

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. (. صنائع لفظي)

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

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

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

“ آهنگ نہ نہاين تک آنے کا وے سنکر آهنگ ساز محفل آئے ”
 “There was no desire to come, but hearing the noise of the assembly they came.”

The first *اهنگ* means desire, and the second noise.

(c) *تجنيس تام مستوفي*. 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) *تجنيس مرکب*. When, of the similarly spelt and pronounced words, one is simple and the other compounded. This is of two kinds, *viz.* :

(i) *تجنيس 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.

(ii) **تجنیس مرکب مفروق**. When a different form of a letter or an accent is used in the homogeneous compounded word from those used in the simple word. Example of both *d* (i) and *d* (ii) :—

”تجہ کو نہ کبھی دیکھ مجھے ترس آیا
بہر عمر نظارہ کے لئے ترسایا
تقصیر سوائے عشق کیا مجھ سے ہوئی
در کچھ تو خدا سے کافر ترسایا“

“Seeing me have you never felt pity? All my life I have longed for a glance.

Save that of loving, what fault have I committed? Then fear God, O Infidel and O Saint!”

NOTE.—**ترسایا** at the end of the 2nd hemistich is 1st pers. sing. past tense of **ترسانا** to long for. **ترسایا** at the end of the fourth hemistich is the vocative form of **ترسا** a Christian Saint. These two, being identically spelt and pronounced, and the second being by the addition of the suffix **یا** considered to be compounded, are **تجنیس مرکب متشابه**.

But **ترس آیا** at the end of the first hemistich contains a different form of the letter **س** and the Aliph has the “madd” accent, hence the relation of it to either of the other **ترسایا** is that of **تجنیس مرکب مفروق**.

(e) **تجنیس مرفو**. When one word by the addition of a portion of another word (not merely a suffix as in “*d*” above) becomes homogeneous to a word. Example:

”سینہ وہ سینہ کہ دیکھ تو تڑپ جائے بشر
ایسے سینے نہیں دیکھتے ہیں کسی نے سن بہر“

“That bosom was such that mortals see and tremble.
Has anyone seen breasts like these in all his life?”

ک — کسی نے = سینے

(f) **تجنیس محرف**. When the letters, the number of the letters and the order of the letters composing the two homogeneous words are the same but that there is a difference in the vowel points (حرکت). Example:

”ہوتی ہے جمع زر سے پریشانی آخرش

درہم کی شکل صورت درہم سے کم نہیں“

“From hoarding of wealth there comes at long last sorrow,
The groat is no whit less terrifying than the dragon.”

درہم = a groat (app: 4d), and درہم = a dragon.

(g) **تجنیس ناقص و زاید**. When one of the homogeneous words has a letter more or less than the other. The **تجنیس ناقص** from the point of view of the word with one letter less and **زاید** from that of the word with one letter more. Example: “یا قامت کہوں یا قیامت کہوں“

“Shall I call it form and stature or shall I call it resurrection.”

NOTE.—**قیامت** is **ناقص** and **قیامت** is **زاید**. In this figure there is the necessary condition that the extra letter should be at the beginning or in the middle of the word.

If the extra letter occurs at the end, e.g., **باد باد** it is called **تجنیس مطرف** and if two letters extra occur then **تجنیس مدیل** e.g., **علوہ** and **علو**.

(h) **تجنیس مضارع**. When the number of letters, their order and their **حرکت** are the same but that there is one letter

different. If the difference is small it is called قریب المخرج e.g. سیاح and سیاه. If the difference is considerable it is called بعید المخرج e.g. عقارب and عقارب.

(i) تعجیسِ مجدد or تعجیسِ مزدوج or تعجیسِ مکرر (lit.: recurring homogeneity). When the two homogeneous words occur together.

”میری زبان سے مدح کہاں آسکی ہو سکے
توصیف میں ہے جسکی زبانِ قلم قلم“

“How can my tongue praise Him.

In whose praise the tongue of the pen is cut off. (Refers to the sharpening of the pen).

(j) تعجیسِ تصحیف. Where the only difference between the homogeneous words is that of dots over or under a letter, as شب and سب.

(k) تعجیسِ قلب. A homogeneity consisting of a word followed by such a word as is formed by reversing the letters of the first word.

NOTE—It is not necessary that the word should be capable of being written either backwards or forwards, as in the English example “HANNAH.” or in the Urdu example “درد.” It is sufficient that the reversed letters of the first word shall form some word.

This is of two kinds—

(i) تعجیسِ قلبِ کل. Where the letters are reversed regularly as in the English word “pin,” “nip,” or the Urdu word “کان” “ناک.”

(ii) تعجیسِ قلبِ نا مرتب. Where the reversed order is irregular as in the title of Butler's book wherein “Erewhon”

(the reverse of “nowhere”) the “h” and “w” have been reversed, e.g., in Urdu شکر and شکر.

(l) تعجیسِ قلبِ مستوفی. When not only a word but a phrase or even a whole line is capable of being read backwards. Example from the Persian poet Khusrâu :

”شکر بترازی وزارت برکش شو همراہ بلبل بلب ہر مہوش“
“Put sugar in the scales of duty
Be the companion of the nightingale on the lips of all
the beautiful moonfaced ones.”

NOTE.—Each hemistich may be read either forwards or backwards.

2. اشتقاق. A species of alliteration. Introducing many words all from the same root. Example :

”تا صاف کرے دل نہ مٹی صاف سے صوفی
کچھ سود و صفا علم تصوف نہیں کرتا“

“Until the Sufi cleanse his heart with the wine of purity
So long will mysticism afford no profit or purity.”

NOTE.—صاف ; صوفی ; صفا and تصوف are all derived from one root صفا.

3. شبہ اشتقاق. A semblance of alliteration, but in reality no common source of derivation exists. Example :

”منظورِ نظر ہے جو تماشا ندیر کا
پیشِ نظر رکھو وہ اشارہ بشیر کا“

“If the spectacle of the messenger of bad news is agreeable
Then gaze upon the manifestation of the messenger of
good tidings.”

Phonetically نذیر and نظر seem to be of a like derivation, though of course they are not so.

4. رد العجز علی الصدر (lit. : return to the end from the beginning). As has been explained in Part I, Ch. 2, section 13, the first foot of a line is called صدر and the eighth foot عجز or ضرب. Hence this figure (as its name implies) consists of introducing some connection between the words of the eighth foot of the line before and the first foot of the next line.

Connections, however, between the eighth foot and any foot are loosely included in this figure.

Each of the above seven connections can be of four kinds, viz :

- (i) the same word recurring.
- (ii) a homogeneity of the species described in 1. a to l (تجانس).
- (iii) an alliteration. (اشتقاق).
- (iv) a seeming alliteration. (شبه اشتقاق).

Twenty-eight possible variations exist therefore.

The following is an example of a recurring word connection between the first and eighth feet :

”مظہر ذات خدا ہے آدمی آدمی کا مارنا اچھا نہیں“

“Man is the outward evidence of God's nature
Manslaughter is therefore wrong.”

5. لزوم مالا يلزم (lit. : a task of that which is not necessary).

A figure whereby the poet restricts himself (in the matter of rhyme) to introducing a certain letter throughout before the حرف روی in the shape of قید or تاسیس and دخیل. Example :

”اب کے یہ سردی پڑی ہر ایک تارا جم گیا
کاسے چرخ بریں سارے کا سارا جم گیا“

“Now that this cold has set in, every star is frozen,
The whole bowl of the sky has frozen up entirely.”

NOTE.—Throughout the whole of this غزل there is an دخیل and الف تاسیس.

6. معاد. This figure of speech consists of the repetition at the beginning of every hemistich the closing word of the last. Example :

”فرہاد کو شیریں جو بہت آتی یاد
یاد اس کی میں اپنے دل کو رکھتا وہ شاد
شاد اس کا ہمیشہ ذکر رکھتا اس کو
اس کو کر یاد شاد رکھتا فرہاد“

“When the memory of Shirin comes to Farhad.
He keeps his heart glad with her memory
Her mention always keeps him glad. Remembering her
Farhad remains glad.”

N.B.—Lines 2, 3 and 4, of the above are also a perfect example of جشوقیبیح

7. منقوطہ, in which all the words of a line are composed only of dotted letters. Example :

”جب زن شیخ جی بنی بیٹھی
زیب و زینت زن بگی بنی“

“When the Sheikh's wife adorned herself in finery, the
woman's beauty and elegance rebelled.”

8. غیر منقوطہ, in which all the words of a line are composed only of dotless letters. Example :

”دلِ کم حوصلہ کو گو کہ سدا درد رہا
ہمدیم اس کا گلہ آلودہ دم سرد رہا“

“The poor heart is ever in pain :

The cold breath (of affliction) was a companion to her lamentation.”

9. رقطا (lit. spotted, black on white). The employment of words composed of dotted and dotless letters alternatively. Example :

”زلفِ سیہ تو جانِ من دزدیدی
امی دزدِ ندیدم چو تو جانِ دزدی“

“Thy raven tresses have stolen my heart
O robber, never have I seen a stealer of hearts like thee.”

10. خیفا a combination of منقوطہ and غیر منقوطہ, i.e., employing alternatively dotted words and dotless words. (Whole words, not letters as in رقطا) Example :

”علمِ بینش دہد ببینِ دلرا روحِ جنبش دہد ببینِ گلرا“
“Knowledge, mark you, gives discernment to the heart
As the breath of the wind of spring gives to the earth movement.”

11. فوق النقطا, a figure wherein all dotted letters are only dotted on top. Example :

”مانگا کاغذ دواتِ خامہ لکھا اس طرح کا وہ نامہ“

“I demanded paper, ink and pens
And I wrote that letter in this style.”

12. تحت النقطا. The reverse of No. 11. Only letters dotted underneath are used. Example :

”پیچھا کئے اوس پری کا آیا لیلی کے پیچھے جیسے سایا“
“He came pursuing that fairy as the shadow pursued Leila.”

I am indebted to Sheikh Barkat Ali for the above two examples. Indeed his book the Jannat ul Aruz is one of the few that notices these two صنائع.

13. مقطوع. A figure in which only such words are used as are composed of letters not joined to each other in writing.

14. موصول. The opposite of the above, i.e., in which all the letters join.

The following couplet affords an example of both these figures :—

”درد و داغ و رخِ زرد اور وہ دل
فیضِ مٹی میں گئے ہیں سب دل“

“Pain and grief, a pale face and that heart
O Faiz all hearts have become as dust.”

15. حذف حرفی or قطع الحرف. The abstention from the use of a particular letter throughout a غزل. In the ghazl of which the first line is here quoted the letter ب does not occur.

”گروہ دل کو مرے سزا دینگے جان کو صدقے ہم اوتارینگے“
“If she will accept my heart, then will I save myself from heart-break.”

16. توشیح. A figure in which if the first letters of the first words in the various hemistiches be put together (in

their order) some proper name or some line of poetry will result.

In the following the name جميا results. Example :

”جس نے دم میں کئے ہزاروں خون
مارے لاکھوں غریب پڑھے فسوں
یاد میں اس کے سب گئے ہم بھول
آب و نان کا تھا جس قدر معمول
ہو تو آگاہ نام سے اس کے
چاروں مصرعوں کے حرفِ اول کے“

“She who has slain thousands in a moment, slaughtered tens of thousands by a spell; we have all slipped her memory who were once as familiar as bread and water. Learn thou her name from the first letters of the hemistiches.”

17. ذو القافیتین. A figure wherein the line has a double or even treble rhyme. Example :

”غیر کے آنے میں گھر تیرے ہے نقصان تیرا
میں ترے واسطے کہتا ہوں کہا مان میرا“

“In a stranger coming to thy house the loss is thine
I tell you this for your sake. Believe what I Say.”

NOTE.—نقصان rhymes with مان and میرا with تیرا.

A variation of this figure is ذو القافیتین مع الحاجب *i.e.*, a double rhyme with an interstice of a radif occurring between the two rhymes. Example :

”کہیں آنکھوں سے خون ہو کے بہا
کہیں دل میں جنوں ہو کے رہا“

“Sometimes blood dripped from the eyes: sometimes the heart was mad”

رہا rhymes with بہا

جنوں rhymes with خون

and ہو کے is radif.

18. براعت الاستہلال. (lit. the eloquence of the cry of child-birth). This figure is named according to a popular belief of the Arabs that the sex of a new born child can be told by the nature of the first cry it utters. As a figure it denotes the presence of such a line at the beginning of a poem as gives a clue to the reader as to the subject of the poem (*cf.* Virgil's "Arma virumque" at the start of the Aeneid.) This I might add is not always easy since anything from ten to a hundred lines are often found as a preface and are of so general a nature as to give no indication of what is to follow. Example :

بنام شاہد نازک خیالان عزیز خاطر اشقتہ حالان

“To Shahid of the noble thoughts, to Aziz of the open mind.”

19. مثلون (lit. variegated). This figure consists of a poem which can be read in two or more metres. The following lines from the Persian poet Salmar Sawaji afford an example of a verse which can be scanned in three different metres. It has, also, another peculiarity that of being the figure مومل all its letters being joined always in pairs.

”لب تو جامی لولو خط تو مرگز لاله
شب تو حاصل کوکب مه تو با خط ہالہ“

“Thy lips are a cup of pearl; near thy wanton locks the tulip arrays itself for battle. Thy eyebrows, black as the night, dominate (the stars of thine eyes). The moon of thy face is surrounded by a halo of thy locks.”

The scansion is—

- (i) Ramal musamman makhbun
 (ii) Muftas “ ”
 (iii) Hazaj “ ”

20. ابجد or تاریخ. I will preface my remarks on this figure by the following quotation from Platt's Grammar: “The letters of the alphabet are also used for the purpose of numerical computation—chiefly if not exclusively—in recording the date of important events, e.g.,

“Ahli was the King of poets”—“پادشاه شعرا بود اهلي”

Wherein the sum of the letters پ, د, ا, etc. amounts to 942 (A.H.) the date of the death of the poet Ahli.

“باغ و بهار” where the sum of the letters ب, غ, ا, etc. amounts to 1217 (A.H.) the year in which the book called the Bagh o Bahar was completed.

The arrangement of the alphabet according to its numerical values is called the “Abjad,” and is contained in the following eight unmeaning words:

“ابجد - هوز - حطي - كلمن - سعفص - قرشت - ثخذ - فظغ”

The value of the letters is as follows:—

ا = 1	ز = 7	م = 40	ق = 100	ذ = 700
ب = 2	ح = 8	ن = 50	ر = 200	ض = 800
ج = 3	ط = 9	س = 60	ش = 300	ظ = 900
د = 4	ي = 10	ع = 70	ت = 400	غ = 1000
ه = 5	ك = 20	ف = 80	ث = 500	
و = 6	ل = 30	ص = 90	ح = 600	

An everyday example of the use of this numerical computation is the sign ۷۸۶ = 786 at the top of many Urdu letters. This number represents the total of the letters contained in the pious invocation of Muslims:

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

The above explains the use of Abjad. This figure is usually employed in the last line or lines of a poem on the subject it is desired to commemorate, i.e., the birth of a child to some personage, the anniversary of a battle, the death of some well-known man, the completion of some book or public building. In many cases if it merely fixes the date, no long poem will precede it. Only sufficient lines (probably four at the most) to contain the figure will be written.

It is of three sorts:—

(i) the straight forward type, i.e., when the sum of the letters gives the desired number as in the example quoted from Platt's:

“پادشاه شعرا بود اهلي”

This is accounted the most elegant.

(ii) when certain further additions have to be made in order to arrive at the required number. These calculations are sometimes very easily, sometimes very enigmatically indicated in the text. This kind is called تعينه.

For example, where the sum of the letters falls short of the desired total by 2 instead of writing the word خوشي for gladness we might substitute سر بشارت (lit. the head of joy), i.e., the first letter of بشارت = ب = 2, which would give the required number.

(iii) Similarly when certain subtractions have to be made to arrive at the desired total. These deductions are usually exceedingly abstruse. Example :

” نال کٹنے کے ساتھ ہاتھ نے کہی تاریخِ دخترِ مومن “

“ As soon as the navel-string was severed, a voice from Heaven declaimed this memorial phrase: ‘Mumin’s daughter.’ ”

The sum of this is 1340. But if we examine it more closely we see that نال کٹنے must mean cutting out the word “نال” (from the reckoning) so that we now get $1340 - 81 = 1259$ A.H. which is the correct date on which a daughter was born to the poet Mumin.

This subtraction type is called *تخریجہ*.

21. *سجع*. In Part I, Chap. 7, Sec. 11, a note was made on the subject of rhyming prose. Prose was classified as *عاری* and *مرجز - مسجع*.

As *سجع* is considered a figure we must supplement that classification by a more detailed one.

The term *سجع* is given generally to rhythmic or rhyming prose. It is of three sorts, as follows :

(a) *سجع مطرف* when the last words of two consecutive sentences rhyme but do not scan (this was previously called *مسجع*). Example :

” زہے نشاط اگر کیجئے اسے تحریر ”

عیان ہو خامہ سے تحریرِ نغمہ جائے صریر “

(b) *سجع متوازی*, when the last words both rhyme and scan equally, e.g.,

” کہوں پہلے توحیدِ یزدان رقم
جھکا جس کے سجدہ میں اول قلم “

(c) *سجع موازنہ* (previously classified as *مرجز*), in which all the words of one sentence scan equally with all the words of another sentence in their order. Example :

” قامتِ موزوں کے روبرو سرو روانِ ناچیز ہے ”

کاکلِ پیچان کے سامنے مشکِ ختنِ بیقدر ہے “

(The type called *عاری*, not being rhythmic, does not come into this classification.)

22. *معما* an enigma. M. Garcin de Tassy in his “Rhetorique et Prosodie” has devoted several chapters to the study of “enigmas, cryptograms, acrostics, and all that pertains to enigmatical composition.” It is a most scholarly treatise and an exhaustive one. I shall do no more than just notice the subject here, as a long dissertation would be beyond the scope of this book (carrying the student across the border line of Rhetoric and Logic). Another reason for treating this subject briefly will be found in M. de Tassy’s preface to the part devoted to this subject. He describes it as: “cette partie de la rhétorique musulman la plus obscure et la vérité la moins utile....”

The following is an example of a simple enigma from the poet Mumin:

” بنے کیونکر کہ ہے سب کار اُلٹا
ہم اُلٹے بات اُلٹی یار اُلٹا “

“ How can I attain my object, everything is topsy-turvy, we, our speech, and my mistress.”

Enigmatically, Mumin means “ ہم and بات and یار backwards.” If these three words be written backwards the

name Mehtab Rai will result, *i.e.*, the name of the person to whom the lines were addressed.

Should the student feel himself attracted towards this kind of writing he could not do better than peruse M. de Tassy's work. He will find there, as I have already said, an exhaustive treatise on enigmatical composition.

CHAPTER 4.

THE SIMILE. (تشبيه.)

1. علم بیان, the explanatory science, consists of certain laws, the comprehension and following of which enables one to express the same idea in many different ways. These four figures form the basis of the science :

1. تشبيه—the simile,
2. استعارة—the trope,
3. مجاز مرسل—the metaphor of substitution,
4. کنایه—metonymy.

all of which will be discussed in this and the succeeding chapters.

2. تشبيه, the simile, or comparison, consists of the following parts :

- (i) مشبه the object compared.
- (ii) مشبه به the object to which it is compared.
- (iii) طرفین تشبيه both of the above, *i.e.*, the two parties of the simile.
- (iv) وجه شبه the common attribute.
- (v) عرض شبه the object in making the comparison.
- (vi) حرف تشبيه the word introducing the comparison.
- (vii) اقسام تشبيه the type of comparison.

For example, in the sentence, "Zaid is as brave as a lion."

"Zaid" is مشبه