

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

“Lion” is مشبہ بہ

Zaid and the lion are طرفین تشبیہ

Bravery, the common attribute, is وجہ شبہ

To show Zaid as a brave man is عرضی شبہ

“As”—the introductory word—is حرف تشبیہ

The type of comparison is intellectual (عقلی) as opposed to حسی (sensible)

Each of the above will be discussed in turn.

3. Firstly let us take (i), (ii) and (iii) together, and classify them.

(i) The طرفین تشبیہ may be both sensible (حسی), as:

“And her hair lying down her back
Was yellow like ripe corn.”

(ii) The طرفین تشبیہ may both be intellectual (عقلی), as: “His knowledge is as a light.”

(iii) The مشبہ بہ may be intellectual and the مشبہ بہ sensible, as: “thy adversary the devil like a roaring lion.”

(iv) The مشبہ بہ may be sensible and the مشبہ بہ intellectual, as: “My love is like a melody
That’s sweetly played in tune.”

4. The وجہ شبہ is of three kinds, viz:

(i) واحد, when there is but one attribute, resulting from the comparison, e.g., “Zaid is as brave as a lion” = bravery.

(ii) بمنزلتہ واحد, when the resulting attributes resolve themselves into one, e.g., knowledge and light—common attributes are (a) illumination, (b) being evident = guidance.

(iii) متعدد, when more than one common attribute results from the comparison, e.g., cheeks and roses, whence the common attributes resulting are (a) colour (red) (b) texture (smoothness).

NOTE.—Each of the above can be intellectual or sensible or mixed.

5. The عرضی شبہ is of seven kinds, viz:

(i) To establish the possibility or reality of the comparison in cases where such doubt might arise, e.g.:

”دل لگے اور حسیں سے نہ مرا تیرے سوا
لگے جز شمع نہ پروانہ کی مہتاب سے لاگ“

“Never will I give my heart to any beauty but thee,
Does the moth forsake the candle even for the rays of the moon?”

(ii) to establish the comparison by comparison with a similar object, i.e., comparing a cloth to another in blackness or whiteness.

(iii) to establish the degree of comparison.

(iv) to strengthen the comparison by an easily understood simile, i.e., fruitless effort to reflection in water.

(v) with the object of embellishing the article compared, i.e., where the مشبہ بہ gains by the comparison, e.g., teeth and pearls.

(vi) with the object of detracting from the value of the article compared, i.e., where the مشبہ بہ loses by the comparison, e.g., a foolish man and a balloon full of air.

(vii) to express rarity, e.g., a poor Jew and a cuckoo’s nest.

6. The *حرف تشبیه* is of two kinds, *viz.* :

- (i) *موسل*, when the word "as," "like," etc. is inserted.
 (ii) *موکد*, when it is understood.

7. The *اقسام تشبیه* are thirteen in number, *viz.* :

(i) when both parts of the comparison (*طرفین تشبیه*) are single and unqualified, *e.g.*, cheeks = rose; or knowledge = light.

(ii) when the "*tarfain-i-tashbih*" are single but qualified, *e.g.*, a small mouth = a newly budded rose.

(iii) when one is qualified and the other is not, *e.g.*, mouth = fresh rose.

(iv) the compound comparison, *e.g.*, the carpet sewn with pearls = the sky strewn with stars.

(v) when the *مشبه* is single, and the *مشبه به* is compound and plural.

(vi) the opposite of (v).

(vii) where the comparisons are many (*i.e.* *منعوت مقابله*), *e.g.* :

"یار و مہتاب و گل و شمع بہم چارون ایک"

"میں کٹان بلبل و پروانہ یہ ہم چارون ایک"

(viii) the easily understood comparison *قویب* (lit. : near), *e.g.*, cheeks and roses.

(ix) the abstruse comparison *بعید* (lit. : far), *e.g.*, teeth and lightning.

(x) when the common attributes are homogeneous (*تمثیل*), *e.g.*, the eye of the mistress and the eye of the gazelle.

(xi) when the common attributes are non-homogeneous (*غیر تمثیل*), *e.g.*, black tresses and snakes.

(xii) *موجمل* (lit. : abbreviated), when the *حرف شبہ* is omitted.

(xiii) *مفصل* (lit. detailed), when the *حرف شبہ* is inserted.

8. As to the strength of comparisons, the following table is a guide, the weakest being put first and the strongest last.

(i) when *حرف شبہ*; *مشبه بہ*; *مشبه*; and *وجہ شبہ* are all mentioned.

(ii) when the *وجہ شبہ* is omitted.

(iii) when the *حرف شبہ* is omitted.

(iv) when the *حرف شبہ* and *وجہ شبہ* are both omitted.

(v) in answer to the question "Is Zaid brave?" *شبہ* is omitted, *i.e.*, "Brave as a lion."!

(vi) when the *وجہ شبہ* is omitted, as: "Like a lion."

(vii) when *مشبه* and *حرف شبہ* are both omitted, as: "In bravery a lion."

(viii) when *حرف شبہ* and *وجہ شبہ* and *مشبه* are all omitted, as: "a lion."

This and the three succeeding chapters might serve (if none of the preceding ones have not already done so) to give the student an idea of the lengths to which Orientals can carry pedantic hairsplitting. It was with an eye on these very chapters that I penned those remarks in Part I. about the wearisome mass of detail which hinders the student from acquiring a true perspective of the science.