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. (تشبهه)

1. علمبلاد, 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. تشبه— the simile,
   2. استعاره—the trope,
   3. مجاز مدل—the metaphor of substitution,
   4. كلاه—metonymy.

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

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

   (i) مسبح the object compared.
   (ii) مسبح به the object to which it is compared.
   (iii) فرظ مسبح both of the above, *i.e.*, the two parties of the simile.
   (iv) رجح the common attribute.
   (v) خرس مسبح the object in making the comparison.
   (vi) حرف مسبح the word introducing the comparison.
   (vii) اسم مسبح the type of comparison.

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

"Zaid" is مسبح
"Lion" is مشه به
Zaid and the lion are طفیلی مشه
Bravery, the common attribute, is وجه شیع
To show Zaid as a brave man is عرکی شیع
"As"—the introductory word—is حرف شیع

The type of comparison is intellectual (مقامی) 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 مشه may be both sensible (حسی

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

(ii) The مشه may both be intellectual (مقامی),

as: "His knowledge is as a light."

(iii) The مشه may be intellectual and the مشه sensible,

as: "thv adversary the devil like a roaring lion."

(iv) The مشه may be sensible and the مشه intellectual,

as: "My love is like a melody
That's sweetly played in tune."

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

(iii) 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 مشه 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 لغی اور حسیمی سے نہ مرا نیو سوا
لک جز شیع نہ پوئانه کی مہنا بے 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 under-
stood simile, i.e., fruitless effort to reflection in water.

(v) with the object of embellishing the article compared,
i.e., where the مشه 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 مشه loses by the com-
parison, 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 شبَه is of two kinds, viz:
   (i) when the word "as," "like," etc. is inserted.
   (ii) when it is understood.

7. The أسماء شبَهَة are thirteen in number, viz:
   (i) when both parts of the comparison (بَلَغِي شبَهَة) 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 strung with stars.
   (v) when the مشبَه is single, and the مشبَه بَه is compound and plural.
   (vi) the opposite of (v).
   (vii) where the comparisons are many (i.e., مشبَه مفَقَال), e.g.: "يا بَه جَبَات وَغَل وَشَمع بِهم حَارِون نَبَيَّ نَبَيّ مَيْن كَلَل بَلَبل وَرَواْن يِه ه مَهْ حَارِون نَبَيّ نَبَيّ (viii) the easily understood comparison (lit.: near), e.g., cheeks and roses.
   (ix) the abstruse comparison بعد (lit.: far), e.g., teeth and lightning.
   (x) when the common attributes are homogeneous (فرشي), e.g., the eye of the mistress and the eye of the gazelle.

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(xi) when the common attributes are non-homogeneous (غير تَشبيَه), e.g., black tresses and snakes.
(xii) مرجَل (lit.: abbreviated), when the حرف شبَه is omitted.
(xiii) مفصل (lit. detailed), when the حرف شبَه 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 مَهْ وَجَهَة شبَه وَمَشَبَهَة is all mentioned.
   (ii) when the مَهْ is omitted.
   (iii) when the حرف شبَه is omitted.
   (iv) when the مَهْ وَجَهَة شبَه and حرف شبَه are both omitted.
   (v) in answer to the question "Is Zaid brave?" "شبَه" is omitted, i.e., "Brave as a lion."
   (vi) when the مَهْ is omitted, as: "Like a lion."
   (vii) when the حرف شبَه and مَشَبَهَة are both omitted, as: "In bravery a lion."
   (viii) when the حرف شبَه and مَهْ and مَشَبَهَة 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 pedantical 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.