CHAPTER 5.
THE TROPE. (استعارة)

1. As the trope is a form of metaphor, it were best at the beginning to explain the difference between حقيقی معنی, real meaning, and مجازی معنی, 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 حقيقی معنی; 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 مجازی معنی.

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

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

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

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 trope is omitted the trope is called استعارة لا بالنصر.

When the trope is omitted the trope is called استعارة منصرب بالكتاب.

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 يد محددة, 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 مستعار عناصر, or opposing.

4. The different kinds of trope with regard to the جمع (ويده) or "uniting cause" (previously called the المستعار) 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., "صُدَّضَ كَأَمْوَى أَرْضُ أَرا," "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 unifying cause is patent (قبول، قبول), e.g., the employment of the word “lion” for a brave man.

(iv) When the unifying cause is latent (بعد الوجوه، جفت الوجوه), 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 مساعر منه ووجه جامع are six, as follows:

(i) When all three are sensible (جسيم، جانبي، جامع), e.g., “moon” used instead of “face” where the unifying cause is “light.”

(ii) When the مساعر منه and the جامع are sensible, but the جانبي is intellectual (جسيم، جاني جامع), e.g., “lion” used for a brave man where the unifying cause is “bravery.”

(iii) When the مساعر منه is sensible and the remaining two intellectual, as expressing a person’s knowledge (intellectual) by the word “lantern” (ساجي) the unifying cause being guidance (intellectual).

(iv) When the مساعر منه is sensible and the remaining two intellectual, as calling one mistress (ساجي) the Day of Judgment (intellectual), where the unifying cause is dismay (intellectual).

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

(vi) When the مساعر منه and جامع are sensible and the جانبي partakes of both qualities, as describing a learned man (ساجي) as the Sun (ساجي) where the unifying cause is light (ساجي) and power and size (intellectual).

CHAPTER 6.

THE METAPHOR OF SUBSTITUTION.

1. The مساعر 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., نبر یاری جابه جان = نبر کا پاسا جاری, cf., English “I was so thirsty I drank two tumblers.”

(ii) The substitution of the contained for the container, جابه لاق بر رگزمر = جابه کی شیشی ظاق بر رگزمر, cf., English “pass the wine round” = “pass the decanter.”

(iii) The substitution of a sign or symbol, e.g., “O King!” = "ذکری سلامی "

(iv) The substitution of the cause for the effect, e.g., کم جل رهی = لکوی جل رهی.

(v) The substitution of the effect for the cause, e.g., انج برس رهی = مینه (حس = انج پیدا هرمانا = برس رهی.

(vi) The substitution of the "nomen instrumenti" for the result, e.g., = برای اچچی.

(vii) The substitution of the part for the whole, e.g., ماناء = یک یک (in which the arms, etc., are included).

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

(ix) The substitution of a future condition for the present, e.g., شری اکثر = اگر اکثر.