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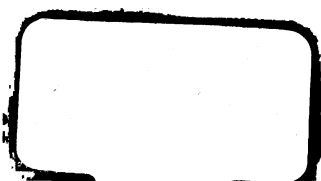
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# A GRAMMAR

OF THE

# PERSIAN TONGUE;

DESIGNED FOR THE USE OF HIGH SCHOOLS AND  
COLLEGES IN THE BOMBAY PRESIDENCY;  
AS ALSO FOR SELF-INSTRUCTING  
STUDENTS IN GENERAL.

BY

PESTANJI COOVARJI TASKAR.

---

PART II.

SYNTAX, FIGURES OF SPEECH AND PROSODY.

---

و نچ بیہودہ بری بر کر گزینی راحت  
کار بیہودہ کنی بر کر نشینی بی کار

[Registered under Act XXV. of 1867.]

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To

**M**y dear **B**rother

**(Late NASSARWANJI C. TASKAR)**

FOR

The encouragement and zeal  
displayed by him in the  
cause of my Education;

*AS A TOKEN*

OF

**AFFECTION AND GRATITUDE,**

**I Dedicate this Work.**

**PESTANJI C. TASKAR.**



بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

## P R E F A C E.

---

THIS work is placed before the public as promised in the preface of the first part of my Persian Grammar. The system adopted in the treatment of the first part, viz., Syntax, is that of the English Grammars of Hiley and Adams, with a view to make it intelligible to our students in whom a taste is, now-a-days, created for the study of such books. The next subject treated of is Prosody, which is generally pronounced to be the only difficult portion in the study of the language. This can, though a common mistake, I believe, be attributed to the want of a systematic treatise on the subject. There are many pamphlets in Persian on Prosody, but all of them are more or less defective, and none of them handled by a masterly hand. As I meant to supply the long-felt need of a comprehensive treatise on Prosody, I have touched upon many minor points too, which are very often not required by those who learn this subject simply for the sake of passing University examinations. In the body of the book students are very often cautioned against troubling themselves with those points which are of no material importance in their study.

As students are quite strangers to the mode of scanning a verse according to the Persian way, I have adopted the English system of scansion, though it is quite new, unintelligible, and even ridiculous to the natives of Persia.

The third subject treated of is Figures of Speech, which form but the happiest and most interesting part in the whole literature. Instances by way of illustrations are selected from the best writers, whose names are put down under them to enable students to approach their works from which the quotations are taken.

Two appendices are given at the end of the book, one showing the table of the revised and reformed letters of the Persian alphabet, and the explanation of the new system of orthography invented by His Excellency, Mirza Malcolm Khan, Consul General of Persia, residing in London, and the other containing specimens of poetical compositions explained in the book.

I am really thankful to the authors of a few Persian books, but chiefly to my great instructor of Persian for his valuable suggestions, whose master-mind I look up to with the greatest admiration and reverence.

I am neither a native of Persia, nor a scholar of the language, so as to think my work above correction, but being a mere student of Persian, and having made it my life-study, I have made but an humble effort to be serviceable to other fellow-

students. Such works should, therefore, necessarily require improvements, which can only be effected in course of time.

As it was my first attempt as a writer of Persian, I had invited legitimate corrections and suggestions in the preface of the first part of my Grammar, to enable me to attend to them if it should happen to go through the press a second time, instead of which, newspaper columns were employed by interested critics, not so much to point out its shortcomings, but chiefly to impede its sale. In the face of such adverse criticisms I am satisfied to find my work proving useful to students and teachers in most parts of India. The present work, though finished long ago, was not given out to the public, as the above criticisms had made me diffident of its general acceptance. But my services being appreciated by the public, I am emboldened to lay the second part of the Grammar before them at the desire of students and friends.

In conclusion, once again I beg to state that being a foreigner, I cannot but be diffident of my attempt, and shall, therefore, be always ready to receive suggestions with thanks with a view to improve myself and my works in future.

PESTANJI C. TASKAR.

*Bandra, 25th July 1886.*

The following are the orthographical expedients adopted for the sounds of vowels in the pronunciation of words:—

a is pronounced as the first a in *America*.

ă	„	a in <i>fall</i> .
e	„	a in <i>fate</i> .
i	„	i in <i>pin</i> .
o	„	o in <i>note</i> .
oo	„	oo in <i>fool</i> .

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# PERSIAN GRAMMAR.

## PART II.

### SYNTAX. نحو.

#### SECTION I.

1. In the first part of this grammar we have treated of Accidence of Persian, *i.e.*, of its letters, symbols and words. In this second part we now come to the remaining points—Syntax, Prosody and Figures of Speech, which are of the greatest importance in the study of the language.

2. نحو (Syntax) which, in its primary signification, denotes 'a path,' is the mode in which the due arrangement of words in a sentence is described. The construction of a sentence in this language can be called extremely easy. In a simple sentence the nominative (فاعل) comes first, next comes the object (مفعول) and lastly the verb (فعل); as, "Galen saw a foolish man." جا لينوس ابلهه را ديد. In this sentence جا لينوس, the nominative, comes first, ابلهه را the object, occupies the next place, and ديد, the verb, comes last.

*The Nominative.* فاعل\*

3. We noticed above that the nominative in Persian occupies the first place in a proposition;

\* فاعل originally signifies 'the doer of an action.'

but in poetry it is often found to have been placed last; as,

خوشست زیرمغیلان برآه بادیر خفت †  
(Sa'ad)

“To sleep under (the shade of) acacia trees on the road of wilderness is pleasant.”

موی بر تلبیس سیر کرده گیر  
راست نخواهد شدن این پشت کوز  
(Sa'ad)

“It may happen that thy hairs may be turned into black by some contrivance, but this hump-back shall not be straightened.”

4. As a general rule verbs in all other moods except the imperative require their nominatives to be expressed; but in a compound sentence when we find more verbs than one, referring to one and the same nominative, it is not repeated before every verb, but mentioned only once; as,

يعقوب ليث در بدايت حال خود را در  
مالک افکندی و خطرهای کلی را ارتکاب کردی  
آسایش نفس برطرف بودی و از کشیدن مشقتها  
نفس نیاسودی

“Jacob, the son of Lais, in his early life, used to throw himself in great perils and to undertake dangerous exploits: (he) was far from giving repose

† It is but an abbreviation of خفتن.

life and never rested, even for a moment, from undergoing hard labour."

اهل خانه پيشش رفتند و ريشش گرفتند صلبت  
 کردند و گريبانش دريدند  
 (Qā'āni.)

"The domestics went to him, caught him by his beard, rooted out his mustaches, and tore his collar."

5. The only instances in which the nominative is generally omitted in Persian are :

(a) In the Imperative:—

بيا که قصر امل ساخت مست بنياد است  
 (Hāfez.)

"Come, the foundation of the palace of hope is very weak."

(b) In prose as well as in poetry, when the verb is in the third person plural having for its nominative 'people,' understood, or in the first person singular, the pronominal verbal suffixes determine the persons of the nominative.

ظالمی را حکایت کند که هیزم درویشان خریدی  
 باکیف  
 (Sa'adi.)

"They (i.e. the people) relate a story about a tyrant that he used to buy fuel from the poor by violence."

یاد دارم که شبی در کاروانی هم شب  
 رفتم بودم  
 (Sa'adi.)

“I remember having walked the whole night with the caravan.”

قاضي بنشانند و ميگريست  
آن يکي گفتش که اين گريه ز چيست  
(*Jalāl'oddin Rumi.*)

“They (*i.e.* the people) appointed a judge (to decide a law-suit); but he (on his election) began shedding tears. A certain man asked him what that weeping was for.”

6. As in English, the nominative of a proposition, in Persian, also stands in apposition to some other words or phrases; as,

دو چیز مخالف عقلست خوردن بیش از رزق  
مقسوم و مردن پیش از وقت معلوم  
(*Sa'adi.*)

“Two things are contrary to wisdom, to eat (*i.e.* to enjoy) more than what is allotted, and to die before the known (*i.e.* appointed) time.”

7. The nominative of a proposition, in Persian, may be a noun or any of its equivalents with or without some qualifying words.

(a) Noun:—

وقتي ابله ي پر آشفت “Once a fool got angry.”

(b) Noun with qualifying words:—

مصدق اين قول حکايت شيرود منر است

“The verification of this dictum is the story of the lion and Damnah.”

(c) Pronoun:—

گر تو قران بدین نط خوانی . . . ببری رونق مسلما نی  
(Sa'adi.)

“If thou read the Qoran in this way, thou wilt destroy the splendour of Islamism.”

(d) Infinitive:—

خوردن برای زیستن و ذکر کردنست  
نومعتقد که زیستن از بهر خوردن است  
(Sa'adi.)

“To eat is for (to maintain) life and to remember God; thou art under the impression that to live is for to eat.”

(e) Infinitive phrase:—

گذاشتن ایرانیان نیز بر شغل و منصب خالی  
از خطر نیست  
(Professor Hairat.\*)

“To appoint the Persians also to high stations and offices is not devoid of danger.”

در میان سخن دست برجم کوفتن گوینده را  
ساخره گرفتن باشد  
(Kāshafi.)

“To clap the hands in the midst of conversation is to hold the speaker in ridicule.”

\* Wherever we have written ‘Professor Hairat’ students should understand it to refer to the Translation of Sir Malcolm’s History of Persia, by Professor Hairat.

(f) Sentence:—

هر چه رود بر سرم چون تو پسندی رواست

(Sa'adi.)

“Whatever befalls me is allowable if thou approvest of it.”

*The Object.* مفعول \*

8. We noticed in the second article of this book that the object of a transitive verb always precedes the verb; but when the object is a complete sentence it follows the verb:—

شنیدم که ملک را در آن مدت دشمنی صعب  
روی نمود  
(Sa'adi.)

“I heard that during that time a formidable enemy showed his face to the king.”

The particle *که* always precedes the sentence standing as the object of a verb.

9. In poetry, for the exigency of metres, the object often follows the verb; and in good prose, for the sake of emphasis, it sometimes comes even before the nominative:—

اگر آن ترک شیرازی بدست آرد دل ما را  
بخال هندویش بخشم سمرقند و بخارارا  
(Häfez.)

\* مفعول originally signifies “the thing acted upon by something else.”

“If that beauty of Shiraz will please my heart,  
I shall give for the black mole (on her cheek) the  
cities of Samarcand and Bokhara.”

يکي را زشت خوئي داد دشنام  
(Sa'adi.)

“An ill-tempered person abused a certain man.”

طريقه ساختن البسر از پشم گوسفند او آموخت

(Prof. Hairat.)

“He taught (men) the art of making clothes from  
the fleece of the sheep.”

But when the object is accompanied by a qualify-  
ing relative clause, it retains its own place, that is  
to say, it stands before the verb and the relative  
sentence follows it.

اعرابي را ديدم در حلقه جوهريان بصره که  
حکایت میکرد  
(Sa'adi.)

“In the circle of the jewellers of Basrah I saw  
an Arab who was relating a story.”

10. A demonstrative pronoun used as the object  
of a transitive verb often stands in apposition to a  
sentence placed after the verb :—

این حرکت مناسب رای خردمندان نکردی که  
خرنه مشایخ باچندین مطربي دادی

Digitized by Go (Sa'adi.)



“This thou didst not act according to the opinion of the wise, that thou gavest the religious garment of the pious to such a musician.”

11. The object of a transitive verb may be a noun or any of its equivalents, with or without qualifying words:—

(a) Noun:—

آن زانگان ملکي داشتند پیروز نام

“Those crows had a king named Pirooz.”

(b) Noun with qualifying words.

امیري اسيري بیچاره را بجلائی خو نهخواره داد

“An Amir handed over a poor prisoner, to a bloody executioner.”

(c) Pronoun:—

من او را خاموش گردانم “I shall make him quiet.”

(d) Infinitive:—

فقیری زبان بشکر امیري باز کرده بود و بیهوده گفتن  
آغاز نهاده  
(Qā'āni.)

“A beggar had loosened his tongue in the praise of an Amir, and had begun to speak absurdities.”

(e) Sentence:—

هر چه از دولان به منت خواستی

در تن افزودی و از جان کاستی

(Sa'adi.)

“Whatever you asked from the mean as a favour, you heaped upon your body but lessened from the soul.”

12. The indirect object or the noun in the dative case sometimes precedes and sometimes follows the direct object or the noun in the accusative case:—

من اورا افزونتر از بهاي كنيزك بدادمي

(Sa'adi.)

“ I would have given him more than the price of a damsel.”

اركان دولت و عصيت ملك باجا آوردند و مفا تيح

قلاع و خزائن بدو تسليم کردند

(Sa'adi.)

“ The ministers acted according to the will of the late king, and surrendered to him the keys of the fortresses and treasuries.”

### \* افعال Verbs.

13. A verb, in Persian, agrees with its nominative in number and person, if the nominative indicates a living creature:—

من ميدانم كه تو قوت همراهي نداري

“ I know thou hast not the strength to accompany me.”

حاتم گفت روزي بخانه يتيمي فرود آمدم و

او ده سر گوسفند داشت

(Jāmi.)

“ Hātam said : ‘ One day I got down at the house of an orphan. He had ten heads of the sheep.’ ”

نا خدا در کشتي ما گر نباشد گو مباش  
 ما خدا داريم مارا نا خدا درکار نيست

(*Khosraw.*)

“ If there be no Nākhodā (captain) in our ship, let there be none ; we have got Khodā (God), we do not want a Nākhodā.”

مطلوقه گفت اي ياران شما در نجات خود  
 سعي مي نماييد

(*Kāshafi.*)

“ The ring-dove said : ‘ O my friends you endeavour for your own release.’ ”

ايشان از عهد حق من بيرون آمده اند

(*Kashafi.*)

“ They have discharged their duty towards me.”

In poetry, however, but never in prose, we sometimes find a singular nominative with a plural verb, and a plural nominative with a singular verb. We can only account for this violation of a rule of grammar by supposing that a poet can do so in order to preserve the metre of poetry.

هر کس بزمان خویش بودند. من سعدي آخر الزمان

(*Sa'adi.*)

“ Every one flourished in his own time ; I am the Sa'adi of the last age.”

هر کس را تن و اندام و جمالست و جواني

وين همه لطف ندارد تو مگر سرو رواني

Digitized by Google (*Sa'adi.*)

“All have got a body, beauty and youth, but have no courtesy, except thyself, who art a walking cypress.”

14. When there are more nouns than one denoting animals connected by conjunctions, the verb must be plural, although each noun is in the singular number:—

روزي زاغ و موش و سنگ پشت بموضع معبود

آمدند

(Kashafi.)

“One day the crow, the mouse, and the tortoise came to the appointed place.”

15. If the nominative to a verb be expressive of inanimate objects, whether it be in the singular or plural number, the verb is always singular:—

میوه‌هایمکر در بلاد معتدل حاصل میشود همه در

ایران یافت میشود

(Prof. Hairat.)

“All the fruits that are produced in the temperate regions are found in Persia.”

16. When the plural nominative expressive of an inanimate object is personified, the verb is used in the plural number:—

چو زر شدند رزان از چهر از نهیب خزان

بکینر گشت خزان با کمر با سپاه رزان

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“Vines have grown pale; from what? from the dread of Autumn: Autumn has gone to fight; against whom? against the army of Vines.”

17. More nominatives than one expressive of lifeless objects and connected by conjunctions, require the verb in the singular number:—

عشق و شباب و رندی مجموعه مراد است  
(Häfez.)

“Love, youth and profligacy are a collection of desires.”

18. If the nominative to a verb be expressive of living beings and be preceded by a numeral adjective, the verb must be in the plural; but if it be expressive of lifeless things, though preceded by a numeral adjective, the verb stands in the singular:—

حکما گویند که چهار رگس از چهار رگس بیجان برنجند  
(Sa'adi.)

“The sages say that certain four persons are, in the highest degree, afraid of four others.”

هست هر عضو را ذکر دگر  
هفت اعضا هست ذاکرای پسر  
(Attār.)

“Every limb has its own distinct praise to offer to God; all the seven limbs, oh boy, praise God.”

19. As in English, there are certain nouns in Persian which, though singular in form, have a plural as well as a collective meaning.

When the nominative signifies a collective idea the verb is singular:—

با رعیت صلح کن و ز جنگ خصم ایمن نشین  
زانکه شاهنشاه عادل را رعیت لشکر است  
(Sa'adi.)

“Make peace with thy subjects and sit secure from fighting with thy enemy; since to a just monarch his subjects are an army.”

میرزا مهدی میگوید که سواره ترک شصت  
هزار و پیاده پنجاه هزار بود  
(Prof. Hairat.)

“Mirza Mehdi says the Turks had sixty thousand cavalry and fifty thousand infantry.”

When the nominative denotes a plurality of idea the verb is plural:—

القصر مجموع آن کبوتران بیکبار احتیاط را  
بر طرف گذاشته فرود آمدند  
(Kāshafi.)

“In short the whole flight of those pigeons, laying aside caution, at once alighted.”

گروهی از حکما در بارگاه کسری بمصلحتی در سخن  
همیگفتند  
(Sa'adi.)

“At the court of Newsheerwan a number of wise men were talking on some state affair.”

20. When two nouns or pronouns, connected by a conjunction, (one of which is in the first person singular and the other in the second or third person singular or plural) stand as the nominatives of a verb, the verb is always in the first person plural:—

یاد دارم که در ایام پیشین من و دوستی چون  
دو مغز بادام در پوستی صحبت داشتیم  
(Sa'adi.)

“I remember that formerly, I and a friend, like two kernels of an almond in one shell, kept company with each other.”

من و تو هر دو خواجر تاشانیم. . بند و بارگاه سلطانیم  
(Sa'adi.)

“I and thou both are fellow-servants, and servants of the Sultan's court.”

21. A transitive verb always requires an object, which might or might not take the sign of the accusative case according as the noun which forms the object is emphatic or general:—

یکی از امرای عرب مرا صد دینار بخشید  
(Sa'adi.)

“One of the Amirs of Arabia gave him a hundred dinars.”

گفتم مگر آن معلوم ترا دزد نبرد  
(Sa'adi.)

“I asked, ‘Did not the thief take away thy money?’”

But if any pronoun be the object of a transitive verb, it is necessary to add the sign of the accusative case:—

چندانکه مرا شیخ اجل شمس الدین ابولفرج  
بن جوزی رحمتہ اللہ علیہ بترک سماع فرمودی  
(*Sa'adi.*)

“Notwithstanding that the greatest Shaikh Shams'oddin Ab'olfarej-ben-Jowzee told me to forsake music.”

مامون حکم کرد کہ اورا بعوض برادر بقتل  
رمانند  
(*Kāshafi.*)

“Ma'moon ordered him to be executed in the place of his brother.”

22. In a compound sentence where there are more principal assertions than one, co-ordinate with each other, if the nominatives require one and the same verb after them, the verb is expressed after the first assertion only and kept understood for the rest:—

قرار در کف آزادگان نگیرد مال  
نہ صبر در دل عاشق نہ آب در غربال  
(*Sa'adi.*)

“Riches will never remain in the hand of the Soofees, neither patience in the heart of a lover, nor water in a sieve.”

In the above couplet there are three principal assertions, and the three nominatives therein have



but one verb. The three assertions when separated will be—

1. مال در کف آزادگان قرار نگیرد
2. صبر در دل عاشق قرار نگیرد
3. آب در غربال قرار نگیرد

نه هر متکلمي فصیح است و نه هر معالجی مسیح  
(Qa'ani.)

“Every speaker is not eloquent, nor every physician a Messiah.”

23. In constructing complex sentences, in Persian, no regard is paid to the proper sequence of tenses as in English. In English it is wrong to say, “My friend said that I will surely come”; but the sentence, if rendered into Persian, would be quite correct: دوست من گفت که من هر آئیند خواهم آمد

In Persian, therefore, the verb in the dependent clause is used in the same tense in which the action is, was, or will be actually performed, without any reference to the tense of the verb in the principal clause.

24. Similarly, in Persian, the indirect form of construction is always dispensed with. The exact words of the speaker are reproduced and they are introduced by the word گفت or او میگوید followed by the conjunction که. Suppose you send some man to Bahram to ask what he is doing, and Bahram replies ‘I am sowing cotton-seeds,’ the man you

sent would be said to correctly report Bahram's reply in these words:— بهرام گفت که من تخم پنبه می کارم “ Bahram said, ‘ I am sowing cotton-seeds.’ ”

*Participles.*

25. The Persian writers seem to indulge a good deal in using perfect participles or participial clauses used as such or as adjectives:—

معشوق کار افتاده بر دلمبرده و دل داده یر  
افکنده و افتاده بر مکجروح و بر کف خنجرش  
 (Neshāt.)

“ An experienced beloved is good (*i.e.* preferable); one that has won other's hearts and has given her own to others, or one that has thrown, and is thrown by others, or one that is wounded and has a dagger in the hand, is preferable.”

ز سیمین زنج گوی انگیاخته  
 برو طوقی از غیب آویخته  
 بدان طوق و گو آن بت مهر جو  
 زمر طوق برده ز خورشید گو  
 (Nexāmi.)

“ A ball is suspended from her silvery chin, which is encircled by a ring of double-chin; by means of the latter, the lovely idol excels the halo of the moon, and by the former she surpasses the sphere of the sun.”

26. Perfect participles are sometimes kept understood :—

سنگ در دست و مار بر سر سنگ  
خیره رائي بود قیاس و درنگ  
(Sa'adi.)

“With a stone ready in the hand and a snake (crawling) on a stone, it is but a folly to think or delay.”

27. Participles or participial phrases sometimes come before and sometimes after the principal verb in a sentence :—

زاغ در پس برگ درخت متواری شده دید  
ترصد بر گماشت  
(Kashafi.)

“The crow having hid (himself) behind the leaves of the tree cast a longing look.”

بعد از چند روز آن شخص در آمد جامه نو  
پوشیده و موزه نو در پا کرده  
(Jami.)

“After several days the man came having put on a new coat and a new pair of stockings.”

این حرکت سبب ازدیاد شهرت وی شده از  
جمیع اطراف ایران لشکر بمدد وی شتافت  
(Prof. Hairat.)

“This conduct having increased his popularity, armies from various parts of Persia hastened to his assistance.”

28. Imperfect participles, when used as such, occupy a place somewhere near the word with which they agree; but when they are used as adjectives, they always follow the substantives which they qualify, and the substantives take the *كسرة* اضافة.

گفتم حکایت روباهی مناسب حال تست که  
دیدندش گریزان و بیخویشتن افتان و خیزان  
(Sa'adi.)

“I said, ‘The story of the fox is applicable to thy case, which was seen running away and falling down insensibly, and getting up again.’”

میروم گریز کنان نعره زنان سینر کباب  
مست و دیوانه و رسوای جهانم چر کنم  
(Halâli.)

“I go weeping, crying and with a burning heart: what shall I do now that I am drunk, mad and disgraced in the world?”

آتش سوزان نکند با سپند  
آنچه کند دود دل مستمند  
(Sa'adi.)

“A burning flame with wild rue will not produce so great an effect as is produced by the smoke (*i.e.* sighs) of the afflicted heart.”

بگفتم احوال ما بهرق جهان است  
د می پیدا و دیگر دم نہا نست  
Digitized by Google (Sa'adi.)

“He replied, ‘our condition is like the jumping (*i.e.* darting) lightning, one instant appearing and the other disappearing.’”

*Pronouns.*

29. As we have treated of all the kinds of pronouns, in the first part of this grammar, almost as fully as possible, we need not go over all of them again; but a few still remain to be noticed, to which we now beg to draw the attention of the students.

A pronoun is usually placed after the noun for which it stands; but sometimes, in poetry, we find it placed before the noun:—

بہیچ دور نخواهند یافت ہشیارش  
چنین کر حافظ مامست بادۂ ازل است  
(Häfez.)

“Since our Hafez is drunk by the eternal wine, they will never find him sober.”

چو اندر نیستانش آتش زدی  
زشیران بپرهیز اگر بخردی  
(Sa'adi.)

“If thou be wise, keep back from the lions when thou settest their bushes on fire.”

Such an anomaly in the use of a pronoun is termed, in Persian, اضمار قبل الذکر Ezmar, e-qablo'z-zekr.

30. The personal pronominal suffixes م , ے , ت , ش , ے are added to substantives or even adjectives to denote the dative or the accusative case

of their corresponding detached personal pronouns (*vide* Part I., § 65). But in poetry, poets add these suffixes to any word in a hemistich, provided it does not violate any rule of prosody :—

اگرم زار بکشتن دهد آن یار عزیز  
تا نگویم که دران دم غم جانم باشد  
(*Sa'adi.*)

“ If my dear friend gives me up to be killed, I shall not say at that moment that I am afraid of my life.”

گر بایدم شدن سوِ هاروت بابلی  
(*Hāfez.*)

“ If it be necessary for me to go to the Hāroot of Babylon.”

کنونت که امکان گفتار هست. : بگوای برادر بلطف و خوشی  
(*Sa'adi.*)

“ O brother talk to me kindly and cheerfully now when thou hast got the power of speech.”

نرگس مست نوازش کن مردم دارش  
خون عاشق باخورد گر بقدر نوشش باد  
(*Hāfez.*)

“ If her drunken, liberal and kind eyes drink the blood of a lover, may it be wholesome to them.”

In the above verses — اگرم — جانم — بايدم شدن — کنونت and نوشش باد are equal.

in meaning and construction to اگر مرا — غم جان مرا — اورا نوش باد — کنون ترا — مرا باید شدن respectively.

31. In like manner, pronominal suffixes added to substantives to represent the regular personal pronouns in the genitive case (*vide*. Part I., § 63), are added, in poetry, to any word in a hemistich :

من نخواهم کرد ترک لعل یا ر و جام می  
 زاهدان معذور داریدم که اینم مذہب است  
 (Hāfez.)

“I will not give up the ruby-like lips of my beloved and the cup of wine ; O pious men forgive me since this is my religion.”

پادشاهی پسر بمکتب داد : . لوح سیمینش د رکنار نهاد  
 (Sa'adi.)

“A king sent his son to a school, and placed a silver slate under his arm.”

در پای د مبدم گهر از دیده با رمت  
 (Hāfez.)

“I pour jewels (*i.e.* tears) from my eyes, every moment, on thy foot.”

زود بینی کش بشب روغن نباشد در چراغ  
 (Sa'adi.)

“You will soon find that there is no oil in his lamp at night.”

“ The pronominal suffixes of the underlined words in the above, strictly refer to those words that are doubly underlined.

32. The pronominal verbal suffixes م — and ي are also added, in poetry, to substantives, where they stand for the full forms هستم and هستي

ترا با چنين تندي و سرکشي  
نه پندارم از خاکي از آتشي

(Sa'adi.)

“ With so much haughtiness and arrogance on thy part I do not consider thou art (made) of earth, but of fire.”

جمال همنشين در من اثر کرد  
و گر نه من همان خاکم که هستم

(Sa'adi.)

“ The effect of the beauty of my companion spread to me, or else I am the same clay that I was (before).”

In the above verses خاکي — آتشي — and خاکم are equal, in meaning and form, to خاک هستي — خاک هستي and آتش هستي respectively.

33. A relative clause generally follows its antecedent, but sometimes a word or two immediately intervene:—

کانکه جنگ آرد باخون خویش بازي میکند  
روز میدان و انکه بگریزد باخون لشکري

(Sa'adi.)



“For whosoever fights the battle, sports with his own life, and he who runs away, sports with the blood of his army.”

بازرگانی را دیدم که صد و پنجاه شتر بار داشت  
(Sa'adi.)

“I saw a merchant who possessed one hundred and fifty camels laden with goods.”

34. A relative clause generally requires its antecedent (whether the latter be in the singular number or in the plural) to take the letter *ی* at the end.

این واضح است که شاعر کاوس را با قسم  
بلا یا مبتلا ساخت تا نام بهاد را نیک در استخلاص  
وی جهد نموده اند بتقریب مقام ذکر کند  
(Prof. Hairat.)

“The poet has obviously thrown Kāoos into various calamities in order that he may mention the names of the heroes who endeavoured to relieve him (Kāoos).”

برانداز بیخی که خار آورد — درختی بپرور که بار آورد  
(Sa'adi.)

“Extirpate the root which brings thorns; but nourish a tree that may bear fruits.”

But when there are more antecedents than one connected by conjunctions, the letter *ی* is added to the last antecedent only:—

چون رجال دولت عثمانی حال بدین منوال  
دیدند طالب مصالحه گشته بر همان عهد و شروطی  
که سابق مابین نادر و پاشای بغداد مقرر شده بود  
راضی شدند

(Prof. Hairat.)

“When the ministers of the Ottoman empire saw this affair, they expressed their willingness to conclude a peace on the same terms and conditions that had been before agreed upon between Nadir and the Pasha of Bagdad.”

35. In addition to a relative pronoun we often find, in poetry, a personal pronoun referring to the same antecedent for which the relative is used:—

هر آن طفل کو جور آموزگار  
نر بیند جفا بیند از روزگار

(Sa'adi.)

“Every child that does not experience severity at the hands of his teacher will see oppression from (the vicissitudes of) time.”

In such a case the personal pronoun is only redundant, and can have no meaning in the translation. It is, we believe, often inserted by poets to preserve the metre.

(a) Dr. Lumsden supposes that the relative pronouns **که** and **چه** are but connectives, and Dr. Forbes confirms his views by quoting a well-known hemistich from the Gulestan of Sa'adi. "The following sentence from the Gulestan," says Dr. Forbes in his Persian Grammar, page 86, § 68, "to which many others might be added, confirms Dr. Lumsden's views on this subject:—

'The fool who burns (sets up) a camphor candle in a clear day,' where **کو** is a contraction of **که او**; literally, 'The fool, that he burns, &c.,' where the mere **که**, if it were a relative, would have quite sufficed, and have equally preserved the metre." With all deference for the learned grammarian we say that he is evidently mistaken in saying that **که** if it were a relative would have preserved the metre; for the metre could not have been preserved by writing simply **که**. **که** having the obscure **ه** at the end cannot be a long syllable, which is unavoidably required by the first foot of the metre called **فاعلاتن**. **که** exactly corresponds to **فاعلاتن**, but if we were to write **که** instead, it can correspond only to **فاعلات** which cannot do for the first foot of the **رمل** in which the verse is composed.

We do not, however, say that **که** is never used as a connective, but it does not often partake of that character as it is shown by Drs. Lumsden and

Forbes. In such instances as are given below **که** can be called a connective:—

اي کریمی که از خزانۀ غیب  
گبر و ترسا و وظیفہ خور داری  
(*Sa'adi.*)

“O my generous Lord, thou givest maintenance to a fire-worshipper and a Christian from Thy unseen treasure.”

اي که پنجاه رفت و در خوابی  
(*Sa'adi.*)

“O thou, thy fifty years have passed, and thou art (still) in sleep.”

چون پیش پدر آمد زمین خدمت ببوسید و گفت  
اي که شاخص منت حقیر نمود  
تا درشتی هنر نپنداری  
(*Sa'adi.*)

“When he came to his father, he kissed the ground of obeisance, and said, ‘O (father), to thee my person appeared despicable, take care, do not think bulkiness a skill.’”

بس نامور بزیر زمین دفن کرده اند  
کز هستیش بروی زمین بر نشان نماند  
(*Sa'adi.*)

“Many celebrated persons have they buried under the ground, and no sign of their existence (has) remained on the surface of the earth.”

36. The relative pronoun *که* is often kept understood :—

آورده اند که باز رگانی بود منازل برو بکر پیموده  
واقالیم شرق و غرب را طی کرده و سرد و گرم روزگار  
دیده و تلخ و شیرین آیام بسیار چشیده  
(*Kāshafi.*)

“They have related that there was a merchant (who) had compassed the stages of land and water, traversed the regions of the east and west, seen the hot and cold of the time, and tasted much the sweet and bitter of the world.”

بزرگی دیدم اندر کوهساری  
قناعت کرده از دنیا بغاری  
(*Sa'adi.*)

“I saw on the mountain a great man, (who) was content with a cave apart from the world.”

### *Adjectives.* صفات

37. In Persian, adjectives have no suffixes to indicate the same gender, number, or case as the nouns they qualify. Adjectives, in Persian, are preceded by substantives which they qualify, and the last letter of the substantives takes the mark of *Ezāfat* :—

چشمِ میگون لبِ خندان دلِ خرم با اوست  
Digitized by Google (*Hāfez.*)

“She has got ruby-like eyes, smiling lips, and a cheerful heart.”

But when an auxiliary verb or some other verb comes between an adjective and the noun, the noun does not require the sign of the Ezāfat:—

نباید بستن اندر چیز و کس دل  
 کر دل برداشتن کاریست مشکل

(Sa'adi.)

“One should not fix his heart on anything or person; because it is a difficult matter to remove it therefrom.”

در هر حال ایران مملکتی است وسیع مشتمل بر  
 جبال بسیار و صحرای  
 (Prof. Hairat.)

“At any rate Persia is an extensive country comprehending numerous mountains and deserts.”

ابلهی را دیدم سمین

(Sa'adi.)

“I saw a fat fool.”

38. Often in poetry but seldom in prose adjectives precede substantives which they qualify:—

طاوس را بنقش و نگار یکر هست خلق  
 تحسین کنند و او خاجل از زشت پای خویش

(Sa'adi.)

“The people praise the peacock for its colour and beauty, but it is ashamed of its own ugly feet.”

مسکین خراب اگر چه بی تمیز است

چون بار همی برد عزیز است

(Sa'adi.)

“The poor ass, though he is senseless, is dear (*i.e.* valuable), since he carries loads.”

39. In Persian, several adjectives connected by conjunctions can qualify one noun:—

جوانی چست و لطیف و خندان و شیرین زبان در

حلقهٔ عشرت مابود

(Sa'adi.)

“An active, pleasant, cheerful and sweet-tongued youth was in our jolly society.”

40. The cardinal numeral adjectives precede, and the ordinal numeral adjectives follow the substantives they qualify; and the substantives thus qualified are always used in the singular number:—

اگر صد سال گبر آتش فروزد

چو یکدم اندران افتد بسوزد

(Sa'adi.)

“If a fire-worshipper were to kindle fire for one hundred years, he would be burnt if he were to fall into it even for a moment.”

وصیت هشتم آنست که از ارباب حقد و حسد

احتراز کند

“The eighth precept is that one should avoid the revengeful and envious persons.”

For the requirements of the metre the ordinal numeral adjectives sometimes precede the substantives they qualify:—

سوم باب عشق است و مستي و شور

(Sa'adi.)

“The third chapter is on love, intoxication, and excitement.”

Cardinal numeral adjectives also are occasionally found following the substantives which they qualify, in which case the substantives take the sign denoting the singular number:—

سالي دو و برين بر آمد

“Two years passed on this event.”

ندانم که بگلابش مطيب کرده بود يا قطره چند

از گل رویش در آن چکیده

(Sa'adi.)

“I do not know whether she had made it (*i.e.* the cup of cold water) fragrant by rose-water or that she had dropped into it several drops (of scent) from her rosy cheeks.”

41. A substantive qualified by a numeral adjective must, as a rule, be expressed, but it is, sometimes, in poetry, kept understood too:—

دو بامداد گر آید کسی باخدمت شاه

سیم هر آینه در وی کند بلطف نگاه

Digitized by Google (Sa'adi.)



“ If a person waits on a king for two days, on the third the king will certainly look at him with kindness.”

اي که پنجاه رفت و در خوابي  
(Sa'adi.)

“ O thou, thy fifty (years) have passed, and thou art still in sleep.”

*Adverbs.*

42. In Persian, simple adverbs as well as adverbial phrases always stand before the verb or verbs they modify:—

قصارا موشي در حوالي آن منزل خانه داشت  
(Kāshafi.)

“ By chance a rat had its abode in the vicinity of that spot.”

پيوستر از آمد و شد راه گذريان توقع آسيبي  
واقع خواهد بود  
(Kāshafi.)

“ From the constant coming and going of the travellers, there is some reason to expect molestation.”

43. Simple assent or dissent is signified by a simple adverb with or without expressing the full sentence:—

پير زن گفت اين حکم تو ميکني گفت آري من  
اين حکم ميکنم

“The old woman said, ‘Dost thou give this order?’  
He said, ‘Yes, I give this order.’”

آن شنیدستی که ترکی و صف جنت چون شنید  
گفت با و اعظ که آنجا غارت و تاراج هست  
گفت نی گفتا بتر باشد ز دوزخ آن بهشت  
کاندرو کو تر بود از غارت و تاراج دست

(Jāmi.)

“Thou hast heard this that a Tartar, when he heard the description of paradise, asked a preacher whether plunder and booty were found in it. The preacher replied, ‘No,’ whereupon the Tartar said, ‘Such a paradise wherein plunder and booty are rarely to be found is worse than hell.’”

After the word *نی* in the above verses the words understood are *آنجا غارت و تاراج نیست*.

44. An adjective is sometimes used, in Persian, as an adverb:—

زن بیدار از آمدن دزد و قوف یافتہ بترسید و  
شوهر را ماحکم در کنار گرفت

(Kāshafi.)

“The woman that was awake being informed of the entry of the thief was afraid and held fast her husband in (her) embrace.”

*Prepositions.*

45. Prepositions, in Persian, are of two kinds—  
 (1) simple prepositions, such as از - در - بر - ز - از - در - بی - با  
 (2) nouns used as prepositions, such as چو - تا - جز - بی - نزد یک - جهت - زیر - پیش -  
 مانند - درون - &c.

46. Simple prepositions take the simple form of a noun or pronoun after them:—

زمشرق بمغرب مر و آفتاب  
 روان کرد و گسترد گیتی بر آب  
 (Sa'adi.)

“He (*i. e.* God) made the sun and moon revolve from east to west, and spread the world on water.”

نجستند از د هر جز نام نیک  
 (Ferdosi.)

“They did not seek from the world anything but a good name.”

47. Nouns regarded as prepositions, while coming in construction with other nouns or pronouns, require کسره اضافت .

دهقانی جهت ذ خیره مقداری غلّه بانباری  
 نهاد بود  
 (Kāshafi.)

“A villager had stored up a quantity of corn in a granary.”

پیوسته در زیر زمین از هر طرف ثقب زد

(*Kāshafi.*)

“(The rat) was continually making holes under the ground in every direction.”

48. A preposition can also govern an infinitive phrase or a sentence viewed wholly as a compound noun :—

وزیر ماکمده شاه عدلی با سی هزار سواره و پیاده

و دو هزار فیل که اکثر مست بودند متوجه آگره شد

(*Fereshta.*)

“The minister of Mohammad Shah-e-Adali turned to Agra with thirty thousand cavalry and infantry, and two thousand elephants that were all furious.”

علم از بهر دین پروردن است نه از بهر دنیا

خوردن

(*Sa'adi.*)

“Learning is to foster religion, and not to enjoy the world.”

*Conjunctions.*

49. Conjunctions, in Persian, connect words as well as sentences :—

ارکان دولت و اعیان حضرت شیخ جولی را جهت  
رسانیدن اخبار روانه پنجاہ گردانیدند  
(*Fereshta.*)

“The ministers and the courtiers sent Shaikh Jooli to the Punjab to convey information.”

دھرامچند راجہ نگرکوٹ بدرگاہ آمدہ نوازش  
سیار یافت و ملک موروثی با قطاءش مقرر گشت  
(*Fereshta.*)

“Dheramchand, the Raja of Nagharkot, came to the court, and was received very kindly, and his hereditary dominion along with its adjoining parts was settled on him.”

50. Unlike English, a conjunction, in Persian, is repeated after each word, if there be more than two words to be connected by it in a sentence :—

حکایت زاغ و موش و کبوتر و سنگ پشت و آہو  
بغایت مثلی روشن و قصہ شیرین است  
(*Kāshafi.*)

“The story of the crow, the mouse, the pigeon, the tortoise, and the stag is a clear narrative, and a weet tale.”

## SECTION II.

*Analysis of Sentences.*

## تقسیم جمل.

51. Students are supposed to be fully acquainted with the analytical technicalities as well as the mode of analysing sentences in English.

The two essential parts of every proposition are مبتدا (the subject), and خبر (the predicate); and the two ideas expressed by the subject and the predicate are joined by رابط (the copula):—

است	واجب الجہنم	شیطان
Copula.	Predicate.	Subject.

52. The subject, in Persian, may be enlarged in the following ways:—

I. By an adjective—

ای بسا اسپ تیز رو که بماند  
که خرننگ جان بمنزل برد

(Sa'adi.)

“O, many fleet horses have died, while the lame ass reached the destination alive.”

## II. By a noun in apposition—

في الفور سر بارتل فرير حاكم اين كشور حكم  
 رمود كه ترجمه تاريخ ايران بنمايند  
 (Prof. Hairat.)

“Soon Sir Bartle Frere, the Governor of this presidency, ordered the history of Persia to be translated.”

## III. By a prepositional phrase—

سالار زندان بارفيقانش از شهر بيرون آمد

## IV. By a participial phrase—

كيومرث تاج شاهي برسر هوشنگ نهاده خود  
 منزوي شد  
 (Prof. Hairat.)

“Kayoomars, having placed the royal crown on the head of Hooshang, retired.”

53. The predicate, in Persian, may be a single verb or the verb “to be” with a noun, an adjective or some equivalent phrase:—

— سلطان شبان است — باد ميوزد

او مشتاق علم آموختن بود — انسان مجبور است

54. The simple predicate has two enlargements, the first of which is called the *completion* of the predicate, the second the *extension* of the predicate:—

جمشيد فقط تجديد قواعد مها باد نموده است

“Jamsheed has simply revived the institutions of Mahabad.”

Subject.	Predicate.	Completion of predicate	Extension of predicate.
جمشید	تجدید نموده است	قواعد مہا باد	فقط

The completion of the predicate is termed, in Persian, *مفعول*,\* and is of two kinds, viz., (1) the direct-completion, and (2) the indirect-completion. The first is called *مفعول اول* or *مفعول بر* and the second *مفعول ثانی*.

ترا من خرد مند پند اشم

(Sa'adi.)

“I thought you to be a wise man.”

Subject.	Predicate.	Direct completion.	Indirect completion.
مبتدا من	خبر پند اشم	مفعول بر ترا	مفعول ثانی خرد مند

\* *مفعول* is a general term for the enlargement of the predicate, i.e., for the completion as well as the extension of the predicate.



55. When the completion of the predicate is of the same nature as the predicate, it is termed *مفعول مطلق* (the cognate object).

همه گفتنیها بد و باز گفت. : همه رازها برگشاد از نهفت  
(Ferdosi.)

“All the sayings he repeated to him and disclosed all hidden secrets.”

نگر کرد رنجیده در من فقیر  
نگر کردن عالم اندر سفیر  
(Sa'adi.)

“The distressed theologian threw at me the glance of a learned man towards a fool (*i.e.* looked at me just as a learned man looks at a fool with contempt).”

56. In Persian, the circumstances which tend to render the meaning of the predicate more distinct may be classified under five heads:—

I. ظرف زمان or مفعول فیہ. Adjuncts of time specifying *point* or *period* of time, *duration* of time, and *repetition*.

روزی قرعه بنام خرگوش بر آمد  
(Kāshafi.)

“One day the voting-ballot fell on the name of a hare.”

با رها در دام آمد که با قلیصی دیگر نقل کنم

“Several times I resolved to go to some other country.”

با عزیزینشست روزی چند

(Sa'adi.)

“It was placed by a holy thing (*i.e.* Kaaba) for several days.”

II. ظرف مکان or مفعول فیه. Adjuncts of place specifying *rest in* a place, *motion to* a place, and *motion from* a place.

د ر انصرغزار و حوش بسیار بودند

(Kāshafi.)

“In that meadow there were numerous wild animals.”

خرگوش نرم نرم بسوی او رفت

(Kāshafi.)

“The hare went slowly to him.”

زد ریای عمان بر آمد کسی

(Sa'adi.)

“A certain man came from the sea of Omman.”

III. مفعول مطلق. Adjuncts of mode or manner specifying *manner* and *degree*.

پس آهسته بجانب کبک مائل شد

Digitized by G (Kāshafi.)

“Then slowly did he turn to the partridge.”

خرگوش وي را بغایت تنگدل يافت

(Kāshafi.)

“The hare found him extremely sick at heart.”

IV. مفعول مع. Adjuncts of manner specifying instrument and accompanying circumstances.

بشمشير سر اورا جدا کړن

“He severed his head with a sword.”

نادربا لشکري گران بتساخير بغداد شتافت

(Prof. Hairat.)

“Nadir hastened with a large army to conquer Bagdad.”

V. مفعول له. Adjuncts of cause specifying ground or reason, purpose, and motive of an action.

امروز بواسطه قهقهه تو انبساطي در دل من پديد

آمد

(Kāshafi.)

“To-day on account of thy loud laugh joy is created in my heart.”

همه از بهر تو سرگشته و فرمانبردار

Digitized by Google (Sa'adi.)

“For thy sake all are submissively working.”

اگر حسودان بغرض گویند  
(Sa'adi.)

“If the envious persons would say out of jealousy.”

*Different kinds of Sentences.*

اقسام جمله

57. Sentences, in Persian, are of two kinds:—

مفرده simple, and مرکب complex.

A simple sentence is divided into جمله اسمیه (substantive sentence), and جمله فعلیه (verbal sentence).

58. جمله اسمیه is that simple sentence which has for its predicate the verb ‘to be’ with a noun or an adjective. As the subject and predicate both are nouns or some equivalents of a noun connected by a copula (را بط), the sentence is termed اسمیه (substantive):—

او آدم خلق این دوره است  
(Prof. Hairat.)

“He is the Adam of this world.”

خلفای صها باد سیزده نفراند  
(Prof. Hairat.)

“The successors of Mahabad are thirteen.”

یکی از ملوک عجم رنجور بود  
(Sa'adi.)

“One of the kings of Persia was ill.”

59. جمله فعلیه is that simple sentence which has for its predicate a single verb.

حدود ایران تغیرات بسیار یافته است  
(Prof. Hairat.)

“The boundaries of Persia have undergone many changes.”

If the جمله فعلیه be an assertive proposition, it is called جمله فعلیه خبریه but if it be an interrogative, an imperative, an optative or an exclamatory proposition, it is termed جمله فعلیه انشائیہ

60. A complex sentence contains one principal sentence, جمله اصلیہ, and one or more subordinate sentences, جمله متاخره

Subordinate sentences, in Persian, are of two kinds:—

(1) جمله بیانیه or جمله وصفیه the adjective sentence, and (2) جمله ظرفیه the adverbial sentence.

61. جمله بیانیه or جمله وصفیه is introduced by a relative pronoun که or چه. It explains or des-

cribes something relating to the antecedent noun, and therefore is used as an adjective to the whole sentence :—

از هار و ریا حینی که در باغهای فرنگستان بزحمت  
بسیار بعمل می آرند در صحرا های این ملک فراوان است  
 (Prof. Hairat.)

“Flowers and odoriferous herbs, that are reared in the gardens of Europe with great care, are found in abundance in the deserts of this country.”

The adjective sentence may be attached either to the subject, or the completion, or the extension of the predicate :—

(a) To the subject :—

خلفای مها باد سیزده نفر اند که هم را آباد گفتند  
 (Prof. Hairat.)

“The successors of Mahabad are thirteen in number, all of whom are called Abad.”

(b) To the completion :—

کودک سیاه آوازی بر آورد که مرغ از هوا در آورد و  
ماهی از دریا  
 (Sa'adi.)

“The negro-boy sang such a song as brought down birds from the air and fishes from the sea.”

(c) To the extension :—

یکی در مسجد بتطوع بانگ نماز گفتی بر آوازیکر  
 مستمعانرا از ان نفرت بودی  
 (Sa'adi.)

“A person in a mosque was calling (the Musal-  
 mans) to prayer, of his own accord, with a voice  
 that disgusted the hearers.”

62. جمله ظرفیه is employed to modify the  
 predicate of the principal sentence by specifying (1)  
 زمان time, (2) مکان place, and (3) اصل و فرع cause  
 and effect, and is, accordingly, divided into (1)  
 جمله اصل (3) and جمله مکانیه (2) جمله زمانیه  
 و فرع

جمله زمانیه is the adverbial sentence of time  
 specifying point, duration, and repetition of coin-  
 cidence :—

(a) Point of time—

ماحمود چون بر تخت اصفهان بر آمد در مبادی  
 حال تدا بیر خوب کرد  
 (Prof. Hairat.)

“Mahmood, when he came to the throne of  
 Isfahan, introduced a good government in the  
 commencement of his reign.”

(b) Duration of time—

دوران اوقات که موشان در آن گوشه خلوت  
بعشرت مشغول داشتند دست برد قحط و تنگ سالی  
 خلق را از پای در آورده بود  
 (Kāshafi.)

“Whilst the rats were engaged in revelling in that secluded corner, the attack of famine and dearth had reduced the people to great misery.”

(c) Repetition of coincidence—

هرگاه که ازان یاد کردمی نشاطی در سینه من  
 ظا هر گشتی  
 (Kāshafi.)

“Whenever I recalled it to my mind, pleasure was created in my bosom.”

جملة مکان is the adverbial sentence of place, specifying rest in a place, motion to a place, and motion from a place:—

(a) Rest in a place—

یا بوم که هر کجا نشینی بکنی  
 (Sa'adi.)

“Or (thou art) an owl, wherever thou sittest, thou diggest the place thereof.”



## (b) Motion to a place—

هر جا که چون آفتاب می خرامی من چون سایه  
بر عقب می آیم  
(Kāshafi.)

“Wherever thou goest like the sun, I follow thee like the shadow.”

شتر سوار ما را گفت برو هر کجا که خواهی  
(Kāshafi.)

“The camel-rider said to the snake, ‘Go to whatever place thou likest.’”

## (c) Motion from a place—

بالای منزل که از آنجا غله فرو میریخت بر آمد  
(Kāshafi.)

“He came upon the place whence the grain was pouring down.”

جملهٔ اعلیٰ و فرع is used to show علت, ellat, (reason), شرط (condition), فرض (concession), مقصود (purpose), and نتیجه (consequence), respecting the principal sentence, and is accordingly divided into (1) جملهٔ معلل, (2) جملهٔ شرطیه, (3) جملهٔ فرضیه, (4) جملهٔ مقصودیه, and (5) جملهٔ نتیجه

(1) *جمله معلقه* is the adverbial sentence showing ground or reason :

دیگ منر کاتش ماسرد شد

(Sa'adi.)

“Do not place the pot, since our fire is extinguished.”

(2) In a hypothetical sentence, the clause containing the condition is called *جمله شرطیه*, and the clause containing the consequence deduced from that condition is called *جمله لازمی* (consequent clause) :—

اگر دی نپیچید می گردنش  
نر پیچیدی امروز روی از منش

(Sa'adi.)

“Had I not turned (*i.e.* set right) his neck yesterday, he would not have turned his face from me to-day.”

(3) *جمله فرضیه* is an adverbial sentence showing concession :

سلطنت محمود و اشرف در ایران اگرچه طولی

نکشید لکن در آن زمان قلیل حادثه سیار روی نمود

(Prof. Hairat.)

“Although the reign of Mahmood and Ashraf did not extend over a long period, many events happened during that short time.”

(4) *جمله متصویر* is an adverbial sentence showing purpose :—

تا بهر فرقی نشینی گرد شو  
(Attār.)

“ Be as dust, that thou wilt sit on every head (*i.e.* be humble, that thou wilt be at the head of all).”

(5) *جمله نتیجه* is an adverbial sentence showing consequence :—

چندان ازین جنس مالیخولیا فروخواند که بیش  
طاقت گفتنش نماند  
(Sa'adi.)

“ He expressed so much of the madness of this kind, that he had no more power to speak.”

63. Besides these kinds of sentences, there are, in Persian, other species too. They are as follow :—

*جمله معطوفه* is a sentence standing in the copulative relation with the other sentence that precedes it.

نبرد آزمائی زاد هم فتاد .: بگردن درش مهره برهم فتاد  
(Sa'adi.)

“ A warrior fell down from his black horse ; (and) the bones in his neck were dislocated.”

*جمله مقطوع* is that sentence which, though

preceded by another sentence, bears no connection with it:—

بي مزد بود و منت هر خدمتي که کردم  
يارب مباد کس را ماخدوم بي عنایت

(Häfez.)

“Every service that I did was thankless and uncompensated. O God, let nobody have an unkind master.”

جمله معترضه is a parenthetical sentence expressing, generally, benediction or curse, in which case it is called جمله دعائير

دعائير is a generic term, while جمله معترضه is a specific name. Every جمله دعائير is a جمله معترضه

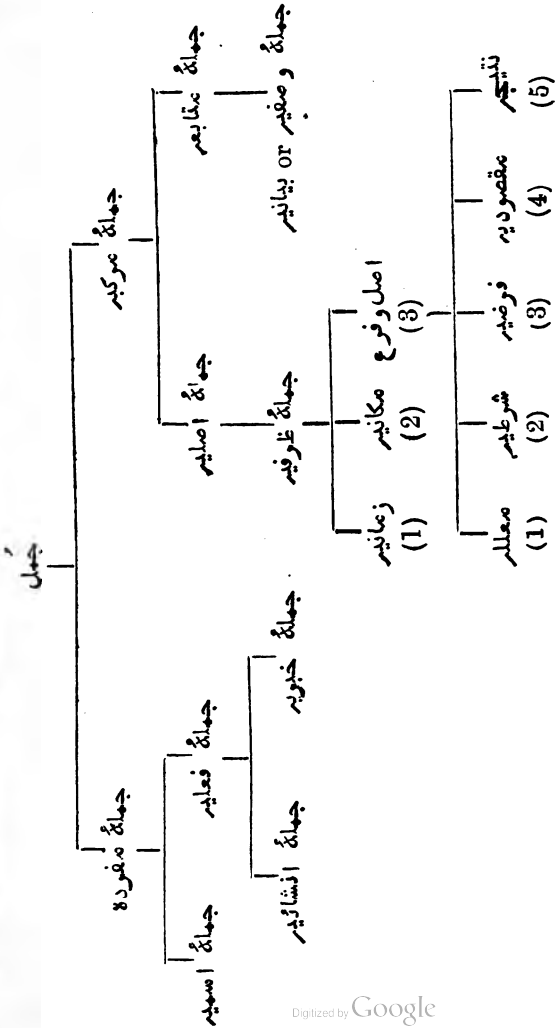
مطربي دوزازين خجسته سراي

کس دوبارش ندید در یک جای

(Sa'adi.)

“ (He was) such a musician (may he be far from this auspicious place) that no one saw him twice in one place.”

64. Table exhibiting the different kinds of sentences :—



## SECTION III.

*Prosody علم العروض*

65. Before entering upon the proper subject of prosody a few words regarding Persia in connection with poetry will not be out of place. The whole of Asia Minor, and especially Persia, can properly be called the seat of poetic lore. No part of the world has been so far successful in the development of this art as Persia. She has produced more poets than prose writers, and even amongst the latter none will be found wanting in at least some pretensions to poetry. In fact, Persian is one of the fittest mediums for expressing our thoughts and feelings in verse. Persian poetry is quite charming and inviting, and is more so on account of the harmoniousness and simplicity of the language itself. Amongst the high or low, the old or young, the literate or illiterate of Persia, we do not find a single individual from whose mouth we do not hear a verse. All the Persians are, more or less, born with an inclination for poetry, if not with actual poetic genius. The meanest and the poorest mendicants, however illiterate they may be, are often said to have composed beautiful verses, and they are often invited by the nobles and the grandees into their own society, simply with the object of hearing verses composed by them. No country can claim to have given birth to so many celebrated poets as Persia has. We find nowhere in the history of the world a single

poet, with the honourable exception, perhaps, of the celebrated Shakspeare, so eminent as Sa'adi, the greatest and the most learned of the Persian poets. In point of moral teachings he may be safely called even superior to Shakspeare. All his works are but models of perfection. The whole of Asia, and, in fact, every civilized part of the world has heard his name, and seen his works. Though nearly six centuries have passed, Sa'adi's name and fame, as a true poet, are still fresh and dear to every student of Persian. His high moral character, guileless nature, disinterested services to the poor, soofi-like behaviour, scorn for meanness and base flattery, his high-mindedness, pious, philosophical thoughts, and, in short, numerous other good qualities, which he was endowed with by nature, combined with the highest poetic genius made him to leave an immortal name behind him. As to the great spread of his writings his own anticipation is to a great extent realized. He says:—

هفت کشور نمیکنند امروز: بی مقالات سعدی انجمنی

“To-day all the seven climes do not form their assembly without Sa'adi's poetry,” (*i.e.* his poetry is the topic of all assemblies).

On account of the extreme melodiousness of the language, even a foreigner, if he acquires perfect mastery over it, and is gifted with poetic genius, can compose beautiful verses with less difficulty in Persian than in any other language. We strictly recommend our students to read as far as practicable

Persian works in poetry. If they will fail to do them any other benefit, they are sure to contribute much towards elevating their morals.

66. Persian poetry is not written in blank verses, but it is all in rhyme. It is only deficient in dramatic literature. There is, however, one sort of dramatic composition in Persian, which is in the rudest and most imperfect state. It is the tragedy exhibiting the character and actions of men who fought, at the battle of Karbala, on the side of Hosain, one of the sons of Ali, the son-in-law of Mohammad, as well as of Hosain himself, and his enemies who killed him. This tragic scene is enacted every year by the Persians during the Moharram days.

A knowledge of Persian prosody is quite indispensable to students, inasmuch as it enables them to correct numerous errors frequently committed by the copyists and transcribers, as well as to read and understand poetical passages in the proper way.

67. علم عروض (prosody), treats of the "nature, of the quantity of syllables and of the laws of versification." The first man who invented this art, and

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\* As one of the names of Macca is عروض some prosodians suppose that the inventor, out of respect and reverence for the holy city, gave this name to the art. Some say that as the rules of this art lay before our eyes a correct as well as an incorrect metre, it is termed علم عروض (from عرض to come in sight). Others think it is so named from the last foot of the first مصراع (hemistich) of a couplet, which is technically called عروض.



reduced it to rules was an Arab named **خليل ابن** (Khalil-ebn'e-Ahmad of Basra); and hence it is that the term "prosody" is also otherwise expressed by **علم الخليل** from the name of the inventor. The Persians have their prosody founded on that of the Arabs, though they have made many changes by omitting something from as well as adding something to it.

68. **شعر** (poetry), which originally signifies "to know" or "to perceive", means technically a *measured speech with rhymes and meaning*. The term **شاعر** (upon the measure **فاعل**) means *the writer of poetry*, that is, a poet. The opinion of the Arabian as well as the Persian writers is divided as to the time when people began to express their thoughts and feelings in poetry. Several wiseacres take it back to the time of Noah, nay, even to that of Adam. But the general opinion is that the foundation of poetry was laid by Bahram Ghoor (**بهرام گور**) one of the ancient Persian kings of the dynasty of the Sāsānides. One of his verses is as follows:—

منم آن پیل دمان و منم آن شیریلر  
نام بهرام من و کنئیتم بو جیلر

With all this uncertainty as to the man who should justly claim priority in poetry, we can say with confidence that poet Roodaki was the first

Persian poet, whose poetry was compiled into a work, and may, therefore, properly be called the father of Persian poetry.

*Parts of a Verse.* اجزای بیت

69. بیت شعر (a verse of poetry), consists of at least two hemistichs (مصراع dual of مصراعان), the first of which is termed صدر and the second عجز. Each of these hemistichs consists of three or four (رکن singular) feet. The first foot of the first hemistich is called صدر, *sadra*; the last foot thereof is termed عروض, *'arooz*. The first foot of the second hemistich is called ابتدا, *ebtedā*; the last foot thereof is named ضرب, *zarb*. The intermediate feet in both the hemistichs are called حشو, *hashwa*, (the stuffing). They are so named on account of their situation.

70. Each foot is composed of two or three syllables called اصول\* *elements*. A syllable or an element, in Persian, is considered long when it consists of one accented† and one unaccented letter. This we indicate by the symbol (—). A syllable

\* Plural form of اصل.

† A letter is called accented (متحرک) when it is movable by one of the three primitive vowels (حركات ثلاث) ; when it is not moved by any of these vowels, it is called unaccented (ساکن). Digitized by Google

is considered short when it consists of one accented or unaccented letter only. This we indicate by the symbol ( ۛ )

71. Elements (اعول), are of two kinds:— سبب and وتد. سبب *sabab* is divided into سبب خفيف (*light sabab*) and سبب ثقيل (*heavy sabab*).

سبب خفيف consists of two letters, of which the first is accented and the second unaccented; as, ( - ) من. سبب ثقيل consists of two letters both of which are accented; as, ( ۛ ۛ ) گل (سوري).

تد *vatad*, is also divided into وتد مقرون or وتد مفروق (*undivided vatad*), and وتد مفروق (*divided vatad*).

تد مقرون consists of three letters, of which the first two letters are accented and the third unaccented; as, ( ۛ - ) زغن.

تد مفروق consists of three letters, of which the first and the last are accented and the middle unaccented; as, ( - ۛ ) يار (من).

72. Almost all the prosodians have reckoned three elements, two of which are mentioned above, and the third is فاصلة, which is, properly speaking, a combination of the first two elements. Like *sabab* and *vatad*, they have also divided *fāsala* into فاصلة صغيرة (*minor fāsala*), and فاصلة كبرى (*major fāsala*).

فَاعِلَةٌ عَجْرِي consists of four letters, the first three of which are accented and the last unaccented ;

as, <sup>ُ</sup>عَجْرِي ( — ) . This is but a combination of سبب خفيف and سبب ثقيل .

فَاعِلَةٌ كَبْرِي consists of five letters, the first four of which are accented and the last unaccented ; as,

as, <sup>ُ</sup>كَبْرِي ( — ) . This is a combination of وتد ماحمومع and سبب ثقيل .

73. The following table will show all kinds of elements, together with their symbols:—

No.	Names of elements.	Examples.	Symbols.
1	سبب خفيف	مَلْ	( — )
2	سبب ثقيل	سَوْر (عَنْ)	( ٧ ٧ )
3	وتد ماحمومع	سَمْن	( ٧ — )
4	وتد مفروق	كَاَر (تَو)	( — ٧ )
5	سبب ثقيل + سبب خفيف = فَاعِلَةٌ عَجْرِي	عَجْرِي	( ٧ ٧ — )
6	سبب ثقيل + وتد ماحمومع = فَاعِلَةٌ كَبْرِي	كَبْرِي	( ٧ ٧ ٧ — )

The Arabs have compared بيت شعر (a house of poetry, i.e. a verse of poetry), to بيت شعر (a house of hair or cloth, i.e. a tent); and all the parts of بيت شعر are named after those of the بيت شعر

مصراع a hemistich, means originally *one of the two flaps of the folding door of the tent*. The resemblance between a hemistich and the flap of a folding door lies in this, that just as with a door of two flaps we cannot open or shut the door entirely by opening or shutting one fold only, so, too, of a distich, we cannot understand the meaning properly by reading only one of the two hemistichs without reading the other.

The first hemistich is called صدر which means *the forepart of the door*, and the second عجز, *the hind part of the door*.

The first foot of the first hemistich and the first foot of the second hemistich are called صدر and ابتدا respectively. *Sadr* originally means *the first*, and it is so called from its being the first to begin the distich with.

*Ehteda* means *beginning*, and it is so called from its being the commencement of the second hemistich.

The last foot of the first hemistich and the last foot of the second hemistich are called ضرب and عروض respectively.

*Arooz* means *the pole of a tent*. As the support of the tent rests on the pole, so the distich is based upon this foot only ; because the hemistich will be incomplete should this foot be not determined. *Zarb* signifies *kind*. It is so called from its being of the same kind as the *aroz*. If it be different the hemistichs cannot rhyme.

*Sabab* signifies *a tent-rope or cord* ; *vatađ* means *a tent-peg* ; and *fāsala*, *a pillar*. As without ropes, pegs and pillars no tent can be pitched up, so without these elements no *bait* can be composed.

*بكر* *bhar*, originally signifies *space*, and is applied to the space covered by the tent. In poetry, it is used for the *space* or *the measure* of a verse.

### اركان Feet.

74. The number of poetic feet in Persian is eight. They are formed by the combination of the foregoing elements, and are represented by eight meaningless words formed from the root فعل. Two of these eight feet consist of five letters, and are consequently called *خماسي khomāsee*. The remaining six consist of seven letters, and are, therefore, called *سباعي sobāee*. They are :—

فعلون — فاعلن — مستفعلن — مفاعيلن — فاعلاتن —  
مفاعلتن — متفاعلن — مفعولات

The following table will show all the feet with their constituents and symbols:—

Feet.	Of what composed.	Symbols.
1	فَعُولُنْ	(u — —)
2	فَاعِلُنْ	(— u —)
3	مُسْتَفْعَلُنْ	(— — u —)
4	مُفَاعِلُنْ	(u — — —)
5	فَاعِلَاتُنْ	(— u — —)
6	مُفَاعِلَاتُنْ	(u — u u —)
7	مُتَفَاعِلَاتُنْ	(u u — u —)
8	مُفَعُولَاتُ	(— — — u)

FEET.

75. Khalil ebn'e-Ahmad invented fifteen metres in all, viz., - رجز - وافر - رمل - هزج - رجز - بسيط - كامل - مجتث - مقتضب - متقارب - طويل - مدید - منسرح - مضارع - سريع - خفيف. Latterly one more was added to these, viz., متدارك. The Persians added three more to the number, viz., مشاكل - قريب - جديد. There are, therefore, in all nineteen kinds of metres, all of which are formed either by the repetition of one particular foot or by the combination of two feet. The metres وافر - متقارب - متدارك are formed by the repetition of one foot; the rest by a combination of two. Those metres which are formed by a repetition of the perfect feet are called سالم, *perfect*, and those that are formed by imperfect feet are called غير سالم or مزاحف. Out of these nineteen metres, the first five, viz., كامل - وافر - بسيط - مدید - طويل are peculiar to Arabic only; the Persians seldom compose verses in them. The last three, viz., مشاكل - قريب - جديد are peculiar to Persian; the Arabs seldom or never composed verses in them. The rest are common to both.

76. The foregoing eight feet are called سالم, *perfect*, if they are used in their integrity; but if they undergo some change by means of omission or addition of letters or by changing accented letters



into unaccented ones, they are called غير سالم *imperfect*, or مزاحف, *departed from the right point*.

77. The variations of these feet are of two kinds — زحافات (sing. زحاف), *deviations*, and علل (sing. علة), *defects*.

78. Deviation (زحاف) is of two kinds, viz., مزدوجر, *compound*, and منفرد, *simple*.

### زحافات منفردة

(1) اِضْمَار is making the second letter ت of مُتَفَاعِلُنْ (which is accented by *zabar*) unaccented.

The foot then becomes مُتَفَاعِلُنْ, *motfadelon*; but as we have no such foot as that, we may use another known foot, مُسْتَفْعِلُنْ, which, in point of elements, corresponds to it exactly. This form is called مَضْمُر. The deviation is peculiar to بحر كامل

(2) خَبْس is the suppression of the second letter of a foot, which is unaccented; as, of the ا in فاعِلُنْ and فاعِلَاتُنْ which then become فَعْلُنْ and مُسْتَفْعِلُنْ respectively, or of the س in مُسْتَفْعِلُنْ which becomes مُتَفْعِلُنْ, but as there is no such

form as this, it is substituted by مفاعِلِن which exactly corresponds to it; or of the ف in مفعولات which then becomes معولات, for which we can use either فعولات or مفاعيل, since either of these two correspond to it in point of elements. Each of the underlined feet is called ماخون. The deviation is peculiar to ten metres رجز - رمل - مدید - بسیط - متدارك - سریع - خفيف - مجتث - منسرح - مقتضب

(3) وقص is the suppression of the second accented letter of a foot; as of the ت in متفاعِلِن, which then becomes مفاعِلِن. This form is called موقوص. The deviation is peculiar to the metre كامل only.

(4) طی is the suppression of the fourth unaccented letter of the foot that has two *sababs* (خفيف) in the beginning; as of the ف in مستفعِلِن, which then becomes مستعِلِن, but as there is no such foot as this, its place is filled by مفتعلِن: also the suppression of و in مفعولات, which becomes مفعلات, the place of which is filled by فاعلات which exactly corresponds to it. Each of the under-

lined feet is called مطوي . This deviation is peculiar to the metres رجز - سريع - منسرح - مقتضب - بسيط .

(5) <sup>و</sup>شَب is making the fifth accented letter of a foot unaccented ; as the <sup>ل</sup> in مفاعِلْتُنْ , which then will become مفاعِلْتُنْ , for which is substituted مفاعيلن . This form is called معصوب . The deviation is peculiar to the metre وافر only.

(6) <sup>و</sup>قَبْض is the suppression of the fifth unaccented letter of a foot ; as of the ي in مفاعيلن , or of the ن in فعولن , both of which then become مفاعِلن and فعول respectively . These forms are called مقبوض . The deviation is peculiar to the metres مضارع - مديد - طويل - هزج - متقارب .

(7) <sup>و</sup>عَقْل is the suppression of the fifth accented letter of a foot ; as of the <sup>ل</sup> in مفاعِلْتُنْ , which then becomes مفاعِلْتُنْ for which is used مفاعِلن . This form is called معقول . The deviation is peculiar to the metre وافر only.

(8) <sup>و</sup>كُف is the suppression of the seventh unaccented letter of a foot ; as of the ن in فاعلاتن or

مفاعيلين, both of which then become فاعلات and مفاعيل respectively. These forms are called مكفوف. The deviation is peculiar to the metres رمل - هزج - مد يد - طويل - مضارع - ماضئ - خفيف.

(9) تشعيت is the suppression of one of the two accented letters of the وتد مجموع in the foot فاعلاتن, which then becomes either فالاتن or فاعاتن according as the ع or ل is suppressed. Instead of فاعاتن or فالاتن we have مفعولن. This form is called مشعث. The deviation occurs in ماضئ - مد يد - خفيف - رمل.

(10) وقف is making the last accented letter of a وتد مفروق in a foot unaccented; as the ت of مفعولات, becoming مفعولات for which it is usual to use مفعولان. This form is termed موقوف. The deviation is peculiar to the metres منسرح - مقتضب - سريع.

### زحافات مزدوجہ

#### Compound Deviations.

(1) خبل is the suppression of two letters of a foot, one by خبن and the other by طي; as, suppressing the س by means of خبن and the ف by

طِي in مستفعلن there remains then متعلن, for which is used فعلتن : also suppressing the ف by خين, and the و by طِي in منفولات, there remains معات, for which is used فعات. The underlined forms are called ماخول. This compound deviation is peculiar to the said two feet only, and consequently to the metre منسرح.

(2) خزل is using two deviations in one and the same foot—(1) making the second accented letter ت of متفاعلن unaccented by means of اضمار, and (2) suppressing the fourth unaccented letter ا of the same foot by طِي. There remains then only متفعلن, for which is used مفتعلن. This form is called ماخزول. The deviation is particular to this foot only and consequently to the metre كامل.

(3) شکل is the suppression of two letters of a foot, one by خين and the other by كف; as, the suppression of the unaccented letters ا and ن in فاعلاتن by خين and كف respectively, leaving فعات. This form is called مشكول. The deviation is peculiar to the metres مدید - رمل - مجث - خفيف.

(4) <sup>و</sup>نقص is using two deviations in one and the same foot—(1) making the fifth accented letter ل of مفاعِلتن unaccented by means of عصب, and (2) suppressing the unaccented ن of the same foot by means of مكف. There remains then مفاعِلت, for which is substituted مفاعيل. This form is called منقوص. The deviation is particular to وافر.

### علل . Defects.

(79) عَلل consists in adding a letter to or taking a letter from a foot. Those *ellats* which are formed by adding a letter or two to a foot are:—

(1) اذاالت is the addition of one unaccented ا before the final unaccented letter in the last علن of a foot; as the addition of ا to علن (the last مجموع) of متفاعلن, which then becomes متفاعلان. In like manner, the addition of ا to each of the feet مستفعلن and فاعلن will give us the forms مستفعلان and فاعلان. The underlined forms are called مذيل. The defect is particular to the metres منسرح — مقتضب — رجز — متدارك — بسيط and ضرب, and occurs more in the كامل — سريع and

than in the *حشو*. It never occurs in the *صدر* and *ابتدا*.

(2) *تسبيغ* is the addition of one unaccented letter to the last *سبب خفيف* of a foot; as the addition of *ا* to *فعلن* or *فاعلاتن* or *مفاعيلن*, all of which then become *فاعلاتان - فعلان* (written generally as *فاعليان*) and *مفاعيلان* respectively. These forms are called *مسبيغ*. The defect occurs in the *عروض* and *ضرب*, and is particular to the metres. *مديد - طويل - ماجتث - هزج - رمل - مضارع - متقارب*

(3) *ترفيل* is the addition of a *سبب خفيف* to the last *مجموع* of a foot, and occurs in the *ضرب* and *عروض*; as the addition of *تن* to *علن* of *متفاعلن*, which becomes *متفاعلنتن*, for which is used *متفاعلاتن*. In like manner, when *تن* is added to *مستفعلن* and *فاعلن*, they become *مستفعلنتن* and *فاعلنتن* respectively, for which are substituted *مستفعلاتن* and *فاعلاتن*. The underlined forms are called *مرفل*. The defect seldom occurs in the feet of Persian poetry.

Those *ellats* which are formed by taking a letter or two from the end of a foot are :—Google

(1) حُذِفُ is the elision of a سبب خفيف coming at the end of a foot; as of لُن from فَعُولُن and مَفَاعِيلُن, which become فَعُو and مَفَاعِي. Instead of فَعُو and مَفَاعِي are used فَعَل and فَعُولُن respectively. In like manner, the elision of تُن from فَاعِلَاتُن will leave فَاعِلَا, for which فَاعِلُن is substituted. These underlined forms are called مَحذُوف. The defect occurs in the metres مَدِيد - هَزَج - خَفِيف - رَمَل - طَوِيل - مَتَقَارِب - مَحْجُث

(2) قُطِفُ is the elision of a whole سبب خفيف coming at the end of a foot, making, at the same time; the letter preceding it unaccented; as of تُن from مَفَاعِلَاتُن which then becomes مَفَاعِلُ, for which is used فَعُولُن. This form is called مَقْطُوف. The defect is particular to the metre وَأَفْر.

(3) قُصِرُ is the elision of the second letter of a سبب خفيف at the end of a foot, making, at the same time, the first letter unaccented; as of ن from فَاعِلَاتُن and مَفَاعِيلُن, making ل and ت, the first letters of the last سبب خفيف in the feet, unaccented. There remain فَاعِلَات (for which is used فَاعِلُن), مَفَاعِيل and فَعُول respectively. These forms are called مَقْصُور. This defect occurs in the metres



خفيف - مضارع - متقارب - رمل - هزج - طويل - مدید  
- ماحتث -

(4) قطع is the elision of the last letter of a وتد مجموع at the end of a foot, making the preceding letter unaccented; as the elision of the ن from مستفعل and making ل unaccented in مستفعلن leaves only مستفعل; for which is used مفعولن. Similarly the elision of the ن from متفاعلن and فاعلن leaves متفاعل and فاعل respectively, in the place of which are used فعلاتن and فعلن. The underlined forms are termed مقطوع. This kind of defect occurs in metres رجز - كامل - رمل - متدارك - بسيط - مدید - سريع - خفيف - مقنضب - ماحتث

(5) حذو is the elision of the whole وتد مجموع at the end of a foot; as the elision of علن from مستفعلن, متفاعلن, and فاعلن, leaving only مستف - فع - فعلن and متفا, for which are substituted فعلن and فعلن respectively. These forms are called احذو or منكذون. The defect occurs more generally in the metres رجز - كامل - متدارك Digitized by Google

(6) <sup>و</sup>وَدْمُ is the elision of the entire <sup>و</sup>وَدْمُفَرُوق coming at the end of a foot; as of <sup>و</sup>وَدْمُفَعُولَات from <sup>و</sup>وَدْمُفَعُولَات leaving only <sup>و</sup>وَدْمُفَعُو, for which is substituted <sup>و</sup>وَدْمُفَعُلْنَ. This form is called <sup>و</sup>وَدْمُفَعُلْم. The defect occurs in <sup>و</sup>وَدْمُفَعُلْم - <sup>و</sup>وَدْمُفَعُلْم - <sup>و</sup>وَدْمُفَعُلْم.

(7) <sup>و</sup>وَدْمُ is the elision of the last letter of a <sup>و</sup>وَدْمُفَرُوق at the end of a foot; as of <sup>و</sup>وَدْمُفَعُولَات from <sup>و</sup>وَدْمُفَعُولَات, there remaining only <sup>و</sup>وَدْمُفَعُولَا, for which is substituted <sup>و</sup>وَدْمُفَعُولِن. This form is called <sup>و</sup>وَدْمُفَعُولِن. This also occurs in <sup>و</sup>وَدْمُفَعُولِن - <sup>و</sup>وَدْمُفَعُولِن - <sup>و</sup>وَدْمُفَعُولِن.

(8) <sup>و</sup>وَدْمُ is the elision of two *sababs* (سببان) at the end of a foot; as of <sup>و</sup>وَدْمُفَعُولِن and <sup>و</sup>وَدْمُفَعُولِن from <sup>و</sup>وَدْمُفَعُولِن, there remaining only <sup>و</sup>وَدْمُفَعُولِن, for which is substituted <sup>و</sup>وَدْمُفَعُولِن. This form is called <sup>و</sup>وَدْمُفَعُولِن. The defect is peculiar to the metre <sup>و</sup>وَدْمُفَعُولِن.

Those *ellats* which are formed by taking a letter or two from the beginning of a foot are:—

(1) <sup>و</sup>وَدْمُ is the elision of the first letter of a <sup>و</sup>وَدْمُفَعُولِن at the beginning of <sup>و</sup>وَدْمُفَعُولِن, leaving <sup>و</sup>وَدْمُفَعُولِن, for which is substituted <sup>و</sup>وَدْمُفَعُولِن. This form is called <sup>و</sup>وَدْمُفَعُولِن. The defect occurs in the metres <sup>و</sup>وَدْمُفَعُولِن - <sup>و</sup>وَدْمُفَعُولِن.

(2) **ثلم** is the elision of the first letter of **تدم** at the beginning of **فعلون**, leaving **فعلون**, for which is used **فعلن**. This form is called **اثلث**. The defect occurs in **متقارب** and **طويل**.

(3) **عضب** is the elision of the first letter of **تدم** at the beginning of **مفاعلتن**, leaving **مفاعلتن**, for which is substituted **مفتعلن**. This form is termed **اعضب**. The defect occurs in **وافر**.

(4) **رفع** is the elision of one **سبب خفيف** out of two coming at the beginning of a foot; as of **مس** from **مستفعلن**, leaving **تفعلن**, for which is substituted **فاعلن**; or of **مف** from **مفعولات**, leaving **مفعولات**, for which is used **مفعول**. Both the underlined forms are called **مرفوع**. This defect occurs in **منسرح** - **رجز**.

The feet that are formed by two *ellats* are:—

(1) **بتر** is the joint action of **ثلم** and **حذف** in **فعلون** or of **حذف** and **قطع** in **فاعلاتن** or of **خرم** and **جب** in **مفاعيلن**. There will remain from **فعلون**, **عو**, for which we use **فع**, from **فاعلاتن**, **فاعلن**, for which we substitute **فعلن** and from **مفاعيلن**,

فَا , for which we can substitute فَع . Each of the underlined forms is called أَبْتَر . This defect occurs in the metres هَزَج - رَمَل - مِضَارِع - مَجْتَث - خَفِيف - تَقَارِب .

(2) هَتَم is the joint action of حَذَف and قَصْر in مِضَارِع . There remains only مِضَارِع from the foot, for which is substituted فَعُول . This form is called أَهْتَم . The defect occurs in هَزَج .

(3) زَلل is the joint action of خَرَم and هَتَم in مِضَارِع . There remains from the foot فَاع only. This form is termed أَزَل . It occurs in هَزَج .

The following are the *ellats* occurring in the feet already affected by زَحافات .

(1) أَثْرَم is the joint action of خَرَم and قَبْض in a foot ; as the elision of the ف of فَعُولِن by means of خَرَم , and the suppression of its ن by قَبْض . The foot then becomes عَوْل having for its substitute فَاع or فَعْل . This form is called أَثْرَم . It occurs in the metres مِضَارِع and طَوِيل .

(2) أَشْتَر in the joint action of خَرَم and قَبْض in مِضَارِع ; the elision of م by خَرَم and the suppression of ي by قَبْض , leaving فَاعِلِن . This form is called أَشْتَر . It occurs in مِضَارِع and هَزَج .

(3) **خَرِبٌ** is the joint action of **خَرِم** and **كَف** in **مفاعيلن**; the elision of the **م** by **خَرِم** and the suppression of the **ن** by **كَف**, leaving only **فاعيلٌ** having for its substitute **مفعولٌ**. This form is called **اخرِب**. It occurs in **مضارع** and **هزج**.

(4) **قَصِم** is the joint action of **خَرِم** and **عَصَب** in **مفاعِلتن** eliding the **م** by **خَرِم** and making the accented **لٌ** unaccented. The foot thus becomes **فاعِلتن**, having for its substitute **مفعولن**. This form is called **اقصم**. It occurs in **وافر**.

(5) **جَمَم** is the joint action of **خَرِم** and **عَقَل** in **مفاعِلتن**, the elision of the **م** by **خَرِم** and the suppression of **لٌ** by **عَقَل**, leaving **فاعتن** only, for which is substituted **فاعِلن**. This form is called **اجم**. It occurs in **وافر**.

(6) **عَقَص** is the joint action of **خَرِم**, **عَصَب**, and **كَف** in **مفاعِلتن**, eliding the **م** by **خَرِم**, suppressing the **ن** by **كَف** and making the accented **لٌ** unaccented, leaving only **فاعِلتٌ**, for which is

substituted مفعول. This form is called اعقص. It occurs in وافر.

80. The following tables exhibit all the broken forms of each and every one of the eight feet, with their names formed from those of *ellat* and *zehäf*, and also the usual substitutes corresponding to them in point of elements :—

First Foot. ركن سالم.

فعولن ( — — — ).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مسيبغ	فعولان	.....	( — — — )
2	مقبوض	فعول	.....	( — — )
3	مقصور	فعول	.....	( — — )
4	محدوف	فعو	فعل	( — )
5	اثلم	عولن	فعلن	( — — )
6	اثلم مسيبغ	عولان	فعلان	( — — )
7	اثرم	عول	فعل or فاع	( — — )
8	ايتر	عو	فع	( — )

Second Foot. مَرَكْنِ سَالِمٍ

(- u -). فاعِلن

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مخبون	فَعْلُنْ	.....	( u u - )
2	مقطوع	فَاعِلْ	فَعْلُنْ	( - - )
3	مخبون مقطوع	فَعْلٌ	.....	( u - )
4	محدوذ or احد	فَا	فَع	( - )
5	مذيل	فَاعِلَانْ	.....	( - u - u )

Third Foot. مَرَكْنِ سَالِمٍ

(- - u -). مستفعِلن

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مذيل	مستفعِلَانْ	.....	( - - u - u )
2	مخبون	مستفعِلُنْ	مفاعِلن	( u - u - )
3	مخبون مذيل	مستفعِلَانْ	مفاعِلَانْ	( u - u - u )
4	محدوذ	مستف	فَعْلُنْ	( - - )

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
5	مطوي	مستعلن	مفتعلن	(— u —)
6	مطوي مذيل	مستعلان	مفتعلان	(— u — u)
7	مقطوع	مستفعل	مفعولن	(— — —)
8	مخبول	متعلن	فعلن	(u — —)
9	مرفوع	تفعّلن	فاعّلن	(— u —)
10	مرفوع مذيل	تفعّلن	فاعّلن	(— u — u)
11	مرفل	مستفعلتن	مستفعلاتن	(— — u — —)
12	مقطوع مخبون	متفعل	فعلون	(u — —)

Fourth Foot. ركن سالم .

مفاعيلن ( u — — — ).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مبغ	مفاعيلن	.....	(u — — — u)
2	مقبوض	مفاعّلن	.....	(u — u —)
3	مكفوف	مفاعيل	.....	(u — — —)



	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
4	اخرم	فاعيلن	مفعولن	(— — —)
5	اخرَب	فاعيلُ	مفعولُ	(— — و)
6	اشتر	فاعلن	.....	(— و —)
7	محدوف	مفاعي	فعولن	(و — —)
8	مقصور	مفاعيلُ	.....	(و — — و)
9	اهتم	مفاعُ	فعولُ	(و — و)
10	محبوب	مفا	فعلُ	(و — )
11	ازل	فاع	.....	(— و )
12	ابتر	فا	فع	(—)
13	مقبوض مسبغ	مفاعلان	.....	(و — و — و)
14	اخرم مسبغ	فاعيلان	مفعولان	(— — — و)
15	اشتر مسبغ	فاعلان	.....	(— و — و)
16	محدوف مسبغ	مفاعيلن	فعولان	(و — — و)

*Fifth Foot.* رکن سالم

مفاعِلَتُنْ ( — — — — )

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	معصوب	مفاعِلَتُنْ	مفاعيلن	( — — — — )
2	معقول	مفاعِلُنْ	مفاعِلن	( — — — — )
3	منقوص	مفاعِلَتُ	مفاعيلُ	( — — — — )
4	مقطوف	مفاعِلُ	فَعولن	( — — — — )
5	اعضب	فاعِلَتُنْ	مفتعلن	( — — — — )
6	اقصم	فاعِلَتُنْ	مفعولن	( — — — — )
7	اجم	فاعِلُنْ	فاعِلن	( — — — — )
8	اعقص	فاعِلَتُ	مفعولُ	( — — — — )

*Sixth Foot.* ركن سالم .

متفاعلين . ( — — — — )

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مضمر	مُتفاعِلن	مستفعلن	( — — — — )
2	موقوص	مفاعِلن	.....	( — — — — )
3	مخزول	مُتفَعِلن	مفتعلن	( — — — — )
4	مقطوع	مُتفاعِل	فعلاتن	( — — — — )
5	مضمر مقطوع	مُتفاعِل	مفعولن	( — — — — )
6	محدوذ	مُتفا	فعلن	( — — — — )
7	محدوذ مضمر	مُتفا	فُعلن	( — — — — )
8	مذيل	مُتفاعِلان	.....	( — — — — )
9	مذيل مضمر	مُتفاعِلان	مستفعلان	( — — — — )
10	مذيل موقوص	مفاعِلان	.....	( — — — — )
11	مذيل مخزول	مُتفَعِلان	مفتعلان	( — — — — )

Seventh Foot. ركن سالم .

(- u - -) . فاعلاتن

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مصبغ	فاعلاتن	فاعليان	(- u - - u)
2	مخبون	فاعلاتن	.....	(u u - -)
3	مكفوف	فاعلات	.....	(- u - u)
4	مشكول	فاعلات	.....	(u u - u)
5	محذوف	فاعلا	فاعلين	(- u -)
6	مقصور	فاعلات	فاعلان	(- u - u)
7	مخبون مقصور	فاعلات	فاعلان	(u u - u)
8	ابتر	فاعلا	فاعلين	(- -)
9	مشعث	فالان or فاعلاتن	مفعولن	(- - -)
10	محذوف مخبون	فاعلا	فاعلين	(u u -)

*Eighth Foot.* ركن سالم .

( --- ) . مفعولات

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مخبون	مغولات	مفاعيل	( --- )
2	مخبون موقوف	مغولات	مفاعيل	( --- )
3	مطوي	مفعلات	فاعلات	( - - )
4	مطوي موقوف	مفعلات	فاعلات	( - - )
5	مخبول	معلات	فعلات	( - - )
6	مخبول موقوف	معلات	فعلات	( - - )
7	موقوف	مفعولات	مفعولات	( --- )
8	مكسوف	مفعولا	مفعولن	( --- )
9	مطوي مكسوف	مفعلا	فاعلن	( - - )
10	مخبون مكسوف	مغولا	فعلون	( - - )
11	اصلم	مفعو	فعلن	( - - )
12	مرفوع	عولات	مفعول	( - - )

81. From a practical point of view remembering the names of all the preceding *deviations* and *defects* is of no great consequence in the study of the Persian prosody. A single careful perusal of them will enable students to understand well the way in which a perfect foot loses its original form. They should only know how a foot is affected by an *ellat* or a *zehāf* or both, and what word is substituted for the imperfect and unusual form left after the suppression, elision, &c., of a letter or letters. A thorough knowledge of the various forms of the imperfect feet is absolutely requisite for the scansion of a verse.

82. The following are the standard feet necessary for composing a distich in each of the nineteen perfect metres:—

(1)	A distich in the metre	*طويل	requires four times	فعولن-مفاعيلن
(2)	”	”	”	”
(3)	”	”	”	”
(4)	”	”	eight times	مفاعلتن
(5)	”	”	”	”
(6)	”	”	”	”
(7)	”	”	”	”
(8)	”	”	”	”
(9)	”	”	two times	مستفعلن-مستفعلن-مفعولات
(10)	”	”	four times	مستفعلن-مفعولات

\* A distich in طويل, for instance, will contain the following feet:—

فعولن مفاعيلن فعولن مفاعيلن .: فعولن مفاعيلن فعولن مفاعيلن

- (11) A distich in the metre **خفيف** requires two times **مستفعلن** - فاعلاتن
- (12) „ „ **مضارع** „ four times **فاعلاتن** - فاعلاتن
- (13) „ „ **مقتضب** „ „ **مستفعلن** - فاعلاتن
- (14) „ „ **مجت** „ „ **فاعلاتن** - فاعلاتن
- (15) „ „ **متقارب** „ eight times **ولن**
- (16) „ „ **مقدارک** „ „ **علن**
- (17) „ „ **قريب** „ two times **مفاعيلن** - فاعلاتن
- (18) „ „ **جدید** „ „ **علاتن** - فاعلاتن - **مستفعلن**
- (19) „ „ **مشاكل** „ „ **علاتن** - مفاعيلن - **مفاعيلن**

We conclude from the above standard measures that a hemistich in Persian consists of neither less than three nor more than four feet ; hence a couplet is either **مثنوی** Mosamman, (Octameter) or **مسدس** Mosaddas, (Hexameter).

Students should bear in mind that many of the preceding standard measures have fallen into disuse, and are seldom employed practically in composing verses. Their variations are generally used in their place.

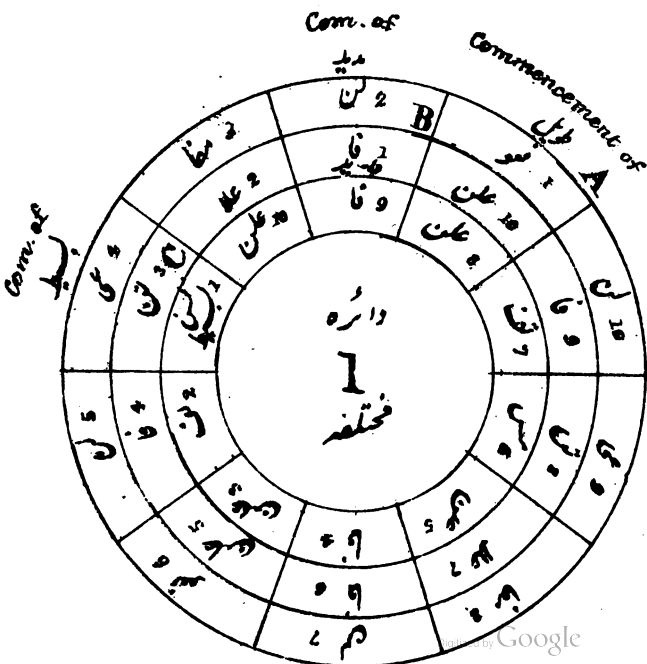
83. The sixteen metres used in Arabic are divided by the inventor into five groups, each of which he has arranged in a diagram of circles (دائرة). From the diagrams, it is quite evident that all the metres contained in a group bear resemblance to one another in point of the number and the arrangement of the elements of which they are composed. They

possess an equal number of long or short syllables, but they differ from one another in form and name, as the elements of which they are composed differ in position.

The five diagrams of circles containing five groups of metres are explained below :—

(1) The first group comprises three metres :—

طويل - مدید - بسیط. The first diagram consists of four circles, the innermost containing the name of the diagram, and the three outer the three metres.





This diagram is called *مختلف* "disagreeing," because the different feet therein have each an unequal number of letters; one foot consisting of five, and the other of seven letters. In the circle A are written the two feet *مفاعيلن* - *فعولن* twice. The aggregate number of elements contained in these four feet is ten.

*First*, if we begin reading from *فعو*, element<sup>1</sup> and end with *لن*, element<sup>10</sup>, we get the first metre *طويل*

*Circle A.*

(فعولن) (مفاعيلن) (فعولن) (مفاعيلن)  
 (2 1) (5 4 3) (7 6) (9 8)

These four feet constitute a hemistich in *طويل*.

*Secondly*, instead of beginning from element<sup>1</sup> if we begin from *لن*, element<sup>2</sup> and end at *فعو*, element<sup>1</sup>, we get the four feet—

*Circle A.*

(لن مفاعيلن) (لن مفاعيلن) (لن مفاعيلن) (لن مفاعيلن)  
 (4 3 2) (6 5) (9 8 7) (1 10)

But as these feet are unknown to us, we shall substitute for each of these elements the corresponding elements given in the circle B. Let us put down each of the substitutes under each of the elements.

*Circle A.*

(لن مفاعيلن) (لن مفاعيلن) (لن مفاعيلن) (لن مفاعيلن)  
 (4 3 2) (6 5) (9 8 7) (1 10)

*Circle B.*

(فا علن) (فا علن) (فا علن) (فا علن)  
 (10 9) (8 7 6) (5 4) (3 2 1)

This second reading enables us to deduce from the metre طويل of the circle A, the second metre فاعلاتن - فاعلن of the circle B, because the feet فاعلن - فاعلاتن belong to a hemistich in مديد

Thirdly, if we commence reading from عي, element<sup>4</sup> and conclude it at مفا, element<sup>5</sup>, we get the following feet:—

*Circle A.*

(عي لن فعو) (لن مفا) (عي لن فعو) (لن مفا)  
 (4 5 6) (7 8) (9 10 1) (2 3)

But as these too are unknown, we shall substitute those corresponding elements in the circle C for each of the elements of these unknown feet.

*Circle A,*

(عي لن فعو) (لن مفا) (عي لن فعو) (لن مفا)  
 (4 5 6) (7 8) (9 10 1) (2 3)

*Circle C.*

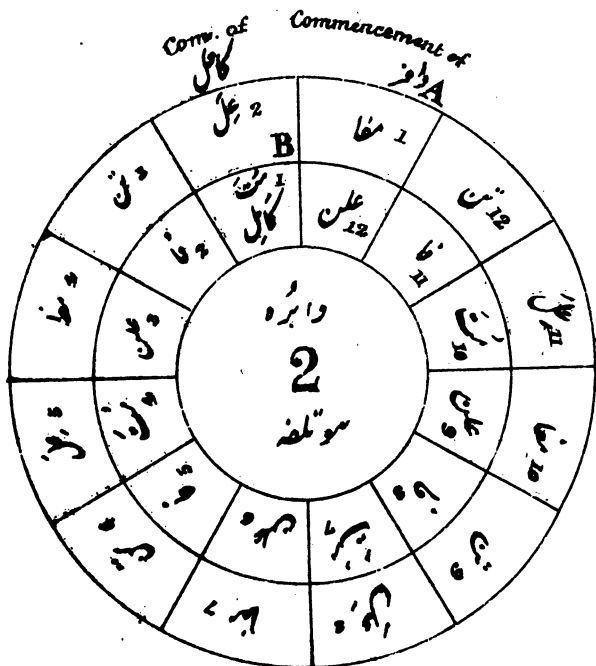
(مس تف علن) (فا علن) (مس تف علن) (فا علن)  
 (1 2 3) (4 5) (6 7 8) (9 10)

This third mode of reading enables us to deduce the third metre بسيط of the circle C, from the metre طويل of the circle A, since the four feet مستفعلن - فاعلن - فاعلن - فاعلن constitute a hemistich in بسيط

Thus we see that all these three metres are one and the same, since the elements of which they are composed are not different. The difference lies

only in the order, and not in the variety of the elements. The feet of one differ from those of the other as the order of the elements in one differs from the order of the elements in the other; and the name of one metre differs from that of the other as the feet of one differ from those of the other.

(2) The second group comprehends two metres — کامل and وافر



This second diagram is called *موتلفر* "agreeing," because all its feet have an equal number of letters; each consisting of seven letters. It has three circles, the innermost bearing the name and the two outer containing the two metres. In the circle A is written *مفاعةلتن* four times. The aggregate number of the elements of the four feet is twelve.

First, if we begin reading from *مفا*, element<sup>1</sup> and end at *تن*, element<sup>2</sup>, we get—

*Circle A.*

مفا عُلُ تن	مفا عُلُ تن	مفا عُلُ تن	مفا عُلُ تن
12 11 10	9 8 7	6 5 4	3 2 1

This is the measure of a hemistich in *وافر*

Secondly, if we commence reading from *عُلُ*, element<sup>2</sup> and end at *مفا*, element<sup>1</sup>, we get—

*Circle A.*

عُلُ تن مفا	عُلُ تن مفا	عُلُ تن مفا	عُلُ تن مفا
1 12 11	10 9 8	7 6 5	4 3 2

As we are not familiar with these feet, we shall substitute for each of their elements those given in the second circle B, which exactly correspond with them; as

*Circle A.*

عُلُ تن مفا	عُلُ تن مفا	عُلُ تن مفا	عُلُ تن مفا
1 12 11	10 9 8	7 6 5	4 3 2



The third diagram consists of four circles, the innermost containing the name of the diagram, and the three outer the three metres. It is called منجتلبر "carried out," because its feet are "carried out" (taken) from the first diagram of circles. In the circle A is written مفاعيلن four times. The aggregate number of the elements contained in these four feet is twelve.

First, if we read from مفا, element<sup>1</sup> and stop at لن, element<sup>12</sup>, we get—

*Circle A.*

(مفاعيلن) (مفاعيلن) (مفاعيلن) (مفاعيلن)  
(12 11 10) (9 8 7) (6 5 4) (3 2 1)

These feet constitute the measure of a hemistich in the metre زج.

Secondly, if we read from عي, element<sup>3</sup> and stop at مفا, element<sup>1</sup>, we get the following four feet:—

*Circle A.*

(عي لن مفا) (عي لن مفا) (عي لن مفا) (عي لن مفا)  
(1 12 11) (10 9 8) (7 6 5) (4 3 2)

For these we substitute those elements given in the second circle B, which exactly correspond to them:—

*Circle A.*

(عي لن مفا) (عي لن مفا) (عي لن مفا) (عي لن مفا)  
(1 12 11) (10 9 8) (7 6 5) (4 3 2)

*Circle B.*

(مس تفعلن) (مس تفعلن) (مس تفعلن) (مس تفعلن)  
(12 11 10) (9 8 7) (6 5 4) (3 2 1)

This reading then gives us the second metre of the circle B derived from the metre  $\text{ج ز ج}$  of the circle A. This is  $\text{وجز}$ , since the four feet  $\text{مستفعلن}$   $\text{مستفعلن}$   $\text{مستفعلن}$   $\text{مستفعلن}$  belong to  $\text{وجز}$  only.

Thirdly, if we read from  $\text{لن}$ , element<sup>3</sup> and stop at  $\text{عي}$ , element<sup>2</sup>, we get—

*Circle A.*

( $\text{لن مفا عي}$ ) ( $\text{لن مفا عي}$ ) ( $\text{لن مفا عي}$ ) ( $\text{لن مفا عي}$ )  
 ( <sub>2</sub> 1 12 ) ( <sub>11</sub> 10 9 ) ( <sub>8</sub> 7 6 ) ( <sub>5</sub> 4 3 )

For these we substitute the corresponding elements given in the circle C:—

*Circle A.*

( $\text{لن مفا عي}$ ) ( $\text{لن مفا عي}$ ) ( $\text{لن مفا عي}$ ) ( $\text{لن مفا عي}$ )  
 ( <sub>2</sub> 1 12 ) ( <sub>11</sub> 10 9 ) ( <sub>8</sub> 7 6 ) ( <sub>5</sub> 4 3 )

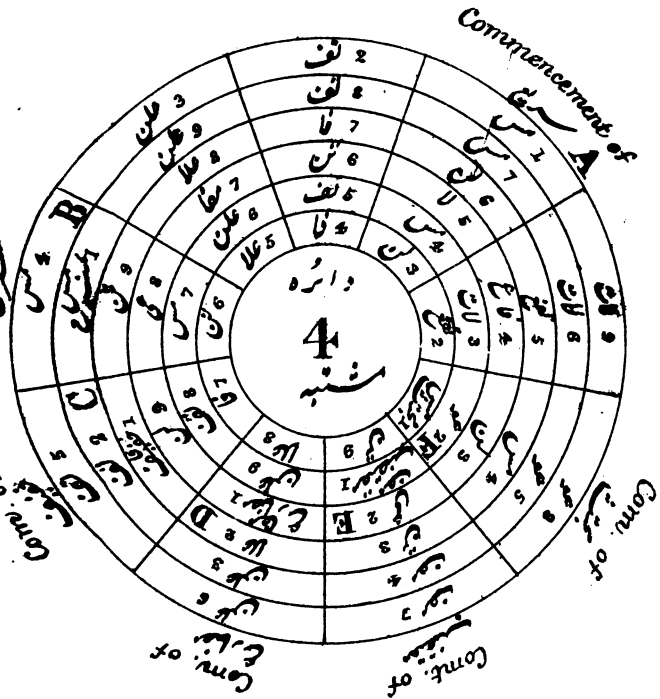
*Circle C.*

( $\text{فاعلاتن}$ ) ( $\text{فاعلاتن}$ ) ( $\text{فاعلاتن}$ ) ( $\text{فاعلاتن}$ )  
 ( <sub>12</sub> 11 10 ) ( <sub>9</sub> 8 7 ) ( <sub>6</sub> 5 4 ) ( <sub>3</sub> 2 1 )

The last reading enables us to deduce the third metre  $\text{رمل}$  of the circle C from the metre  $\text{ج ز ج}$  of the circle A, since the four feet  $\text{فاعلاتن}$   $\text{فاعلاتن}$   $\text{فاعلاتن}$   $\text{فاعلاتن}$  form the measure of a hemistich in the metre  $\text{رمل}$  only.

(4) The fourth group comprehends six metres—

$\text{سريع}$  -  $\text{منسرح}$  -  $\text{خفيف}$  -  $\text{مضارع}$  -  $\text{مقتضب}$  -  $\text{مجتث}$



The fourth diagram is made up of seven circles, the innermost bearing the name of the diagram, and the six outer containing the six metres. It is called "ambiguous," on account of the ambiguous nature of the elements of its feet. We know, for instance, that the elements of which *مستفعلن* is composed are *علن* and *تف* - *مس*; but in this diagram it is also regarded as composed of *لن* and *تفع* - *مس*.



In like manner, the elements of فاعلاتن are تن - فا - علا - تن ; but the foot is, in this diagram, regarded as composed of تن - لاع - تن . As the first and the third of the six metres contained in this diagram are hexameter, and the rest octameter, the measures of the four, for the sake of uniformity, are also given in hexameter.

In the circle A are written three feet مستعلن مستعلن - مفعولات having nine elements in all.

First, if we commence reading from مس , element<sup>1</sup> and conclude at لات , element<sup>9</sup>, we get the following three feet:—

*Circle A.*

(مس تف علن) (مس تف علن) (مف عو لات)  
(3 2 1) (6 5 4) (9 8 7)

These three feet form the measure of a hemistich in the metre سريع

Secondly, if we read from مس , element<sup>4</sup> and stop at علن , element<sup>3</sup>, we get—

*Circle A.*

(مس تف علن) (مف عو لات) (مس تف علن)  
(3 2 1) (9 8 7) (6 5 4)

The elements of these feet are the same as those given in the circle B. This reading, then, gives us the second metre منسرح of the circle B, deduced from the metre سريع of the circle A. The said

three feet belong to a hemistich in *منسرح hexa-meter*.

*Thirdly*, if we begin reading from *تف*, element<sup>5</sup> and end at *مس*, element<sup>4</sup>, we get the following three feet:—

*Circle A.*

(تف علف مس) (عولات مس) (تف علف مف)  
( 4 3 2 ) ( 1 9 8 ) ( 7 6 5 )

For these we substitute those corresponding elements given in the circle C:—

*Circle A.*

(تف علف مس) (عولات مس) (تف علف مف)  
( 4 3 2 ) ( 1 9 8 ) ( 7 6 5 )

*Circle C.*

(فا علا تن) (مس نفع لن) (فا علا تن)  
( 9 8 7 ) ( 6 5 4 ) ( 3 2 1 )

This reading enables us to deduce the third metre *خفيف* of the circle C from the metre *سريع* of the first circle A, since the last three feet form the measure of a hemistich in *خفيف*.

*Fourthly*, if we read from *علف*, element<sup>6</sup> and stop at *تف*, element<sup>5</sup>, we get—

*Circle A.*

(علف مف عو) (لات مس تف) (علف مس تف)  
( 8 7 6 ) ( 2 1 9 ) ( 5 4 3 )

For these we substitute those corresponding elements given in the circle D:—

*Circle A.*

(علف مف عو) (لات مس تف) (علف مس تف)  
( 8 7 6 ) ( 2 1 9 ) ( 5 4 3 )

## Circle D.

(مفا عي لن) (فاع لا تن) (مفا عي لن)  
 (9 8 7) (6 5 4) (3 2 1)

This is the fourth metre مضارع deduced from the metre سريع of the circle A, since the last three feet form the measure of a hemistich in مضارع hexameter.

Fifthly, if we read from مف, element<sup>7</sup> and stop at علن, element<sup>6</sup>, we get the following three feet:—

## Circle A.

(مف عو لات) (مس تف علن) (مس تف علن)  
 (9 8 7) (3 2 1) (6 5 4)

The elements of these feet are the same as those given in the circle E. This reading, then, gives us the fifth metre مقتضب of the circle E, derived from the metre سريع of the circle A. The said three feet form the measure of a hemistich in the metre مقتضب hexameter.

Sixthly, if we read from عو, element<sup>8</sup> and stop at مف, element<sup>7</sup>, we get—

## Circle A.

(عو لات مس) (تف علن مس) (تف علن مف)  
 (1 9 8) (4 3 2) (7 6 5)

For these we can substitute those corresponding elements written in the circle F:—

## Circle A.

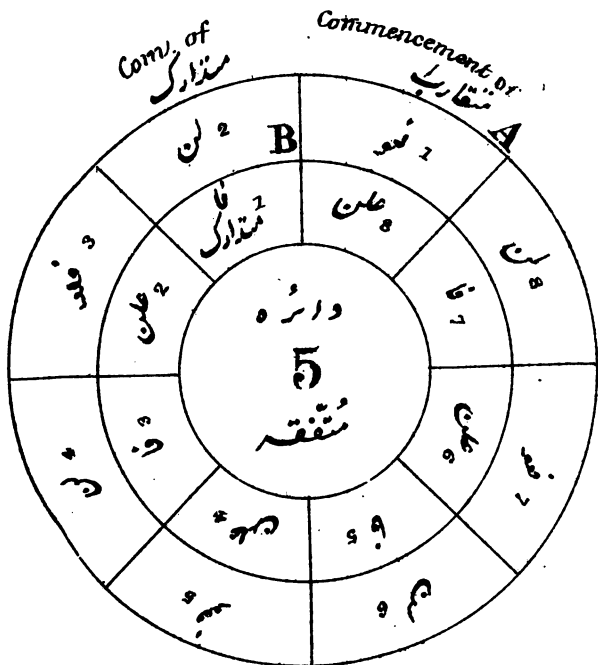
(عو لات مس) (تف علن مس) (تف علن مف)  
 (1 9 8) (4 3 2) (7 6 5)

## Circle F.

(مس تفع لن) (فا علا تن) (فا علا تن)  
 (3 2 1) (6 5 4) (9 8 7)

This is the sixth metre **مجتث** deduced from the metre **سريع** of the first circle A, because the last three feet form the measure of a hemistich in **مجتث hexameter**.

(5) The fifth and the last group comprehends two metres, **مستارک** and **مستارب**.



The fifth diagram consists of three circles, the innermost bearing, as usual, the name and the two outer containing the two metres. It is called *متفقر* "corresponding," because its feet correspond with each other in length. In the circle A is written *فعلون* four times. These four feet have eight elements in all.

*First*, if we read from *فعو*, element<sup>1</sup> and stop at *لن*, element<sup>8</sup>, we get—

*Circle A.*

( *فعو لن* ) ( *فعو لن* ) ( *فعو لن* ) ( *فعو لن* )  
 ( 8 7 ) ( 6 5 ) ( 4 3 ) ( 2 1 )

These feet form the measure of a hemistich in *متقارب*.

*Secondly*, if we read from *لن*, element<sup>2</sup> and stop at *فعو*, element<sup>1</sup>, we get—

*Circle A.*

( *لن فعو* ) ( *لن فعو* ) ( *لن فعو* ) ( *لن فعو* )  
 ( 1 8 ) ( 7 6 ) ( 5 4 ) ( 3 2 )

For these we substitute those corresponding elements written in the circle B:—

*Circle A.*

( *لن فعو* ) ( *لن فعو* ) ( *لن فعو* ) ( *لن فعو* )  
 ( 1 8 ) ( 7 6 ) ( 5 4 ) ( 3 2 )

*Circle B.*

( *فا علن* ) ( *فا علن* ) ( *فا علن* ) ( *فا علن* )  
 ( 8 7 ) ( 6 5 ) ( 4 3 ) ( 2 1 )

This reading enables us to deduce the second metre **متدارک** of the circle B from the metre **متقارب** of the Circle A, since the last four feet form the measure of a hemistich in the metre **متدارک**.

**تقطيع\***. *Scansion of Verses.*

84. **تقطيع**, *scanning*, is dividing a verse into several parts to weigh them with those of the standard feet in which the verse is composed. Scansion of a Persian verse depends more on the sound and pronunciation of words or syllables than their writing. To name the metre of a verse and to scan it without putting it down on paper requires long practice, yet it is not difficult, as it is generally supposed by students, to scan a couplet in a mechanical way by putting down the syllabic symbols under each of the long or short syllables that are found in the couplet. After ascertaining the symbols it is easy to find out what syllables recur, and to divide them accordingly. The divisions being obtained, we are to apply a metrical foot to each of them. After becoming cognizant of the feet, the next and the last thing to consider is to name the metre that contains the number of feet obtained. With all these hints, this much can be said, however, that constant exercise is absolutely necessary before students shall be able to name the metre of a couplet in Persian off-hand. As an

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\* **تقطيع**, in its primary signification means 'cutting into pieces.'

illustration we take the following hemistich, and scan it according to the way shown above :—

رگز نیاید در نظر نقشی ز رویت خوبتر  
(Khosrow.)

(1) We decompose the verse into its long or short syllables according to the sound and pronunciation of the words, and put under each a syllabic symbol :—

رگز ن یاید در ن ظر نق شی ز رویت خوب تر  
— ٠ — — ٠ — — ٠ — — ٠ — — ٠ — —

(2) In these symbols we see that (— ٠ — —) is a recurring portion, and that there are four such parts in the whole.

(3) Of the eight metrical feet, we shall find out a foot which can exactly be applicable to one of these portions. To do this we write, at first, all the feet that contain four syllables. They are فاعلاتن — مفاعیلن — مستفعلن — مفعولات. Of these we cannot apply مفاعیلن to (— ٠ — —), because the first syllable of the foot مفاعیلن is short, while the portion has got the first syllable long; so also we cannot apply فاعلاتن, because it has the second syllable short; nor can we apply مفعولات, since its last syllable is short; we can, then, apply مستفعلن, since it has the first two syllables long, the third short, and the fourth long. The same kinds of syllables we find in the portion in question. We have got,

en, four مستعلن, and as we know that the metre رجز only contains four مستعلن, we can, without any hesitation, say that the hemistich is composed of the metre رجز.

85. The following few anomalies in the formation of syllables in scansion are worth noticing, as knowledge of them will assist students in a great measure in scanning a verse.

In scansion we have to pay attention to the letters that are pronounced or sounded, though they may not be written, and not to those that are written but not sounded:—

(a) حرف مشدد (a letter marked over by “tashdid”) is regarded as double and must be written twice while scanning in the abovementioned mechanical way; as تاجسس - فرخ - طرة - تمتع are written, in scanning, as تاجس سس - فررخ - طررة - تمتتت respectively.

(b) الف ممدودة (“prolonged *alef*”) is also considered double; as آبان - آة - آمد are written as اابان - ااة - اامد.

The “*alef*’e-mamdooda” in the middle of a hemistich, preceded by an unaccented letter, loses sometimes one *alef*.

الف مقصورة (“short *alef*”) in the middle of a hemistich, preceded by an unaccented letter, is generally omitted, and the unaccented letter is made



accented in its place; as *صبر از دل* — *حسن از ان* are written as *صبر ز دل* and *حسن ز ان* respectively.

(c) The letter *ن*, when it is unaccented and is preceded by any one of the long vowels *ا-و-ي*, is always omitted in scanning, except when it happens to be quite at the end of a hemistich: *گرد نکشان را* — *جهاندار* are written as *گرد نکش را* — *جهادار* respectively.

(d) The letter *و*, marked over by *amza* (usually written as *hamza*) is regarded as double; as *طاوس* — *کاوس* are written as *طاووس* — *کاووس* respectively.

The conjunctive *و*, when it retains its character of a long vowel, forms with the preceding unaccented letter a long syllable; but when it loses that character it is regarded as the short vowel *پیش*, sometimes accenting the preceding unaccented letter, and sometimes forming by itself a short syllable.

The letter *و* in *چو* or *هماچو* is omitted in scanning, leaving *چ* accented by the primitive vowel *پیش*. *واواشمام ضمیر* in like manner, is omitted leaving the preceding letter accented by *پیش* as *تو-دو* — *خود* — *خود* written in scanning as *ت-د* — *خود* — *خود* respectively.



چنان بردند صبر از دل که ترکان خوان یغمارا  
(Häfez.)

چ ن ا ب ر د ن | د ص ب ر ز د ل | ک ت ر ک ا خ ا ن | ی غ م ا ر ا  
م ف ا ع ی ل ن | م ف ا ع ی ل ن | م ف ا ع ی ل ن | م ف ا ع ی ل ن

ای چهره زیبای تو رشکِ بتانِ آذری

(Khosrow.)

ای چ ه ر ئی | زی ب ای تو | رش کی ب تا | نی ا ا ذ ری  
م س ت ف ع ل ن | م س ت ف ع ل ن | م س ت ف ع ل ن | م س ت ف ع ل ن

بر او علم یک ذره پوشیده نیست

(Sa'adi.)

ب ر و ع ل م | ی ک ذ ر ه | پ و ش ی د ه | ن ی س ت  
ف ع و ل ن | ف ع و ل ن | ف ع و ل ن | ف ع و ل ن

صحنِ بستانِ ذوقِ بخشش و صحبتِ یارانِ خوش است  
(Häfez.)

ص ح ن ب س ت ا ن | ذ و ق ب خ ش و | ص ح ب ت ی ی ا | ر ا خ ش س ت  
ف ا ع ل ا ت ن | ف ا ع ل ا ت ن | ف ا ع ل ا ت ن | ف ا ع ل ا ن

چو آهنگ رفتن کند جان پاک

(Sa'adi.)

چ ا ه ن گ | ر ف ت ن | ک ن د ج ا ن | پ ا ک  
ف ع و ل ن | ف ع و ل ن | ف ع و ل ن | ف ع و ل ن

طاؤس را بر نقش و نگاریکه هست خلق

(Sa'adi.)

طا	وو	س	را	ب	نق	ش	ن	گا	ری	ک	هس	ت	خل	ق
—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
مف	عول	فا	ع	لا	ت	م	فا	عی	ل	فا	ع	لا	ن	

روشن از پر تو رویت نظری نیست که نیست

(Häfez.)

رو	ش	ن	ز	پ	ر	ت	و	ر	و	ی	ن	س	ک	ن	ی	س
—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
فا	ع	لا	تن	فا	ع	لا	تن	فا	ع	لا	تن	فا	ع	لا	ن	

دلبر جانان من برد دل و جان من

(Häfez.)

دل	ب	ر	جا	نا	ن	من	بر	د	د	لو	جان	من	
—	—	—	—	—	—	—	—	—	—	—	—	—	
مف	ت	ع	لن	فا	ع	لن	مف	ت	ع	لن	فا	ع	لن

*The Metres and their Scansion.*

86. We have already noticed that there are nineteen metres in all common to Persian and Arabic. Five of these that are peculiar to Arabic, and which are rarely used by good Persian poets, we shall notice very briefly, since they are of no great importance in the study of Persian prosody. The remaining fourteen we shall treat of as fully as possible, giving as many of their variations or imperfect forms as are made use of by poets of established reputation. We shall give, as far as possible, hemistichs or couplets from the works of standard authors illustrating such variations.

87. I.—بکر طویل *Taweel*.

*Perfect*:— فَعُولُنْ | مَفَاعِلُنْ | فَعُولُنْ | مَفَاعِلُنْ

زہی بر جمال تو جہانی تماشا ئی

(*Shams'oddin Faquir.*)

زہی بر | چ ما لی تو | چ ہا نی | ت ما شا ئی

*Imperfect Form.*

فَعُولُنْ | مَفَاعِلُنْ | فَعُولُنْ | مَفَاعِلُنْ

شگفت آمد از بختم کر این دولت از کجا

(*Sa'adi.*)

ش گف تا | م دز بخ تم | ک ای دو | ل تزی جا

88. II.—بکر مدید *Madeed*.

*Perfect*:— فاعلاتن | فاعلاتن | فاعلاتن | فاعلاتن

دل ز ہجرت ای صنم خون خود را میخورد

(*Jāmi.*)

دل ز ہجرت | ای صنم | خون خود را | می خورد

89. III.—بکر بسیط *Baseet*.

*Perfect*:— مستفعَلنْ | فاعَلنْ | مستفعَلنْ | فاعَلنْ

چون خار و خس روز و شب افتادہ ام در رہت

(*Jāmi.*)

چو خار و خس | روز شب | اف تا دام | در رہت

*Imperfect Form.*

مستفعلن | فعلن | مستفعلن | فعلن

کبک اینچنین نرود سرو اینچنین نچمد

(Sa'adi.)

کب کی چ نی | ن رود | سروی چ نی | ن چ مد

90. IV.—بکر وافر. *Wäfer.*

*Perfect.*

مفا علتن | مفا علتن | مفا علتن | مفا علتن

بیا بنشین دمی بزم من از غم تو بصد المم

ب یا ب ن شی | د می ب ب رم | م ن ز غ م تو ب صد ال مم

91. V.—بکر کامل. *Kämel.*

*Perfect.*

متفا علن | متفا علن | متفا علن | متفا علن

بصنوبری قد دلکشی اگر ای صبا گذری کنی

(Jamäl'oddin Hosain.)

ب ص نوب ری اق د دل ک شی | ا گ ری ع س با | گ ذری ک نی

*Imperfect Form.*

مستفعلن | متفا علن | مستفعلن | متفا علن

صنما خیالت را چر شد که بماند ارد الفتی

(Shams'oddin Faquir.)

ص ن ما خ یا | ل ت را چ | شد ک ب مان دا | رد ال ف تی

92. VI.—بحر هزج . Hazaj.

Perfect. مفا عيلن | مفا عيلن | مفا عيلن | مفا عيلن

بمي سجادۀ رنگين کن گرت پير مغان گويد

(Häfez.)

ب می سج جا | د رن گی کن | گ رت پی ری | م غا گو ید

*Imperfect Forms.*

1. مفا علن | مفا علن | مفا علن | مفا علن

خوشست کامشب اي صنم خوريم مي بياد جم

(Qā'āni.)

خ ش س ت کم | ش بی ص نم | خ ری م می | ب یا د جم

2. فا علن | مفا عيلن | فا علن | مفا عيلن

ديدن و زخود رفتن طرز آشنائيبها

(Nāser 'Ali.)

دي د نو | ز خد رف تن | ط رز ا ا | ش نا ئي با

3. مفعول | مفا عيلن | مفعول | مفا عيلن

از نعل سمند او شکل مه نو پيدا

(Häfez.)

از ن ع ل | س من دي او | ش ک لي م | ه نو پي دا

4.  $\begin{array}{c} \text{مفعول} \\ \text{مفا عیل} \\ \text{مفا عیل} \\ \text{مفا عیل} \end{array} \bigg| \begin{array}{c} \text{مفا عیل} \\ \text{مفا عیل} \\ \text{مفا عیل} \end{array} \bigg| \begin{array}{c} \text{مفا عیل} \\ \text{مفا عیل} \\ \text{مفا عیل} \end{array} \bigg| \begin{array}{c} \text{مفا عیل} \\ \text{مفا عیل} \\ \text{مفا عیل} \end{array}$   
 or  
 $\begin{array}{c} \text{فعولن} \\ \text{فعولن} \\ \text{فعولن} \end{array}$

آن ترک پریچہرہ کر دوش از بر مارفت  
 (Häfez.)

||  $\begin{array}{c} \text{ترک} \\ \text{پ دی چہر} \\ \text{پ دی چہر} \end{array} \bigg| \begin{array}{c} \text{ک دوشوب} \\ \text{ک دوشوب} \\ \text{ک دوشوب} \end{array} \bigg| \begin{array}{c} \text{ر مارف ت} \\ \text{ر مارف ت} \\ \text{ر مارف ت} \end{array}$   
 ای شاہد قدسی کر کشد بند نقابت  
 (Häfez.)

ای شاة | دقدسی کی | کشدین د | نقابت

5.  $\begin{array}{c} \text{مفا عیلن} \\ \text{مفا عیلن} \\ \text{مفا عیلن} \end{array} \bigg| \begin{array}{c} \text{مفا عیلن} \\ \text{مفا عیلن} \\ \text{مفا عیلن} \end{array} \bigg| \begin{array}{c} \text{مفا عیلن} \\ \text{مفا عیلن} \\ \text{مفا عیلن} \end{array} \bigg| \begin{array}{c} \text{مفا عیلن} \\ \text{مفا عیلن} \\ \text{مفا عیلن} \end{array}$   
 غمش تادر دلم ماویٰ گرفتہ است  
 (Häfez.)

غمش تادر | دلم ماویٰ | گرفتہ است

تعال اللہ چہ دولت دارم امشب  
 (Häfez.)

تعال اللہ | چہ دولت دارم | امشب

6.  $\begin{array}{c} \text{مفعول} \\ \text{مفا علین} \\ \text{مفا علین} \end{array} \bigg| \begin{array}{c} \text{مفا علین} \\ \text{مفا علین} \\ \text{مفا علین} \end{array} \bigg| \begin{array}{c} \text{مفا علین} \\ \text{مفا علین} \\ \text{مفا علین} \end{array}$

باداننش من بساخت دہر آری  
 (Khāqāni.)

بادان | من بساخت | دہر آری



7. مفعول | مفاعیل | مفاعیل  
 تاکا رکس آن نیست کر او خواهد  
 (Anvari.)

تاکا ر | کما نی س | ک او خا ه  
 — — — | — — — | — — —

8. مفعول | مفاعلن | مفاعیل or فعولن  
 حسن تو همیشه در فزون باد  
 (Häfez.)

حسن نی ت | ه می می در | ف زو باد  
 — — — | — — — | — — —

آن کس کر بدست جام دارد  
 سلطانی جم مدام دارد

(Häfez.)

آن کس ک | ب د س ت جا | م دارد  
 — — — | — — — | — — —

9. مفعولن | فاعلن | مفاعیل or فعولن

صد بارم بیش اگر کشی زار  
 صد بارم | بی ش گر | ک شی زار  
 — — — | — — — | — — —

ای زرین نعل آهنین سم

(Anvari.)

ای زری | نعل | ه نی سم  
 — — — | — — — | — — —

NOTE.—The perfect metre *هزج* is most generally employed in poetic composition; and of the imperfect

forms, Nos. 1, 3, 4, 5, 6, and 8 are in general use. The rest are more or less obsolete.

It will not be out of place to mention here that the Persian prosodians have given names to the imperfect forms from the names of the imperfect feet contained in them. As, for instance, the imperfect form No. 3 of the metre *هزج* is called *هزج مثنى اخرب* *Mosamman*, because a distich in this form contains eight feet; and *Akhrab*, because one of its feet, viz., *مفعول* is called *Akhrab*. (*Vide* fourth table of the imperfect feet). Or the imperfect form No. 6 is called

*هزج مسدس*, because a distich in this form has six feet; *اخرب*, because the first foot *مفعول* is named *اخرب*; *مقبوض*, because the second foot *مفاعيلن* is called *مقبوض*. As these names are of no consequence whatever, we can spare no space for them in this little volume.

93. VII. *بكر رجز* . *Rajaz*.

*Perfect*.— 

مستفعلن	مستفعلن	مستفعلن	مستفعلن
— — — — —	— — — — —	— — — — —	— — — — —

برخیز تا یکسو نهیم این دل ق ازرق فام را  
(*Sa'adi*.)

بوخی ز تا | یکسون هی | می دل ق از | رق فام را  
— — — — — | — — — — — | — — — — — | — — — — —

*Imperfect Forms.*

1. 

مفتعلن	مفتعلن	مفتعلن	مفتعلن
— — — — —	— — — — —	— — — — —	— — — — —

سردۀ بدم زنده شدم گریز بدم خندۀ شدم

(*Jalāl'oddin Rūmī.*)

مرد بدم | زن دش دم | گوی بدم | خن دش دم

مفتعلن | مفاعِلن | مفتعلن | مفاعِلن or مفعولن 2.

عیسی خورد را کند تابش ماه دایگی

(*Khāqāni.*)

عیسی خورد را کند | تابش ماه | دایگی

سروندانمت کبر او نیست بدین رعنائی

(*Jāmi.*)

سروندانمت کبر او | نیس بدی | رعنائی

NOTE.—The perfect metre *Rajaz* is most frequently used by Persian poets, and next to that the imperfect form No. 2 is also in common use.

#### 94. VIII. بحر رمل. *Ramāl*

Perfect.—فاعلاتن | فاعلاتن | فاعلاتن | فاعلاتن

گرکشی ور جرم بخششی روی و سر بر آستانم

(*Sa'adi.*)

گرکشی ور | جرم بخششی | روی سر بر | س تا نام

#### Imperfect Forms.

1. فاعلاتن | فعلاتن | فعلاتن | فعلاتن  
or  
فعلاتن

عشق و درویشی و انگشت نمائی و ملامت  
 همسر سهلست و تکمیل نکنم بار جدائی  
 (Sa'adi.)

عشق دروی	ش می ان گش	ت ن مائی	و م لامت
ه م سرلس	ت ت حم مل	ن ک نم با	ر ج دائی

2. فا علا تن | فا علا تن | فا علا تن | فا علا ن  
 or فا علن

شومدینر علم را در جوی پس در وی خرام  
 تا کی آخر خویش را چون حلقه بر در داشتن

(Hakim Sandee.)

شوم دی نم	علم را در	جوی پس در	وی خ رام
تا کی یا خر	خی ش را چو	حلق بر در	داش تن

3. فا علا تن | فعلا تن | فعلا تن | فعلا ن  
 or فعلا ن  
 or فعلا ن  
 or فعلا ن

دوش دیدم که ملایک در میخانه زدند  
(Häfez.)

دوش دیدم | ک م لایک | در می خا | ن زدند  
— — — | — — — | — — — | — — —

من اگر کامروا گشتم و خوشدل چه عجب  
(Häfez.)

من اگر کامروا گشتم | ت م خوشدل | چه عجب  
— — — | — — — | — — —

دوش وقت سحر از غصه نجاتم دادند  
(Häfez.)

دوش وقت سحر از غصه نجاتم دادند  
— — — | — — — | — — — | — — —

این همه شهد و شکر کز ساختم میریزد  
(Häfez.)

ای همه شهد و شکر کز ساختم میریزد  
— — — | — — — | — — — | — — —

4.      فعلا تن      فعلا تن      فعلا تن      فعلا تن  
          — — —      — — —      — — —      — — —  
or      فعلا تن  
          — — —  
or      فعلا تن  
          — — —  
or      فعلا تن  
          — — —

اگرم زار بکشتن دهد آن یار عزیز  
(Sa'adi.)

اگرم زار بکشتن دهد آن یار عزیز  
— — — | — — — | — — — | — — —

چہ مبارک ساکری بود چہ فرخندہ شبی

(Häfez.)

چ م ب ا ر ی | س ح ر ی بو | د چ فر خ ن | د ش بی

چو من از عشق رخس بیخود و حیران گشتم

خبر از واقعه لات و مناتم دادند

(Häfez.)

چ م ن ز ع ش | ق ر خ ش بی | خ د ح ی را | گ ش تم

خ ب ر ز وا | ق ع ئی لا | ت م نا تم | دا دن د

5. فعلا تن | فاعلا تن | فعلا تن | فاعلا تن

نر با شتر بر سوارم نر چو اشتر زیر بارم

(Sa'adi.)

ن ب ا ش تر | بوس وا رم | ن چ اش قو زی ر بارم

6. فعلا ت | فاعلا تن | فعلا ت | فاعلا تن

با خدا کر گر بصیرم کر دل از تو بر نگیرم

(Sa'adi.)

ب خ د ا ی | گ ر ب می رم | ک د ل ز ت | بون گی رم

7. فاعلا تن | فاعلا تن | فاعلا تن or فاعلا تن

هر کجا سلطان عشق آمد نماند

قوت بازوی تقوی را مکل

Digitized by Go(Sa'adi.)

مد ن ما ن — — — ر ا م حل — — —	ط ا ن ع ش قا — — — ز و ی ت ق و ی — — —	پ ر ک جا سل — — — ق و و ت ی با — — —
---	---	---

8.      فعلا ن      فعلا تن      فاعلا تن  
          — — —      — — —      — — —

          or      فعلن      or      فعلا تن  
              — — —                      — — —

          or      فعلا ن      — — —

          or      فعلن      — — —

گوش دل رفته باواز سماع  
(Sa'adi.)

ز س ما ع — — —	ت ب ا وا — — —	گوش دل رف — — —
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من ازین جا بصلامت نروم  
(Sa'adi.)

ن ر و م — — —	ب م لا مت — — —	م ن ز ی جا — — —
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گر بعقلم ساخنی میگویند  
بیم آنست که دیوانه شوم  
(Sa'adi.)

گو ین د — — —	س خ نی می — — —	گر ب ع ق لم — — —
ن ش و م — — —	ت ک دی وا — — —	ب ی م ا ا نس — — —

سعد یا گفت باخوابم بینی

(Sa'adi.)

سعد یا گفت | ت ب خا بم | بی نی

NOTE.—Of the above imperfect forms Nos. 2, 3, 4, 6, 7, and 8 are most generally employed in poetry.

95. IX. باکر سریع. Saree.

Perfect.— | مستفعلن | مستفعلن | مفعولات

NOTE.—Persian poets have never composed any poem in the perfect form of the metre سریع. All of them have used its imperfect forms.

*Imperfect Forms.*

1. فاعلن or فاعلان | مفتعلن | مفتعلن

or فعْلان

فهم ساخن تا نکند مستمع

قوت طبع از متکلم ماجوی

(Sa'adi.)

ف م س خن | تا ن ی فد | مس ت مع

ق و ت طب | ع ز م ت کل | لم م جوی

دولت اگر دولت جمشید است

موی سفید آیت نو مید است

دولت گر | دول ت جم | شی دی س



2. مفتعلن | مفعولن | فاع

ای گل رویت سنبل خیز .: زلف سیاهت آتش بیز  
(Jāmi.)

ای گ ل رو | یت سن بل | خی ز

3. مفعولن | مفتعلن | فاعلن

سفلر چو جاه آمد و سیم و زرش  
سیلی خواهد بنصورت سرش  
(Sa'adi.)

سی لی خا | ید ب ض رو | رت س رش

NOTE.—The second imperfect form of *Saree* is very seldom in use.

96. X. بکرمسرح. *Monsareh*.

Perfect.—مستفعلن | مفعولات | مستفعلن | مفعولات

Note.—The perfect form of *Monsareh*, like the perfect *Saree*, is entirely out of use.

#### Imperfect Forms.

1. مفتعلن | فاعلات | مفتعلن | فاعلن  
or فاعلن

برگ درختان سبز در نظر هوشیار  
هر ورقی دفتر است معرفت کردگار

(Sa'adi.)

بَرگِ دَرخ | تَا ن سَب ز | دَر ن ظ ر ی | هُوشِ یَا ر

گوش دلم برد راست تا کر رساند خبر

(Sa'adi.)

گُوشِ دَل م | بَر د ر س ت | تَا کِ ر سَا | نَ د خ بَر

2.      مَفْتَعَلِن | فَا عَلِن | مَفْتَعَلِن | فَا عَلِن  
          or فَا عَلِن

هر چه رود بر سرم چون تو پسندی رواست

(Sa'adi.)

هَر چِ رُود | بَر س ر م | چُوتِ پ س ن | دِی ر وَا س

دلبر جانان من بود دل و جان من

(Häfez.)

دَل ب ر جَا نَا ن | م ن | ب ر د د ل و | جَا ن م ن

3.      مَفْتَعَلِن | فَا عَلَات | مَفْتَعَلِن | فَا ع or فَع

صبر و ظفر هر دو دوستان قدیمند. . . بر اثر صبر نوبت ظفر آید  
(Hāfez.)

ص	ب	ر	ظ	ف	ر	د	د	و	س		ت	ا	ن	ق	د	ی		م	ن	د
—	—	—	—	—	—	—	—	—	—		—	—	—	—	—	—	—	—	—	—
ب	و	ا	ث	ر	ی		ص	ب	ر	ن	و	ب		ق	ی	ظ	ف	ر	ا	ی
—	—	—	—	—	—		—	—	—	—	—	—		—	—	—	—	—	—	—

97. XI.—بکسر خفیف. *Khafeef*.

*Perfect*.— ف ا ع ل ا ت ن | م س ت ف ع ل ن | ف ا ع ل ا ت ن

NOTE.—The perfect form of *Khafeef* is entirely out of use. Its imperfect forms are employed in its place.

*Imperfect Forms.*

1. ف ا ع ل ا ت ن | م ف ا ع ل ن | ف ع ل ا ت ن

سبزها نو دمیده یار نیامد

(Jāmi.)

س ب ز ه ا ن و | د م ی د ی ا | ر ن ی ا م د

2. ف ع ل ا ن | م ف ا ع ل ن | ف ا ع ل ا ت ن

or ف ع ل ا ن

or ف ع ل ن

or ف ع ل ن

صوفیان درد می دو عید کنند  
عنکبوتان مگس قدید کنند

(Hakim Sandee.)

صوف یا در | د می د عی | د ک نن د  
— — — | — — — | — — —

هم نبی را وصی وهم داماد

(Hakim Sandee.)

هم ن بی را | وصی وهم | داماد  
— — — | — — — | — — —

شاه سنجر که کمترین خدمش  
در جهان پادشاه نشان باشد

(Anvari.)

شاه من جو | کی کم ت ری | خ د مش  
— — — | — — — | — — —  
درج با پا | د شه ن شا | با شد  
— — — | — — — | — — —

3.      فعلا ن      مفاعلن      فعلا تن  
          — — —      — — —      — — —  
or      فعْلن  
          — — —  
or      فعْلان  
          — — —  
or      فعْلن  
          — — —

در میخانه بستر اند دگر

(Hafez.)

د رمی خا | ن بس ت ان | د د گور  
— — — | — — — | — — —

تو و طوبی و ما و قامت یار  
(Hāfez.)

ت و طوبی | و ما و قا | م ث یار

نکند دوست زینهار از دوست  
(Sa'adi.)

ن ک ند دو | س زی ن ها | ر زد دو س

نه فراوان نه اندکی باشد : یکی اندر یکی یکی باشد  
(Hakim Sandee.)

ن فراوا | ن ان دکی | باشد

NOTE.—The first of the imperfect forms is not so common as the last two.

98. XII.—بکر مضارع. *Mozāre*.

Per- | مفا عیلن | فاعلا تن | مفا عیلن | مفا عیلن  
fect. | — — — — | — — — — | — — — — | — — — —

NOTE.—The perfect form of *Mozāre* is out of use.

### Imperfect Forms.

1. مفعول | فاعلا تن | مفعول | فاعلا تن

زان یار دلنوازم شکر یست باشکایت  
(Hāfez.)

زا یار | دلنوازم | شکر یس | باشکایت

2. مفعول | فاعلات | مفاعيل | فاعلان  
 or فاعلن

ساقی بیار باده کرمه صیام رفت

(Hāfez.)

ساقی ب | یار باد | کماهی ص | یام رفت

در بزم عیش یکدو قده درکش و برو

(Hāfez.)

در بزم | عیش یکد | قده درک | شوب رو

3. مفعول | فاعلات | مفاعیلین

هم طبع او چو تیش خراشنده  
 هم خوی او برنده چو منشارش

(Khāqāni.)

هم طبع | او چو تیش | خراشنده

4. مفعول | مفاعیلین | فاعلاتن

تا ملک جهانرا مدار باشد. فرمأنده آن شهر یار باشد

(Anvari.)

تا ملک | چها رام | دار باشد

5. مفعول مفا عيل | فا علان  
 ---    ---    ---    ---    ---    ---

کو آصف جم گو بیا بمین . . . بر تاخت سلیمان راستین  
 (Anvari.)

کو ا ص | ف جم گو ب | یا ب بی ن  
 ---    ---    ---    ---    ---    ---

NOTE.—Of the imperfect forms of *Mozdre*, forms Nos. 1 and 2 are in general use.

99. XIII.—باکر مقتضب. *Moqtazab*.

*Perfect*.—مفعولات | مستفعلن | مفعولات | مستفعلن  
 ---    ---    ---    ---    ---    ---

NOTE.—The perfect form of *Moqtazab* is entirely unknown to the Persian poets.

#### *Imperfect Forms.*

1. فاعلات | مفتعلن | فاعلات | مفتعلن  
 ---    ---    ---    ---    ---    ---

بگذرای نسیم صبا صبا قدم بطرف چمن  
 بگ ذری ن | سی م ص با | صب ح دم ب | طرف چ من  
 ---    ---    ---    ---    ---    ---

2. فاعلات | مفعولن | فاعلات | مفعولن  
 ---    ---    ---    ---    ---    ---

ای نگار سیمین بر بر اسیر خود بنگر  
 ای ن گا ر | سی می بر | بر ا سی ر | خد بن گو  
 ---    ---    ---    ---    ---    ---

NOTE.—The said imperfect forms, too, are not common. In fact no form (perfect or imperfect) of this metre is employed by great poets in their works. Minor poets of little fame have composed a verse or two simply by way of illustration in their works on prosody.

100. XIV.—بکرم اجت. *Mojtas.*

*Perfect.* | مستفعلن | مستفعلن | مستفعلن | مستفعلن |  
 — — — — — | — — — — — | — — — — — | — — — — —

NOTE.—The perfect form of *Mojtas* is entirely out of use.

*Imperfect Forms.*

1. مفاعلن | فعلا تن | مفاعلن | فعلا تن |  
 — — — — — | — — — — — | — — — — — | — — — — —

درخت شد دم طاوس و باغ شد پر طوطی  
 ز حلق بلبلر باید گشود خون کبوتر

(*Selmān.*)

درخت شد دم طاووس | باغ شد پر طوطی  
 — — — — — | — — — — — | — — — — — | — — — — —

2. مفاعلن | فعلا تن | مفاعلن | فعلا تن |  
 — — — — — | — — — — — | — — — — — | — — — — —

or فعلن  
 — — — — —

or فعلا ن  
 — — — — —

or فعلن  
 — — — — —



بگرد بر سرم اي آسياي دور زمان  
(Sa'adi.)

ب گرد بر | س ر مي | | س يا ي | دو | ر ز | ع ا | ن  
ن د ا ن م ت | ک ر چ ر گو ي م | تو ه ر دو چ ش م م ن ي  
(Sa'adi.)

ن د ا ن م ت | م ي چ گو ي م | ت ه ر دو چ ش | م م ن ي  
وفا كنيم و هلا م ت ك ش يم و خ و ش با ش يم  
ك ر در ط ر ي ق ت ما ك ا ف ر ي س ت ر ن ج ي د ن  
(Häfez.)

وفا ك ن ي | م م ل ا م ت | ك ش ي م خ ش | با ش ي م  
ك ر ط ر ي | ق ت ما ك ا | ف ر ي س ر ن | ج ي د ن

NOTE.—Of the two imperfect forms of *Mojtas* the form No. 2 is most generally employed.

101. XV.—باكر مستقارب. *Motaqareb*.

Perfect.—فعولن | فعولن | فعولن | فعولن

چو از نعمت حق شود بنده غافل  
خداوند بروي بلائي فرستد  
تو گوئي بلا نعمتي هست ديگر  
ك ر عا ق ل ز ب ي م ش خ د ا را پ ر س ت د  
(Qā'āni.)

چ از فع | م تي حق | ش و د بن | ه غا فل

*Imperfect Forms.*

1. فَعُولُنْ | فَعُولُنْ | فَعُولُنْ | فَعُولْ or فَعْلْ

میازار موری که دانه کش است  
 که جان دارد و جان شیرین خوش است  
 سیاه اندرون باشد و سنگدل  
 که خواهد که موری شود تنگدل

(*Ferdowsi.*)

مِ یا زَا | رِ مَوْرِي | كِ دَانِه | كِ شَسْت

سِ یا هِن | دِ رَوِ بَا | شِ دَوَسِن | مِ دِلْ

2. فَعْلُنْ | فَعُولُنْ | فَعْلُنْ | فَعُولُنْ  
 or فَعُولَانْ

جانا چگویم شرح فراقت

(*Hāfez.*)

جَا نَا | چِ گَوِيْم | شَرْحِي | فِ رَا قْتْ

آئین تقوی ما نیز دانیم : اما چه چاره با بخت گمراه

(*Hāfez.*)

اِ ئِي | نِ نِ بَقِ وِي | مَا نِي | زِ دَا نِي مِ

3. فَعُولُنْ | فَعُولُنْ | فَعُولُنْ | فَعْلُنْ

گرم بخوانی ورم برانی .: دل حزین را بجای جانی  
 گ ر م ب | خ ا ن ی | و ر م ب | ر ا ن ی

NOTE.—Of the imperfect forms of the metre *Motaqāreb* No. 1 is very common. Next to it in use is the perfect form.

102. XVI.—بکرمتد آرک. *Motadārek.*

Perfect.— فاعلن | فاعلن | فاعلن | فاعلن  
 فاعلن | فاعلن | فاعلن | فاعلن

حسن و لطف ترا بنده شد مهر و مهر  
 (Saiḥi.)

ح س ن ل ط | ف ی ت ر ا | ب ن د ش د | م ه ر م ه ر  
 ح س ن ل ط | ف ی ت ر ا | ب ن د ش د | م ه ر م ه ر

*Imperfect Forms.*

1. فَعْلُنْ | فَعْلُنْ | فَعْلُنْ | فَعْلُنْ  
 فَعْلُنْ | فَعْلُنْ | فَعْلُنْ | فَعْلُنْ

چورخت نبود گل باغ ارم  
 (Selman-e-Savaji.)

چ ر خ ت | ن ب و د | گ ل ب ا | غ ا ر م  
 چ ر خ ت | ن ب و د | گ ل ب ا | غ ا ر م

2. فَعْلُنْ | فَعْلُنْ | فَعْلُنْ | فَعْلُنْ  
 فَعْلُنْ | فَعْلُنْ | فَعْلُنْ | فَعْلُنْ

تاکی ما را درغم داری .: تاکی آری برمن خواری  
 (Jāmi.)

ت ا ک ی | م ا ر ا | د ر غ م | د ا ر ی  
 ت ا ک ی | م ا ر ا | د ر غ م | د ا ر ی

3. فَعْلَن | فَعْلَن | فَعْلَن | فَعْلَن

در راه خدا قدمي نزدي . . . بر لوح وفا رقمي نزدي

(Shaik Bahai.)

د ر ر ا ه | خ د ا | ق د م ي | ن ز د ي

4. فَاعِلِن | فَاعِلِن | فَعْل | فَعْل

سنبل سیر بر سمن مزن . . . لشکر حبش بر ختن مزن

(Jāmi.)

س ن ب ل ي | س ي ر | ب ر س م ن | م ز ن

5. فَاعِلِن فَعُول | فَاعِلِن فَعُول | فَاعِلِن فَعُول | فَاعِلِن فَعُول

فَعْل | فَعْل | فَعْل | فَعْل

\* يار کي مراست رند و بذله گو شوخ و دلربا خوب

و خوش سرشت [بهشت]

طره اش عمير پيکرش حرير عارضش بهار طلعتش

(Qa'anee.)

خوب خَش | ش ر س ت

ي ا ر ک ي | م ر ا س | ر ن د ب ن د | ل گ و | ش و خ د ل | ر ب ا

ط و ر ا ش | ع ب ي ر | پ ي ک ر ش | ح د ي ر | ع ا ر ض ش | ب ه ا ر

ط ل ع ت ش | ب ه ش ت

\* This is an exception to the established rule that a distich in متدارک requires eight times فَاعِلِن — In this couplet there are sixteen feet.

NOTE.—All the forms of the metre *Motadārek* are not very common.

103. XVII.—بکر قریب. *Qareeb*.

*Perfect*.—مفا عیلن | مفا عیلن | فا علا تن

NOTE.—No verse in the perfect *Qareeb* is to be found.

*Imperfect Forms.*

1. | مفا عیل | مفا عیل | فا علا تن

خداوند جهانبخش شاه عادل  
شهنشاه جوان بخت رای کامل

(*Saifi*.)

خداوند | جهانبخش | شاه عادل

2. | مفعول | مفا عیل | فا علا تن

تا طبع رهی برقرار باشد

(*Saifi*.)

تا طبع ر | رهی برق | رار باشد

NOTE.—Though the metre *Qareeb* is an invention of the Persians, it is very seldom used by them.

104. XVIII.—بکر جدید. *Jadeed*.

*Perfect*.—فا علا تن | فا علا تن | مستفعلن

NOTE.—No verse is to be found in the perfect *Jadeed*.

*Imperfect Form.*

فعلا تن | فعلا تن | مفا علفن  
 — — — — | — — — — | — — — —

چر قدت گرچر صنوبر کشد سري

نبود چون قد سروت صنوبري

(*Saifi.*)

چ ق د ت گر | چ ص نوبر | ک شد س ري  
 — — — — | — — — — | — — — —

NOTE.—This metre, too, like the *Qareeb*, is seldom used.

105. XIX.—باکر مشاکل. *Moshakel.*

*Perfect.*— فاعلا تن | مفا علفن | مفا علفن  
 — — — — | — — — — | — — — —

NOTE.—No verse is found in the perfect *Moshakel*.

*Imperfect Form.*

فاعلات | مفا علفن | مفا علفن  
 — — — — | — — — — | — — — —

يارغم شده ام در شب ديگور

زان سبب که نشد روز مکن دور

يارغم ش | دام درش | ب دي جور  
 — — — — | — — — — | — — — —

NOTE.—The metre *Moshakel* also, like *Qareeb* and *Jadeed*, is not in common use.

*The Metres of Robāee رباعي.\**

106. *Robāee* (Tetrastich) is the shortest of all the kinds of Persian poetry. It is an invention of the Persians, who seem to be very fond of it, because all their poets have tried their hands in this sort of composition. It consists, as the term itself indicates, of neither fewer nor more than four hemistichs, the first, the second, and the last of which have the same rhyme. The third hemistich may or may not rhyme with the rest.

Several writers on prosody have, in mistake, supposed *Robāee* to be the same as *دوبیتی* (a quatrain) from the equal number of verses both these kinds of poems contain. *Robāee* is a piece of poetry composed in one particular form of the metre *Hazaj*, viz., مفعول - مفاعِلن - مفاعِلن - فاع - فع which is the measure of the Arabic verse لاحول ولا قوة الا بالله. But *Do-baiti*, though it consists of four hemistichs, is never composed in the metre of *Robāee*. When the Arabs came to know of *Robāee*, they gave it an Arabic name, from the number of *baitis* it contained, which is rendered into Persian as *دوبیتی*. But that piece of poetry which the Persians call *Do-baiti* is quite different from *Robāee*, because it is composed in every other metre but that of the *Robāee*. The following is an instance of *دوبیتی*.

---

\* رباعي from اربعة four. Google

اگر آئي بجاننت و انوازم . . و گر نائي ز هجرانت گدازه  
 بياد ريکرداري بردلم نر . . بصيرم يا بسوزم يا بسازه  
 (Bābā Taher.)

Students will soon find from the above instance that a *Do-baiti* resembles a *Robāee* in the rhyme and number of verses, but differs from it in metre.

The said particular form of the metre *Hazaj* in which the *Robāee* is composed is supposed by many to have twenty-three other species, all of which they have divided into two classes, each having twelve kinds. The twelve *Robāee* metres of the first class have مفعول for their first foot; and the twelve *Robāee* metres of the second class have مفعولن for their first foot.

107. CLASS I., beginning with مفعول.

1.	فَع	مفا عيلن	مفا علن	مفعول
2.	فَاع	مفا عيلن	مفا علن	مفعول
3.	فَعْل	مفا عيلن	مفا علن	مفعول
4.	فَعُول	مفا عيلن	مفا علن	مفعول
5.	فَع	مفعولن	مفا عيلن	مفعول
6.	فَاع	مفعولن	مفا عيلن	مفعول



7.	<u>فعل</u>	<u>مفعول</u>	<u>مفاعيلن</u>	<u>مفعول</u>
8.	<u>فَعول</u>	<u>مفعول</u>	<u>مفاعيلن</u>	<u>مفعول</u>
9.	<u>فَع</u>	<u>مفاعيلن</u>	<u>مفاعيل</u>	<u>مفعول</u>
10.	<u>فَاع</u>	<u>مفاعيلن</u>	<u>مفاعيل</u>	<u>مفعول</u>
11.	<u>فعل</u>	<u>مفاعيل</u>	<u>مفاعيل</u>	<u>مفعول</u>
12.	<u>فَعول</u>	<u>مفاعيل</u>	<u>مفاعيل</u>	<u>مفعول</u>

108. CLASS II., beginning with. مفعولن

1.	<u>فَع</u>	<u>مفاعيلن</u>	<u>فاعِلن</u>	<u>مفعولن</u>
2.	<u>فَاع</u>	<u>مفاعيلن</u>	<u>فاعِلن</u>	<u>مفعولن</u>
3.	<u>فعل</u>	<u>مفاعيل</u>	<u>فاعِلن</u>	<u>مفعولن</u>
4.	<u>فَعول</u>	<u>مفاعيل</u>	<u>فاعِلن</u>	<u>مفعولن</u>
5.	<u>فَع</u>	<u>مفعولن</u>	<u>مفعولن</u>	<u>مفعولن</u>
6.	<u>فَاع</u>	<u>مفعولن</u>	<u>مفعولن</u>	<u>مفعولن</u>
7.	<u>فعل</u>	<u>مفعول</u>	<u>مفعولن</u>	<u>مفعولن</u>

8.	فَعُول — —	مَفْعُول — —	مَفْعُولِن — —	مَفْعُولِن — —
9.	فَع —	مَفَا عِيلِن — — —	مَفْعُول — —	مَفْعُولِن — —
10.	فَا ع — —	مَفَا عِيلِن — — —	مَفْعُول — —	مَفْعُولِن — —
11.	فَعِل — —	مَفَا عِيل — — —	مَفْعُول — —	مَفْعُولِن — —
12.	فَعُول — —	مَفَا عِيل — — —	مَفْعُول — —	مَفْعُولِن — —

109. On a careful examination of all the above *Robāee*-metres we find that they are of but one kind coming in different forms. None of them contains fewer than twenty and more than twenty-one letters. It is on account of the long or short syllables only that they seem to differ from one another. For instance, the form No. 1, Class I., viz:—

فَع	مَفَا عِيلِن	مَفَا عِلِن	مَفْعُول
— —	— — —	— — —	— —
12	11 10 9 8	7 6 5 4	3 2 1

has got the eleventh syllable long; if we split it into two short syllables, we get—

نَفَع	مَفَا عِيل	مَفَا عِلِن	مَفْعُول
— —	— — —	— — —	— —
13 12	11 10 9 8	7 6 5 4	3 2 1

But as we have no such form as نَفَع we use فَعِل instead. The form then will stand as—

فَعِل	مَفَا عِيل	مَفَا عِلِن	مَفْعُول
— —	— — —	— — —	— —

This is the form No. 3, Class I. Digitized by Google

Again, in the form No. 1, Class I., viz:—

فَع	مَفَاعِيلِن	مَفَاعِلِن	مَفْعُول
12	11 10 9 8	7 6 5 4	3 2 1

if we convert the syllables Nos. 6, 7, and 8, which are short, long, and short respectively, into two long syllables, we get—

فَع	فَاعِيلِن	مَفَاعِلِنم	مَفْعُول
11	10 9 8	7 6 5 4	3 2 1

But as there are no such forms as مَفَاعِلِنم and فَاعِيلِنم are used in their place. The form then will stand as—

مَفْعُول مَفَاعِيلِن مَفْعُولِن فَع

This is the form No. 5, Class I.

From the above two instances students will be quite convinced that there is but one form, viz:—

مَفْعُول مَفَاعِلِن مَفَاعِيلِن فَع or فَاع

peculiar to *Robāee*, though it often comes under twenty-four different veils. The following are a few instances of *Robāee*:—

رَبَاعِي

در دهر هر افکر نیم نانی دارد  
 وز بهر نشست آستانی دارد  
 نر خادم کس بود نر مآخندوم کسی  
 گوشاد بزی کر خوش جهانی دارد

د ر	م ن ا ن ا ن ا ن ا	ر ا ک ن ا ن ا	د ر د ر
فع	مفاعیلن	مفاعلن	مفعول

### رباعی

در عشق نه پیدا و نه پنهانم من  
چیزی عجبم نه جسم و نه جانم من  
في الجملة نه كافر نه مسلمانم من  
در هر چه نگاه میکنم آنم من

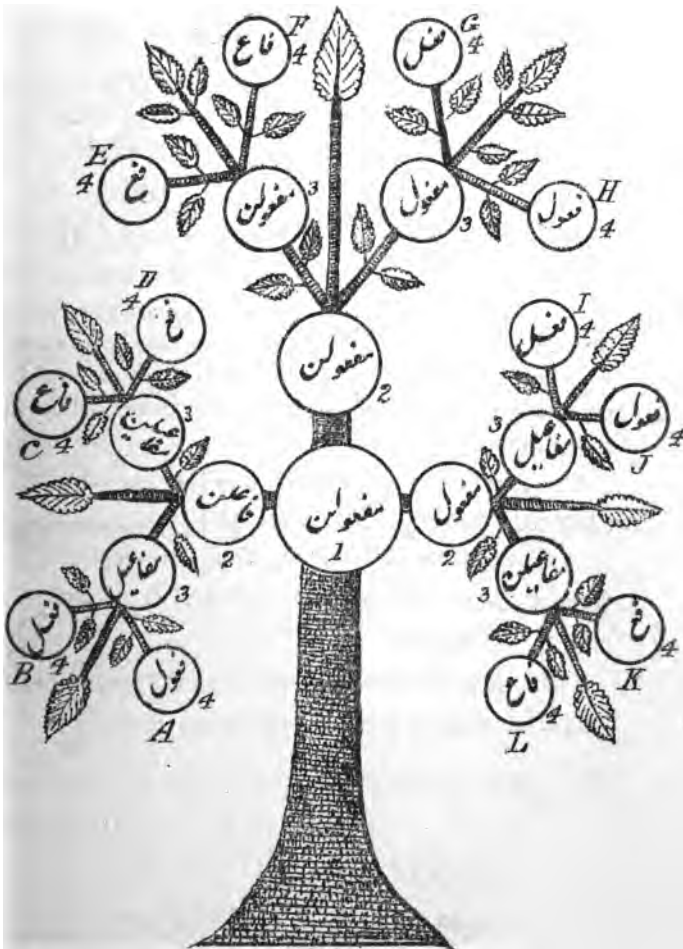
(Attār.)

گر ره بخدا جوئی در گام نخست  
نقش خودی از صفحۀ جان باید دشت  
گمگشته ز تو گوهر مقصود و تو خود  
تاگم نشوی گم شده نتوانی جست

(Neshāt.)

110. Khāja Hasan Qattan, of Khorasan, has arranged all the species of the *Robāee*-metre in two trees (اشجار), each containing twelve kinds. One of the trees is called شجرۀ اُخرب, because the first foot of all the twelve kinds contained in it is مفعول which is called اُخرب; the other is called شجرۀ اُخرم, because the first foot of all the twelve kinds comprised in it is مفعولن which is termed اُخرم. As the trees are, in our opinion, sufficiently clear and explicit, we cannot decline space to them in this little work. With the view, therefore, of making the *Robāee*-metres more intelligible to our students, we give both the trees.





شجره اوزم<sup>2</sup>

## THE RHYME. \*قافیر

111. The قافیر or rhyme consists of a certain number of letters which are repeated in different words at the end of every hemistich or distich in a poem.

## Consonants of the قافیر.

112. *Rawi*, روي, is that principal consonant, upon which the rhyme depends. There are eight other letters that are joined to *Rawi*, four before and four after it. This assertion then enables us to conclude that the *Qāfiya* in Persian never contains more than nine letters.

The four letters prefixed to *Rawi* are named ردف *Redf*, قید *Qaid*, تامیس *Ta'sis*, and دخیل *Dakheel*. The four letters affixed to *Rawi* are technically termed وعل *Wasl*, خروج *Khorooj*, مزید *Mazeed*, and نائره *Nāyara*.

113. *Redf* is the name given to the unaccented ا-و-ي coming immediately before *Rawi*.

بعد اصحاب حیدر کرار. گشت بردین مصطفی سالار  
(Sa'nāee.)

هر چه آورد از عدم حق در وجود  
جمله افتادند پیشش در سجود

(Attār.)

\* قافیر is derived from قفو, 'to follow.'

گفت ہنگام نماز آخر رسید

سوی مسجد زود می باید دوید

(*Jalal'oddin Roomi.*)

In the first couplet کرار and سالار are rhyming words, where the last ر is the *Rawi* letter and the *alef* preceding it is the *Redf*; in the second couplet وجود and سجود are rhyming words, where the last د is the *Rawi* letter and the و preceding it is the *Redf*; and in the third couplet رسید and دوید are rhyming words, where the last د is the *Rawi* letter and the ی preceding it is the *Redf*.

Sometimes an unaccented letter intervenes the *Redf* and the *Rawi* letters:—

چون بدریا میتوانی راه یافت

سوی یک شبم چرا باید شتافت

(*Attār.*)

کی کران گیرد ز رنج دوست دوست

رنج مغز و دوستی اورا چو پوست

(*Jalāl'oddin Roomi.*)

وزیری کہ جاہ من آہش بریخت

بفرسنگ باید ز مکرش گریخت

(*Sa'adi.*)



In the first couplet, ت intervenes ف the *Rawi* and ا the *Redf* of the rhyming words یافت and شتافت ; in the second, س intervenes ت the *Rawi* and و the *Redf* of the rhyming words دوست and پوست ; and in the last خ intervenes ت the *Rawi* and ي the *Redf* of the rhyming words گریخت and بریخت

In such cases the ا - و or ي is called the principal *Redf* (ردف اصلی), and the letter intervening is called the secondary *Redf* (ردف زائد).

114. *Qaid* is the name given to the unaccented letter, other than the three *Redf* letters, coming immediately before the *Rawi* letter:—

نر بر اوج ذاتش پرد مرغ و هم  
نر در ذیل وصفش رسد دست فهم

(*Sa'adi.*)

In this distich هم and فهم are the rhyming words, where م is the *Rawi* letter and ر the *Qaid* letter. Other instances of rhyming words having the *Qaid* letters are:— قهر - عصر - نصر - چهر and مهر - پست and دست - مرد and سرد - ابر and صبر - شهر &c.

115. *Ta'sis* is the name given to the unaccented *alef* preceding the *Rawi* letter, between which and the *Rawi* there should be a *Dakheel*. Google

*Dakheel* is the name given to the accented letter coming between the *Rawi* and the *Ta'sis* letters ;

هر نکته کر گفتم در وصف آن شمايل

هر کس شنید گفتا لله در قایل

(Häfez.)

In this couplet, ل is the *Rawi*, the ي accented by the vowel *zir* is the *Dakheel*, and the unaccented *alef* is the *Ta'sis*.

NOTE.—The *Ta'sis* letter *alef* and the *Redf* letter *alef* should not be confounded with each other. The difference between the two is that the *Ta'sis* letter *alef* is always followed by the *Dakheel* letter which is *accented* ; while the *Redf* letter *alef* is always followed either by the *Rawi* or the secondary *Redf* which is always *unaccented*.

116. *Wasl* is the name given to the letter affixed to the *Rawi*.

چونست حال بستان اي باد نوبهاري

کز بلبلان برآم فریاد بقراري

(Sa'adi.)

In the above distich the last ي is the *Wasl* affixed to ر the *Rawi* letter of the two rhyming words بهار and قرار

117. *Khorooj* is the name given to the letter affixed to a *Wasl* :

مادر خلوت بروی غیر بر بستیم  
از هر باز آمدیم و با تو نشستیم

(*Sa'adi.*)

In the above couplet the last م is the *Khorooj* affixed to ی the *Wasl* letter which is affixed to ت the *Rawi* letter of the rhyming words نشستیم and بستیم.

118. *Mazeed* is the name given to the letter affixed to a *Khorooj*.

عالی عینیر عین الله چر چشمان سیاهستش  
چر مژگان منان آما چر مرد افکن نگاهستش

(*Jāmi.*)

In this distich the last ش is *Mazeed* affixed to ت the *Khorooj* letter, the س being the *Wasl* and ر the *Rawi* letter of the rhyming words سیاهستش and نگاهستش.

119. *Nāyara* is the name given to the letter or letters affixed to a *Mazeed*.

آن مر که با چشم مهر دید ستیمش  
از جمه نیکوان گزید ستیمش

(*Jāmi.*)

Here the letters م and ش in the words دید ستیمش

and گزیدستیمش are the *Nāyara* letters, ي, the *Mazeed*, ت, the *Khorooj*, س, the *Wasl* and د the *Bawi* letter.

*Radeef*. ردیف.

120. The reiteration of a word or words after the *Qāfiya* in every hemistich or distich is termed *Radeef*.

شیخ صنعان پیر عهد خویش بود  
وز کمالش آنچہ گویم بیش بود

(*Attār.*)

راه بیرون شدن از هر دو جهانم هوس است  
خیمر بیرون زدن از کون و مکانم هوس است

(*Neshāt.*)

In the first couplet بود is *Radeef* and the real rhyming words are خویش and بیش. In the second couplet the two words هوس and است are *Radeef*, while the real rhyming words are جهانم and مکانم.

*Vowels or Accents of the قافیہ.*

121. The vowels of the rhyme are six in number, viz., (1) توجیه *Taoji*, (2) حدو *Hazwa*, (3) رس *Ras*, (4) اشباع *Eshba*, (5) ماجرلی *Mojra*, and (6) نفاذ *Nafāz*.

122. *Taoji* is the name given to the vowel of the letter, other than the nine *Qāfiya* letters, immedi-

ately preceding the unaccented *Rawi*. It must be of the same kind in both the rhyming words in a couplet.

جهاندار و دین پرور و تا جور  
کز و تخت جم گشت بازیب و فر  
(Hāfez.)

In this couplet the vowel *zabar* over the و of the word تا جور and over the ف of the word فر is called *Taoji*.

When the *Rawi* becomes accented on account of the *Wasl* being annexed to it, the *Taoji* may be different.

نیامد در ایام او بر دلی  
نگویم که خاری که برگ گلی  
(Sa'adi.)

In this couplet ی in both the rhyming words is the *Wasl*, ل, the *Rawi* is accented by *zir*, the *Taoji* below the letter د of دلی is *zir* and that over the letter گ of گلی is *pish*.

123. *Hazwa* is the name given to the vowel over or below the letter preceding the *Redf* or *Qaid*:

شیخ بود اندر حرم پنجاه مال  
با مریدان چار صد صاحب کمال  
(Attār.)

گفت من بس فارغم از نام و ننگ  
شیشه سالوس بشکستم بسنگ  
(Attār.)

In the first distich the ل of the rhyming words کمال and سال is the *Rawi*, ا the *Redf*, and the vowel *zabar* over س and م preceding the *Redf* is called *Hazwa*. In like manner, in the second distich, the letter گ in the rhyming words نگ and مگ is the *Rawi*, the middle letter ن is the *Qaid*, and the *zabar* over ن and س preceding the *Qaid* is termed *Hazwa*.

NOTE.—The *Hazwa* before the *Redf* must be of the same kind in both the rhyming words; but the *Hazwa* before the *Qaid* may be of the same or different kind; as in the words شستر and بستر.

124. *Ras* is the name given to the vowel of the letter preceding the *Ta'sis*. As the *Ta'sis* letter is always *alef*, the letter preceding it cannot take any other vowel than *zabar*, and consequently the *Ras* is always *zabar*.

*Eshba* is the name given to the vowel of the *Dakheel* letter.

کشند اینان بدین شکل و شمایل

بدعوي داريش صف در مقابل

(*Jāmi.*)

Here the ل of شمایل and مقابل is the *Rawi*, the ي and ب are the *Dakheel*, the زیر below ي and

ب is termed *Eshba*, ا is the *Ta'sis* and the *zabar* over م and ق is called *Ras*.

NOTE.—*Eshba* should always be of the same sort in both the rhyming words, but when the *Rawi* letter becomes accented, in consequence of *Wasl* being annexed to it, it may be different; as in the words شاطري and برابري.

125. *Mojra* is the name given to the vowel of the *Rawi* letter when it is joined with *Wasl*.

صبح است و زالر میچکد از ابر بهمنی  
برگ صبح ساز و بز ن جام یکمنی

(*Hāfez*.)

Here the ن in the rhyming words بهمنی and یکمنی is the *Rawi* joined to ي, the *Wasl*, and the vowel *zir* of the ن is termed *Mojra*.

126. *Nafāz* is the name given to the vowel of the *Wasl*, joined with *Khorooj* as well as of the *Khorooj* and *Mazeed*:

تا چند بسنگ لایخ غم افکنیم: وز سنگ ستم شیشه دل بشکنیم  
(*Jāmi*.)

In the rhyming words بشکنیم and افکنیم, the *zabar* over ي, the *Wasl*, joined with م the *Khorooj*, is *Nafāz*. For an instance of the *Nafāz* of the *Khorooj* see the couplet in article No. 119.

*Poetical License.* ضرورت الشعر.

127. The language of Persian poetry is always brief and pithy. It suggests a deal of meaning in a few words. Besides, to meet the exigencies of the metre, Persian poets, like those of other countries, are obliged to depart from the strict rules of grammar and orthography. Their licenses chiefly consist in—

## (1) Abbreviation of words:—

ترا باحقه و مهرة فریفتد زیراک

چو حقیر بیدل و مغزی چو مهرة بی سرو پا

(*Khāqāni.*)

شهبی کوباورنگ دارد زمی .: که بی سر نباشد تن آدمی

(*Ferdowsi.*)

منکر دارای جهان ساختم .: بنده شاه زمین و زمانم

(*Neshāt.*)

مگو انده خویش با دشمنان

که لاجول گویند شادی کنان

(*Sa'adi.*)

The underlined words are the abbreviated forms of اندوه and زمانم — زمین — زیرا که.

## (2) Enlargement of words:—

کف و مساعدش چون کف شیر نر

هشیوار و موبد دل و شاه فر

Digitized by (*Ferdowsi.*)



چوشاه آفریدون و چون کیتباد  
(Ferdowsi.)

The underlined are the enlarged forms of هشیار  
and فرویدن

(3) Addition of a meaningless syllable:—

گرچه یحوی نما ند و یافت گزند  
مر ترا من کنون بوم فرزند  
(Sandi.)

(4) Addition or omission of a *Tashdeed*:—

گرچه سیم و زر سنگ آید همی  
در هم سنگی نباشد زر و سیم  
(Sa'adi.)

The word زر (gold) is always written without any *Tashdeed*, but here the poet, for the sake of the metre, has placed one *Tashdeed* over the letter ر.

بآدمی فتوان گفت ماند این حیوان  
مگر دراع و دستار و نقش بیرونش  
(Sa'adi.)

The underlined word is always written with a *Tashdeed* over ر; as, دراع.

(5) Use of obsolete words, or words having a peculiar meaning:—

چو پر خاش بینی تحمل بیار  
Digitized by Google (Sa'adi.)

بہستیش باید کہ خستو شویم

(Ferdowsi.)

The underlined words in the above hemistichs are now obsolete.

ای کہ از دفتر عقل آیت عشق آموزی  
ترسم این نکتہ بر تحقیق ندانی دانست

(Hāfez.)

The word ندانی has a peculiar meaning here, it is used in the sense of نتوانی .

(6) Change of syntactical order of words.

(7) Omission of the sign of *Ezāfat* :—

شیخ بود اندر حرم پنجاہ سال  
با مریدان چار صد صاحب کمال

(Attār.)

The expression مریدان چار صد is grammatically wrong, it ought to be چار صد مرید . Again صاحب کمال ought to be صاحب کمال .

(8) Accenting the unaccented letter :—

پیل کو تا کتف و بازو گردان بیند

(Sa'adi.)

The word کتف is pronounced *Ketf* and not *Kataf* as it is written here. The sign of *Ezāfat* ought to be ی between the words بازو and گردان and not زیر

which is placed at the end of بازو on account of preserving the metre.

*Poetical Composition.* نظم .

128. The last important point to be noticed on the subject of prosody is the different kinds of poetical compositions. They are of nine kinds, viz:—

- |                    |                              |
|--------------------|------------------------------|
| (1) قصيده Qasida.  | (6) مثنوي Masnavi.           |
| (2) قطعه Qat'a*.   | (7) مستزاد Mostazād.         |
| (3) مسمط Mosammat. | (8) رباعي Robāee.            |
| (4) غزل Ghazal.    | (9) بيت or فرد Bait or Ferd. |
| (5) ترجيع Tarji'.  |                              |

(1) *Qasida* (Idyllium) derived from قصد, 'to intend to go to somebody,' is one of the longest kinds of poetry in Persian. Its subject is the praise of eminent persons interspersed with moral or religious reflections. The praise is generally preceded by a description of spring, garden, or the approach of the عيد (new year). The introductory part of the *Qasida* is termed تغزل, and the poet's sudden shift from the تغزل *Taghazzol* to the object of his praise is called گریز. The first two hemistichs always rhyme together and the same rhyme is repeated throughout the poem at the end of every second hemistich. The

\* It is also pronounced as 'Ket'a'gle

first couplet of the poem, containing the two rhyming hemistichs, with which the poem commences, is called *مطلع* *Matla*, the 'beginning,' and the last couplet is called *مقطع* *Maqta*, the 'end.' The opinion of the Persians as to the exact number of distichs contained in a *Qasida* is divided. Some hold that it should not be fewer than thirteen and more than one hundred and twenty : others maintain, it should not be fewer than thirty-one and more than ninety-nine. But we find in one of the works of Sa'adi styled *قصاید فارسی*, a *Qasida* containing fewer than seventeen distichs; and in the work of Qā'āni, † one of the latest poets of great eminence, we find *Qasidas* of two hundred distichs. Generally, *Qasidas*, having any number of distichs between seventeen and seventy, are much approved of. As these poems are always read in the presence of great personages for whom they may be composed, they ought not to be so long as to tire the patience of the hearers. A *Qasida* can be composed in any metre.

(2) *Qat'a*, derived from *قطع* 'to cut,' is a fragment of poetry, consisting of two or more than two distichs. It has no *Matla*, and the rhyme in the second hemistich of every couplet contained in it is the same as the rhyme of the second hemistich of the first couplet. It can be composed in any metre.

\* Literally means the 'place of rising,' from *طلع* 'to rise.'

† Literally signifies the 'place of cutting,' from *قطع* 'to cut.'

‡ This poet is celebrated for his *Qasidas* only.

(3) *Mosammāt*, derived from تسميط, 'to string pearls,' is also one of the longest species of poetry in Persian like the *Qasida*. Its subject is generally the praise of eminent persons introduced by some description of gardens in spring, autumn, &c., or the celebration of the new year.

This poem is of two kinds: The first kind is composed after the style of a *Qasida* having couplets arranged one under the other. It has also, like a *Qasida*, the *Matla* with two rhyming hemistichs. But each of the remaining distichs has double rhymes—the two halves of the first hemistich and the first half of the second hemistich rhyme together, and the remaining half of every second hemistich has the prevailing rhyme of the poem. As these poems are generally long, we give a few distichs only to show its structure from Manoochehri and Qā'āni:—

برخیز بان ای جاریه می در فکن در باطیه  
 آراسته کن مجلسی از بلخ تا ارمینیه  
 آمد خجسته مهرگان جشن بزرگ خسروان  
 نازنج و نارو ارغوان آورد از هر ناحیه  
 گلزارها بیرنگها شاه سپهرم بیچنگها  
 گلزارها چون کنگها بستانها چون اودیه

لاله نروید در چمن بادام نکشاید دهن  
 نه شبنم آید بر مهن نه بر شگوفر اندیر  
فرگس همی در باغ در چون صورتی در سیم و زر  
 و انشاهای مورد تر چون گیسوی پرغالی  
 (Manoochehri.)

نسیم خلد میوز مگر ز جویبارها  
که یوی مشک میدهد هوای مرغزارها  
فرازخاک و خشتهها دمیده سبز کشتهها  
چه کشتهها بهشتهها نرده نه صد زارها  
بچنک بسته چنکها بنای هشته زنگها  
چکاوها کلنگها تذروها زارها  
زنای خویش فاخته دو صد اصول ساخته  
ترانها نواخته چو زیر و بم تارها  
زخاک رشته لالها چو بسدین پیاها  
ببرک لاله زالها چو در شفق ستارها  
فکنده اند همهم کشیده اند زمزمه  
بشاخ سروبن هم چه کبکها چه سارها

The second kind of *hamo* consists of several stanzas of five or six hemistichs, all of which, when taken separately, differ in rhyme, though they are of the same metre. Only the last hemistichs of all the stanzas have a common rhyme. Other hemistichs, except the last, in every stanza rhyme with one another. See Appendix II., Poems I. and II.

Writing *Mosammāts* undoubtedly requires a great command over the language as well as a high poetic genius. Though many poets have attempted to write this kind of poetry, Manoochehri is the poet who can be said to have carried the palm of excellence.

(4) *Ghazal*, derived from *مغازلت* "to make love with women, and to converse with them," is a kind of poetry having for its subjects human or divine love and wine. It often gives a picture of the sufferings of the despairing lover in consequence of the indifference of the object of his love; it gives a description of the beauties of the flowers of gardens in spring, and the warbling of the nightingales therein; the whole interspersed with morality, heavy strictures upon the superstitious doctrines of the hypocritical clergy, with some allusion to the loss of a relative or patron of the poet as well as to his own abject condition. It does not consist of fewer than five distichs, nor does it exceed seventeen. It has the *Matla* having two hemistichs rhyming with each other and the same rhyme is repeated at the end of every second hemistich throughout the poem.

It has also the *Maqta* in which the poet contrives to introduce his own poetic name called *تخلص* *Takhallos*. Sometimes the *Takhallos* is used in the couplet preceding the *Maqta* (*vide* Sa'adi's work called *غزليات قديم*).

(a) Poets generally compose a series of *Ghazals* and *Qasidas* in as many classes as there are letters in the alphabet, the first class rhyming with *alef*, the second with *ba* and so on. The book containing all the kinds of poems composed by a poet is called *ديوان* *Diwān*.

(b) *Takhallos* is the *nom de plume* which almost all the Persian poets assume as a mark of distinction and use in their poems, particularly the *Ghazals*. Generally, they adopt their poetical *sobriquet* from (1) the names of rulers who patronize them, as Shaikh Maslahoddin Sa'adi assumed his poetical title of Sa'adi from Atabak Sa'ad ben Zanghi, who reigned over Fars; or poet Manoochehri, whose name is Ab'onnajm Ahmad, assumed the name of Manoochehri from Amir Manoochehr'ebn-e-Shamso'lma'āli; (2) from their own occupation, as Hakeem Omar, e-Khayyam, whose occupation in the early life was of a Khayyam, a tent-maker; (3) from their own name, as Amir Khosrow, e-Dehlavi took his poetic name Khosrow; and (4) from their birth-place, as Mawlānā Noor'oddin Abd'orrahman Jāmi, who assumed his poetical sobriquet from Jam, a place in Khorasan, where he was born.



(5) *Tarji* (derived from جمع , 'to bring back,' 'to repeat') is a long poem resembling a *Qasida*, but divided into several stanzas of the same metre but different rhymes, each containing a number of distichs, varying generally from five to eleven though even more than eleven distichs are found in a stanza. Just as in a *Qasida* or *Ghazal*, the first two hemistichs of each stanza rhyme, and the same rhyme is repeated at the end of every second hemistich throughout the stanza. The subject of the poem is the praise of some eminent person or a description of the beauty and love of a beloved object. At the end of each stanza there is an extra distich of the same metre but different rhyme, always bearing connection with the last distich of the stanza in meaning. Each of the stanzas is termed خانہ and the extra distich coming at the end of the خانہ is called بند. When the extra distich of one particular rhyme is repeated at the end of each of the stanzas, the whole poem is called ترجیع بند (the poem of the repeated *band*); but when it is of a different rhyme and is not repeated at each stanza, but each of the stanzas has at the end an extra distich of its own, the poem is called ترکیب بند (the poem of the mixed *bands*). For illustrations, see Appendix II., Poems III. IV. V.

(6) *Masnavi* (belonging to مثنوی from اثین two and two) is a kind of poetry composed of distichs of the same measure, each containing a pair of rhymes. This kind of poetry is generally made use

of in writing narratives, histories, fables, and stories. There is no limit as to the number of its distichs. *Boostān* of Sa'adi, *Shahnāma* of Ferdowsi, *Yoosofwa Zolaiikhā* of Jami, *Pandnāma* and *Manteq'ol-Tair* of Attār, *Masnavi* of Jalāl'oddin Roomi, *Hadika* of Sanāee, *Sekandarnāma* of Nezāmi, &c., are all called *Masnavi*.

(7) *Mostazād* (increased) is a kind of poem resembling a *Ghazal*, each hemistich of which is increased by a piece of prose. The first two hemistichs, as well as the pieces of prose at their end rhyme together, and the same rhyme is repeated at the end of every second hemistich throughout the poem. The following few distichs from the *Mostazād* of *Roomi* will show very well the structure of the poem.

دل برد و نهان شد	هر لحظه بشکل آن بت عیار برآمد
گر پیر و جوان شد	هر دم بلباس دگر آن یار برآمد
خود رفت بکشتی	گر نوح شد و کرد جهانی بدعا غرق
آتش گل ازان شد	گر گشت خلیل وز در نار برآمد
آن جلوه گر عالم	یوسف شد و از مصر فرستاد قمیصی
تا دیده عیان شد	در دیدۀ یعقوب چو انوار برآمد
از بهر طهارت	یونس شد و در بطن سمک رفت بدریا
برطور روان شد	موسلی شده جویندۀ انوار برآمد
خود رند سبوحش	خود کوزه و خود کوزه گر و خود گل کوزه
بشکست و روان شد	خود بر سر آن کوزه خریدار برآمد

(8) *Robāee* (*vide* section 106). Digitized by Google

BAIT OR FERD, MOLAMMA.

*Bait* or *Ferd* is a single couplet, the two lines of which may or may not rhyme. Each line gives one complete idea; the sense is not carried further in the following lines. It can be written in any metre.

1.—اگر دندان نباشد نان توان خورد

مصیبت آن بود که نان نباشد

2.—بس قامت خوش که زیر چادر باشد

چون باز کنی مادر مادر باشد

(Sa'adi.)

*Molamma*, 'brilliant,' (derived from *molam*) is a poem consisting of either one line of Persian and one of Arabic, or one *couplet* of Persian and one of Arabic. Only one distich or couplet of a hemistich of Persian and a hemistich of Arabic is also termed *Molamma*.

پیا له چیست که بریاد تو کشیم

و نحن نشرب شرباً کذاک الاقدار

(Hafez.)

This is a cup of wine that we should always cherish for thy health, (when) we can drink wine in such circumstances like these."

آفتابست آن پریرخ یا ملایک یا باده

قامتست آن یا قیامت یا الف یا نی

هد صبری ما تولی رد عقلي ما ثنوی

صاد قلبی ما تمشی زاد و جدی ما

(Sa'adi.)

TAWH

"Is

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alef, or

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For

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130.

of God

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Na'at.

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“Is that fairy-faced boy a sun, an angel, or a human being? Is that a stature or tumult, an *alef*, or a piece of sugar-cane? He destroyed my patience when he went away, and deprived me of my sense when he turned back; he prayed upon my heart when he walked, and increased my ardent love when he passed by.”

For this kind of poetry we refer our students to the work of Sa'adi, called *ملمعات*

130. A poem on the praise, purity, and works of God is called *توحيد* *Tawheed*.

131. A poem on the praise of the prophets and particularly the prophet Mohammad is called *نعت* *Na'at*.

132. A poem on the praise and enumeration of the virtues of the family of Mohammad or his companions (صحابه) is termed *منقبت* *Manqabat*.

133. A didactic poem is termed *موعظت* *Maw'ezat*.

134. A poem containing a personal satire or a lampoon is termed *هجو* *Hajw*. Among Persian authors we do not find that kind of satiric writing in which the wickedness and folly of one particular nation is exposed.

135. A poem expressive of grief, sorrow, and mourning for the departed is called *مرثیه*, *Marsiya* (an elegy or dirge).

## تضمین

136. The poet's insertion of one hemistich or more, or one couplet or more, from the works of some other poet, by way of quotation, into his own poem is called *تضمین*. The poet's name, from whose work the hemistichs or couplets are taken, may or may not be mentioned:—

خلوت خاص است وجای امن و نزهتگاه انس  
این که می بینم بر بیداریست یارب یا بخواب  
(Hāfez.)

The last hemistich of this couplet is taken from Anvari by Hāfez. The whole couplet of Anvari runs thus—

اینکه می بینم بر بیداریست یارب یا بخواب  
خویشتن را در چنین نعمت پس از چندین عذاب  
ذوقی چنان ندارد بی دوست زندگانی  
بیدوست زندگانی ذوقی چنان ندارد  
(Hāfez.)

The first hemistich of this couplet of Hāfez is taken from Sa'adi. The complete couplet of Sa'adi is—

ذوقی چنان ندارد بیدوست زندگانی  
دودم بسر بر آمد زین آتش نهانی  
چه خوش گفت فردوسی پاکزاد  
که رحمت پر آن تربت پاکباد

میا زار موری که دانه کش است  
 که جان دارد و جان شیرین خوش است  
 سیاه اندرون باشد و سنگدل  
 که خواهد که موری شود تنگدل

(Sa'adi.)

The last two couplets are taken from the Shah-nama of Ferdowsi, which Sa'adi has inserted in one of his poems in Boostan mentioning the name of Ferdowsi.

Many other instances of *تصمیم* will be found in the works of Persian poets.

#### SECTION IV.

*Figures of Speech.* صنایع بدیع

137. Like prosody, the figures of speech, in Persian, owe their origin to the Arabs. Aboo Tammam (ابو تمام) was the first Arab to introduce them in Arabic. At first he invented one kind of figure, viz. *تجنیس*, *Tajnees*, (*Homonym*), to which, afterwards, many more were added. As this part of composition was quite new to the Persians, they called it *علم بدیع* (a new science), and the various figures or rather artifices made use of therein were called *صنایع بدیع* *i.e.*, the artifices belonging to the new science. These artifices are divided into *صنائع لفظی* (artifices as to words) and *صنائع معنوی* (artifices as to sentiments).

The artifices or figures of speech as to *words* that are most commonly used are:—

(1)	تجنيس	(10)	ذوقا فيتين
(2)	ترصيح	(11)	طرد و عكس
(3)	ساجع	(12)	موشح
(4)	مقلوب	(13)	مربيع
(5)	اشتقاق	(14)	مدور
(6)	رد العجز علي الصدر	(15)	مقطع
(7)	لزوم مالا يلزوم	(16)	موصل
(8)	سياقت الاعداد	(17)	تنسيق الصفات
(9)	ملون		

138. (1) *تجنيس* \* (*Homonym*) is a play upon words in rhetoric where a poet or a prose writer uses two or more words resembling each other in some point or other, but bearing quite different significations. *Tajnees* is of eight kinds:—

(a) *تجنيس تام* (*Perfect Homonym*) is a figure in rhetoric in which two or more words similar in orthography and pronunciation, but different in meaning, are used:—

تنگ چشمي ز تنگ چشمي دور

همه آدم ز خاک و او از نور

(*Nezāmi.*)

\* *Tajnees* primarily signifies 'making homogeneous.'

“ May the covetous eye be far from the small-eyed beautiful girl: all human beings are made of dust but she is made of light.”

تدگ چشمي = a beautiful girl having small eyes; also a covetous eye.

طمع کرده بودم که کرمان خورم  
که ناگر بخوردند کرمان سرم

(Sa'adi.)

“ I had aspired to conquer Kerman when suddenly the worms ate away my head (*i. e.*, I died and was reduced to dust).” کرمان (*pl. of* کرم) = worms.  
کرمان = name of a city in Persia.

خواهي که بر نخيزد از دیده رود خون  
دل در هواي صاحب رود کسان ميبند

(Häfez.)

“ If thou desirest that no river of blood may flow from thy eyes, do not set thy heart on the desire of friendship with the son of other persons.”

رود = a river. رود = a son.

تا تواني مده از کف بر بهاراي ساقی  
لب جام و لب جوي و لب ياراي ساقی

(Selman.)

“ So long as thou canst, do not, O cup-bearer, leave the brim of a cup, the bank of a river and the lips of a beloved from thy hand in the time of spring.”



لب = an edge or brim; a shore or bank; a lip

کوفتر بر سفره من گو مباش  
کوفتر را فان تهی کوفتر است

(Sa'adi.)

“Order not minced meat to be placed on my table for to a hunger-stricken person bread alone is minced meat.”

کوفتر = a person knocked down by hunger.  
کوفتر = minced-meat.

در کلاه فقر میباید سه ترک: ترک دنیا ترک عقبی ترک ترک  
(Attār.)

“There should be three *tarks* (woollen patches) in the cap of poverty—the *tark* (renouncing) of this world, the *tark* (renouncing) of the next world, and the *tark* (renouncing) of *tark* (renouncement), that is to say, an absolute renouncement.”

ترک = one of the three woollen patches which the cap of *soofees* or *darvishes* are made of. ترک = renouncement.

شغال گفت ز نهار که ازین فکر بگذر تا چون ماهی  
خوار خود را خوار نکنی  
(Kāshafi.)

“Be cautious and give up this idea,” said the jackal, “so that thou may'st not ruin thyself like the heron.” خوار = piscivorous, a heron. خوار = ruined.

(b) *تجنيس ناقص* (*Imperfect Homonym*) is a figure in which two words similar in orthography, but different in pronunciation and meaning are used:—

اي گدايان خرابات خدا يار شماست

چشم انعام مداريد ز انعامي چند

(*Häfez.*)

“O you beggars of the tavern, God is your helper; do not expect any reward from a set of beasts.”

انعام = a reward. انعام (pl. of نعم) = beasts.

گرو زير از خدا بترسيدي .: هماچنان کز ملاک ملاک بودي  
(*Sa'adi.*)

“Had the minister feared God in the same manner as he does the king, he would have been an angel.”

ملاک = a king. ملاک = an angel.

ماحرّم او بوده کعبه جانرا .: ماحرّم او بوده سرّ قرا نرا  
(*Sandee.*)

“He was a pilgrim of the *Ka'aba* of the soul; he was the confidential person to receive the secrets of the *Qoran*.”

ماحرّم = a pilgrim. ماحرّم = a confidential man.

نخستين ابوبکر پير مريد .: عصر پنجاه بر پيچ ديو مريد  
(*Sa'adi.*)

“The first Caliph was Aboo Bakr, the devoted old man; the second was Omar, the twister (breaker) of the hand of the cursed devil.”

مرید (derived from اراده) = devoted. مرید

(derived from رد) rejected, cursed.

همه آزادگان کز رخنه جستند

زیان خویش و سود خلق جستند

(*Mir Hosain, e-Sādāt.*)

“All those independent people (*i.e.*, *soofees*) who freed themselves from the troubles (of a religious life) tried to do harm to themselves and benefit to the people.”

جستند = leapt out (from جستن, to leap). جستند

= sought from (جستن, to seek.)

(c) *تاجنیس زائد* (*Increased Homonym*) is a figure in which two similar words, different in signification, are used, one of which has in the beginning a letter more than the other:—

قدم باید اندر طریقت نه دم

که اصلي ندارد دم بي قدم

(*Sa'adi.*)

“A step is required in the path of righteousness and not a word; because a word without a step

(i.e., a word without an action) will have no weight."

شادي مجلسيان در قدم و مقدم تست  
جاي غم باد هران دل که ناخواهد شادت  
(Häfez.)

"The happiness of the members of the assembly consists in thy footsteps and arrival: may every heart that does not wish thee happiness be the seat of sorrow."

اند کي جمال بر از بسياري مال  
(Sa'adi.)

"A little beauty is better than an abundance of wealth."

(d) تجنيس مذيل is a figure in which two similar words, different in meaning, are used, one of which has in the *end* a letter more than the other:—

عهد گل تازه شد آن ساقی گلچهره کجاست  
تاز پیمان بما تازه کند پیمانرا  
(Neshät.)

"The time of rose is come again, where is the beautiful cup-bearer? Let him come to renew our promise with a cup (of wine)." پیمان = a cup.  
پیمان = a promise.

شکم بند دست است و زنجیر پای  
شکم بنده نادر پرستد خدای

(Sa'adi.)

“The stomach is a fetter for the hand and a chain for the foot. He who is a slave of his stomach seldom worships God.”

پیش کمان ابرویت لا بر همی کنم ولي  
گوشبر کشیده است ازان گوش بمن نمیکند

(Häfez.)

“I beseech thy arched eyebrow, but it does not listen to me, since it has prepared its bow.”

گوشبر = a notch at the end of a bow. گوش = the ear.

بر لا قامت لات بشکست خورد

“He broke into pieces the statue of *Lät* by the term *lä*.”

*la* is the first term of the expression لا اله الا الله .

لات = Name of an idol worshipped by the Arabians before the time of Mohammad.

از حسرت رخسار تو اي زيبا روي  
از ناله چو نال گشتم از موير چو موي

(Rashid'oddin Watwat.)

“O beautiful girl, on account of the strong desire of seeing thy face I have become as lean as a reed-pen by weeping, and as thin as the hairs of the head by lamentations.”

نال = complaint. نال = a reed-pen. موير = lamentation. موي = the hair of the head.

(e) *تجنيس مرکب* (*Compound Homonym*) is a figure in which two words, similar in orthography and pronunciation, but different in signification, are used, one of which is a *simple* and the other a *compound* term:—

تو بدري و خورشيد ترا بنده شده است  
تا بنده تو شده است تا بنده شد است

(Hāfez.)

“Thou art the moon and the sun has become thy slave; and since he has become thy slave he has been shining.” The first *تا بنده*, is a compound of the conjunction *تا* = since, and *بنده*, a slave; the second *تا بنده* means ‘one that shines,’ from *تافتن*, to shine.

ترا که خانہ نمين است بازي نابين است

(Sa'adi.)

“Thou whose house is made of reeds or bamboos shouldst not have this kind of play.”

*نمين* is an adjective of *ني*, a reed or bamboo. *ناين* is a compound of *نر*, not and *اين*, this.

نر من از خانۀ تقوي بد افتادم و بس  
پدرم نیز بهشت ابد از دست بهشت

(Hāfez.)

“It is not I alone who have fallen out of the house of piety; my father (*i.e.* Adam) too has forfeited the eternal paradise.”

بهشت = paradise. بهشت is the past tense of هشتن, to let go.

بر آمد ز کوه ابر ما ز ندران  
چو مار شکنجی و ما ز ندران

(Manoochehri.)

“The cloud of Māzandarān issued forth from the mountain like a curling snake and full of rain.”

ما ز ندران, is the name of a country near the Caspian sea, to the north of Gilān. ما ز ندران is compounded of ما ز, rain, and ندران, in it.

دروهم اثر کرد میل بشر. . . نه میلی که کوتاه بینان بشر  
(Sa'adi.)

“Human inclination (*i.e.*, love) produced an effect in him too ; but not such an inclination as the mean-spirited have for vice.” بشر = mankind. بشر is compounded of به to, for, and شر, vice.

من تا زنده ام در راه مهر تو تا زنده ام

(Rashid'oddin.)

“So long as I am alive, I am a runner on the path of thy love.”

تا زنده (from تا ختن, to run), a runner. تا زنده (compounded of تا and زنده) till alive.

مرغ جائی رود که چینه بود  
نه بجائی رود که چي نه بود

(Sa'adi.)

“ A bird goes where grain is found, and not where nothing is to be found.” چي نہ = grain. چي نہ is compounded of چي, something, and نہ not.

(f) *تجنيس خط* is a figure in which two words similar in form, but different in signification and the distinguishing points or dots of some one of the letters which they are composed of, are employed:—

گفت از جاہت اندیشہ میکردم اکنون کہ در  
جاہت دیدم فرصت غنیمت دانستم  
(Sa'adi.)

“ I was afraid of thy rank,” replied he, “ but now when I found thee in a pit I made the most of the opportunity.”

جاہ = rank. چاہ = a pit.

سزد کہ از ہمنہ دلبران ستانی باج  
چرا کہ بر سر خوبان عالمی چون تاج  
(Häfez.)

“ It is proper that thou shouldst receive tribute from all the beloveds, because thou art like a crown upon the head of all the beauties of the world.”

باج = tribute. تاج = a crown.

پند است خطاب مہتران آنکہ بند  
چون پند دہند و نشنوی بند نہند  
(Sa'adi.)



“The first address of the great is advice and next the fetters: when they give thee advice and thou dost not listen to it, they will put thee in chains.”

پند = advice. بند = a fetter.

زرگر زنجیر سر زلف پریسان تو دید

شد پریشان و دلش بر من دیوانه بسوخت

(Häfez.)

“He who saw the chain of thy fairy-like ringlet became perplexed and sympathized with me who am mad.”

پریسان = fairy-like. پریشان = perplexed.

شب تاریک و راه باریک

(Rashid'oddin.)

“A dark night and a narrow road.”

تاریک = dark. باریک = narrow.

(g) *تجنیس مطرف* is a figure in which two words, similar in form but differing from each other in the final letter as well as in meaning, are used.

از شرارتیغ بودی باده سا انرا شراب

وز طعان رمح بودی خاکسارانرا طعام

(Amir Moezzi.)

“The drunkards got their wine from the sparks of the sword and the mean got their food from the

piercing of the spear, in battle." شرار = sparks.  
 شراب = wine. طعان = piercing with a spear.  
 طعام = food.

(h) تَجْنِيسِ مَكْرَر is a figure in which two or more words are used close to each other, one of which exceeds the other by a letter or a syllable in the beginning.

لاف عشق و گلر از یار زهی لاف خلاف  
 عشقبا زان چنین مستحق هجرانند

(Hāfez.)

“Bragging of love and complaining against the beloved, bravo such a contradicting boast. Such lovers are deserving of separation.”

افتاد مرا بادل مکار تو کار. افکند درین دام دو گلنار توفار  
 (Rashid'oddin.)

“I happened to have some business with thy deceitful heart; thy two cheeks set this snare on fire.”

139. (2). ترصیع\* is a figure in rhetoric, in which the author divides a verse or a sentence into distinct parts, the words used in each corresponding with those of the other in measure and rhyme:—

دلی از شکایت رستر دارم ولبی از حکایت بستر  
 چه گویم که هر چه گویم بی گفتگو دانی و چه جویم  
 که هر چه جویم بی جستجو رسانی  
 (Mo'tamad.)

\* ترصیع means 'adorning with jewels.'

“I have my heart devoid of complaints and lips closed against speaking. What shall I say, since thou knowest whatever I have to say without my saying any thing, and what shall I search for, since thou givest me whatever I search for, without my searching?”

بشر ما وراي جلالش نيافت  
بصر منتهاي جمالش نيافت

(*Sa'adi.*)

“Human beings could not fathom the extent of His greatness, and vision could not find the limit of His beauty.”

بر سخاوت او نيل را بخيل شمار  
بر شجاعت او پيل را ذليل شمار

(*Mantagi.*)

“Before his liberality consider the Nile to be parsimonious, and before his valour consider the elephant to be contemptible.”

عاقلي را پرسيدند که نيك باخت کيست و بد  
باخت کيست گفت نيك باخت آنکه خورد و کشت  
و بد باخت آنکه مرد و هشت

(*Sa'adi.*)

“They asked a wise man ‘who is fortunate and who is unfortunate?’ The wise man replied ‘He is

fortunate who ate and sowed and he is unfortunate who died and left (his wealth).’ ”

این چو پیکان بشارت برشتابان در هوا  
وان چو پیلان جواهر کش خرامان در قطار  
(*Anvari.*)

“ These were flying fast in the air like the messengers of good tidings ; and those were walking in a row like elephants carrying jewels.”

140. (3) *ساجع* \* (Harmony or cadence) is of three kinds :—

(a) *ساجع متوازي* (b) *ساجع مطرف* (c) *ساجع متوازن*.

(a) *ساجع متوازي* is a figure in which a prose-writer makes the final words of all the parts of a sentence similar in rhyme and metre—

تا گل نروید بلبل ساختن نگوید .  
(*Qā'āni.*)

“The nightingale will never sing until the rose grows.”

در هر هستی جزویکی نیست و در یگانگی اوشکی نر  
(*Mo'tamad.*)

“ In the whole world there is none but Him, and as to His unity there is no question.”

\* *Saj'a* in its primary signification means ‘the cooing of turtles.’

نہ ہر سیا رۂ بر جیس است و نہ ہر مظلومی جر جیس  
 نہ ہر سیا ہی عنبر است و نہ ہر غلامی قنبر  
 (Qā'āni.)

“ Every planet is not Jupiter, nor every oppressed being is a Jerjis ; every black object is not ambergris, nor every slave a Qambar.”

(b) سجع مطرف is a figure in which the concluding words of all the parts of a sentence rhyme with one another but do not correspond in measure :—

دہقان را کار بجان رسید و گارد با استخوان  
 (Kāshafi.)

“ The peasant's affairs became desperate and the knife reached his bone (*i.e.*, he was reduced to the last extremity).”

فلا نکس راست گفتار است و درست کردار — کرم  
 بسیار است و ہنر بیشمار

“ Such and such a man is true in words and upright in conduct ; he is very liberal and is possessed of numerous qualifications.”

(c) سجع متوازن is a figure used in poetry in which an author uses such words throughout a distich as correspond with one another in measure but differ in rhyme.

شاہی کہ رخس اورا دولت بود دلیل  
 شاہی کہ تیغ اورا نصرت بود نشان  
 (Mas'ood'e-Sa'ad.)

“ (He is) a king whose horse is guided by fortune ;  
 and a king, the emblem of whose sword is victory.”

ای رشک نظم من خورد حسان ثابت را جگر  
 وی دست نثر من زند سحابان وائل را قفا  
 (Klĥāqāni.)

“ The envy of my poetry preys upon the liver of  
 Hassan the son of Sâbet : the arm of my prose gives  
 a slap to Sahbân the son of Wă,el.”

141. (4) \* صنعت مقلوب is of three kinds :—

(a) مقلوب کل , (b) مقلوب بعض , (c) مقلوب  
 مستوی

(a) مقلوب کل (Wholly inverted) is a figure  
 used in poetry or prose in which two or more words  
 that are anagrams of one another are employed :—

بہمن چون تختہ را بر تخت و خاب را بر کاخ اختیار  
 کرد دختر او ہمای بر جای او نشست  
 (Prof. Hairat.)

“ When Bahman preferred †takhta to takht  
 (a throne) and the earth (the grave) to a palace, his

\* مقلوب is derived from قلب, which signifies ‘inversion.’

† Takhta means a table on which dead bodies are washed  
 before interment.

daughter Homāy took his seat, (*i. e.* when Bahman died Homāy, his daughter, ascended the throne.)”

خا<sup>ب</sup> is the anagram of کا<sup>خ</sup>.

رای تو یار صواب و داد تو محض و داد  
فتح تو حتف حسود و ضیف تو فیض مراد

(Selmān.)

“Thy counsel is friendly to rectitude and thy justice is pure love; thy victory is the death of an enemy, and a liberal wish is thy guest.” رای and یار and فیض and ضیف and حتف and فتح are the anagrams of each other.

زان ناز تو میکشند عشاق. ای حور لقا کر روح بخششی

“The lovers put up with thy pride, O fairy-faced girl, because thou art a bestower of life.” حور and روح are the anagrams of each other.

(b) مقلوب بعض (partly inverted) is a figure in poetry or prose in which two or more words, that are formed from one another by a mere transposition of letters, are employed.

تا که آید بز میان تیغ بر آرم ز نیام  
تا که افتد بر نشان تیر گشایم از شست

(Neshāt.)

“In order that it may come between, I may draw out my sword from the scabbard; in order that it may reach the target, I shall let loose the arrow

from the thumb-stall." میان and نیام are formed from each other by the transposition of the letters م and ن.

طرااران آن گوسفند را دیده دیده طمع بکشادند  
و کمر مکر و فریب بر بستند  
(Kāshafi.)

"The robbers finding that sheep opened the eye of avarice and girded the loins of trick and deceit." کمر and مکر are formed from each other by the transposition of the letters م and ک.

نه زبیهوده بود و ساکبانی. . . بایزید آنچہ گفت سبکبانی  
(Sandee.)

"It was neither out of pride for his eloquence nor out of foolishness that Bāyazeed said 'I am pure.'" سبکبانی and ساکبانی are formed from each other by the transposition of the letters س and ح.

علم چندانکہ بیشتر خوانی  
چون عمل در تو نیست نادانی  
(Sa'adi.)

"How much soever thou acquirest knowledge thou art foolish if thou dost not put it into practice." عمل and علم are formed from each other by the transposition of the letters ل and م.

لہر ایسپ اگرچہ در مبادی حال جمعی از سلطنت



او اکراه داشتند لکن شمایل اخلاق وي و قواعد نيکو  
 که در ترتیب و تربیت ملک و سپاه وضع کرد طولی  
 نکشید که رقبه ناس را در ربته اطاعت وي آورد  
 (Prof. Hairat.)

“The virtuous qualities of Lohrāsp and the good rules he laid down for the arrangement and discipline of the empire and the army soon brought the neck of the people in the snare of subjection, although they showed their reluctance for his Government in the beginning.”

ربقر and رقبه, تربیت and ترتیب are formed from each other by transposition of letters.

شعر و عرش و شرع از هم خاستند

این دو عالم زین سر حرف آراستند

(Attār.)

The words *She'er* (poetry), *'Arsh* (the ninth heaven) and *Shar'a* (religion) have originated from one another; and they set these two worlds in order by these three words.” شعر, عرش and شرع are formed from each other by the transposition of letters.

(c) مقلوب مستوي (parallel inverted. Palliandrome) is a figure in which a sentence in prose or poetry can be read backward as well as forward; as also two sentences can be the anagrams of each other:—

آشکر بترازوي وزارت برکش  
شو همرة بلبل بلب هر مهوش

(*Amir Khosrow.*)

“Weigh sugar in the ministerial scale: go to every moon-like beauty along with a nightingale.”

مراد دارم — برآید یارب

All the said sentences can be read backward as well as forward. The following two hemistichs are the anagrams of each other.

آمر اکزورد درک یار دارم .: مراد رای کرد روزگارم

142. (5) اشتقاق (derivation) is a figure in which an author uses in a sentence two or more words having etymological connection with one another:

فتنه از ملک شهنش رخت بیرون میبرد

پس چه خواهد کرد ازین پس چشم فتان شما

(*Neshät.*)

“Sedition retires from the dominion of the emperor, what shall your seditious eyes do hereafter?”

صدق و اخلاص و درستي بايد و عمر دراز

تأقرین حق شود صاحبقرانی در قرن

(*Sandee.*)

“Truth, sincerity, uprightness, and a long life are requisite for a fortunate man in Qaran\* to be united with God.”

\* A village in Yaman (Arabia Felix.)

† From a scholarly point of view the verses are not considered good, though they well illustrate the figure in hand.

دانش آن بهتر است تا دانی  
که شوی معترف بنا دانی

(Sandee.)

“That wisdom is better which enables thee to confess thy ignorance.”

143. (6) رد العجز علي الصدر (Antistrophe or rondo) is a figure in poetry in which a word used in the *Sadr* (the first hemistich) is repeated in the *'Ajz* (the second hemistich) with the same or different signification:

ساخن را سراست ای خرد مند و بین

میاور ساخن در میان ساخن

(Sa'adi)

“A speech, O wise man, has its beginning and end; do not bring one speech in the midst of another.”

شما رغم او ندانم از آنکه. برون شد غم او ز حد شما

(Rashid'oddin.)

“I do not know the extent of her love, because her love is beyond the limits of reckoning.”

در عاشقی و دلبری ای دلبر شیرین

من رنجگر چو فرهادم و تو طرفه چو شیرین

(Abd'olvāse.)

“In point of captivating the heart, O sweet ravisher of hearts, thou art as cheerful as Sheereen, and in love-making I am as distressful as Farhād.”

ماحيط امت علم ملك بر بسيط  
قياس تو بر وي نگردن ماحيط

(Sa'adi.)

“The knowledge of God is like a vast ocean on the earth, thy imagination cannot grasp it.”

جان سپر ما ختر ام ناوک مژگان ترا  
تا هر خلق بد افتند که من جان سپرم

(Khosrow.)

“I have made my soul a shield against the arrow of thy eyelashes, so that the people may know that I am devoted to thee.”

144. (7) لزوم ما لا يلزوم is a figure in which a poet imposes upon himself the task of necessitating the use of one or more words in every hemistich or distich of a poem, which are not quite necessary.

چون سایر نه فیستم نه هستم بی تو  
وز سایه خویشتن گسستم بی تو  
تا سایه وصل بر گرفتی ز سرم  
چون سایر باخاک بر نشستم بی تو

(Mojeer'oddin.)

“Like a shadow, in thy absence, neither am I in existence nor in non-existence, and being without thy presence I disconnected myself from my own shadow. Since thou didst remove the shade of love

from my head, I took my seat on earth like a shadow without thy presence."

گر ز دست زلف مشکینت خطائی رفت رفت  
ور ز بندوی شما بر ما جفائی رفت رفت  
(Hāfez.)

"If an error is committed by thy musky ringlet, it does not matter; and if thy black slave treated us unkindly that does not matter too."

ای کر از هر سرموی تو دلی اند رواست  
یک سرموی ترا هر دو جهان نیم بهاست  
دهنت یک سرمویست بهنگام سخن  
اثر موی مکافی تو دروی پیدا است  
(Kamāl Esmāeel.)

"O, on account of every hair of thine a heart is on fire: both these worlds are half worth thy single hair. Thy mouth is but the point of a hair at the time of speaking, and the effect of thy silken hair is visible in it."

145. (8) \*سیاقت الاعداد (enumeration) is a figure in which a poet or a prose-writer uses numerals in an ascending or descending series, giving rise or fall to the sense by successive steps:—

یکانه دو سرا و سه بعد و چار ارکان  
امیر پنج حس و شش جهات و هفت اختر  
(Khāqāni.)

\* Literally means 'driving or leading the numerals.'

“ Each of them is unique in the two worlds, the three distances (*i.e.*, the length, depth and breadth of the universe) and the four elements; the lord of five senses, six sides and seven stars.”

برخی دیگر آنست که دو تن را رتبه محرمیت  
توان داد و در بعضی سه کس را شریک توان ساخت  
و تا چهار و پنج جائز است اما سری که در باب  
قضیه بومان بخاطر گذشته جز چهار گوش و دو سر  
قابلیت محرمیت ندارند  
(*Kāshafi.*)

“ There are a few other secrets, which can be confided to two persons, and in others it can be shared amongst three, and it is allowable to go as far as four and five. But the secret which is in my mind in the matter of the owls is not fit to be confided to more than four ears and two heads.”

ده عقل ز نه رواق وز هشت بهشت  
هفت اخترم از شش جهت این نامه نوشتند  
کز پنج حواس و چار ارکان و سه روح  
ایزد بدو عالم چو تو یک کس نه سرشت  
(*Khayyām.*)

“ The ten angels in the nine celestial orbs and eight heavens, and the seven stars in the six directions wrote to me this letter—‘ Out of the five senses,



(رمل)

ل ب تو حا	م ي لو لو	خ ط تو مو	ك ز لا له
— — —	— — —	— — —	— — —
فعلا تن	فعلا تن	فعلا تن	فعلا تن

(مجتث)

ل بي ت حا	م ي لو لو	خ ط ي ت مو	ك ز لا له
— — —	— — —	— — —	— — —
مفاعلن	فعلا تن	مفاعلن	فعلا تن

147. (10) ذوقا فیتین \* is figure in poetry in which a poet employs two rhyming words (besides the *Radeef*) at the end of every hemistich.

نور علمش چشند \* کوثر      فار تیغش کشفند \* کافر  
(Sandee.)

چرخ را رهنمای حلم او بود  
شرع را کدخدای علم او بود

(Sandee.)

“The light of his knowledge tastes nectar: the fire of his sword kills an infidel. He was the guide of heaven to gravity and he was the master of learning in religion.”

148. (11) طرد و عکس (going and returning) is a figure in which a poet composes a poem in which all the hemistichs are divided into two parts, the two

\* ذو , a possessor, and قافیتین (the dual form of قافیه), two rhymes.



parts of every first hemistich being repeated in every second hemistich *in the inverse order* :

دلبر جانان من برد دل و جان من  
برد دل و جان من دلبر جانان من  
از لب جانان من زنده شود جان من  
زنده شود جان من از لب جانان من  
روضه رضوان من خاک سر کوئی دوست  
خاک سر کوئی دوست روضه رضوان من

(Häfez.)

“My heart-ravishing sweetheart captivated my heart and soul. My heart and soul did my heart-ravishing sweetheart captivate. By the lips of my beloved my soul becomes alive. My soul becomes alive by the lips of my beloved. My garden of paradise is the dust of the street of my beloved. The dust of the street of my beloved is my garden of paradise.”

(a) Sometimes every hemistich is found consisting of two similar parts in the inverse order of each other :—

<u>زیبا صنمی دارم</u>	<u>دارم صنمی زیبا</u>
<u>ضایع نکند کارم</u>	<u>کارم نکند ضایع</u>

“I have got a beautiful mistress: a beautiful mistress I have got. My affairs she will not ruin: she will not ruin my affairs.”

(b) Sometimes, in prose as well as in poetry, a pair of words bearing a particular meaning is used, which immediately recurs in a transposed form, with a different signification :—

تیغ زبان بکار ترامت از زبان تیغ  
 کاینرا بروز کار اثر وان بروز گار  
 (Taraz, e-Yazdi.)

“The sword of the tongue is more useful than the tongue of a sword (*i.e.* the tongue is more useful than a sword); because the latter becomes serviceable once on the day of battle, while the former in our whole life.”

ولیک غافل ازین ماجرا که مردم چشم  
ز چشم مردم هست از کمال قرب نهان  
 (Qā'āni.)

“But I am forgetful of this circumstance that the pupil of the eye is hid from the eye of the people on account of its extreme proximity.”

چشم مستش بر تیر غمزه هدف سینۀ را چون  
سینۀ هدف رخند ساختی و لب جا نباخشش بشکر  
تنک کام دل را چون تنک شکر حلاوت بخشیدی  
 (Kāshafi.)

“Her drunken eyes were making holes in the surface of the lover's breast, resembling the surface of a butt, by the arrow of her wink; and her life-

giving lips were imparting sweetness to the palate of the heart by her sweet mouth, like a loaf of sugar."

مرو با سر رشت بارن گر. مبادا که دیگر کند رشته سر  
(*Sa'adi.*)

"Do not go again after thy usual business, lest the guinea-worm will re-appear."

149. (12) \*موشح (acrostic) is an artifice in which poets compose several distichs in which the first or the last letters of the hemistichs, taken in order, form the name or title of a person:—

معشوقه دلم بر تیر افدوه بلخت  
حیران شدم و کنم نمیکیرد دست  
مسکین تن من ز بار ماکنت شد پست  
دست غم دوست پشت من خورد شکست  
(*Rashid'oddin.*)

"The beloved wounded my heart by the arrow of her love. I am bewildered and none helps me. My helpless body is crushed down under the load of affliction and the hand of the love of my beloved broke my back to pieces."

In the said *Robāee* the first letters of every hemistich, taken in order, give the name ماکمد.

\* موشح is derived from وشاح 'a lady's belt.'

150. (13) مربع (square) is an artifice in which poets compose a short poem of four verses, which, when read lengthwise, give the same verses as those when read breadthwise:—

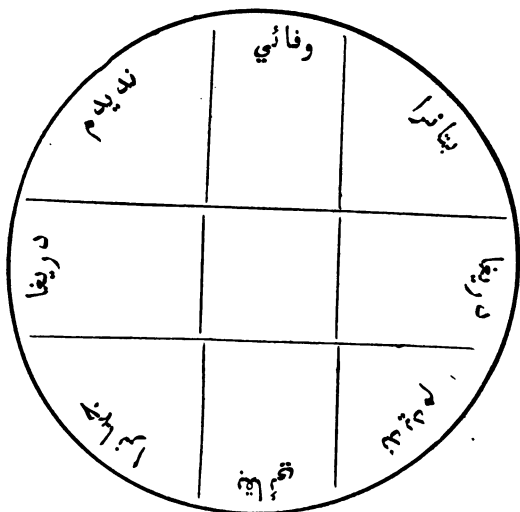
بجانب نگارا کرد اري وفا .: نگارا وفا کن بدل بي جفا  
 کرد اري بدل دوستي مرمرآ .: وفا بي جفا مرمرآ خوشترا  
 (*Rashid'oddin.*)

وفا	کرد اري	نگارا	بجانب
بي جفا	بدل	وفا کن	نگارا
مرمرآ	دوستي	بدل	کرد اري
خوشترا	مرمرآ	بي جفا	وفا

151. (14) مدور (circular) is a figure in which a poet composes a couplet in a perfect metre formed by the repetition of one foot, and arranges all its portions corresponding to the metrical feet in the inside of the circumference of a circle, which can

be read from any position giving at a time a couplet differing but very little in meaning from the original :—

ندیدم دریغا جها نرا بقائی . . ندیدم دریغا بتانرا وفائی



The following two hemistichs also, if arranged similarly in a circle, can be read from any position:—

1—نگارینا جفا کردی بیا زردی دل مارا

2—ترا شد بدولت جهاننی مستخر

152. (15) مقطع (cut into pieces) is a figure in which poets compose verses, all the syllables or words of which consist of letters that are never joined to those following them:—

زار و زردم ز درد آن دل دار  
درد دل دار زرد دارد و زار

(*Rashid'oddin Watwat.*)

“By the pain of that beloved I have been weak and pale; the affliction of the beloved keeps me pale and weak.”

رخ زرد دارم ز دوری آن در . . زده داغ دردم درون دل آذر  
(*Jāmi.*)

“I have a pale face on account of separation from that door; the mark of affliction has set my heart on fire.”

153. (16) موصل (united) is the opposite of مقطع *i.e.*, a figure in which a poet composes a verse in which all the words or syllables consist of letters that are joined to one another:—

لب تو حامی لو لو خط تو مرکز لاله  
شب تو حامل کوكب مر تو با خط هاله

(*Selmañ.*)

For the translation of this couplet refer to section 146.

خطت خضر و جعد کاجت مشک تبت  
تنت سیم و لعل لب تنک شکر

(*Jāmi.*)

“Thy fine soft hairs are *Khezr* and thy curling ringlet is like the musk of Tibet; thy body is like silver, and red lips like a loaf of sugar.”

154. (17) \*تفسيق الصفات is a figure in which a poet uses numerous simple or compound adjectives as attributes for one person or thing:—

زلف آشفتر و خوي کرده و خندان لب و مست  
 پيرهين چاک و غزل خوان و صراحی در دست  
 فرگش عربده جوي و لبش افسوس کنان  
 قيم شب مست ببالين من آمد بنشست  
 (Hāfez.)

“ With dishevelled hair, wet with perspiration, laughing lips and drunk, with a torn shirt, singing odes and a bottle in the hand, with railing eyes and pitiful lips, she came to my bed at midnight and sat.”

155. The artifices or figures of speech *as to sentiments* that are most commonly used are:—

- |                     |                      |
|---------------------|----------------------|
| (1) ايها م or توريه | (8) ارسال المثل      |
| (2) تضاد            | (9) تجريد            |
| (3) لف و نشر        | (10) اغراق or مبالغه |
| (4) مراعات النظر    | (11) تفسير           |
| (5) محتمل الصدق     | (12) امتدراك         |
| (6) سوال و جواب     | (13) حسن التعليل     |
| (7) تجاهل عارف      | (14) مشاكله          |

\* This expression literally means ‘arranging the adjectives in order.’

156. (1) **توریر** or **ایهام** † (allegory) is a figure in which a poet uses one or more words that have two distinct significations, one of which only he feigns to mean in order to conceal the other he really has in design:—

با خدا اگر خدا شوی نشوم .: بنده ات گر شوم قرمساقم  
تو نه آنی که اکل و شربت بود .: که ز اد رار و که ز اطلاقم  
(Qāyem Maqām.)

“ I swear by God that even if thou become a god, I shall not be thy slave ; and if I be, I am a cuckold. Art thou not the same man whose food and drink now consisted of my liberality and then of the stipend I used to give thee ? ”

In the above verses *Edrar* and *Etlāq* have two distinct significations. *Edrar* means liberality ; it also means ‘ to urinate ’ (from *در*, to flow). *Edrar* in the latter signification is a decent word to be used in good societies.

Such and such a man is gone to make water.” The term *Etlāq* is used in the military department for a stipend or pension. It is also used as a medical term meaning ‘ diarrhœa ’ or ‘ a stool. ’ شکمش اطلاق میکنید  
“ He is subject to diarrhœa. ” The intended meaning of the second couplet, then, is “ Art thou not

† Derived from **دوهم**, ‘doubt.’



the same person who used to live on my urine, and stool?"

آن کودک طبخ بدان چندین نان  
 ما را بلبی همی ندارد مهمان

(*Rashid'oddin.*)

"That son of a cook with so many loaves of bread does not treat us with a thin slice of bread." The term *lab* means also the lip, and hence the hidden meaning is 'he does not allow us to kiss his lips.'

گفت دربانم بروب آن خاک در گفتم باچشم  
 گفتمش ریزم کجا گفتا بسر گفتم باچشم

(*Taraz,e-Yazdi.*)

The doorkeeper told me to sweep the dust of my beloved's door; 'Most willingly,' replied I. I asked him where to throw it; 'On thy head,' replied he; 'Most willingly,' said I." *باچشم* means 'with the eye, i.e. most readily or willingly.' Also it means literally 'in the eye.' The intended meaning, then, is "I asked him where to throw it; 'On the head,' replied he; 'In the eye,' said I." The lover does not only like to throw the dust of the door of his beloved on his own head but even in his eyes.

من ز قاضي يسار ميچستم . . او بزرگي نمود و داد يمین

(*Rashid'oddin.*)

"I wanted the left hand of the Qazi, but he showed his greatness and gave his right hand."

يسار means 'the left hand' as well as 'money' or 'wealth.' The word يمين too, means 'the right hand' as well as 'an oath.' The desired meaning of the couplet, then, is—

“I wanted the Qazi to give me wealth, but he showed his greatness and gave me an oath, *i.e.* made me to swear.”

شیخ الرئیس بوعلی سینا روزی در بازار نشست بود  
 روستائی در گذشت برة بردوش گرفتہ — حکیم پرسید  
 کہ این برة بچند است روستائی گفت بیکدینار بوعلی  
 گفت برة را اینجا بگذار و برو ساعتی دیگر باز آی تا  
 بهایش دهم روستائی بوعلی را شناخت گفت تو حکیم  
 عالمی ندانی کہ برة در مقابل ترا زوست تا بها بر  
 نسنجی برة بخانه نبری بوعلی را از حسن جواب  
 آن روستائی عجب آمد او را آنچه اضعاف بهای  
 برة بود بداد

“Shaikh'orra, is Boo'Ali Sinā (Avicenna) was one day sitting in a market, a villager with a lamb on his shoulder passed by him. ‘What is the price of this lamb,’ asked the philosopher. ‘One dinār,’ replied the villager. ‘Leave the lamb here, go and come back after an hour,’ said Boo'Ali, ‘I shall give its price.’ The villager recognized Boo'Ali and said ‘Thou art a learned philosopher; dost thou not know that the sign Aries is opposite the sign Libra? Thou canst not

carry the lamb home, unless thou givest the price.' Boo'Ali was astonished at getting such a witty reply from that villager and gave him double the price of the lamb." بره means 'a lamb' as well as 'the sign Aries.' In like manner, ترازو means 'a scale' as well as 'the sign Libra.' The villager really intended to say that the scale was near the lamb, Boo'Ali might weigh it and tell down the price.

157. (2) تصاد \* (antithesis) is a figure in which a poet or a prose-writer makes use of two or more contrary terms.

جهانرا بلندي و پستي توئي

ندانم چٔه هر چه هستي توئي

(*Ferdowsi*).

"Thou art the sublimity and lowness of the world ; I do not know what Thou art, whatever exists is Thou."

زيک شاخيم اگر شيرين اگر تلخ

زيک بزميم اگر هشيار اگر مست

(*Mo'tamad*.)

"Whether sweet or bitter we belong to one branch ; whether sober or drunk we are from one and the same assembly."

\* Derived from ضد, 'opposite.'

مدت لهو را غمست انجام  
 باد نیک را بدست خمار  
 هر طرب را براست کرب  
 هر یمین را مقابل است یسار

(*Khāqāni.*)

“The time of pleasure ends in sorrow : wine of a good quality brings on crop-sickness of a bad nature. Every pleasure is accompanied with pain : every right hand has its left too.”

درشتی و نرمی بهم در بر است  
 چون رگ زن که جراح و مرهم نه است

(*Sa'adi.*)

“Severity tempered with lenity is preferred, like the phlebotomist who inflicts a wound and applies a plaster too.”

که در وصال تو انده بود نهیب فراق  
 که در فراق تو شادی بود امید و صال

(*Hakim Qatran.*)

“The dread of separation is painful during the time of union ; and the hope of union is pleasurable during the period of separation.”

ترا آن بر که روی خود زمشتاقان پوشانی  
 که شادی جهانداري غم لشکر نمی ارزد

(*Hāfez.*)

“It is better that thou shouldst hide thy face from the lovers; because the pleasure of monarchy is not worth the anxiety of an army.”

این مثل برای آن آوردم تا بدانی که نوش ناز و  
نعمت بی نیش آزار و مبخت نیست  
 (Kāshafi.)

“I related this tale in order that thou mayst know that the honey of happiness and ease is not without the poison of affliction and trouble.”

158. (3) لف و نشر (twisting and dispersing) is a figure in which a poet at first twists, that is to say, mentions conjointly a number of different words or expressions and then disperses and distributes each of them to each of the other number of different words or expressions mentioned in the following verse or verses. If the distribution be made in a regular order the figure is termed لف و نشر مرتب; and if it be without a proper order, it is called لف و نشر مختلف. Out of the following quotations the first three illustrate the figure لف و نشر مرتب and the rest are instances of لف و نشر مختلف

جهان بخشى کردارى وقت جود و حرب و مهر و کين  
 کف حاتم تن رستم دم عيسى دل حيدر  
 (Abd'olwāse.)

“Thou art a king having in the time of liberality war, kindness, and revenge, the hand of Hatem,

the body of Rostam, the breath of Jesus, and the heart of Haidar.”

بروز نبرد آن یل ارجمند  
بشمشیر و خنجر بگرز و کمند  
برید و درید و شکست و بر بست  
یلانرا سرو سینر و پا و دست

(*Ferdowsi.*)

“ On the day of battle that noble hero cut, tore, broke and bound the head, breast, foot and hand of the warriors by a sword, dagger, mace and noose, respectively.”

ز عکس عارض و جعد و بنا گوش و دو چشم تو  
دمد لاله چمد منبل فتد نسرين پرد عبهر

(*Khosrow.*)

“ By the reflection of thy cheeks, locks, the lobe of the ear, and the two eyes, the tulip blooms, the hyacinth moves to and fro, the wild-rose bends down and the narcissus flies in the air.”

بچين و روم و ترك و هند پيشت بر زمين مالند  
جيين فغفور و رخ جيمپال و سر خاقان و لب قيصر

(*Abd'olwāse.*)

“ Before thee, the Faghfoor of China rubs his forehead on the ground, the Jaypāl of India his face, the Khâqān of Turkestan his head, and the Cæsar of Rome his lips.”

شہر قزل ارسلان کرد دست و دلش  
از جهان نام بکھر و کان برداشت

(*Moojeero'ddin.*)

“The hand and heart of king Qazal Arsalān acquired the name of a mine and sea respectively.”

159. (4) *مراعات النظير* (analogy) is a figure in which a poet employs all the correlative terms :—

چندین هزار تیر معانی ز شست طبع  
دادم گشاد و نامد از ان بر نشانر هیچ

(*Kamāl Esmāeel.*)

“Several thousand arrows of thoughts I discharged from the thumb-stall of my mind, but none of them reached the mark.”

ای در مردی چو بازو در کینر عقاب  
عنقا بتکبری و طوطی باخطاب  
از باده بطی فرست مر قمری را  
چون چشم خروس در شبی همچو غراب

(*Sorādj'oddin Qomree.*)

“O thou who art like a falcon in manliness, and an eagle in revenge, a phoenix in pride and a parrot in speaking, send a bottle of wine as red as the eye of a cock to Qomree (a turtle-dove) at a night as black (dark) as a raven.”

فرزین صفتا کہ مست غصہات شدم  
 وز اسب پیادہ جفاہات شدم  
 از بازی فیل و شاہ چون در ماندم  
 رخ بر رخ او نہادہ و مات شدم

(*Khayyām.*)

“O thou like Farzeen (the queen at chess), I have been intoxicated by thy sorrows; and from the horse. I am reduced into a *piyāda* (the pawn at chess) on account of thy cruelties. When I could not move the elephant and the king, laying the *Rokh* (the rook or castle at chess) opposite to her *Rokh* I have been checkmated.”

دو چشم شوخ تو برہم زدہ ختا و ختن  
 باچین زلف تو ماچین و ہند دادہ خراج

(*Hāfez.*)

“Thy two sprightly eyes have overthrown *Khata* and *Khotan* (names of districts in Tartary); and Barmah and India have given tributes to the curls of thy ringlet.”

نگار من کہ بمکتب نرفت و خط ننوشت  
 بغمزه مسئلہ آموز صد مدرس شد

(*Hāfez.*)

“My beloved, who neither went to school nor wrote a letter, teaches arguments by her wink to a hundred professors.”



160. (5) *ماحتمل الصدین* is a figure in which a poet composes verses that are capable of two contrary interpretations:—

ای خواجر ضیا شود ز روی تو ظلم  
با طلعت تو عیش نماید ماتم

(*Rashid'oddin.*)

“O lord, darkness becomes light by thy face ; and mourning appears to be pleasure by thy countenance.” Or

“O lord, light becomes darkness by thy face ; and pleasure appears mourning by thy countenance.”

161. (6) *سوال و جواب* (a dialogue) is a figure in which a poet writes a poem in questions and answers.

یار گفت از ما مکن قطع نظر گفتم با چشم  
گفت قطعاً ہم مبین سوي دگر گفتم با چشم

(*Haldli.*)

“‘Do not turn thy eyes from me,’ said the beloved ; ‘Most willingly,’ said I. ‘Do not at all look at others,’ said she ; ‘Most willingly,’ replied I.”

چو زر شدند رزان از چه از نهیب خزان  
بکیند گشت خزان با که با سپاه رزان  
بریخت که گل سوري چه ریخت برگ چرا  
ز ہاجر لاله کجا رفت لاله شد پنهان

(*Farrokhi.*)

“The vines have grown pale; from what? from the dread of Autumn. Autumn has gone to fight; with whom? with the army of vines. It let fall, who? the red rose; what did it let fall? leaves; why? on account of the separation of the tulip: where did the tulip go? it is hid.”

162. (7) *تجاهل عارف* is a figure in which a poet pretends ignorance of a thing or an event which he is fully aware of. The elegy, composed by Kamāl'oddin Esmāeel on the death of his son (*vide* Appendix II., No. VI.) will, we believe, well illustrate the figure:—

163. (8) *ارسال المثل* is a figure in which a poet contrives to insert in a couplet a well-known proverb or maxim. When two such proverbs are inserted in a couplet the figure is termed *ارسال المثليين*.

آن دم که دل بعشق دهی خوش دمی بود  
در کار خیر حاجت هیچ استخاره نیست

(Häfez.)

“That moment when thou givest thy heart to love is a happy moment: a good business needs no prognostic.”

این تانی از پی تعلیم تست  
صبر کن در کار دیر آید درست

(Roomi.)

“This delay is for thy instruction: have patience in every business, for he that comes slow comes sure.”

اندک اندک بهم شود بسیار  
دانه دانه ست غله در انبار

(Sa'adi.)

“Little by little becomes much: grain by grain becomes a quantity of corn in a barn.” (Many a little makes a mickle).

164. (9) *تجرید* is a figure in which a poet, generally in the concluding lines of a *Ghazal*, creates an imaginary person out of himself, and calls him by his own name, considering himself to be quite a different person from him:—

همچو حافظ بر غم مدعیان  
شعر رندانم گفتمن هوس است

(Häfez.)

“In spite of enemies I desire to write profligate verses like Häfez.”

نشاط قیمت بیگانگی ز خلیق چه داند  
من این معامله دانم که آشنای تو باشم

(Neshät.)

“What can Neshät know as to the value of being a stranger to the world! I know it, because I am thy friend.”

نظيري را بمجلس بردم امروز و غلط کردم  
مرا رسوائي عالم ساخت چشم گريه آلودش

(Nazeeree.)

“I took Nazeeree to-day to the assembly, but I made a mistake, because his weeping eyes disgraced me in the public.”

165. (10) مبالغه or اغراق (hyperbole) is a figure in which a poet or a prose writer strains every nerve of his to give an exaggerated account of a thing or person, which is quite impossible for human understanding to believe:—

بدريا گر زني تيغ بلالک .: بما جي گاو گوید كيف حالک

“If thou were to strike thy sharp sword on the sea, the cow will ask the fish ‘How dost thou do?’”

According to the belief of the ignorant class of people the earth is supposed to rest on a cow standing on a fish. The poet with this idea in his mind exaggerates the great strength of the person and says that if he were to strike the sea with one blow from his sword, the effect of it will be felt not only by the cow but by the fish too.

گذر ايشان بر دامن کوهي افتاد که قلر اش با سبز  
خنک فلک عنان در عنان داشتني و کمرش با سطح  
منطقه البروج رکاب در رکاب داشتني

(Kāshafi.)

“They happened to pass by the skirt of a mountain, the peak of which kept rein-in-rein with (*i.e.*, was as high as) the bay horse of the sky, and the middle of which kept stirrup-to-stirrup with the surface of the Zodiac.”

شود کوه آهن چو دریای آب  
اگر بشنود نام افراسیاب

(*Ferdowsi.*)

“If the mountain of iron were to hear the name of Afrāsiyāb it will be changed into a sea of water (out of fear).”

166. (11) *تفسیر* (explanation) is a figure in which a poet employs several unconnected terms or expressions that are likely to require explanation, and in the next couplet tries to explain all of them:—

یا بر بندد یا گشاید یا ستاند یا دهد  
تا جهان باشد زمین مر شا هرا این یاد کار  
آنچه بستاند ولایت آنچه بدهد خواسته  
آنچه بندد دست دشمن آنچه بگشاید حصار

(*Onsori.*)

“Either he will bind, conquer, or acquire, or give, all this will be remembered of the king as long as the world exists. What he will acquire is dominion, what he will give is riches, what he will bind is the hand of a foe, and what he will conquer is a fortress.”

زانم همی دهی که ترا در خزانه نیست  
یعنی کریم را نبود در خزانه هیچ

(*Kamāl Esmaeel.*)

“Thou givest me what thy treasury contains not, *i.e.*, ‘nothing’ which is not found in the treasury of the liberal.”

167. (12) استدراک (emendation) is a figure in which a poet first gives the description of a thing or person, but afterwards rejects and changes it in order to intensify it the more:—

تو گفתי که الماس مرجان فشانده  
چو مرجان که در کین همی جان فشانده

(*Ferdowsi.*)

“Thou wouldst say that the diamond (*i.e.*, sword) poured down coral: what is coral? No, it poured down life in battle.”

ساقی بده آن گوزه یاقوت روان را  
یاقوت چو باشد بده آن قوت روان را

(*Sa'adi.*)

“O cup-bearer, give me that bottle of flowing ruby: what is a ruby? No, give me that food of life,”

آسمانی نی که ثابت رای نبود آسمان  
آفتابی نی که زاید نور نبود آفتاب

(*Anvari.*)

“Thou art the sky, no, the sky is not of steady mind. Thou art the sun, no, the sun’s light is not increasing.”

168. (13) *حسن التعليل* is a figure in which a poet assigns a fanciful, though elegant, reason for the description of a thing or person :—

تا چشم تو ریخت خون عشاق  
زلف تو گرفت رنگ ماتم

(*Khāqāni.*)

“Since thy eyes shed the blood of lovers, thy ringlet has taken the colour of mourning (*i.e.*, black colour).”

ز بهر آنکه همیگرید ابروی سببی  
همی بخندد برابر لاله و گلزار

(*Onsori.*)

“Because the cloud weeps (*i.e.*, it rains) without any reason, the tulip and the garden laugh at it.”

آنزلف مشکبار بران روی چون بهار  
گر کوتر است کوتاهی از روی عجب مدار  
شب در بهار روی کند سوی کوتاهی  
آنزلف چون شب آمده آنروی چون بهار

(*Amir Moezzi.*)

“If that musky ringlet hanging on that spring-like face be short, do not be astonished at its shortness ; because night is always short in spring, the ringlet being night, and that face being spring.”

لاله که بدل گره شدش دود  
از آه منست حسرت آلود

(*Khosrow.*)

“The tulip, in whose heart the smoke is formed into a gland, is so grievous on account of my sigh.”

169. (14) *مشاکله* (conceiving a similar idea) is a figure in which a poet tries to apply the meaning of a term to some other term that can apparently have no connection with it:—

لجب سوال سزاوار باخیر بیشتر است  
عبت باخرقۀ خود باخیر میزند درویش

(*Mirza Säeb.*)

“It is the lip of question (spirit of begging) that should rather be stitched up: a darvish stitches his garment in vain.”





## APPENDIX I.

---

MALCOLMKHAN'S SYSTEM  
OF  
PERSIAN ORTHOGRAPHY.

---

Foreigners and natives of Persia alike complain of the difficulty experienced in the reading and writing of the Persian language. There are three modes of writing this language—*Naskhee*—*Nasta'leeq* and *Shekasta*, the last of which is simply barbarous and intolerable, though mostly used in writing letters and correspondence. This difficulty, however, is now remedied, and the long-felt need of having some new mode of writing and reading characters is supplied at last. His Excellency Mirza Malcolm Khan, the Consul-General of Persia, now residing in London, has revised and reformed the Persian Alphabet and invented a new system of orthography. This new system, to say the least, is highly rational and extremely easy. It is said that it has been approved of by His Majesty the Shah of Persia and the learned men of his kingdom. Nay, it is also reported that a royal mandate has been issued that every correspondence, private or official, should be carried on in these reformed characters and new system of orthography. If this be true, it is expected that in

no long time all books and manuscripts written in the usual characters will have to undergo a great revolution.

To acquaint our students we have given below a table containing the reformed letters against each of the usual ones :—

Reformed.	Usual.	Reformed.	Usual.
ا	ا	آ	ز
ب	ب	ب	ژ
پ	پ	پ	س
ت	ت	ث	ش
ث	ث	د	ص
ج	ج	ذ	ض
ح	ح	ط	ظ
خ	خ	ق	ع
د	د	ف	غ
ذ	ذ	ق	ف
ر	ر	ق	ق

Reformed.	Usual.	Reformed.	Usual.
ك	ك	ڪ	ڪ
گ	گ	گ	گ
ل	ل	ل	ء = amza
م	م	م	ـ = zir
ن	ن	ن	ـ = zabar
و	و	و	ـ = pish

(a) The signs *Madda* (-) and *Tashdeed* (-) are entirely dispensed with. Two letters are used in their place.

The most remarkable features of these reformed letters are (1) that, unlike the usual characters, they never change their forms in the composition of a word; and (2) that they are never joined to, but are placed by each other while constructing a syllable or a word.

The primitive vowels that are not hitherto written over or below a letter will now be placed wherever required.

The following story is printed in this book, with a view to initiate our students in this new system introduced by His Excellency Mirza Malcolm Khan:—

ياك ي دا ان وُذادا پيسادي كا و ان  
 و و پيشا ان شم ان > قار دسه آة >  
 كه مادي ن دا آد ي آي كُن م اك ا  
 عاقل شا و > دوزك ادي آء ل ي م  
 بك ا و > م ي ا ن ن ا و و > پ ي ش ا  
 پ ا و ان ف ا د س آة > كه ا ي ن  
 عاقل ن ا م ي شا و ا > و ا م ا د ا د ي و ا ن ا ه  
 ك ا و >

### ق ا ط ا ه

ه ي چ ص ا ي ق ا ل ن ا ك و ن ا و ا ن ا > ك ا و >  
 ا ه ا ن ي د ا ك ه و ا > ك ه ا و ا ش ا >  
 س ا ك و > د ي ا ي ه ا ف آ ك ا ن ا ه و ش و ي  
 چ و ن ك ه آ د ش و > پ ا ل ي > آ ن و ا ش ا >  
 خ ا د ا ع ي س ي ا ك ا و و م ا ك ك ا ه د ا و ا >  
 چ و ن و ي ا ي ا > ه ا ن و ن خ ا و ا ش ا >

The *Golestan of Sa'adi* and other Persian, Arabic, and Turkish books have been published, copies of which can be had from the Editor of the *Akhtar*, *Islambool, Constantinople*.

## APPENDIX II.

## I.

*Mosammät.*

ندا نماز کود کي شکوفه از چهره پیر شد  
 ناخورده شیر عارضش چرا برنگ شیر شد  
 گمان برم که همچه من بدام غم اسیر شد  
 ز پا فکنده دلبرش چرخ خوب دستگیر شد

بلی چندین برند دل ز عاشقان نگارها

درین بهار هرکسی جوای راغ داردا  
 بیاد باغ طلعتی خیال باغ داردا  
 بر تیره شب ز جام می بکف چراغ داردا  
 زمین دل منست و بس که درد و داغ داردا

جگر چو لاله پرز خون ز عشق گلعدارها

بهار را چه میکنم چو شد زبر بهار من  
 کناره کردم از جهان چو او شد از کنار من  
 خوشا و خرم آندمی که بود یاریار من  
 دو زلف مشکبار او با چشم اشکبار من

چو چشمه که اندر و شنا کند ماریها

## II.

*Mosammāt.*

آمده نوروز هم از باعدان آمدنش فرخ و فرخنده باد  
 باز جهان خرم و خوب ایستاد مرد زمستان و بهاران بزان  
 ابر سیر رو بچمن بوی داد  
 گیتی گردیده دارالقرار  
 روی گل سرخ بیاراستند زلفک شمشاد بر پیراستند  
 کبکان بر کوه بتک خاستند بلبلکان زیر و ستا خواستند  
 فاختگان همبر بنشاستند  
 فای زنان بر سر شاخ چنار  
 لاله بشمشاد بر آمیختند زال بگلزار در آویختند  
 بر سران مشک فرو بیختند وز بر این در فرو ریختند  
 نقش و تماثيل برانگیختند  
 از دل خاک و دورخ کوهسار

(Manoochehri.)

## III.

*Tarji Band.*

ای زلف تو هر خصی کمندی چشمت بگرشمر چشم بندی  
 مخرام بدین صفت مبادا کز چشم بدت رسد گزندی  
 یا چهره بدوش یا بسوزان بر روی چون آتشت سپندی  
 دیوانه عشقت ای پیروی عاقل نشود بهیچ بندی

تلاخست دہان عیشم از صبر  
 ای سرو بقامتش چہ مانی  
 گریم با امید و دشمنانم  
 ای کاش ز درد آمدی دوست  
 ای آیند ایمنی کہ ناگاہ  
 یارب چہ شدی اگر برحمت  
 یکر روز باخوان حدیث سعدی  
 یکچند باخیرہ عمر بگذشت  
 ای تنک شکر بیار قندی  
 زیباست ولی نہ ہر بلندی  
 بر گیر زند ہوستکندی  
 تا دیدہ دشمنان بکندی  
 در تو رسد آہ درد مندی  
 باری سو ما نظر فکندی  
 باشد کہ بگیرد از تو پندی  
 من بعد بر آن سرم کہ چندی

بنشینم و صبر پیش گیرم

دنبالہ کار خویش گیرم

آوخ کہ چو روزگار برگشت  
 برگشتن ما ضرورتی بود  
 پرورده بدم بروزگار  
 غم نیز چہ بودی ار برفتی  
 رحمت کن اگر شکستہ را  
 عذرش بند ار بزیر سنگی  
 من ساکن خاک کوی عشقم  
 زین باکر عمیق جان بدر برد  
 بیچارگی است چارہ عشق  
 از من دل و صبر و یار برگشت  
 وان شوخ باختیار برگشت  
 او نیز چو روزگار برگشت  
 آن روز کہ غمگسار برگشت  
 صبر از دل بیقرار برگشت  
 سرکوفتہ چو مار برگشت  
 آنکس کہ ہم از کنار برگشت  
 نتوانم ازین دیار برگشت  
 دانی چکنم چو یار برگشت

بنشینم و صبر پیش گیرم

دنبالہ کار خویش گیرم



در پای تو هر که سر نینداخت  
 از روی تو پرده بر نینداخت  
 بر تو فرسید و پی غلط کرد  
 آن مرغ که بال و پر نینداخت  
 نژاد غم تو روشنائی  
 آنرا که چو شمع سر نینداخت  
 تا جان چو پیاده در نینداخت  
 کس بارخ تو فباخت عشقی  
 در باخت سرو سپر نینداخت  
 یارت بکشم که مرد معنی  
 جان داد و درون با خلق نمود  
 خون خورد و ساختن بدر نینداخت  
 روزی گفتم کسی چو من جان  
 از بهر تو در خطر نینداخت  
 گننا نه که تیر چشم مستم  
 صید از تو ضعیف تر نینداخت  
 با آنکه همه نظر در اویم  
 روزی سو ما نظر نینداخت  
 تو مید نیم که چشم لطفی  
 بر من افکند و گر نینداخت

بنشینم و صبر پیش گیرم  
 دنیا که کار خویش گیرم

(Sa'adi.)

#### IV.

#### Tarji Band.

ای فدای تو هم دل و هم جان  
 وی نثار رهت هم این و هم آن  
 دل فدای تو چون توئی دلبر  
 جان نثار تو چون توئی جانان  
 دل رها نندن ز دست تو مشکل  
 جان فشاندن بپای تو آسان  
 راه وصل تو راه پر آسب  
 درد عشق تو درد بی درمان  
 چشم بر حکم و گوش بر فرمان  
 چشم بر حکم و گوش بر فرمان

گردل صلح داري اينک دل  
دوش از شور عشق و جذب شوق  
آخر کار شوق دیدارم  
چشم بد دور حلوتی دیدم  
هر طرف دیدم آتشی کانشب  
پیری آنجا بآتش افروزی  
همه سیمین عذار و گل رخسار  
چنگ و عود و دف و نی و بربط  
ساقی ما پروی و مشکین موی  
مغ و مغزاده موبد و دستور  
من شرمنده از مسلمانی  
پیر پرسید کیست این گفتم  
گفت جامی دیدش از می ناب  
ساقی آتش پرست و آتش دست  
چون کشیدم نه عقل ماند و نه هوش  
مست افتادم و دران مستی  
این سخن می شنیدم از اعضا

و سر جنگ داری اینک جا  
هر طرف میشتافتم حیرا  
سوی دیرمغان کشید عنا  
روشن از نور حق نه از فیرا  
دید در طور موسی عصرا  
بادب گرد پیر مغربچکان  
همه شیرین زبان و تنک دها  
شمع و نقل و می و گل و ریکا  
مطرب بذله گوی و خوش الحاک  
خدمتش راتمام بستره میا  
شدم آنجا بگو شه پنهان  
عاشقی بهقرار و سرگردان  
گرچه ناخوانده باشد این مهیا  
ریخت در ساعر آتش سوزا  
سوخت هم کفر ازان و هم ایما  
بزبانی که شرح آن نتوا  
همه حتی الوری و الشریاء

که یکی هست و هیچ نیست جز او

و حده لا اله الا هو

از تو ایدوست نگسلم پیوند  
الحق ارزان بود ز ما صد جان  
وز بتیغم برند بند از بند  
وز دهان تو نیم شکر خند

ای پدر بند کم ده از عشقم  
من ره کوی عافیت دانم  
بند آنان دهند خلق ایکاش  
در کلیسا بد لبري ترسا  
ایکه دارن بتار ز نارت  
ره بوحدت نیافتن تا کی  
نام حق یگانہ چون شاید  
لب شیرین کشود و با من گفت  
که گراز سر وحدت آگاهی  
در سر آئینہ شاهد از لی  
سر نکردن بریشم ار اورا  
مادرین گفتگو که از یکسو

که نخواهد شد اهل این فرزند  
چکنم کاو فتاده ام بکمند  
که ز عشق تو میدهندم بند  
گفتم ای دل بدام تو در بند  
بر سر موی من جدا پیوند  
ننگ تثلیث بر یکی تا چند  
که اب و ابن و روح قدس نهند  
و ز شکر خند ریخت از لب قند  
تہمت کافر ی بما مپسند  
پر تو از روی تا بناک افکند  
پرفیان خوانی و حریر و پرند  
شد ز ناقوس این ترانہ بلند

که یکی هست و هیچ نیست جز او

وحدہ لا الہ الا هو

(Hatef.)

V.

Tarkeeb Band.

بحر دیر مغا نرا در گشودند  
ری زانده بروی خلق بستند  
این یک فتح باب ابواب رحمت

دری از خلد بر کشور گشودند  
ز شادی عدد در دیگر گشودند  
بروی مسلم و کافر گشودند

بروز نشاء مي لشکر عيش  
 بي تقليل خون ميناي مي را  
 ماکرگر پرده دلان افلاک  
 بصحن باغ اطفال ريا حین  
 وشاقان از بياض صفحۀ روي  
 بهشتي ز آتش نصرود رخسار  
 گره کردند باز از زلف مشکين  
 بنقش طاس فرادان عشرت  
 خطيبان طرب منبر نهادند  
 پس انکر هر يکي از خطبۀ فتح  
 دو صد کشور نيک ساغر گشودن  
 رگ اندر جام بي نشتر گشودن  
 ز چهر شاهد خاور گشودن  
 ز هر سو طبائۀ عنبر گشودن  
 بقتل عاشقان ماکضر گشودن  
 بر ابراهيم بن آذر گشودن  
 گره از کارها يکسر گشودن  
 ز شش جانب در ششدر گشودن  
 دبيران فرح دفتر گشودن  
 زبان در مدحت داور گشودن

شجاع السلطنه داراي اعظم

بهادرخان حسن شاه معظم

دگر باره صبا عنبر فشان شد  
 زمين زيب نگارستان چين گشت  
 چمن با تازه روئي هم قسم گشت  
 سبک در خواب چشم نرگس مست  
 مسلسل زلف سنبل عنبرين بوي  
 نگون بيد موله بر لب جوي  
 و يا بر فرق عکس خویش در آب  
 بشاخ سرو قصري داستان زن  
 ز اوج چرخ و فوج موج باران  
 غم از ملک جهان دامن کشان شد  
 جهان رشک بهشت جاودان شد  
 صبا با خوش رکابي همعنان شد  
 ز آشامیدن رطل گران شد  
 زمشک افشاني باد و زان شد  
 چو مجنون وائل آب روان شد  
 ز راه خود پرستي ساير بان شد  
 ز طور و جور روز مهرگان شد  
 زمين چو قطره در دريا نهان شد

برجانفام پیمانہ در دست تماشا را بطرف بوستان شد  
 کر ریز لعل نوشا خندش چمن بندگانه ہندوستان شد  
 ورافگیز سرو سر بلندش قیام فتنہ آخر زمان شد  
 جانب خرامان نغمہ پرداز بمدح خسرو صاحبقران شد

کہ احسنت ایخداوند ظفرمزد  
 پس از داور خدا کیہان خداوند

(Qā'āni.)

## VI.

بهرجان فاز نینم از سفر باز آمدند  
 بد گمانم تا چرا بی آن پسر باز آمدند  
 ار مغانی حنظل آوردند و صبر از بہر ما  
 گرچہ خود باتنگہا قند و شکر باز آمدند  
 چون ندیدم در میان کاروان معشوق خویش  
 گفتم آیا از چہ اینہا زود تر باز آمدند  
 شرط ہصرای نبندگان سایر پرورد مرا  
 باز پس ماندند و خود با شور و شہر باز آمدند  
 او مگر از فازکی آہستہ تر میراند اسپ  
 یا خود ایشان از رہہ دیگر مگر باز آمدند  
 فرقة العین مرا تنها بجا گذاشتند  
 در بیابانی و خود بایکدگر باز آمدند

دوستان و یارکان از بهر استقبال او  
 همسچو من برپای رفتند و بسر باز آمدند  
 چشم روشن چون ستاره پیش او رفتند باز  
 جامه ببریده چو صبح اندر سحر باز آمدند  
 بر نشاط روی او همسایگان کوی او  
 مطربان رفتند لیکن نوحه گر باز آمدند  
 آه از انصاعت که همزادان او با چشم تر  
 بی برادر خون چکان نزد پدر باز آمدند  
 نازنین خویش را با بار و خر کردم براه  
 باز ماند آن نازنینم بار و خر باز آمدند  
 یارب اورا بهرور گردان ز سود آخرت  
 گر رفیقانش ز دنیا بهرور باز آمدند  
 (Kamāl'oddin Esmaeel.)

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THE END

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گز بهم بر زده بینی خط من عیب مکن  
 که مرا محنت ایام بهم بر زده بود

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