CHAPTER 3.

THE FIGURES OF WORDS.

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

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

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

"آهتم انت تك آلة كا ره سفدر آهتم سار مسجل آي.
"There was no desire to come, but hearing the noise of the assembly they came."

The first آهتم means desire, and the second noise.

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

"اس چ یہماچی کو نہ ریتہ مہ تابان یہماچی.
"The shining face of the moon could not rival her rounded wrist."

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

(i) تاجتنيس مركب مشابه. 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) تاجنس مركب مفعون. 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 $d(1)$ and $d(2)$:

"تذجیه کو نه کیمی دیکه قبو تراث آیا
بمعنی توجه که نه ترسیا
تقصیر سوال عشق کیا مجابه تو هوری
قد کمیه تو خدا تو کنار انسیا".

"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—تاجنس at the end of the 2nd hemistich is 1st pers. sing. past tense of ترمسا to long for. ترمسا at the end of the fourth hemistich is the vocative form of ترمسا a Christian Saint. These two, being identically spelt and pronounced, and the second being by the addition of the suffix پا considered to be compounded, are تاجنس مركب مشابه.

But ترمسا at the end of the first hemistich contains a different form of the letter س and the Alph has the "م" accent, hence the relation of it to either of the other تاجنس مركب مشابه is that of تاجنیس مروع.

تاجنیس مروع (e). 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:

"سیفه تو سیدنه که دیکه تو تراث جیال بیش
این سیدنه نهین دیکه هیین کسی سه پس بیش".

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

ک = کسی س = سیدنی

تاجنیس مصرف (f). 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. (حرف.) Example:

"هونی گ جمع زرح پرتشامی آخشر
فرهم کی شکل مربت دنیا گ ک نیبید".

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

ا = a great (app: 4d), and د = a dragon.

تاجنیس نافع و زاد (g). When one of the homogeneous words has a letter more or less than the other. The تاجنیس نافع is from the point of view of the word with one letter less and زاد from that of the word with one letter more. Example:

"یا تائم کبیر یا پرامست کویرم."

"Shall I call it form and stature or shall I call it resurrection."

Note—زاید is تاجنیس نافع and تیام is تاجنیس زاد. 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., it is called تاجنیس مرفع and if two letters extra occur then تاجنیس مرفع مرفع. e.g., and غول, گنوم.
different. If the difference is small it is called تجليس متوسط (lit. recurring homogeneity). When the two homogeneous words occur together.

"میری یزدان سعد کہ ہونا آسپی خوشی و نوسفہ میں ہی سکھی الراب قلم اقتیم ۔"

"How can my tongue praise Him.
In whose praise the tongue of the pen is cut off. (Refers to the sharpening of the pen).

(i) تجليس تصفيف (lit. homogeneity) Where the only difference between the homogeneous words is that of dots over or under a letter, as "کب" and "کب".

(ii) تجليس قلب (lit. 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 "HAHNNAH," or in the Urdu example "دیو". It is sufficient that the reversed letters of the first word shall form some word.

This is of two kinds—

(i) تجليس قلب کلد (lit. the letters are reversed regularly as in the English word "pin," "nip," or the Urdu word "ناک" "کان" "نیاک" "کان".

(ii) تجليس قلب نا ہمزد (lit. where the reversed order is irregular as in the title of Butler's book wherein "Erewhon"

(3) 8. A species of alliteration. Introducing many words all from the same root. Example:

"کہ نے اکان میں ماتے صاف ہے صوفی نیک ہے۔"

"Till the Sufi cleans his heart with the wine of purity
So long will mysticism afford no profit or purity.

Note.—صاف and صوف are all derived from one root صافاً.

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

"ممنون نظر چو تماشا نہیں کا
پیش نظر رہو را اشارة بھیکر کا"

"If the spectacle of the messenger of bad news is agreeable
Then gaze upon the manifestation of the messenger of good tidings."
Phonetically نطر نظر seem to be of a like derivation, though of course they are not so.

4. (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 مجموع or جمجم. 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 تجميل.

(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:

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

5. (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 دخیل تاسیس and دخیل روی. Example:

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

"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 جمجم.

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

"When the Sheikh's wife adorned herself in finery, the woman's beauty and elegance revealed."
8. a figure wherein all dotted letters are only dotted on top. Example:

"ما كان ذكرها دامًا
لعبة سماحة الأمر
"I demanded paper, ink and pens
And I wrote that letter in this style."

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

"أين ذكر نددي قد توجان داردي
"Thy raven tresses have stolen my heart
O robber, never have I seen a stealer of hearts like thee."

10. خفيفا a combination of مخفيف and مخفيف. Example:

"علم بين الشهد بيبن دلار روغني جنسك داود بيبن كلار
"Knowledge, mark you, gives discernment to the heart
As the breath of the wind of spring gives to the earth movement."

11. فوق النافذة. The reverse of No. 11. Only letters dotted underneath are used. Example:

"يا دل كي مس بديفور ين حيرو كي يتيسح فصاية
"He came pursuing that fairy as the shadow pursued Leila."

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

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

13. 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 وداغ وداغ دل
"Pain and grief, a pale face and that heart
O Faiz all hearts have become as dust."

14. حذف حيتي or تقطع العرف. The abstention from the use of a particular letter throughout a word. In the ghazal of which the first line is here quoted the letter ب does not occur.

"گروحة دل كي مس سدروندكي جان كي صديق هم اوزندايگي
"If she will accept my heart, then will I save myself from heart-break."

15. ترشي. 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 results.  

Example:

"جس لئ میس کی زر اژن خوی‌
مارا کی کی بیش نہوئی فسون
یاد میں اس کے سپ گئی هم نہوئی
اب و نان کا نام کی جیس قدر معمول
ہوئی اگه نام ہے اس کے
جوڑی مسعود کے حروف ایل 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 then her name from the first letters of the hemistiches."

17. ذوّر الفائتون.  
A figure wherein the line has a double or even treble rhyme.  

Example:

"غیر کے آئے میں گم نہیر ہے فصان تبر
میں ترب ورست کبیا ہوئی کیا سال میرا"

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

Note.—انریا مسرا معنی معنی نقصان
Aira rhymes with man and man with with.

A variation of this figure is ذوّر الفائتون مع العجب، i.e., a double rhyme with an interstace of a radif occurring between the two rhymes.  

Example:

"کبین آکون کہ خویں هیک بنا
کبیش دل میں جنور نہ کے روا"

"Sometimes blood dripped from the eyes: sometimes the heart was mad"

"ہرا بہا رھیں rhymes with
جنون کہا
رھیں rhymes with
ہوک میں is radif.

18. برائے الاسناطیل (lit. the eloquence of the cry of childbirth).  
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:

"پنام شاهد نارک خیالان عزیز خاطر لشفتہ حنیل"

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

19. مسکون (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 all its letters being joined always in pairs.

"لیب تو جامبی لوو خط تو مکرس آلہ
شب تو میکول کوکم می تو با خط هکای"

"Sometimes blood dripped from the eyes: sometimes the heart was mad"
"Thy lips are a cup of pearl; near thy wanton locks the tulip arraya 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 scanion is:
(i) Ramal musamman makhbun
(ii) Mufjas
(iii) Hazaj

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

"پانشا شعراء بود اهلی "

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 تعبید.

For example, where the sum of the letters falls short of the desired total by 2 instead of writing the word خوشی, i.e., the first letter of خوشی = ب = 2, which would give the required number.
(o) verts in noun use.

"How can I attain my object, everything is topsy-turvy."

"Enigmatically, Munim means "and with, or and it, back wards."

We should try to understand the concept of the subject briefly. A study of "enigmas, cryptograms, acrostics, and all the pretensions of etymology and composition."

M. Gardin de Tasy in his "Rhétorique et Prose de" has devoted several chapters to the treatment of etymology. He describes it as "one part of the rhetorical manuscript, and the more obscure". Another reason for the border line of this book (carrying the student across the subject) is that it is not noticed to the same degree as etymology. He describes it as "one part of the rhetorical manuscript, and the more obscure".
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. ( التشبيه. )

1. علم فنون, 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. التشبيه—the simile,
   2. استعارة—the trope,
   3. مجاز مسيل—the metaphor of substitution,
   4. كلامية—metonymy.

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

2. التشبيه, the simile, or comparison, consists of the following parts:
   (i) التشبيه the object compared.
   (ii) التشبيه به the object to which it is compared.
   (iii) طرائق تشبيه طرائق both of the above, i.e., the two parties of the simile.
   (iv) وجه شبه the common attribute.
   (v) ت وغير تشبيه the object in making the comparison.
   (vi) حرف تشبيه the word introducing the comparison.
   (vii) أقسام تشبيه the type of comparison.

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

"Zaid" is