

## CHAPTER 5.

### THE TROPE. (استعاراً.)

1. As the trope is a form of metaphor, it were best at the beginning to explain the difference between حقيقي معني, real meaning, and مجازي معني, figurative meaning.

Let us take the word شیر. If the meaning taken be that of the tiger (i.e., the animal) we may say that the word is used in the حقيقي معني; but if the sense of the passage leads us to take its meaning as "a brave man," then we say it has been used in the مجازي معني.

2. There must exist between every metaphor (مرسل) and the object designated a connection, علاقه.

If this connection be other than one of comparison, such as, for example, of necessity (لوازم), or cause (سببیه), then it is termed مرسل.

If the connection be one of comparison, then it is called a trope, استعاراً.

In this case the object compared (مشبه) is termed "the object from which one borrows" (مستعار له), and the object to which it is compared (مشبه به) is called مستعار منه, the object which is borrowed.

When the مستعار له is omitted the trope is called استعاراً بالتصريح.

When the مستعار منه is omitted the trope is called استعاراً بالکنایه.

3. The various kinds of trope with regard to the "object

borrowed" and "the object from which one borrows" are two, as follows:—

(i) When both the object (or idea) borrowed and the object (or idea) from which one borrows can be contained in one person or thing, e.g., a man possessed of sight used figuratively for a wise man; or a blind man representing a fool.

The two attributes of wisdom and sight are both possible of being contained or united in the person of a man. This kind of trope is known as وفاقیه, or concordant.

(ii) When the two ideas or objects cannot be united in one person or thing, e.g., describing a deceased man famous for his good works as "living in our hearts for ever more." Death and life are two ideas not capable of being united in one person or thing.

This type is termed عنادیه, or opposing.

4. The different kinds of trope with regard to the وجهه جامع or "uniting cause" (previously called the وجهه شبه or common attribute) are four, as follows:

(i) When the idea underlying the "uniting cause" is one found to a greater or less extent in both the مستعار له and the مستعار منه, e.g., "زيد کا گھوڑا اُرتا ہے." Zaid's horse flies.

Now the common idea is that of rapid and easy motion and covering the ground which is an attribute found in both the horse and the bird.

(ii) When the idea underlying the "uniting cause" is one not common to both the "parties of the trope," e.g., comparing an unwanted and useless gift to a white elephant, wherein the "parties" have little in common.

(iii) When the uniting cause is patent (قريب), e.g., the employment of the word "lion" for a brave man.

(iv) When the uniting cause is latent (بعيد), e.g., the employment of such words as "universal slayer" for the mistress.

5. Lastly, to combine these last two lists, the kinds of trope with regard to the مستعار له, مستعار منه and the وجہ جامع are six, as follows:

(i) When all three are sensible (حسی), e.g., "moon" used instead of "face" where the uniting cause is "light."

(ii) When the مستعار منه and مستعار له are sensible, but the وجہ جامع is intellectual (عقلی), e.g., "lion" used for a brave man where the uniting cause is "bravery."

(iii) When the مستعار منه is sensible and the remaining two intellectual, as expressing a person's knowledge (intellectual) by the word "lantern" (sensible) the uniting cause being guidance (intellectual).

(iv) When the مستعار له is sensible and the remaining two intellectual, as calling one mistress (sensible), the Day of Judgment (intellectual), where the uniting cause is dismay (intellectual).

(v) When all three are intellectual, as expressing death (intellectual) by sleep (intellectual), where the uniting cause is peace and repose (intellectual).

(vi) When the مستعار له and مستعار منه are sensible and the وجہ جامع partakes of both qualities, as describing a learned man (sensible) as the Sun (sensible) where the uniting cause is light (sensible) and power and size (intellectual).

## CHAPTER 6.

### THE METAPHOR OF SUBSTITUTION. (مجاز مرسل.)

1. The مجاز مرسل or metaphor of substitution denotes an expression or word used in other than its true meaning but which bears to the true meaning a relationship other than that of a comparison. The Rhetoricians divide this into twelve kinds, viz.:

(i) The substitution of the container for the contained, e.g., نہر کا پانی جاری ہے = نہر جاری ہے, cf., English "I was so thirsty I drank two tumblers."

(ii) The substitution of the contained for the container e.g., گلاب طاق پر رکھو = گلاب کی شیشی طاق پر رکھو, cf., English "pass the wine round" = "pass the decanter."

(iii) The substitution of a sign or symbol, e.g., "O King!" = "نخت سلامت"

(iv) The substitution of the cause for the effect, e.g., آگ جل رہی ہے = لکڑی جل رہی ہے

(v) The substitution of the effect for the cause, e.g., اناج برس رہا ہے = مینہ (جس سے اناج پیدا ہوتا ہے) برس رہا ہے

(vi) The substitution of the "nomen instrumenti" for the result, e.g., زبان اچھی ہے = بولی اچھی ہے

(vii) The substitution of the part for the whole, e.g., میرا گھر = ہاتھ سے پکڑو (in which the arms, etc., are included)

(viii) The substitution of the whole for the part, e.g., میرا گھر = میرا گھر

(ix) The substitution of a future condition for the present, e.g., شراب نچورنا = انگر نچورنا