not as a “double entendre”). If the common meaning is indicated by the context this figure is called مرشحة آیہام, if the rarer meaning is intended مجرد آیہام. Example :

”بستے ہیں تیرے سایہ میں سب شیخ و برہمن  
آباد تجھی سے تو ہے گہر دیر و حرم کا“

“In thy protection dwell all whether Shaikh or Brahman. From thee alone do the temples of the idolaters and the Holy of Holies derive their population.”

The word سایہ also means shade or affliction by an evil spirit.

12. استخدام. To employ a word of two meanings in both of those meanings. Sometimes the first meaning is introduced by the use of the actual word and the second by a pronoun referring to, and used in lieu of, that word. Example :

”سایہ فکن ہو میں نے کہا ہم پر او پری  
بولا کہ اس کے سایہ سے پرہیز چاہئے“

“Fairy, said I,” spread thy protection o’er me.”  
Said he (the mentor) avoid such shade as hers.”

The word سایہ has here the same two meanings as explained in 10. above.

13. لف و نشر. The mentioning of several things followed by a predicate or attribute of each of those things but without indicating (save by the sense) to which thing each predicate or attribute belongs.

This is of two kinds (i) لف و نشر مرتب when the supplementary attributes are in the same order as the first series and (ii) لف و نشر غیر مرتب when the order of the second series is reversed. This last variety is the same as the Chiasmus of the Greeks. So called because the shape of the letter × illustrates by a diagram the result of joining up two pairs of words of which the order of the second pair is reversed, viz.,

b a  
×  
a b

This figure is common to many languages.

Examples of لف و نشر مرتب in English (from Byron’s “Giaour.”)

“But place again before my eyes  
Aught that I deem a worthy prize:  
The maid<sup>1</sup> I love, the man<sup>2</sup> I hate  
And I will hunt the steps of fate  
To save<sup>1</sup> or slay<sup>2</sup> as these require.”

In Urdu :

”ترے رخسار<sup>1</sup> و قد<sup>2</sup> و چشم<sup>3</sup> کے ہیں عاشق زار  
گل، جدا سرو<sup>2</sup> جدا نرگس<sup>3</sup> بیمار جدا“

“Of thy cheeks, of thy form, of thine eyes, these are the afflicted lovers,  
The rose, the cypress, the pale narcissus, each in his own degree.”

Examples of لف و نشر غیر مرتب in English :

“Mr.— and Mr.— might be termed the Scylla<sup>1</sup> and Charybdis<sup>2</sup> of the Legislative Assembly. If a measure escapes the all devouring maw<sup>2</sup> of the one it does but encounter the sharp fangs<sup>1</sup> of the other.”

In Urdu :

”چلیگا کبک<sup>1</sup> کیا طوطی<sup>2</sup> کرینگا کیا سخن سازی  
تري گفتار<sup>2</sup> بہتر ہے تري رفتار<sup>1</sup> بہتر ہے“

“How can the partridge walk, what melody can the singing bird make ?

Thy speech is better than his thy gait is better too.”

14. جمع (lit. addition). The association of various things in one idea, a gathering up in the second sentence of several things in the first sentence. Example :

”خط ہرہا زلفین بڑھیں کاکل بڑھی گیسو بڑھے  
حسن کی سرکار میں جتنے بڑھے ہندو بڑھے“

“Thy beard increased, thy locks, thy tresses, thy curls,  
In the realm of beauty all that increased were ringlets.”  
(ہندو means ringlet or mole so called because of their blackness).

15 تفريق (lit. subtraction). The splitting up of one idea and elaborating each branch of it. (The opposite of جمع.)  
Example :

”ایک یوسف وان گرا یہاں گرے دلہائے خلق  
چاہ کنعان اور ہے چاہ زرخندان اور ہے“

“There fell Joseph, here fell the hearts of all mankind,  
Different is a well of Canaan from the cleft of the chin of  
the beloved.”

16. جمع و تقسیم (lit. division). The mention of several things, parts of things or attributes of things and then assigning to each actions, results or effects suitable to each. The difference between this figure and the نشر و لف is that in this the attributes are mentioned by designation or assignation and it is not left to the order of words to tell the reader which belongs to which. Example:

”تیرا ہنسننا میرے رونے کے برابر ہو گیا  
اُس نے مارا خلق کو اِس نے ڈبویا اک جہاں“

“Thy laughter has become like my tears:  
That devastated creation, this has drowned a whole world.”

17. جمع و تفریق. First associating then disassociating them. Example:

”مسلمان اور کافر سجدہ سب کرتے ہیں پتھر کو  
اِسے وہ کعبہ کہتے ہیں اِسے بت نام کرتے ہیں“  
“Muslims and infidels, both bow down to stone:  
This they call the Ka'aba, that they term an idol.”

18. جمع و تقسیم. Association followed by assignation of attributes, causes, or results. Example:

”تجھ اور تیرے دشمن کو سدا ہے اوج عالم میں  
تجھ تختِ خلافت پر اُسے دارِ سیاست پر“

“Thou and thy foe both remain aloft in the world,  
Thou on thy Caliph's Throne he on his gallows.”

19. جمع و تفریق و تقسیم. Association, disassociation and assignation of attributes, causes, effects, results, etc. Example:

”سب سخی ہیں ابرو دریا اور وہ عالی جذاب  
پائین فیض ان سے نباتات اور غواص و گدا  
پر کرے ہے نالہ دریا ابر روئے وقت فیض  
بالب خندان وہ بخشے لعل و گوہر دائما“

“All are lavish—the cloud, the river and my master,  
The growing things, the diver, and the beggar shall profit  
thereby;  
The cloud bewails, the river weeps, but he,  
Distributes for all time, with smiling face, his rubies and  
his pearls.”

20. تجرید (lit. dispoiling or dispossessing). The abstraction or deduction from a word which contains a qualificatory attribute of an attribute similar to it with intent to increase the value of the qualificatory attribute for the benefit of the noun from which it is abstracted. This is extremely difficult to grasp at first sight and is, moreover, rare in Urdu.

The following Arabic example will explain it:—

”لی من فلان صدیق حمیم“

“I have in so and so, a friend for whom I have the profoundest regard.”

21. مبالغہ = hyperbole. It is of three types, viz:

(a) مبالغہ تبلیغ, an exaggeration which is within the bounds of mental comprehension and the laws of nature.

Example :

”اک نگاہ میں غلام کرتے ہیں  
خوبرو خوب کام کرتے ہیں“

“With one glance she enslaves : all too thoroughly does the fair one do her work.”

(b) مبالغہ امرق, within the limits of human understanding, but not within the possibilities of nature. Example :

”صبح کو ہو کوئی انگریز اگر اس پر سوار  
حاضری کھائے سباتھوں میں تو لندن میں تپیں“

“If an English man were to mount this horse at dawn  
Then might he eat his breakfast in Sabathu his lunch in  
London.”

(c) مبالغہ علو, an exaggeration beyond the powers of either human comprehension or of nature. Example :

”اہل جنت کو ہو جنت پر جہنم کا خیال  
پہول اگر پڑ جائے میری آہ آتش بار کا“

“If a spark of my burning sigh were to fall in Heaven.  
Then would the dwellers in Heaven consider it Hell.”

22. (مذہب کلامی (or) مذہب کلام). This figure consists of inserting in the discourse the proof (دلیل) followed by the demonstration (برہان) of that which one affirms. Example :

”آسپہ آفت نہیں منہ سوے خدا ہے جسکا  
طائر قبلہ نما کھیکو بسمل ہوتا“

“Calamity will not befall him whose face is towards God.  
How can the weathercock ever be killed ?”

23. حسن تعلیل. Assigning a poetical and fanciful reason (there being another real and true reason) for a fact. Example :

”برابری کا جو گل نے ترے خیال کیا  
صبا نے مار طمانچے منہ آس کا لال کیا“

“When the rose thought to rival thee  
The breeze boxed its ears and made its face crimson.”

24. تاکید المدح بما يشبه الذم. The inference of praise in the semblance of blame. Example :

”نہیں ہے مجھ میں برائی کچھ اور اس کے سوا  
کہ میں برا ہوں رفیقوں کی چشم بدبیس میں“

“There is no evil in me at all, save this evil,  
That I am bad in the distorted vision of my rivals.”

25. تاکید الذم بما يشبه المدح. The inference of blame in the semblance of praise. (The opposite of No. 23.) Example :

”عجب کیا ہے جو بوسے لون میں پیشانی مجنون کے  
توجہ کس قدر شاگرد پر استاد کرتے ہیں“

“It is not to be wondered at if I gave a kiss on the  
forehead to Majnun even,  
So great is the regard of teachers for their pupils.”

NOTE.—This couplet is rather obscure. The sense is this : In the first hemistich Majnun is held up as the prince of lovers (a rôle he invariably fills in Oriental verse); that is the apparent praise. The belittling comes in the second

hemistich when the poet explains that the kiss was the chaste salute of the teacher to the pupil, i.e., makes out Majnum to be a beginner in love.

26. استتباع (lit: succession). Praising or blaming a thing in such a way that from that praise or blame there results a further praise or blame. Example:

”آتشِ قہر سے ہو جاوے جہاں خاکِ سیاہ  
موجِ زن گر نہ رہے قہر کا دریا تیرے“

“By the blaze of thy wrath the world would be burnt to ashes  
Did not the river of thy wrath continue to dash its waves.”

27. ادماج (lit. enveloping) = The “double entendre.” Example:

”سنی کسی نے نہیں غم کی داستان میری  
وہ کم سخن ہوں کہ گویا نہیں زبان میری“  
“No body has heard my tale of woe  
I am a man of so few words as if I had no tongue”

NOTE.—The word گویا means “as if” but also “a speaker” from گفتن, “to say,” hence the line might be translated “a speaker who is tongueless.”

28. محتمل الضدین. Also a “double entendre”; but this differs from ادماج in that the two words must have entirely opposite meanings also that the two meanings do not emanate from one word but by two senses obtainable from the whole passage. Example:

”ایک قطرہ ہے سمندر ترے منہ کے آگے“

which in a complementary sense might mean (your mouth is so small that) “a drop of water to it is like the whole ocean.” In a derogatory sense it might mean (your mouth is so huge that) “the entire ocean is but a drop of water to it.”

29. ہزل بمعنی جد، الہزل الذي يراد به الجد.

Saying a serious thing in the cloak of a jest; or conveying a precept in the guise of a witticism. Example.

”دنیا ایک زالِ بیسوا ہے بے مہر و وفا و بے حیا ہے  
مردوں کے لئے یہ زن ہے وہ دنیا کی عدو ہے دین کی دشمن“

“The world is an old grey haired harlot.  
Without kindness, good faith or chastity.  
To men this woman is a highwayman.  
The enemy of the world, the foe of religion.”

NOTE.—There is a pun in the original which is impossible to reproduce in English—a play on the word زن a woman and زن to strike from زن hence زن = a “road striker,” i.e., a foot pad, a highway robber.

30. تجاهل العارف (lit. being ignorant of what is said). Dissimulation, feigning ignorance of a fact for the sake of effect or to enable one to put a question in a fanciful way. Example:

”ہے زلف یا دھوان ہے یہ شمعِ جمال کا  
اعجازِ حسین و ناز سے اونچا نہ ہو سکا  
یا ابر آفتاب کے پہلو میں آگیا  
پیدا ہے یا کہ شامِ غریبان یہ برملا“

Are these tresses, or a puff of smoke of the candle of beauty?

A miracle could not be greater than her beauty, and charm.  
Or, has a cloud pressed up against the Sun's side  
Or has a dark night descended upon the way-farers.

31. قول بالموجب. Taking the words of a speaker and twisting them into a different meaning. Example:

”لوگ مرنے کو بھی کہتے ہیں وصال  
یہ اگر سچ ہے تو مرجاتے ہیں ہم“

“People say that death is a meeting: if that be so, then I'm for death, say I.

NOTE.—*وصال* means going home to God, meeting God: and is properly used of the death of a great saint, poetically and in the sense the speaker intends in the second hemistich, it also means a clandestine meeting with one's mistress.

32. تعجب (lit. wonderment or admiration.) Example:

”پھول سے سینہ پہ کب ہیں سرِ پستان پیدا  
ہوے گلشن میں اناروں سے سپستان پیدا“

“Since when on this flower-like breast do we find pistachios, What! In the garden do pistachios grow on pomegranates?”

33. اعراض (also called *حشو*). Redundancy. (It is difficult to understand exactly how redundancy came to find a place among the figures of speech). This is of three kinds, viz.:

(i) *حشو ملیح* if the redundancy adds to the beauty of the line (it never would, in English; or, if it did, it could not be redundant). Example:

”جو عقدہ دشوار کہ کوشش سے نہ را ہو  
تو وا کرے اس عقدہ کو سو بھی باشارت“

“That knot which resisted all attempts  
Open thou that knot and then just with a sign.”  
The words *سو بھی باشارت* are redundant.

(ii) if the redundancy neither adds to nor subtracts from the beauty of the line, it is called *حشو متوسط*. Example:

”تو ہی بحر بیکران میں تشنه و تفسیده لب  
اے جہانِ جود و ہمت پیاس کو میری بجھا“

“Thou alone in the boundless sea art thirsty and parched of lip

Come O world of bravery and fortitude quench thou my thirst.”

The word *جود* is redundant.

(iii) if the redundancy definitely detracts from the beauty of the line, it is called *حشو قبیح*. Example:

”روے آنسو اسقدر ہم ہجر میں  
اشک کے طوفان سے دریا ہو گیا“

“I wept so much in my separation that a river sprang from the flood of my tears.”

The word *اشک* tears is redundant, as the word *رونا* has already supplied the idea of weeping.

34. تلمیح = A classical or Biblical (or Coranic) illusion.

Example: ”حاجت نہیں نماز کی مستی میں زاہدا  
کیا مریدہ دیا ہے خدا نے شراب کو“

“There is no need for thee to pray when in thy cups, O Mentor. What exalted rank has God given to wine!” (i.e., that it takes preference over prayer).



This refers (only in a wrong sense of course) to the verse in the Coran: "Thou shalt not go to pray when thou art intoxicated."

35. سياقتہ الأعداد (lit. arranging of numbers). The introduction into a verse of a list of things in numerical order.

Example: "ایک ہفتہ میں بنیں فرگس بیمار آنکھیں"

"کوئی دو تین دن ان سے جو کرے چار آنکھیں"

"If any one stares at her for two or three days  
In one week will she become a coquette."

36. تسبیح الصفات = Piling on praise after praise. Example:

"نکتہ دان نکتہ سنج و نکتہ شناس"

پاک دل پاک ذات و پاک صفات

شوخی اور بذلہ سنج و شوخی مزاج

زند اور مرجع کرام و تقیات"

"Appreciative, comprehending and exact,  
Clean-hearted, of clean birth and clean life  
Joker and jester and of a happy temperament  
Saint and sinner in one, generous and lavish."

37. سؤال و جواب = Question and answer. Example:

"کہاگر کسی نے کہ کچھ کھائے کہا خیر بہتر ہے منگوئے"

کسی نے کہا سپر کیجئے ذرا کہا سپر سے جی ہے میرا بہرا"

"If any one said 'Come, eat something.' He said,  
'Thanks, please order it.' Some one said, 'Won't you take  
the air a moment.' He replied 'My heart is satiated with  
air'."

38. حسن الطلب. The elegant request. Example:

"آپ کا بندہ اور پھرے ننگا آپ کا نوکر اور کھائے آدھار"

"What! A slave of yours and wandering naked,  
A servant of yours and living in debt!"

39. تلمیح or فولسانین (not to be confused with تلمیح (lit. two tongues). Consists of a line in Urdu followed by a line in a foreign language. Example in English:

"La belle dame sans merci  
Hath thee in thrall."

Example in Urdu:

"تجہہ سوا غیر سے میں کیونکر کہوں اپنا حال"

تیری ہی ذات سے میرا یہی ہر دم ہے سوال

ساز آباد خدایا دل ویرانے را

یا مدد مہر بتان ہیچ مسلمانے را"

"How can I state my case to any but Thee?  
To Thee alone at all times do I make my requests.  
O God make populous the desolate heart  
And give not to the Muslims affection for idols."

40. ارسل البتد. Introducing a proverb. These are most common in Rubaiyat. A proverb occurs in almost every fourth line of those in the Gul-i-Sad Barg of "Ranjur." Example:

"انگلش کو ہند سے نکالینگے آپ"

اس ملک کی سلطنت سنبھالینگے آپ"

میں بیشک مانتا ہوں بابو صاحب"

سرسوں بھی ہتھیلی پر جمالینگے آپ"

Wilt turn out the English from Hind ?  
 Wilt thou carry on the rule of this land ?  
 Yes, Babuji, I agree,  
 Will you grow mustard on the palm of your hand, too ?

### CHAPTER 3.

#### THE FIGURES OF WORDS. (صناعات لفظی)

1. تَجْنِيس (tajnis) = homogeneity. This is of fifteen varieties as follows :—

(a) تَجْنِيس تام. When the homogeneous words are identical in spelling and pronunciation. Example : مار = (1) beating, (2) snake.

(b) تَجْنِيس تام مماثل. When the identically spelt and pronounced words are the same part of speech, i.e., both substantives or both verbs, etc. Example :

“ آہنگ نہ تہا یان تک آنے کا ولے سنکر آہنگ ساز محفل آئے ”  
 “There was no desire to come, but hearing the noise of the assembly they came.”

The first آہنگ means desire, and the second noise.

(c) تَجْنِيس تام مستوفی. When the identically spelt and pronounced words are different parts of speech. Example :

“ اس کے پہنچے کو نہ روئے مہ تابان پہنچے ”

“The shining face of the moon could not rival her rounded wrist.”

(d) تَجْنِيس مرکب. When, of the similarly spelt and pronounced words, one is simple and the other compounded. This is of two kinds, viz. :

(i) تَجْنِيس مرکب متشابه. When the same letters (or more exactly the same form of letters, i.e., initial, medial or final) are employed in the simple word and the compounded homogeneous word.