

**Rašīd Waṭwāt's Innovations in Arabic and Persian Rhetoric  
in His *Ḥadā'iq al-Siḥr fī Daqā'iq al-Ši'r***

by

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## Abstract

Rašīd al-Dīn Waṭwāt (d. ca. 1177 or 1182) was a bilingual poet, philologist, rhetorician, and prose writer in Persian and Arabic. However, the generations that followed knew him chiefly as the writer of a concise treatise on Arabic and Persian rhetoric figures titled *Ḥadā'iq al-Sihr fī Daqā'iq al-Ši'r* (The Gardens of Magic in the Minutiae of Poetry) which was a hallmark in his illustrious career. *Ḥadā'iq* inaugurated a tradition of comparative Arabic-Persian rhetoric and was foundational for the elevation of New Persian to a literary status equal to that of Arabic. This dissertation is the first scholarly attempt, whether in Persian, Arabic, or English, to capture the long-term importance of *Ḥadā'iq* for Arabic and Persian literary cultures.

## Résumé

Rašīd al-Dīn Waṭwāṭ (décédé vers 1177 ou 1182) était un poète, philologue, rhéteur et écrivain bilingue en persan et en arabe, bien que les générations qui l'ont suivi le connaissent principalement comme l'auteur d'un traité populaire et concis sur les figures de la rhétorique persane et arabe intitulées *Ḥadā'iq al-Siḥr fī Daqā'iq al-Ši'r* (les jardins de la magie dans les minuties de la poésie). *Ḥadā'iq* inaugura une approche comparative dans l'étude de la rhétorique arabo-persane et fut fondamental pour l'élévation du nouveau persan à un statut littéraire égal à celui de l'arabe. Cette thèse est la première tentative scientifique, que ce soit en persan, en arabe ou en anglais, de saisir l'importance à long terme du *Ḥadā'iq* pour les cultures littéraires arabe et persane.

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## Note on Transliteration

g	گ		d	ض		d	د		b	ب
l	ل		ṭ	ط		ḍ	ذ		p	پ
m	م		ẓ	ظ		r	ر		t	ت
n	ن		‘	ع		z	ز		ṭ	ث
w	و		ḡ	غ		ġ	ژ		j	ج
h	ه		f	ف		s	س		č	چ
y	ی/ی		q	ق		š	ش		ḥ	ح
‘	همزه		k	ک		ṣ	ص		ḵ	خ

### 1. consonants

### 2. Vowels

short vowels		long vowels	
a	اَ	ā/ā	اِ-اُ
i	اِ	ī	ی/ی
u	اُ	ū	و
diphthongs		majhūls	
au	او	ō	و
ay	ای	ē	ی

### Notes:

1. No initial *hamza* in proper names and titles out of the sentence.
2. No initial *hamza* in the romanization of Persian verses and prose lines.
3. No *tā’ marbuṭa* in proper names and titles out of the sentence.
4. No duplication of solar letters out of the sentence.
5. *Šadda/tašdīd* is shown by duplicating the letter.
6. [°] shows omission of a phoneme.

7. The letter ‘ŋ’ shows the nasalized /n/ placed between a long vowel a consonant in Persian verses, following the rules of Persian prosody.
8. Identification of *yā*’ and *wāw majhūl* in Persian words is based on (MacKenzie 1971) & (Steingass 1892).
9. The Persian *wāw ma‘dūla* after /k/ is shown like: ‘*k<sup>w</sup>*’ (e.g., *k<sup>w</sup>ardan*: to eat).
10. The Persian *yā* of indefiniteness is shown by an /ē/ and it is separated from its preceding word by a hyphen (e.g., *mard-ē*: a man).
11. In the transliteration of the names of the figures of speech, loyalty will be shown to the form recorded in *Ḥadā’iq al-Sihr*; where the name is documented in Arabic, the same form is observed in the romanization. Nevertheless, if Waṭwāt prefers to use the Persianized form of the figures, especially in describing the subcategories, he will still be followed. In this way, I believe, the bilingual nature of *Ḥadā’iq al-Sihr* will be better demonstrated.
12. In the romanization of people’s names, for adding the Arabic article ‘*al*’ to the beginning of the names, the more popular form of those names, based on the language of their major works, is considered, regardless of their birthplace or their mother tongue (e.g., Waṭwāt and al-Zamaḵṣarī).

## Abbreviations

<i>ČM</i>	<i>Čahār Maqāla</i>
<i>DQUAA</i>	<i>Dumya al-Qaṣr wa ‘Uṣra Ahl al-‘Aṣr</i>
<i>ḤSDŠ</i>	<i>Ḥadā’iq al-Siḥr fī Daqā’iq al-Ši‘r</i>
<i>KB</i>	<i>Kitāb al-Badī‘</i>
<i>ḲQJA</i>	<i>Ḳarīda al-Qaṣr wa Jarīda al-‘Aṣr</i>
<i>MMAA</i>	<i>al-Mu‘jam fī Ma‘ā’ir Aš‘ār al-‘Ajam</i>
<i>MNN</i>	<i>al-Maḥāsin fī al-Naẓm wa al-Naṭr</i>
<i>MḤ</i>	<i>Maqāmāt al-Ḥarīrī</i>
<i>TB</i>	<i>Tarjumān al-Balāḡa</i>
<i>YDMAA</i>	<i>Yatīma al-Dahr fī Maḥāsin Ahl al-‘Aṣr</i>

## Introduction

Rašīd al-Dīn Waṭwāt (d. ca. 1177 or 1182)<sup>1</sup> was the poet laureate at the court of ‘Alā’ al-Dīn Atsiz (1097? - 1156). He was a bilingual poet, philologist, rhetorician, and prose writer in Persian and Arabic. His collection of Persian poems consists of a large number of mannerist and rhetorically crafted odes, and his taxonomy of the parts of rhetoric, entitled *Ḥadā’iq al-Siḥr fī Daqā’iq al-Ši’r* (Gardens of Magic in the Minutiae of Poetry), is one of the earliest books in this field in Classical Persian belles lettres. His Arabic *Rasā’il* (Epistles) demonstrate his competence in composing highly embellished prose (*al-naṭr al-maṣnū’*) in Arabic.

Waṭwāt was a court poet and high official of the K̲wārazmšāhs. In his time, he was known both as a crafter of epistolary composition and as the author of Arabic and Persian poetry who was skillful in poetic technique. Nevertheless, the generations that followed him came to know him chiefly as the writer of a popular textbook, entitled *Ḥadā’iq al-Siḥr fī Daqā’iq al-Ši’r*, which is a concise treatise on rhetorical figures. This book is, in many ways, worthy of being critically studied; not only did this treatise marginalize and displace its only precedent (*Tarjumān al-Balāḡa*, of which there is just one manuscript available, and it was unknown for more than eight centuries), it is also the only medieval Persian taxonomy of rhetoric and poetics on the model of which several rhetorical handbooks were composed in pre-modern periods.

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<sup>1</sup> For information on Waṭwāt’s life and works, see ‘Abbās Iqbāl’s detailed introduction to *Ḥadā’iq al-Siḥr* (Iqbāl 1929, d-md), as well as the brief chapter about him in the *History of Iranian Literature* by Jan Rypka (1968, 200).

The importance of *Ḥadā'iq* lies, as will be shown, in the author's project to place literary Arabic and literary Persian on an equal footing. Also, his conscious attempts to create a system in presenting rhetorical topics, which is a complement to the work of his models, namely Rādūyānī and al-Marḡīnānī, is significant in the history of Islamic rhetoric. In addition, Waṭwāṭ has innovated in rhetorical topics, introducing specific figures for the first time in history, and has made some valuable critical comments in his book. This is the most influential book in the history of Persian rhetoric, and its impact on Arabic rhetoric, through Faḡr al-Dīn al-Rāzī and al-Sakkākī, especially on the *badī'* category, is undeniable.

Neither general surveys of Persian-Arabic rhetoric (in Persian, Arabic, and English) nor dedicated studies of individual rhetoricians have acknowledged this importance. Moreover, no close comparative analysis has been undertaken of Waṭwāṭ's innovations on the various subdivisions of rhetoric concerning rhetoricians before him and contemporary to him. This dissertation supplies this critical lack.

In this study, which consists of four chapters, after analyzing the historical issues related to *Ḥadā'iq*, its models and background, and its legacy for the history of literature, an attempt has been made to examine the rhetorical content of this treatise. The first chapter of this research examines the historical issues related to *Ḥadā'iq al-Siḥr* and will try to answer the questions related to the historical background and how the materials and contents of this book are provided. This chapter first deals with manuscripts and editions, the book's title, its introduction, and its author. Waṭwāṭ's sources of inquiry and the intellectual origins and origins of his rhetorical views are then examined. In addition, one of the aims will be to determine, as far as possible, the historical identities of the characters in *Ḥadā'iq al-Siḥr*, the poets, writers, and scholars who are quoted but

are not well known. This chapter's analysis of the codicological aspects of *Ḥadā'iq al-Sihr*, as well as its models and reception, lay the ground for the analysis of its content in the following chapters.

The second chapter takes up the issue of the order of topics in *Ḥadā'iq al-Sihr*: what, if any, is the principle of order in the sequence of topics? Did the author imply a system, or did he list the topics randomly? This dissertation argues that the order of chapters in *Ḥadā'iq al-Sihr* follows a nascent system that is vaguely defined and inevitably has weaknesses. First, efforts will be made to explain the coordinates of this system, and Waṭwāt's reasons for adopting this approach will be discussed. Then, two other issues will be addressed; one is Waṭwāt's critical views and the book's function in understanding medieval criteria for the speech evaluation, and the second is the importance of *Ḥadā'iq al-Sihr* in the evolution of the history of Persian literary stylistics and where its originality lies. Finally, the approach of the present study will be briefly discussed.

The subject of the third chapter is what the post-Sakkākī tradition identifies as figures of wording (*al-muḥassināt al-lafẓiyya*). A number of stylistic devices, defined in the opening chapters of *Ḥadā'iq al-Sihr*, deal with the use of words and the music derived from the sounds and syllables of the language. This chapter analyzes the aesthetic mechanism of these figures, i.e., the rhetorical process through which literary beauty is generated, and analyzes Waṭwāt's understanding of these issues. The main question in all the discussions of this chapter is how vocal harmonies and phonetic resonance can contribute to the musical richness of literary discourse.

Chapter 4 deals with imagery and other figures of meaning. Verbal proportions help create acoustic music in literary discourse, but semantic harmonies increase the intellectual density of the poetry. This chapter discusses the conceptual functions of metaphor and the visual aspects of simile. Methods of creating literary ambiguity in discourse and the mechanism of polysemy and double-entendre will be explored. The concept of elegance in the most prominent examples of

court poetry, as chosen by Waṭwāṭ, will then be examined. This dissertation offers an empirical analysis of stylistic devices and semantic strategies. The aim is to discover Waṭwāṭ's innovations under the primary topics of Arabic and Persian *balāḡa*. In this regard, those of his chapters that do not contain innovations will be mentioned only in passing.

*Ḥadā'iq al-Sihr*, like other books of the Arabic *badī'* school established by Ibn al-Mu'tazz and followed by Waṭwāṭ and his main models, is more an example-oriented book than one based on detailed definitions. Waṭwāṭ's main reason for writing his book was that he was not pleased with the evidentiary verses in *Tarjumān al-Balāḡa* as he thought they were not readily imitable. Many of the subtleties of Waṭwāṭ's rhetorical views become apparent in the examples he cites. In this context, Rādūyānī, who was one of Waṭwāṭ's models, writes in the chapter on the simile: "Related to the intricacies of this issue, there are many matters to discuss. If we mention all of them, the book will become too long and deviate from its purpose. I will now present the evidentiary verses so that the reader can reflect on them, and the way in which these categories work will become clear to him" (Rādūyānī 1949, 44). This is precisely Waṭwāṭ's approach, and, consequently, it is not possible to comprehend all aspects of his understanding of rhetoric except through careful consideration of his examples. Therefore, throughout this study, particular attention has been paid to the examples and illustrations.

*Ḥadā'iq al-Sihr* is modest in size but, as will be shown in various parts of this dissertation, it has had a truly remarkable effect on later treatises on rhetoric. Therefore, this dissertation's primary objectives have been to discover the reasons for the importance of this book to the history and self-understanding of Arabic and Persian rhetoric and Waṭwāṭ's contributions therein.

## 1. The History of *Ḥadā'iq al-Siḥr*

In the first chapter, a few questions will be answered, all of which are related to the position of *Ḥadā'iq al-Siḥr* in history and the effective historical background in the process of its creation. At the outset, the following fundamental question will be the subject of discussion: how can the authenticity of the attribution of this book to Waṭwāṭ be proved? To answer this question, sources will be consulted that contain information about Waṭwāṭ's life and works, such as books of biography (*taḍkira*), anthologies of poetry and epistles, and catalogs. Thereby, *ḤSDŠ* is shown to have always been well known, and there has been a consensus among scholars that the author of this book is Waṭwāṭ. The question then arises as to what definitive testimonies we have of the physical existence of this book in the medieval period and its delivery to us. A look at the manuscripts and the review of the codicological information can convince us that the text in question is the same book that medieval sources have considered Waṭwāṭ's work. Then the title of the book and the meanings it conveys will be discussed, as well as the content of its preamble and the historical information that can be obtained from it, the story of its authorship, and the reasons behind this writing, and also its sources. In the next section, sources will be studied that can be identified through the preamble; *Tarjumān al-Balāḡa* and the source mentioned in its preface, *Mahasin al-Naẓm wa al-Naṭr*. Since *MNN* is authored in style initiated by Ibn al-Mu'tazz in *Kitāb al-Badī'*, and in the main text of *MNN*, in several chapters, its name is explicitly mentioned, *KB* is also included in this section with which the discussion starts; although, as will be discussed, its direct impact on *ḤSDŠ* is not certain. An analytical comparison will be made, the influence of these books on the structure and content of *ḤSDŠ* will be examined, and their similarities and differences will be surveyed in detail. In the following section, such sources will be analyzed as

the main text of *ḤSDŠ* offers us signs of having served the author as sources of examples. *Yatīma al-Dahr* by al-Ta‘ālibī (and to a lesser extent his other works) and *Maqāmāt al-Ḥarīrī*, as the primary sources of this category, will be the subject of study in that section (see: 1. 3. 2). A brief description of other possible sources will then be given. In the following section, the values of the *ḤSDŠ* examples for the history of literature will also be studied. In the last section of the chapter, the importance and influence of *ḤSDŠ* on the history of Arabo-Persian rhetoric will be reviewed.

## 1. 1. Manuscripts and Editions

A. *Ḥadā’iq al-Siḥr fī Daqā’iq al-Ši‘r* is one of Rašīd al-Dīn Waṭwāt’s most authentic works, never having been ascribed to any other author<sup>1</sup>. This treatise has been renowned since its appearance in the 12<sup>th</sup> century and is mentioned in numerous medieval sources. Among Persian sources, Daulat-šāh (d. c. 1500) mentions *ḤSDŠ* three times in *Ṭaḍkirat al-Šu‘arā’* (Memoirs on Poets)<sup>2</sup>. In the chapter on ‘Am‘aq Buḵārāyī, a Persian poet of 11<sup>th</sup> century Transoxiana, while Daulat-šāh is acclaiming his poetry, he speaks of Waṭwāt utilizing ‘Am‘aq’s poems as illustrations in *ḤSDŠ* and considers it an honor for ‘Am‘aq<sup>3</sup> (Daulat-šāh 1900, 64). In the section on Waṭwāt’s

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<sup>1</sup> For a discussion of the confusion over the similarity of the names of Rašīd al-Dīn Waṭwāt and Jamāl al-Dīn al-Waṭwāt, and the misattribution of their works, see: (Al-Daḡīm 2005).

<sup>2</sup> A book containing biographies of about 150 poets with specimens of their poetry, as well as historical information, written in Timurid Hirāt in 1486 (Şafā 1977, 4: 531-34).

<sup>3</sup> Waṭwāt has used two verses by ‘Am‘aq to illustrate two types of the simile viz. *tašbīh-i muṭlaq* (Waṭwāt 1929, 44) and *tašbīh-i mašrūṭ* (ibid., 45). *ḤSDŠ* is apparently the earliest source of verses by ‘Am‘aq whose original *dīwān* is lost. Daulat-šāh’s line on Waṭwāt’s favorable opinion of ‘Am‘aq’s poetry, evidenced by

life and works, Daulat-šāh maintains that *HSDŠ* is the most helpful book ever written on rhetoric (ibid., 91). Lastly, while discussing Šaraf al-Dīn Rāmī's works, he writes about his rhetoric book, *Haqā'iq al-Hadā'iq*, saying that it is essentially an elaborated response to *HSDŠ* (ibid., 308).

Although *HSDŠ* explains rhetorical figures in Persian (with Arabic and Persian examples), the book's name is also found in medieval and premodern Arabic sources. One of the earliest Arabic books that refer to *HSDŠ* is *Mu'jam al-Udabā'* by Yāqūt al-Ḥamawī (1179–1229): “one of his compositions is *Hadā'iq al-Sihr fī Daqā'iq al-Ši'r* in Persian, by which he responded to *Tarjumān al-Balāḡa* of Farruḥī (*sic.*), the Persian poet” (Al-Ḥamawī 1993, 6: 2632). After him, Ibn al-Sā'ī (d. 1275), in his book about authors and their works, also refers to Waṭwāt's writings and, among them, mentions *HSDŠ* (Ibn al-Sā'ī 2009, 132). Jalāl al-Dīn al-Ṣuyūṭī (1445–1505) in *Buḡyat al-Wu'āt*, in the chapter on Waṭwāt's biography, mentions this book among his literary output (Al-Ṣuyūṭī 1964, 1: 226), and 'Abd al-Raḥīm al-'Abbāsī (1463-1556) in *Ma'āhid al-Tanṣīṣ*, while discussing the letters exchanged between Waṭwāt and al-Zamaḡṣarī, by quoting al-Ṣuyūṭī, speaks of *HSDŠ* as one the Waṭwāt's writings (Al-'Abbāsī 1947, 2: 303). Also, Ḥājī Ḳalīfa (1595-1657), in addition to cataloging manuscripts of *HSDŠ* in his famous index known as *Kaṣf al-Zunūn* (the Removal of Doubt) (Ḥājī Ḳalīfa 1941-43, 1: 643), devotes a chapter to Waṭwāt's biography and works in *Sullam al-Wuṣūl* (the Ladder to Achievement) and makes reference to *HSDŠ* (Ḥājī Ḳalīfa 2010, 3: 239).

These are not the only authorities who refer to *HSDŠ*, and more extensive research could fetch up more examples. However, based on the above mentions, it would be safe to assert that *HSDŠ* was known or known of by many scholars as one of the primary sources of Persian stylistics

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his quotes from him in *HSDŠ*, is copied by later biographers like Amīn Aḥmad Rāzī (16<sup>th</sup> century) and Dīkrī Kāšānī (d. c. 1613) with more embellishments in their *taḍkiras* (Nafīsī 1950, 123-4).

and rhetoric ever since its composition in the entire Persianate world from Iraq and Anatolia (Ibn al-Sā'ī and Ḥājī Ẹālīfa) to South Asia (Bilgrāmī) (see: 1. 5. 1. G), and beyond (two of the abovementioned Arab authors, namely al-Şuyūṭī and al-‘Abbāsī, are from Egypt). Moreover, it is worthy to note that, as will be seen, the popularity of this book endured even after the predominance of the al-Sakkākī<sup>1</sup>’s school.

**B.** As experts maintain, stating that a medieval work was popular is a claim often based upon the number of the surviving manuscripts known to us (Bestul 1996, 7), and *Ḥadā’iq al-Siḥr* reached us in a massive body of manuscripts. The catalogers of the *DINĀ* project<sup>2</sup>, have compiled the list of 106 manuscripts (the original copy or the microfilm) of the full text of *ḤSDŞ*<sup>3</sup> held in the Iranian libraries (Dirāyatī and Dirāyatī 2010, 4: 528-530)<sup>4</sup>. The oldest manuscript of the book was penned a century after the author’s original, in the 13<sup>th</sup> century, and the rest belong to a wide-

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<sup>1</sup> Abū Ya‘qūb al-Sakkākī (1160?-1229) was an influential rhetorician writing mostly in Arabic. His most famous book is *Miftāḥ al-‘Ulūm* (Key to the Sciences). For a description of his school and his significance in the history of Islamic rhetoric, see (1. 5. 2).

<sup>2</sup> *Fihristwāra-yi Dast-Niwišta-hā-yi Irān* (the catalog of manuscripts of Iran). This project is an attempt to record the metadata of all texts of which manuscripts (original or microfilm) are available in Iranian libraries. Although it cannot be claimed that this study is comprehensive of all Persian manuscripts in the world, it undoubtedly covers most of these books (mainly since it also contains information on microfilms). Therefore, citing the results of this study does not seem unreasonable for this purpose.

<sup>3</sup> They have also listed four incomplete (abridged) versions of the book (Dirāyatī and Dirāyatī 2010, 4: 530-31).

<sup>4</sup> Compare this with the number of codices of two other important rhetorical books, *TB* and *MMAA*, of which 1 and 10 manuscripts have been recorded, respectively, according to the same study (Dirāyatī and Dirāyatī 2010, 2: 1111 & 9: 852).

ranging period that extends from the 14<sup>th</sup> through the early 20<sup>th</sup> century. In the present study, no severe codicological attempt is made to examine this enormous number of copies; it can be an independent study topic. However, with the aid of the information provided in *DINĀ*, particular attention will be given to those aspects of this corpus of manuscripts that help fathom the position of *HSDŠ* in the history of Persian literature and rhetoric.

Similar to most extant medieval books, we do not possess an autograph copy of *HSDŠ*; the oldest manuscript at our disposal was copied on April 1, 1270 (Ša‘bān 7, 668), about ninety-five years after the author’s death. The original copy of this codex is preserved in the national library of France in Paris<sup>1</sup>. ‘Abbās Iqbāl selected this manuscript as the base-text of his edition. This document is accurate and also vocalizes many words. However, as the editor states, some of the quires are misplaced, and some have gone missing. Therefore, he had to use other manuscripts (that he does not introduce) to reconstruct the text; one can find information about these missing parts in the footnotes of Iqbāl’s edition.

In addition to the Paris manuscript, there are four manuscripts written in the 14<sup>th</sup> century, two manuscripts copied in the 15<sup>th</sup>, two copies made in the 16<sup>th</sup>, and three more penned in the 17<sup>th</sup> century. Twenty of these 106 manuscripts do not indicate an exact date, and the rest, excluding two<sup>2</sup>, i.e., 72 copies, belong to the 18<sup>th</sup> and 19<sup>th</sup> centuries. This period of two centuries coincides with the flourishing of a literary movement in Iran known as “*Bāzgašt-i Adabī*” (literary return).

In the middle of the 18<sup>th</sup> century, a conscious effort to reject the aesthetic of the prestigious ghazal style known from the 16<sup>th</sup> to 18<sup>th</sup> centuries as “speaking anew” (*tāza-gōyī* or *šiwa-yi tāza*) in favor of lyric styles and return (*bāzgašt*) to writing in older styles was initiated by Mīr Sayyid

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<sup>1</sup> BnF, supplément Persan 1405 (Blochet 1905-1934, 4: 90-91)

<sup>2</sup> These two copies were written in the 20<sup>th</sup> century.

‘Alī “Muštāq” of Isfahan (1689-1757) and his close friends. The pattern that he and his circle (Hātif, ‘Āšiq, and Šabāhī all from Isfahan, and Āḍar and Šahbā, from Kāšān) established was followed for more than a century, until the Constitutional Revolution and after, by poets mainly in Iran, but also in other parts of the Persianate world. It was essential for the followers of this literary movement to become thoroughly familiar with the diction and syntax as well as the imagery and rhetoric of the broad period-styles called aforementioned older lyric styles<sup>1</sup>. Accordingly, they needed a reliable source to educate them about rhetorical rules and poetical techniques of the old poets, and it seems that *HSDŠ*, a handbook on the old school of *balāḡa* composed by a master poet, served them as an appropriate pedagogical model, thus leading to the book’s abundant reproduction in that period. Some of these hand-written copies were produced even after the book appeared several times in lithograph format in the 19<sup>th</sup> century.

C. The first lithograph of *HSDŠ*, written in neat Nastaliq calligraphy, was published in 1856 in Tehran. After that, in the 19<sup>th</sup> century, it was printed four more times in Iran and India. In 1929, ‘Abbās Iqbāl Āštiyānī put out the critical edition of *HSDŠ*. In this edition, he follows the Best-text method, and he does not document variations and emendations, except in some instances where some folios are missing in his base-text. This edition is not void of misreading, misvocalizations, and errata, yet no other critical edition of the book is available. Perhaps because no older manuscript than the one used by Iqbāl was discovered, scholars have been reluctant to edit the text again. Thus far, this edition has been republished twice independently and twice annexed to Waṭwāt’s *Dīwān*. The book is well-known in academic and literary circles, and recent theoreticians and teachers of Persian rhetoric have been using its definitions and examples in their handbooks.

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<sup>1</sup> For more information on this literary style, i.e., *Bāzgašt-i Adabī*, see (Schwartz 2014)

## 1. 2. The Title and the Preamble

A. The original title of the book, as recorded at the end of its preamble, is “*Ḥadāʾiq al-Sihr fī Daqāʾiq al-Šiʿr*” (Gardens of Magic in the Minutiae of Poetry). The name is set down precisely in this form in old manuscripts of the book, and, accordingly, other variations are inauthentic. Although the title indicates that it would discuss the intricacies of poetical figures, the author’s scope of consideration is broader, also including artistic prose, particularly the techniques of a highly decorated style of composition that Waṭwāt was so fond of, namely *naṭr-i maṣnūʿ* (well-crafted prose). However, as he does not mention the word *naṭr* in the title and prioritizes poetry over prose in his work, one could argue that, for the author, the rhetorical elaboration of prose meant raising it to the level of poetry.

The title of this treatise, like many other medieval books, consists of two rhymed halves; the first half, *Ḥadāʾiq al-Sihr*, associates poetry with sorcery by a poetic expression which alludes to a famous hadith attributed to the prophet of Islam: “*ʾinna min al-bayānī la-sihr<sup>an</sup>*” (Indeed, in the eloquence, there is magic) (M. b. Al-Buḳārī 2002, 1312 n. 5767)<sup>1</sup>. This account of eloquent diction has been interpreted in two different ways; some scholars of hadith consider it a virulent castigation of persuasive expressions because sorcery is illicit and prohibited in Islam, whereas others, mainly men of letters, understand it as an approval of the use of a graceful style in speech coupled with the power of persuasion and bewitchment (Al-ʿAsqalānī, 10: 237-38). Premised upon the second construal, in Arabo-Persian literary tradition, there exists a famous commonplace, i.e.,

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<sup>1</sup> This *hadīth* is often quoted in conjunction with the other half: Undoubtedly, some poetry is wisdom. See: (Abū Dāwūd 1950-1951, 4: 303).

“*sihr-i ḥalāl*” (licit magic), to refer to poetry which, according to al-Jāḥiẓ, was initially used by ‘Umar, the second caliph, to describe an “exquisite and succinct utterance” delivered by an unknown person: “*wa ʾl-lāhi ʾinna ḥaḍā ʾs-sihr ʾl-ḥalāl*” (I swear to Allah; indeed, it is licit magic) (Al-Jāḥiẓ 1998, 1: 350). In his *diwan*, Waṭwāt employs the expression *sihr-i ḥalāl* several times to praise his own art of poetry. For example, in a panegyric addressed to Atsiz, he claims, in a boastful manner, that by dint of the *sihr-i ḥalāl* that he performs in K̲wārazm, the abode of the patron is now competing with Babylon and even overcoming that ancient city to which, according to a Quranic verse (2: 110), Hārūt and Marūt, two (arguably)<sup>1</sup> angles descended and taught people witchcraft; and therefore, that land is known as the cradle of sorcery. However, in Waṭwāt’s ode, the ascendancy of K̲wārazm over Babylon is due to the legitimacy of the poet’s magic:

*šahryār-ā, Bābil u K̲wārazm jā-yi sihr šud/ sihr-i īn ʾayn-i rišād u sihr-i ān ʾayn-i ḍalāl*  
*hast bar Bābil tafākḳur-hā bas-ē K̲wārazm rā/ k̲ān tafākḳur-hā nabāšad nazd-i dānāyān muḥāl*  
*kiṭṭa-yi Bābil agar gašta ʾst pur sihr-i ḥarām/ šud zi šī ʾram kiṭṭa-yi K̲wārazm pur sihr-i ḥalāl*

O monarch, Babylon and K̲wārazm have become the place of sorcery,

here, the sorcery embodies the very essence of forthrightness; there, the sorcery was, by nature, the misguidance.

K̲wārazm looks at Babylon with much condescension and disdain,

this vainglory is not perceived by the judicious men to be preposterous.

If the land of Babylon has become replete with illicit magic,

the land of K̲wārazm, due to my poetry, is full of licit magic (Waṭwāt 1960, 313).

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<sup>1</sup> For a summarization of this story and discussions about it, see (Abdul-Raof 2012, 155).

This passage and other examples clearly demonstrate that the analogy between the poetry and sorcery was an active concept in Waṭwāṭ's poetic language, and the word *sihr* in the title of the book reflects this association.

The first word of the title, *ḥadā'iq*, according to Arabic morphological rules, is the broken plural form of *ḥadīqa* (Ibn 'Aqīl 2008, 419) which means 'garden.' The metaphorical linkage between the garden and literary composition is an old theme in Arabo-Persian literature and was used by Waṭwāṭ himself and his Arab and Persian precedents. It seems that the similarity that these two entities have in common is the complexity of their structure, as well as the beauty of their components. One of the Arab poets who employed this poetic imagery is al-Mutanabbī (ca.915 – 965), the most quoted Arab poet in *HSDŠ* (see, 2. 4. B). In a panegyric addressed to Abū al-Qāsim Ṭāhir al-'Alawī, in a figurative expression, he refers to his ode as a linguistic garden:

*ḥamaltu ilayhi min lisānī ḥadīqat<sup>an</sup>/ saqā-ha °l-ḥijā saqy<sup>a</sup> °r-riyāḍ<sup>a</sup> °s-saḥā'ib<sub>ī</sub>*

I brought him a garden of my idiom,

Wisdom shed water on it, as the clouds water the grass (Al-Mutanabbī 1983, 228).

Nāṣir Kūsraw, the 11<sup>th</sup>-century Persian poet, whom Waṭwāṭ quotes approvingly in *HSDŠ*, extends this conceptual metaphor in one of his gnomic poems where he conceives the abstract idea of composing an ode in terms of the tangible experience of building a garden by a wide variety of figurative expressions:

*'ālam ba māh-i Naysān kurrām šuda °st/ man kāṭir az tafakkur Naysān kunam*

*dar bāḡ u rāḡ-i daftar-i dīwān-i k<sup>w</sup>ēš/ az naṭr u naẓm sunbul u rayḥān kunam*

*mēw<sup>o</sup>u gul az ma 'ānī sāzam hama/ u<sup>o</sup>z lafẓ-hā-yi kōb diraktān kunam*

*čun abr rō-yi šahrā bustān kunad/ man nēz rō-yi daftar bustān kunam*

The world has become fresh and verdurous in the springtime,

I bring the springtime to my mind by virtue of speculation.

In the garden and the meadow of the book of my writings,

I grow fragrant flowers and aromatic plants of poetry and prose

Indeed, I make blossoms and fruits of meanings

Furthermore, I make trees of comforting words.

Now that the cloud transforms the plain's face into a garden

I, too, will make a garden upon my book (Nāṣir Kūsraw 1978, 370).

Waṭwāt, fully conversant with this literary tradition, apart from '*ḥadīqa*,' uses Persian words, like *bāḡ* and *bustān*, as metaphors for his panegyrics. In a laudatory *qaṣīda*, in praise of ʿĪl Arsalan, he calls the patron's attention to his intellectual excellence and the uniqueness of his style of writing poetry and prose. Then he apparently refers to *Ḥadā'iq al-Sihr* as his "flourishing garden of magic" but, in this verse, he uses a Persian word that stands for the garden (*bāḡ*). Afterward, he reminisces about his fantastic years of office at Atsiz's court, saying that he sang like the nightingales for thirty-five years in the garden of encomium to the former K̲w̲arazmšāh:

*šāh-ā, kudāyḡān-ā, dānī kē man rahī/ dar naẓm bē-hamāl-am u dar naṭr bē naẓīr*

*bāḡ-ē šikufta dāram az sihr dar bayān/ ganj-ē nihufta dāram az faḍl dar ḡamīr...*

*sē sāl u panj sāl ba mānand-i bulbulān/ dar bāḡ-i madḡ-i kūsraw-i māḡī zadam ṣafīr*

O king, o lord, you know that I, your servant,

Am peerless in poetry and nonpareil in prose.

I possess a flourishing garden of magic in speech

I possess a concealed treasure of erudition in mind...

Thirty years and five years, like nightingales,

I sang in the garden of panegyrics to the previous monarch  
(Waṭwāṭ 1960, 272-73).

In similar poetic imagery in the last quoted verse, Ḥasan Mutakallim Nayšābūrī, in the preface of *Baḥr al-Šanā`i*, by adding the Persian derivational morpheme /ī/ to Waṭwāṭ's first name and using it as an adjective for the garden, designates *ḤSDŠ* figuratively as '*Bustān-i Rašīdī*' (the Orchard of Rašīd), saying that hearing the melodies of chanting birds from that garden impelled him to respond to Waṭwāṭ and to compose a versified handbook on Persian rhetoric (Šakēbāfar 2010, 134). Therefore, one can maintain that in addition to conceptualizing the abstract concept of composition through the concrete experience of building a garden, this metaphorical expression emphasizes the agreeable resemblance of these two entities' elements and the similarity between singing birds and eloquent bards.

**B.** The first sentence of the brief preamble of *ḤSDŠ* is an Arabic prayer, in which God's gracious bestowals are compared to prosperous meadows (*mumra`atī al-riyādī*). The semantic relation between *riyād* and *ḥadā`iq* is clear; in the previously mentioned verse of al-Mutanabbī, these two words were also juxtaposed. Both of these terms refer to 'green lands.' However, according to medieval lexicographers, there is a nuanced difference between them; while *ḥadīqa* signifies the enclosed form of the garden (Al-Ta`ālibī 1998, 24), *rauḍa*, the singular form of *riyād* (Ibn `Aqīl 2008, 416), has a broader semantic domain and the green area it refers to does not have to be surrounded. Conscious of this subtle lexical difference, Waṭwāṭ apposes them in his verses; for instance,<sup>1</sup> once in the supplicatory passage of a *qaṣīda*, he hopes:

*qifār-i nāṣihat bādā ḥadā`iq / riyād-i ḥāsīdat bādā mafāwiz*

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<sup>1</sup> For another example of the same juxtaposition, see (Waṭwāṭ 1960, 158).

May the wastelands of your sincere consultant become orchards,

May the meadows of your envious opponent become deserts (Waṭwāt 1960, 279).

Therefore, it could be said with confidence that there exists a conscious word choice in the title and the first line of the book. While God's blessing is, in Waṭwāt's faith, endless and unlimited, the literary figures are constricted by specific rules and traditions. For this reason, it might be more accurate to translate the book's name as "the confined gardens of magic." Waṭwāt used the plural form, i.e., *ḥadā'iq*, in the title indeed because he wanted to make a good rhyme with *daqā'iq*; however, one may justify that each chapter of his treatise is an independent garden and, therefore, the whole book can be called 'gardens.' Nevertheless, Waṭwāt never uses this word(s) inside his book, and his exact intention remains unclear. It is worth noting that titling literary works with terms from gardening was a tradition in medieval Arabo-Persian culture as we see words like *ḥadīqa*, *rauḍa*, *bustān*, *gulistān* (garden of rose), *bāḡ* and more of the same very often in the titles of that era and, in most of these cases, they only mean to signal the beauty of the content.

C. After expressing his gratitude to God for his favor and compassion through an Arabic rhymed prayer and showing respect to the prophet of Islam, his kinsmen, and companions on the traditional model, he introduces himself as the author of the book and details all his titles and the three most recent generations of his lineage: Amīr Imām Rašīd al-Dīn Sa'd al-Mulk Muḥammad ibn Muḥammad ibn 'Abd al-Jalīl Kātib. As can be noted, in this series of names and designations, he does not mention the word "*waṭwāt*." In fact, he never uses this title (*laqab*) in any of his writings. It would seem that his contemporaries gave him this title due to his diminutive figure (Daulat-šāh 1900, 87), in a humorous way, as the root  $\sqrt{wṭwṭ}$ , according to Arabic lexicons, originally refers to anything possessing a thin and short body and *waṭwāt* refers to a type of small

bird (Ibn Durayd 1987, 214). However, Daulat-šāh renders it as ‘swallow’ (*farastōk* in Persian) (op. cit.). ‘Bat’ was the first definition of this word (Ibn Manzūr 1883, 7: 432), and this is perhaps why he himself was reluctant to mention it as his epithet. In *al-Mu‘jam*<sup>1</sup> (Šams-i Qays 1959, 23) and *al-Tawassul ‘ilā al-Tarassul* (Baḡdādī 1936, 9) his name is recorded in respectful tones as K̲wāja or Imām Rašīd-i Kātib. However, today he is more commonly known as Rašīd al-Dīn Waṭwāt as *waṭwāt* is not an active word in Persian and, accordingly, does not carry any connotations.

**D.** Thenceforward, he tells the story of composing this book:

“one day, the just kingly lord K̲wārazmšāh Atsiz – may God illuminate his [final] resting place – during whose reign the necklaces of erudition were set in order, and the house of ignorance was demolished, summoned me. Obeying the command, I hastened that way and attained the pleasure of serving him. He showed me a book on the rhetorical excellences of Persian poetry entitled *Tarjumān al-Balāḡa*. I looked through it. I found the example poems in that book too unpleasant, all strenuously versified and onerously compiled, yet not void of various sorts of deficiency and numerous kinds of insufficiency. I, who am edified at this royal household, became committed to composing this treatise laying out the beautifying factors in the poetry and prose of both the languages of Arabic and Persian” (Waṭwāt 1929, 1).

Through this excerpt from the preamble, one can learn that the patron who spurred Waṭwāt to author *HSDŠ* was Quṭb al-Dīn Atsiz (1098 – 1156). As reported by books of history, Atsiz, in

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<sup>1</sup> For a description of this book and a discussion of the impact of *HSDŠ* on its content, see: (1.5.1.A).

his young age, “became famous for his knowledge and erudition, and he wrote many poems and quatrains (*rubāʿiyyāt*) in Persian” (Juwaynī 1983, 2: 3), and some of his poems and pun-based literary jests are recorded in *Lubāb al-Albāb* (Quintessence of Hearts)<sup>1</sup> (ʿAufī 1906, 1: 35-38). Moreover, Waṭwāṭ compiled *Laṭāʾif al-Amṭāl*, which is an explanation of Arabic proverbs in Persian (see, 2. 4. B), after receiving an authoritative order from Atsiz too. In the preface to this book, he says, “the king has a sincere interest in acquiring this type of knowledge, and he wishes to adorn his noble speech with the pearls of brilliant sayings” (Waṭwāṭ 1977, 39-40). Hence, it was totally in accordance with this ruler’s inquisitive character to like to keep abreast of the latest developments in Persian rhetoric and to instruct his minister and chief secretary to respond to Rādūyānī’s book.

However, this excerpt also indicates that *HSDŠ* was completed after Atsiz’s demise because the prayer Waṭwāṭ includes after his name “*nawwara ʾl-lāh<sup>u</sup> maḍja<sup>a</sup>hu*” (may God illuminate his resting place) signals that when the author was writing the preamble, the king had already passed away. The book was dedicated to another patron who was at that time alive, according to the prayers that we see in the continuation of the preface. Waṭwāṭ does not mention the name of this second patron; however, it may be conjectured that he was Tāj al-Dīn Īl Arsalan, Atsiz’s son (reigned from 22 August 1156 until 7 March 1172). While discussing one of the poems quoted above, it was said that the *mamdūḥ* of that panegyric is Īl Arsalān; and the phrase “*šikufṭa bāḡ-ē az siḥr*” (a flourishing garden of magic) apparently refers to *Ḥadāʾiq al-Siḥr*. Going with this, it would seem that *HSDŠ* was completed by the end of Īl Arsalan’s reign. Furthermore, this

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<sup>1</sup> The earliest formal dictionary of poets, compiled by the poet ʿAufī probably in 618/1221-2 (Rypka 1968, 453).

handbook is too short to take more than a minimum of sixteen years (from Atsiz's death in 1156 until the accession of 'Alā' al-Dīn Takiš's to the throne in 1172) to finish.

E. From this excerpt, it is evident that *HSDŠ* was written as a response to *Tarjumān al-Balāgha* and this treatise was Waṭwāt's exemplary model and his most important source. This book and its influence on *HSDŠ* will be discussed in detail in the following pages. First, however, a note is in order here. As one can see, in the preamble of *HSDŠ*, nothing is said about the author of *TB*. Therefore, contrary to 'Abd al-Ḥusayn Zarrīnkōb's opinion (1982, 1: 203), misattributing *TB* (whose manuscripts used to be considered extinct for centuries) to Farrukī is not Waṭwāt's fault, but that of al-Ḥamawī and Daulat-šāh. Moreover, making an assumption based on al-Ḥamawī's words and surmising that there was another *TB* written by Farrukī which served Waṭwāt as a model but is missing now is immaterial because comparing *HSDŠ* with the present *TB* clearly demonstrates that Waṭwāt's model cannot be any other work. Although Waṭwāt follows Rādūyānī's pattern in many aspects, the preface under discussion shows that he knows *TB* as a book on "the rhetorical excellences of Persian poetry" (*badā'i-i šī'r-i pārsī*) and, consequently, considers its field narrow. Nevertheless, the book he composes is aimed to be more inclusive, and he deems this fact the advantage of his book; it comprises discussions of figures of speech in both poetry and prose and both the languages of Persian and Arabic. His disapproving comments on *TB* will be discussed later in this chapter.

F. After this passage, he writes flattering lines addressed to his current patron and describes him as thoroughly proficient in the "arts of rhetoric and eloquence" who does not need Waṭwāt's humble book. Nonetheless, then, he wishes to carry on living in order to be able to compose "a compendium of the whole knowledge of poetry, such as prosody and its terminology, rules of rhyming, and the excellence and mediocrity of discourse" (Waṭwāt 1929, 2). Although his treatise

teaches Arabic *balāḡa* in addition to Persian rhetoric, unlike many Arabic rhetorical handbooks, including *Maḥāsin al-Naẓm wa al-Naṭr* by al-Marḡīnānī which was his second model (see, 1. 3. 1. 2), he does not offer the usual justification for composing this work, namely that knowledge of rhetorical figures was a prerequisite to appreciating the miracle of the *Qur'ān*. He states no particular aims for his composition but a courtly commonplace: eternalizing the patron's name. The closing lines of his preface are an Arabic prayer to God to keep him from erring in diction and action.

### 1. 3. The Sources of *Ḥadā'iq al-Siḥr*

There can be no doubt that Waṭwāṭ consulted numerous sources for composing *ḤSDŠ*. He followed a number of sources in naming and defining the figures of speech; he never states that he has invented a literary technique. He has also taken his examples from various books that include, apart from the *Qur'ān*, books of hadith, collections, and anthologies of Persian and Arabic poetry, and some prose works in Arabic. In a few cases, he used oral sources. This dissertation does not claim that all of Waṭwāṭ's sources have been identified as some of them did not survive, and some are possibly still unknown. However, the identifiable sources which have modeled the structure and content of *ḤSDŠ* can be divided into three main groups: direct sources, cited sources, and possible sources. The following pages discuss these sources:

### 1. 3. 1. Primary Sources

Primary sources of *HSDŠ* include *Maḥāsin al-Naṭr wa al-Naẓm* by al-Marḡīnānī and *Tarjumān al-Balāḡa* by Rādūyānī. Since al-Marḡīnānī's work continues the treatises on Arabic rhetoric that begin with Ibn al-Mu'tazz's *Kitāb al-Badī'*, this book is also included in this group. These books impact all parts of *HSDŠ*: on its categorizations, definitions, and examples. Therefore, a careful comparison of them with *HSDŠ* and analyzing different aspects of their influence is essential for studying the history of *HSDŠ*. These books are discussed in a chronological manner.

#### 1. 3. 1. 1. *Kitāb al-Badī'*

In 274/887, Ibn al-Mu'tazz (861-908) authored *Kitāb al-Badī'* in Baḡdād. His work is the first book with this title. In his introduction to the book, he says that this notion was not his own invention. He also acknowledges that he merely gathered examples of those outstanding qualities he found in the *Qur'ān*, the hadith, speeches delivered by the prophet's companions and the previous generation of poets – qualities called '*al-badī'*.' His primary purpose is to demonstrate that modern poets (*muḥdaṭūn*) like Baššār, Muslim, and Abū Nuwās did not create these techniques but only took advantage of them. In this sense, Ibn al-Mu'tazz never claims that he invented this field, as these literary devices existed before him and authors like al-Jāḥiẓ, al-Mubarrad, and Ibn Qutayba had even introduced more rhetorical figures in their books. Nonetheless, he pronounces his superiority in these skills. Ibn al-Mu'tazz owes much particularly to al-Jāḥiẓ<sup>1</sup>. However, he considers exclusively five techniques viz. *isti'āra*, *tajnīs*, *muṭābaqa*, *radd<sup>u</sup> a'jāz<sub>i</sub> 'l-kalām<sub>i</sub> 'alā mā*

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<sup>1</sup> For a discussion of the influential role of the al-Jāḥiẓ and the Mu'tazilite Basran circle in the emergence and development of *badī'*, see: (Stetkevych 2009).

*taqaddama-hā*, and *al-maḍhab al-kalāmī* as categories of *Badīʿ* and subjoins the other stylistic crafts in an annex called ‘*muḥassināt al-kalām*’ (the embellishments of speech) (18 figures in total).

*Kitāb al-Badīʿ* is essential because this slim treatise has been considered the first monograph wholly devoted to tropes and figures of speech, and it had a direct or indirect impact on all later handbooks of rhetoric. Furthermore, al-Marḡīnānī, whose book served as a model for Rādūyānī and Waṭwāt, twice explicitly refers to *al-Badīʿ*, and it is evident that it was one of his primary sources of information and inspiration. In the next chapter, while discussing the definitions and examples of figures of speech in *ḤSDŠ*, the influence of *al-Badīʿ* on Waṭwāt’s book (and its models) will also be considered, but here it may be worth looking at those of its chapters that are absent from *ḤSDŠ*, namely *al-maḍhab al-kalāmī*, *hazl yurād<sup>u</sup> bihi ʾl-jiddi*, *al-kināya wa al-taʿrīq<sup>l</sup>*.

The first, as mentioned before, belongs to those five techniques which Ibn al-Muʿtazz deems principal elements of *badīʿ*, yet the most contentious one. Ibn al-Muʿtazz argues that *al-maḍhab al-kalāmī* (dialectical reasoning) or using the argumentation of theologians as a poetic mannerism is perhaps the most distinctive hallmark of the new style. He states that al-Jāḥiẓ named this figure and claims he did not find apposite examples for this in the *Qurʾān*, arguing that the use of this technique results in affectation (*takalluf*), a defect from which, of course, God’s speech is free. Abū Hilāl al-ʿAskarī (920-1005) in his *Kitāb al-Šināʿatayn* approves this point of view (Al-ʿAskarī 1952, 410), but later authors disagreed. Ibn Abī al-Išbaʿ (Al-Miṣrī 1995, 119) and Ibn Ḥijja al-Ḥamawī (2004, 1: 364) do not accept Ibn al-Muʿtazz’s claim that this figure does not occur in the *Qurʾān*, quoting verse 22 of *al-Anbiyāʾ* (the prophets): “*lau kān<sup>a</sup> fī-himā ʾālihat<sup>un</sup> ʾilla ʾl-lāh<sup>u</sup>*”

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<sup>1</sup> For the translation of these terms, see the following paragraphs.

*la-fasadatā*” (if there were gods in those two, i.e., the earth and the heaven, other than God, both would indeed have been ruined). The two different perspectives of Ibn al-Mu‘tazz and al-‘Askarī on the one hand, and Ibn Abī al-Iṣba‘ and Ibn Ḥijja on the other, are explained by John Wansbrough based on two different approaches to the *loci probantes* (*ṣawāhid*) collected earlier for exegetic purposes. While earlier scholars discussed various *badī‘* figures within the general context of Qur’ānic interpretation and provided a few examples, literary theorists were “eager to illustrate their rhetorical figures within the general context of the Arabic literature, but unable to distinguish between accident and intention on the part of the author cited... such uncritical practice enabled *mufasssirūn* to select only those elements of a given rhetorical definition which could be pressed into the service of their own cause, to disregard other possibly refractory but equally important elements, and so eventually to produce what was practically a new figure” (Wansbrough 1968, 469). Wansbrough points out that Ibn Abī al-Iṣba‘ was the first to raise any objection to the approach of Ibn al-Mu‘tazz. Ibn Ḥijja, therefore, seems to have quoted him, although he does not say so in discussing this figure. Al-Marḡīnānī is one of the first writers who left this figure out of their works on rhetoric. However, it is questionable that he did so due to these considerations or because the figure was never clearly defined. All that can be said is that he was not alone; *al-maḏhab al-kalāmī* is absent from the treatises on rhetoric by Usāma ibn Munqid, Diyā’ al-Dīn ibn al-Aṭīr, al-Sakkākī, al-Muzaḥḥar al-Ḥusaynī, and many others but eventually found a place in al-Kaṭīb al-Qazwīnī’s textbook (van Gelder 1987, 25). The figure had never been discussed in the works of early Persian scholars viz. Rādūyānī, Waṭwāt, Šams-i Qays; however, after the prevalence of al-Qazwīnī’s tradition, it was included in Persian handbooks of rhetoric in the section of *al-badī‘ al-ma‘nawī* (figures of meaning). Rādūyānī and Waṭwāt introduce *ḥusn al-ta‘līl*

(elegance of etiology), a similar figure belonging to the category of argumentation which will be discussed in the following chapter.

The second figure, *hazl yurād<sup>u</sup> bihi ʿl-jidd* (jesting with a serious purport), was a common topos but never played a prominent role in traditional Arabic literary theory. Ibn al-Muʿtazz incorporated this trope among the embellishments of speech, but he apparently thought it unnecessary to provide a definition or to explain its function; the short chapter merely consists of four examples from poetry. In his article on the jest and earnestness in classical Arabic poetry, Jan Geert van Gelder reviews the history of this figure in the books on *balāḡa*. He asserts that “unlike most of the figures and tropes listed by Ibn al-Muʿtazz, *hazl yurād bihi l-jidd* was ignored by many literary critics and theorists. It is not found, for instance, in *Ḥilyat al-Muhādḍara* by al-Hatimi, *al-Sināʿatayn* by Abū Hilal al-ʿAskarī, *al-ʿUmda* by Ibn Rashīq, or *Sirr al-Faṣāha* by Ibn Sinān al-Khafajī” (van Gelder 1992, 180). Nevertheless, later authors, like Ibn Abī al-Iṣḥāʿ and al-Ḳaṭīb al-Qazwīnī (and his commentators), included the figure in their books. Van Gelder argues that the fact that many Arabic literary theoreticians ignored this figure is not surprising because these scholars were mostly fond of analyzing rhetorical tropes in a single sentence or a single *bayt* or at most a few verses. Nevertheless, tropes like irony occur in several lines and, consequently, were neglected (van Gelder 1992, 182). It is worth adding to van Gelder’s review that al-Muʿayyad al-ʿAlawī subjoins it to *tajāhul al-ʿarīf* (feigned ignorance) (Al-ʿAlawī 1914, 3: 82 ), although Ibn al-Muʿtazz had discussed these two figures in independent chapters. About al-Marḡīnānī who also disregarded this figure (and Rādūyānī and Waṭwāṭ simply followed him), van Gelder, in his English introduction to his edition of the *MNN*, argues that *hazl yurād<sup>u</sup> bihi ʿl-jidd* represents a form “of ‘wit’ not dependent on punning whereas to al-Marḡīnānī *tajnīs* and other forms of word-play were the essence of true wit, judging by his book and his verse” (van Gelder 1987, 25).

Another figure discussed in *al-badī'* but excluded by Waṭwāt from *ḤSDŠ* is *al-ta'rīd wa al-kināya* (insinuation and allusion/periphrastic expression). Omitting this chapter is of especially significant because it is the only figure illustrated by al-Margīnānī in the *MNN* that is absent from *ḤSDŠ*. Ibn al-Mu'tazz categorized it among the embellishments of speech. However, he does not offer a clear definition of the term and contents himself with mentioning a few examples. Following al-Jāḥiẓ in using these two words together (Al-Jāḥiẓ, Al-Bayān wa al-Tabyīn 1998, 117), Ibn al-Mu'tazz does not seem to think of *ta'rīd* (insinuation) and *kināya* (implicit expression) as being two different things. For later authors, especially in al-Sakkākī and al-Qazwīnī's tradition of rhetoric, *ta'rīd* becomes a subcategory of *Kināya* and both are discussed in *'ilm al-bayān*. In the *MNN*, "most of the chapter on *al-ta'rīd wa al-kināya* is copied from Ibn al-Mu'tazz. In the remaining part, two verse-quotations are given, both of the type that could be called *ta'kīd al-dhamm bimā yushbih al-madh*" (van Gelder 1987, 22). Rādūyānī follows Ibn al-Mu'tazz and al-Margīnānī and considers *al-ta'rīd wa al-kināya* a single figure. His chapter on this figure is the briefest one in his book, offering only an exceedingly nebulous definition: "one of the rhetorical figures is formulating a *kināyat*, and that occurs when the poet composed a verse in *kināyat*" (Rādūyānī 1949, 99), and an incomplete *bayt* by 'Unṣurī: "*ču dēda bāz guṣāyad qarār yābad murğ/ ču lab ba kanda guṣāyad biparrad...* (when he opens his eyes, the fowl becomes restful/ when he opens his mouth to laugh, [it] flies...) (the continuation of the verse is missing in the manuscript) (ibid). It would seem that Rādūyānī has a vague understanding of the figure and, in the definition, uses the word *kināyat* simply in its literal meaning: to speak indirectly.

Additionally, it is unclear which part of the line he quotes contains an example of *kināya*. In *ḤSDŠ*, in the chapter on *iltifāt* (apostrophe), Waṭwāt uses the word *ba-kināyat* in its lexical sense, as the antonym of *ṣarīḥ* (explicit) (Waṭwāt 1929, 38), and that term does not represent any

sort of literary figure to him. *Kināya* is not explained in *MMAA* either. To recapitulate briefly, the inarticulacy of the definition and the inappropriateness of the examples before al-Sakkākī's school might, as we saw, be the reasons why they neglected that figure. If *kināya* is to be used as a generic name to describe various rhetorical methods for conveying meaning through implicit expression, this figure would also include other rhetorical figures, some of which are presented in adjectives. In any case, *kināya* is formed on the basis of semantic contiguity and metonymy or based on some conceptual similarities and metaphorical significations and manifests itself in idioms. Although Waṭwāṭ has dealt with methods of implicit expression based on contiguity and similarity such as "metaphor" and *tašbīh-i kināyat* (implicit simile) and has introduced the techniques of disguise in which polysemy is embedded in detail, he has neglected idioms and idiomatic expressions. The lack of attention to Persian idioms continued for centuries after Waṭwāṭ's work and, among the existing medieval Persian sources, no rhetorical handbook dealt with this subject.

Despite the significant status of *al-Badī'* in the history of Arabic and (Persian) rhetoric, its direct influence on *HSDŠ* is not attestable. There is no noteworthy similarity between these two books, and all instances of resemblance seem to be adopted indirectly from *MNN*. Waṭwāṭ utilizes 12 examples used by ibn al-Mu'tazz in *KB* to illustrate the same figures. However, literally, all of them are also present in *MNN* and, therefore, a direct borrowing seems improbable. In the chapter on *al-mutaḍḍād* (antithesis), Waṭwāṭ quotes a verse by Ibn al-Mu'tazz (unused by himself in *KB*); but even this line is copied from *MNN* and, accordingly, cannot prove Waṭwāṭ's familiarity with the *Dīwān* of ibn Al-Mu'tazz. However, due to the pre-eminence of *al-Badī'* in the field of Arabo-Persian rhetoric and its significant influence on al-Marḡīnānī, throughout this dissertation, while discussing literary figures, mainly to show the evolution of a definition, this treatise will be considered a primary source.

### 1. 3. 1. 2. *Al-Maḥāsin fī al-Naẓm wa al-Naṭr*

A. According to the book's preamble, the treatise was composed at the request of some people interested in *adab* (literature), at a time when "its traces were effaced," and people were no longer concerned with it. The author wrote his work in order to provide the necessary knowledge of *badī'*, of which there are more types than can be counted; no one can know them exhaustively<sup>1</sup>. He also states that knowledge of *badī'* is a prerequisite to the appreciation of the miracle of the Qur'ān<sup>2</sup>. Al-Marḡīnānī does not mention any of his predecessors in the field in his preface. However, he refers to Ibn al-Mu'tazz's *al-Badī'* in the chapter on *ḥusn al-ḵurūj* (elegant transition) (p. 105) and the chapter on *iltifāt* (apostrophe) (p.106), and 'Alī ibn 'Isā [al-Rummānī]'s *al-Nukat*, in the chapter on *tašbīh* (simile) (p. 101), but without naming their books. After this introduction, the 26 types of *badī'* are discussed, or merely mentioned and illustrated, without much system (see also. 2. 2). Among the sources mentioned in *MNN*, one of the most influential books is *YDMAA* by al-Ṭa'ālibī; al-Marḡīnānī explicitly mentions this scholar and his work twice in the final chapters of his book (Al-Marḡīnānī 1987, 109-110), and there is no doubt that he has adapted some of the figures and a significant number of evidentiary verses from his book.

*Kitāb al-Maḥāsin* was not used or even mentioned by later influential authors on poetics and rhetoric writing in Arabic. A fragment of three verses by al-Marḡīnānī, quoted in the chapter on *al-taṣdīr*, was used in a similar chapter by al-Ġānimī; but he may have taken it from Waṭwāṭ.

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<sup>1</sup> Much the same had been said by Ibn al-Mu'tazz, in his *al-Badī'*: "Now we shall mention some of the ornaments (*Maḥāsin*) of prose and poetry. These figures of speech are many; no one claim to encompass them all" (Ibn al-Mu'tazz 1935, 58).

<sup>2</sup> Abū Hilāl al-'Askarī had justified his *Kitāb al-Ṣinā' atayn* in the same manner (Al-'Askarī 1952, 1-2). For an analysis of Ibn al-Mu'tazz and al-'Askarī's introductions, see (Freimark 1967, 128).

Other verses by Al-Marḡīnānī, quoted in later books, are all found in *Dumya al-Qaṣr* and are probably borrowed from that famous anthology. That *al-Maḥāsin* takes an important place in this research, nevertheless, is because it served as a model for the first surviving Persian treatise on *badīʿ*, titled *Tarjumān al-Balāḡa* by Rādūyānī (van Gelder 1987, 25). This work, in turn, inspired Rašīd al-Dīn Waṭwāt. As it will become apparent in the following pages, there are numerous parallels between the *MNN* and *ḤSDŠ* where al-Marḡīnānī is mentioned several times. Although Waṭwāt, like most medieval authors, does not refer to his sources, it can be ascertained that he was familiar with the *MNN* (especially because Rādūyānī makes an explicit reference to it) and used this book as a primary model.

It cannot be claimed that *al-Maḥāsin* is, intrinsically, an important work. It lacks the originality and the ‘thesis’ of Ibn al-Mu‘tazz, the rigor of Qudāma, the scope of Ibn Rashīq, the taste of al-Āmidī and the depth of ‘Abd al-Qāhir al-Jurjānī. Its critical and theoretical content is slight, most of the quotations well-known. Its limitation to *maḥāsin*, to the exclusion of corresponding *masāwiʿ*, diminishes its value, since critical standards are often more easily deduced from the criticism of condemned examples, and it is a pity that al-Marḡīnānī did not follow Ibn al-Mu‘tazz in this respect” (van Gelder, Two Arabic Treatises on Stylistic 1987, 27).

**B.** Due to al-Marḡīnānī’s undeniable influence on Waṭwāt, the value of the Arabic side of *ḤSDŠ* has been neglected, and its importance and position in the history of Arabic *balāḡa* have not been thoroughly studied yet<sup>1</sup>; instead, some scholars have even undervalued its significance.

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<sup>1</sup> Šauqī Dīf and Aḥmad Maṭlūb, among the others, after the publication of the Arabic translation of *ḤSDŠ* in 1945, noticed its importance and referred to this issue to some extent. See: (1. 5. 2).

For example, Ahmed Ateş, the Turkish scholar who discovered and published the unique manuscript of *TB* in Istanbul, in his Turkish introduction, in a footnote about *HSDŞ*, writes: “*Şunu ilâve etmek lâzımdır ki, hadîs ve Kur’an’dan alınmış Arapça misallerle, Arapça mensûr ve manzûm misallerin hemen hepsi – tabîî Waṭwāt’ın kendi eserlerinden yaptığı iktibaslar hariç – aynen Maḥāsin al-kalām’dan alınmıştır. İlk bir kaç sahife üzerinde yaptığımız çok sathi bir mukayesenin neticeleri, bu hususta, kat’i bir fikir vermeğe kâfi gelecektir*” (Ateş 1949, 41) (It is necessary to add that almost all Arabic verses and prose lines, including Arabic examples taken from *hadith* and the *Qur’ân*, – of course, except for the quotations from Waṭwāt’s own works – are literally taken from *Maḥāsin al-Kalām*<sup>1</sup>. The results of a very shallow comparison that we have made through the first few pages will be sufficient to give a definitive opinion on this matter). Some Iranian encyclopedists, without investigating the verity of the case, have cited Ateş’s opinion in their articles<sup>2</sup> and it seems that it has become, to some extent, a commonly held belief on Waṭwāt’s Arabic examples. But, as Ateş clearly mentions, his opinion is based on nothing but a shallow comparison of the first few pages<sup>3</sup>; yet he has reached this conclusion not methodically by

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<sup>1</sup> The original title of this book is *al-Maḥāsin fî al-Naẓm wa al-Naṭr*. However, before its manuscript was edited and published, it used to be known as *Maḥāsin al-Kalām* because the way this phrase was utilized in *TB* was misunderstood.

<sup>2</sup> For an example, see: (Māhyār 2014).

<sup>3</sup> However, the comparison that he makes (for some unexplained reasons, he starts as of page 5) in the following lines of his footnote is also careless and erroneous: on page 7, there is no prose line commencing with “*ammā*” (but), there is a line beginning with “*ana*” (first person nominative pronoun). Moreover, the poem on page 9 is not by Abū ‘l-Faṭḥ (*sic.*) al-Ġazzī, but it is composed by Abū ‘l-Faṭḥ al-Bustī; due to chronological reasons, it is impossible to see al-Ġazzī’s name in the *MNN*.

comparing two books from beginning to end, but selectively, by comparing several pages. However, intra- and extra-textual evidence does not validate his claim, and, accordingly, his “*kat’i bir fikir*” (a definite thought) is inaccurate.

Even without comparing *ḤSDŠ* with *MNN* and only by looking through intertextual pieces of evidence in the book, one can ascertain that this strong statement by Ateş: “almost all Arabic verses and prose lines... are literally taken from *Maḥāsin al-Kalām*” cannot be correct. In *ḤSDŠ*, there are examples taken from authors who were born, or came into fame, after al-Marḡīnānī’s time. According to historical shreds of evidence, we can conjecture that al-Marḡīnānī passed away in the early 11<sup>th</sup> century (van Gelder 1987, 5), but *ḤSDŠ* contains verses composed by the poets of the late 11<sup>th</sup> and early 12<sup>th</sup> centuries, like al-Ḥarīrī of Basra (11 examples), Mas‘ūd Sa‘d Salmān (3 Arabic examples), Abū Ishāq al-Ġazzī (2 examples). Obviously, Waṭwāt was not able to take these quotations from *MNN*. In addition, the number of figures introduced in *ḤSDŠ* is far greater than those mentioned in the merits. Logically, how could it be that Waṭwāt borrowed examples from al-Marḡīnānī to illustrate figures he had never introduced? It is evidently an incorrect judgment. The other intra-textual reason could be Waṭwāt’s original critical comments on the Arabic examples from non-Arab writers that he quotes. The tone of his writing, in these cases, demonstrates that he was truly cognizant of the Arabic literary traditions, and what he writes is the outgrowth of his own inquiries. For instance, in the first pages of his handbook, in the chapter on “*al-tarṣī*” (gemming), he writes: “and if one wants to step into a treasure trove of jeweled examples of Arabic prose, they must acquire Abū al-Ḥasan al-Ahwāzī’s writings as they are wholly bejeweled and, to illustrate this point, I am quoting a passage by him.”

C. Another case of al-Marḡīnānī’s modeling of Waṭwāt is that he translates some of his comments on Arab poets and author and even follows him in [mis]attributing certain materials.

Once, in the chapter on comparison and simile, he quotes a line from *MNN* (Al-Marghīnānī 1987, 101) about a book written by ‘Ali b. ‘Īsā al-Rummanī (909-994) on the miraculous nature of the *Qur’ān*, nonetheless, he adds a little information about the name of another work by al-Rummānī (Waṭwāt 1929, 43). Therefore, by relying only on this instance, one cannot surmise that *al-Nukat fi I’jāz al-Qur’ān* by al-Rummānī was one of Waṭwāt’s direct sources. In the chapter on *mutaḍādd* (antithesis), he mentions the name of Kālīl ibn Aḥmad (8<sup>th</sup> century) and points to the fact that he called this literary figure *muṭābaqa* (Waṭwāt 1929, 24). This remark is also found in *MNN* (Al-Marghīnānī 1987, 85), and in *al-Badī‘* (Ibn al-Mu‘tazz 1935, 36). The original source of this philological information is *Kitāb al-‘Ayn* attributed to Kālīl b. Aḥmad<sup>1</sup> (Al-Farāhīdī 1984, 5: 109); however, it is unlikely that Waṭwāt took it directly from this book, as he does not refer to this work anywhere else, and this single reference is available in *MNN*. In the chapter on hyperbole, after quoting a verse by Imru’ al-Qays (6<sup>th</sup> century), he thus comments: “and this hyperbole is exceedingly good, and al-Jāḥiẓ says whoever hyperbolize this concept, will be the very pupil of Imru’ al-Qays” (ibid., 73). This is also a translation of a line in *MNN* in a chapter on the same topic under the same quotation (op. cit., 102). However, attempts to find this verse and critique it in al-Jāḥiẓ’s works yielded nothing<sup>2</sup>; neither of the editors of *MNN* and *HSDŠ* say anything about this citation. However, Waṭwāt was undoubtedly familiar with al-Jāḥiẓ’s works as has translated a collection of one hundred sayings attributed to ‘Alī ibn Abī Ṭālib, collected by al-Jāḥiẓ, into Persian (Iqbāl 1929, ND).

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<sup>1</sup> For a critical study of the history of this attribution, see the 2<sup>nd</sup> chapter of Rafael Talmon’s research on *Kitāb al-‘Ayn* (Talmon 1997, 91-126).

<sup>2</sup> A comment, somewhat similar to this, but on another verse of this *mu‘allaqa* by Imru’ al-Qays can be found in (Ibn Qutayba 1967, 1: 134). Therefore, one may consider the possibility of confusion here.

### 1. 3. 1. 3. *Tarjumān al-Balāḡa*

A. In the 11<sup>th</sup> century, Muḥammad ibn-i ‘Umar al-Rādūyānī composed *Tarjumān al-Balāḡa*; a handbook on rhetoric which is the earliest extant book of this genre in Persian. Composed before Sakkākī’s *Miftāḥ*, and following the preceding traditions, *TB*, as expected, does not distinguish between the three fields of *balāḡa* (see, 2. 2). As mentioned in the author’s introduction, at that time, “there was no Persian book to serve the nobles in the acquisition of the knowledge of various rhetorical systems, different types of poetical techniques, and to discern ornate speeches and exalted meanings” (Rādūyānī 1949, 2). Nevertheless, based on some pieces of evidence it becomes evident that, prior to Rādūyānī’s treatise, others had authored books on the use of Persian in literature, but none of those works have survived.

B. Down the centuries, *TB*, whose manuscripts used to be considered lost, was commonly misattributed to Farrukī Sīstānī (d. 1037-8), the famous Persian poet of the Ġaznavid court. Nevertheless, in 1949, Ahmed Ateş, a Turkish scholar, found its thus far sole surviving manuscript in Istanbul and, subsequently, edited and published it. The real author of the books was thus identified. The earliest source in which the *TB* is referred to is *HSDŠ*, although without mentioning the author’s name<sup>1</sup>. Yāqūt al-Ḥamawī (1179–1229) was probably the first person who ascribed *TB* to Farrukī<sup>2</sup> (Al-Ḥamawī 1993, 6: 2632). Without a minimum of investigation or disputation, this

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<sup>1</sup> See, 1. 2. F.

<sup>2</sup> However, the dot of the letter /kā/ (in Arabic script) is missing in the published versions of *Mu‘jam al-Udabā’*, and accordingly, his name is registered as “Farruhī.”

misattribution was repeated by Daulat-šāh Samarqandī (1900, 57), Ḥājī Ḳalīfa (1941-43, 1: 396), Aḍar Bīgdilī (1958, 84), and Riḍa Qulī Ḳān Hidāyat (1957-61, 1-2: 1568).

C. Rādūyānī, in his introduction, mentions that his book is modeled on ḥm al-Marḡīnānī's *MNN* (Rādūyānī 1949, 3). In the arrangement of the rhetorical devices, he more or less followed *MNN*. However, he categorized some literary techniques into subdivisions. He seems to be more exacting in his definitions. The names of some figures are different in these two books, and, more importantly, *TB* delineates 73 poetical figures, whereas the number of figures in *MNN* is only 33. Nonetheless, Rādūyānī never claims to have invented a literary technique or to have deliberately modified the definition of a previously known figure of speech. There thus exists a strong possibility that he may have acquired some elements of rhetoric from other sources. In the section on “*al-maqlūb al-mustawā*” (Rādūyānī 1949, 19) he mentions the name of *Kitāb al-Zahra* by Ḳwāja Muḥammad ibn Dā'ūd Iṣfahānī (al-Aṣbahānī), but there does not seem to be any direct similarity to or emulation of those books.

D. Nearly all the rhetorical figures introduced and explained in *TB* are also discussed in *ḤSDŠ*. Although Waṭwāṭ criticizes *TB* in the introduction to his book, as seen, he has adapted much of it<sup>1</sup>. However, in most cases, he offers more straightforward and more accurate definitions<sup>2</sup>. Moreover, the order of the figures in these two books is not the same, and for example, *al-asjā'* (rhyme in prose), which is examined in the early chapters of *ḤSDŠ*, is the subject of the last chapter of the book in *TB*. The two books are very similar in naming the figures, and both

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<sup>1</sup> Ahmad Ateş, in his Turkish introduction to his publication of *TB*, lists these cases of adaptations in the form of comparative tables (Ateş 1949, 21-24).

<sup>2</sup> For a discussion of this matter, see: (Töysirkānī 1963, 57-64). In this dissertation, some of these differences will be addressed while discussing figures.

introduce Persian equivalents for some stylistic techniques. However, there are five differences between the two books, which will be discussed in detail in the following chapters. Some of the topics that Rādūyānī considers to be part of rhetorical figures and illustrates with examples Waṭwāt has moved to the small glossary at the end of his book.

E. In the brief preamble of *HSDŠ* Waṭwāt, while criticizing *TB* and explaining his reasons for authoring his treatise, writes: “I found the example poems of that book too unpleasant, all strenuously versified, and onerously compiled, yet not void of various sorts of deficiency and numerous kinds of insufficiency” (Waṭwāt 1929, 2). Accordingly, Waṭwāt’s main criticism of Rādūyānī’s book is about his examples, and he did not strongly disapprove of his definitions and classifications; unsurprisingly, he borrowed some of his examples and included them in his own book – presumably, those instances which, according to him, were not inadequate or ambiguous. Perhaps, one of the reasons for the popularity of Waṭwāt’s rhetoric manual, compared to similar treatises of his time (see: 1. 1. A), is his selection of examples. In the following discussion, by comparing these two handbooks, the primary purpose is to demonstrate the aptness of Waṭwāt’s choices.

One remarkable fact could be their keen personal interest in certain poets and the position of those poets in the history of Persian literature. While they both appreciate ‘Unṣurī’s and Farrukī’s poetry and have quoted a considerable number of their verses, Rādūyānī shows a remarkable enthusiasm for Munjēk’s poems and cites him nineteen times. These citations have made him, next to ‘Unṣurī, the second most mentioned poet in the *TB*. Furthermore, Rādūyānī’s examples are taken chiefly from the poets of Transoxiana who are not well-known. Nevertheless, Waṭwāt was not a zealous admirer of Monjēk’s poetry and utilized only three of his verses, and these are repeated verbatim from Rādūyānī. However, Waṭwāt’s favorite poets are Mas‘ūd Sa‘d

Salmān and Amīr Mu‘izzī (being posterior to the time of its production, these two names are expectedly absent from the *TB*). These two poets, throughout the history of Persian literature, were unarguably more popular and more well-admired than Munjēk<sup>1</sup> and, presumably, using poems from their *Dīwāns* would seem a better and, in terms of pedagogy, more helpful choices to the next generations of Persian readers.

As discussed in the section on the title and the book’s preamble, Waṭwāṭ attempts to explicate literary figures by examples from both prose and poetry. In contrast, Rādūyānī’s examples are exclusively from Persian verses, although the title of his book, i.e., *Tarjumān al-Balāgha* (the Interpreter of the Eloquence) sounds more inclusive since *Balāgha* refers to the eloquence of the speech, whether in prose and poetry. However, Waṭwāṭ has demonstrated almost all the rhetorical devices (except for those which are exclusively applicable to poetry, like *muraddaf* or *ḥājib*) in prose examples. Accordingly, his treatise teaches literary techniques to both poets and prose writers. This characteristic also augments the utility of his book and attracts more readers. This factor might also have played an influential role in its popularity.

Additionally, unlike Rādūyānī<sup>2</sup>, Waṭwāṭ’s examples are not limited to Persian. He took a comparative perspective on Persian and Arabic rhetoric, and, as he mentions in the preamble, he wanted his treatise to be helpful to those who sought “to learn the embellishments of the poetry

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<sup>1</sup>Munjēk was possibly one of the most famous Persian poets in Rādūyānī’s time. It should also be noted that *TB*, in terms of historical chronology, was written before the emergence of the abovementioned great poets, and inevitably Rādūyānī could not refer to their works. This can be considered as Waṭwāṭ’s good fortune, who wrote his book at the right time in the history of Persian literature.

<sup>2</sup> In chapters on *al-maqlūb al-mustawā* (level palindrome), *al-muṣaḥḥaf* (misplacement of dots), *al-tarjuma* (translation), and techniques related to the *Qur’ān* and Islamic themes, he quotes Arabic lines.

and prose of Persian and Arabic” (Waṭwāt 1929, 3). Therefore, in his explanations of the figures of speech, he quotes Qur’ānic verses, traditions of the Prophet of Islam (*ḥadīth*), speeches attributed to his companions, and lines of poetry and prose by significant Arab literary figures. These Arabic instances are not cited merely to decorate the book<sup>1</sup> but are functional. Since, in traditional schools, classical rhetoric used to be taught primarily in Arabic, quoting these Arabic examples was helpful to students who were more accustomed to the Arabic traditions of rhetoric and, through this acquaintance and by comparison, would come to comprehend Persian poetic techniques more easily. Furthermore, juxtaposing Arabic and Persian illustrative lines would obviate the need for bilingual learners to consult Arabic textbooks of rhetoric.

F. Although *TB* was Waṭwāt’s most important source in his arrangement of sections and his structure, his naming of figures and definitions of them, and in obtaining appropriate evidentiary examples, between these two books, there are differences in these three spheres of influence. In this regard, looking at Table 1, one can see the differences in terms of the sequence of chapters and their designations between the two books (and their sources); the following chapters will discuss such differences in detail. However, the issue of Waṭwāt’s utilization of *TB* as a source for Persian examples (and two examples of Arabic poetry), and the differences between the two works in recording the verses and in assigning some verses to poets is related to historical and bibliographical discussions of *HSDŠ*. Therefore, they will be discussed comprehensively in the following lines.

Although Waṭwāt, as mentioned earlier, criticizes *TB*’s examples in the preamble of *HSDŠ* and considers them to be “affected and fabricated,” he uses 62 evidentiary examples from *TB*

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<sup>1</sup> The use of Arabic verses and proverbs to decorate the text has been a trend in *maṣnū‘* (highly embellished) Persian prose, in books such as *Kalīla u Dimna* or *Marzbān-nāma*.

(consisting of 86 complete *bayts* and three *mišrā*'s). However, there are some minor textual differences between the verses cited in both sources, which may be due to scribal interventions<sup>1</sup>. For example, the first line of the verse of an anonymous poet mentioned in the chapter on the fifth type of *radd al-ʿajuz ʿalā al-ṣadr* in *HSDŠ* is in the form of a conditional sentence:

*amīr-ā gar marā ma ʿzūl kardī / saranjām-i hama ʿummāl ʿazl ast / ba tauqī ʿ-i tu īman  
budam az ʿazl / na-dānistam kē tauqī ʿ-i tu hazl ast*

O lord, if you have dismissed me, the destiny of all agents is dismissal. Because of your signature, [I thought] I was safe from being dismissed. I did not know your signature was a joke (Waṭwāt 1929, 22).

However, in *TB*, the first part of it has a longer vocative: “*kudāwand-ā*” (O lord) with a sense proximate to “*amīr-ā*” (o ruler). However, it is not followed by a conditional conjunction word and, accordingly, the sentence has lost its conditional mood:

*kudāwand-ā marā ma ʿzūl kardī / saranjām-i hama ʿummāl ʿazl ast*

O lord, you have dismissed me. Dismissal is the destiny of all advisors (Rādūyānī 1949, 30).

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<sup>1</sup> A caveat is needed here that overemphasis on aesthetic principles is a kind of subjective arbitrariness without philological value. The discussion of these two cases of textual differences in the following lines will examine their degree of compliance with the aesthetic standards of classical literature and, inevitably, from a philological point of view, it cannot be credited because sometimes the scribes, with their textual interventions, tried to make literary texts more beautiful following the rules of rhetoric.

In this case, subjectivity aside, both forms are intelligible, but the conditional mood emphasizes the satirical intention of the poet and is more apt. Another instance of textual difference is a verse by ‘Unṣurī which is quoted in the chapter on *tansīq al-ṣifāt* (arrangement of qualities) as follows:

*ba pēš-i ān sipah-i kōh-ṣaff-i pīl-ṣifat / sipihr-tāktan-i mār-zakm-i mōr-šumār*

Against that army whose rows of warriors are like mountains, whose comportment is elephant-like, / Its onslaught is like the sky, it is as damaging as snakes and numerous as the ants (Waṭwāt 1929, 52).

This verse, in *TB*, instead of “*pīl ṣifat*” (elephant-like) has “*sayl-ṣifat*” (flood-like)<sup>1</sup>. From one point of view, since this verse intends to describe the juggernaut of an army, “flood” seems to be a more appropriate word. However, ‘elephant-like’ is also an evocative expression; not only does it indicate the strength of the warriors, but it also fits in with the ‘snake’ and ‘ant,’ which are two other species of animals and is an instance of the rhetorical figure of *murā‘āt al-naẓīr* (observance of associated items). In this case, it may not be possible to prefer one variant over another, and it may be more logical for one to give up individual judgment and follow the oldest recorded version; in this respect, *TB*’s manuscript might be preferable. In other cases, from a philological point of view, the examples mentioned in both of these sources are not very different from each other.

Although the common evidentiary examples in these two treatises on rhetoric do not differ significantly in terms of textuality, in five cases, there is no consensus among them on the attribution of certain verses to poets. Since most of these cases are related to the verses of poets

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<sup>1</sup> To be more comprehensive, it may be necessary to mention this minor textual point, too, although it does not make much difference in meaning. The recording of this verse has another slight difference in these two books; in *TB*, instead of the preposition /i/ (of), the conjunction letter /u/ (and) is recorded.

whose poems have not reached us, it is not possible to speak decisively about the preference of one over the other in most of these cases. However, this is a special privilege for *TB*, whose manuscript takes precedence over *HSDŠ*, and one might assume that the author was less likely to make attributional mistakes. The first example of such differences is seen in the chapter on *ta'kīd al-madh bi mā yušbihu al-ḡamm* (emphasizing praise with what resembles blame). There, in *HSDŠ*, a poem is attributed to Daqīqī (Waṭwāt 1929, 38) while, in *TB*, its poet is known as Rōdakī (Rādūyānī 1949, 82). In the chapter on *al-ibdā'* (creativity), Waṭwāt attributes a verse to Rōdakī (Waṭwāt 1929, 83) whereas, in *TB*, that verse is ascribed to 'Unṣurī (Rādūyānī 1949, 32). Also, in the chapter on *ḥusn al-ta'īl* (elegance of etiology), Waṭwāt regards a verse as belonging to 'Unṣurī (Waṭwāt 1929, 85) but the same verse is mentioned in *TB* under the name of Qamarī [Gurgānī] (Rādūyānī 1949, 93). Apart from these three instances, wherever else a poet's name is mentioned as the composer of an exemplary verse, both scholars are in agreement on those attributions.

In addition, in thirteen cases, a verse is cited in both of these books, but in one by mentioning the poet's name and in the other anonymously. Eleven of these occur in *HSDŠ*, and if the manuscript of *TB* had not been found, the composer of these ancient verses, which are not recorded except in these two books, would have remained unidentified. The first of these is seen in the chapter on *taḍmīn al-muzdawaj* (the juxtaposition of coupled items); the last verse of this chapter, which is given in *HSDŠ* without stating the poet's name (Waṭwāt 1929, 28), is attributed to Ġaḍā'irī in *TB* (Rādūyānī 1949, 39) (However, Waṭwāt has included a few more verses from Ġaḍā'irī). According to *TB* (ibid., 128), the verse in the chapter on *ḥusn al-ṭalab* (elegance of request), which is quoted in *HSDŠ* without revealing its creator (Waṭwāt 1929, 34), is a line of one of the poems by Abū al-Ḥasan Aqāčī; nonetheless, Šams-i Qays attributes it to Abū Šakūr of Balkh (Šams-i Qays 1959, 383). Similarly, in the chapter on *al-madh al-muwajjah* (two-sided praise),

the last example, quoted in *HSDŠ* from an anonymous poet (Waṭwāṭ 1929, 36), is attributed to Qmarī Gurgānī in *TB* (Rādūyānī 1949, 77). In the chapter on *al-muḥtamil li al-diddayn* (potential of two opposite meanings), a satirical verse whose poet is not mentioned in *HSDŠ* (Waṭwāṭ 1929, 37), in *TB*, is attributed to ‘Unṣurī (Rādūyānī 1949, 90). The last verse quoted by Waṭwāṭ in the chapter on *al-iltifāt* (apostrophe) may be the only example of the poetry of the female poets of the time; however, this fact can be deduced from *TB* where its author is introduced as [Rābi‘a] bint Ka‘b [Quzdārī] (ibid., 81); otherwise, in *HSDŠ* the poet’s name is not mentioned (Waṭwāṭ 1929, 39). Contrary to all this, the poem that Waṭwāṭ attributes to Bul‘Alā’ Šūštārī in the chapter on *al-mu‘ammā* (riddle) (Waṭwāṭ 1929, 70) is mentioned anonymously in *TB* (Rādūyānī 1949, 100).

Eight of these cases of problematic authorial attributions pertain to verses of ‘Unṣurī more than to that of any other poet. Of course, this should not come as a surprise because this poet’s poems have the most effect on both of these books on rhetorical education, and it is apparent that these two scholars esteemed ‘Unṣurī’s poetry greatly. This view of ‘Unṣurī, who had great prestige at the court of Maḥmūd of Ġazna and was honored with the title of *malik al-šu‘arā’* (King of Poets) (Daulat-šāh 1900, 45), can be seen in the works of many other poets and scholars of that era. Manūčihri, one of the poets at the court of Sultan Mas‘ūd, a son of Maḥmūd (d. about 1040-1) (Rypka 1968, 176), in a famous ode, calls him “the master of the masters of the time” (Manūčihri Dāmḡānī 1959, 72, ‘Aufī 1906, 2: 55). Niẓāmī ‘Arūḍī, who composed *Čahār Maqāla* (Four Treatises) dating from 550-I/II55-7, in the environment of the Ghurid dynasty (Rypka 1968, 221-222), considers his panegyrics, along with Rōdakī’s poems and Fidausi’s *Šāh-nāma*, to be archetypal examples of Persian eloquence and recommends reading them to the royal secretaries and all litterateurs (‘Arūḍī Samarqandī 1955, 22). In traditional biographies, such as *Lubāb al-Albāb* and *Taḍkirat al-Šu‘arā’* (‘Aufī 1906, 2: 29, Daulat-šāh 1900, 44), in the traditional style of

such books, he receives the highest accolades. Nevertheless, he is occasionally taunted, which is also because of his enormous fame. In *TB*, in two verses that seem to have been written after Farrukī's demise, Labībī, comparing 'Unşurī and Farrukī, laments the latter's death. He calls Farrukī a young sage who passed away too soon, and he dubs 'Unşurī an insane older man whose survival is utterly futile (Rādūyānī 1949, 32). Kāqānī Širvanī (b. 1121-2), a master of the panegyric *qaṣīda* and no less of the *ghazal*, from the school of Azarbāyjān (Rypka 1968, 202), in a *qit'a*, because 'Unşurī's poems had been presented to him with the implication that they are better than his poems, is extremely dismayed and, in disapproving verses, describes his style as ancient and uncreative (Kāqānī 1959, 926). From the *History of Bayhaqī*, it appears that in the last stages of his career, he did not retain the respect he commanded in the time of Mas'ūd of Ġazna; but this was apparently for political reasons which seem unrelated to literary aesthetics (Bayhaqī 1977, 279, de Blois 2004, 201). However, the considerable number of verses by 'Unşurī utilized in *TB* and *HSDŠ* as evidentiary instances signal that Rādūyānī, and consequently Waṭwāṭ, considered him an exemplary figure in the fields of eloquence. Therefore, his verses are quoted as an adequate model to illuminate many rhetorical devices. Due to the relative abundance of 'Unşurī's poems in these two sources, it seems natural that most of the attributional differences have occurred over his poems.

Despite 'Unşurī's fame, which persisted for centuries after, as long as the aesthetics of the classical panegyric prevailed, only about two thousand *bayts* remain today (de Blois 2004, 201) from his collection of poems which according to Daulat-šāh, consisted of thirty thousand verses (Daulat-šāh 1900, 46). The abovementioned number might be interpreted as an exaggeration, as many of Daulat-šāh's claims. However, given the numerous verses attributed to him in various

literary books, including dictionaries and treatise on rhetoric, one can be sure that his *Dīwān* of poems was much more voluminous than what has come down to us.

A collection of his verses was included in a seventeenth-century anthology called the “*Majma‘ al-Qaṣā‘id*.” Also, several of his poems have been quoted in other sources (‘Unṣurī Balkī 1984, nuh & dah). In total, there are around seventy complete *qaṣīdas* available about the authenticity of which there is little doubt, and their attribution to ‘Unṣurī seems steadfast. Furthermore, scattered verses found in other sources have been annexed to the end of his *Dīwān* (‘Unṣurī Balkī 1984, 324-350).

In *ḤSDŠ* twenty examples of verses of/attribution to ‘Unṣurī are quoted, nineteen of which are borrowed from *TB*. In fifteen cases, ‘Unṣurī’s name is explicitly mentioned, and other cases are cited anonymously. Regarding the attribution of ‘Unṣurī’s poems, these two sources differ in four cases. In three cases, poems have been recorded in *TB* under the name of ‘Unṣurī while in *ḤSDŠ* other poets have been considered their creators; and in one case, the opposite can be seen. None of these controversial verses belong to ‘Unṣurī’s complete *qaṣīdas* and all of them, in his *Dīwān*, are quoted from *TB* and, in the latter case, from *ḤSDŠ*, and they are included in the section entitled “scattered poems” (*abyāt-i parākanda*). As will be demonstrated, there can be no definite opinion about the attribution of these controversial verses except in one case. As for Mas‘ūd Rāzī, who, in *ḤSDŠ*, is referred to as the composer of the first disputed verse, we only know that he was one of the poets of Mas‘ūd’s court and, according to Bayhaqī, in the Mihrgān celebration, the king was furious with him on account of a castigatory and advisory piece of poetry warning the sultan about the incoming danger of the Seljuqs (Bayhaqī 1977, 558). He was exiled to India, but later, in the Naurōz festivities, the noblemen of the court interceded for him, and he was pardoned (ibid.,

575)<sup>1</sup>. His *Dīwān* has been lost, and only seventeen verses of his odes have survived in various sources. Inevitably, there is no way to be sure about the correctness of ascribing these two *bayts* to him (Waṭwāṭ 1929, 27) or ‘Unṣurī (Rādūyānī 1949, 37). However, based upon the fact that in the Persian literary tradition, many cases can be found in which the poems of lesser-known poets are ascribed to more famous figures, it may be assumed that the attribution of this poem to Mas‘ūd Rāzī seems to be closer to correct.

The second attributional difference relates to Rōdakī (Waṭwāṭ 1929, 83, Rādūyānī 1949, 132). Abū ‘Abd Allāh Ja‘far b. Muḥammad Rōdakī of Samarqand (c. 859- 940/941), was the leading Persian poet during the first half of the 10th century and the author of the earliest substantial surviving fragments of Persian verse. He is the most famous panegyrist of the Samanid court. There is a considerable knowledge available to scholars about Rōdakī, and, in this regard, he is never comparable to Mas‘ūd Rāzī. However, his *Dīwān* has not reached us either. The only thing that can be added to the discussion of this attributional disagreement is that this verse is also mentioned in *MMAA* and, similarly, in that book, it is accredited to Rōdakī (Šams-i Qays 1959, 360). In this case, he may have only followed Waṭwāṭ; however, the contents of *MMAA* indicate that, in such issues, Šams-i Qays also has his own observations. Hence, there may be little credibility that he also considers that verse to belong to Rōdakī.

The third case, which is about a verse attributed to both Farrukī (Waṭwāṭ 1929, 47, Šams-i Qays 1959, 310) and ‘Unṣurī (Rādūyānī 1949, 30), is different from the previous two instances. These two disputed verses are placed in Farrukī’s *Dīwān* among his authentic odes that have been recorded in all manuscripts (Farrukī Sīstānī 1992, 367). Therefore, it can be supposed with relative

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<sup>1</sup> See: (Meisami 1990) and (Beyhaqi 2011, 3: 338).

certainty that, in this case, Waṭwāṭ is right, and what is written in the only extant manuscript of *TB* does not appear to be precise.

The last difference is probably due to the misreading of one of the two names because in the Arabo-Persian script, ‘‘Unṣurī’’ (Waṭwāṭ 1929, 85) and ‘‘Qamarī’’ (Rādūyānī 1949, 93) are written in closely similar forms; accordingly, in this case, it seems plausible that one of the two scholars or scribes of their works confused one with the other. However, in all the old manuscripts of *ḤSDŠ* that have been consulted in this study, the name related to these verses is clearly documented as ‘‘Unṣurī.’’

**G.** Not much can be said about other cases of attributional differences between *TB* and *ḤSDŠ*. However, three of these instances are also mentioned in *AAMM*; based on that book, a few points can be added to this discussion.

In the first example, the difference is in the attribution of a verse to Rōdakī (Rādūyānī 1949, 82) and Daqīqī (Waṭwāṭ 1929, 38). Although we have a considerable amount of information about both of them, the original version of the *Dīwāns* of both poets is missing, and only scattered verses of them are available to us; obviously, it is not possible to find this verse in either of their poetry collections. As recorded by the editors, this verse is also quoted in some manuscripts of *AAMM*, but anonymously (Šams-i Qays 1959, 382)! This may indicate that Šams-i Qays was not sure about the attribution of this verse to neither of these two bards.

The verse, which is anonymously quoted in *TB* (Rādūyānī 1949, 62) but is known in *ḤSDŠ* as Farruḳī’s (Waṭwāṭ 1929, 51), is also found in *AAMM*, except that in the latter, its author is introduced as ‘‘Zīnatī’’ (Šams-i Qays 1959, 387). The fact is that this verse is not found in Farruḳī’s published poetry collection<sup>1</sup>. In *ḤSDŠ*, another verse is quoted from Zaynabī and an old

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<sup>1</sup> Edited by Dabīr Siyāqī (Farruḳī Sīstānī 1992).

manuscript<sup>1</sup> in both cases records the poet's name as "Zaydī" (Waṭwāṭ MS. scribed in 1354, Folio 116 b & 120 b). In one manuscript, in these two cases, the poet's name is clearly seen as "Zaynabī" (Waṭwāṭ MS. scribed in the 16th cent.)<sup>2</sup>. Most likely, Zaydī, Zaynabī, and Zīnatī are distorted forms of a single name. Therefore, the conversion of "Zaynabī" to "Farrukī" may have been the intervention of scribes who were unfamiliar with Zaynabī as he is not a well-known figure and changed his name to a more famous one.

In addition, one of the verses that have been quoted anonymously in *HSDŠ* (Waṭwāṭ 1929, 34), despite the poet's name being mentioned in *TB* (Rādūyānī 1949, 128), is also mentioned in *AAMM* (Šams-i Qays 1959, 412). The verse under discussion, in *TB*, is assigned to Abū al-Ḥasan Āgāčī's (Rādūyānī utilizes his poems in several other chapters as suitable evidentiary examples<sup>3</sup>) but Šams-i Qays ascribes it to Abū Šakūr of Balkh (ibid). Unfortunately, the available sources do not provide needed information to confirm either of these two scholars.

**H.** Although, as has been said before, most of these attributional differences cannot be judged with certainty, it may be possible to assess the degree of Waṭwāṭ's accuracy in the ascription of poems by examining definite cases. Such an evaluation is not possible in the case of Rādūyānī because the *Dīwāns* of the poets he has chosen to present examples (except Farrukī and 'Unšurī) from have not survived. However, in addition to poets whose collections of poems have been lost in the course of history, Waṭwāṭ also refers to poets such as Qatrān Tabrīzī, Manūčīhrī, Amīr Mu'izzī, and Mas'ūd Sa'd Salmān, whose *Dīwāns* have reached us and all the verses that he

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<sup>1</sup> In this dissertation, only some accessible manuscripts, all scribed before the 17<sup>th</sup> century, are examined.

<sup>2</sup> Unfortunately, this manuscript does not have folio numbers. However, one can find them in the chapters on the second type of *radd al-ʿajuz ʿalā al-ṣadr* and *siyāqa al-aʿdād*.

<sup>3</sup> See the index of *TB*.

quotes from them are found in their existing *Diwāns*. Other sources can also prove the authenticity of Waṭwāṭ's attribution of the verses to Arab poets (unless those lines belong to odes that are not mentioned in other early books, and this is more the case with bilingual poets, see: 1. 4. 2.). Accordingly, it may be inferred that since Waṭwāṭ was careful when assigning verses to those poets, he was judicious in these cases as well.

When borrowing examples from *TB*, Waṭwāṭ is often content to quote only one verse from several lines that Rādūyānī quotes. In these cases, he chooses the verse that best represents the rhetorical figure in question or only a verse that contains that figure. Obviously, quoting the whole poem was unnecessary for Waṭwāṭ, whose main objective was to teach how to use rhetorical devices, not to create an anthology. For this reason, the evidentiary examples mentioned in *HSDŠ*, in many chapters, are more concise and more practical. However, in the chapter on *iğrāq* (hyperbole), he quotes two verses from Munjēk (Waṭwāṭ 1929, 74), only one of which is in *TB* (Rādūyānī 1949, 63).

In almost all cases, Waṭwāṭ uses exemplary verses borrowed from *TB* to clarify the same figures of speech that Rādūyānī has identified as appropriate. Nevertheless, in one case, he finds the verse that Rādūyānī quotes in the chapter on *tašbīh mukannī* (implicit simile) (*ibid.*, 50) more appropriate to explain the figure *tašbīh iḍmār* (concealed simile) (Waṭwāṭ 1929, 49)<sup>1</sup>. Apart from these, there are no other such differences between these two sources.

From *HSDŠ*, it is inferred that Waṭwāṭ sought to teach the aesthetics of the encomiastic *qaṣīda* and, therefore, does not pay much attention to other forms of poetry, especially the *maṭnawī* through which a poet narrates an epic or a romance. However, in *HSDŠ*, three examples in the form of *maṭnawī* are quoted (Waṭwāṭ 1929, 16, 48, 78), all three of which belong to 'Unṣurī's

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<sup>1</sup> See (4. 1. 2. G).

narrative poems and all are borrowed from *TB* (Rādūyānī 1949, 17, 53, 86). All these verses are in a metrical pattern known as *baḥr-i mutaḳārib*. Since ‘Unṣurī had two narrative poems (*Wāmiq u ‘Adrā*<sup>1</sup> and *King But u Surk But*<sup>2</sup>) that followed this prosodic structure (‘Unṣurī Balkī 1984, 351), and since both of these narratives have been lost, and only some fragments of them remain, it cannot be determined to which of these two narratives these verses belonged. In any case, the presence of these verses has caused Waṭwāt to pay some attention to the aesthetics of *maṭnawī* too.

In *TB*, Rādūyānī’s efforts are focused on explaining poetic techniques in Persian. However, in some chapters related to translation (whether translation of poems, or Qur’ānic verses, or hadiths), as required by the nature of the topic, Arabic phrases and poems are also quoted. In addition to these cases, he has also quoted poems in Arabic in two chapters of *al-maqlūb al-mustawī* (Rādūyānī 1949, 19) and *muṣḥḥaf* (ibid., 113), but without mentioning the poets’ names. The verses that he quotes in the chapter on *al-maqlūb al-mustawā*, as he himself has specified, are borrowed from *Kitāb al-Zahra* by Ibn Dā’ūd al-Asbahānī (see, 1. 3. 1. 3. C). Waṭwāt considers these two examples to be appropriate and includes them in his book under the same chapter (Waṭwāt 1929, 17). However, to elucidate the art of *muṣḥḥaf* in Arabic, he uses only his own poems.

I. The extent to which *TB* has influenced *HSDŠ* has been clarified by the discussions raised above. However, beyond the structural similarities and differences, their agreements and disagreements over the attribution of some evidentiary examples and bibliographical issues, the

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<sup>1</sup> The story and the characters go back to a known Greek original identified by Bo Utas and Tomas Hägg as the Parthenope Romance. See the reconstruction of the Greek and the Persian texts in (Utas and Hägg 2003).

<sup>2</sup> The white idol and the red idol, the tradition of the two idols of Bāmiyān. See: (de Blois 2004, 202).

authors of these two books, in the case of certain figures of speech and their understanding of the notion of eloquence, have some theoretical discord which, in the next chapter, will be addressed when analyzing Waṭwāt's perspective on rhetorical excellence.

### 1. 3. 2. The Primary Sources of the Examples

Waṭwāt uses a number of works to acquire suitable examples for the literary figures that he explains. Although these books, in terms of the amount of impact that they had on *ḤSDŠ*, are not comparable with the sources discussed in the previous section, for a better understanding of the history of *ḤSDŠ*, their influence on Waṭwāt's composition needs to be studied. Apart from his basic sources, and Persian, and perhaps few Arabic *dīwāns*, a substantial number of the illustrative lines of prose and poetry in *ḤSDŠ* are obtained from *Yatīma al-Dahr fī Maḥāsin Ahl al-‘Aṣr* by Abū Maṣṣūr al-Ṭa‘ālibī of Nishapur. The second book of this group is *Maqāmāt al-Ḥarīrī* (*Assemblies of Hariri*) by Abū Muḥammad al-Ḥarīrī of Basra; although its influence on *ḤSDŠ* is far lower than the first source of this group. In this respect, Waṭwāt is not significantly beholden to any other sources. ‘Abbās Iqbāl, beside *YDMAA*, mentions *Dumya al-Qaṣr wa ‘Uṣrat ahl al-‘Aṣr* of Abū Ṭayyib ‘Alī b. Ḥasn al-Bāḳarzī as another primary source utilized by Waṭwāt (Iqbāl 1929, sb) but Iqbāl proposed this because he was not aware of *MNN*'s influence on Waṭwāt's handbook; in fact, all the instances that Iqbāl assumes borrowed from *Dumya al-Qaṣr* are found in *MNN*. The influence of Al-Marḡīnānī's treatise on *ḤSDŠ* became apparent only after the discovery of the single extant manuscript of *TB*. In addition to these books, Waṭwāt occasionally uses a few other Persian and Arabic sources.

### 1. 3. 2. 1. *Yatīma al-Dahr* and other works of al-Ṭaʿālibī

Abū Maṣṣūr ʿAbd al-Malik ibn Muḥammad al-Ṭaʿālibī of Nīšāpūr (961–1038) is prominent connoisseur and critic of Arabic literature and prolific author of anthologies and works of literary scholarship. His *Yatīma al-Dahr* and its sequel, the *Tatimmat al-Yatīma*, are perhaps the oldest surviving anthologies in Arabic that examine literature by geographical regions and contemporary production. “The work presents a systematic geographic survey of all major contemporary Arabic poets, divided into four regions (*aqsām*) from west to east: Syria and the west (Mawṣil, Egypt, and al-Maghrib); Iraq; western Iran (al-Jabal, Fārs, Jurjān, and Ṭabaristān); and eastern Iran (Khurāsān and Transoxania), with special attention paid to Nīshāpūr. Each region is subdivided into ten chapters (*abwāb*) based on individual literary figures, courts and dynasties, cities, or smaller regions. Ṭaʿālibī occasionally adds critical comments, a discussion of *sariqāt* (literary borrowings) and/or *muʿāraḍāt* (literary emulations), information on the historical contexts of the poems, and biographical information on the literary figures” (Orfali 2016, 97-98). Since their appearance, these two anthologies have been among the essential sources for Arabic literature of the second half of the fourth/tenth century.

Waṭwāt mentions al-Ṭaʿālibī twice in *ḤSDŠ* and attributes a verse and a line of prose to him. ʿAbbās Iqbāl, in his introduction to *ḤSDŠ*, accurately identified *YDMAA* as one of the primary sources of Waṭwāt, and, in the footnotes and the endnotes of his edition, pointed to 18 cases of borrowing from this anthology. However, six of these instances can be considered indirect acquisitions as those examples are present in *MNN* too. An attentive comparison of *YDMAA* and *ḤSDŠ* shows that the loan examples from Ṭaʿālibī’s literary compendium are more than cases recognized by Iqbāl, and their actual number (excluding examples in common with *MNN*) is 33 (29 verses and four prose sentences).

Most of the examples that Waṭwāṭ directly replicates from *YDMAA* are found in the chapters on literary figures which are absent from *MNN* (like *irsāl al-maṭal*, *irsāl al-maṭalayn*, *ḥusn al-ṭalab*, *murāʿāt al-naẓīr*, *al-kalām al-jāmiʿ*, *al-madh al-muwajjah*, *al-ibdāʿ*, *al-istidrāk*, *tašbīh muṭlaq*, and *tašbīh ʿaks*). In the chapter on *irsāl al-maṭal* (insertion of a proverb), he cites three complete verses from a well-known *qaṣīda* by al-Mutanabbī<sup>1</sup> (Waṭwāṭ 1929, 55) while al-Taʿālibī considers the proverbs of only one hemistich and, consequently, mentions only half of those verses. In this case, perhaps he had another version of *YDMAA* at his disposal, or he might have consulted the poet's *Dīwān*. In either case, the fact that he uses them to illustrate the poetic technique that al-Taʿālibī had chosen them for strongly suggests that Waṭwāṭ took them from *YDMAA*.

On numerous occasions, al-Taʿālibī points out the use of words, phrases, figures of speech, motifs, or descriptions in poems that he selects; particularly in verses cited from al-Mutanabbī. However, Waṭwāṭ does not seem to necessarily learn any stylistic devices from *YDMAA* as all the techniques for which he borrows samples from this book are already discussed in *MNN* and *TB*.

In the chapter on *al-madh al-muwajjah* (two-sided praise), he mentions Ibn Jinnī and translates his comment on an encomiastic verse by al-Mutanabbī: “if al-Mutanabbī had not eulogized Sayf al-Daula by any verses but this one, he still would have had a great honor which would never flag over time” (Waṭwāṭ 1929, 36). Although this statement is mentioned in *al-Faṣr* by Ibn Jinnī, it is unlikely that Waṭwāṭ acquired this directly from that source as this verse and the explanation below it are cited in *YDMAA* (Al-Taʿālibī 1956, 1: 201). Ibn Jinnī, who wrote the first

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<sup>1</sup> A significant fragment of this poem, that contains all lines cited by Waṭwāṭ is recorded in (Bayhaqī 1977, 367).

commentaries on al-Mutanabbī's book, is one of the scholars to whom al-Ta'ālibī refers. Several times, however, only one of these quotations appears in *HSDŠ* (see also, 4. 3. 1).

One of the reasons that led Iqbal to miscalculate the number of borrowings from *YDMAA* is related to al-Mutanabbī's verses; he looks for them in *al-ʿArf al-Ṭayyib* by Nāṣif al-Yazījī (1800-1871), which is a commentary on the poet's *Dīwan*; in other words, he assumes they are taken directly from al-Mutanabbī's verse collection. On the contrary, however, all these verses, excluding one (see, 1. 3. 2. 3. A), are taken from *YDMAA* and *MNN*. Furthermore, they are included in the same chapters to illustrate those devices for which al-Ta'ālibī and al-Marḡīnānī had found them appropriate.

Two instances that Waṭwāt expressly attributes to al-Ta'ālibī demonstrate that his familiarity with al-Ta'ālibī's works is not limited to *YDMAA*; he has borrowed exemplary lines from his other books as well. In the chapter on *tajnīs nāqīṣ* (partial paronomasia), he mentions al-Ta'ālibī and quotes a sentence by him about the genuine amity which is decorated with this figure (Waṭwāt 1929, 7). This dictum is stated in *Ṭimār al-Qulūb* in the entry of “*wāṣiṭat al-qilāda*” (Al-Ta'ālibī 1985, 631)<sup>1</sup>. The verse that, in the chapter on the fourth type of *radd al-ʿajuz ʿalā al-ṣadr* (the equivalence of the first and the last word) (Waṭwāt 1929, 21), he ascribes to al-Ta'ālibī, is actually a misattribution. Although this *bayt* can be found in *Kitāb Kāṣ al-Kāṣ*, another book of al-Ta'ālibī, he writes there thus about that verse's poet: “*wa qad balbala ba ʿḏu ʿl-ʿaṣriyīna*” (and some the contemporaries has trilled) (Al-Ta'ālibī 1966, 100). Regardless of this misattribution, the fact that he attributes this line of poetry to al-Ta'ālibī and that this line is found in *Kitāb Kāṣ al-Kāṣ* ascertains that he was familiar with this book too.

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<sup>1</sup> The saying is also recorded in *Kitāb al-Mubhij* (Al-Ta'ālibī 1999, 48), a short treatise by al-Ta'ālibī, dedicated to Amīr Šams al-Maʿālī Qābūs.

In addition, the verses Waṭwāt quotes in the chapter on *al-ištiqāq* (root-play) from Abū al-Ḥasan al-Nuqātī (Waṭwāt 1929, 13) proves his acquaintance with Kitāb *Ḳāṣ al-Ḳāṣ*. Because these lines, as recorded in *HSDŠ*, are in accordance with the text of that book (Al-Ṭaʿālibī 1966, 239); in other sources, they are mentioned differently. The sentence “*an-nabīd<sup>u</sup> bi ḡayri ʿl-naḡam<sub>i</sub> ḡamm<sup>un</sup> wa bi ḡayri ʿd-dasam<sub>i</sub> samm<sup>un</sup>*” (the wine without songs is sorrow, and without fatty meat is poison) (Waṭwāt 1929, 9) is also found in *Kitāb Ḳāṣ al-Ḳāṣ* (op. cit., 46). The verse from Badīʿ al-Zamān al-Hamadānī is present in *YDMAA*, in a chapter named after him (Al-Ṭaʿālibī 1956, 4: 300, Waṭwāt 1929, 38). The phrase “*man ʿaṭāʿa ḡaḍab<sup>a</sup>-hu ʿaḍāʿa ʿadab<sup>a</sup>-hu*” (whoever follows his wrath, loses his manners) (Waṭwāt 1929, 3), which Waṭwāt quotes in the chapter on *al-tarṣīʿ* (gemming), is also found in *YDMAA* in a chapter on wise sayings of Abū al-Faṭḥ al-Bustī (Al-Ṭaʿālibī 1956, 4: 305)<sup>1</sup>. Waṭwāt also used the addendum of *YDMAA*, called *Tatimma al-Dahr*, as the famous saying “*man ṭalab ṣayʿ<sup>an</sup> wa jadda wajada wa man qaraʿa bāb<sup>an</sup> wa lajja walaja*” (Whoever wants something and shows seriousness, will find it; and whoever knocks on the door and is insistent, will enter it) (Waṭwāt 1929, 9) is documented in that book, among the writings of Abū Bakr al-Quhistānī (Al-Ṭaʿālibī 1983, 264). In addition, in the phrase quoted in the chapter on the genus “*huwa ḡām<sub>in</sub> ḡāmil<sub>in</sub> li aʿbāʿ<sub>i</sub> ʿl-umūr<sub>i</sub> wa kāf<sub>in</sub> kāfil<sub>in</sub> li maṣāliḡ<sub>i</sub> ʿl-jumhūr<sub>i</sub>* (he is a supporter who carries the burden of affairs, an expert who is in charge of the interests of the populace)” which, after Waṭwāt, is quoted in several rhetorical books as the typical one. It would seem that its composition was inspired by a line from *Kitāb al-Mubhij* (Al-Ṭaʿālibī 1999, 35). Given the interest that Waṭwāt has shown in works of al-Ṭaʿālibī, it is worth paying particular attention to his books and occasional critical opinions in this research.

<sup>1</sup> It is also quoted anonymously in *al-Tamīl wa al-Muḡāḍara* (Al-Ṭaʿālibī 1961, 449).

### 1. 3. 2. 2. *Maqāmāt al-Ḥarīrī*

*Al-Maqāmāt al-Adabīyya* (literary assemblies) more commonly known as *Maqāmāt al-Ḥarīrī* (assemblies of al-Ḥarīrī) by Abū Muḥammad Qāsim al-Ḥarīrī of Basra (1030-1122) is a literary work that achieved prodigious fame shortly after it was composed and has long been taught in traditional Arabic literature schools. The author composed it in the genre of “*maqāma*,” imitating Badī‘ al-Zamān of Hamadān (969–1007), in the form of fifty episodes. The style is highly embellished, and its expressions are full of rhetorical figures. The narrator of the anecdotes, Ḥarīṭ ibn Hammām, is fascinated by literary ostentation, melodic sermons, eloquent prose, and enchanting poems. The protagonist of the story, Abū Zayd al-Sarūjī, is a humorous older man who has a dazzling mastery of various types of literary arts. He, who in his flamboyant speeches presents himself as an erudite sage, utilizes stylistic devices and his unique verbal dexterity and charisma to deceive people and extort money from them. They travel separately from one city to another, but the narrator, in that new place, happens to see the fraudulent sweet-spoken old man again while beguiling others, and he recounts the story of that trickery in the form of a “*maqāma*.” Most of these *maqāmas* have the city where the story takes place as their titles. Al-Ḥarīrī himself, in the preamble of *MḤ*, states that his sole purpose in creating this book was to both entertain the reader and to increase his literary knowledge (Al-Ḥarīrī 1873, 15). *MḤ* is highly rich in various aspects of the linguistic context such as syntactical properties, extensive vocabulary, rhetorical techniques, and stylistic embellishments. Therefore, many scholars wrote lengthy commentaries on this book. In the same regard, rhetoricians categorized its artistic features in various forms. Waṭwāt is one of the first litterateurs to attempt to formulate the unknown aesthetic aspects of *MḤ*.

*Maqāmāt al-Ḥarīrī* gained immense popularity in the cultural circle around Waṭwāt, in K̲wārazm and Transoxiana, within a short time. The imitations made by the authors from those lands can strongly testify to this fact. For example, Jār Allāh Zamaḵṣarī (1075-1144), the famous bilingual scholar of the Qur’ān and Arabic grammar whose amicable correspondences with Waṭwāt are extant, composed a set of *maqāma* in Arabic called *Maqāmāt al-Zamaḵṣarī*. Also, Ḥamīd al-Dīn Balḵī (d. 1165), the chief judge of Balkh (Waṭwāt’s birthplace) about whom the poet speaks reverentially in his *Dīwān* (Waṭwāt 1960, 573), attempted to render Ḥarīrī’s elegant style compatible with Persian in his *Maqāmāt-i Ḥamīdī*. Around, or just shortly after Waṭwāt’s time, one of the earliest commentaries on *Maqāmāt al-Ḥarīrī*, entitled *al-Īdāḥ fī Šarḥ Maqāmāt al-Ḥarīrī*, was written by Nāṣir al-Muṭarrazī of K̲wārazm (1141-1213). Waṭwāt himself follows al-Ḥarīrī in his Arabic and Persian epistles and embellishes them with literary figures and rhymes.

Waṭwāt demonstrates a profound fascination with al-Ḥarīrī’s art in *ḤSDŠ*. In the chapter on *al-raqtā’*, after speaking of a letter recorded in *MḤ*, fully ornamented with this figure, he states: “*īn risāla... saḳt mu’jiz ast*” (this epistle is most miraculous) (Waṭwāt 1929, 66). He extracts certain figures of speech which are elaborated in different episodes of *MḤ* and makes two chapters of *ḤSDŠ* based on them, namely *al-ḳayfā’*, *al-raqtā’*. *ḤSDŠ* is the first handbook on rhetoric that includes these idiosyncratic tropes of al-Ḥarīrī’s style among conventional literary figures; later generations of Arabo-Persian theorists of *balāḡa* follow Waṭwāt in defining them (see, 1. 5. 2). In *ḤSDŠ* these stylistic devices are illuminated through models borrowed from *MḤ*; moreover, in chapters on *al-luḡaz* and *al-musammaṭ*, there are also verses by al-Ḥarīrī and, in the chapter on *īhām*, he quotes a passage of *MḤ* which is the most extended prose example in *ḤSDŠ* (44 words). In total, he uses seven examples of his poetry (21 *bayts*) and four instances of his prose in the chapters mentioned earlier.

Although *MĤ* is, in essence, a collection of literary writings and poems by al-Ḥarīrī himself, in the second chapter, entitled *al-maqāma al-ḥulwānīya* (the assembly in Ḥulwān), on the occasion of the discussion, which is about the art of poetry and eloquence, he quotes two verses from other poets; these two verses are the only instances not composed by al-Ḥarīrī. Both of these verses are also seen in *HSDŠ*, and this may indicate that Waṭwāt was a strong votary of al-Ḥarīrī's literary taste. The first is a verse from al-Buḥturī (Al-Ḥarīrī 1873, 30)<sup>1</sup> which, in *HSDŠ*, is quoted in the chapter on similes (Waṭwāt 1929, 43) and is not found in other definite sources of Waṭwāt. The other is a famous verse by Wa'wā' of Damascus (Al-Ḥarīrī 1873, 32), which is also mentioned *MNN* (and many other books on rhetoric) (see. 4. 1. 2. G).

### 1. 3. 2. 3 Other Possible Sources

A. In addition to these, Waṭwāt has undoubtedly used another source or sources to acquire appropriate illustrative verses because, in certain chapters, one finds examples that are also found in other books on rhetoric written prior to Waṭwāt's time but which are not present in *MNN* or *YDMAA*. For instance, in the chapter on *iltifāt* (apostrophe), there is a verse by Abū Tammām that, before *HSDŠ*, had been quoted to explain the same figure in *I'jāz al-Qur'ān* (Al-Bāqillānī 1997, 100). The line by al-Mutanabbī which is employed to explain *tajāhul al-‘ārif* (feigned ignorance), can be spotted in *Kitāb al-Šinā‘atayn*<sup>2</sup> (Al-‘Askarī 1952, 397) and *al-‘Umda*<sup>3</sup> (Ibn Rašīq 1972, 2: 68) to illustrate the same artifice. All these prove that Waṭwāt did not discover these instances’

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<sup>1</sup> Al-Buḥturī's *bayt* in the chapter on *tašbīh* (simile) is also used in *al-‘Umda* (Ibn Rašīq 1972, 1: 291).

<sup>2</sup> This source only quotes the first hemistich.

<sup>3</sup> Ibn Rašīq calls this figure “*tašakkuk*” (pretense of doubt).

suitability himself but selected them from other sources (s). However, he does not state the name of the author(s) he consults in these cases, and the similarities mentioned above are not of a kind that supports the assumption that one of these books was his specific source. Verses that he uses in the chapters on *tansīq al-ṣifāt* (arrangement of qualities) and *ihām* (amphibology or double meaning) had not been utilized by other scholars, but it seems quite possible that he takes all these examples from a source which is extinct, or still unknown to us, as it was only after the discovery of *TB* that *MNN*'s influence on it and consequently on *HSDŠ* was recognized.

**B.** Another source that Waṭwāt has certainly used, at least once, is a work full of satire. To explain the figure of *al-muḥtamil li al-diddayn* (potential for two opposite meanings), Waṭwāt uses a verse that appears in a humorous anecdote. Waṭwāt says that he read this in the book of Jirāb al-Daula (Waṭwāt 1929, 31-32). Abū al-‘Abbas Aḥmad ibn Muḥammad ibn ‘Alawīyya al-Sajzī, more widely known as Jirāb al-Daula, was one of the contemporaries of the Caliph al-Muqtadir (895-932), and the sovereign of the Buyid dynasty. He is known for his humorous and ridiculous remarks, and even the nickname he has chosen for himself is satirical. When he served in the Buyid court, he called himself Jirāb al-Daula, which means ‘the government (or fortune)’s leather bag’ because the rulers of that dynasty were interested in having compound titles with the suffix “al-Daula.” He compiled a collection of jests and witticisms in a book titled *Tarwīḥ al-Arwāḥ wa Miṭāḥ al-Surūr wa al-Afrāḥ* (Unwinding the Souls and the Key to Mirth and Hilarity) (Ibn al-Nadīm 1997, 187, Al-Ḥamawī 1993, 1: 459) which consists of eleven chapters based on the subject of their stories.

**C.** He takes the anecdote about the defective pronunciations of Wāṣil ibn ‘Aṭā’, one of the founders of the Mu‘tazilite school of theology, and his avoidance of the use of the phoneme ‘R,’

due to some kind of stuttering, probably from Mu‘tazilite sources<sup>1</sup>. In any case, at that time, Mu‘tazilism was a prevailing school of thought in K̲wārazm, and Waṭwāṭ’s familiarity with their works is strongly probable. He speaks with much respect of Wāṣil ibn ‘Aṭā’, calling him one of the forerunners of ‘*adl u tauḥīd*’ (justice and monotheism) (Waṭwāṭ 1929, 64-65).

**D.** It seems that Waṭwāṭ, in the chapter on *al-isti‘āra* (metaphor), borrows the rhyming sentences of ‘Amr ibn al-‘Āṣ’s sermon, with the subject of praising ‘Umar ibn al-Ḳaṭṭāb, the second caliph, from *al-Fā’iq fī Ġarīb al-Ḥadīṭ* by al-Zamaḳṣarī (Al-Zamaḳṣarī 1971, 2: 588)<sup>2</sup>. Jār Allāh al-Zamaḳṣarī, one of the most famous commentators on the *Qur’ān* in history and a prominent scholar of the Mu‘tazilite school, had good relations with the court of Atsiz K̲wārazm-šah, was contemporaneous with Waṭwāṭ, and had an amicable rapport with him. Three correspondences between them on the subject of Arabic syntax and rhetoric have been preserved. Waṭwāṭ, in all cases, mentions him with respect and calls him “Faḳr-i K̲wārazm” (the pride of K̲wārazm) (Waṭwāṭ 1929, 79 & 84). In his commentary on the *Qur’ān*, commonly known as *al-Kaššāf*, al-Zamaḳṣarī’s approach to explicating ideological views is Mu‘tazilite and, to describing Qur’ānic diction, is rhetorical in a way that comprehensively addresses the subtleties of its eloquent and stylistic locutions. Due to the contemporaneity and friendship between the two scholars, the influence of al-Zamaḳṣarī on the rhetorical views of Waṭwāṭ is indubitable. In addition, al-Zamaḳṣarī’s commentary, since its inception, has always been well-known in scholarly circles throughout the Islamic world. For these reasons, in this study, al-Zamaḳṣarī’s observations will

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<sup>1</sup> The story that Waṭwāṭ narrates and the sentence he quotes from Wāṣil, in *ḤSDŠ* were not found in earlier books. However, references to the stuttering of Wāṣil are given in the following Mu‘tazilite sources: (Al-Jāḥiẓ 1998, 1: 14), (Al-Šarīf al-Murtaḍā 1954, 1: 163) & (Al-Zamaḳṣarī 1992, 5: 224).

<sup>2</sup> See also (4. 1. 1. E).

also be considered when discussing rhetorical topics and figures of speech. Al-Zamaḡṣarī, in addition to this commentary, created other works, often with themes of grammar, rhetoric, and lexicography. He also composed a collection of poetry, which is published. However, it seems that the published version of his *Dīwān* does not encompass all his poems because the two verses that Waṭwāṭ quotes from him, in the two chapters about *al-muraddaf* (the refrain) (see, 2. 4. F) and *ḥusn al-ta'īl* (elegance of etiology), cannot be found in it. The content and rhetorical structure of these verses will be discussed in the next chapter.

**E.** A non-literary Arabic source that Waṭwāṭ mentions in his book is *Kitāb al-Šahāb* (the Book of the Blazing Star) known also as *Šahāb al-Aḡbār*, by Muḥammad ibn Salāma al-Quḏā'ī (d. 1062), more commonly known as al-Qāḏī al-Quḏā'ī, which is a popular compilation of the parables and teachings ascribed to the founder of Islam held authentic by both Sunni and Shia religious scholars. In the chapter on *tajnīs-i kaṭṭ* (diacritic-based paronomasia), Waṭwāṭ points to another variation of a hadith recorded in *Kitāb al-Šahāb* (Waṭwāṭ 1929, 11) of which he borrows the first variation from *MNN* (Al-Marghīnānī 1987, 80). Although identifying the sources of the *hadiths* quoted in *ḤSDŠ* is beyond the scope of this research, which focuses on the literary aspects of Waṭwāṭ's work since *Kitāb al-Šahāb* is explicitly mentioned in *ḤSDŠ*, a comparison between these two books was drawn, and it became clear that Waṭwāṭ has used eight *hadiths* of Quḏā'ī's collection. In addition to one discussed above, four *hadiths* in the chapter on *i'nāt* (rich rhyme) are acquired from *Kitāb al-Šahāb*. In the chapter on *tašbīh muṭlaq* (absolute comparison), “*an-nās ka'asnān<sub>i</sub> °l-mišṭ<sub>i</sub>*” (people are like the teeth of the comb) is also borrowed from that book<sup>1</sup>.

**F.** Apart from *diwāns* of poetry and *TB*, in *ḤSDŠ*, there are references to three Persian literary works of which none survived. At the end of the chapter on *muṣahḥaf* (diacritic-based

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<sup>1</sup> One can easily find all these cases in (Al-Qāḏī al-Quḏā'ī 2016).

pun), he says: “I have authored a brief treatise on *taṣhīfāt* where I included my own poetry and prose; whoever acquires it will learn most types of this figure” (Waṭwāt 1929, 69). This literary technique, as defined in *HSDŠ*, is a problematic practice through which the text, by changing the place of dots and diacritical signs, conveys an opposite meaning. Nevertheless, composing a book on this device is totally in accordance with Waṭwāt’s literary taste as he is enthusiastic about this type of mannerism. Also, in the chapter on *al-mutallawin* (multicolored), he refers to a book, entitled *Kanz al-Ġarā’ib* (the treasure of wonders), authored by Aḥmad Manšūrī whose subject matter was the explanation of this rhetorical figure and, according to Waṭwāt, was commented on by another scholar named “Ḳ<sup>w</sup>aršēdī” (Waṭwāt 1929, 55). It seems that Waṭwāt, in this chapter, borrows the evidentiary examples from this book. Aḥmad Manšūrī Samarqandī (11<sup>th</sup> century) was one of the poets of the Ghaznavid era that other old books also mention his name<sup>1</sup>. Nonetheless, no information was found about Ḳ<sup>w</sup>aršēdī in the sources available to this research, and the scholars have not given any indication of the book in question and its commentary. However, the authorship of such a book at that time demonstrates that the rules of Persian prosody were well-developed before the composition of *HSDŠ*.

#### 1. 4. The value of the Examples of *Ḥadā’iq al-Siḥr*

In addition to the evident worthiness of books such as *Tarjumān al-Balāġa* and *Ḥadā’iq al-Siḥr* for the history of Persian rhetoric, this type of literary work also has another valuable aspect. Within these writings, verses are quoted from earlier poets whose collections of poetry

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<sup>1</sup> See Iqbāl’s notes in (Waṭwāt 1929, 129-130), and also (de Blois 2004, 161).

have been lost, and if these books had not been composed and these examples not been recorded in them, there would be no samples of their poetry available today.

#### 1. 4. 1. The Preservation of Old Persian Verses

A. Among the old New Persian poems which are not found in any of the early medieval sources except *HSDŠ*, thus indebted Persian literary historiography to Waṭwāṭ's treatise, is a short poem with reflective, thought-provoking themes by Abū Naṣr Šādī quoted in the chapter on *al-kalām al-jāmi* ' (the comprehensive discourse) (Waṭwāṭ 1929, 82). In this ethical poem, the poet recommends the dignity and sublimity of the soul and condemns debasement of moral values for obtaining material benefits:

*bar kīrad-i k<sup>w</sup>ēš bar sitam natawāṇ kard / k<sup>w</sup>ēštan-i k<sup>w</sup>ēš rā duḡam natawāṇ kard*

*dāniš u āzādagī u dīn u muruwwat / īṇ hama rā kādīm-i diram natawāṇ kard*

*qāni ' binšīn u āṇ čē yābī bipsand / k<sup>o</sup>ēzadī u bandagī ba ham natawāṇ kard*

One should not be unjust to their own intellect; one should not make themselves disgruntled.

It is not appropriate to make wisdom, decency, religion, and chivalry the slaves of wealth.

Be content with what you find and appreciate it, as one cannot be both a lord and a slave at the same time.

Since the poem's wording is rather old and comprises some archaic expressions, this verse has been quoted in the manuscripts of *HSDŠ* with many changes and unnecessary emendations by the scribes. 'Abbas Iqbāl quoted the same version in his edition. However, in his base text, the second hemistich is prosodically erroneous, and he has modified it, either by relying on his own

knowledge or by using other manuscripts; in any case, as mentioned several times before, he does not say anything about textual variations.

This verse's fate in the history of Persian literature and the writings of scholars of the early twentieth century also seems noteworthy. In one of the early manuscripts of *HSDŠ*, the piece was inaccurately attributed to 'Unšurī, and it seems that this led to the publishers of the nineteenth-century lithographs of the book being mistaken (Mēnuwī 1972, 404). For this reason, in some of the works of scholars of the last two centuries, such as *Farā'id al-Adab, Suḵan u Suḵanwarān* (Furōzānfar 1971, 115) and *Amṭāl u Hikam* (Dihkudā 1947, 2: 1154), this poem is ascribed to 'Unšurī. Even Furōzānfar, in some of his inferences about 'Unšurī's ethics and conduct, has relied on this passage which is, most likely, not written by him. However, in the absolute majority of early manuscripts, the name of this poet is clearly set down as "Abū Naṣr Šādī." There is no information about his life and works, and perhaps, as it often happens, this lack of fame has led to the attribution of this poem to a more famous poet. In *Farhang-i Suḵanwarān*, the name of a poet in the form of "Abū Naṣr Sāwī" has been documented (Ḳayyām-pōr 1990, 1: 36) and its compiler has referred to this poem as quoted in an article by Waḥīd-Dastgirdī and that article, in turn, quotes it from an eighteenth-century miscellany under the aforementioned name (Waḥīd-Dastgirdī 1936). 'Sāwī,' however, seems to be a distorted form of 'Šādī' which are similarly written in the Perso-Arabic script<sup>1</sup>.

**B.** Another Persian poet who is not mentioned in other sources and whose name and one verse are preserved thanks to *HSDŠ* is Anbārī. However, his full appellations, father's name, and hometown were not recorded in any manuscripts of *HSDŠ*, and, as a result, no information was obtained about his identity, career, and works. In a brief memoir, Waṭwāt recounts that the two

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<sup>1</sup> The present author failed to find this name in the literary histories of Iran and F. de Blois's survey.

writers had literary debates during his stay in Tirmid̲. From this, it becomes apparent that Anbārī was contemporaneous with Waṭwāṭ (12<sup>th</sup> century) and since, at the time of Waṭwāṭ's sojourn in Tirmid̲, he was also there, he may have been from that city. In this memoir, the poem that Waṭwāṭ quotes has homoeroticism for its theme, describing an adolescent boy whose job is cooking. Although this verse does not seem poetically accomplished, Waṭwāṭ has used it as a fitting example to explain the figure of “*īhām*” (double meaning). However, Waṭwāṭ states that despite the abundance of this figure in his poetry, Anbārī himself was not aware of it and this was the product of his nature. This may indicate that he was not an erudite litterateur. In any case, Waṭwāṭ writes that he himself taught Anbārī the name and definition of this figure (Waṭwāṭ 1929, 41-42).

C. Furthermore, in *ḤSDŠ*, there are poems by more well-known Persian poets whose *Dīwāns* have been lost. Since these verses are not recorded in other early books, *ḤSDŠ* is the only source that has preserved them for the history of Persian literature<sup>1</sup>. Thus, by dint of *ḤSDŠ*, a few poems can be added to their small poetry collections and help their art be better known. These poems are thirteen verses from the following poets<sup>2</sup>: Kamālī Buḳārāyī (ibid., 32<sup>3</sup>, 53, 82 [2 verses]), Abū al-Ma‘ālī Rāzī (ibid., 34 [2 verses], 35, 56), ‘Am‘aq Buḳārāyī (ibid., 44, 45<sup>4</sup>), Maṭīqī Rāzī (ibid., 40, 83), and Adīb Naṭanzī (ibid., 17).

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<sup>1</sup> Here verses of those old poets whose *Dīwāns* are not extant but whose verses are borrowed from *TB* are excluded.

<sup>2</sup> The sources and information available about all these poets are examined in (de Blois 2004).

<sup>3</sup> This verse is a part of a longer poem of which more lines have been documented in *Lubāb al-Albāb* (‘Auḫī 1906, 1: 90), and the verse recorded on p. 53 seems to belong to the same ode (see also A. Iqbāl's footnote).

<sup>4</sup> This verse is part of a *qaṣīda* whose romantic prelude is entirely recorded in *Labab al-Albab* (ibid., 2: 181-182)

**D.** It also must be noted that Waṭwāṭ has included, in various chapters of *HSDŠ*, a number of ancient poems, but without mentioning the names of their creators which, despite their author's anonymity, are still very beneficial for understanding the nature of aesthetic criteria in the early periods of Persian poetry. Some of them, such as the two verses (ibid., 86) by 'Asjadī "of Merv (or Herat?, d. 432/1040-1)" (Rypka 1968, 176), one of the panegyrists at the Ghaznavid court<sup>1</sup>, and the single verse by Adīb Šābir (Waṭwāṭ 1929, 76) can be identified through other sources. The reason for not mentioning the names of these poets is unknown. However, there may have been political reasons for not specifying the name of Adīb Šābir. Although they were friends at some point of their careers, Adīb Šābir had an unfortunate fate; being accused of espionage for Sultan Sanjar, he angered Atsiz K̲w̲ārazm-šāh, Waṭwāṭ's main patron, and, in retribution, was drowned "in the Oxus some time between 538-42/II43-8" (Rypka 1968, 197). Therefore, it can also be established that *HSDŠ* was written after the execution of Adīb Šābir.

#### **1. 4. 2. The Preservation of the Arabic Verses of Bilingual Poets**

**A.** As mentioned earlier, in *HSDŠ*, Waṭwāṭ has a comparative approach to the subject of Persian and Arabic rhetoric and, to explain rhetorical figures, in all the chapters of his book, he quotes Arabic examples before mentioning Persian instances. It was also demonstrated that *YDMAA* and *MNN* were his most important sources for obtaining appropriate samples of Arabic poetry, yet most of these poems are written by famous Arab poets such as al-Mutanabbī and Abū Firās. However, in *HSDŠ*, many examples have been cited of poets who belonged to the cultural

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<sup>1</sup> The poet's name of these two verses is recorded in (Šams-i Qays 1959, 342). Nevertheless, unfortunately, not very much of the poet's *Dīwān* has been preserved.

space of K̲urāsān, K̲wārazm, and Transoxiana, and most of these quoted verses are not found in other early sources. Waṭwāṭ, who was himself a bilingual writer and grew up in the same cultural space, was well acquainted with these men of letters and their works, and therefore quoted their writings, along with the verses of famous Arab authors, in his book. Some of the verses created by lesser-known literary figures, such as Abū Bakr al-Quhistānī, Adīb Turk, Qāḍī Yaḥyā b. Šā'id al-Harawī, Qāḍī Maṣṣūr al-Harawī, Abū al-Ma'ālī Šāpūr, Maṣ'ūd Sa'd Salmān, al-Fayyāḍ al-Harawī, Ḥasan b. 'Alī al-Bāḡarzī, and Jār Allāh Al-Zamaḡṣarī<sup>1</sup> have been preserved through *ḤSDŠ* for the history of culture in the eastern parts of Persia, and this is undoubtedly one of *ḤSDŠ*'s side benefits. Since these verses are not found in other available sources, two possibilities can be considered: either Waṭwāṭ had access to their complete collections of poetry, or he had a unique anthology of the poets of K̲urāsān and Transoxiana at his disposal, about which we have no information yet. In either case, these poets are, in fact, representatives of the cultural environment to which *ḤSDŠ* belongs. In his extensive notes, Abbas Iqbal has correctly identified and introduced most of these figures and their works. However, since some of the essential sources were not yet published at the time of A. Iqbal's research, he failed to recognize some of them. Therefore, the following lines briefly discuss only those poets who remained unknown in Iqbal's studies.

**B.** Adīb Turk is another lesser-known poet whose name appears in *ḤSDŠ* and whose poems are cited as examples; Waṭwāṭ quotes four examples from his poems, comprising seven verses. Iqbāl writes in his notes that it was not clear to him who the poet was (Waṭwāṭ 1929, 101). Faḡr al-Dīn al-Rāzī used two of these examples in *Nihāya al-Ījāz* and the modern editor of that book, in a footnote, said that this poet was probably Ibn Rūmī. Nevertheless, he does not give a reason

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<sup>1</sup> As will be seen below, *Dumya al-Qaṣr wa 'Uṣra Ahl al-'Aṣr* and *Ḳarīda al-Qaṣr wa Jarīda al-'Aṣr* are two early sources in which one can find pieces of information about all these figures.

for his conjecture (Al-Rāzī 2004, 178). Ibn Rumī's mother was indeed a Turk, but these poems were not found in his *Dīwān* and, therefore, it does not appear that the editor's supposition is correct. However, recently edited and published texts could help identify this poet. The first verse that Waṭwāt quotes from him appear in the chapter on the first type of *taṣdīr* (epanadiplosis):

*tamannat Sulaymā 'an 'amūtu ṣabābat<sup>an</sup>/ wa 'ahwan<sup>u</sup> ṣay' in 'inda-nā mā tamannat*

Sulaymā wished that I die young, and the easiest thing for us is what she wished (Waṭwāt 1929, 18).

It belongs to a longer poem, seven verses of which are mentioned in *Badā'i' al-Mulāḥ* (Ṣadr al-Afāḍil 2001, 40). In that book, the name of the creator of this verse is recorded as “Badī' al-Turk al-Ājī,” and a poet of the same name is introduced and quoted in the *KQJA* (Al-‘Imād al-Aṣḥānī 1999, 2: 158-165) which, of course, must be the same person. Shreds of evidence from this recent book suggest that he was from a place called Āj (an unknown place presumably in Central Asia). Unfortunately, that source does not give much information about his life. A significant number of his poems quoted in *KQJA* have pride in Turkishness for their theme. There is also another poem by him on the same subject in *Badā'i' al-Mulāḥ*, which reveals that this poet was fond of the topic of ethnic pride (Ṣadr al-Afāḍil 2001, 28-29). His other poems, which have been recorded in *KQJA*, include several didactic poems addressed to his son, a poem in opposition to and condemnation of philosophy and philosophers, and a few poems of humor and satire. From the verses that Waṭwāt quotes from him, it is understood that he was also skilled in composing on romantic themes.

C. Al-Qāḍī Yaḥyā bin Sā'īd al-Harawī is another bilingual poet whose testimony (6 verses) is quoted in two chapters of the *HSDŠ*. Qāḍī Yaḥyā came from a well-known family and was famous in his day. His name is mentioned in *DQUAA* (Al-Bāḳarzī 1993, 2: 393-94), and *KQJA*

(Al-‘Imād al-Aṣḫānī 1999, 2: 11-17), and his verses are quoted in relatively large numbers. From these poems, it can be comprehended that he, along with other themes, was particularly fond of composing humorous and satirical poems. The verses that Waṭwāt quotes from him in the chapter on the rhetorical figure of *al-su’āl wa al-jawāb* (interrogation and response) are among the few examples of moderately lewd pieces in *HSDŠ* (Waṭwāt 1929, 59). The three verses in the chapter on *al-tarjuma* (translation) are also satirical and, more or less, ridiculous (ibid., 69); those verses are expressed in the words of a load-bearing donkey who is unhappy with his destiny, being doomed to forced labor and humiliation, and he wishes that either he himself would die or his owner, this being the only way for him to be saved. In terms of its lexical structure and type of content, these instances are proportionate to the poems quoted from him in the other sources mentioned above. In short, the two examples that Waṭwāt quotes from the poetry of Qāḍī Yaḥyà are not found in any other book, and *HSDŠ* is the oldest source that has preserved them.

**D.** In the chapter on reverse similes, he quotes a verse from al-Qāḍī Maṣṣūr al-Harawī. In his notes, ‘Abbas Iqbāl has made two estimations about the poet’s identity. It seems, however, that there is no reason to rely on conjecture, in view of the fact that the two names mentioned by A. Iqbāl belong to one person. The poet’s biography, with the full name of al-Qāḍī Abū Aḥmad Maṣṣūr ibn Muḥammad al-Azdi al-Harawī, is available in *Tatimma al-Yatīma* (Al-Ta‘ālibī 1983, 232) and *DQUAA* (Al-Bākarzī 1993, 2: 719). Al-Ta‘ālibī states that he shared a friendship and literary discussions with this judge (op. cit., 233). Al-‘Imād Al-Iṣḫānī has also quoted two poems from him in *KQJAA* and, just like Waṭwāt, has called him “Qāḍī Maṣṣūr al-Harawī” (1999, 56-57). From a poem quoted in *KQJAA*, by Abī Sa’d ‘Āṣimī, it can be comprehended that Qāḍī Maṣṣūr Harawī was considered one of the best poets in the circles of the bilingual men of letters in the Ḳurāsān of his time. It is registered that his collection of poems had nearly forty thousand

verses (Al-Bākarzī 1993, 2: 720). His life and works are also mentioned in the biographies of religious figures, which also indicates his privileged position in jurisprudence. However, despite this fame and the significant number of poems that have been enumerated for him, only scattered verses of his compositions have survived, and the only *bayt* quoted by Waṭwāṭ is not found in other earlier sources. A narration of his literary conversations with Abū al-Sahl al-Zūzanī, a Ghaznavid court official, was recorded in the history of Bayhaqī along with some of his poems which apparently escaped A. Iqbāl's attention (Bayhaqī 1977, 556-558).

E. To explain the two types of similes, Waṭwāṭ cites verses from “Bulma‘ālī-yi Šāpūr (Waṭwāṭ 1929, 44 & 48). A. Iqbāl writes that this person is not identified. The truth is that there is not much information about him in the sources, but in two old manuscripts of *HSDŠ*, his name is recorded as ‘Imām Abū al-Ma‘ālī ibn Šāpūr / Šāhpūr.’ The name of a poet with the same identity has been recorded in *KQJA*, and a number of his poems have been quoted (Al-‘Imād al-Aṣṣfahānī 1999, 26-27)<sup>1</sup>. It is clear from this that Waṭwāṭ had seen Abu al-Ma‘ali’s verses himself and did not borrow them from other sources because, in the chapter on reverse simile, after quoting the last two verses of a poem, he writes: “And Šāhpūr has a beautiful passage of verse and all the verses of it are rare and strange and, at the end of it, there is a verse in which he has used this figure and has removed the particle of comparison” (Waṭwāṭ 1929, 48). This means that Waṭwāṭ has access to all the verses of this poem (see, 4. 1. 2. I).

F. *HSDŠ* is one of the four sources that has preserved some Arabic verses by the famous Persian poet, Mas‘ūd Sa‘d Salmān. According to ‘Aufī, Mas‘ūd had an Arabic *Dīwān*, too (‘Aufī 1906, 2: 246). Yet apparently, his Arabic poems are no longer extant, and only a few of their lines

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<sup>1</sup> See also the modern editor’s footnote.

are recorded in books of rhetoric and anthologies<sup>1</sup>. These extant poems, particularly those lines quoted by Waṭwāṭ, demonstrate that Mas‘ūd was profoundly conversant with Arabic poetical techniques. Following Waṭwāṭ, those instances are quoted in some other rhetorical treatise to illustrate the same devices<sup>2</sup>.

**G.** The Arabic evidentiary examples that Waṭwāṭ selects to explain some figures of speech, such as *tašbīh-i ‘aks* (reverse simile), *al-su‘āl wa al-jawab* (interrogation and response), and *al-muraddaf* (refrain), are all verses from bilingual poets. This seems to be due to the fact that, as Waṭwāṭ states explicitly in the two chapters on *al-su‘āl wa al-jawab* and *al-muraddaf*, these figures are not very common in Arabic literature (see, 2. 4. E & F). However, through the traditions of Persian poetry, bilingual poets were familiar with these stylistic devices and used them in their Arabic odes. Therefore, Waṭwāṭ, being obliged to cite Arabic examples for all rhetorical categories, has inevitably used the poetry of these poets in these chapters.

### **1. 4. 3. A Brief Look at the Persian Prose Examples of *ḤSDŠ***

Waṭwāṭ, in keeping with his commitment in his preface to *ḤSDŠ*, provides examples for most of the rhetorical figures used in both poetry and prose. He selects instances of poetry carefully and painstakingly. In most cases, he refers to earlier sources and, next to them, he utilizes samples from his own poems. Nevertheless, all his Persian prose examples seem to be the work of his own

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<sup>1</sup> See Muḥammad Maḥyār’s introduction in (Mas‘ūd-i Sa‘d 2011, 72-77).

<sup>2</sup> See also (4. 4. 1. D) & (4. 3. 5. I).

pen. Although books in the style of *maṣnū* (highly embellished) prose had been written in Persian before he embarked upon composing *HSDŠ*, such as *Rasā'il K̲wāja 'Abd Allāh Anṣārī*, *Tarjuma-yi Kalīla u Dimna* and *Maqāmāt-i Hamīdī*, he disregards them and does not mention the names of any prose writers. Nevertheless, it is worth noting a few points about his Persian prose examples.

The prose expressions in *HSDŠ* seem stylistically similar to the letters of Waṭwāt, and he may have adapted some of these passages from his correspondence. For example, the sentence “*bāyad kē sāya-yi šafaqat-i fulān bar sar-i fulān gustarānad, u dāman-i 'afw bar gunāhān-i ō pōšānad*” (he should cast a shadow of mercy on someone and cover his sins with the skirt of clemency) (Waṭwāt 1929, 29), in phraseology, is very similar to a line in one of his epistles announcing a great victory (Waṭwāt 1959, 72). In essence, many similarities are apparent between Waṭwāt's prose Persian examples and his writing style in his Persian letters.

Some of these sentences are noteworthy in terms of old Persian folk culture. For example, phrases such as *mādar murda u čadar burda* (the mother is dead and has taken the chador) (ibid., 4) or *may k̲warda u qay karda* (he who drank wine, vomited) (ibid., 4) seem to have been common proverbs in his day. Also, the phrase *pušt-i dast gazēdan* (biting the back of the hand) (ibid., 45), as a sign of regret, was undoubtedly one of the common Persian idioms. In the chapter on “*al-raqtā*,” he states that the phrase *ayā jān-i man kujā-yī?* (O my dear, where are you?) (ibid., 66) was acquired from public speech, which, as an example, demonstrates how ordinary people used to speak. From the point of view of popular culture, it is also worth noting that in the chapters on two types of the simile, namely “*tašbīh-i kināyat*” (implicit simile) and *tašbīh-i 'aks* (reverse simile) (ibid., 45 & 47), he refers to the practice of folk storytelling and expresses phrases in the style of “*hākiyān u waṣṣāfān-i 'ajam*” (Persian narrators and raconteurs) (ibid., 45)<sup>1</sup>.

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<sup>1</sup> He may have taken it from a written source of epic folk tales; his manner of expression here is ambiguous.

## 1. 5. *Ḥadā'iq al-Siḥr* in the History of Rhetoric

After *Ḥadā'iq al-Siḥr* was written, due to Waṭwāṭ's outstanding position in Persian literature and the eminence of the material in his book, which was in perfect proportion to the tastes and needs of the people of the time, his work was approved and accepted widely by writers and poets. Books were written in imitation of it and, in verse and prose forms, works were composed to clarify its instructions and complete its explanations, and further clarificatory notes were added to its chapters. On the other hand, after the 12th century, in Persian poetry, mannerism had become a common trend. Unlike the litterateurs of previous centuries, poets and prose writers of that time were eager to use poetic techniques and figures of speech. Subsequently, they were highly interested in learning the tools needed for eloquence and needed an appropriate reference. These factors determined the unique position of *ḤSDŠ* in the history of Persian rhetoric. As Daulat-šāh claims: "In the history of Persian rhetoric, no more useful book has been written than *ḤSDŠ*" (Daulat-šāh 1900, 91). In this section, through a survey of the most prominent cases up to the 20th century, the impact of this book on the history and evolution of traditional Persian rhetoric is reviewed.

### 1. 5. 1. Waṭwāṭ's Legacy in Persian Rhetoric

Books influenced by *ḤSDŠ* in the history of Persian rhetoric can be divided into two groups. The first group of books consists of those that aimed primarily at completing Waṭwāṭ's work and, in practice, only wanted to clarify the points that their authors considered ambiguous in *Ḥadā'iq*. In addition, they sought to improve the clarity of examples by changing and updating

them. Nevertheless, their innovations are very limited and insignificant, and their structures are purely imitative; therefore, they may be considered commentaries on *ḤSDŠ*. *Baḥr al-Šanāʿiʿ*, *Ḥaqāʿiq al-Ḥadāʿiq*, and *Daqāʿiq al-Šiʿr* belong to this group. The second group includes books with independent contents and structures, but *ḤSDŠ* has been one of their most essential sources in writing some parts of that work or acquiring appropriate examples. *Al-Muʿjam*, *Badāʿiʿ al-Afkār*, *Anwār al-Balāḡa*, *Ġizlān al-Hind*, *Madārij al-Balāḡa* and *Abdaʿ al-Badāʿiʿ* fall into this group.

**A.** *Al-Muʿjam* by Šams-i Qays-i Rāzī, completed ca. 1232 in Šērāz (Chalisova 2009, 158), is one of the earliest texts that refer to *ḤSDŠ* in the introduction: “for this reason, when K̲wāja Imām Rašid-i Kātib aspired to elucidate the minutiae of the Arabic and Persian poetry and to author a volume on the nature of artifices, he composed *Ḥadāʿiq al-Siḥr*, in Persian” (Šams-i Qays 1959, 24). In examining *AMAA*, especially the sixth chapter and part of the fifth chapter, the influence of *ḤSDŠ*, especially on the evidence and examples of poetry, is quite apparent, so that there remains no doubt that *ḤSDŠ* was one of the primary sources of Šams-i Qays. However, he does not mention Waṭwāt except in the introduction of his book. It should be noted that Šams-i Qays’s utmost focus is on Persian literary discourse, and, in this respect, his work differs from that of Waṭwāt, who takes a comparative view of Persian and Arabic rhetoric. The clear signs of Šams-i Qays’s adaptations of Waṭwāt, apparent throughout the book, are particularly evident in the discussions of *badīʿ* techniques. He quotes a massive body of examples previously used in *ḤSDŠ*. However, it cannot be denied that Šams-i Qays’s work is not merely imitation as he also shows a kind of independence in his choices and as his explanations are his own.

**B.** In the 14<sup>th</sup> century, Mutikallim-i Nayšābōrī (d. 1341) composed a quite prolix *maṭnawī* (1135 verses) to explicate rhetorical figures. He refers to *ḤSDŠ* in his preface to his book, follows

Waṭwāṭ's pattern, and composes this poem as a response to him (Šakēbāfar 2010, 134). Another work on rhetoric from this period, the content of whose *badī'* section is much informed by *ḤSDŠ*, is *Mi'yār-i Jamālī* by Šams Faḵrī Isfahānī. In the introduction, the author explicitly mentions Waṭwāṭ's book, its importance, and its impact on him<sup>1</sup>.

C. In the same era, Šaraf al-Dīn Rāmī Tabrīzī (d. 1393) who lived for some time in Āl-i Jalāyir's court and, at the end of his life, joined Āl-i Muẓaffar and held the position of poet laureate, composed two works that are noteworthy in terms of the history of criticism and rhetoric; one is *Ḥaqā'iq al-Ḥadā'iq* to explain *ḤSDŠ* and the other *Anīs al-'Uššāq* on descriptions of the beloved.

In his introduction to *Ḥaqā'iq al-Ḥadā'iq*, which is dedicated to Sultan Uways, he says that after discussing the definition of *al-tarsī'* (gemming) in the Shah's assembly, it was established that since *ḤSDŠ* dealt briefly with rhetoric, it was necessary to explain its ambiguities. Therefore, this responsibility was assigned to Rāmī (Rāmī Tabrīzī 1962, 1-2). Rāmī, unlike Waṭwāṭ, does not commit himself to show rhetorical figures in prose; even in the chapter on *saj'*, which is considered initially 'rhyming in prose lines,' he is content to cite just poetic examples (ibid., 15-19). Apart from the traditional prayers and the examples of a type of macaronic verse called *mulamma'*, which is a combination of Arabic and Persian hemistichs, there are no other Arabic lines in the entire book. The book is heavily imitative of *ḤSDŠ* in its structure and definitions. Rāmī has added ten chapters to *ḤSDŠ* on figures "created by later poets," yet his initiatives are not technically of great significance (ibid., 130-166).

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<sup>1</sup> To examine the degree of similarity between the *badī'* section of *Mi'yār-i Jamālī* and *ḤSDŠ*, see: (Tāj-baḳš, Mazāhirī and Barātī 2006).

**D.** In the 14<sup>th</sup> century, Tāj al-Ḥallāwī<sup>1</sup> also structured his book, *Daqā'iq al-Ši'r*, on the model of *ḤSDŠ*. Little is known about the author's life. However, the editor of the book writes in his introduction: "From the names of the poets he has mentioned and whose poetry he has adduced as examples to clarify his explanations, it is clear that he certainly did not live earlier than the eighth/fourteenth century" (Tāj al-Ḥallāwī 1962, sē). In the preface to his book, which is written in a humble tone, Tāj al-Ḥallāwī unpretentiously says that he has some knowledge of poetic techniques and has decided to write a book in the style of *ḤSDŠ* because he saw that *ḤSDŠ* has become obsolete and contains old examples and abandoned words. Therefore, he sets out to update its contents, given that "there is always pleasure in new things" (Tāj al-Ḥallāwī 1962, 1-2). He goes on to say that in his book, in addition to what Waṭwāṭ wrote, he adds chapters on poetic forms, rhyming rules, and speech defects.

In his definitions of figures of speech, Tāj al-Ḥallāwī has followed Waṭwāṭ's style and has not added much from his own point of view. However, to illustrate rhetorical devices, he has changed examples utilized by Waṭwāṭ and cited later poets as well as old poets whose poetry is absent from *ḤSDŠ*, such as Firdausī and Sanā'ī. He has also included verses composed by himself to illustrate some techniques, showing that he was also a poet. The book is very briefly written, and the author has not commented on figures except in very few cases. For example, he considered

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<sup>1</sup> In two recent articles on the creator of *Daqā'iq al-Ši'r*, scholars have made estimates of the original form of the author's name after examining its written form in manuscripts and premodern catalogs. After presenting some arguments, Ḥamīd Riḍāyī considered the correct form of this name to be "Ḥalwānī," whereas Arḥām Murādī and Naṣīm 'Aẓīmī-pūr preferred "Ḥalwāyī" (Murādī and 'Aẓīmī-pūr 2013). However, due respect to these scholars' findings, the form 'Ḥallāwī' will be used in this research simply because the book is published and cataloged in the libraries under this name.

the technique of “*muwašṣah*” to be out of date. However, his critique of a figure, known as “*mudawwar*” which he calls children’s entertainment, is, in fact, a repetition of what Waṭwāṭ said. There is some historical information provided in the third chapter on *ḥusn-i maṭlaʿ* (elegance of exordium) that does not appear in *ḤSDŠ*. He has introduced several new techniques which are not very impressive, and his description of the poetic forms is too brief, and what he has said about the art of rhyming is not significant - all in comparison with *MMAA*. It seems that Tāj also used *MMAA* alongside *ḤSDŠ*, or perhaps he and Šams-i Qays had access to a common source. In any case, he does not name any reference other than *ḤSDŠ*.

E. In the fifteenth century (or perhaps an early sixteenth century), Mullā Ḥusayn Wāʿiẓ Kāšifī (1436-1505), the author of *Anwār Suhaylī* and *Rauḍat al-Šuhadā*, wrote a relatively important book on Persian rhetoric: *Badāʿiʿ al-Afkār fī Šanāʿiʿ al-Ašʿār* (Novel Reflections on the Artifices of Poetry). His book has a detailed introduction, two chapters, and a lengthy epilogue. In the introduction, he deals with poetic terminology, defines the techniques of poetry in the first chapter, explains the defects of speech in the second chapter, which is perhaps the most crucial part of the book, and, finally in the epilogue, offers instructions on rhyme, the combination of its letters and vowels. Although written after *Miftāḥ al-ʿUlūm*, the book did not follow the rules of al-Sakkākī’s school and, accordingly, did not distinguish between *maʿānī*, *bayān*, and *badīʿ*. Therefore, in compliance with the older books of rhetoric, it has included *istiʿāra* (metaphor) and *tašbīḥ* (simile) among the techniques of *badīʿ*, and, following *ḤSDŠ*, has not devoted any place to *majāz* (metonymy, synecdoche). In this book, three hundred poetic techniques are analyzed, which is often more than the previous books in this field. Kāšifī examines in detail some of the figures of speech described briefly in *ḤSDŠ* and also enumerates and classifies different types of them. In his introduction to the book, the modern editor Mēr Jalāl al-Dīn Kazzāzī writes: “the value of

*Badāi*‘, as mentioned earlier, is that in this book, the author has extensively evaluated the techniques of speech in Persian literature; and what has been briefly discussed in previous books, he has explored more broadly. He provides new uses and examples for many figures. For example, Waṭwāṭ enumerates only eight types of *jinās* (paronomasia) in *ḤSDŠ*, but it is divided into thirty subcategories in *Badāi*‘i‘ *al-Afkār*. Moreover, *īhām* (double meaning), which does not have more than one type in Waṭwāṭ’s book, is classified into eight types in *Badāi*‘<sup>1</sup>. The art of the *mu‘ammā*‘ (riddle), of which only one type is explained in *ḤSDŠ*, is described in *Badāi*‘ in eight different ways. A figure *taušīh*<sup>2</sup>, which has only five types in *ḤSDŠ* and *MMAA*, has been developed in *Badāi*‘ into twenty types” (Kāšifī 1990, 57).

F. It seems that the first Persian book on rhetoric in al-Sakkākī’s school with the division of *balāḡa* into three categories of *ma‘ānī*, *bayān* and *badī*‘, is *Anwār al-Balāḡa* by Mullā Šāliḥ Māzandarānī in the 17th century. In this work, the author translates and explicates in Persian many of the topics discussed in *al-Muṭawwal* by al-Taftāzānī. From the earlier Persian scholars of rhetoric, he only mentions Waṭwāṭ and, in practice, the chapter he develops under the title of *muḥassināt kkaṭṭīyya* (figures related to scripture) is wholly taken from *ḤSDŠ* (Māzandarānī 1997, 371-373). In several cases, he cites Waṭwāṭ’s Arabic verses, which were recorded in *ḤSDŠ*, to elucidate some of the rhetorical techniques. In addition, in several chapters, he uses the examples chosen by Waṭwāṭ. However, this book discusses and classifies the issues of rhetoric in a different way, and the author’s efforts are more focused on Persianizing the teachings and observations of al-Ḳaṭīb al-Qazwīnī and Taftāzānī, these matters being studied in the context of Arabic literature;

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<sup>1</sup> See also (4. 3. 5. G).

<sup>2</sup> *Al-muwaššah* (*taušīh*) is not subcategorized in *ḤSDŠ*.

inevitably, not many Persian examples are quoted in the text. Therefore, *HSDŠ*'s influence on this book is not as significant as on the works mentioned above.

**G.** In the post-classical period in the Indian subcontinent, a relatively important book was written in the field of Persian rhetoric, entitled *Ġizlān al-Hind* by Āzād Bilgrāmī (1704-1786). This book has a creative and somewhat unique structure and cannot be considered to have been modeled on previous works. Many of the rhetorical techniques explained in *Ġizlān al-Hind* are its author's inventions. However, while delineating *tašbīh al-intiqāl* (transferring simile), a literary term he coined himself, he quotes a *rubā'ī* by Amīr Mu'izzī that Waṭwāt, in *HSDŠ*, had used to exemplify *tašbīh idmār* (concealed simile); yet Bilgrāmī contends that this poem more aptly illustrates *tašbīh al-intiqāl* (Bilgrāmī 2003, 96). However, despite the innovations, Āzād Bilgrāmī failed to inaugurate a new trend.

**H.** In the nineteenth century, two books on Persian rhetoric were composed which are also worth mentioning: *Madārij al-Balāġa* by Riḍā Qulī Kān Hidāyat, and *Abda' al-Badā'i* by Šams al-'Ulamā' Qarīb Garakānī. Hidāyat was one of the scholars of the Qajar era who has written many books, including a succinct treatise on Persian rhetoric titled *Madārij al-Balāġa* (Stages of Rhetoric). In the introduction to this work, he criticizes Waṭwāt's method in *HSDŠ* and writes: "he did not observe any order in writing the chapters of his book and did not record good Persian examples in it" (Hidāyat 2004, 2). For this reason, in response to the request by some of his friends, he embarks upon authoring a treatise on figures of speech, the rules of composition, and an epilogue on literary plagiarism and defects in poetry. However, the order that Hidāyat gives to his book is not based on rhetorical topics discussion but the alphabet. Hidāyat examines about 125 literary devices in his book and, contrary to Al-Sakkākī's system, he does not distinguish between the branches of rhetoric. The book, which the author claims was written to ameliorate Waṭwāt's

work, in practice adds nothing to *ḤSDŠ* in the section on figures of speech and *badīʿ* other than the alphabetical order.

*Abdaʿ al-Badāʿi* (the Most Marvelous of the Marvels), the work of Šams al-ʿUlamāʾ, which is the last significant book in the field of traditional Persian rhetoric, examines 220 rhetorical techniques, along with examples from Arabic and Persian, and is considered the most comprehensive book in Persian *badīʿ*. The author was conversant with rhetorical traditions and, in his compilation, used numerous books. In the elaborate introduction to this work, he explains the reasons for writing a book on *badīʿ* and enumerates his sources, one of the most important of which is *ḤSDŠ*. He uses *ḤSDŠ*'s examples throughout his book and attributes the invention of *tadwīr* to Waṭwāṭ (Garakānī 1998, 30); however, not only did Waṭwāṭ never claim to have invented this figure, he even raised explicit objections to it (Waṭwāṭ 1929, 86). Like Hidāyat, Šams al-ʿUlamāʾ also organizes his book in alphabetical order; he writes that because rhetoricians have chosen different ways to compile the chapters of their works and al-Ḳaṭīb al-Qazwīnī's method is different from Waṭwāṭ's, he has preferred the alphabetical order. He later summarized the contents of this book, selected eighty techniques, and published the abridged version under the title *Quṭuf al-Rabīʿ* (Fruits of Spring).

### 1. 5. 2. *Ḥadāʾiq al-Siḥr*'s Influence on Arabic Rhetoric

Although the description of the book and most of its contents are in Persian, its influence, through bilingual scholars, on Arabic rhetoric is also worth noting. Faḳr al-Dīn al-Rāzī (1150-1210), famous theologian, may have been the first bilingual author to use the teachings of this book. The effect of Waṭwāṭ on the second chapter of *Nihāya al-Ījāz fī Dirāya al-Iʿjāz* (The Preeminence of Brevity in the Knowledge of Inimitability) is evident; not only did he include the

rhetorical devices that Waṭwāṭ originally included *ḤSDŠ* in that chapter, but he also utilized the examples that did not appear except in *ḤSDŠ*, some of which were written by Waṭwāṭ himself. The similarity in the definition of figures of speech, the use of the same terms, and the apparent adaptations of *ḤSDŠ* leave no doubt that Waṭwāṭ was his primary source for that chapter.

The influence of *ḤSDŠ* on the literary part of Abū Ya‘qūb al-Sakkākī’s book is also evident. In the third part of the book, which deals with rhetoric, al-Sakkākī, for the first time, divided rhetorical topics into three categories, *ma‘ānī*, *bayān*, and *badī‘*. He benefited from the contents of Waṭwāṭ’s book. In his study of the history and evolution of Arabic rhetoric, Šauqī Dīf, the modern scholar, assumes that this influence may have been through Faḫr Rāzī’s book (Dīf 1965, 312). However, since al-Sakkākī, like Faḫr Rāzī, was bilingual (both wrote books in Persian and Arabic), and lived in the Ḳwārazm region, it is very likely that he directly utilized the *ḤSDŠ*. Ahmad Maṭlūb, in his book entitled *al-Balāqa ‘inda al-Sakkākī*, a study of rhetoric from Sakkākī’s point of view, has listed the cases of his adaptations from *ḤSDŠ* (Maṭlūb 1964, 242-246), so the present author avoids repetition of his findings here. As scholars have shown, in the history of Arabo-Persian rhetoric, after al-Sakkākī and al-Ḳaṭīb al-Qazwīnī’s commentary, *Miftāḥ al-‘Ulūm* became a reference book on rhetoric in most Islamic societies and helped to standardize many terms and definitions<sup>1</sup>. Theorists of later generations who followed al-Sakkākī’s school indirectly

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<sup>1</sup> In this regard, Wolfhart Heinrichs, in the entry on al-Sakkākī in the *Encyclopedia of Islam* (2<sup>nd</sup> edition), writes: “Historically, the most important part of the work was its third chapter, on stylistics and imagery. It was the root from which most of the later *madrasa* literature on ‘ilm al-balāgha ”rhetoric” sprang (this term is not yet technically used in al-Sakkākī, as might appear from the art. *balāgha*)... The third chapter of the *Miftāḥ* was influential for Badr al-Dīn Ibn Mālik (d. 686/1287) in his *al-Miṣbāḥ fi ‘l-ma‘ānī wa ‘l-bayān*, although the extent of his dependence needs further study... Historically more important by far are the two works of al-Ḳaṭīb al-Qazwīnī (d. 739/1338), the *Talkhīṣ al-Miftāḥ* and, less so, its expanded version, *al-Īdāḥ*. Al-Qazwīnī was not averse to criticising al-

used the literary tropes and illustrative examples that Waṭwāṭ had included in his book, and thus Waṭwāṭ's choice of topics and models, which was based on his own literary taste, found their way into Arabic rhetoric too.

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Sakkākī on certain points and making a number of adjustments that prove his independent mind. Both Ibn Mālik and al-Ḳazwīnī raise al-Sakkākī's appendix on the rhetorical figures to the status of a separate discipline, the *'ilm al-badī'*. Thus the "science of eloquence" (*'ilm al-balāgha*) with its three branches of *ma'ānī*, *bayān* and *badī'* takes its final shape and, as presented in the *Talkhīṣ al-Miftāḥ* of al-Ḳazwīnī, henceforth dominates scholastic rhetoric (Heinrichs 2012)."

**Table 1: Comparison of the Names of the Figures of Speech in *ḤSDŠ* and its main models**

<i>ḤSDŠ</i>	<i>TB</i>	<i>MNN</i>	<i>KB</i>
1. <i>al-tarṣīʿ</i>	1. <i>al-tarṣīʿ</i>	1. <i>al-tarṣīʿ</i>	
2. <i>al-tarṣīʿ maʿa al-tajnīs</i>	2. <i>al-tarṣīʿ wa al-tajnīs</i>	2. <i>al-tarṣīʿ maʿa al-tajnīs</i>	
3. <i>al-tajnīsāt</i>	3. <i>tajnīsāt</i>	3. <i>al-tajnīs</i>	2. <i>al-tajnīs</i>
4. <i>tajnīs tām</i>	4. <i>tajnīs muṭlaq</i>		
5. <i>tajnīs nāqiṣ</i>			
6. <i>tajnīs zāʿid</i>	7. <i>tajnīs zāʿid</i>		
7. <i>tajnīs murakkab</i>	5. <i>tajnīs murakkab</i>		
8. <i>tajnīs mukarrar</i>	6. <i>tajnīs muraddad</i>		
9. <i>tajnīs muṭarraḥ</i>			
10. <i>tajnīs kaṭʿ</i>	12. <i>al-muḍāraʿa</i>	6. <i>al-muḍāraʿa</i>	
11. <i>al-iṣṭiqāq</i>	11. <i>al-muqṭḍab</i>	4. <i>al-iṣṭiqāq</i>	
12. <i>al-asjāʿ</i>	72. <i>al-asjāʿ</i>	7. <i>al-asjāʿ</i>	
13. <i>al-maqlūbāt</i>	8. <i>al-maqlūb</i>	5. <i>al-maqlūbāt</i>	
14. <i>radd al-ʿajuz ʿala al-ṣadr</i>	13. <i>al-muṭābaqa</i>	8. <i>radd al-aʿjāz ʿala al-ṣudūr</i>	4. <i>radd al-aʿjāz ʿala al-ṣadr</i>
15. <i>al-mutaḍādd</i>	14. <i>al-mutaḍādd</i>	9. <i>al-muṭābaqa</i>	3. <i>al-muṭābaqa</i>
16. <i>al-iʿnāt</i>	15. <i>al-iʿnāt</i>	10. <i>al-iʿnāt</i>	17. <i>al-iʿnāt</i>
17. <i>taḍmīn al-muzdawaj</i>	16. <i>iʿnāt al-qarīna</i>	11. <i>al-muzdawaj min al-kalām<sub>i</sub> qabla ʾt-tamām<sub>i</sub></i>	
18. <i>al-istiʿāra</i>	17. <i>al-istiʿāra</i>	12. <i>al-istiʿāra</i>	1. <i>al-istiʿāra</i>
19. <i>ḥusn al-maṭlaʿ</i>	24. <i>ḥusn al-maṭālīʿ</i>	13. <i>ḥusn al-maṭālīʿ</i>	18. <i>ḥusn al-ibtidāʾāt</i>
20. <i>ḥusn al-taḥalluṣ</i>	25. <i>ḥusn al-maḥālīṣ</i>	20. <i>ḥusn al-ḥurūj</i>	8. <i>ḥusn al-ḥurūj</i>
21. <i>ḥusn al-maqṭaʿ</i>	26. <i>ḥusn al-maqāṭīʿ</i>	14. <i>ḥusn al-maqṭaʿ</i>	
22. <i>ḥusn al-ṭalab</i>	67. <i>ḥusn al-suʿāl wa ṭalab al-mujāwara</i>		
23. <i>murāʾāt al-naẓīr</i>	37. <i>murāʾāt al-naẓīr</i>		
24. <i>al-maḍḥ al-muwajjah</i>	38. <i>al-maḍḥ al-muwajjah</i>		
25. <i>al-muḥtamil li al-ḍiddayn</i>	47. <i>muḥtamil al-ḍiddayn</i>		
26. <i>taʿkīd al-maḍḥ bi-mā yuṣbihu aḍ-ḍamm</i>	41. <i>taʿkīd al-maḍḥ bi-mā yuṣbihu aḍ-ḍamm</i>	18. <i>taʿkīd al-maḍḥ bi-mā yuṣbih<sup>u</sup> aḍ-ḍamm<sup>a</sup></i>	9. <i>taʿkīd al-maḍḥ bi-mā yaṣbih<sup>u</sup> aḍ-ḍamm<sup>a</sup></i>
27. <i>al-iltifāt</i>	40. <i>al-iltifāt</i>	21. <i>al-iltifāt</i>	6. <i>al-iltifāt</i>
28. <i>al-ihām*</i>			
29. <i>al-taṣbīhāt</i>	18. <i>al-taṣbīh</i>	15. <i>al-taṣbīh</i>	16. <i>al-taṣbīh</i>
30. <i>taṣbīh muṭlaq</i>			

31. <i>tašbīh mašrūt</i>	21. <i>al-tašbīh al-šarfī</i>		
32. <i>tašbīh kināyat</i>	19. <i>tašbīh mukannā</i>		
33. <i>tašbīh taswiyat</i>	23. <i>al-tašbīh al-muzdawaj</i>		
34. <i>tašbīh ‘aks</i>	22. <i>al-tašbīh al-ma ‘kūs</i>		
35. <i>tašbīh iḍmār</i>			
36. <i>tašbīh tafḍīl</i>	20. <i>al-tašbīh al-marjū ‘ ‘anh</i>		
37. <i>siyāqat al-a ‘dād</i>	27. <i>siyāqat al-a ‘dād</i>	24. <i>siyāqat al-a ‘dād</i>	
38. <i>tansīq al-ṣifāt</i>	36. <i>tansīq al-ṣifāt</i>		
39. <i>i ‘tirāḍ al-kalām<sub>i</sub> qabl<sup>a</sup> °t-tamām<sub>i</sub></i>	46. <i>i ‘tirāḍ al-kalām<sub>i</sub> fi °l-kalām<sub>i</sub></i>	22. <i>i ‘tirāḍ al-kalām<sub>i</sub> fi °l-kalām<sub>i</sub></i>	7. <i>al-i ‘tirāḍ</i>
40. <i>al-mutalawwin</i>			
41. <i>irsāl al-maṭal</i>	42. <i>irsāl al-maṭal</i>		
42. <i>irsāl al-maṭalayn</i>	43. <i>irsāl al-maṭalayn</i>		
43. <i>du °l-qāfiyatayn</i>			
44. <i>tajāhul al- ‘ārīf</i>	39. <i>tajāhul al- ‘ārīf</i>	19. <i>tajāhul al- ‘ārīf</i>	10. <i>tajāhul al- ‘ārīf</i>
45. <i>al-su ‘āl wa °l-jawāb</i>	52. <i>su ‘āl wa jawāb</i>		
46. <i>al-muwašṣaḥ</i>	57. <i>al-muwašṣaḥ</i>		
47. <i>al-murabba ‘</i>	65. <i>al-murabba ‘</i>		
48. <i>al-musammaṭ</i>	56. <i>al-musammaṭ</i>		
49. <i>al-mulamma ‘</i>	58. <i>al-mulamma ‘</i>		
50. <i>al-muqaṭṭa ‘</i>	60. <i>al-muqaṭṭa ‘</i>		
51. <i>al-muwaṣṣal</i>	61. <i>al-muwaṣṣal</i>		
52. <i>al-ḥaḍf</i>	62. <i>al-mujarrad</i>		
53. <i>al-raḡta ‘</i>			
54. <i>al-ḡayfā ‘</i>			
55. <i>al-muṣaḥḥaf</i>	63. <i>al-muṣaḥḥaf</i>		
56. <i>al-tarjuma</i>	66. <i>al-tarjuma</i>		
57. <i>al-mu ‘ammā</i>			
58. <i>al-luḡaz</i>	54. <i>alḡāz wa °l-muḥājjāt</i>		
59. <i>al-taḍmīn</i>	55. <i>al-taḍmīn</i>		15. <i>ḥusn al-taḍmīn</i>
60. <i>al-iḡrāq fi al-ṣifa</i>	28. <i>al-iḡrāq fi al-ṣifa</i>	17. <i>al-mubālaḡa wa al-iḡrāq</i>	
61. <i>al-jam ‘ wa al-tafrīq wa al-taqsīm</i>	29. <i>al-jam ‘ wa al-tafrīq wa al-taqsīm</i>	23. <i>al-taqsīm</i>	
62. <i>tafsīr al-jalīy</i>	45. <i>tafsīr ṣāḥir</i>		
63. <i>tafsīr al-ḡafīy</i>	44. <i>tafsīr ḡafīy</i>		
64. <i>al-mutazalzil</i>			

65. <i>al-muraddaf*</i>			
66. <i>al-istidrāk</i>	50. <i>al-istidrāk</i>		
67. <i>al-kalām al-jāmi‘</i>	68. <i>al-kalām al-jāmi‘ wa al-mau‘iza wa al-šikwà</i>		
68. <i>al-ibdā‘</i>	69. <i>al-ibdā‘</i>	[25. <i>al-ibdā‘</i> ]	
69. <i>al-ta‘ajjub</i>	48. <i>al-ta‘ajjub</i>		
70. <i>ḥusn al-ta‘līl</i>	49. <i>ḥusn al-ta‘līl</i>		

## 2. *Ḥadā'iq al-Sihr*: A Handbook of Rhetoric

The second chapter deals with the rhetorical content of *Ḥadā'iq al-Sihr*. This chapter raises and proposes a scholarly answer to the fundamental question of whether Waṭwāt was systematic in the order of the chapters of his book. The main argument of this chapter develops based on the premise that the chapters of *HSDŠ* are not presented randomly, one after the other, and the author had a kind of system in mind. To prove this point, the discussion begins with a section of Waṭwāt understands by a rhetorical figure. After that, the general dimensions of the system in question will be determined, and its categories will be defined. Next, the basis of this system and the reasons behind this categorization will be discussed. Then, based on the definitions of rhetorical figures from Waṭwāt's point of view, their compatibility with the proposed categories will be demonstrated in detail. In the third section of this chapter, Waṭwāt's views, as a literary critic, on poets and their poetry, on the basis of their use of rhetorical figures, will be studied. The fourth section takes up the place of *HSDŠ* in the history of Persian rhetoric and the general culture of Persianate lands. Finally, the last section sets forth the approach adopted in this dissertation to analyze figures of wording and meaning, the subject of the two following chapters, and explain them.

### 2. 1. The word *šan'at* in *Ḥadā'iq al-Sihr*

One of the most frequent words in *HSDŠ* is *šan'at*; in almost all of the chapters of the book, the figure under discussion is introduced as follows: *īn šan'at čunān bāšad/buwad kē...* (this technique would be as...). This word is etymologically related to another one which is also of significance in *HSDŠ*, i.e., *šinā'at*. The following lines will provide an overview of the background

of the utilization of these two words in the context of literature, the reason why these two terms entered the literary context to stand for literary figures, and the way Waṭwāṭ particularly comprehends and uses them.

These two words are derived from the root  $\sqrt{sn}$ , which originally means ‘to do’ or ‘to make’ (Ibn Durayd 1987, 888). However, considering its usage in the *Qur’ān*, lexicographers indicated that this verb is exclusively employed for describing human (or divine) actions, and it implies some sort of greatness of the job done, unlike  $\sqrt{f}l$ , which has the same meaning but can be utilized equally for humans and nonhumans (Al-Raḡīb al-Iṣfahānī 2009, 493). George Kanazi, in his study on al-‘Askarī’s *Kitāb al-Ṣinā‘atayn*, by providing several examples, maintains that utilization of words derived from this root, in the context of Arabic literature, “must be dated not later than the second century A. H.” (Kanazi 1989, 25). The words *ṣan‘a* and *ṣinā‘a* also occurs in the Arabic translations of Aristotle’s *Rhetoric* and *Poetics*. He asserts that: “in most of these cases, the term *ṣan‘a* seems to be the literal translation of the Greek τέχνη” (Kanazi 1989, 27). Although Kanazi considers it theoretically possible that “the use of the term in relation to literature was perhaps a result of the influence of the translations of Aristotle” (ibid), he still doubts that; because there exist instances which indicate that “this term was used long before these translations were completed, and native poets and critics had already made repeated use of it” (ibid). However, there is a strong possibility that this semantic calque occurred through other neighboring cultures of Arabia, like the Syriac or Persian, who had translated Aristotle’s books a long time before the Arabs. Al-Jāḥiẓ speaks of a book on rhetoric in Persian, entitled *Kārwand*, of which the first part (*kār* = work or profession in Persian) is possibly comparable to *ṣinā‘a* (profession)<sup>1</sup> (Al-Jāḥiẓ 1998, 3: 14).

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<sup>1</sup> See also the modern editor’s footnote for his conjecture on the root of the word.

Persian writers were not unaccustomed to the use of the terms *ṣanʿa* and *ṣināʿa* in the context of literature; these two words are found in the works of Waṭwāt’s predecessors and contemporaries. In the *Qābūs-nāma* (11<sup>th</sup> century), the earliest surviving Persian source in which a chapter is designated to the art of poetry and rhetoric, *ṣināʿa* appears twice, and in both cases, it means a literary figure: “*bē ṣināʿat-ē u tartīb-ē šīʿr magōy kē šīʿr-ē rāst nā-k<sup>w</sup>aš bāšad*”<sup>1</sup> (do not compose poems without applying literary techniques and order, because simple poems sound unpleasant) (ʿUnṣur al-Maʿālī 1992, 191). Then he enumerates certain figures of speech after stating: “*bā ṣināʿat-ē ba rasm-i šuʿarā*” (with a technique in the poets’ manner) (ibid)<sup>2</sup>.

In *Tarjumān al-Balāḡa* (11<sup>th</sup> century), both of these terms, viz. *ṣinʿa* and *ṣināʿa*, are used to refer to stylistic devices, and it seems that Rādūyānī does not semantically differentiate them; also, he does not follow a specific model in his definitions (in this regard, it appears that Waṭwāt works more systematically). In the explanations provided in the chapters of his book, each devoted to a literary figure, he erratically calls them, *ṣanʿa*, *ṣināʿa*, *ʿamal* (act), and *balāḡa* (rhetoric) (using the last term in this sense is specifically of importance, for this usage, apparently, has been screened from the Persian lexicographers, as it is not seen in any dictionary). In any case, utilization of *ṣanʿa*, and *ṣināʿa* in the explanations of many figures in the *TB*, demonstrates that in

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<sup>1</sup> It should be noted that the variations of the text, as recorded in the variorum edition of the book (see the bibliography), are highly divergent in this chapter, and all the sentences are, to some extent, questionable.

<sup>2</sup> However, *ṣanāʿi* which, in Arabic morphology, is the broken plural (*jamʿ al-taksīr*) form of *ṣināʿa* (Ibn ʿAqīl 2008, 419) is used to refer to literary figures in a verse of Farrukī in which he utilizes conceptual metaphors to describe the poetry as an abstract notion: “*az har ṣanāʿiʿ-ē kē biḡāhī bar ō aṭar/ wuz har badāʿiʿ-ē kē bijōyī bar ō nišān*” (on that, there are remnants of any kind of literary figures that you would wish/ on that, there are signs of any kind of marvels that you would seek) (Farrukī Sīstānī 1992, 329).

Radūyānī's time, in Persian, conceptualizing poetical techniques through these two terms was readily intelligible.

Based on available sources on poetry and rhetoric, it seems that by the 12<sup>th</sup> century, a sort of differentiation occurred in the usage of these two terms. In the *Čahār Maqāla*, Nizāmī 'Arūdī, who was contemporaneous with Waṭwāt, in his chapter on the art of poetry, employs both of these lexemes in the semantic field of literature and rhetoric, but the way he uses them is different from 'Unṣur al-Ma'ālī and Rādūyānī; for him *šinā'a* refers to the art/profession of poetry: "*šā'irī šinā'at-ē °st kē šā'ir badān šinā'at ittisāq-i muqaddamāt-i mauhima kunad*" (poetry is an art by which the poet conjoins illusory premises) ('Arūdī Samarqandī 1955, 42), whereas *šan'a* stands for literary figures: "*u andar īn bayt az maḥāsin haft šan'at ast*" (and in this verse, there are seven techniques of beautification) (ibid., 54). This usage of these words is in accordance with the definitions suggested by Ibn Manẓūr in his comprehensive lexicon (Ibn Manẓūr 1883, 8: 209)<sup>1</sup>.

Similar to the way these words are employed in *ČM*, for Waṭwāt *šan'a* and *šinā'a* do not seem to be semantically equal, either. According to the oldest manuscript of the work, in *HSDŠ*, *šinā'a* exclusively means 'art' or 'profession.' Waṭwāt uses it only twice. Both cases are genitive compounds; "*ahl-i šinā'a*" (people of profession) in the chapter on *muraddaf* (refrained) (Waṭwāt 1929, 80) and "*ahl-i īn šinā'a*" (people of this profession) in the title of the small glossary appended

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<sup>1</sup> It seems that this is because it is the first Aristotelian-Avicennian exposition of the place of the poet and poetry in human society (Landau 2012, 19-20); and the earliest Arabic translations of Aristotle, as George Saliba showed, not only translated but also extended Aristotle's distinction between *phusis/tab'a* and *tekhne/šan'at* (Saliba 1985, 143-44). So, it would seem that 'Arūdī distinguishes between the two terms because he wants *šinā'a* to stand for all four *tekhnes* or courtly skills in general, not just poetry; and because poetry, like the other three skills, manipulates natural beings for human purposes.

to the end of *ḤSDŠ* (ibid., 85-87): “*alfāz-ē kē dar zabān-i ahl-i īn šinā‘at uftāda ast...*” (words that have occurred in the language of the people of this profession...). Through the definitions of some of these terms, namely: *tarjī‘*, *‘aks*, *jazālat*, *salāsāt*, it becomes clear that, in this line, the expression ‘people of this profession’ refers to the poets (and not the theorist of *balāḡa*), because in all of them, he employs the expression “*šū‘arā ... gōyand*” (the poets call it). It also demonstrates that, in addition to the literary critics and theoreticians, the poets were also expected to be familiar with these rhetorical idioms<sup>1</sup>.

Meanwhile, *šan‘a* used once in almost every chapter, stands in nearly all cases for “technique” and “craft.” However, in two incidents, which are both textually dubious, it refers to “profession.” The first one is in the chapter on the fourth type of *radd al-‘ujaz ‘ala al-ṣadr* where he uses the expression “*ahl-i šan‘at-i šī‘r*” (people of the art [?] of poetry) (ibid., 21). However, the editor has put this part in square brackets, and he mentioned two reasons for doing so: because these lines are present only in the base-text of his edition and other manuscripts do not have it, and because this passage is in disorder and not semantically related to that chapter. The second one is seen in the chapter on *muraddaf* in the form of “*ahl-i san‘at*”<sup>2</sup> (people of profession) (ibid., 79). Although the base-text of Iqbāl’s edition corroborates this reading, two other old manuscripts have recorded it as “*ahl-i šinā‘at*.” Although Waṭwāt seems to be verily attentive to lexicological nuances, the present author avoids subjectivity in this case and grants all credence to the oldest document.

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<sup>1</sup> One piece of advice that ‘Unṣur al-Ma‘ālī offers his son, in the chapter on poetry, is about the necessity of learning literary terms for the young bards (‘Unṣur al-Ma‘ālī 1992, 190).

<sup>2</sup> In the published text, however, it is mistyped as “*šanmat*”!

In *ḤSDŠ*, *ṣan‘a* is the only word that Waṭwāt employs specifically as the equivalent of the figure of speech. He does not provide a clear definition of this term; however, from his brief comments on some literary techniques, one can grasp something about his opinion on the nature of this notion. In the chapter on *ibdā‘* (innovation), he writes: “about this technique, masters of *bayān*<sup>1</sup> (elucidation) have said that it is organizing admirable meanings through seemly expressions and keeping them free from affectation. And I say that it is not one of the techniques, but rather the speaking of all the intellectuals and the cognoscenti, either in the form of verse or prose, has to be like this, and whatever is not in this manner, is the words of the illiterates, and it would be unbecoming for the people’s reunions” (Waṭwāt 1929, 83). This passage clearly reveals that, for Waṭwāt, a literary technique must be an additional factor that ameliorates the poet’s or the author’s speech and distinguishes it from other types of cerebral writings. Accordingly, essential properties of a logical discourse (like couching agreeable meanings into right words), no matter how elegant they might be, cannot be considered belonging to rhetorical *ṣan‘ats*.

Additionally, based on the scattered comments throughout the book, one can infer that Waṭwāt, not so much different than other literary theorists of his day, expects certain functions from the stylistic devices. According to him, the skill of utilizing a literary figure is the result of knowledge accumulated through a general proclivity for cognitive and aesthetic exploration (ibid., 18); therefore, a rhetorical *ṣan‘at* is supposed to decorate (ibid., 10, 26, 29, 53) and beautify the speech (ibid., 26) through a conscious thought process and effort. Furthermore, an adequate literary figure must be able to awaken a sense of wonder (ibid., 15, 64) and to provide the patron (as his

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<sup>1</sup> Here, the term *bayān* (the faculty through which a concept is expressed clearly) is used as a near-synonym of *balāḡa* and does not refer to the designation of a particular aspect of rhetoric which, in Sakkākī’s school, as a subcategory of *‘ilm al-balāḡa*, deals with figures related to imagery in the poetry.

focus is mainly on court literature), and presumably the whole audience, with delight and pleasure (ibid., 81)<sup>1</sup>.

At the end of this discussion, it is necessary to mention that with an in-depth look at the chapters of the book, it can be comprehended that the word rhetorical *ṣanʿat*, according to Waṭwāt, encompasses a wide range of literary concepts. What is discussed in his book, which ostensibly deals with the science of *badīʿ*, goes beyond techniques of this branch, and also includes issues of grammar (*al-iʿtirāḍ*), prosody (*al-mutalawwin*), rhyme (*duʿā al-qāfiyatayn, radīf*), poetic forms (*al-musammaʿ*), and literary genres (*muʿammā, luḡaz*). The following section will discuss Waṭwāt's definitions and analyze rhetorical figures' nature, structure, and function.

## 2. 2. The System in *Ḥadāʾiq al-Siḥr*

The conscious goal of creating literary pleasure, undoubtedly, is achieved via the interplay of the shapes and arrangement of words, on the one hand, and the meaning they express, on the other. A word, by its most basic definition, has both a phonetic structure and a meaning. While explaining some figures, Waṭwāt emphasizes the phonetic aspect of words; in describing others, he emphasizes meaning. The figures, one after the other, are presented on the basis of the centrality of sound and meaning, and it strongly seems that Waṭwāt knowingly considers the essence of these

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<sup>1</sup> For this statement to be more than commonplace, it is necessary to understand it in contrast to another position within Persian-Arabic literary culture on rhetorical figures. This is the Sufi position that upholds the spontaneous, divinely inspired use of such figures in contrast to the courtly position on their hard-one acquisition. For a discussion of the different views of courtly and Sufi poets on the subject of the figures of speech and the principle of “creativity,” see: (Lewisohn 1989, 112-120).

figures. However, the many intricacies of this system can never be simply disregarded, and the subject can never be reduced to a direct confrontation of word and meaning because if it were that conspicuous, Waṭwāṭ's handbook would not have been accused by many scholars of lacking a system. In order to understand and explain the subtleties of Waṭwāṭ's method, the primary reliance will be on the definitions he provides, the examples he gives, and the position of the figures in the arrangement of the material. For ease of work, standard terms in English stylistic studies will be used to analyze the figures and the author's views. Depending on the discussion at hand, the linguistic ideas and terms created or employed by theorists such as Saussure, Jakobson, Leech<sup>1</sup>, and their commentators, will also be utilized. However, despite the author's attempt to identify and shed light upon the sophistication and nuances of Waṭwāṭ's system, an express attempt is made to avoid the claim that this system is perfect. As such, where required, its shortcomings and sometimes inefficiencies will be addressed. By the same token, the author will not endeavor to rectify deficiencies and complete the system through biased interpretations influenced by other theories or personal preferences and inferences.

In classical English stylistics, rhetorical figures are divided into two categories: tropes and schemes (Leech 1969, 74). Simplifying matters somewhat, it may be said that schemes deal with the surface of words and phrases, while tropes deal with the depth of their meaning. If one wants to match these terms with their counterparts in traditional Arabic and Persian rhetoric, one can say that schemes correspond to the figures that are referred to in *badī'* as "*muḥassināt lafẓī*" (verbal beautifiers), and tropes correspond to "*muḥassināt ma' nawī*" (semantic beautifiers). Nevertheless, these terms are not entirely equivalent. In English rhetoric, the basis of tropes is formed by figures such as metaphor, metonymy, and simile, whereas in *badī'*, as it is understood today according to

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<sup>1</sup> These terms are introduced in: (Saussure 1968-74), (Jakobson 1960) & (Leech 1969).

al-Sakkākī's categorizations, these figures have no place and are studied in another branch of rhetoric, called "*bayān*" (elucidation). Instead, tropes might be considered *muḥassināt ma'nawī*, along with figures of *bayān*. This approach is closer to rhetoric from the point of view of Waṭwāṭ (and his models) because he did not deem metaphor and simile to be fundamentally different from other figures of speech. In what follows, when discussing the stylistic devices, their English equivalents will also be mentioned. Although it is clear to experts that a perfect symmetry between the figures of speech, as they are defined in the traditions of rhetoric in Western Asia and Western Europe, is not possible, in this study, it is believed that a comparative view can help to understand the issues better<sup>1</sup>.

Waṭwāṭ wrote *Ḥadā'iq al-Sihr* more than a century before al-Sakkākī authored *Miftāḥ al-'Ulūm* and categorized the branches of rhetoric; evidently, he did not follow the system that became common after al-Sakkākī and his commentators (see: 1. 5. 2). Since, after the 14th century, the literary persuasions of most scholars have been subject to al-Sakkākī's views, they have not perceived the logic behind the order in which the chapters are structured in the *ḤSDŠ*. However, if one can free the mind of the frozen concepts of the al-Sakkākī's school and take a different look at the nature of rhetorical figures, one might observe a kind of logical basis in the method of presenting stylistic devices in *ḤSDŠ*, and in this way, it may be possible to comprehend Waṭwāṭ's views on rhetoric and eloquence somewhat better.

In arranging the chapters of his treatise, Waṭwāṭ has, to some extent, followed al-Marḡīnānī and Rādūyānī. However, by comparing the order in which the figures appear in *ḤSDŠ* with other

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<sup>1</sup> This has become a controversial issue in the study of Arabic literary theory, with scholars drawing attention to what they refer to as post-Eurocentric poetics in Arabic, Persian, and Turkic literary criticism. See, e.g., (Rashwan 2020).

rhetorical handbooks, it becomes clear that Waṭwāṭ actively worked to improve a system for describing rhetorical figures, and this order is the product of his reflection on the nature of literary crafts. To recognize the order that Waṭwāṭ had in mind, one must pay close attention both to the definition of the figures, as presented in *ḤSDŠ*, and to the examples, he cites, because, in most cases, the definitions are pretty brief.

The actual arrangement of rhetorical figures in *ḤSDŠ* creates a gradual process for describing the properties of literary discourse, beginning with the surface of the words and ultimately reaching their thoughtful depth (see table A). Understanding the connection between a figure and the figures which precede and follow it is, in most cases, smoothly conceivable. As mentioned above, in comparison with earlier rhetorical handbooks, a noticeable improvement can be observed in the arrangement of the chapters in *ḤSDŠ*. This approach is pedagogically practical. Moreover, it considers the verbal and semantic nature of figures of speech. Therefore, it helps to acquire a better understanding of the aesthetic mechanism of the devices. Perhaps, if the systemic classification proposed by al-Sakkākī had not become prevalent among the scholars, this system (which is, in fact, the more evolved version of the systems utilized by al-Marḡīnānī and Rādūyānī) would have been theorized, and its shortcomings would have been remedied. Nevertheless, despite their fundamental incompatibilities, this system, as will be shown, cannot be considered ineffective on al-Sakkākī's categorization. Although the study of *balāḡa* suffers from a kind of stagnation after the predominance of al-Sakkākī's school, its efficiencies cannot be denied<sup>1</sup>. In the following sections, the system applied by Waṭwāṭ will be discussed.

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<sup>1</sup> Al-Sakkākī's system, based on logic, comprehensively enhances all the obscure systems before him, which, for their part, lacked clear definitions.

Before beginning to classify the figures and analyze them, it is necessary to point out that this categorization is hypothetical, inferred from the order and arrangement of stylistic devices in *ḤSDŠ*. Waṭwāṭ does not specify these names and does not place the chapters of his book in more extensive categories. Therefore, the boundaries of these categories have been determined in this research. In most cases, these boundaries are apparent and consensual. However, there may be controversy over the position of a few figures. For example, separating *siyāqat al-a‘dād* (proposition of multiples) and *tansīq al-ṣifāt* (arrangement of modifiers) from other semantic figures, and placing them in the following category may be questionable by some. Also, it must be acknowledged that it is impossible to relate *al-iḡrāq* (hyperbole) to other group members in which it is located except through a facile and broad justification. One might prefer to consider hyperbole as an independent figure or criticize Waṭwāṭ for putting it among those devices and, in order to reform the system, may wish to transfer it to other categories. In a few other cases, it may seem more logical to move the figures. In any case, the objective here is not to rectify the system but to analyze its logic as it is. In the following lines, it will be demonstrated that the order of the chapters of *ḤSDŠ* is not a mere coincidence as the majority of these figures have a solid structural and functional relationship with their previous and subsequent chapters in a way that, through a critical perspective, they can be categorized.

TABLE A – Categories of Figures of Speech in <i>ḤSDŠ</i>		
1	verbal schemes	<i>al-tarsī‘</i> , <i>al-tajnīs</i> (paronomasia), <i>al-ištiqāq</i> (adnomination), <i>al-saj‘</i> (interior rhyme), <i>al-qalb</i> (palindrome), <i>al-taṣḍīr</i> (systematic

		repetition), <i>al-taḍādd</i> (antithesis), <i>al-i' nāt</i> (heavy rhymes), <i>taḍmīn</i> <i>al-muzdawaj</i> (coupled rhymes)
2	primary tropes	<i>al-isti'āra</i> (metaphor), <i>ḥusn al-maṭla'</i> (elegance of exordium), <i>ḥusn al-taḥalluṣ</i> (elegance of transition), <i>ḥusn al-maqṭa'</i> (elegance of the ending), <i>ḥusn al-ṭalab</i> (elegance of requisition), <i>murā'āt al-naẓīr</i> (observance of the associated ones), <i>al-madḥ al-muwajjah</i> (two-sided praise), <i>al-muḥtamil li al-ḍiddayn</i> (potential for two opposite meanings), <i>ta'kīd al-madḥ bi mā yuṣbiḥu al-ḍamm</i> (emphasizing praise with the use of what resembles reproach), <i>al-iltifāt</i> (apostrophe), <i>al-ihām</i> (amphibology; double meaning), <i>al-tašbīh</i> (simile)
3	sentential figures	<i>siyāqat al-a'dād</i> (proposition of multiples), <i>tansīq al-ṣifāt</i> (arrangement of modifiers), <i>al-i'tirāḍ</i> (interpolation), <i>al-mutalawwin</i> (double metrical pattern), <i>irsāl al-maṭal[ayn]</i> (allusion to [two] proverb[s]), <i>ḍu al-qāfiyatayn</i> (double rhymed), <i>tajāhul al-'arīf</i> (feigned ignorance), <i>al-su'āl wa al-jawāb</i> (question and answer)
4	formal schemes	<i>al-muwašṣaḥ</i> (branded), <i>al-murabba'</i> (squared), <i>al-musammaṭ</i> (strung), <i>al-mulamma'</i> (bilingual)
5	calligraphical schemes	<i>al-muqaṭṭa'</i> (disconnected), <i>al-muwaṣṣal</i> (all connected letters), <i>al-ḥaḍf</i> (lipogram), <i>al-raqtā'</i> (speckled), <i>al-kayfā'</i> (playing with dots), <i>al-muṣaḥḥaf</i> (misplacement of dots)

6	content-related tropes	<i>al-tarjuma</i> (translation), <i>al-mu‘ammà</i> (enigma), <i>al-luḡaz</i> (riddle), <i>al-taḍmīn</i> (incorporation), <i>al-iḡrāq fī al-ṣifa</i> (hyperbole)
7	figures of arrangement	<i>al-jam‘ wa al-tafrīq wa al-taqṣīm</i> (addition and subtraction and division), <i>tafsīr al-jalīy wa al-kaṭfī</i> (explicit and implicit interpretation), <i>al-mutazalzil</i> (unsteady), <i>al-muraddaf</i> (refrained)
8	figures of thought	<i>al-istidrāk</i> (counterclaim), <i>al-kalām al-jāmi‘</i> (thorough speech), <i>al-ibdā‘</i> (invention), <i>al-ta‘ajjub</i> (exclamation), <i>ḥusn al-ta‘līl</i> (elegance of etiology)

### 2. 2. 1. Verbal Schemes:

Nearly all manuals of rhetoric that categorize stylistic devices (with clear definitions and naming) agree that the figures included in the first category (except antithesis) are figures of wording. These figures all work to, beyond meter and rhyme, create additional music, in poetry, through repetition, parallelism, and contrast. Repetition here means the simplest type, the re-hearing of the phonemes that make up words and the acoustic effect of the sounds produced by lexical units. In *tajnīs* (paronomasia)<sup>1</sup> *Iṣtiqāq* (adnomination/derivation), *qalb* (palindrome), *saj‘* (rhyme in prose), “balance,” and “arrangement,” the musical quality of poetic speech is enhanced by the repetition of phonemes of two or more words. Methods of *taṣdīr* are, in practice, an attempt to determine the appropriate moment to repeat a single word or two phonetically similar words in a single verse.

<sup>1</sup> Except for complete paronomasia.

In the antithesis, as the name of this figure testifies, there is an emphasis on the opposition. Thus, the semantic aspect is indeed involved in the creation of this figure. However, from Waṭwāṭ's point of view, the opposite words are fixed pairs, and mentioning one of them requires stating the other even at the verbal level. Furthermore, the clarity in these semantic oppositions is so evident that the mind does not need to pay second attention to the meaning to perceive its artistic aspect (see also: 3. 7).

Finally, the figures of "*al-i 'nāf*" and "*taḍmīn al-muzdawaj*" are both used, in the words of Waṭwāṭ, "to increase the decoration." Both, in their foundation, are reinforced forms of other verbal figures, and both are associated with rules of rhyming in both poetry and prose (see also: 3. 8).

### 2. 2. 2. Primary Tropes:

Waṭwāṭ looks at these stylistic devices as if these figures are inherently necessary for poetry, especially the panegyric *qaṣīda* on which he focuses. *Al-isti 'āra* (metaphor) is one of the five figures that Ibn al-Mu'tazz considers the preliminary figures of *badī'*, and he commences his book by explaining it. Waṭwāṭ, unlike Rādūyānī, does not see metaphor as grounded upon analogy and similarity (i.e., it does not relate to *tašbīh* /simile), and apparently for this reason, again unlike Rādūyānī, he has not dealt with the chapters on metaphor and simile one after the other. According to Waṭwāṭ's definition of *isti 'āra*, it can be inferred that he considers metaphor a rhetorical figure, more associated with metonymy. Waṭwāṭ deems metaphor as a natural phenomenon in language. The subsequent four figures are all about panegyric and its classic components and content. What brings these figures closer to the nature of metaphor, beyond their primacy, is the fact that in their composition, the connotation of words is more important than their original meaning. Waṭwāṭ

emphasizes that in order to observe these figures, the poet must use words that are interpreted as a good omen, invoke the desire to listen in the patron and other audience, and also instill into them with respect for the patron (*mamdūh*). *Murā'āt al-naẓīr* (observance of the associated items) is one of the most familiar figures in Arabic and Persian poetry, as Waṭwāṭ writes: “There are few verses in Arabic and Persian that are void of this figure” (Waṭwāṭ 1929, 35). By the same token, it can be said that, in actuality, *murā'āt al-naẓīr* is an attempt to formulate the inherent semantical harmony of the components in the verses of a classical poem, and this cohesion is one of the explicable essentials for the creation of elegance, in various interpretations of the term.

Although the internal proportionality of the constituents is a primary principle for the creation of many poetic figures, the harmony of words and meanings is, in particular, a fundamental issue in the other two figures included in this category. In *ḥusn al-maṭla'* (elegance of exordium), in addition to expressing pleasant connotations, it is ideal that the words have harmony and correspondence with the main content of the poem. In *ḥusn al-taḳalluṣ* (elegance of transition), the movement from the prelude of the poem to the main body takes place through a verse, the first hemistich of which is related to *nasīb*, and the second part to *madīḥ*. The components of this connecting verse also have verbal and semantic harmonies with each other. Waṭwāṭ places this figure in the middle of the primary tropes. It may indicate that, in his view, proportionality is the central principle in poetry, and this figure acts as an intermediary between all the members of this category.

After these, a group of figures of meaning is defined. Their structure is based upon different types of disguising, polysemy, and amphibology. Apparently, this feature has caused them to be placed one after the other in the order of the chapters. On this basis, they may be considered a subcategory. In any case, *al-madh al-muwajjah* (two-sided praise) means praising two distinctive

qualities of the patron in the context of a single verse. *Al-muḥtamil li al-ḍiddayn* (potential for two opposite meanings) is the use of a phrase that can be interpreted in two contrasting ways, and it can be looked upon as one of the methods of creating *īhām* (double meaning or amphibology). *Ta'kīd al-madh bi mā yuṣbiḥu al-ḍamm* (emphasizing praise with the use of what resembles reproach) is also a subset of the double meaning, and is, in fact, the cultivation of eulogy through the opposite concept, i.e., simulated castigation. *Al-iltifāt* (apostrophe) means approaching two addressees, which is, in practice, turning to the third person after the second person, or vice versa. *Al-īhām* is the use of two potential meanings of a single word. Finally, the simile is the discovery of similarity between two things called the *ṭarafayn* of *tašbīḥ* (two sides of simile). In the tropes of the previous category, the emphasis was on poetic creation's abstract and ineffable aspects.

Given the importance of the figures embedded in categories, one and two - more than half of the content of *HSDŠ* is devoted to explaining them - this study discusses them in separate chapters. Moreover, the foundation of many sub-figures can be identified in the members of these two categories. Therefore, they can be considered representatives of the totality of rhetorical figures introduced in *HSDŠ*.

### 2. 2. 3. Sentential Figures:

The figures in the third category, beyond one or two words, are about the way words are arranged in the sentence for the purposes of literary aesthetics. Waṭwāt began with the practice of creating beauty through singular words, then dealt with the semantic necessities of poetry, especially the panegyrics, then conceptualized the principle of harmony and then introduced figures based on dual semantic connections. Now, he has come to the sentence, its organization, and content at a more advanced stage. The theorists of later periods did not consider the members

of this class to have a similar nature and included them in the various branches of rhetoric. However, the common denominator of all these figures is the examination of words at the level of a sentence. Some of these figures (such as “interpolation” and “question and answer”) are studied in the branch called *ma‘ānī* due to their grammatical basis; this branch of rhetoric analyzes the rhetorical nature of the components of speech in the form of sentences.

#### **2. 2. 4. Formal Schemes:**

This category consists of four chapters that deal with poetic forms in which the composition of words leads to a kind of artistic creation. It should be noted that Waṭwāṭ never explains the basic rules of different types of poetic genres. However, the subject of his discussion is specific techniques to innovate in the manner of poetic expression using formal capacities of the classical *qaṣīda*; he does not pay much attention to other poetic forms, as he considers the *qaṣīda* to be the paradigm for all other forms.

#### **2. 2. 5. Calligraphical Schemes:**

The category for calligraphic figures is only relevant in Arabo-Persian script. Since these techniques, despite their difficulty and the need for great skill to create them, have no musical aspect at all, and they are far from the two natural foundations of speech, namely word and meaning, they have not received much attention from poets and writers. The examples given by Waṭwāṭ to explain these figures are either his own poems or a sample of the artistic ostentations of the protagonist of *MH*.

Among these figures, however, *al-taṣḥīf* (misplacement of dots) has a different function. Beyond the display of calligraphic techniques, this device can potentially encode matters forbidden to say overtly. Most of the verses quoted by Waṭwāṭ in the chapter on *al-taṣḥīf*, if deciphered, and read alternatively, have a ribald and vulgar content, and these are among the rare instances of obscenity in *ḤSDŠ*.

### **2. 2. 6. Content-Related Tropes:**

The five figures that follow one another in this hypothetical category are all related in that they explain how content is developed. *Al-tarjuma* (translation) and *al-taḍmīn* (incorporation) are two methods of thematic adaptation, and *al-mu‘ammā* (enigma) and *al-luġaz* (riddle) can be regarded as independent literary genres.

Finally, *al-iġrāq* (hyperbole) is a figure of meaning, and its fundamental nature differs from the previous four chapters included in this category because it is neither a way of adapting a theme nor a literary genre. However, in the sense that, in panegyric and epic, this figure is the main element and plays an active role in shaping the exaggerated content of these genres, it can be related to other chapters in this category. However, it should be noted that the examples of *ḤSDŠ* are not limited to epic hyperboles but also include other types of this figure.

### **2. 2. 7. Figures of Arrangement:**

The last set of verbal figures defined in this book consists of four figures, all of which relate to the arrangement of words and the way in which argumentation is presented. These techniques are, in fact, an introduction to the intellectual topics that will be discussed in the following

category. The methods of *jam*‘ (addition), *tafrīq* (subtraction), and *taqsīm* (division) are strategies for expanding the proposition and relating the subject and the predicate using poetic artifices, and they are often established upon a simile. *Tafsir al-jalī wa al-kaḥf* (explicit and implicit interpretations) are, in essence, artistic means of resolving the ambiguities which the poet himself deliberately creates at the beginning of his speech and then, with verbal delicacy, deciphers them. *Al-mutazalzil* (unsteady speech) is a kind of equivocation, and in practice, is the use of the capacities of the structure of language and calligraphy. In such a way that by changing the short vowel, which is not shown in the Persian-Arabic script, a small syntactic and morphological change can be created, and in this way, two opposite meanings can be expressed. It should be noted that this way of implicit saying is not based on polysemy and, therefore, it is inherently different from *ihām* and minor figures related to it. The main intention in these cases, which are themselves a kind of fallacy, is to suspend the reader’s perception.

## 2. 2. 8. Figures of Thought:

The last category includes figures related to thinking, reasoning, and logic. Using these stylistic devices, the poet gives philosophical depth to his speech. *In this context, al-istidrāk* (compensation) gives rise to doubts in the reader’s mind, confusing him for a few brief moments between two opposing poles (praise and satire), causing him to ponder over the small boundary between them. *Al-kalām al-jāmi*‘ (comprehensive speech) is an adjective for a kind of poetry with thoughtful content and raises fundamental questions about the principle of existence. *Al-ibdā*‘ (innovation) is the observance of general logical criteria for explaining abstract concepts. *Al-ta’ajjub* (amazement) is the poetic resistance of the mind to believing a phenomenon and an

implicit question about its truth. *Finally*, *ḥusn al-taʿlīl* (elegance of etiology) is presenting improbable causes for natural events.

A comparison of the figures included in this last category with the phonetic figures with which *ḤSDŠ* opens displays that the author, in a gradual process, by switching the center of focus, several times, between wording and meaning, and in the last step, reaches the intellectual content of the poem.

### 2. 2. 9. The Glossary:

At the end of the book, Waṭwāṭ also arranges a glossary, attempting to explain some of the literary terms, which are primarily abstract<sup>1</sup>. It should be noted that the entries in this appendix do not follow alphabetical order. However, in this glossary, four terms are not fundamentally different in structure and function from the other figures presented in the main sections of *ḤSDŠ*, and the reason for including these terms in this glossary remained unclear. *Al-tarjīʿ* (line of refrain) and *al-tadwīr* (circulation) may be in the group of formal figures<sup>2</sup>. However, *tadwīr* is not a poetic format and is used more in calligraphic paintings than in poetry collections. Waṭwāṭ also mocks it and says that “it is a children’s game” (Waṭwāṭ 1929, 86). *Al-ʿaks* (reversion) may be categorized as a sentential figure, and *al-mukarrar* (reduplicated one) is inherently similar to verbal figures included in the first category as it functions through acoustic effects of phonetic repetitions. Waṭwāṭ does not cite any Arabic example for these four terms (figures), and possibly, for this

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<sup>1</sup> These practically indefinable terms are treated in Rādūyānī’s book like other figures, and each has a separate chapter, see also (2. 3).

<sup>2</sup> Waṭwāṭ himself has mentioned the term *mudawwar* (circulated) in the chapter on formal figures.

reason, he has included them in this glossary, as it seems that they were specific to Persian poetry or perhaps Waṭwāṭ did not know an appropriate sample of them in Arabic. Regardless of these four figures, the other terms in this glossary are abstract concepts used by poets and literary critics to describe poetry and its features. Separating these terms and incorporating them into an independent glossary could be a step towards defining the terms and tools of literary criticism. Waṭwāṭ's critical views will be discussed in the next section.

### 2. 3. Critical Comments in *Ḥadā'iq al-Sihr*

*Ḥadā'iq al-Sihr* is also notable for its inclusion of some critical considerations on the style of poets. Through these views and evaluations, which are presented along with the main rhetorical issues, it is possible to understand the lines and limits of Waṭwāṭ's poetics and the general attitude of the writers of that time towards artistic creativity. These opinions, however, lack a theoretical and philosophical theoretical basis, and, therefore, the term literary criticism is applied to them grudgingly (see, 2. 5). Nevertheless, their function in identifying medieval methods for evaluating literary discourse cannot be entirely denied.

Among Persian poets, he endorses the style of 'Unṣurī and Mas'ūd Sa'd Salmān more than others. He employs examples of poetry composed by 'Unṣurī more than that of other poets. He calls 'Unṣurī the paragon in the art of transitioning from one poetic topic to another and creating *ḥusn al-taḳalluṣ* (elegance of transition) in the middle of a panegyric ode and, in this respect, considers him to be like al-Mutanabbī among Arab poets (Waṭwāṭ 1929, 32). In the chapter on *al-taḍmīn* (incorporation), he cautions poets not to apply this method in such a way that they are accused of plagiarism; instead, he advises them to use poems that everyone knows. Then, he adds that he himself has included a verse from 'Unṣurī in one of his poems and the reason for that is the

great fame and popularity of that line (ibid., 72). In any case, it is indisputable that ‘Unşurī’s poems were indeed well-known in that era, and his significance in the context of *ḤSDŠ* was discussed in the previous chapter (see, 1. 3. 1. 3. F).

Waṭwāṭ quotes numerous examples from Mas‘ūd Sa‘d’s poems in Arabic and Persian and praises his poetic art for its two characteristics in particular: the symmetrical parallelism between the two halves of a verse and the inclusion of the words of wisdom. The first figure is one of the techniques related to internal rhyme; the words of two hemistichs of a verse, respectively, rhyme each other. Waṭwāṭ considered the use of this figure as a feature of his and Mas‘ūd’s poetry (ibid., 15); this may indicate that he himself is consciously following Mas‘ūd’s style.

The topic of *al-kalām al-jāmi‘* (comprehensive speech), as a poetic technique, is not found in rhetoric books preceding *ḤSDŠ*, except for *TB*. In *YDMAA*, there is a chapter entitled “*irsāl al-maṭal wa al-istimlā’ wa al-mau‘iza wa šikwà al-dahr wa al-dunyā wa al-nās*” (incorporation of the proverb, complaint, advice, grievance about the fate and the world and the people) which introduces instances of this theme in al-Mutanabbī’s poetry (Al-Ta‘ālibī 1956, 1: 219-228). It seems that Rādūyānī and Waṭwāṭ composed these chapters of their books, inspired by this model. The full title of this chapter in *TB* is “*fī al-kalām al-jāmi‘, al-mau‘iza wa al-ḥikma wa al-šikwà*” (comprehensive speech, advice, wisdom, and grievance) which is similar to that of al-Ta‘ālibī. Furthermore, the examples that Waṭwāṭ has given from al-Mutanabbī’s verses to explain this way of cultivating reflective content are all borrowed from this chapter.

Waṭwāṭ deems Mas‘ūd Sa‘d’s poetry, especially his “*ḥabsīyyāt*” (prison poems), to be epitomes of comprehensive speech, and supposes that no Persian poet in this field is equal to him. It is comprehensible that the great deal of suffering Mas‘ūd experienced during his incarceration led him to ponder profoundly about the meaning of life and the passage of time. As a literary

technique, comprehensive speech means that the poet incorporates sagacious discourse into his poetry, comments on life changes and existential issues, and censures the vicissitudes of the Time (*dahr*), the events of which are often contrary to the desires of the wise. This manner of looking at existence is probably rooted in *the dahrī* tendencies of the ancient peoples living on the plateau of Iran, Mesopotamia, and the Arabian Peninsula. Such themes are found in ancient Arabic poetry and are also found in the earliest examples of Persian literature. The great poets of the Abbasid era, such as Abū Nuwās and Abu Tammām<sup>1</sup>, have used such themes in their poetry. Bayhaqī records old examples of Persian poetry on this subject in passages from his book of history that reflect on historical events, and the *Šāh-nāma*, mainly because of the “Zurvanite” background of its narratives<sup>2</sup>, is replete with brilliant examples of what is called “comprehensive speech.” Waṭwāt’s examples in this chapter all have a particular philosophical density and show his interest in deepening the poem’s content through contemplative remarks. He considers al-Mutanabbī, especially in this respect, to have a miraculous talent.

Among Arab poets, al-Mutanabbī has a special place in *HSDŠ*. Waṭwāt quotes 21 examples of his verses to explain various techniques, especially figures of meaning and thought, and speaks of his poetry in a tone full of amazement and commendation. This approach to al-Mutanabbī’s poetry was the dominant view among medieval scholars throughout the Islamic world; this fact can be perceived from the number of commentaries written on his poetry. In *Qurāsān* and Transoxiana, where there was a bilingual cultural atmosphere, al-Mutanabbī’s poetry was also

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<sup>1</sup> For a lengthy debate on the theme of *ḥikma*, its background and functions in wine poems of Abū Nuwās, see: (Kennedy 1997, 86-148), and for a discussion on this theme in the poetry of Abū Tammām and al-Buḥturī, see: (Papoutsakis 2014, 95-139).

<sup>2</sup> For a discussion on Zurvanism in the *Šāh-nāma*, see: (Zaehner 1955, 242-246).

particularly prevalent. Through the *History of Bayhaqī*, it transpires that the teaching of al-Mutanabbī's odes was part of the educational programs of the princes (Bayhaqī 1977, 132). Al-Mutanabbī's name is explicitly mentioned in the *Dīwāns* of the great Persian poets who were contemporary with Waṭwāt, such as Mas'ūd Sa'd Salmān, Amīr Mu'izzī, and Sanā'ī<sup>1</sup>. However, what has most influenced Waṭwāt's view of al-Mutanabbī, judging merely on the basis of *HSDŠ*, was al-Ta'ālibī's statements and his selections in *YDMAA*.

In *YDMAA*, it can be seen that al-Ta'ālibī looks at al-Mutanabbī's poems with more admiration than at any other poet. The chapter he has dedicated to him in *YDMAA* can be considered an independent book<sup>2</sup>. This chapter differs from other sections of the book because it also has critical content: "He was unique in his day, and he was the central jewel in the necklace of the art of poetry" (Al-Ta'ālibī 1956, 1: 126). Al-Ta'ālibī had read about al-Mutanabbī, the treatise of al-Šāhib ibn 'Abbād, *Kitāb al-Wāsiṭa* by al-Qāḍī al-Jurjānī, Ibn Jinnī's commentary on his *Dīwān*, and possibly several other works. He also received some oral information from al-K̲wārazmī (who had lived with Sayf al-Daula, one of greatest al-Mutanabbī's patrons, for some time) ('Abbās 1971, 375). In this book, in addition to praise, there are disapprovals of al-Mutanabbī's poetic style, especially with referring to the treatise of al-Šāhib (and to some extent *Kitāb al-Wāsiṭa* by al-Qāḍī al-Jurjānī) (ibid., 376-377). Nonetheless, Waṭwāt disregards them, and just pays tribute to him in chapters such as *al-madh al-muwajjah* (two-sided praise), *ḥusn al-taḳalluṣ* (elegance of transition), *al-ibdā'* (innovation), and *al-kalām al-jāmi'* (comprehensive speech); in most of these cases, he simply follows al-Ta'ālibī's points of view.

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<sup>1</sup> His name can easily be found in the indexes of their *Dīwāns* and *Ḥadīqa al-Ḥaqīqa* by Sanā'ī.

<sup>2</sup> This chapter of his book has also been published independently.

Following al-Ta‘ālibī, Waṭwāṭ’s approbatory views towards al-Mutanabbī’s art of poetry, in addition to the chapter on *al-kalām al-jāmi‘* (comprehensive speech) mentioned above, also are found in the discussions related to the art of court poetry. Waṭwāṭ believes that most of the transition verses in al-Mutanabbī’s poems are miraculous (Waṭwāṭ 1929, 31); the examples he quotes from his poem explaining the *ḥusn al-taḳalluṣ* (elegance of transition) technique demonstrate that he extols the employment of *ihām* (amphibology) in these verses. In the chapter on *al-madḥ al-muwajjah* (two-sided praise), he cites one of the verses that he composed in praise of Sayf al-Daula as an example, and, borrowing it from al-Ta‘ālibī, repeats Ibn al-Jinnī’s remark which expresses great admiration for that line (see, 4. 3. 1). One of the verses he mentions in the chapter on *ḥusn al-ṭalab* (elegance request) is considered the perfect example of this technique, which is comprehensive of all the properties of the concept of beauty and elegance (see, 4. 4. 4). It is also noteworthy that Waṭwāṭ does not cite any examples of al-Mutanabbī’s poems to illustrate figures of wording and yet acclaims the techniques by which he creates semantic density in his poetic style.

Waṭwāṭ also quotes a large number of examples from Abū Firās’s poems. He particularly pays attention to the use of proverbs in his verses and quotes examples of different types of vocal harmonies in his poetry. However, he makes the most interesting comment about his poetic style in the glossary at the end of the book. First, he explains the term “*sahl u mumtani*” (inimitable simplicity) as a poem that, on the surface, seems easy but, in practice, is challenging to compose. Then, he writes that among the Arab poets, the verses of Abū Firās and al-Buḥturī have this quality and compares Farrukī Sīstānī’s style with that of these two Arab figures in this respect (Waṭwāṭ 1929, 87); this has become a consensual view among most Persian scholars.

Waṭwāt's glossary (Waṭwāt 1929, 85-87), is composed of three main parts:: the description of the sections of the classical panegyric odes and its related forms (*madḥ/madīh/midḥat, hajw/hijā, tašbīb/nasīb/ġazal, muṣarra*); terms related to form and structure (*kaṣīy, tarjī', 'aks, tadvīr, mukarrar*); and abstract concepts associated with the evaluation of literary discourse (*mutanāfir, mutalā'im, irtijāl/badīha, rawīyyat/fikrat, jazālat, salāsat, ta'assuf, rakākat, sahl u mumtani*). Rādūyānī devoted a separate chapter to most of these terms. This glossary seems to be Waṭwāt's own innovation because it is absent in his models. Considering the third part of this glossary, it becomes clear that in this poetics, attention has been paid to the phonetic nature of words in terms of ease of pronunciation; a good poem is one whose phonemes are arranged to allow comfortable enunciation. Also, through the two terms of *irtijāl* (improvisation) and *rawīyyat* (reflection), the process of composition and the act of inventing poetry can be conceptualized; however, he just gives brief definitions of these terms, and it cannot be recognized which method he prefers.

From Waṭwāt's explanations of *jazālat* (splendor) and *salāsat* (fluency), it can be inferred that he upholds an ideal of moderation in the incorporation of rhetorical embellishments into poetry. He believes that poets should not go to the extreme of *ta'assuf* (grandiloquence) to make their speech splendid and, at the same time, to compose fluent and smooth poems, they should avoid *rakāka* (inadequacy). However, this does not let us infer a definite theoretical answer to the question of how much verbal decoration is permissible in Waṭwāt's view; he seems to leave such subtleties to the audience. Although Waṭwāt, in his own poetry, pays special attention to the melody of sounds, verbal proportions, and syntactic equations, he expresses disinterest in some of his comments on extremism. For example, in the chapter on *al-taṣḥīf* (misplacement of dots), one of the most challenging and elaborate techniques, which, according to himself, he wrote a treatise

on, he writes that these verses, in themselves, have no aesthetic significance (ibid., 69) and he calls *tadwīr* a children's game (ibid., 86). However, he calls one epistle by al-Ḥarīrī, included in the assembly of *al-raqtā'*, in which the dotted and undotted letters are alternately put next to each other, "miraculously inimitable" (*mu'jiz*) (ibid., 66). In any case, he seems to allow the use of rhetorical figures to the extent that they do not impair the meaning of a literary discourse; the verses he criticizes for their affectation do not seem to convey any particular meanings.

Some of Waṭwāt's critical views have been called exaggerated by later scholars. For example, in the chapter on *ta'kīd al-madh bi mā yuṣbiḥu al-damm* (emphasizing praise with what resembles blame), about this verse by Badī' al-Zamān Hamidānī:

*huwa 'l-badr<sup>u</sup> 'illā 'anna-hu 'l-baḥr<sup>u</sup> zāḳir<sup>an</sup>/ siwā 'anna-hu 'ḍ-ḍargām<sup>u</sup> lākinna-hu 'l-wablu*

He is the full moon unless he is a sea full of pearls.

Still, he is a predatory lion, but he is a heavy rain

(Waṭwāt 1929, 36, Al-Ta'ālibī 1956, 4: 300).

After narrating an autobiographical story and a conversation he had with Ibrahim al-Ġazī, the Arab poet who lived for a while in Ḳurāsān, he quotes him saying: "no one has composed such a poem, and no one will ever be able to do so" (ibid., 36). Bilgrāmī writes, in *Subḥat al-Marjān*, that this statement surprised his grandfather Sayyid 'Abd al-Jalīl al-Wāsiṭī al-Bilkrāmī<sup>1</sup>, and he called the eternal denial of this possibility exceedingly exaggerated and illogical (Bilgrāmī [1884], 82-83). 'Abd al-Jalīl himself composes a *bayt* imitating this verse which is not devoid of rhetorical values (ibid.).

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<sup>1</sup> The Arabized form of his name.

Waṭwāt was confident in his skill as a poet, and this fact can be clearly seen through the numerous examples he quotes from his own poetry in describing the types of rhetorical figures. In addition, he often praises his own art in his poetry and ridicules other poets. In his letters, he calls other poets the eater of the leftovers of his own words (Iqbāl 1929, ٤-٥), and yet is in *ḤSDŠ*, he calls boasting stupidity (Waṭwāt 1929, 35).

Waṭwāt's harsh critique of the poets' verses in the context of rhetorical debates in *ḤSDŠ* suggests that he was reckless in his assessment of the standards of speech. In the chapter on simile, he states that the two sides of simile must be capable of being actualized in the real world; in this regard, he harshly condemns Azraqī Harawī's similes because they are based on fantasies and calls them useless (see: 4. 1. 2. C). In the chapter on *ḥusn al-taḳalluṣ* "elegance of transition," the verse by Kamālī is, according to his aesthetic principles, considered the best example of the discussed technique in Persian and Arabic (see: 4. 4. 2); however, in the chapter on *ḥašw qabīḥ* (distasteful parenthesis), he bitterly criticizes another part of (probably) the same panegyric for the unjustified conjunction of two synonymous words and writes: "this redundancy has seriously damaged the reputation of this poem" (Waṭwāt 1929, 53). These examples demonstrate Waṭwāt's tendency to excess in the criticism of other poets' styles, and it is certainly not devoid of egotism. This tendency leads his contemporary poets, such as Adīb Ṣābir and Ẓāqānī, to be offended and to ridicule him in invectives (Zarrīnkōb 1982, 1: 207).

Waṭwāt's main focus in *ḤSDŠ* is on the genre of the panegyric. For this reason, he does not pay much attention to other genres, especially *maṭnawī* (narrative couplets). This fact has led him to not quote any verse from the *Šāh-nāma*, and even the chapters on *iḡrāq* (hyperbole) and *al-kalām al-jāmi* (comprehensive speech) do not feature Firdausī. Nevertheless, through his verses, which contain many allusions to the stories of the *Šāh-nāma*, it can be inferred that he was familiar

with Persian myths and knew the epic themes; however, in the manner of court poets, he acknowledges his patron's sovereignty over legendary heroes.

*HSDŠ* quotes no verse by Sanā'ī. No matter its genre or themes, his poetry has, in any case, been neglected by Waṭwāt. From the last line of one of the diatribes written by Kāqānī to debunk Waṭwāt, it may be inferred that he considered Sanā'ī's poetic style to be unremarkable and had apparently taunted him; Kāqānī considers this attitude an indication of Waṭwāt's stupidity: "*dalīl-i ḥumq-i tu ta'n-i tu dar Sanā'i bas*" (Kāqānī 1959, 931). Unfortunately, there is not enough information to accurately know what this (*ta'n*) taunt was. Nevertheless, although Sanā'ī was skilled in composing classical panegyrics, he was sometimes stylistically negligent in his Sufi verse, which may have been a blemish in Waṭwāt's view; a trait in stark contrast to Waṭwāt's mannerist poetics. This is possibly why there is no mention of him in *HSDŠ*.

Waṭwāt's critical views were often seen as credible by medieval literary scholars. Daulat-šāh's judgment on 'Am'aq's similes presented in the previous chapter (see, 1. 1. A), Waṭwāt's exaggerated comment on a line by Badī' al-Zamān's poetry and Bilgrāmī's response to it, and the fact that Bilgrāmī duplicates all of Waṭwāt's comments on Mas'ūd Sa'd (Bilgrāmī [1884], 27) show that they esteemed his judgments. However, his neglect of the poetry of Firdausī and Sanā'ī, and that of his great contemporaries such as Anwarī, Kāqānī, and Niẓāmī, was not endorsed by later writers. Even Tāj Ḥallāwī and Rāmī Tabrīzī who composed their treatises of rhetoric on the exact model of *HSDŠ* disagreed with him in this regard, and they have included in their works a considerable number of examples from these poets.

In the introduction to *HSDŠ*, Waṭwāt promises that if he gets the chance, he will write a book on other branches of rhetoric and complete this work; however, it seems that he failed to

fulfill this promise<sup>1</sup>. If this book had been written, it could have revealed some of Waṭwāt's other critical views. However, Waṭwāt's views on some writers can be seen in his letters. For example, Waṭwāt's respect for Adīb Ṣābir in his letters and poems is incomparable to any of his contemporaries. However, Waṭwāt quotes a poem from him in *ḤSDŠ*, without mentioning his name. This was either due to some personal quarrel between them in their later lives or for political reasons (see also: 1. 4. 1. D). In any case, the same small number of critical comments expressed in *ḤSDŠ*, which is a relatively short book, contains valuable insights into the poetics of the Waṭwāt's time and the criteria for evaluating literary discourse by medieval scholars.

## **2. 4. *Ḥadā'iq al-Siḥr* and Literarization of Persian**

A. New Persian or Dari Persian, which was selected as the language of culture and literature by various groups of Iranians after Islam, was considered by the ruling elite and religious scholars to lack doctrinal dignity and political prestige; therefore, it had a vernacular and local status for centuries. Like other languages that were cast in the shadow by the language of sacred scripture, by stages, Persian became a literary language with rhetorical rules and principles of writing<sup>2</sup>. Undoubtedly, the Samanids' efforts to revive Iranian culture, Firdausī's prominent role by composing the *Šāh-nāma* in epic language, and the works of the Ghaznavid court litterateurs all

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<sup>1</sup> His brief treatise on Persian prosody was published twice, by 'Abbās Iqbāl and Mujtabā Mēnuwī (Zarrīnkōb 1982, 2: 784).

<sup>2</sup> The term is employed in this dissertation in a sense similar to the concept that Sheldon Pollock invented (Pollock 2006).

contributed to the emergence of a powerful literary tradition and Persian poetics<sup>1</sup>. In this regard, the creation of rhetorical manuals that taxonomized the principles of Persian writing should also be considered an essential step in the history of this language.

**B.** Perhaps without being fully aware of this historical situation, Waṭwāṭ greatly aided the literarization of Persian. Explaining Arabic proverbs in Persian and mentioning Persian equivalents for many of them in his book *Laṭā'if al-Amāl* was one of his attempts to record a body of topics popular among the Iranian people. His translation of four collections of the wisdom sayings of the caliphs, the continuation of the tradition established by the translators of the *Qur'ān* long before him<sup>2</sup>, was in fact, an attempt to convey religious topics in Persian. The composition of *HSDŠ*, and the equalization of Arabic and Persian for poetic expression, must also be understood in this context. It seems far-fetched to assume that Waṭwāṭ was committed to a nationalistic duty or that he is considered Persian an opponent of Arabic; it is clear that, as a Muslim, he loved Arabic, and the poems and letters he wrote in an exquisite style in this language bear witness to this. In point of fact, in his efforts to literarize Persian, he subconsciously followed the cultural current of the time and the tendencies of his living environment, and it may be said with certainty that he had no non-pedagogical motives. Although Rādūyānī had written an innovative manual before Waṭwāṭ to teach the principles of Persian rhetoric, his book remained unknown for some reason and therefore cannot be considered effective in the living tradition of medieval Persian poetry. Although there is no denying the possibility of political reasons for the neglect of *TB*, the

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<sup>1</sup> For a discussion of the role of the *Šāh-nāma* in the context of the *Šu'ūbī* movement and the redefinition of the identity of the Iranian “people,” see (Mottahedeh 1976, 171-173).

<sup>2</sup> For a discussion on this topic, see (Zadeh 2012, 302-326).

structural advantages of *HSDŠ*, discussed in the previous chapter, and Waṭwāt's reputation should also be taken into account as influential factors in this regard.

**C.** As mentioned, one of the advantages of Waṭwāt's book is its comparative method. Parallelizing Arabic and Persian was pedagogically clever and validated the Persian language. Modern nationalistic critics of Waṭwāt who see his approach as a betrayal of Persian poetics are oblivious to the different historical context in which Waṭwāt was educated. A look at the introduction to Abū Sahl al-Zūzanī's book *Qaṣr al-Faṣr*, examples of literary discussions recorded in the *History of Bayhaqī*, and works such as *al-Aḡānī*, *Yatīma al-Dahr*, *Dumya al-Qaṣr*, *Ḳarīda al-Qaṣr*, etc., which contain a large volume of Arabic poems by Persian poets, all demonstrate the common belief in the superiority of the Arabic language in the scholarly circles of the time. This supremacy of Arabic lasted until the pre-modern era. Waṭwāt's placement in *HSDŠ* of Persian and Arabic in parallel to each other must be evaluated against this background. Although the readers of Waṭwāt's work were primarily Persian-speakers, *HSDŠ*'s unmatched popularity over its monolingual peers shows that his approach was tailored to the needs of his audience.

**D.** In the following two chapters, which will focus on the aesthetic mechanism of figures of wording and meaning, as they are introduced in *HSDŠ*, it will be shown that Waṭwāt, following Rādūyānī, actively took steps to adapt Persian to the principles introduced by the Arab rhetoricians. In many cases, based on a kind of inkling and his vague understanding of the fundamental differences between the two languages, he has taken into account the Persian language's nature in explaining the stylistic devices.

**E.** Waṭwāt, following Rādūyānī, mentions Persian equivalents for the name of many figures of speech. This fact could indicate that Persian rhetoric at that time, besides Arabic, also had its own terminology. This tradition is overlooked in later books, and many of these

designations came to be forgotten. In addition, Waṭwāṭ in some sections of his book, in accordance with the content, refers to the typical aesthetic methods that Persian poets used in their poems. In the chapter on *ḥusn al-maqṭaʿ* (elegance of the ending), he explains the particular way of the Persians in including *du ʿā-yi taʿbīd* (the prayer of eternality) in the final verses of the poem. In the description of the poetic technique of *al-suʿāl wa al-jawāb* (interrogation and response), he writes: “and the Persians hold this figure in high esteem, observe order in its composition, and create a panegyric in its entirety in this manner.” In the chapter on *al-musmmaṭ*, he mentions an old and a new definition for this term. Explaining its new meaning, after quoting a poem by Manūčihri in this poetic form, he states that employing the word *musmmaṭ* to refer to this genre is the way of the Persians. In the chapter on *taqsīm-i tanhā* (division alone), he also writes: “and Persian poets divide in this way and apply it up to the end of the panegyric.”

**F.** It is also in this context that his formalizations of certain features of Persian poetry should be analyzed. Waṭwāṭ is the first rhetorician to introduce *radīf* in a chapter called *al-muraddaf* (lit. the refrained one) (Waṭwāṭ 1929, 79), this being one of the features unique to Persian poetry. The *radīf* is a word, phrase, or clause that, if the poet chooses, recurs right after the rhyme, at the end of each line of a poem. Unlike *qāfiya* (the rhyme), which is mandatory, *radīf* (the refrain) is optional. Since the dawn of New Persian, the *radīf* has been one of the most peculiar features of Persian poetry, but its earliest instances can be traced to the pre-Islamic era (Lewis 1994, 201). Waṭwāṭ writes: “the *radīf* is a word, or more than one word, in Persian poetry which recurs [in each line] after the rhyming word. Such poetry is called by practitioners of the craft *muraddaf* – poetry with a refrain. The Arabs do not use refrain, except in the case of recent innovators attempting to display their virtuosity... Most Persian poems have a refrain, for the expertise and

versatility of the poet is made obvious in composing poems with a refrain”<sup>1</sup> (Waṭwāt 1929, 79-80). In early instances of Persian poetry, the *radīf* had a simple structure; it was mainly a linking verb, an auxiliary verb, or a part of a compound verb. The Samanid and Ghaznavid poets have used this feature in many of their poems, but their refrains are easy, and nominal *radīfs* (excluding infinitives) virtually did not exist at that time. However, it became gradually more complicated. From the 12<sup>th</sup> century onwards, poets embarked upon using nouns and even clauses as the *radīf*. It is usually said that Sanā’ī was the first poet to choose long, challenging refrains (Muṣaffā 1957, sē). Although a challenging *radīf* might cause a poet to make grammatical mistakes or lead to inarticulateness or unintended ambiguity, especially when the poet is not competent enough, using the refrain skillfully could improve the poem. Saḫī’ī Kadkanī, in his study on the musical functions of Persian poetry, enumerates the main advantages of the *radīf* which may be summarized thus: 1) the *radīf* comes to complete the musicality of a poem, and is more critical in the *ḡazal*; the majority of popular Persian *ḡazals* have the *radīf*. To prove this, he uses two *ḡazals* by Kāqānī as examples, and of these two cases, despite their thematic as well as prosodic similarity, the one which has the *radīf* is more well-known and more widely popular. 2) The *radīf* can induce a poet to contemplate a subject more profoundly and discover new aspects of a matter; accordingly, one can say that although the *radīf* restricts a poet, it deepens the poet’s perspective. 3) Phraseological creativity through metonymy is another worthy outcome of using the *radīf*. The poets who utilize a refrain are supposed to end all lines with a particular word. Thus, they need to exploit all its possible meanings (both plain and metonymic) to express their thoughts (Saḫī’ī Kadkanī 1991, 138-143). To these three advantages, one can add the unifying function of the *radīf*, which is more effective when used as a noun. One of the common criticisms of traditional Persian poetry is the semantic

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<sup>1</sup> The English translation of these lines is cited from (Lewis 1994, 200-201).

independence of its lines, such as to make it almost impossible to find a coherence beyond single *bayts* (although there is a strong interrelation between its components at the level of line). However, using a noun as a refrain creates an association among the lines and holds them together, like rings in a chain. Waṭwāṭ writes that *radīf* does not exist in the tradition of Arabic poetry and that some later poets have included it in their poetry in imitation of Persian; as an example, he mentions verses from al-Zamaḵṣarī, a bilingual writer (Waṭwāṭ 1929, 79). By mentioning a quatrain from Amīr Mu‘izzī, he also introduces *ḥājib*, which is a particular type of “row” and is found exclusively in Persian poetry (ibid., 80).

G. In these ways, *HSDŠ* was a significant threshold in the long-term elevation of the Persian language to literary prestige. It formalizes, explains, and illustrates the poetics of this language in ways compatible with its linguistic features. In the following two chapters, the most widely used rhetorical figures will be examined in detail to clarify their aesthetic mechanisms. Nevertheless, before further proceeding, a note is in order.

## 2. 5. The Present Approach in Analyzing *Ḥadā’iq al-Sihr*

Waṭwāṭ’s vaguely defined system and his lack of a precise theory might be a cause for unease in the reader who assumes the goals of *‘ilm al-balāḡa* to be those of modern literary criticism. In his preface, Waṭwāṭ identifies the chief uses of his handbook: “Knowing the embellishments of prose and poetry in Arabic and Persian.” Here the substance of the issue reveals itself; *‘ilm al-balāḡa*, which takes its methods initially from the disciplines related to the *Qur’ān*, such as *tajwīd* (pronunciation), *ṣarf* (morphology) and *naḥw* (syntax), and *tafsīr* (exegesis), bears little resemblance to modern literary criticism. Its practical application, as outlined by Waṭwāṭ, is to instruct the reader in the rhetorical principles of those two languages to aid her or him in such

tasks as evaluation, composition, and selection. Waṭwāṭ's objective is to demonstrate the best manner of using the language for literary purposes. However, he does not propose a theory of literature, nor even a poetics, however much we moderns may expect or assume such a theory or poetics. For him, *'ilm al-balāḡa* consists of a body of knowledge which may be corrected or completed (for instance, by identifying new figures of *badī'* or quoting more illustrative examples) but whose basic premises are fixed. Waṭwāṭ understood his own objectives better than his modern critics: that the object of the science he practiced was not "literary criticism" but the creative uses of language with the aid of kinds of *ṣan'a* (craft); and that his aims were less theoretical than practical. This point is reflected by his treatment of both poetry and prose. The decision to deal with both has less to do with their respective literary merits than with the increasing significance of artistic and embellished prose in Persian.

Therefore, in studying *HSDŠ*, the first step must be to identify the author's objectives and not confuse those objectives with modern critical concerns. Such misperception leads to false expectations and wrong judgments. In this regard, the modern reader may fail to understand Waṭwāṭ's logic in arranging the chapters of his book, find his explanations too brief and consequently inadequate, and be annoyed that he does not analyze his numerous examples. She or he may be disappointed that the author uses vague words such as "*k<sup>w</sup>aš*" (good) in his critique of poetry or employs a keyword such as "*ma' nī/ma' nā*" in different senses<sup>1</sup>, and consequently denies

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<sup>1</sup> The question of terminology invites further comment. Many scholars have lamented the medieval critics' unsystematic use of critical terms (see, e.g., (Heinrichs 1973, 19)); a case in point is *ma' nā*, often (inaccurately) translated as "theme" (cf. *ibid.*, 35-48, where both *ma' ānī* and *aḡrāḡ* are treated as "themes"), a term which in modern critical usage relates to an entire work. Aziz Al-Azmeh defines this term as follows:

all of the book's scholarly values outright. Nevertheless, it should not be neglected that whatever Waṭwāṭ's shortcomings, he was writing, not for us, but for his contemporaries whose conception of *'ilm al-balāgha* was markedly different from our notion of literary theory.

Perhaps scholars invested in modern literary criticism will find the manual of *balāgha* they are studying empty of what they seek. As a result, they may be tempted to borrow items from modern theories and fill in the gaps with their conjectures or biased interpretations, thus giving a holistic and coherent blueprint for a theoretical system. As is often the case, traces of similarity can be found between the content of medieval works and modern theories. However, such an approach seems methodologically misleading and unsafe. To build a theoretical system, it is also deceptive to refer to the views of rhetoricians who have a different line of thought than the author under study; for instance, referring to 'Abd al-Qāhir al-Jurjāni in the case of Waṭwāṭ. The fact is that *HSDŠ*, as it was composed, does not offer grounds to make flamboyant critical claims in a way that suits the tastes of modern critics. This is not to deny the possibility of inferring theoretical positions from wholly practical expositions of rhetoric. It is only to say that Waṭwāṭ's text does not support such an inference. Therefore, it seems more logical for the researcher to proceed step by step through the book and analyze its rhetorical devices and their examples empirically based

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"*Ma'nā* is both "concept" and "sense" ... It denotes both a single representation of a single object or event or a complex of related representations of related objects or events... A word corresponds to a sense, or to a concept, when it corresponds to a representation, a "mental image," and is primarily posited with respect to this representation, not to the reality that this representation indicates... Eloquence (*balāgha*) amounts to no more or less than the correspondence of word and concept, of representation and expression, and the most accomplished expression is that which achieves this correspondence most fully and perfectly" (1986, 117-119). The content of this footnote is borrowed, with minor modifications, from (Meisami 1992, 255).

on the author's known objectives. It is more in this framework that the aesthetic mechanism of the figures of wording and meaning in the coming chapters are to be discussed. The occasional use of standard terms in modern literary theory is merely intended to help the reader fathom the book's intention. However, as has been the case thus far, efforts will still be made to avoid anachronist judgments.

### 3. Sound and Verbal Harmony in *Ḥadā'iq al-Sihr*

The main topic of this chapter will be to examine the nature and function of those figures of speech, which, in this study, are considered members of the first category as introduced in the previous chapter. There has been a consensus among rhetoricians that these stylistic devices (except for the antithesis) contribute to creating literary beauty at the level of words. The main question is how this goal is achieved, and, when employing these techniques, what process occurs in the phonetic system of words that leads to a more mellifluous discourse. The figures will be studied according to their definitions, as presented in *ḤSDŠ*, and its models, namely *MNN* and *TB*. Waṭwāṭ's particular view of these poetic techniques and the innovative points he has made will be central to this chapter, and his contribution to the history of rhetoric will be scrutinized. Since, in *ḤSDŠ*, many of the questions are briefly and vaguely stated, an attempt will be made to refine and clarify these definitions by a careful examination of the examples. In this regard, the place of these subjects in the Arabic and Persian literature traditions will also be surveyed. Furthermore, the structural correlation of these figures to each other will also be considered.

#### 3. 1. Preliminary Observations

Following al-Marḡīnānī and Rādūyānī, Waṭwāṭ begins his book by defining the figure of *al-tarṣī'* (gemming). This point may indicate that, in the eyes of Waṭwāṭ and his models, for creating an ideal poem, *al-tarṣī'* was of utmost importance. *Al-tarṣī'*, at its core, has a structure based on *saj'* (internal rhyme), and, in some cases, on paronomasia. This figure is, in fact, the ameliorated form of *muwāzana* (equilibrium). However, the book begins with an explanation of *al-tarṣī'*, which essentially consists of several figures, and its components are later defined. This

method may not be pedagogically recommended, and therefore, in handbooks written in later centuries, the definition of figures, in a logic-based process, goes from part to whole, and *al-tarṣīʿ* comes after the comprehensive definition of internal rhyme and rules of rhyming in prose (*saʿj*), and paronomasias (*tajnīs/jinās*). However, it might have a conative function, as the reader, in the first pages of the book, observes samples of the best poems (from the author's point of view) and, thus, becomes eager to know their intricacies. In the chapter on *al-tarṣīʿ*, the examples that Waṭwāṭ adds to the instances borrowed from the *MNN* and *TB* are also valuable in terms of the history of literature.

After *al-tarṣīʿ* (gemming), he discusses *al-tarṣīʿ maʿ al-tajnīs* (gemming together with paronomasia). The terms and phrases utilized in this chapter are very similar to *TB*. Also, Waṭwāṭ adapts the Persian examples of this chapter from *TB* and the Arabic ones from *MNN*, except for two Arabic verses composed by himself.<sup>1</sup> This figure is an enriched type of *al-tarṣīʿ*, in such a way that the components of the two hemistichs of a verse, which symmetrically form rhyming pairs, are also paronomastic. The explanations of this chapter are very brief and, in practice, serve as an introduction to the subject of paronomasia, which he deals with in detail in its following chapter.

### 3. 5. *al-maqlūbāt*

Another rhetorical figure that, like paronomasia and adnomination, creates a type of harmony in a verse or sentence through repeating phonemes is called *qalb* (palindrome). Because

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<sup>1</sup> To compare the Arabic content of *ḤSDŠ* and *MNN*, Ahmed Ateš begins with this chapter, which is exceptionally similar in structure to *MNN*, and he comes to the imprudent conclusion that all the Arabic examples of *ḤSDŠ* are adapted from *MNN*. The falsity of this statement was discussed in the first chapter (see, 1. 3. 1. .2. B).

of its similarity in function to various types of puns, this stylistic device has been termed *jinās al-qalb* by some rhetoricians (Al-Ḳaṭīb al-Qazwīnī 2003, 292). The root  $\sqrt{qlb}$ , as a verb, means to transform or to reverse. However, as a literary technique, *qalb* operates through the transposition of letters in such a way that two words that are composed of the same phonemes and differ only in the arrangement of the phonemes are utilized in a line of prose or poetry. In other words, the palindrome is made by words that have the same phonemes and differ in the way in which consonants and long vowels occur on the syntagmatic axis.

Palindrome's definition is not found in Arabic handbooks of rhetoric composed before *ḤSDŠ* (including *MNN*). In the chapter on *maqlūb-i mustawā* (equal palindrome), Rādūyānī refers to the *Kitāb al-Zahra*, which is essentially an anthology of Arabic poems on various subjects. In that book, although examples of this figure are given, no definition is presented. Nevertheless, it should be noted that the term *qalb* has been used in other senses in rhetorical books<sup>1</sup>.

It seems that among the rhetorical handbooks that have reached us in both Arabic and Persian, *TB* is the first work that introduces this figure and explains its subcategories. Waṭwāt, in defining this figure, has undoubtedly based it on Rādūyānī's model, and taken some of the evidentiary examples from his book, yet he has changed the divisions and corrected the definitions. Rādūyānī considers the two figures of *maqlūb-i ba'd* (partial palindrome) and *maqlūb-i kull* (complete palindrome) as two subcategories of *maqlūbāt*, and he defines *maqlūb-i mujannah* (winged palindrome) and *maqlūb-i mustawā* (level palindrome) in two independent chapters. Nevertheless, Waṭwāt lists the four aforementioned subcategories in one chapter, and he examines all of them together. In any case, as will be seen, Rādūyānī's categorization seems more logical, whereas Waṭwāt's definitions are more accurate.

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<sup>1</sup> See (Ibn Munqid 1968, 176).

As mentioned above, the palindrome is crafted through the transposition of consonants and long vowels in the combination of two words. If only the order of the phonemes in a part of the word is transposed, *maqlūb-i ba ʿd* will occur, like *šāri* ʿ (legislator) and *šā ʿir* (poet). If this change is such that one of the two palindromic words is the inverted form of the other, *maqlūb-i kull* is made, like *jang* (war) and *ganj* (treasure). It should be noted that palindrome is based on the written form of words in Arabo-Persian script, which does not show the short vowels, not their pronunciation. Therefore, it seems that this figure, in its essence, cannot be created except in these two manners.

The technique that is introduced as *maqlūb mujannah* (winged palindrome), as Waṭwāt states: “is the same as *maqlūb-i kull*” in such a way that in one distich or hemistich, two palindromic words are located at the beginning and the end; for instance, in this verse:

*abadā banda-yi miṭwā ʿ-am āṇ rā kē ba ṭab ʿ/ banumāyad zi badīhat ba tamāmī adabā*

I am forever an obedient servant of one who improvises complete literary knowledge.

The words *adabā*<sup>1</sup> (literature; decorum) and *abadā* (eternally), placed at the beginning and the end of the verse, have a complete palindromic relation to each other. As can be seen, this technique is determining the location of the incidence of two *maqlūb* words in speech and is not concerned with the process of inversion and word composition through the transposition of phonemes. This

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<sup>1</sup> The original word is *adab*, an /ā/ (*alif-i iṭlāq*) has been added as a filler to complete the poem’s prosody. However, in this verse, in order for this figure to be formed, this additional /ā/ must also be considered. For more information on *alif-i iṭlāq* or *išbā* ʿ and its function in Persian prosody, see (Šams-i Qays 1959, 208-209).

figure can be, in some way, related to the types of epanadiplosis that Waṭwāṭ will discuss in the next chapter.

The last subcategory of this figure, *maqlūb-i mustawā*, is when a sentence may be read forwards and backward (in Arabo-Persian script), with perfect signification, like this Persian line: *dāram hamah murād*<sup>1</sup> (I obtained all wishes). This is manifestly the most difficult species of palindrome, and it seems to be more of an affectation and ostentation by rhetoricians than a natural occurrence in poetry. Regarding the examples of this figure, Rādūyānī explicitly states: "although the meaning is poor, the figure is delicate. No narrator or memorizer can learn or teach more than four verses of this kind because their composition is weak" (Rādūyānī 1949, 19). In any case, no example of this figure has been shown in the works of canonic poets and writers, and the verses mentioned in the books of rhetoric to enlighten this technique are invariable and repetitive, their meanings are absurd, no noble thoughts are expressed through this figure, and they seem to be just fabricated by rhetoricians.

Although palindrome, unlike paronomasia, was not studied in early rhetorical books, Waṭwāṭ attaches great importance to this technique, as he writes at the beginning of this chapter: "The occurrence of this figure in poetry and prose is considered exquisite and marvelous, and its use indicates natural disposition and brilliant mind." Rhetoricians of later ages, especially

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<sup>1</sup> In order for this technique to be understood in this line, it is necessary to include the /h/ at the end of the word *hama* (all) (which is not essentially pronounced) in transliteration, contrary to the method used in this study for the romanization of this type of /h/. Also, in this regard, the short vowel /u/ must be ignored in the word *murād* (wish). Finally, it also should be emphasized that only the written form is considered in this figure.

followers of al-Sakkākī, took *qalb* in a more critical light, and they removed the *al-maqlūb al-mustawā* (level palindrome) from the categories of this rhetorical figure <sup>1</sup>.

### 3. 6. *radd al-‘ajuz ‘alā al-ṣadr*

Epanadiplosis is the fourth of the five figures which have a fundamental place in Ibn al-Mu‘tazz’s *Kitāb al-Badī‘*, and it is present in all later works on rhetoric. The Arabic form of the name of this figure (*radd al-‘ajuz ‘alā al-ṣadr*) literally means “turning of the back to the breast”<sup>2</sup>. The backside (‘*ajuz*) properly signifies the end of the second hemistich, and the breast (*ṣadr*) refers to the beginning of the first hemistich. In its initial form, this technique is the repetition of the word placed at the end of the second hemistich (rhyme) at the beginning of the first one. However, the sense is not so restricted here, because in some cases, as will be seen, the repetition of the rhyme in the middle of the first hemistich is also included in the subcategories of this figure.

To clarify this figure, Ibn al- Mu‘tazz quotes numerous examples that crystallize this literary technique’s various subcategories, but he does not classify them. In any case, this rhetorical craft does not logically qualify to stand next to the other four figures of *badī‘* (namely metaphor, paronomasia, antithesis and dialectical reasoning (*al-maḍhab al-kalāmī*) as it lacks semantic values. In analyzing the position of this stylistic device in Ibn al- Mu‘tazz, Suzanne Pinckney Stetkevych argues that this figure, like other main constituents of *badī‘*, has been effective in

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<sup>1</sup> See (Al-Sakkākī 1983, 431).

<sup>2</sup> This translation is suggested by (Schimmel 1992, 45), an alternative suggestion (among the others) is “to attach rumps (*a jāz*) with chests (*ṣudūr*) (van Gelder 2012, 188). In any case, the root  $\sqrt{rdd}$  as an infinitive (*radd*) originally means sending back, and here, it might be closer to echoing, which is also included in definitions of this verb (Al-Fayrūzābādī 2005, 282).

creating a kind of coherence in the wording of the poems. Especially in the pre-Islamic era, when poetry had an oral nature, such verbal stability could enhance the mnemonic function of poetry. This function was exceedingly substantial in the ages before the spread of writing because people's memory used to preserve poetry. In the Abbasid time, however, the situation changed, and written transmission became more common than before; as a result, poets had the opportunity to produce novel statements previously unfamiliar or even unthought. Poets no longer dealt with themes related to tribal life and had abstract concepts in mind. Instead, they sought to express new meanings that arose in Islamic civilization and, in particular, in the Abbasid caliphate. However, their devices were the same as the techniques employed by ancient poets, so they gave special credit to figures such as epanadiplosis (Stetkevych 1991, 33-35).

This argument can shed light on the reason for the continuation of this figure in the tradition of Arabic poetry and the reasons for its entry into rhetorical books; however, in accordance with the topic of discussion in this chapter, consideration should also be given to the potential of this technique in increasing the musicality of poetry. Types of epanadiplosis, as defined in *HSDŠ*, are the simple repetition of the rhyme (complete phonetic repetition) or repetition of phonemes of the rhyme in another word (partial phonetic repetition), at the beginning or middle of the first hemistich. According to this definition, this technique, by taking advantage of several other figures, which are repetition<sup>1</sup> (type I and III), paronomasia (type II and IV), root-play (type V), and quasi-adnomination (type VI) creates a sort of parallelism in the structure of verses:

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<sup>1</sup> It should be noted that *takrār* (repetition) is not introduced in *HSDŠ* as a figure of speech; however, later rhetorical books have devoted a chapter to artistic reiteration in literary writings and have placed all kinds of *tašdīr* (epanadiplosis) in the subcategories of creative repetition.

### 3 Epanadiplosis as defined in *ḤSDŠ*

type	description	ancillary figure involved
I	the same word begins and ends the verse	<i>takrār</i> (repetition)
II	two homophonic and homographic words are used at the beginning and the end of the verse, with different significations.	<i>tajnīs-i tāmm</i> (complete paronomasia)
III	the word used in the middle of the first hemistich ends the verse	<i>takrār</i> (repetition)
IV	two homophonic and homographic words are used in the middle of the first hemistich and the end of the verse, which have different significations.	<i>tajnīs-i tāmm</i> (complete paronomasia)
V	the words used in the beginning and the end of the verse are derived from the same root	<i>ištiqāq</i> (adnomination)
VI	the words used in the beginning and the end of the verse resemble each other, but they are of different derivation and signification.	<i>šibh al-ištiqāq</i> (quasi-adnomination)

According to this definition, which is itself adapted from *MNN* and *TB*, what attracts attention in epanadiplosis, is the desire to repeat the rhyme, or a word that is phonetically similar to the rhyme, in the first hemistich. As can be seen in several discussions on the acoustic nature of verbal figures in *ḤSDŠ*, the repetition of the sounds used in the composition of the rhyme, in a position other than the end of the verse, has a special place in Waṭwāt's poetics. In this context, the repetitive paronomasia (and the compound paronomasia, as defined by al-Marḡīnānī, Waṭwāt's model) as

well as the winged palindrome, are formed at their origin by means of the rhyme and another word that has phonemes of the rhyme, or its final syllable in its structure. Therefore, it seems that from the point of view of Waṭwāṭ and his models, the echo of the sounds of rhyme in other parts of the verse can have a cumulative effect on the rhythmic aspects and the vocal harmony of literary diction.

In a detailed study of sound and meaning in classical Arabic poetry, Geert Jan van Gelder broaches two points that can be deduced from the analysis of the utilization of this figure: the centrality of rhyme in the composition of mannerist poems (van Gelder 2012), and the anticipation of rhyme-word by the audience (ibid., 199-201). In the following two paragraphs, in accordance with the contents of *HSDŠ*, an attempt will be made to summarize his observations which, from the point of view of the present author, seem persuasive.

The meticulous descriptions of these figures (viz., repetitive paronomasia, winged palindrome, and epanadiplosis) in *HSDŠ*, that, in practice, echo the rhyme or a word similar to it, somewhere different than the end of the verse can also provide a brief insight into the process of composing poetry in Waṭwāṭ's poetics. Since the structure of classical panegyric odes is monorhyme and the rhyme is placed at the end of the verse, the use of a word with which it is identical or similar, in the first hemistich, could mean that the poet, before composing the whole verse, has selected its rhyme. Ibn Rašīq, in a description of the compositional process, distinguishes different methods and writes about this rhetorical technique, which seems to have been very popular with Abū Tammām: "Abū Tammām used to establish the rhyme-word for a particular line, so that the end would be connected with the beginning (lit., "to attach rumps, *a jāz*, with chests, *ṣudūr*"). This is called *taṣdīr* in poetry; only a "mannered" (*mutaṣanniʿ*) poet such as

Ḥabīb [Abū Tammām] and poets like him would do this frequently. The correct thing to do is not compose the line until one knows its rhyme” (Ibn Rašīq 1972, 1: 209-210)<sup>1</sup>.

Furthermore, by scrutinizing the nature of epanadiplosis and how it operates in poetry, it can be realized that in Waṭwāt’s favorite poetics, the desire to engage the audience in poetry was considered agreeable. It is known that laudatory qaṣīdas were recited audibly in the courts, and the attendees were nobles and the people of knowledge and culture. In the context of a monorhyme ode, the listener who is conversant with the minutiae of classical poetry can easily predict the rhyme of a verse as soon as he hears the first hemistich and recognizes a word that has a similar structure to the rhyme and ends with the same phoneme. In this way, when he receives the poem, he associates his mind with the main elements of the poem. The fact that Waṭwāt, in the chapter on epanadiplosis, proudly declares that he has employed this rhetorical technique in an ode, from the beginning to the end, means that, during the whole period of heeding the poem, the audience was able to anticipate the rhyme-word. Although literary criticism, in modern times, praises the principle of wonder-making in art, especially in poetry, in Waṭwāt’s poetics, it does not appear to have been necessary, or perhaps by this manner the reader or listener was expected to wonder at precisely the poet’s virtuosity in sustained use of the same rhyme. In some rhetorical books, the listeners’ involvement in the process of reading, listening, and comprehending poetry is termed as “*al-irṣād wa al-tashīm*” (observation and collaboration)<sup>2</sup> and it is included as a figure of speech and a creative technique. Although Waṭwāt’s statements suggest that he was unaware of this figure, at least under this name, he unquestionably liked the audience’s participation.

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<sup>1</sup> The translation is borrowed from (van Gelder 2012, 188).

<sup>2</sup> See e.g., (Al-Ḳaṭīb al-Qazwīnī 2003, 263).

In any case, despite its lack of semantic aspects, epanadiplosis has many features that can justify its popularity in court poetry and its constant presence in rhetorical books. The predilection for utilization of different types of paronomasias, the interest in echoing the rhyme that is central to the composition of the *qaṣīda* in this poetics, and the tendency to involve the audience are some of the most prominent factors that make *taṣdīr* a significant figure in classical panegyrics.

### 3. 7. *al-mutaḍādd*

*Al-muaḍādd* (antithesis), also known as “*ṭibāq*” and “*muṭābaqa*,” is one of the five primary figures in *Kitāb al-Badīʿ*, and its mention in rhetoric books and quoting examples has a long history in the Arabic and Persian literary tradition. The special attention paid to this figure, which, on the surface, seems simple and part of the nature of language, seems to stem from ancient dualistic beliefs in West Asia. Especially in the cultural sphere of pre-Islamic Persia, the ancient religions (such as Zoroastrianism, Zurvanism, Manichaeism) were grounded upon the dialectical opposition of light and darkness, and the endless struggle between good and evil or true and false was one of the main pillars of those ideologies. These themes are seen in the pre-Islamic Arabic literature, too and the dynamic of a *qaṣīda* may be based on dialectical Jāhilī oppositions: life/death or barrenness/fertility<sup>1</sup>.

As a rhetorical figure, the antithesis is creating a kind of semantic parallelism that, along with other harmonizing stylistic devices, integrates the structure of the verses of the poem. Common examples of antithesis, in most cases, express the two opposite extremes of a concept,

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<sup>1</sup> For a discussion of the impact of these ideologies on the development of antithesis as a figure of speech, see (Stetkevych 1991, 31-32).

and they are often manifested in the form of fixed pair, like these instances mentioned in *HSDŠ*: *ḥārr* (hot)-*bārid* (cold), *nūr* (light)-*zulmat* (darkness), *durušt* (rough)-*narm* (soft), *siyāh* (black)-*sipēd* (white) (Waṭwāṭ 1929, 24). Therefore, although this figure is based on contrasts in the field of meaning, it can also be discussed in the level of verballity. Because when two words are always used contiguous to each other, the completion of one, even at the level of the wording, might depend on the presence of the other. In any case, it seems that for Waṭwāṭ (and his models), unlike the rhetoricians of al-Sakkākī's school, the demarcation between the word and the meaning was not so strict, and he saw the verbal aspects of this figure as more prominent than its semantic basis. Another reason that can be assumed for presenting the definition of this figure in this place of *HSDŠ* is Waṭwāṭ's relative adherence to the arrangement of figures in *MNN* and *TB*. In those two books, the chapter on antithesis is close to the other central figures of *KB* and is discussed before metaphor. However, it seems more logical to place the antithesis next to *murā'āt al-naẓīr* (observance of associated items); in later books of rhetoric, this chapter is transferred to the section on figures of meaning.

It has already been stated that Waṭwāṭ, following Rādūyānī, mentions Persian equivalents for many of the stylistic devices he introduces in *HSDŠ*. These two scholars have equated the Persian word “*ākšēj*” with the Arabic name of this figure. In old Persian dictionaries, such as the *Luġat-i Furs* by Asadī Ṭūsī (12<sup>th</sup> century), the word is recorded in the same sense. However, based on the other definitions that dictionaries offer and the evidentiary examples they cite, it may be noted *ākšēj*, has been used more in the meaning of ‘element.’ The fact that Waṭwāṭ considers the mention of four elements in a line of verse as examples of antithesis (Waṭwāṭ 1929, 25), and not *murā'āt al-naẓīr* (observance of associated ones), seems to be rooted in the exact meaning of *ākšēj*.

In this regard, he cites several verses of his own poems to illustrate the case, in one of which he has lined up all four elements next to each other:

*az āb-dār kanjar-i ātaš-nahēb-i tu/ čun bād gašta dušman-i mulk-i tu kāksār*

Because of your sharp dagger that shines like water and attacks like fire, the enemy of your kingdom, with the speed of the wind, has thrown himself on the earth of humility (ibid).

Asadī writes in the entry of *ākšēj*: “And this is called *ḍidd* (opposite) because the four natures (=elements) are opposite to each other” (Asadī Tūsī 1986, 22). Accordingly, by recalling the two meanings of the word *ākšēj*, it may be possible to answer the question posed by some contemporary scholars that in traditional rhetoric, it is not clear whether the mention of the four elements should be included in the chapter on antithesis or *murā ‘āt al-naẓīr*<sup>1</sup>.

Waṭwāt cites relatively numerous examples in this chapter, but he makes no effort to classify them. Thus, for example, he does not even realize the technique of *muqābala* (confrontation), which is one of the subcategories of antithesis; although he himself used this figure in one of his poems, which, he quotes, as a sample:

*walī rā wifāq-i tu sāzanda āb-ē/ ‘adū rā kīlāf-i tu sōzanda nār-ē*

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<sup>1</sup> For a discussion about the weakness of the classification of figures in traditional books of rhetoric, see (Şafawī 2011, 1: 127-129).

For friends, your agreement is salubrious water.

For enemies, your opposition is burning fire<sup>1</sup>.

Furthermore, the lack of deep attention to the various functions of contradictory words in speech has prevented Muslim rhetoricians from discovering figures such as the oxymoron and the literary paradox. Thus, for example, in the Quranic verse, "*wa la-kum fī 'l-qīṣāṣi ḥayāt<sup>um</sup>*" (there is life for you in the death penalty), quoted by Ibn al-Mu'tazz, al-Marḡīnānī, and Waṭwāt, they have not fathomed the existence of a literary paradox in this statement, and have never named it.

Regarding the function of this figure, it could be regarded that the antithesis is a formal parallelism<sup>2</sup> that blends with an implication of contrast. This figure occurs on the syntagmatic axis and is generally manifested through the juxtaposition of antonyms, and in some cases, by other kinds of contradictory concepts. The involvement of semantic aspects in the formation of this stylistic device can be assumed to be a prelude to the forthcoming chapter on the most significant figure of meaning, namely metaphor, which, in *HSDŠ*, is discussed after the two minor figures of wording.

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<sup>1</sup> In the technique known as *muqābala*, as seen in this verse, the components of the two hemistichs are one by one, in the same order, opposite to each other. See (Al-Rāzī 2004, 171, Al-Ḳaṭīb al-Qazwīnī 2003, 259-260).

<sup>2</sup> It seems that the terms *al-ṭibāq* and *al-muṭābaqa*, employed by Ibn al-Mu'tazz (1935, 36) and others, which originally refers to act of 'the camel which, while walking, puts its hand on the place where it had previously set foot' (Ibn al-Aṭīr 1999). Thus, a kind of 'correspondence' is seen even in the basic lexical meaning of the word, which may refer to the principle of formal parallelism in the structure of this figure.

### 3. 8. Final Observations

A. The other two figures, which, due to their structural nature and function in poetic aesthetics, in this study, are included in the first subcategory, "verbal figures," both relate to rhyme (and *sajʿ*); *al-iʿnāt* occurs in the structure of the rhyme, whether the main or internal ones and *taḍmīn al-muzdawaj* is a unique form of using *sajʿ* in a line. Waṭwāt, in describing both of them, emphasizes: "this makes the statement more decorated" (Waṭwāt 1929, 26 & 27). It can be interpreted that by employing these contributory techniques, the literary speech, which other embellishments have already adorned, reaches a higher degree of beauty.

B. In *KB*, although the word *al-iʿnāt* (rich rhyme) is used in the description of this figure, it does not seem to be considered as its proper designation<sup>1</sup>. Its lexical meaning, as Waṭwāt writes, is "to launch difficulty in work" (ibid., 26)<sup>2</sup>. In the definition of this figure, he states: "it is such that the writer or the poet, in order to ornament the speech, labors to effect a point that is not necessary, and the speech, without it, is correct and complete" (ibid). According to this definition, *al-iʿnāt* can include a wide range of superfluous figures. However, Waṭwāt, following al-Marḡīnānī and Rādūyānī<sup>3</sup>, defines only one of them, which is related to the rhyme and *sajʿ*, and gives examples of it: "in such a way that, at the end of the *sajʿ*'s or the rhymes, he commits himself to use one letter before the last rhyme letter (*rawiyy*), which, if he does not, will not do any harm" (ibid). Thus, /q/ in words *baqam* (blackwood tree) and *raqam* (digit), whereas they can rhyme with

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<sup>1</sup> For a brief discussion about the way Ibn al-Muʿtazz and al-Marḡīnānī utilize terms *luzūm* and *al-iʿnāt*, see: (van Gelder 1987, 20).

<sup>2</sup> It is, in fact, the transitive form of the root  $\sqrt{nt}$ : to suffer adversity (Al-Fayrūzābādī 2005, 156).

<sup>3</sup> It should be noted that Waṭwāt makes the definition of this figure more transparent than what is vaguely stated in *TB*.

‘alam (banner). In other words, as Sperl puts it into words, in *al-i‘nāt*, each *rawiyy* requires “to be supplemented by an additional letter” (Sperl 1989, 101). Uniformity is always considered to be an ornament, and as al-Marḡīnānī points out, in this manner, rhyme and *saj‘* become similar to the paronomasia; the figure which these two scholars exceedingly esteem. Waṭwāt, compared to what is stated in *MNN* and *TB*, does not add much to the definition of this figure and its illustrations, except for his own verses. However, what he says about the *Luzūmiyāt* by Abī al-‘Alā’ al-Ma‘arrī and the technique of *luzūm mā lā yalzam*<sup>1</sup> is not found in his model books; nevertheless, he does not cite any examples of his poems in this chapter.

C. Another figure that, although related to *saj‘* in its fundamental structure, is introduced in an independent chapter in *HSDŠ* is *taḍmīn al-muzdawaj* (applying coupled rhymes). However, it may seem more logical to treat this figure, and also *al-tarṣī‘*, as subcategories of *saj‘*, because in practice, they are just determining a particular way of using internal rhymes. Waṭwāt defines this figure as follows: "when the author or the poet, after observing rules of rhyming in verse or prose, in the midst of the line, employs two or more coupled words" (Waṭwāt 1929, 27). He quotes this Qur’anic verse as an example: “*wa ji‘tu-ka min saba’<sub>in</sub> bi naba’<sub>in</sub> yaqīn<sub>in</sub>*” (I have brought to you true tidings from Sheba), in which two words *saba’* (land of Sheba) and *naba’* (report) are coupled rhymes. In defining this figure, he does not add anything to the statements of Al-Marḡīnānī and Rādūyānī, and he does not raise any particular issues. Nevertheless, the Arabic *ḥadīṡs*, phrases, and verses seem to be the result of his own research, and in particular, the two verses he quotes from Abū al-Faṭḥ al-Bustī’s elegy for Sāḥib ibn ‘Abbād are of historical significance. Through the examples cited by Waṭwāt, two ways to create this stylistic device can be perceived. In the first

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<sup>1</sup> This is, in fact, another name of *i‘nāt*, which lit. means ‘the necessity of the unnecessary.’ For a discussion on this topic, see (Meisami 2003, 312).

method, two singular rhyming words are coupled close to each other, without interval, such as: “*al-mu`min<sup>u</sup> da`ib<sup>un</sup> la`ib<sup>un</sup>*” (the believer is witty and lively), or with the interval of a preposition, such as: “*hazārān čanbar az `anbar ba rō-yi rōz bar bandī*” (you tie thousands of twists of fragrant ark hair on the day of your face), or with the interval of a conjunction, such as:

*faqadnā-hu lammā tamma wa °tamma bi °l-`ulà/ ka-dāka kusūf<sup>u</sup>°l-badr<sub>i</sub> `inda tamām<sub>i</sub>-hi*

We lost him when he became flawless and rose to prominence. Just as the moon eclipses at its perfection.

In the second method, two sets of words, which are rhyming together correspondingly, are coupled before and after a word of conjunction: “*fulān<sup>un</sup> zayyana bi `ilm<sub>i</sub>-hi °l-jamm<sub>i</sub> wa majd<sub>i</sub>-hi °l-ašamm<sub>i</sub> zamān<sup>a</sup>-hu*” (that person adorned his time with his abundant knowledge and his exalted magnanimity). The second method is similar to *tarṣīṭ*<sup>‘</sup> and *muwāzana*; yet this figure differs from those two techniques in two ways. First, the sets used in *taḍmīn al-muzdawaj* do not form an independent sentence, phrase, or hemistich but are located in the middle of those units. Secondly, unlike *tarṣīṭ*<sup>‘</sup> and *muwāzana*, which are formed, respectively, on the basis of *saj*<sup>‘</sup>-*i mutawāzī* and *saj*<sup>‘</sup>-*i mutawāzin*, i.e., two types of *saj*<sup>‘</sup> whose prosodic structures are the same, in *taḍmīn al-muzdawaj*, *saj*<sup>‘</sup>-*i muṭarraḥ* may also be used<sup>1</sup>, and metrical equality is not a prerequisite.

C. Reflecting on the stylistic devices that have been considered as components of the first category in this study, it can be observed that these verbal figures are created through complete or partial phonetic repetitions, and in them, paronomasia and rhyme have a central place, in such a way that the other figures are formed on the basis of one or both of them:

<sup>1</sup> Like the words *jamm* (copious)-*ašamm* (high), in the abovementioned example.

#### 4 the centrality of paronomasia, rhyme, or both in other verbal figures of speech

<i>tajnīs</i> (paronomasia)	both	<i>sajʿ</i> and rhyme
<ul style="list-style-type: none"> <li>types of paronomasias except for repetitive paronomasia</li> <li><i>ištiqāq</i> (adnomination; root-play)</li> <li>types of <i>qalb</i> (palindrome) except for winged palindrome</li> </ul>	<ul style="list-style-type: none"> <li><i>al-tarṣīʿ maʿa al-tajnīs</i> (paronomasia with gemming)</li> <li><i>tajnīs-i mukarrar</i> (repetitive paronomasia)</li> <li><i>qalb mujannaḥ</i> (winged palindrome)</li> <li><i>taṣdīr</i> (types II, IV, V, VI)</li> </ul>	<ul style="list-style-type: none"> <li><i>sajʿ</i> (internal rhyme)</li> <li><i>muwāzana</i> (equilibrium)</li> <li><i>tarṣīʿ</i> (gemming)</li> <li><i>taṣdīr</i> (types I and III) (epanadiplosis)</li> <li><i>iʿnāt</i> (rich rhyme)</li> <li><i>taḍmīn al-muzdawaj</i> (applying coupled rhymes)</li> </ul>

In this category, the antithesis is an exception, which, although formed on the basis of a kind of formal parallelism, especially in some of its examples that present *muqābala* (confrontation), is not necessarily related to rhyme and paronomasia. However, for logical reasons, the antithesis in rhetorical books of later ages separates from these figures.

### 3. 2. *al-tajnīsāt*

It may be argued that, among the stylistic devices, none has received as much attention from Arabo-Persian rhetoricians as *al-tajnīs/al-jinās* (paronomasia); in almost all books of traditional Arabic and Persian rhetoric, this figure has been discussed and has been the subject of numerous categorizations. Many factors have contributed to the popularity of this figure, the most important of which perhaps are: the templatic system of the morphology of the Arabic language,

which is based on similar patterns; the special attention paid to aesthetic properties of sounds in poetics and rhetoric which is originally due to the oral nature of classical Arabic poetry; and the way words are written in Arabic-Persian script.

The word *tajnīs* is derived from the root √jns, which as an intransitive verb means ‘to be alike.’ However, *al-tajnis*, in the stem form used for conversion into transitive, refers to the action of a poet or writer who juxtaposes two words that have similar morphological roots, in a single expressive unit (a *bayt* (verse) or *misrāʿ* (hemistich) or two semantically related verses). In any case, paronomasia is caused by the repetition of similar letters in the structure of two (or more) words that convey different significations. In other words, the creation of literary beauty in paronomasia occurs through repetitive phonemes. Hence, some scholars have classified it as a repetition-based figure. Suppose the discussion proceeds on the basis of the categorizations and designations proposed by Waṭwāt. In that case, it can be said that in Arabic, complete, incomplete, and composite paronomasia all appear among words whose trilateral (or quadrilateral) roots are the same, and other forms of paronomasia (except for *tajnīs kaṭṭ*) are found among words that have similar roots. Since Iranian languages have a completely different morphology system, in Persian, this formula only applies to paronomasias based on words borrowed from Arabic.

Although most theorists consider paronomasia to be a phonetic and verbal figure, it must be pointed out that differences in meaning also play a role in creating this figure; the kind of pun that is called *tajnīs tāmm* (perfect paronomasia) is generated only through semantic differences. The famous semantic figure of speech, known as the *ihām* (double meaning), became extremely popular in Persian poetry after the thirteenth century, is rooted in the complete paronomasia. However, there is no denying that the verbal aspect dominates in the creation of this figure. Excessive attention drawn to paronomasia may have been one of the factors that caused some

phonetic-based figures, such as alliteration and assonance, not to be scrutinized in traditional Persian and Arabic rhetoric. It should also be borne in mind that the effect of linguistic units smaller than words (i.e., consonants and vowels by themselves) in the rhetorical aesthetics of these two languages has not been analyzed.

Although paronomasia is one of the five rhetorical figures that form the basis of the art of *badī'* in Ibn al-Mu'tazz's book, in KB, in glaring contrast with 11<sup>th</sup> and 12<sup>th</sup>-century handbooks of rhetoric, the content of the chapter on *tajnīs* (paronomasia) is remarkably spare. There are no subdivisions; Ibn al-Mu'tazz does not seem keen on the intricate puns of which later generations were exceedingly fond. Most of his examples illustrate forms of *tajnīs al-ištiqāq* (adnomination). Other types he may have found trivial or shallow forms of wit. Al-Marḡīnānī, however, examines paronomasia in more detail and classifies it into seven subcategories, but without naming them. His categorizations differ from those of Waṭwāṭ and Rādūyānī, and the views of the latter two are not in complete agreement, either. Waṭwāṭ has added the definition of *tajnīs-i muṭarraḡ* (one-sided paronomasia) to the types of this device. He calls *muḍāra'a*, which has a separate chapter in *MNN* and *TB*, *tajnīs-i kaṭṭ* (scriptural paronomasia), and places this technique among the subcategories of paronomasia. Waṭwāṭ agrees with Rādūyānī in the definition and naming of *tajnīs-i zāyid* (lengthened paronomasia). Also, following Rādūyānī, he defines and analyzes *al-ištiqāq* (adnomination), independent of paronomasia, in a separate chapter.

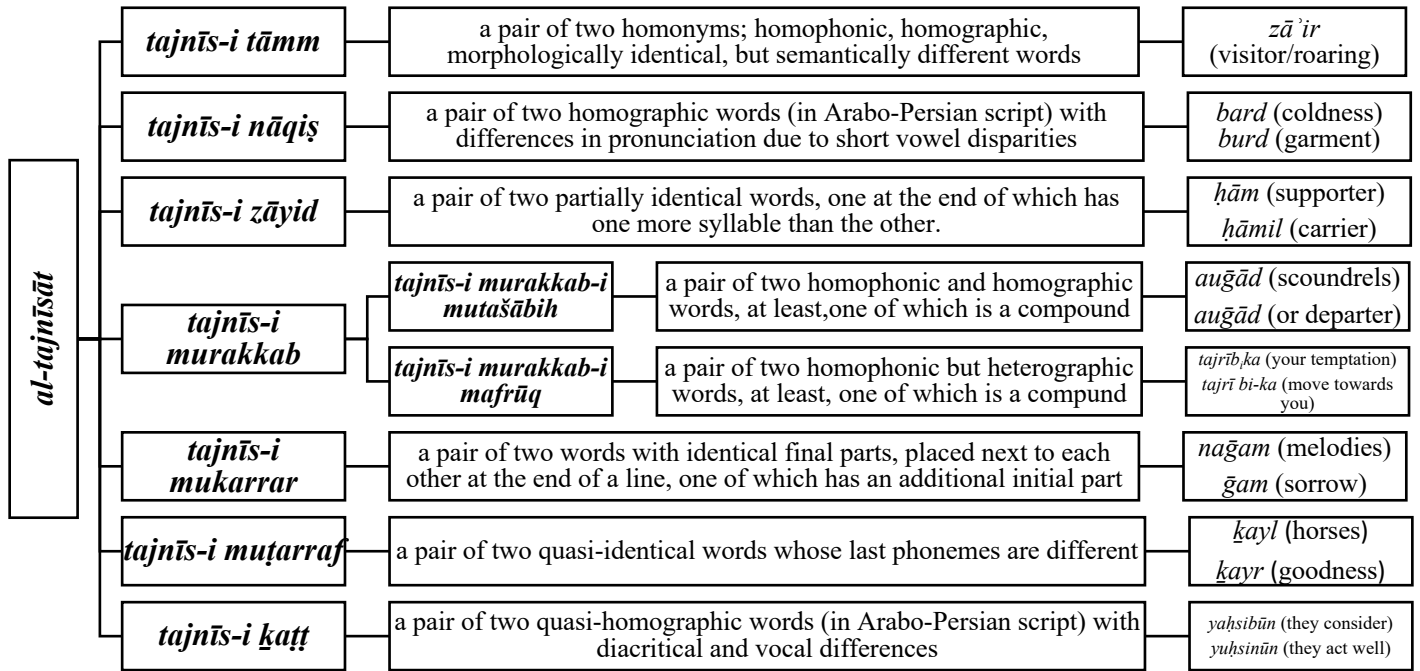


Figure 1-Paronomasia in *ḤSDŠ*

A. Waṭwāt begins his discussion of the subcategories of paronomasia with a brief chapter describing *tajnīs-i tām* (perfect paronomasia) and defines it as follows: “this *ṣan’a* is such that, in speech, two or more words are mentioned that are the same in pronunciation and writing, and different in meaning, and there should be no combination in them, and their short vowels should not differ, and neither of them should have additional part or to be shorter than the other” (Waṭwāt 1929, 6). Given this definition, and considering the examples in this chapter, it can be stated that perfect paronomasia is the act of using, in one prose sentence or a line of poetry, at least two homophonic and homographic words, with the same sequence of sounds. However, these words must be semantically (whether lexical or syntactic) different, like the word *zā’ir* in this line by al-

Margīnānī: *zā'ir<sup>u</sup> 's-sulṭān<sub>i</sub> ka-zā'ir<sub>i</sub> 'l-layṭ<sub>i</sub> 'z-zā'ir* (the visitor of the sultan is like the visitor of a roaring lion) (ibid). This subcategory of paronomasia, which in the view of some scholars, such as Ibn Aṭīr, is the only true manifestation of this figure of speech, has a fixed and uniform definition in the rhetorical handbooks described it. However, its designation does not appear to be the same in all sources, and some rhetoricians, such as Rādūyānī, have called it *tajnīs-i muṭlaq* (absolute paronomasia).

Waṭwāṭ writes this chapter following *MNN*, and takes all his Arabic examples from that book, however, unlike al-Margīnānī, he does not cite any examples from the *Qur'ān*<sup>1</sup> and hadith. It seems that the Persian poetic and prose examples that he has included in this chapter are all the work of his own pen. In any case, in perfect paronomasia, the musical quality of speech is enhanced by the complete phonetic repetition, and, among the types of puns, only *tajnīs-i murakkab* can, in this sense, be placed next to *tajnīs-i tāmm*. Al-Margīnānī, and following him, Rādūyānī, immediately define compound paronomasia after perfect paronomasia. Perhaps they are right in that these two figures are both based on perfect phonetic repetition. However, as will be seen, Waṭwāṭ introduces compound puns at intervals of two chapters. This arrangement may be due to

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<sup>1</sup> Al-Margīnānī has quoted four Qur'anic examples for complete paronomasia (Al-Marghīnānī 1987, 73-74). However, Jalāl al-Dīn al-Suyūṭī, in his well-known work, *al-Itqān fī 'Ulūm al-Qur'ān*, writes that there are only two examples of *tajnīs-i tāmm* in the *Qur'an*, in the true sense of the word (Suyūṭī 1974, 3: 310). Contemporary scholar Muḥammad Aḥmad al-Ġamrāwī disputed al-Suyūṭī's statement and showed other instances of complete paronomasia in the *Qur'an* (Al-Ġamrāwī 1953). In any case, the examples of this figure in the *Qur'an* are limited and controversial.

the names of these figures, which one after the other, can be translated literally as sufficient (*tāmm*), lacking (*nāqiṣ*), and extra (*zāyid*)<sup>1</sup>.

**B.** After the perfect paronomasia, in *HSDŠ*, another type of punning in literature is defined as *tajnis-i nāqiṣ* (imperfect paronomasia): “In terms of the uniformity of the letters, this figure is like the complete paronomasia, but the vocalization of the two words is different” (Waṭwāṭ 1929, 6). Therefore, this figure is, essentially, the use of two homographic linguistic units whose short vowels are not the same. This figure also, in the framework of phonetic repetitions, enhances the musicality of the words. According to Waṭwāṭ’s definition of this figure, partial paronomasia can also be considered among pairs such as “*qamarī* and *qumrī*”<sup>2</sup>. However, scrutinizing the examples that Waṭwāṭ has selected to explain this stylistic device, it can be observed that, in practice, he considers only “minimal pairs,” as defined in phonology, examples of *tajnīs-i nāqiṣ*; more precisely, minimal pairs based on dissimilar short vowels<sup>3</sup>. This could mean that, in his view, if

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<sup>1</sup> It should be noted that in *MNN*, the types of paronomasia are described without mentioning any designation. Also, parts of the discussions related to *tajnīs* are missing from the only surviving manuscript of *TB*; the above statement was made according to the table of contents of the book, which is the author’s own work.

<sup>2</sup> By quoting a verse from Ṣahīr of Faryāb, Šams al-‘Ulamā’ Garakānī has considered an incomplete paronomasia between these two words (Garakānī 1998, 205), and many contemporaries have quoted this example after him.

<sup>3</sup> Here is a list of all his examples: *bard-burd*, *kalq-kulq*, *dayn-diyn* (Romanized in accordance with Arabic rules of vocalization; it is pronounced as *dīn*), *birr-burr*, ‘*aqd-‘iqd*, *guzīda-gazīda*, *kašanda-kušanda*, ‘*izza-‘azza*, *sawār-siwār*.

the homographic pairs differ in more than one short vowel, their musical characteristic is enfeebled, and, therefore, they could not present impeccable instances for this figure of speech.

Another critical point can be drawn from the contents of the chapter on imperfect paronomasia. Although *tajnīs* is often viewed in the context of a verse, Waṭwāt also notes the occurrence of a paronomastic relationship between the words of the two verses, especially in the place of rhymes. The two examples of verse he quotes in Arabic and Persian in this chapter indicate such a rapport between the rhymes. The Arabic verses are his own poem:

*li maulā-nā Kamāl<sub>i</sub> °d-Dīn<sub>i</sub> majd<sup>un</sup>/ašamm<sup>u</sup> wa manṣab<sup>un</sup> ‘āl<sub>in</sub> wa ‘izza*

*yuḥibbu jiwār<sup>a</sup>-hu zuhar<sup>u</sup> °l-ma ‘ālī/ka ḥubb<sub>i</sub> Kuṭayyir<sub>in</sub> aṭlāl<sup>a</sup> ‘Azza*

Maulā Kamāl al-Dīn has great exaltation, high position, and dignity.

The blossoms of magnanimity love to accompany him, just as Kuṭayyir loved the ruins of ‘Azza.

The Persian example he quotes is from the embellished poems by Qatrān of Tabriz (1009–1072):

*piyāda šawad dušman az asb-i daulat/čū bāšī bar asb-i sa ‘ādat sawārā*

*bar asb-i sa ‘ādat sawār<sup>1</sup>-ī u dārī/ba sā ‘id darūn az sa ‘ādat siwārā<sup>2</sup>*

The enemy will dismount from the horse of triumph when you ride the horse of sheer bliss.

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<sup>1</sup> One might prefer to see the paronomastic connection between this “sawār” and the rhyming word. However, the first verse is unlikely to be mentioned for no reason.

<sup>2</sup> This verse could corroborate what has been said before in this chapter: excessive attention to puns has caused Waṭwāt to overlook the obvious alliteration of the letter /s/ occurring in this verse.

You are the knight of the horse of happiness, and you have the bracelet of happiness around your wrist.

C. Another type of paronomasia, which Waṭwāṭ describes as *tajnīs-i zāyid* (lengthened paronomasia) is a pair of paronomastic words, in which one of those two is – just phonetically – embedded in the initial structure of the other. Waṭwāṭ defines this figure as follows: "It is also called *mudayyal* (skirted), and it is such that the two paronomastic words are the same in terms of letters and short vowels, but, at the end of a word, a letter is added" (Waṭwāṭ 1929, 7). Waṭwāṭ uses the word "*ḥarf*" (letter) in this definition, considering the Arabo-Persian alphabets and script. It should be borne in mind that in this scriptural system, short vowels (a-u-i) are not considered letters. However, according to the examples mentioned in *HSDŠ*, it can be established, with more accuracy, that in order for this type of punning to be created, a vowel (long<sup>1</sup> or short), like *šab* (night)-*šaba* (jet) in: *mō-siyāh-tar az šab u šaba* (with hair darker than night and stones of jet) or a short vowel and a consonant, like *ḥām* (supporter)-*ḥāmil* (carrier) and *kāf* (expert)-*kāfil* (responsible) in: *huwa ḥām<sub>in</sub> ḥāmil<sub>in</sub> li a 'bā' i 'l-umūr<sub>i</sub> wa kāf<sub>in</sub> kāfil<sub>in</sub> li maṣāliḥ<sub>i</sub> 'l-jumhūr<sub>i</sub>* (he is a supporter who carries the burden of affairs, an expert who is in charge of the interests of the populace), might be adjoined to one of the two paronomastic words. Although Waṭwāṭ has not given an example in which only one consonant is added to one of the two paronomastic words (for example, in *kār* [work] and *kārd* [knife]), by logic, this case cannot be considered outside the scope of this definition.

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<sup>1</sup> The long vowels (ā, ū, ī) are independent letters.

Waṭwāṭ has followed al-Marḡīnānī and Rādūyānī in defining this figure. None of them, unlike rhetoricians such as al-Ḳaṭīb al-Qazwīnī and al-Taftāzānī, paid attention to the paronomasias resulting from the addition of a letter (in the traditional sense) to the beginning or middle of one of the words of a paronomastic pair. Probably because in these two cases, a *sajʿ* *muṭarraḡ* is automatically formed; a type of *sajʿ* in which the structures of its constituent pairs are more phonetically similar to each other<sup>1</sup>. In any case, the only case of these types of puns that can be outlined independently of the *sajʿ*, is the subcategory defined by these three theorists, i.e., *tajnīs-i zāyid*. In this paronomasia, the music of speech is exalted through the partial repetition of a set of phonemes.

**D.** That subcategory of puns that is called *tajnīs-i murakkab* (compound paronomasia) in *ḤSDŠ* is not different from *tajnīs-i tāmm* (perfect paronomasia) in terms of how acoustic music is created through phonemes of involved linguistic units, because the phonetic harmony of the two paronomastic words in this rhetorical figure is also the main element: "one or both paronomastic words must be compound, and there are two types: one is that they are the same in both pronunciation and script, and the other is that they are the same in pronunciation, and different in script" (p. 8). It is observed that, according to this definition, the difference between this manner of punning and *tajnīs-i tāmm* is in the morphological structure of the paronomastic pairs. It is evident, however, that differences in morphological basis, although words uttered with unequal accents when pronounced do not affect the arrangement of consonants and vowels and, consequently, on the music produced by sounds<sup>2</sup>.

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<sup>1</sup> See also the definition of repetitive paronomasia (3. 2. 1. 1. E).

<sup>2</sup> Even if these morphological (and inevitably syntactic) differences and the accentual heterogeneity have any effects, they will still not be greater than what happens in *tajnīs-i tāmm*. Because, similarly, in this type

Since Waṭwāṭ's definition is very brief and does not cover all aspects of the issue, to understand how this figure operates to create verbal beauty in the evidentiary examples cited in *HSDŠ*, it is necessary to look at the history of the definition of this stylistic device in *MNN*. Although al-Marḡīnānī does not name this subcategory, he defines it as follows: "one type of paronomasia is that the words are the same; however, one of the rhymes is composed of two words. Either some letters from another word are adjoined to it, or an additional letter abut onto it, which does not belong to it" (Al-Marḡīnānī 1987, 72). In this definition, two points draw attention: First, in this definition, *murakkab* never means compound lexemes, which express a different meaning from their elements; rather, the juxtaposition of two free morphemes is intended. Accordingly, in the examples of this figure, it makes sense if one side of the pun is a simple word, and the other side, a noun, and a preposition, or a verb followed by an attached pronoun, without creating a compound lexeme. It should also be noted that compounding is not the natural way of generating new words in Arabic morphology. Second, in order for this figure to crystallize, the paronomastic pairs must be in the rhyming position of the verses. Although Waṭwāṭ does not mention the principle that *tajnīs-i murakkab* must occur in the place of the rhyme, in all the samples he has selected for this chapter, this figure is manifested in the rhyming words, and at the end of the lines.

Since paronomasia is related to the paradigmatic axis of speech, determining its place in the sentence does not seem to be consistent with the fundamental nature of this figure. Rhetoricians who, before al-Marḡīnānī, defined this stylistic device, did not consider it necessary to occur in the rhyming position. One of the theorists prior to Waṭwāṭ, Ibn Rašīq (d. 1064), has made some

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of paronomasia, the syntactic roles, meanings, and consequently the stresses are not the same; the only difference between these two types of puns is that *tajnīs-i tāmm* is made up of two or more homophonic free morphemes.

interesting remarks about this type of *tajnīs*, which sheds light on some of the dimensions of *tajnīs-i murakab*. He calls this subcategory of paronomasias “*munfaṣīl*” (separate) (Ibn Rašīq 1972, 1: 328) due to the fact that, at least, one component of the paronomastic pair is composed of two separate parts. He adds that the practice of this type of pun is widespread in the school of K̲urāsānī poets such as al-Mīkālī, Qābūs, and Abū al-Faṭḥ al-Bustī (ibid). However, some of the examples he cites illustrate this figure outside the rhyming position, and he does not mention anything about the necessity for this type of *tajnīs* to occur in rhymes. He writes that if this type of paronomasia appears in the rhyme, in appearance, it may seem an *īṭā*’ (one of the rhetorical flaws, which, in essence, is the repetition of the rhyme due to poor lexicology and limited vocabulary), but it should not be considered a case of *īṭā*’ (ibid., 329). However, he considered this pun to be affectatious<sup>1</sup>, dull<sup>2</sup> and futile<sup>3</sup> (ibid).

From these words of Ibn Rašīq, it can be inferred that the employment of this figure was prevalent among the bilingual poets of K̲urāsān. Presumably, for this reason, this subcategory of paronomasia has been discussed in a more detailed manner in all three rhetorical handbooks – *MNN*, *TB*<sup>4</sup>, and *HSDŠ* – which were authored in that region. The popularity of this figure, which is based on the discovery of parallels in different sets of adjacent words, in the school of K̲urāsānī poets, may have been due to the indirect influence of Persian, because Iranian languages are different from Arabic in terms of linguistic typology. In Persian, new words are produced through

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<sup>1</sup> *zāharat fī-hi ʿl-kulfat<sup>um</sup>*.

<sup>2</sup> *ḥattā baradū*.

<sup>3</sup> *fā lā fāʿidat<sup>a</sup> fī-hi*.

<sup>4</sup> The only surviving manuscript of *TB* lacks a few pages on the discussion of paronomasia and its subcategories. However, several examples of *tajnīs-i murakab* remain in it.

affixation and compounding. Ibn Rašīq's view of this figure as a useless affectation may result from his vague understanding that compounding has no place in the templatic morphology of the Arabic language. In comparison, he cites three verses from Abū Firas's poems that contain the figure of *istiḳāq* (adnomination/derivation) to illustrate examples of excellent and acclaimed puns. In other words, he contrasts *istiḳāq*, which is the normal process of word formation in the Arabic language, with compound paronomasia, calling the latter figure affectitious and unnatural (see also 3. 2).

Examples of Arabic verses quoted by Rashid to illuminate this figure are also composed by *Ḳurāsānī* poets; two verses from Abū Sa'd 'Abd al-Raḥmān ibn Muḥammad ibn Dōst, one of the nobles and scholars of Nishapur, borrowed from YDMAA (4: 304-305), and one verse from the pen of al-Marghīnānī himself, adopted directly from *MNN* (Al-Marghīnānī 1987, 73). Furthermore, Waṭwāt goes into more detail in defining this figure and divides it into two subcategories. According to this categorization, if the two paronomastic words are not written the same, they call it *mafrūq* (discrete). From the phrase "they call it" (*k<sup>w</sup>ānand*), it can be inferred that this designation, although not mentioned in earlier sources, was not invented by Waṭwāt himself, and was most likely a common term in the cultural circles of *Ḳurāsān*. This type of pun is more meticulously categorized by al-Taftāzānī<sup>1</sup> who was one of the commentators on *Miftāḥ al-'Ulum*. However, a scrutiny of scriptural differences is immaterial to the acoustic effect of words, and inevitably, cannot be helpful to understand the musical harmonies created by the particular arrangement of phonemes and lexemes.

E. Although Waṭwāt does not specify that compound paronomasia should occur in rhymes, he assigns a special place in the sentence to *tajnīs-i mukarrar* (repetitive paronomasia). He defines

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<sup>1</sup> See (Al-Taftāzānī 2013, 682-85).

this subcategory of paronomasia as follows: “it is also called *muraddad* (echoed)<sup>1</sup> and *muzdawaj* (coupled)<sup>2</sup>, and this *san‘a* is such that the writer or poet, in the rhyme of the prose (*saj‘*) or at the end of the verses, brings two paronomastic words side by side. If something is added at the beginning of the first word, it is permissible” (Waṭwāt 1929, 9). Although in his definition he only allows the first word to have something extra, his examples suggest that the word that has an added part may be the second of them: “*fulān zār u nazār ast*” (somebody is miserable and anemic) (ibid). However, his definition of this figure can be rewritten more accurately, given the examples he cites in this chapter. In *ḤSDŠ*, *tajnīs-i mukarrar* is to place a paronomastic pair at the end of a line in such a way that one of the two words is a repetition of the last syllable of the other one, like *naḡam* (melodies) and *ḡam* (sorrow). In this regard, and considering one of his Persian examples, it should be noted that if the verse, in addition to the rhyme, also has a *ḥājib* (curtain), these two paronomastic words are placed one before and the other after *ḥājib* and, inevitably, are not immediately adjacent<sup>3</sup>:

*uftād marā bā dil-i makkār-i tu kār/ w°afkand dar īn dil-am du gulnār-i tu nār*  
*man mānda kajil ba pēš-i gulzār-i tu zār/ bā īn hama dar du čašm-i kūn-k°ār-i tu k°ār*  
 I have an affair with your guileful heart.

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<sup>1</sup> This designation is employed in *TB* (Rādūyānī 1949, 12).

<sup>2</sup> It is its name in *MMAA* (Šams-i Qays 1959, 341). As can be seen, there is no consensus among the three earliest books of Persian rhetoric on the designation of this subcategory. Al-Marḡīnānī does not name the figure.

<sup>3</sup> Šams-i Qays explains this point in *MMAA* (1959, 341), and one of his examples is these two verses most possibly borrowed from *ḤSDŠ*. However, the name of the poet is not mentioned in either of these two sources.

Nevertheless, I am still despised in your two bloodthirsty eyes (ibid).

According to the examples mentioned in this chapter, the discussion can be summarized in such a way that in *tajnīs-i mukarrar*, the increase of musicality of speech is acquired through partial repetition. This type of paronomasia, in practice, adds music to rhyming phonemes by repeating the final syllable of the word that precedes the rhyme and is therefore called "repetitive."

<sup>1</sup> See (Al-Taftāzānī 2013, 686).

examples, are not found in the preceding handbooks of rhetoric<sup>1</sup>. The Arabic verse, which is apparently the exordium of an ornate ode, is composed by Abū Bakr al-Quhistānī<sup>2</sup>:

*tamatta' bi yam<sub>in</sub> mus'id<sub>i</sub> 'n-nujh<sub>i</sub> mus'if-ī*

*wa da' qaul<sup>a</sup> lāh<sub>in</sub> mu'nit<sub>i</sub> 'n-nuṣṣ<sub>i</sub> mu'nif-ī*

Benefit from the day that happily offers you victory and helps you,

And turn away from reprehensible words and acrimonious and reprimanding advice.

In this *bayt*, which advocates seizing the moment and urges to make the most of the present time<sup>3</sup>, the pairs of *mus'id-mus'if* and *mu'nit-mu'nif* represent this figure. The Persian verse quoted as an evidentiary example is a line from an epic encomium by Amīr Mu'izzī, eulogizing K<sup>w</sup>āja Nizām al-Mulk:

*az šarār-i tēg būdē bād-sārān rā šarāb/ u'z ṭi'ān-i rumḥ būdē kāk-sārān rā ta'ām<sup>4</sup>*

<sup>1</sup> Šams-i Qays, in his definition of this figure, follows Waṭwāt and also uses the same Persian verse that is mentioned in *HSDŠ* as an evidentiary example for this rhetorical device (Šams-i Qays 1959, 342-343).

<sup>2</sup> Waṭwāt's brief comment, stated under this verse, indicates that he had seen this *qaṣīda* in its entirety, and he is not quoting it from other sources; inasmuch as he describes all its verses as adorned with this poetic figure and other "good" beautifying factors. However, there seems to be nothing left of this poem except the single verse quoted above.

<sup>3</sup> According to Yaqūt, it was one of the themes on which al-Quhistānī was exceedingly keen (Al-Ḥamawī 1993, 4: 677-78).

<sup>4</sup> This verse has been registered in the same way in *MMAA* (Šams-i Qays 1959, 343); however, the form documented in the *Diwān* of Amīr Mu'izzī is slightly different from what is mentioned in these two sources;

The drink of the frivolous people was the sparks of the swords.

The food of the lowly people was blows of the spears.

Peripheral paronomasia, in this verse, can be identified between the words “*šarār*” and “*šarāb*”<sup>1</sup>. As can be observed, this type of pun is an intense form of *saj‘ mutawāzin*. Since most of the sounds of the two words that create it (except for the last phoneme) are the same, it can be said that the music resulting from this type of paronomasia is due to the partial phonetic repetition in one sentence/verse. In this respect, *tajnīs muṭarraḥ* is similar to *tajnīs zāyid* and *tajnīs mukarrar*.

**G.** The last stylistic device that Waṭwāt classifies as one of the subcategories of paronomasia is *tajnīs-i kaṭṭ* (scriptural paronomasia). This figure, according to the definition given by Waṭwāt, is more like creativity in calligraphy, and cannot be considered effective in fashioning phonetic music in the speech: "This figure is also called *muḍāra‘a* and *mušākala*, and this is so that two words are employed which are, in scripture, similar to each other and, in pronunciation, dissimilar" (p.10). This definition is ambiguous because firstly, the meaning of similarity in calligraphy is not clear, and secondly, it is not determined to what extent these two words can be dissimilar in pronunciation. Based on this explanation, it can logically be inferred that the juxtaposition of pairs such as *šutur* (camel) and *sabz* (green), which have no phonetic resemblance to each other, can result in the creation of this figure, simply because their written form (empty of

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there, instead of the *bād-sārān* (the frivolous ones), *pādišāhān* (kings) is recorded (Amīr Mu‘izzī 1939, 474).

<sup>1</sup> The disregard for the paronomastic relationship between *fi‘ān* (reciprocal thrusting) and *ṭa‘ām* (food) is due to the fact that these two words, in addition to the last phoneme, also differ in the first vowel, and based on Waṭwāt’s other examples in this chapter, this pair does not seem to be able to create this figure.

vowels and dots) is the same. However, reflection on Waṭwāṭ's examples (mostly in prose) shows that he had other preconditions in mind for choosing the word pairs that could represent this figure. Taking a closer look at numerous evidentiary examples of this chapter, it can be asserted that in order to strengthen the musical aspect of speech by this figure, Waṭwāṭ does not consider mere diacritical differences to be sufficient. However, for him, in scriptural paronomasia, partial phonetic repetition is also considered. Nonetheless, the examples that Waṭwāṭ cites fall into several different categories in terms of the way they create phonetic repetitions, and, in this sense, they cannot be considered extensions of a single concept; some of them are even more similar to *saj'* than other types of *tajnīs*. In this regard, perhaps the approach of al-Marḡīnānī and Rādūyānī, who qualified this figure independent of the subdivisions of paronomasia and called it "*muḍāra'a*," seems more defensible. In any case, it is evident that the vast majority of Waṭwāṭ's examples have some kind of parechesis and perhaps a vague perception of this property which is also present in the types of puns led Waṭwāṭ to classify them as paronomasia. It is also worth mentioning that the examples of this figure, in the Arabic and Persian verses mentioned by Waṭwāṭ, are all, without exception, minimal pairs that differ only in one consonant, and that consonant, in Arabo-Persian script, is written similar to its counterpart.

**H.** On the basis of the analysis of the paronomasia, as defined in *HSDŠ*, it can be stated that all the subcategories of this figure help to create a kind of music in poetry and prose through phonetic repetitions that result from placing sounds in similar verbal structures. These phonetic repetitions can be divided into two types, complete (in *tajnīs-i tāmm* and *tajnīs-i nāqīs*) and partial (in all the other subdivisions). The difference between the two types is related to the paradigmatic axis; this means that in the first type, it is intended that the phonetic elements be selected in such a way that they are all precisely the same (in this case, undoubtedly, the meaning and syntactic

roles are also involved, and its division into two subcategories of ‘perfect’ and ‘compound’ confirms this statement). However, in the second type, this choice depends on the partial similarity of linguistic units; inevitably, to create the second type of this figure, the author sees a broader circle of substitutional possibilities in the language. However, other stylistic devices are similar to this second type in terms of function and method of increasing the musicality of speech, and they are *ištiqāq* (adnomination) and *qalb* (palindrome), which will be analyzed in the following sections.

### 3. 3. *al-ištiqāq*

Most of the evidentiary examples mentioned by Ibn al-Mu‘tazz in the chapter on *al-tajnīs* in *Kitāb al-Badī‘* are, in fact, examples of the figure of *al-ištiqāq*; in other words, it can be assumed that according to Ibn al-Mu‘tazz, *al-ištiqāq* was not a rhetorical figure distinct from *al-tajnīs*. He divides paronomasia into two categories: 1) two paronomastic words are derived from the same root and are used in the same semantic domain: *yaum<sup>un</sup> kalajta ‘alā ‘l-kalīj<sub>i</sub> nufūs<sup>a</sup>-hum<sup>1</sup>* (the day when, by the bay, you absorbed their souls), 2) *al-tajnīs* occurs as the result of the similarity or unity of the component letters of the paronomastic pair, while their semantic domains differ: *inna*

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<sup>1</sup> In this hemistich, as Abū Hilāl al-‘Askarī has analyzed its components, the verb *kalajta* (you absorbed) is semantically related to *kalīj* (bay, gulf), as the bay is a small sea that absorbs water from the larger one (Al-‘Askarī 1952, 321). This verse seems to be about a commander who, by fascinating a group of people somewhere around a bay, gains their leadership. For another translation of this line, see (Stetkevych 1991, 26).

*lawm*<sup>a</sup> *ʔl- ʿāšiqi ʔl-lūm*<sup>u1</sup> (indeed, rebuking the lover is mischief) (Ibn al-Muʿtazz 1935, 25). Ibn al-Muʿtazz does not name these two categories. However, rhetoricians of later ages called the first category *al-ištiqāq* (adnomination<sup>2</sup>) and the second category *šibh al-ištiqāq* (quasi- adnomination). In fact, all the evidentiary examples given in the first two subcategories of paronomasia, namely *tajnīs-i tām* and *tajnīs-i nāqış*, can fall into these two categories. Hence, it is not surprising that instances are found in *KB*, which have been assumed in other books to be examples of those types of puns.

Al-Marghīnānī considers this figure to be a subcategory of paronomasia (the only type of *tajnīs* that he mentions by name). He seems to have followed Qudāma ibn Jaʿfar in defining this figure. He does not distinguish between *al-ištiqāq* and *šibh al-ištiqāq*, and although most of the examples he cites present *ištiqāq*, some of them illustrate *šibh al-ištiqāq*; for instance, this Qurʾanic verse, which is often employed to enlighten the latter type: *qāla ʾinnī li ʿamalī-kum minā ʔl-qālīn*<sup>a3</sup> (he said: ‘truly, I am one of the detesters of your deed’) (Al-Marghīnānī 1987, 78). Reflecting on the definitions and examples of *al-ištiqāq* as a stylistic device in Arabic rhetoric books, it can be

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<sup>1</sup> In this line *lawm* (reproach) and *laʾm*[/lūm] have similar constituents, but their meanings are obviously different.

<sup>2</sup> “Adnomination is the repetition of words with the same root word” (Kermode 1975, 213). This definition of this term is very similar to *al-ištiqāq*; however, it is defined differently in other sources. In this dissertation, ‘adnomination’ and ‘root-play’ are used interchangeably as equivalents of *al-ištiqāq*

<sup>3</sup> In this verse, the verb *qāla* (he said) is from the root  $\sqrt{qwl}$ , and the noun *qālī* (detester) is from  $\sqrt{qlw}$ . As can be observed, the sounds these words make are similar, and their apparent order of the letters is the same, but their roots are etymologically different, as the three principal letters of the roots do not follow the same order.

comprehended that this figure is, in fact, an artistic form of utilizing the templatic morphology of Arabic, and this figure operates through one of the basic principles in the structure of this language. When used effectively, it is a way to enhance the rhythmic aspects of speech by repeating a fixed set of consonants in the form of two or more words.

However, Waṭwāṭ and Rādūyānī have assumed *al-iṣṭiqāq* to be an independent figure of paronomasia. Waṭwāṭ writes at the beginning of this chapter: “This is also called *iqtiḍāb* (branching), and rhetoricians consider this literary craft as a subcategory of *tajnīs*” (Waṭwāṭ 1929, 12). As can be effortlessly noticed, he explicitly acknowledges that some rhetoricians have placed this figure among the types of paronomasia, but he distinguishes it from the seven subcategories of puns despite this knowledge. In defining this figure, Waṭwāṭ (like Rādūyānī), does not refer to the necessity of *al-iṣṭiqāq* (derivation), as is the case in Arabic morphology, and is specified in the definitions provided by Qudāma and al-Marḡīnānī. Instead, he recognizes the mere similarity of the letters of the paronomastic words to be sufficient for the formation of this figure. However, it is clear that this definition does not have the necessary precision and, in practice, includes all types of *tajnīs* (except for some instances of scriptural paronomasia).

The fact that Rādūyānī and Waṭwāṭ disregard derivation which is mentioned in the definition given by their primary model as an essential element might be due to the fact that they consider the Persian language and its morphological system. As discussed in the passage on compound paronomasia (3. 1. D), Persian and Arabic have fundamental differences in linguistic typology. In Arabic, root-play and creating words in new morphological forms, which diversify the way principal consonants and vowels are arranged, may itself be of rhetorical value. However, in Persian morphology, derivation occurs through affixation and compounding; the base of derivation in creating new words is always invariable. Repeating a fixed base several times, even

with the addition of variable affixes to it, may have no artistic aspect, but on the contrary, it may lead to monotony. For example, in this Persian verse by Manūčīhrī that Waṭwāṭ has borrowed from Rādūyānī to elucidate this figure:

*nawā-yi tu ay tāza turk-i nau-āyīn/ dar āward dar sabr-i man bē-nāwāyī*

Your song, o delicate young Turk, caused patience deprivation in me

The artistic value of the verse does not lie in *[šibh] al-ištiqāq* and the repetition of the word “*nawā*” as the base of derivation. Instead, it is their placement at the beginning and end of the verse and the use of two different meanings of this word (song and wealth) that reinforces its aesthetic aspects, a quality that makes it operate more like a perfect paronomasia.

This disorientation about the figure of *al-ištiqāq* and the limits of its definition is still present among Persian rhetoricians. To solve this problem, Šamīsā proposes that, in the context of rhetoric, derivative words differ from each other in terms of their long vowels. Although this suggestion can explain cases like *āstān* (threshold) and *āstīn* (sleeve)<sup>1</sup>, it does not cover all the examples quoted in the rhetorical books below this figure. For instance, in this verse, which is the continuation of the one quoted above:

*rah-ē gōy k<sup>w</sup>aš warna bar rāhuwī zan / kē hargez mabādam zi ‘išq-at rahāyī*

Sing with a pleasant melody or play a mellifluous harmony; lest I ever be freed from your love

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<sup>1</sup> These examples are taken from a verse by Sa‘dī: *gar dast dahad kē āstīn-aš gīram/ w<sup>o</sup>ar na birawam bar āstān-aš mīram* (if I am fortunate, I will take his sleeve, and if not, I will die on his doorstep) (Sa‘dī 1989, 134), quoted in (Garakānī 1998, 64) as an instance of *sibh al-ištiqāq*.

The difference between the words “*rah*,” “*rāhuwī*,” and “*rahāyī*” is not limited to their long vowels, because as can be seen, consonants are also involved in the occurrence of dissimilarity among these words. Moreover, in the structure of these lexemes, no derivation takes place in the sense intended in morphology, but only the phonemes “R” and “H” are repeated, in the same order, in the form of several morphologically unrelated words.<sup>1</sup>

The present author contends that the distinction between *ištiqāq* and *šibh al-ištiqāq*, which became prevalent in later books of rhetoric, is fundamentally a matter of etymology, and, inevitably, such knowledge, cannot explain the rhetorical aspects of stylistic techniques which work through phonetic repetition, like the figure in question. What is said about the rules of derivation in Persian is also the imposition of grammatical and morphological issues on rhetoric and does not contribute to the understanding of the aesthetics of literary discourse. The common denominator of all the agreed-upon examples of the figure of *ištiqāq* is their capability to increase the musical property of the speech by repeating a fixed set of consonants, in the same order, adjacent to the variable phonemes. For instance, in this verse by Rōdakī, quoted by both Rādūyānī and Waṭwāt:

*agar-<sup>o</sup>t badra rasānad hamē ba badr-i munīr/ mubādarat kun u kāmūš mabāš čandīnā*

If the wealth can carry you to the full moon, then make some effort, and do not be so inert.

The repetition of the three consonants “B,” “D” and “R” in the composition of the words *badra* (bag of money), *badr* (full moon), and *mubādarat* (effort)<sup>2</sup> increases the music of this poem in an artistic way.

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<sup>1</sup> However, they might be etymologically related.

<sup>2</sup> as can be seen, the order of these three consonants is preserved in all three words.

There is no doubt that *ištiqāq*, like paronomasia, is a kind of partial phonetic repetition, and it is also a branch of parechesis. In fact, what sets *ištiqāq* apart from other types of *tajnīs* is the degree of difference in the words that make up these figures. When the difference in paronomastic words is only in a vowel, a consonant, or a syllable<sup>1</sup>, there is no such restriction on the formation of *ištiqāq*, and keeping the order of a set of consonants in two or more words, is enough to create it. If this order is not preserved, in some cases, another figure known as *qalb* (palindrome) will appear. Waṭwāṭ discusses this rhetorical technique after the chapter on *sajʿ*.

### 3. 4. *al-asjāʿ*

In the discussion of *sajʿ* (rhyme in prose), the etymological meaning of this term is often considered. According to old Arabic dictionaries, the root  $\sqrt{sj}$  originally refers to the chirping of doves. This very fact emphatically indicates that the purpose of employing this rhetorical figure is to create a kind of harmony in sounds and to use the acoustic properties of words to enhance the musicality of speech. As a literary technique, *sajʿ* deals with the rhyme in prose or the inner rhymes of a verse. This figure has been an admired technique in ancient Arabic sermons and surviving examples of pre-Islamic Arabic prose. During the medieval centuries, this figure became increasingly popular, as, after the twelfth century, few Arabic or Persian works can be found that have been written in artistic prose, without utilizing *sajʿ* as one of the main pillars for the display of literary creativity.

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<sup>1</sup> Here, it seems necessary to mention two points: 1) the subcategories of paronomasia are considered in accordance with the definitions given in *HSDŠ*, 2) *tajnīs-i tāmm* (and *murakkab*) which are founded upon semantic differences, are outside the scope of this discussion.

In dividing this figure into three subcategories, *mutawāzī* (parallel), *muṭarraḥ* (lateral), and *mutawāzin* (balanced), Waṭwāṭ has followed Al-Marḡīnānī<sup>1</sup>, and the same method, with some modification regarding the definition of the last type (*sajʿ-i mutawāzin*), has taken a standard form to present this figure and its types in Persian rhetoric books. According to the definitions given in this classification, *sajʿ-i mutawāzī* is created by placing, at certain intervals of speech, two words that have the same prosodic sequence, and the last sound of which is such that they can rhyme together, like *bāk̄ta* and *tāk̄ta* in the phrase: *gōy bāk̄ta u asp tāk̄ta* (he played polo while riding a horse). However, to craft *sajʿ-i muṭarraḥ*, there is no need for an identical prosodic sequence of two words. Just by positioning two words structured in such a way that their final phonemes and the vowels before them are the same, this figure is generated, like *riḥāl* and *āmāl* in: *janāb"-hu maḥaṭṭ" ʾr-riḥāl; wa muḥayyam" ʾl-āmāl* (his threshold is the stopping place after all travels, and a suitable site for the wishes to put up their tent). From this statement of Waṭwāṭ, which is said about the third subcategory of *sajʿ*: "This is not limited to prose," it can be comprehended that from his point of view, the first two types of this figure occur exclusively in prose, and the examples he mentions are all non-poetic.

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<sup>1</sup> However, the two scholars did not give precisely the same names to these subcategories. For example, *Sajʿ-i mutawāzī* is called "muwāzī" (parallel) in *MNN* (Al-Marḡīnānī 1987, 80), and *sajʿ-i mutawāzin* is referred to as "*al-mutawāzin al-mutaqābil*" (ibid., 81). In addition, al-Marḡīnānī did not use the term "*muwāzana*." It is also worth mentioning that the word *muwāzī*, as the name of the first subcategory, is not found in any book other than Al-Hamawī; Aḥmad Maṭlūb (about the occurrence of this name in the book of al-Hamawī) has suggested that this recording may be an erratum of the scribes (Maṭlūb 1983, 3: 38).

As can be noted, in this system, the first two subcategories are examined at the word level<sup>1</sup>. However, *saj' -i mutawāzin* is raised to a higher stage, as this figure is created by the one-to-one correspondence of the components of two sentences or two hemistichs in terms of their prosodic sequence. For example, in the following sentence: *qad ittasa 'a 'l-majāl<sup>u</sup> ba 'da 't-taḏāyūq<sub>i</sub> wa 'ttajaha 'l-murād<sup>u</sup> ba 'da 't-tamānu<sub>i</sub>* (the field of opportunity, after the bottleneck, expanded, and the wish, after refusal and despair, approached), *ittasa 'a – ittajaha, al-majāl – al-murād* and *al-*

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<sup>1</sup> Late Persian rhetoric books consider *saj' -i mutawāzin* (balanced), like the other two subcategories of this figure, at the word level. According to the definition of this stylistic device in such books, a balanced *saj'* is created by placing two words that have the same prosodic pattern at the end of two sentences. For example, in this sentence from *Gulistān*: *ẓālim-ē rā ḥakāyat kunand kē hēzum-i darwišān rā ḵarīdē ba ḥayf u tawāngarān rā dādē ba ṭarḥ* (a tale is told about a tyrant who used to buy firewood from the poor at pathetically minimum cost and to sell it, by force, to the rich) (Sa'dī 1989, 78), the two words “*ḥayf*” and “*ṭarḥ*” make a *saj' -i mutawāzin* (Garakānī 1998, 257). However, this definition seems new as it is not found in classical Persian and Arabic books. It should also be noted that if a pair of words make a *saj'* in this way, they will not necessarily have any other verbal resemblance to each other except for a standard prosodic scheme. Therefore, talking about this figure in classical Arabic and Persian poetry, which itself is based on metrically correspondent words, does not seem very justified as this figure, in practice, can add nothing to the music produced through prosodic rules (Şafawī 2011, 1: 302). However, if this technique is used effectively in prose at specific points, introducing elements that are considered balanced in prosody may contribute to the melody of writing. Furthermore, if the similarity of these words goes beyond their mutual prosodic pattern, they can be discussed as subcategories of other rhetorical figures (primarily different types of paronomasia). In any case, it seems that for Waṭwāṭ and his models, the mere resemblance of the prosodic sequence of two words lacked the aesthetic aspects necessary for being able to beautify the poetry and prose, and, therefore, this figure is not addressed in their works.

*taḍāyūq – al-tamānu* ‘ which are the main constituents of the two short sentences that are placed before and after the conjunction *wa* (and) make metrically balanced (*mutawāzin*) pairs and correspond to each other one by one. Waṭwāṭ writes that if this figure occurs between the components of the two hemistichs, it is called *muwāzana* (equilibrium). From the appearance of his words, it is inferred that he took the term from a source, but in the rhetorical books preceding *ḤSDŠ*, this designation, with this usage, is not found<sup>1</sup>. One of his poetic examples for illustrating this technique is an Arabic verse composed by Abū Bakr al-Quhistānī which, with a slight textual difference, is also quoted in *DQUAA* (Al-Bākarzī 1993, 2: 786) and seems to have been one of his famous poems:

*fa mā duqtu illā mā<sup>a</sup> jufn-ī mašrab<sup>an</sup>*

*wa mā niltu illā laḥm<sup>a</sup> kaḥf-ī maṭ<sup>a</sup> am-ā*

The only drink I tasted was the water in my eyes,

And the only food I found was the meat of the palm of my hand<sup>2</sup>.

As can be seen, all the components of this verse are in perfect agreement with each other in respect of prosodic patterns. However, since *saj* ‘ in prose has traditionally been equated with the rhyme

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<sup>1</sup> See (Maṭlūb 1983, 3: 321-22).

<sup>2</sup> To better understand the meaning of this poem, it may be helpful to mention that this verse, according to *Dumya al-Qaṣr* (ibid), comes after the verse which narrates the beloved’s callousness who passes by without responding to the greeting of the lover. This is why the miserable lover cries and bites his palm out of regret.

in poetry, some scholars, such as Faḵr al-Dīn al-Rāzī, have considered *muwāzana* outside the definition of this figure (Al-Rāzī 2004, 69).

Although the subject of this chapter is the analysis of the capabilities of words to increase the musicality of speech in literary sentences and poetic verses through phonetic structures and does not focus on theological views of literary figures, it seems necessary to mention a point about *sajʿ* in the *Qurʾān*, which both Waṭwāt and al-Marḡīnānī has addressed. The point is that medieval Muslim scholars did not believe in the existence of *sajʿ* in the *Qurʾān* and called the closing words of the verses of that book, which are often rhyming and melodic, *fawāṣil* (intervals). Founded upon the discussions that have taken place in this regard, four main reasons can be given for Muslims to be reluctant to believe in the occurrence of *sajʿ* in their holy book<sup>1</sup>: one is that *sajʿ* etymologically refers to the warbling of doves, and its use for describing the aesthetic manifestations of the *Qurʾān* is deemed inappropriate and disrespectful. Second, *sajʿ* is a human invention, and the *Qurʾān*, which they trust to be the revelation of God, is considered free from human properties. Thirdly, in the occurrence of *fawāṣil*, meaning is central; they come to complete the meaning of the verse. In contrast, *sajʿ* is employed for verbal decoration (Maṭlūb 1983, 2: 149-150). Lastly, according to a *hadīth*, the Prophet of Islam forbids his followers from using *sajʿ*, which was very popular with the *kuhhān* (soothsayers) (Al-ʿAskarī 1952, 261). In any case, Waṭwāt, despite his own caveat, employs Qurʾanic verses to illustrate the subcategories of this figure.

Waṭwāt, following al-Marḡīnānī, seems to be discussing this figure after paronomasia (and derivation) because this rhetorical technique is also involved in understanding *tarsīʿ* (gemming), as no gemming can take shape without *sajʿ*, and the *muwāzana*, which is itself the last subcategory

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<sup>1</sup> “In her study of the early Qurʾanic *suras*, Neuwirth (1981) expresses her doubt whether this rhyme can be considered *sajʿ*” (Borg 2009, 4: 103).

of this literary craft, is, in fact, an introduction to the figure of *tarsī*'. Nevertheless, Rādūyānī studies the subcategories of *saj*' in the last chapter of his book, and this appears to be the case, at least for two reasons. One is that *saj*' is originally created in prose, while most of *TB*'s material is about poetic techniques. Another is that from the definition proposed by Rādūyānī, and the evidentiary examples he cites, it can be seen that he fails to distinguish between *saj*' and rhyme, as all of his examples are, in reality, types of *qāfiya*, and the last verse he quotes for *muwāzana* (without using this term) does not demonstrate this figure adequately! As mentioned before, the connection between *saj*' and prose is obvious, and Waṭwāṭ also employs lines from prose works to expound the first two subcategories of this figure. In later centuries, rhetoricians showed all forms of *saj*' in poetry; however, they considered it separate from the principal rhyme of the verse and assumed it to be equivalent to a kind of internal rhyme. In *saj*' (like rhyme), the music of speech is amplified through partial phonetic repetition, as the placement of words with similar ending phonemes at deliberate intervals of structural units where intonation and pause take place can enrich the metrical music. Thus, the author constructs a piece of prose that closely resembles poetry in its cadence, internal rhymes, and verse structure. *Al-Saj*' (like rhyme), through partial phonetic repetition, enriches the rhythmical aspects of speech, since the musicality of language is amplified by placing words with similar ending phonemes at deliberate intervals of structural units (phrases, sentences, demi-hemistichs) where the intonation, because of an imminent pause, changes. In addition to *al-tarsī*' (gemming) and *al-muwāzana* (equilibrium), *al-saj*' is also part of the underlying structure of *taḍmīn al-muzdawaj* (applying coupled rhymes) and, to some extent, of *al-i'nāt* (rich rhyme); these figures will be discussed later in this chapter.

## 4. Meaning and Creative Imagination in *Ḥadā'iq al-Sihr*

In this chapter, figures of meaning that operate through the language's semantic properties will be discussed. In Waṭwāt's poetics, excellent examples of poetry and other forms of literary discourse need the appropriateness of words, imagination, and coherence of meanings. Therefore, in rhetoric books, besides artifices concerning verbal aspects, chapters are devoted to techniques beyond the literal meanings of the words to generate new insights, enhance aesthetic pleasure, and increase poetic imagination. In the ancient traditional books of *balāḡa*, no distinction was made between semantic devices in nature and function, but in later ages, some of these figures dealing with imagery and creative imagination were transferred to an independent branch called *bayān* (elucidation). Waṭwāt follows the tradition of the old *badī'* school, established by Ibn al-Mu'tazz and followed by his main models; hence, he does not distinguish between figures.

The figures discussed in this chapter, which are in the second category according to the second chapter of this research, are divided by the present author into four main subcategories (viz. figures of imagery, techniques of semantic harmony, figures of amphiboly, polysemy, and disguise, and techniques of court poetry) based on their similarity in function. Unlike the previous chapter, where the general discussion proceeded following the order of the chapters in *HSDŠ*, in this chapter, the order of the sections will be based on the functional priority of the subcategories. Thus, figures of imagery, which are the most fundamental components of poetry, came to the fore, and court poetry techniques that are not independent figures, but are in fact, artistic employment of other figures in a manner that fits well into the royal setting, will be discussed at the end of the chapter. Explaining the position of these figures in Waṭwāt's poetics, understanding the aesthetic mechanism of these literary crafts, and how to cultivate and expand meanings through them, based

on the theories and examples mentioned in *HSDŠ*, are the topics that will be addressed in this chapter.

## 4. 1. Figures of Imagery

In this chapter, imaginary figures refer to *isti'āra* (metaphor) and *tašbīh* (simile). These two stylistic devices, in addition to *kināya* (implicit expression) and *majāz* (metonymy), constitute a set of rhetorical techniques that are studied in later rhetorical books under the heading of *bayān* (elucidation). Of all these, Waṭwāt discusses only metaphor and simile and ignores implicit expression and metonymy. His view of imaginary figures is influenced by early books of *badī'* and in many different respects by al-Jurjānī's school and its followers (Faḡr al-Dīn al-Rāzī, al-Sakkākī, and his commentators); the exclusion of *kināya* and *majāz* should be understood in this context. Waṭwāt understands *kināya*, which originally means to speak covertly, in the frame of figures of disguise, particularly, *al-muḥtamil li al-ḍiddayn* (potential for two opposite meanings) and *al-īhām* (amphibology), and *tašbīh-i kināyat* (implicit metaphor). He practically interprets metaphor in a way that brings more similarity to the definition of *majāz*. The details of this material will be the subject of the following two sections.

### 4. 1. 1. *isti'āra*

A. The analysis of *isti'āra* (roughly translatable to metaphor) and consideration of its function in literary discourse has long been of interest to rhetoricians. The first chapter of Ibn al-Mu'tazz's *Kitāb al-Badī'* discusses metaphor and, after him, perhaps no book on the subject of stylistic techniques can be found that is devoid of a chapter on this figure of speech. Throughout

the history of rhetoric, views of metaphor have evolved significantly among Islamic rhetoricians, and the trope's definitions have undergone many changes. In later times, metaphor and related techniques became the subject of a branch independent of rhetorical studies, called "expression/elucidation" (*bayān*).<sup>1</sup> However, Waṭwāt, who authored his book before the categorizations of al-Sakkākī and his commentators, has examined metaphor alongside other figures of *badī'*. He has taken special care in writing this chapter and has chosen its examples with attention so that none of these examples can be found in our rhetorical books before *HSDŠ*, in the chapter on metaphor. By examining these examples, one can understand and analyze Waṭwāt's general views about this figure, its nature, and its function.

**B.** The evolution of metaphor as a rhetorical figure has occurred both in terms of structure and the imaginary basis. Structurally, in the early ages, this trope was defined so that the mere ability to borrow a word from one semantic domain and use it alongside a lexical unit from another semantic domain would lead to the formation of a metaphor. In other words, the presence or absence of the *musta'ār<sup>un</sup> la-hu* (the metaphorized word) was not the primary determinant, and the imaginary contiguity of the two semantic domains was sufficient to manifest this figure, provided that the particle of comparison/connection was removed. Thus, the figures which later became known as *al-iḍāfa al-tašbīhiyya* (similitive genitive), *al-tašbīh al-balīḡ* (eloquent simile), *al-iḍāfa al-isti'āriyya* (metaphorical genitive), and *al-isti'āra al-makniyya* (implicit metaphor) were all considered extensions of a single figure of speech, known as *isti'āra*. However, what is called *al-isti'āra al-muṣarraḥa* (explicit metaphor) in today's rhetoric does not fall within the scope of this definition; this is the kind of metaphor in which, according to the late rhetoricians, the claim of

similarity between the parties to the metaphor reaches its climax, to the extent that only *musta 'ār<sup>un</sup> min-hu* (the source of borrowing=metaphor) is mentioned<sup>1</sup>.

C. The imaginary basis is the claimed similarity by relying on which a word is transferred from one specific semantic domain to another. Wolfhart Heinrich, in his studies of the evolution of metaphor from this perspective in the history of Islamic rhetoric, found that the examples of *isti 'āra* mentioned in the books of rhetoric from earlier Arab poets are based on analogy (*tamīl*). However, during a gradual development, the visual similarity becomes the imaginary basis in metaphors in later ages. Therefore, in order to better understand Waṭwāṭ's view of metaphor, as well as of simile (*tašbīh*), it is appropriate to summarize some of the observations made by W. Heinrichs in his studies of the subject.

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<sup>1</sup> Lack of awareness of this historical development has caused the famous contemporary scholar, Badī' al-Zamān Furōzānfar, whose opinions have had a significant impact on the academics after him in Iran, to make this strange statement in his critique of *HSDŠ*: "Although this book (=HSDŠ) is significant because it contains the poems of some early bards, and it is the work of Waṭwāṭ's pen, and it is one of the truly well-written books in the style of Persian scholarly prose, it is not important in terms of scholarly content, as Waṭwāṭ has confused some of the figures and has not given the examples according to the definitions" (Furōzānfar 1971, 326). By looking carefully at the examples that B. Furōzānfar provides after this statement to justify his opinion, it can be perceived that he deems only two matters as the reason for the scholarly defect of *HSDŠ*. one is that Waṭwāṭ regards *al-iḏāfa al-tašbīhiyya* (similative genitive) to be one of the types of metaphor. The other is that he includes *al-isti 'āra al-muṣarraḥa* (explicit metaphor) in the subcategories of simile. However, the knowledge of the structural evolution of metaphor refutes the validity of this statement. The truth is that Waṭwāṭ's view of metaphor, both in terms of its structure and its imaginary basis, has been consistent with that of the early rhetoricians.

W. Heinrichs maintains that *badīʿ* was initially “used synonymously with *istiʿāra*” (Heinrichs 1986, 3) and that it initially confined itself to “analogy-based imaginary metaphors” (“old” metaphors), linked to “the common denominator of the five *badīʿ* types,” namely, various types of verbal repetition (Heinrichs 1984, 190-91). The “ancient authorities” considered “old” metaphors, like Abū Duʿayb’s “When Death sinks its claws in, you will find all amulets of no avail,” as “borrowing” (*istiʿāra*), in that “the ‘claws’ were borrowed from a beast of prey to be given to Death on loan, as it were”; whereas in reality, “the *istiʿāra* is based on a *tamthīl*, an analogy between the inevitable assault of death and the relentless attack of a predatory beast, and... in the process of projecting the analogue onto the topic to create the image one element of the analogue [‘claws’] was carried over into the image”. This type of “old” metaphor “results in an imaginary ascription (namely, of claws to death);” in other cases, however, “the element carried over from the analogue does have a counterpart in the topic” (Heinrichs 1986, 3-4).

Heinrichs distinguishes between such “old” or “imaginary” metaphors and “non-imaginary” ones, as in the adage “‘Thought is the marrow of action’ (*al-fikru mukhkhu l-ʿamal*) ... adduced by Ibn al-Muʿtazz as an example of *istiʿāra*”, the difference being, first, that “whereas the ‘claws’ have no substratum, in reality, the ‘marrow’... does, since it is explicitly equated with ‘thought,’ and, second, that the ‘claws’ are accompanied by a suitable verb metaphor (‘sinks in’)... whereas there is no such additional metaphor in the case of the ‘marrow of action.’ In poetry, however, the concomitant verb metaphor is the usual” (ibid., 4). He further distinguishes between “identifying genitive metaphor[s]” – e.g., “the young she-camel of praise,” which is “not based on a simile, as such genitive metaphors often are,” but is “part of an analogy,” and “attributive genitive metaphors” such as the “claws of death” and the “marrow of action” (ibid., 4–5).

The metaphors created by the so-called “*muḥdaṭ*” poets, which led to critical controversies, differed from the old metaphors in three essential aspects:

First, the mechanism of generating the *isti‘āra*: the ancient poets used to establish the metaphor upon an analogy, in such a way that something from the domain of the analog was mapped to the topic of analogy; the metaphor, though based on imagination, seemed natural. While *muḥdaṭ* poets used already created metaphors (especially verb-based metaphors), they incorporated something of the conceptual domain of the analog into the mechanism of the metaphor that did not correspond to the conceptual domain of the topic. An example of this can be seen in a verse from Abū Nuwās:

*Wa idā badā °qtādat maḥāsin<sup>u</sup>-hū/ qasran ’ilay-hi a ’innat<sup>a</sup> °l-ḥadaqi*

And when he appears, his beauties lead the reins of the pupils towards him by force.

In his critique of this verse, Heinrichs has pointed out that this verse is based on a relatively weak verb-based metaphor, *iqtādat* (leading, especially in the case of draft animals). However, in the conceptual domain of *al-ḥadaq* (the pupil), there is nothing to be compared to *al-a ’inna* (the reins) in the conceptual domain of the analog (animal). Therefore, from this point of view, the genitive composition of “the reins of the pupil” is both irrational and syntactically superfluous because “it would be perfectly possible to turn *al-ḥadaq* (‘the pupils of the eyes’) into a direct object of the verb *iqtādat*.” (ibid., 5–6).

A second example is Abū Tammām’s famous and much-disputed line:

*lā tasqi-nī mā<sup>’a</sup> °l-malām<sub>i</sub> fa-inna-nī/ ṣabb<sup>un</sup> qad[i] sta °dabtu mā’a bukā’-ī*

Do not pour me the water of blame, for I am a man in love and have come to find the water of my weeping sweet.

Heinrichs refers to al-‘Āmidī’s defense of “this bold metaphor”: “since it is common idiomatic usage in cases of criticism and blame to use verb metaphors like ‘making s.o. drink it’ or (as in English) ‘making s.o. swallow it,’ Abū Tammām could easily attribute to ‘blame’ the element ‘water’ by way of ‘borrowing’ (‘*alā l- isti ‘āra*’). It was a common *Muḥdath* practice “to extract new, often imaginary, metaphors from existing ones;” Ibn Sinān al-Ḳafājī called this “*isti ‘āra al-mabniya ‘alā ḡhayrihā* ‘the metaphor that is built (or based) on another,’” and emphasized “that such metaphors will always be *ba ‘īd* ‘far-fetched’ and, therefore, ugly” (Heinrichs 1986, 6-7)<sup>1</sup>.

Second, the basis of the *isti ‘āra*: In the Abbasid era, metaphors abounded based on simple comparisons, such as the use of ruby instead of lips (Heinrichs 1977, 1). In these metaphors, the analogical contiguity that was the basis of the old metaphors gave way to the visual similarity of the corresponding elements of the two semantic domains; thus, simile and analogy both became stimuli in the metaphorical expression which “will not be an imaginary metaphor; rather, it will have a counterpart in the topic to which it will be tied on the basis of a simile.” In explaining this, Heinrich examines the following verse from Abū Nuwās in detail:

*bi ṣaḥn<sub>i</sub> ḡadd<sub>in</sub> lam yaḡīḡmā<sup>u</sup>-hu/ wa lam taḡuḡ-hu a ‘yun<sup>u</sup> <sup>o</sup>n-nāsi<sup>2</sup>*

In the area of a cheek whose water [*mā’uhu*] has not trickled away and which the eyes of people have not waded in.

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<sup>1</sup> See also (Heinrichs 1977: 27) and (Al-Ḳafājī 1969, 134-35).

<sup>2</sup> The romanization of the verse is based on the form recorded in (Ibn Rašīq 1972, 1: 276). It is slightly different from the form seen in Heinrichs’s article. This verse was not found in the *Dīwān* of Abū Nuwās.

“The poet starts from a nominal metaphor (based on a simile) which... happens to be a lexical item: *mā'* in the sense of “lustre” ... [and] proceeds on the level of the analogue, i.e., the “water,” to appropriate verbs ... which function as verb metaphors in their new context, and thus form a total image... based on an analogy (such as: “The lustre of the cheek does not become dull, just like water not trickling into the ground”). The potential of this particular type of metaphor for further poetical elaborations and ramifications is considerable, because if we look at the word *mā'*... more closely, we find that it has two interesting properties: First, it is a metaphor taken literally – the line is based on the pretense that the lustre of the cheek is real water – and the poet may choose to elaborate on this aspect (e.g., by introducing real water into the context and playing with the figure of speech called *tajāhul al- 'ārif* “feigned ignorance”). Secondly, *mā'* with its two meanings of “water” and “lustre” constitutes the bifurcation point of topic and analogue and may thus be made the starting-point for a *murā'āt al-naẓīr* (harmonious choice of images). For these reasons, this kind of metaphor gradually became the favourite of the *muḥdath* poets...” (Heinrichs 1986, 7-8). As can be seen in this verse, *tašbīh* (“lustre is like water”) and *tamīl* (“lustre of cheek does not become dull just like water not trickling into the ground”) are both active in the mechanism of metaphor. However, this *tamīl* is “artificially and artfully generated from a nominal metaphor... mostly leading to apposite verb metaphors,” and overturning the method of extracting “nominal metaphors, most of the imaginary type... from nonimaginary verb metaphors” (ibid., 8–9).

Third, the combinatory context of the metaphor: This characteristic indicates that is that “the poet would very often firmly tie the *isti'āra* into the line of poetry by introducing a

concomitant *isti‘āra* and/or a *muṭābaqa*... or a *tajnīs* or any other figure of speech involving repetition, in which the *isti‘āra* would then function as one of the two terms involved” (ibid., 9)<sup>1</sup>.

**D.** In defining *isti‘āra*, Waṭwāt speaks of the ‘original meaning’ of the word (*ma‘nī-yi ḥaqīqī*), following al-Margīnānī (1987, 93), who in turn follows al-Rummānī (1976, 85) and Abū Hilāl al-‘Askarī (1952, 268)<sup>2</sup>. This original meaning is transferred to another domain by the poet or the [prose] writer and used there through borrowing. In this regard, his delineation overlaps with the classical definition of *majāz* (metonymy); it is worth noting that the latter term is not mentioned in *HSDŠ* at all. According to this definition, the prerequisites for the beauty of the *isti‘āra* is the contiguity (not being far-fetched) and agreeability; for Waṭwāt, the similarity is not a deciding factor in creating a metaphor.

By examining the examples that Waṭwāt cites in the chapter on metaphor, it is clear that his comprehension of the concept of metaphor is what in Heinrichs’s research is called the "old metaphor." The metaphors he quotes in this chapter are all generated on the basis of analogies. Waṭwāt actively refuses to assent to the connection between metaphor and simile. Unlike Rādūyānī, his primary model, who emphasizes the connection between the two rhetorical figures, Waṭwāt does not refer to this fact, and he even deliberately places several chapters between the chapters on metaphor and simile, which are placed one after the other in *TB*. Consequently, he must be considered a faithful follower of the old “*badī*” school. From this point of view, his way of defining these figures and providing their illustrations deviates from the path of ‘Abd al-Qāhir al-Jurjānī and his followers.

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<sup>1</sup> This summarization is highly indebted to (Meisami 2003, 320-323).

<sup>2</sup> It should be noted that although the concept is almost the same, in all three books mentioned above, the term *aṣl al-luġa* (the origin of the term) is used.

For Waṭwāt, metaphor has a conceptual and cognitive function above all else<sup>1</sup>. In all the examples of metaphor that he mentions, the topic is an abstract concept transferred to the conceptual domain of a concrete phenomenon. His contemporary theorist, Ibn Munqid, essentially considers metaphor to be exclusively created in this manner (Ibn Munqid 1968, 41)<sup>2</sup>. Medieval rhetoricians were not unaware of this metaphorical property; al-Rumānnī and al-‘Askarī consider *ibāna* (clarification) to be the primary function of metaphor. In the examples in this chapter, apprehensive faculties such as “respect”, “aging”, “fear”, “hunger”, “sedition”, “blessing”, and “death” are perceived through the senses.

E. Three examples that he quotes from the *Quran* are among the most well-known instances of metaphor that Muslim rhetoricians traditionally refer to in their treatises. Those exegetes who had a rhetorical approach in their commentaries developed elaborate discussions regarding these verses. The first *āya* illustrates the ‘old’ type of genitive-metaphor (*wa ʾkfiḍ la-humā janāḥ<sup>a</sup> ʾd-dulla min<sup>a</sup> ʾr-raḥma(t)<sub>i</sub>*: lower your wing of humility for them out of gentleness), in which the modesty is compared to a bird who has wings (Al-Zamaḡṣarī 1987, 2: 588). However, *kafḍ al-janāḥ* (lowering the wing), without *dull* (humility), as an idiom for "showing respect," has another example in the *Qurʾan* (ibid), and it might suggest that this image was familiar to the first spectators of the prophet. The second verse (*iṣṭaʿal<sup>a</sup> ʾr-raʾs<sup>u</sup> ṣayb<sup>an</sup>*: the head flamed because of agedness) contains a verb-based metaphor; the act of glowing, in a metaphorical statement, is linked to the hair (head is the synecdoche of the hair), and the white hair is basically compared to the blazing fire, because of the brightness that they have in common. This metaphor is also seen

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<sup>1</sup> In analyzing metaphors and their functions, the terminology employed in (Lakoff and Johnson 1980) is used in this chapter.

<sup>2</sup> See also the modern editors preface to the book (Ibn Munqid 1968, 4-5)

in pre-Islamic Arabic poetry (Al-Zamaḡṣarī 1998, 1: 511). Finally, the third verse (*fa adāqa-hā °l-lāh° libās° °l-jau° i wa °l-kaufi bi mā kānū yaṣna° un°*: God made it taste the garment of famine and fear, due to what they made), amid these examples, has the most complicated structure; it is a combination of both of these types of metaphor: the genitive metaphor (the garment of famine and fear) is related to the causative mood of the root √*dwwq*. Therefore, *adāqa* (to make [someone] eat [something]), which belongs to a different semantic domain, replaces the concept of experiencing, as this robe is compared to a kind of nourishment.

Following the order of the book, a *ḥadīṭ* comes after the Quranic verses. The authenticity of this prophetic discourse is arguable<sup>1</sup>. However, it represents a simple personification, through which human characteristics (like sleeping and waking up) are ascribed to the abstract concept of strife: “*al-fiṭnat° nā° imat°m, la° ana °l-lāh° man ayqaza-hā°*” (the strife is asleep; may God damn whoever awakes it)!

The following example is a speech attributed to ‘Amr ibn al-‘Ās, whom the Sunni Muslims consider to be one of the companions of the prophet. This short passage is narrated verbatim in old collections of rhetorical texts, like Ibn Qutayba’s *Ġarīb al-Ḥadīṭ* (Ibn Qutayba 1977, 2: 370), however, most likely, Waṭwāt has taken it from al-Zamaḡṣarī’s *al-Fā°iq*, and this point is essential in identifying Arabic sources of *HSDŠ* (see. 1. 3. 2. 3. D). This excerpt, as it is published in ‘Abbās Iqbāl’s edition, is erroneous, and leads to misreading; therefore, it is translated here according to al-Zamaḡṣarī’s version:

*°inna °bn° Hantamat° ba° ajat la-hu °d-dunyā ma° ā-hā wa °alqat °ilay-hi aflāḡ° kabiḡi-hā wa naqat la-hu muḡḡat°-hā wa °aṭ° amat-hu ṣaḡmat°-hā wa °amṭarat la-hu jaud°m sāla min-hu ṣi° āb°-hā wa dafaqat fi maḡāfil°-hā fa maṣṣa min-hā maṣṣ°m wa qamaṣa min-hā qamaṣ°m jānaba*

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<sup>1</sup> See (Al-‘Ajlūnī 1932, 2: 83).

*ḡamrat<sup>a</sup>-hā wa mašà ḡaḥḡāḡ<sup>a</sup>-hā wa ma <sup>o</sup>btalat qadamā-hu. 'a lā ka ḡàlika 'ayyuha <sup>o</sup>n-nās<sup>u</sup>? qālū na 'am, raḡima-hu <sup>o</sup>l-lāh<sup>u</sup>* (Indeed, the world cleaved its own intestine for Ḥantama's son<sup>1</sup>, and threw him its pieces of liver, and cleaned the best part of it, and fed him with the pure meat; and rained upon him such heavy rain that flew in its valleys, and moved towards its pits, and he sipped a little of it and bucked it hard, he avoided its abyss, and crossed over its ford, and his feet did not become damp. O people, was it not like that"? They said: "Yes, it was, may God forgive him) (Al-Zamaḡṣarī 1971, 1: 325-26).

Waṭwāṭ briefly comments on this: "it is all metaphorical, and it is excellent and eloquent." The passage has two main sets of metaphors, and it contains several idioms on which the philologists and the lexicographers have meticulously commented. The first set is based on the personification of the world who reveals its most confidential secrets to 'Umar and provides him with the best it can (ibid). In the second set, a group of metaphors based on an analogy between the heavenly grace and the rain are extended.

The Persian verses quoted in this chapter belong to a piece by Mas'ūd Sa'd Salmān, which was composed in a grief-stricken tone in the mourning of 'Aṭā' ibn Ya'qūb (d. 1098), one of the poets and scholars of the Ghaznavid court:

*maḡmadat rā hamē furō šud sar/ kay 'Aṭā rā hamē bar āmad dam  
aḡar īn rōzigār-i nāqiš-dōst/ lagad-ē zad kamāl rā muḡkam  
šud zi mardum tuhī kanār-i jahān/ kāk rā pur našud hanōz šikam*

The eulogy hung his head [in shame] when 'Aṭā' breathed his last.

This time who adores the imperfect ended up booting the excellence.

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<sup>1</sup> Ḥantama is the name of the mother of 'Umar ibn al-Ḳaṭṭāb (Al-Ṭabarī 1969, 4: 195).

The world's chest became deprived of people, but the soil's stomach is not filled yet.

In these verses, the poet expresses his grief over the death of his friend and patron. There are several abstract concepts present in these lines whose meaning has been made possible through personification. Since man acquires the first kind of cognition through his body and its physical properties, the personification of complex abstract concepts is a way to facilitate their understanding<sup>1</sup>. The first subjective concept in this passage is "praise," which lowers its head in the image of a shameful person. Then, the "events" that often take place against the people's will are conceptualized through attributes of a philistine who kicks hard greatness and perfection. "Death" is then transferred to the conceptual scope of the empirical act of leaving the embrace, and the world is assumed as a human who holds people in his arms. In the end, again to lament for the hostility of the existence, the earth in which corpses are inhumed is portrayed as a greedy man whose stomach is never full, so he never gets enough of the dead.

The last case, "*kāk-i 'amal az 'anbar-i ma'zūlī bih*," is a Persian hemistich that comprises a proverb<sup>2</sup>. Unlike previous examples, it does not represent a personification. This half-verse can

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<sup>1</sup> In this regard, Lakoff and Turner write: "As human beings, we can best understand other things in our own terms. Personification permits us to use our knowledge about ourselves to maximal effect, to use insights about ourselves to help us comprehend such things as a force of nature, common events, abstract concepts, and inanimate objects" (Lakoff and Turner 1989, 72).

<sup>2</sup> The proverb, according to 'Alī Akbar Dihkudā, can be found among the old proverbs documented in *Nafāyis al-Funūn* by Šams al-Dīn Āmulī (14<sup>th</sup> century) (Dihkudā 1947, 2: 710). The Arabic version of it, "*ḡubār<sup>u</sup> °l- 'amal<sub>i</sub> kayr<sup>u</sup> min za'farān<sub>i</sub> °l- 'uṭlat<sub>i</sub>*" (the dust of the job is better than the saffron of the unemployment), is mentioned in ancient sources of Arabic proverbs, like al-Ta'ālibī (1961, 149) and al-

be roughly translated as "the dust of [having a] job is better than the ambergris of being dismissed." This sentence, by two genitive metaphors (*kāḱ-i ʿamal* and *ʿanbar-i maʿzūlī*), tends to express that even the difficulty of work is better than the comfort of unemployment. Difficulty and comfort are both subjective concepts; to make them tangible, the speaker employs two objective entities: dust and ambergris. In the frame of sensations, the hardship of working is exemplified by one of its entailments, which is the inhalation of dust, whereas comfort is conceptualized by the concept of enjoying the pleasant smell of ambergris.

#### 4. 1. 2. *al-tašbīhāt*

A. *Tašbīh* (simile or comparison) is one of the inherent elements of literary works, especially poetry. Muslim rhetoricians have long paid attention to this stylistic technique. Ibn al-Muʿtazz devotes a chapter of the *maḥāsin* (embellishments) of *KB* to *ḥusn al-tašbīh* (elegance of simile) and mentions numerous examples to explain it (Ibn al-Muʿtazz 1935, 68-74); however, he does not provide any definition of this literary device, does not introduce its structural elements, and does not classify its types. The method of al-Marḡīnānī in *MNN* is similar to that of Ibn al-Muʿtazz; he, too, suffices to give numerous examples and does not go beyond that<sup>1</sup> (Al-Marḡīnānī

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Maydānī (Al-Maydānī 1955, 2: 67); according to the al-Taʿālibī, proverbs like this were mainly used by the courtiers. Therefore, in this context, job means the state of being appointed by the ruler to royal duty, and *al-ʿuṭla* is the state of being dismissed.

<sup>1</sup> However, the chapter that al-Marḡīnānī wrote on this subject is not without its benefits. He quotes the famous poem of al-Waʿwāʿ and refers to the omission of the particle of comparison in that line (Al-Marḡīnānī 1987, 97) (see also: 4. 1. 2. G). He cites examples of similes in the *Qurʾān* too, which he borrowed from the book of al-Rummānī and he mentions it (Al-Marḡīnānī 1987, 101). Waṭwāṭ also refers

1987, 96-101). However, the approach of other rhetoricians has not been like this; in the tradition of Islamic *balāḡa*, simile and comparison in the *Qur'ān* and poetic lines have been scrutinized, detailed classifications have been made, and prolific material has been given about the nature and function of this figure of speech. Examining the history of theories proposed by literary scholars about simile and the evolution of attitudes toward this artifice is a broad and profound field that inevitably falls outside the scope of the present study, which focuses on the analysis of Waṭwāṭ's rhetorical views. Therefore, this section deals with the subjects that Waṭwāṭ raises in this regard and avoids addressing the historical background of these issues except where it is directly related to the content of *HSDŠ*.

**B.** At the beginning of this chapter, Waṭwāṭ gives a basic definition of the figure of simile: “a simile is one in which the author or the poet likens something to something in terms of an attribute of the attributes” (Waṭwāṭ 1929, 42). From the four pillars of simile<sup>1</sup>, in this position, Waṭwāṭ mentions *mušabbah* and *mušabbahun bihi* (*primum* and *secundum comparationis*, respectively), and in the first subcategory, he also refers to “*adāt al-tašbīh*” (the particle of comparison). However, he does not refer to what is called *wajh al-šabah* (property of comparison) except vaguely, as in Waṭwāṭ's view of this figure, the type of relationship between the two sides of the simile does not matter much; most of his attention is focused on the quiddity of two first pillars, and he pays more heed to the structural features of the claimed similarity. Therefore, as

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to al-Rummānī (Waṭwāṭ 1929, 43), and he is most certainly influenced by al-Marḡīnānī in this regard (see also: 1. 3. 1. 2. C).

<sup>1</sup> In Arabic and Persian rhetoric, the simile is traditionally considered to have four pillars (*arkān*), and there is a consensus on this, especially in later handbooks of *balāḡa*. See, for example: (Al-Ḳaṭīb al-Qazwīnī 2003, 202).

one would expect, he gives no explanations about the phrase "an attribute of the attributes" that he uses in the definition. But Rādūyānī, who is Waṭwāṭ's primary model in writing this chapter, writes in this regard: "... an attribute of attributes, such as motion and stillness, color and tone, agitation and equanimity" (Rādūyānī 1949, 44)<sup>1</sup>. He also contends that a simile can be based on the similarity of "form and shape," but Waṭwāṭ does not mention this, perhaps because, logically, these are the attributes that distinguish forms and shapes. According to Waṭwāṭ, following Rādūyānī, the ideal type of simile is logically possible to reverse: "and in the figure of simile, the better and more pleasing type is that if it is reversed, and the places of the two sides are changed, the statement remains fine, and the meaning is right. Furthermore, an agreeable simile is like the similitude of hair to the night, which is pleasant if the night is likened to hair, and the similitude of the crescent moon to the horseshoe, which is also good if the horseshoe is compared to the crescent moon" (Waṭwāṭ 1929, 42). He prefers these similes because the claim of similarity in them reaches the highest level, and therefore, the resulting image becomes literarily more pleasant.

C. Waṭwāṭ has also pointed out that the two sides of the simile must belong to the category of *a' yān* (external entities) and not be delusional. He does not explain the philosophical term, so it is better to consider its simple definition, which refers to entities that have the capacity to exist or be actualized in a concrete unit of existence. He then criticizes the poets who make delusional similes: "it is not good and recommendable what a group of poets have done and are doing, and that is likening something to something that exists neither in the imagination nor in external entities. Such as likening the blazing charcoal to a sea of musk with golden waves, as there is never

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<sup>1</sup> See also: (Al-ʿAskarī 1952, 245-49).

a sea of musk in the external entities, nor a golden wave" (ibid., 44)<sup>1</sup>. By this token, in the vast majority of the examples quoted by Waṭwāt in this chapter, the two sides of the simile are factual and experiential matters.

After this, he discordantly censures the style of Azraqī Hirawī (11<sup>th</sup> century) because of the delusional nature of the similes he creates: "and the people of the time, due to lack of knowledge, are fascinated and amazed by Azraqī's similes, and in his poetry, similes are of this nature, and they are useless" (ibid., 44). However, his critique of the nature of Azraqī's poetic similes seems a bit too harsh<sup>2</sup>; most of the examples of *tašbīḥ* in his *Dīwān* are fashioned according to the literary traditions of his time. Nonetheless, he, who was engrossed in stylistic innovations, also included in his poetry novel imageries, most of which stem from an aristocratic milieu<sup>3</sup>. It seems that from

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<sup>1</sup> This opinion is clearly in conflict with the view of 'Abd al-Qāhir al-Jurjānī (1954, 154), Faḵr al-Dīn al-Rāzī (2004, 108) and al-'Alawī (1914, 1: 281) (who in this case practically repeats the words of Faḵr al-Rāzī). They believe that if the *secundum comparationis* is entirely imaginary and delusionary, and it does not belong to the things that can be actualized in the real world but just can be imagined, the simile will become more pleasant.

<sup>2</sup> Šams-i Qays, along with Waṭwāt, is critical of this aspect of Azraqī's poetic style, yet he believes that his similes are not entirely worthless (Šams-i Qays 1959, 346).

<sup>3</sup> Šafī'ī Kadkanī writes in this regard: "Azraqī tried to get rid of the dilemma of repeating the imageries of previous generations ..., but his attempt, in a way, was turning poetry and poetic images away from nature and life. This effort was, in fact, the expected result of the movement of Persian poetry in the direction of the aristocratic life of the time and the crystallization of that aristocracy in which everything is made of gold, silver, diamonds, and agate. Thus, the butterflies of his poetry are silvery, its daffodils are made of musk, its juniper is made of steel, its ships are made of amber, his grove is made of diamonds, the snakes of his poetry are made of gold, its dragon has a body of silver and bones of turquoise, and his lizard is

Waṭwāṭ's point of view, establishing the simile on the basis of visual properties is a fundamental principle in the aesthetic mechanism of this figure of speech, and this is the reason why he does not appreciate Azraqī's tyle.

**D.** Waṭwāṭ divides the types of similes into seven subcategories. Before him, Rādūyānī had sorted them into five subcategories; Waṭwāṭ has added two subcategories, but his method is not essentially different from Rādūyānī's. This taxonomy is based on the structural properties of similes. The classification presented by Rādūyānī looks pretty original, and ostensibly it has no precedent in the Arabic books of rhetoric<sup>1</sup>. Logically, two possibilities can be considered; either Rādūyānī himself was the creator of this system and Waṭwāṭ completed it in some respect, or he and Waṭwāṭ both took it from another source that is not available today. For some reason, the first possibility seems stronger. First of all, in the chapter on simile, Rādūyānī neither explicitly nor implicitly says anything indicating that he is adapting this system from another source.

Another reason for the authenticity of the system presented by Rādūyānī is a comment by Šihāb al-Dīn al-Ḥalabī (d. 1325). Although this taxonomy has been positively evaluated and utilized in most major Persian rhetorical books, such as *MMAA*, *Mi'yār-i Jamālī*, and *Abda' al-Badā'i*<sup>2</sup>, all in imitation of *ḤSDŠ*, it was not favorably received by Faḵr al-Dīn al-Rāzī and al-

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golden... The images in his poems are reminiscent of the magical palaces of legends" (Šafī'ī Kadkanī 1987, 650-651). Accordingly, this suggests that in the abovementioned sentence, by "*ahl-i rōzigār*" (the people of the time), Waṭwāṭ is referring to the audience of the poetry of that era who primarily belonged to the aristocracy.

<sup>1</sup> To make this statement, in addition to personal research, the results of this academic study have been relied upon (Smyth 1989, 44).

<sup>2</sup> By adding two more types, Kāšifī has increased the number of these subcategories to nine.

Sakkākī, as they preferred ‘Abd al-Qāhir al-Jurjānī’s conception of the figure of *tašbīh* and the matter of imagery in poetry; consequently, it did not find its way into Arabic rhetoric. The only medieval book of Arabic rhetoric in which the present author found this taxonomy is *Husn al-Tawassul ilā Šinā‘a al-Tarassul* by al-Ḥalabī. He writes that this categorization has been proposed by some of the later scholars (Al-Ḥalabī 1881, 16). This means that he, too, had not found it in earlier rhetorical books, and since Waṭwāt undoubtedly influenced him in writing this part of his book, as he conducts the whole discussion based on the examples of *ḤSDŠ*, and even quotes some of Waṭwāt’s own Arabic poems to elucidate some cases, it can be concluded that the phrase *ba‘d al-muta‘aqqirīn* (some of the later ones) principally describes Waṭwāt. However, it is evident that Waṭwāt had, in practice, used and, to some extent, edited this system; on this basis, Rādūyānī may be considered the inventor of this taxonomy.

E. The first subcategory of similes is called “*tašbīh muṭlaq*” (absolute simile). It was Waṭwāt who named it thus, and it is not seen in *TB*. In this manner, two sides of the simile are mentioned together with the particle of comparison, and the sentence is affirmative, has no conditional or comparative structure, and the *primum* and *secundum comparationis* are not reversed. Some of the examples that Waṭwāt mentions to explain this type have a simple arrangement, such as this hadith: *an-nās<sup>u</sup> sawā<sup>‘un</sup> ka ‘asnān<sub>i</sub> ‘l-mušṭ* (people are equal, like the teeth of the comb). However, some examples are composed in a more complex way. For example, the following verse from Abū al-Ma‘ālī Šāpūr:

*rafa‘at ilā ‘l-fam<sub>i</sub> kās<sup>a</sup>-hā/ka ‘š-šams<sub>i</sub> qabbala-ha ‘l-qamar*

She lifted the goblet to her mouth, like the sun being kissed by the moon.

This verse is an example of a kind of simile that Al-Ḳaṭīb al-Qazwīnī calls *al-tašbīh al-murakkab al-ḥissī* (compound sensory simile) (Al-Ḳaṭīb al-Qazwīnī 2003, 174), because, in it, the intention of the poet is not to compare the components of the two hemistichs, respectively, but the composite image of the beloved bringing a glass of wine to her mouth is likened to the composite image of the sun kissing the moon. What has convinced Waṭwāt to place this poem among the illustrations of ‘absolute simile’ is that in this verse, the particle of comparison (*ka*) is mentioned, along with the other two pillars, namely, the *primum* and *secundum comparationis*.

**F.** In the second subcategory of similes, the sentence containing the simile has a conditional structure, and it is therefore called *tašbīh mašrūṭ* (conditional simile). In most of the examples in this chapter, the purpose of constructing a sentence based on a conditional structure is to prioritize the first element of the simile. For example, in this Persian poem by Waṭwāt:

*ba māh u sarw az ān-at ni-mē-kunam tašbīh/ kē īn suḵan ba bar-i ‘āqilān kaṭā bāšad*  
*tu yī ču māh agar māh rā kulāh buwad/ tu yī ču sarw agar sarw rā qabā bāšad*

I do not liken you to the moon, and the cypress as the wise men consider this statement to be a mistake.

You are like the moon if the moon has a crown. You are like a cypress if a cypress has a garment.

The beloved (or maybe the patron) has somehow excelled over the moon and cypress due to being a wealthy human having luxury accessories (crown and garment).

**G.** Of these subcategories, perhaps the third one is the most contentious because the rhetoricians have been at odds about the nature of the illustrations of this chapter; some of them consider the examples of this subcategory to belong to metaphor, some of them to simile. This

figure is such that the poet or the author covers *mušabbah* (the *primum comparationis*) with the *mušabbahun bihi* (the *secundum comparationis*) and removes the particle of comparison; hence it is called *tašbīh-i kināyat* (implicit simile). The most crucial evidentiary verse in this chapter, which has been the subject of much controversy, is the poem by al-Waʿwāʾ al-Dimašqī (10<sup>th</sup> century):

*qulnā wa qad qatalat fī-nā lawāḥiẓ<sup>u</sup>-hā/ kam dā ʾa mā li qatīl<sub>i</sub> ʾl-ḥubb<sub>i</sub> min qawadi*  
*fa ʾamṭarat lu ʾlu<sup>an</sup> min narjis<sub>in</sub> fa saqat/ ward<sup>an</sup> wa ʾaḍḍat ʾala ʾl-ʾunnāb<sub>i</sub> bi ʾl-baradi*

We said when she killed many of us with her glances, "How much of this? Will there not be any retributions for those killed in love?"

She let pearls rain from narcissi, watered the roses, and bit on jujubes with hailstones.

In the second verse, respectively, pearls are used instead of tears, narcissi instead of eyes, roses instead of cheeks, jujube instead of henna-stained fingers, and hailstone instead of teeth (Al-ʿAskarī 1952, 251). G. J. van Gelder writes about the fate of this verse in the history of Arabic rhetoric: "Many critics indeed spoke of *tashbīh* in this and similar cases, although both the *primum comparationis* and the particle of comparison are lacking. It is the result of the concept of *istiʿāra* as the 'old' metaphor only. Among those who classified al-Waʿwāʾ' s line as *tashbīh* were al-Thaʿālibī, al-ʿAskarī, al-Sharīf al-Murtaḍā, Ibn Rashīq, Ibn al-Shajarī and al-Ḥarīrī. Al-Khafājī says explicitly: 'it is pure *tashbīh*, not *istiʿāra*'; Waṭwāṭ and al-Ḥalabī call it *tashbīh kināya*, given the absence of *adāt al-tashbīh*. On the other hand, Ibn al-Athīr, ʿAbd al-Qāhir al-Jurjānī, and al-Rāzī considered it to be *istiʿāra* (thereby confusing someone like al-ʿAlawī who called it *tashbīh* once and *istiʿāra* twice). Their view prevailed in the end" (van Gelder 1987, 22).

It is worth mentioning that this subcategory of similes is called “*al-tašbīh al-mukannā*” by Rādūyānī (1949, 49-50). In this section, he cites several examples, one of which is the following verse by Munjēk Tirmadī:

*gar angabīḡ lab-ī, suḡan-i tu čirā °st talk/ w°ar yāsamiḡ bar-ī tu ba dil čun kē āhan-ī*

If you have honey lips, why are your words bitter?

If you have a jasmine body, how is your heart iron?

However, Waṭwāt transfers this verse to the examples of the chapter on *tašbih-i muḡmar* (the concealed simile), which he himself has added to the divisions of simile. In this context, Waṭwāt seems to have a point, because if according to the definition of *tašbih-i kināyat*, *mušabbah* (the *primum comparationis*) is to be implicitly expressed through *mušabbahun bihi* (the *secundum comparationis*), the first pillar must be omitted; similar to what occurs in *al-istiāra al-muṣarraḡa* (explicit metaphor), as defined in al-Sakkākī’s school. However, in this verse, the lips are likened to honey and the body to the jasmine, and they are both mentioned in the sentence (see also 4. 1. 2. J).

At the end of the chapter on similes, Rādūyānī writes that “in short, it should be noted that simile is distinguished from metaphor by the particle of comparison” (Rādūyānī 1949, 54). From this statement, it is inferred that the prerequisite for the emergence of simile in speech is the presence of a particle of comparison in the sentence. If this principle is the basis of the definition of the simile, in the framework of his own explanations, by what justification can *tašbih-i kināyat*, in which the particle of comparison is omitted, be included in the categories of similes? In response, another quote from Rādūyānī, which is mentioned in the same passage, deserves to be considered: “*isti’ārat* is a *tašbih* without certainty, and *tašbih* is an *isti’ārat* without perplexity.”

Thus, the metaphor should cause a kind of confusion and uncertainty in receiving meaning. In all the examples of the chapter on *tašbīh-i kināyat*, according to the rules of tradition, and the familiarity resulting from the extensive use of these images, those conversant with the traditions of Arabic and Persian poetry, instantaneously comprehend the implication of these words; no uncertainty occurs. Some of them are even included in general dictionaries; they have become lexicalized. This means that they operate in a fixed system of signification. If these images did not have a long history in the literature, the audience would never have been able to understand their accurate meaning because verbal indications were not intentionally used in these sentences. On this basis, it may be concluded that from the point of view of Rādūyānī, Waṭwāt, and their followers, metaphor, in addition to shifting concepts across semantic domains, must always evoke a sense of wonder, and the examples of this subcategory lack this feature.

Another point that should not be overlooked in this regard is van Gelder's reference to the subject of "old metaphor" in the passage quoted earlier. These poetic imageries are all grounded on visual similarities, and they are void of conceptual functions. Conversely, in the chapter on metaphor, it was discussed that according to the definition of "old metaphor" that Rādūyānī and Waṭwāt had in mind, *isti'āra* is, first of all, used to perceive abstract concepts through concrete possibilities.

**H.** The fourth subcategory of similes is called *tašbīh-i taswīyat* (commensurate simile) in *ḤSDŠ*, but Rādūyānī names it *tašbīh-i muzdawaj* (coupled simile). This subcategory is formed considering the general structure of its examples; two *mušabbahs* are likened to one *mušabbahun bihi*, like these Arabic verses of Waṭwāt:

*ṣudḡ<sup>u</sup> 'l-ḥabīb<sub>i</sub> wa ḥāl-ī/ kila-humā ka 'l-layālī*

*tuḡur<sup>u</sup>-hu fī 'ṣ-ṣafā<sub>i</sub>/ wa 'admu<sup>u</sup>-ī ka 'l-la'ālī*

My sweetheart's earlock and my state are both like the nights.

His teeth, in terms of brightness, and my tears, are like pearls.

These two similes are easy to understand. Their structure is similar to another technique, called *jam* ' (addition), introduced in the final chapters of *HSDŠ*. Nevertheless, the relation of these two figures is asymmetric; in *jam* ' the sentence components may be connected by a non-similitive *jāmi* ' (adder). Likewise, some examples in this chapter are not subject to the structure applied to the technique of *jam* '. For example, this Persian verse by Waṭwāt:

*durr ast dar dahān-at u tēmār-i tu nahād/ dar dida-yi man āṇ-č kē andar dahān-i tu 'st*

The pearl is in your mouth, and the sorrow I feel for you put in my eyes what is in your mouth.

In this romantic verse, which has a solid rhetorical foundation, the teeth of the beloved and the lover's tears are likened to pearls; hence, there are two 'implicit similes' in this verse in both of which are two objects are compared to pearls. This is in accordance with the definition of *tašbīh-i taswiyat*. However, the phrasing of the sentences is different from the first example, which could also be considered an instance of the technique of *jam* '. In this verse, grief is also personified and brings the pearl from the sweetheart's mouth to the lover's eye. However, this metaphor does not have anything to do with creating the 'commensurate simile,' which is the subject of this section.

I. As stated at the beginning of this section, Waṭwāt, following Rādūyānī, in connection with the similes, believes that: "in the figure of simile, the better and more pleasing type is that if it is reversed, and the places of the two sides are changed, the statement remains fine, and the meaning is right." In *tašbīh-i 'aks* (reverse simile), which is the fifth subcategory of similes, this

happens, and two things are compared to each other. An example can be seen in the second verse of the following poem, composed by Abū al-Ma‘ālī Šāpūr, which describes the rooster:

*mā wuḥūš<sup>un</sup> ’ānisāt<sup>un</sup> fī ’r-riḍā ḥumr<sup>u</sup> ’l-’uyūni*

*tartadà kull<sup>a</sup> riḍā ’in muḍhib<sup>in</sup> ḡayr<sup>i</sup> maṣūni*

*tattaqi ’l-qirn<sup>a</sup> ’iḍā dārat raḥà ’l-ḥarb<sup>i</sup> ’z-zabūni*

*min qurūn<sup>in</sup> min šifāh<sup>in</sup> wa šifāh<sup>in</sup> min qurūni*

The red-eyed are not tamed savages, who, in their satisfaction,  
are wearing all unguarded gilded robes.

Avoid the horn when the fierce battle occurs,  
horns of lips and lips of horns (Waṭwāt 1929, 48).

Roosters have been called “the red-eyed ones” because having eyes of this color was considered a hallmark of this fowl, as even red wine was likened to the eyes of a rooster<sup>1</sup>; from the poet’s point of view, this feature is so prominent that he replaces it with its original name. On the other hand, the redness of the eye, in the tradition of Arabic poetry<sup>2</sup>, is reminiscent of fury and, accordingly, fits with warfare, which is the subject of the following line. The poet intends to say that it is not the case that these elegant birds, dressed in golden clothes, which is an allusion to their colorful and shiny feathers, are not armed and not belligerently ready to defend themselves, for they have sharp lips that protect them like a weapon, i.e., a beak, which in the next verse, he advises the

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<sup>1</sup> For a discussion on this topic, see the translator’s explanation, below a verse from Abū Nuwās in: (Abū Nuwās 2017, 212).

<sup>2</sup> For an old instance, look at the poem of al-Mutawakkil al-Layṭī al-Kanānī (6<sup>th</sup> century), which is recorded in the *History of al-Ṭabarī*: (Al-Ṭabarī 1969, 6: 84)

opponents to avoid. This piercing beak is equated to the horns of bovids, and this comparison, in an artistic expression, is repeated in two reciprocal ways: their beaks are like horns, and their horns are like their beaks. Waṭwāṭ writes that the poet "has omitted the particle of comparison," and this has dramatically strengthened the claim of similarity between the two sides of the *tašbīḥ*.

**J.** The sixth subcategory of similes is called *tašbīḥ-i iḍmār* (concealed simile). Waṭwāṭ himself added this type of comparison to this taxonomy. Being discussed under precisely the same title in later books of rhetoric describing this classification proves that they have all adopted it from *HSDŠ*, not from *TB*. In this method of similitive expression, the components of a sentence are arranged in such a way that next to the simile comes another clause. Thus, the semantic center of that structural unit tends to that clause, and the simile, since it is not the most prominent part of the verse, becomes marginalized and, in a way, concealed. Nevertheless, that clause becomes relevant only in the shadow of that similitive expression.

The verse from Munjēk mentioned earlier (see, 4. 1. 2. G) illustrates this structure. In its first hemistich, the poet grumbles about the bitter words of the sweetheart, but this remonstrance becomes relevant only after comparing her lips to honey. In the second half of the verse, the poet is dissatisfied with the fact that the beloved has an iron-like heart, but this grievance acquires a poetic meaning after comparing her body with the jasmine flower. Again, however, the poet's complaints downgrade the similitive expression.

Another example is this verse from al-Mutanabbī:

*wa man kunta baḥr<sup>an</sup> la-hu yā ‘Alī...yu lam yuqbilu ‘d-durr<sup>a</sup> ‘illā kibārā*

Because the person for whom you stand like the sea, o ‘Alī, will not accept pearls unless they are massive.

In this verse, the fact that those whom the patron has blessed are not satisfied with tiny pearls is due to the simile that appears at the beginning of the verse, according to which the patron is likened to the sea. In this type of simile, as can be seen, the sentence is structured in such a way that the apparent purpose of assuming similarity between two entities takes semantic precedence over the very act of comparison.

**K.** The last category of similes, which Waṭwāṭ calls *tašbīh-i tafḍīl* (preferential simile), and Rādūyānī *al-tašbīh al-marjūʿ* ‘*an-hi* (revisional simile), is like the ‘conditional simile’ in terms of giving priority to *mušabbah* (the *primum comparationis*). However, through an unconditional structure, it implies the superiority of *mušabbah* over *mušabbahun bihi*. The poet finds the assumption of similarity unjustified, turns away from it, revises the simile, and states why the *primum comparationis* should be preferred. Like the simile that lies at the base of these verses by Abū al-Faraj ibn al-Hindū:

*man qāsa jadwā-ka bi ʿl-ḡamāmī fa mā/ ʿanṣafa fī ʿl-ḥukmī bayna haḍayni*

*ʿanta ʿidā judta dāḥik<sup>an</sup> ʿabad<sup>an</sup> / wa h<sup>u</sup>wa ʿidā jāda dāmi<sup>u</sup> ʿl-ʿayni*

Anyone who compares your benefits to the cloud does not make a fair judgment between the two.

You eternally laugh when you show generosity! Whereas when he shows generosity, his eyes are filled with tears.

**L.** Waṭwāṭ pays special attention to the structure of similes but does not talk much about the purpose of the simile, and the relationship between its two pillars (*primum* and *secundum comparationis*). Waṭwāṭ’s look at the category of simile is more concerned with how this rhetorical figure is phrased in language. In the taxonomy of similes, he follows a system that Rādūyānī most

likely created, but he completes and modifies it. In most of the examples given in this chapter, the simile is based on visual similarity; unlike the examples in the chapter on metaphor, in which the two elements involved all have an analogical relation, and their purpose is to understand the *primum comparationis*, which is abstract in nature, through a concrete object. He does not seem to presume the simile to have a conceptual function.

## 4. 2. Semantic Harmony

One of the most common rhetorical techniques in Persian and Arabic poetry is *murā'āt al-naẓīr*<sup>1</sup> (observance of associated items) or *tanāsub* (harmony)<sup>2</sup>. For creating this figure, the poet joins expressions that belong to one specific sphere of meaning to form an inseparable unit. Waṭwāṭ comments on this stylistic device: "few poems in Arabic and Persian are void of this figure, but the degrees of beauty are different" (Waṭwāṭ 1929, 35). From this remark, it can be inferred that in classical poetics, the observance of harmonious items is logically necessary because if semantic

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<sup>1</sup> From now on, for the sake of brevity, in this section, this figure will be referred to as MN.

<sup>2</sup> Waṭwāṭ mentions both of these terms, but he clearly prefers *murā'āt al-naẓīr*, choosing this one as the title of this chapter. In this regard, it seems necessary to mention one point here. From Aḥmad Maṭlūb's research (Maṭlūb 1983, 3: 243-244), it can be concluded that *TB* is the first book in Islamic rhetoric in which this figure is introduced. However, it is not known from which source Rādūyānī took his definition; his phrasing suggests that this technique is not his own discovery. Waṭwāṭ writes: "This is also called *mutanāsib*." This word does not appear in *TB*, and, consequently, another source must be considered for the adaptation of this term. In view of this, the first book of Arabic rhetoric to define MN is *Nihāya al-Ijāz* by Faḳr al-Dīn al-Rāzī, in which the author follows Waṭwāṭ both in the wording of the definition and in the examples he gives (Al-Rāzī 2004, 175).

congruence is not perceived in speech, it will seem disintegrated and consequently will have no aesthetic value. However, under what circumstances does MN acquire artistic and literary value and bring speech to a higher level of beauty?

Waṭwāt cites three examples in this chapter. Reflecting on these evidentiary verses, it can be understood that in his view, MN finds aesthetic value when it is integrated into the semantic substructure of speech and enhances other figures of meaning. In this dissertation's chapter on *isti'āra*, summarizing W. Friedrich's study of the evolution of metaphor, his analysis of one of the metaphors created by Abū Nuwās was also mentioned, in which the role of MN in reinforcing this figure was highlighted (see: 4. 1. C). This technique has a similar function in the instances mentioned by Waṭwāt.

The first example that Waṭwāt quotes in this chapter consist of two verses by Abū al-‘Aṣā’ir al-Ḥamdānī, that he borrows from *YDMAA* (Al-Ta‘ālibī 1956, 1: 104). Without mentioning the name of the poet, Waṭwāt extols the rhetorical structure and semantic harmony of the components of these couplets to such an extent that he contends: “these two verses have crossed the line of amazement and have reached the realm of miracles” (Waṭwāt 1929, 35):

*‘a ‘aḵa ‘l-fawāris<sub>i</sub> lau ra ‘ayta mawāqif-ī/ wa ‘l-ḵayl<sup>u</sup> min taḥt<sub>i</sub> ‘l-fawāris<sub>i</sub> tanḥaṭū*

*la qara ‘ta min-hā mā taḵuṭṭu yad<sup>u</sup> ‘l-waḡā/ wa ‘l-bīd<sup>u</sup> taškulu wa ‘l-‘asinnat<sup>u</sup> tanquṭu*

O companion of the knights, if you had seen my positions when the stallions were moaning under the horsemen (due to the immensity of their burden)

You would have read what the battle's hand writes and what the white [swords] form, and what the spears spot.

What has given the utilization of MN in these verses a creative characteristic is an underlying metaphor by which the act of fighting is equated with the art of writing. Words have been transferred from the semantic domain of writing to the semantic domain of warfare, perhaps because the fate of the warriors is written in the battleground. War draws lines on the arena of confrontation, draws letters with a sword, and makes points for them with a spear (the poet refers to the style of writing in the Arabic script, in which many letters are dotted). Here, not just a metaphor is used, but, thanks to this rhetorical technique, a metaphorical association is established between several components of two sets of items that are far apart in the real world and outside the poet's mind, thus expanding the imagery of this verse.

The Persian verse quoted from Abū al-Ma'ālī Rāzī, as the following example, is probably written to describe an (apparently male) warrior beloved:

*az mušk hamē tīr zanad nargīs-i čašm-at/ zān lāla-yi rōy-i tu zirih sāk̄t zi 'anbar*

The narcissus of your eye throws an arrow out of musk.

For this reason, the tulip of your face has made armor from amber.

In this line, elements from the four semantic spheres are intertwined in a metaphorical expression: two of the components of the visage (eyes, cheeks), two of the perfumes (musk, amber), two types of flowers (tulips, daffodils), and two kinds of war tools (arrows, armor). The narcissus of the eye and the tulip of the face are the most accessible and most familiar components of this interwoven imagery. The idiom of shooting an arrow with the eye means to gaze penetratingly. Musk and amber, respectively, are metaphors for black irises and black hair, as both these fragrant substances are dark. Through the elements of these semantic spheres, the poet states that the beloved shoots arrows with his way of looking and starts a war; therefore, he has prepared the means of defense

(= armor of amber) in advance. The point to consider in this example is that Waṭwāṭ does not emphasize that several components of a semantic domain come together; in this line, no more than two elements are mentioned from any sphere of meaning. Instead, what he is concerned with is the aesthetic use of arranging similar items in this verse.

The last example is two verses from Waṭwāṭ's own poems, which are, in terms of the network of images, simpler in composition than the previous two examples, as they are empty of metaphor by any definition and are formed on the basis of several similes. In this couplet, four body members are compared to four kinds of nuts:

*čun fanduq, mihr-i tu dahān-am bar bast/ bār-i ġam-i tu ču gōz puštam bišikast*

*har tīr kē az čašm-i ču bādām-i tu jast/ dar kasta dil-am ču mağz dar pista nišast*

My love for you closed my mouth like a hazelnut.

The burden of grief bent my back like a walnut.

Every arrow that was released from your almond-shaped eyes,  
sat in my wounded heart, like the kernel in pistachio.

Examining the examples of this stylistic device, it can be concluded that MN operates through a kind of collocation, and therefore it can be considered as one of the figures of speech that occur on the syntagmatic axis of language. However, in the analysis of the examples, it became clear that, in Waṭwāṭ's view, the mere arrangement of associated items could not add rhetorical value to the speech. Instead, this technique acquires an aesthetic nature through the inclusion of other tropes, especially metaphors and similes. Thus, the metaphorical expansion and all kinds of compound similes are based on MN. Although harmony of concepts can be considered one of the

essential ingredients of Persian poetry, MN finds a central place, especially in the figure of *ihām-i tanāsub* (amphibology through congruence).

### 4. 3. Figures of Amphibology, Polysemy, and Disguise

Although Waṭwāṭ does not address the figure of *kināya*, which originally means covert saying and non-literal usage of the language, in his book, he deals with other types of stylistic devices necessary for implicit expression and ambiguous speech. This chapter will examine a set of rhetorical methods based on various types of ambiguity, polysemy, context-sensitivity, and indexicality. Some of the techniques of court literature, which will be discussed in the last part of this chapter, are manifested through these techniques.

Any word, phrase, sentence, or verse that is not accurately and adequately understood while reading and leads the audience's mind to polysemy or unconventional signification beyond the familiar lexical and syntactic forms is considered here as examples of ambiguity. With this in mind, we know a number of rhetorical techniques that purposely and calculatedly create ambiguity in the literary text, through polysemy and amphiboly, and thus evoke thoughtfulness and mental dynamism in the process of receiving a work of literature. Thus, ambiguity, especially in poetry, is not considered a deficiency but can lead to the intensification and multiplication of meaning in the text and involve the reader in producing literary pleasure.

From this perspective, artistic ambiguity is the intentional disruption in the system of the signification of the language. In many cases, the author himself eliminates this disorder by contextual indications in the continuation of speech, but this momentary ambiguity causes the mind's perceptual attention to be misdirected and lag behind. This deliberate obfuscation can perhaps be thought of as instilling a delusion (*ba gumān afkandan*) (Waṭwāṭ 1929, 39), which in

Waṭwāṭ's poetics reinforces the aesthetic aspects of the poetical speech. However, it should not be overlooked that this conscious and artistic attempt to create literary pleasure through the potential for meaning is fundamentally different from the vagueness and meaninglessness, which is associated with a lack of linguistic skills and poor expression.

Several figures of meaning, related to literary ambiguity, are introduced one after the other in *ḤSDŠ*. However, it should be noted that the degree of ambiguity in these figures is not the same. In addition, in other forms, ambiguity is also present in the structure of a small number of other figures that Waṭwāṭ has presented in other positions of his book, but the type of ambiguity embedded in them, unlike figures under discussion, is not lexical or syntactic. With respect to the figure of *al-istidrāk* (compensation) that is defined in the final chapters of the book, although this figure is functionally similar to other devices in this category, Waṭwāṭ probably accords priority to its aspect of amazement and thought-provoking and has therefore included it among the figures of the last category. In this section, the mechanisms of the figures whose most substantial aspect is ambiguation and disambiguation, namely *al-madh al-muwajjah* (two-sided praise), *al-muḥtamil li al-ḍiddayn* (potential for two opposite meanings), *ta'kīd al-madh bi mā yuṣbiḥu al-ḍamm* (emphasizing praise with what resembles blame), *al-iltifāt* (apostrophe), and *al-ṭhām* (amphibology), will be discussed.

#### **4. 3. 1. *al-madh al-muwajjah***

Among extant sources, Ibn Jinnī's commentary on al-Mutanabbī seems to be the first book in which the term *al-madh al-muwajjah* (two-sided praise) is utilized to refer to this figure (Ibn Jinnī 2004, 1: 812); after him, al-Ṭa'ālibī in *YDMAA* composed a chapter on illustrations of this technique in al-Mutanabbī's poems (Al-Ṭa'ālibī 1956, 1: 200). Apparently, Rādūyānī took the

definition of this figure from al-Ta‘ālibī, because the phrase "the rhetoricians and the elocutionists liken this act to a double-sided silk cloth," which is quoted in *TB* (Rādūyānī 1949, 77), originally appears in *YDMAA* (Al-Ta‘ālibī 1956, 1: 200). As also will be seen, al-Ta‘ālibī’s profound influence on Waṭwāṭ is distinctly evident in this chapter.

Two-sided praise is such that the poet artistically mentions two of the patron’s praiseworthy qualities in the context of a verse. Rādūyānī offers a formula for this figure: “when the poet likens one of the patron’s favorable traits to something that is also one of his commendable features, it is called *taujiḥ* (doubling the face)” (Rādūyānī 1949, 76-77). The examples given by Rādūyānī to explain this statement are all based on a kind of similitude, but not all of them can be assumed to have a comparison between two of the patron’s admirable attributes. An instance is in this evidentiary verse by Qamarī Gurgānī, which Waṭwāṭ borrows from *TB* without mentioning the name of the poet:

*zi nām-i tu natawān āfarīḥ gusast čun āḡ-k/ gusast natwān az nām-i dušman-at nifrīn*

Invocations cannot be separated from your name,

Just as the name of your enemy cannot be separated from the expletive.

It is implausible that associating the name of the enemy with the curse should be one of the great attributes of the patron. Waṭwāṭ does not mention Rādūyānī’s formula, and his examples do not necessarily follow this rule.

The structure that can be commonly found in the vast majority of examples quoted in *YDMAA*, *TB*, and *ḤSDŠ* is that they are compound sentences; the main clause, which contains praise for some of the patron’s features, is linked by a coordinating conjunction word to the coordinator, which also has content in honor of the patron. Suppose the compound sentence is of

a complex type (for instance, a conditional sentence) since the ambiguity about the first case of praise, due to subordination, becomes more vital. In that case, the act of disambiguation through another prestigious plaudit will have a more profound artistic effect in the continuation of the verse. For example, the first verse quoted from al-Mutanabbī's poems in praise of Sayf al-Daula al-Ḥamdānī:

*nahabta min al-a 'mār; mā lau ḥawayta-hu/ la-hunni 'at(i) 'd-dunyā bi 'anna-ka kālidu*

You plundered lives so much that if you had amassed them, the world would have become pleasant because you would have been immortal.

After praising the patron for his courage in annihilating many of his enemies, a conditional sentence which initially seems vague is created, using the conditional conjunction “*lau*” (if), but the main clause (the answer to the condition) is disabusing; if the patron had accumulated those pillaged lives and had added them to his own lifetime, he would have obtained immortality, and this everlasting presence would have made the world agreeable<sup>1</sup>. Waṭwāṭ cites Ibn Jinnī's commentary on this verse: "Sayf al-Daula has gained so much honor through this single verse that even if al-Mutanabbī had not written him any other verse, this honor would not have disappeared over time" (Ibn Jinnī 2004, 1: 812). However, it is almost certain that Waṭwāṭ quotes this sentence through al-Ṭa'ālibī (1956, 1: 201).

It is noteworthy that the structure of the compound sentence in another evidentiary verse, by al-Mutanabbī in praise of 'Aḍud al-Daula al-Daylamī (936-983), that Waṭwāṭ borrows again from *YDMAA* (ibid), may not be manifest in its Arabic form:

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<sup>1</sup> Al-Ḳaṭīb al-Qazwīnī, citing some sources, gives two interpretations of this verse. See: (Al-Ḳaṭīb al-Qazwīnī 2003, 283).

*tušriqu tījān<sup>u</sup>-hu bi ġurrat<sub>i</sub>-hi/ 'iṣrāq<sup>a</sup> 'alfāz<sub>i</sub>-hi bi ma 'nā-hā*

His crowns shine because of his forehead,

In the way that his words shine by dint of their meanings.

In the first hemistich, he praises the radiance of the patron's face that makes the crown gleam and then links it to the meaningfulness of his speech. This exemplary diction thoroughly follows Radūyānī's formula. However, the verse is founded upon a unique item in Arabic syntax, which is called *maf'ūl muṭlaq* (cognate accusative). In many cases, this formation is not compatible with the potential structures of expression in other languages. Where this syntactic rule is expressed in the form of the *maf'ūl muṭlaq nau'ī* (adverbial cognate accusative) through a genitive structure (*iḍāfa*) (like the abovementioned verse), it is often rendered in other languages in a way that is equivalent to compound sentences. In Arabic, however, using the cognate accusative can be theoretically a way of creating initial ambiguity. The author transfers the adverb to the end of the sentence, and the audience waits for the speaker to decipher the ambiguity by mentioning the manner in which the verb occurs. If the mode of occurrence of the verb is such that it entails the admiration of the patron, two-sided praise is formed.

Among the early rhetoricians, Abū Hilāl al-ʿAskarī is the first scholar who points to a figure with this mechanism, that is, the mention of two subjects by means of a semantic link in the frame of a verse. He does not consider the scope of this technique to be limited to panegyric-related subjects and calls it *muḍāʿafa* (doubling) (Al-ʿAskarī 1952, 423-4). In the school of al-Sakkākī and his commentators, the figure which Waṭwāt and his models call *al-madh al-muwajjah* is known as *al-istitbāʿ* (entailment) (Al-Sakkākī 1983, 428). *Al-istitbāʿ* refers to the underlying syntactic structure of this figure; however, al-Ḳaṭīb al-Qazwīnī considers it a subcategory of *al-*

*idmāj* (insertion). Like *al-muḍāʿafa*, *al-idmāj* is not limited to the eulogy, and it can be about merging any kind of two themes (Al-Ḳaṭīb al-Qazwīnī 2003, 283). Thus, the definition of this rhetorical structure breaks through the barriers of court literature. In later centuries, Sufi poets and other lyricists used this method, especially in their romantic poems, to describe the amiable qualities of the beloved<sup>1</sup>.

#### 4. 3. 2. *al-muḥtamil li al-ḍiddayn*

This figure of speech is such that the poet, in one sentence, intentionally places, combines, and arranges words so that the verse has both the meaning of praise and condemnation. In other words, through this technique, which is based on semantic and syntactic ambiguities, it becomes possible for the reader to make two logically opposite inferences from a single statement; on this account, it is called *al-muḥtamil li al-ḍiddayn* (potential for two opposite meanings)<sup>2</sup>. Waṭwāt's definition of this stylistic device does not refer to its aesthetic mechanism but the description of its result. However, through the four evidentiary verses that he quotes in this chapter, it may become possible to determine to some extent how this figure operates.

The first verse is presented in the context of an anecdote he narrates from the book *Jirāb al-Daula* (see: 1. 3. 2. 3. B): There was a one-eyed tailor named ʿAmr. A humorist said to him: "If

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<sup>1</sup> It never means that this structure was not used for other purposes before. Instead, this statement is more about its description in rhetorical handbooks.

<sup>2</sup> In some manuscripts of *HSDŠ* and many other books, the name of this figure is recorded as "*muḥtamil al-ḍiddayn*" (see, e.g., (Al-Taftāzānī 2013, 678)) which is slightly different from the form seen in the published version of *HSDŠ*.

you embroider a garment for me such that no one can understand whether it is a jubbah or a robe,  
I will compose a verse for you such that no one can understand whether it is praise or blame."

‘Amr sewed that garment. The humorous man also composed this verse:

*kāṭa lī ‘Amr<sup>un</sup> qabā/ layta ‘aynay-hi sawā*

‘Amr sewed a garment for me, / I wish both his eyes were the same.

In this verse, he wishes that both eyes of ‘Amr were the same, while no one knows whether he wants them the same in vision or blindness, and both meanings are probable" (Waṭwāt 1929, 36-37). In this line, a syntactic ambiguity has arisen due to ellipsis; a part of the structure has been deliberately omitted, which is not recoverable from the scrutiny of the context. The essential elements of the sentence are complete, but the completion of the meaning requires some explanation. Thus, it can be concluded that one way to shape this figure is to use ellipsis in a stylistic way, to convey opposite meanings of approval and disapproval, without any contextual indications that lead to the preference of one of the two senses.

The two Persian verses he cites are both examples of amphiboly (structural ambiguity). Since nouns are not declined in Persian syntax, and the order of sentential components, especially in poetry, is very flexible, such ambiguities may occur in this language. For example, in the second Persian verse, which is one of Waṭwāt’s own poems:

*ay k<sup>w</sup>āja, diyā šawad zi rōy-i tu zulam/ bā ṭal‘at-i tu sōr namāyad mātām*

O nobleman, due to your face, light becomes darkness/ darkness becomes light.

Because of your visit, the celebration looks like mourning/ mourning looks like a celebration.

In respect of the wording of neither of these two hemistichs, the structural constituents cannot be parsed in a definite way because it is not clear which noun is the subject of the sentence and which one should be included in the predicate; both cases are possible, and each interpretation will be the opposite of the other.

In the last example of this chapter, this figure is based on polysemy and is of the lexical ambiguity type:

*rōspī rā muḥtasib dānad zadan/ šād bāš ay rōspī-zan muḥtasib*

The sharia-supervisor knows how to beat a prostitute.

Be happy, o prostitute-beating supervisor!

The components of the compound word ‘*rōspī-zan*,’ used as an adjective for *muḥtasib* (sharia-supervisor) in this verse, can be parsed in two ways, depending on the two meanings of *zan* (wife and beater). If it is considered the root of the verb *zadan* (to strike), its signification will be prostitute-beater in this hyphenated compound; this is the description of this man’s job. Whereas, if it is interpreted as ‘wife,’ it will be an exocentric compound, which means ‘one whose wife is a prostitute’; and this is an insult to that pious sharia-supervisor. In this sense, this example is not fundamentally different from *ihām* (which is also a lexical ambiguity), except that in this case, the two different meanings of a single word are the opposites of each other<sup>1</sup>.

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<sup>1</sup> See also: (Bonebakker 1966, 36)

### 4. 3. 3. *ta'kīd al-madh bi mā yuṣbiḥu al-ḍamm*

This rhetorical method is one of the figures that Ibn al-Mu'tazz introduced under the category of *al-muḥassināt* (embellishments) (Ibn al-Mu'tazz 1935, 62) and has always been of particular interest to the rhetoricians. This technique works by deceiving the reader momentarily and presenting the speech in an unexpected way. Ibn Rašīq, considering its structure, has called it *al-istiṭnā'* (exception) (Ibn Rašīq 1972, 2: 48), because to create this stylistic device, conjunctions such as *illā* (except), *lākin* (but), *ḡayr* (save that), etc. are used, and apparently this figure has no other type<sup>1</sup>. By including these conjunctions in the sentence, the reader, out of the habit, expects the poet to say something contrary to his original statement or to add a negative comment to it; But through this trick, the poet draws the audience's attention to another laudable attribute of the patron. A famous example of this figure is a verse composed by al-Nābiḡa al-Ḍubyanī quoted in *KB*, *MNN*, and *ḤSDŠ*:

*wa lā 'ayba fī-him ḡayr<sup>a</sup> 'anna suyūf<sup>a</sup>-hum/ bi hinna fulūl<sup>um</sup> min qirā' i 'l-katā'ibi*

They are free from any defect, save that their swords are blunt from blowing the army brigades<sup>2</sup>.

There are no innovative opinions in Waṭwāt's definition of this figure, nor does he offer a particular point through the examples he gives. However, the evidentiary verse that he quotes from

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<sup>1</sup> Al-Ḳaṭīb al-Qazwīnī explains the exact way in which these words are used in the mechanism of this figure (Al-Ḳaṭīb al-Qazwīnī 2003, 281-282).

<sup>2</sup> For a commentary on this verse, upon which the present translation is based, see: (Al-Jurjānī 2007, 421-22).

his Persian poems in this chapter, in later Persian handbooks of rhetoric, becomes a classic example of this technique:

*tu rā pēša ‘adl ast lākin ba jūd/ kunad dast-i tu bar kazāyin sitam*

Justice is your profession but through generosity,

Your hand practices cruelty to the treasures.

#### **4. 3. 4. *al-iltifāt***

A. The chapter on *al-iltifāt* (apostrophe-amplification) is discussed by Ibn al-Mu‘tazz, in the section of *al-muḥassināt* of *KB*. Waṭwāt, following Al-Marḡīnānī, proposes two definitions for this term. However, he does not make any particular innovations in this chapter; the definitions are adapted from *MNN* and *TB*, and all Arabic and Persian examples are also borrowed from those two sources. Nevertheless, the fact that these techniques are placed in this position of *HSDŠ* seems interesting in terms of the system underlying this book.

B. The first definition of *al-iltifāt*, i.e., switching the addressee, creates a momentary confusion for the reader, which is a form of artistic deception through ambiguity. However, to explain the matter in this section, Waṭwāt suffices to mention only three examples from the *Qur’ān* and does not show instances in the literature<sup>1</sup>. In order to explain the reasons for the existence of

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<sup>1</sup> Muhammad A. S. Abdul Halim, in his illuminating research on the utilization of this rhetorical technique in the *Qur’ān*, writes in this regard: “[the *Qur’ān*] employs this feature far more extensively and in more variations than does Arabic poetry. It is, therefore, natural to find that *al-Mathal al-sā’ir* of Ibn al-Athīr which deals with *adab al- kātib wa’l-shā’ir*, uses mainly Qur’anic references in discussing *iltifāt*. No one

*iltifāt* in the verses of the *Qur'ān*, the commentators have suggested numerous explanations, the retelling of which is beyond the scope of this article.

C. Nevertheless, the second definition he gives of this rhetorical term is a way of dispelling the ambiguity of the speech: “the writer or poet fulfills the expression of a meaning, then, for illustration, or adding a prayer, or any other justification, practices *iltifāt* (pays attention) to that fulfilled meaning, either explicitly or implicitly” (Waṭwāṭ 1929, 38). This definition of *iltifāt* is, in practice, the same as that issue studied in the later books of rhetoric, in the category of *ma'ānī*, in a section called *al-iḍāḥ ba'd al-ibhām* (clarification after ambiguity) (Al-Sakkākī 1983, 429). This technique is more or less similar to a figure of speech referred to in European stylistics as “amplification.” In any case, the principle of creating the initial ambiguity through brevity (*al-ījāz*), and then resolving it by means of verbosity (*al-iṭnāb*), which is embedded in the structural basis of this method of expression, can explain why this chapter is included amid figures related to ambiguity.

#### 4. 3. 5. *al-ṭhām*

A. One of the most detailed chapters of *Ḥadā'iq al-Siḥr* is dedicated to introducing the figure of *ṭhām* (amphibology or double meaning) and its examples. None of Waṭwāṭ's Arabic and Persian models had defined this stylistic device in this way; from this point of view, this chapter is highly significant in the history of rhetorical studies. The use of *ṭhām* in Arabic literature has a long history. Moreover, this figure of speech, which is very popular with Waṭwāṭ and the mannerist

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seems to quote references in prose other than from the *Qur'an*: and indeed, a sampling of *hadith* material found not a single instance” (Abdel Haleem 1992, 408).

poets of his time, became an essential feature of Persian poetry after the twelfth century<sup>1</sup>. Therefore, studying the aesthetic mechanism of *īhām* could pave the way for understanding some of the most complicated structural issues of Persian and Arabic works of literature.

It is not possible to say with certainty in which book *īhām* (or *tauriya*), in this definition, was first introduced and discussed. Because two contemporary literary rhetoricians, Waṭwāt and Usāma b. Munqid (Ibn Munqid 1968, 60-61) both described this technique in the twelfth century, and the chronological precedence of one over the other is not determinable. The function of this artifice differs slightly in the examples they cite; however, the definition of this technique, in general, is very similar in both books. Nevertheless, it can be indisputably said that neither author was the discoverer or creator of this figure of speech. Ibn Munqid, in the introduction to his book, mentions that he only introduces the stylistic devices that were known up to his time (ibid., 8). Waṭwāt also refers to another name of this technique (*takyīl*), and it is inferred from the surface of his words that this designation was employed by some of the scholars of that era. However, the context of the autobiographical anecdote he narrates at the end of this chapter may indicate that *īhām*, at that time, was still in its infancy. However, the term *īhām* to refer to this figure is not found in books preceding *HSDŠ*. In this regard, the use of this word in this sense, by Faḳr al-Dīn al-Rāzī (2004, 175) and Al-Sakkākī (1983, 427), and its entry into the books of Arabic rhetoric has undoubtedly been under the influence of *HSDŠ*; this is one of Waṭwāt's direct impacts on Arabic rhetoric.

**B.** In his extensive research on the *tauriya*, and its history in Islamic rhetoric, Bonebakker examined this chapter of Waṭwāt's book in relative detail and analyzed most of the examples

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<sup>1</sup> For a discussion on the growing popularity of *īhām* in Persian poetry after the 12<sup>th</sup> century, see (Chalisova 2004).

mentioned in it (Bonebakker 1966, 31-37). His research eliminates the need for the present author to retell the basic matters related to this figure. Therefore, in the following lines, the focus will be on issues that, in his research, have remained neglected.

Bonebakker acknowledges Waṭwāṭ's significance in the history of rhetoric in terms of the chronological precedence in introducing this figure of speech and in particular, the use of the term *ihām*. However, he believes that Waṭwāṭ's definition of this artifice is not very clear. He gives a translation of this chapter's very first passage, which is quoted here: "In Persian, *ihām* means 'to throw into doubt.' One also calls this artifice *taxyīl*. It consists of the writer or the poet using in his prose or poetry words that have a double meaning. One obvious (*qarīb*) and the other not obvious (*ba'īd*). When the hearer hears these words [,] his mind turns immediately to the obvious meaning, though what is meant by the word in question is this not-obvious meaning" (ibid., 31).

However, it is not clear in which source he found the word "*ba'īd*" in this passage; in the published version of *HSDŠ* (Waṭwāṭ 1929, 39), and its modern Arabic translation (Waṭwāṭ 1945, 135), the word "*ḡarīb*" (=strange; unexpected) is recorded in this position. Another issue is that "*qarīb*" is not defined as "obvious" in reliable Arabic or Persian dictionaries; this word, in its primary usage, means 'near' and also its figurative meanings are all related to the concept of 'nearness.' Moreover, Waṭwāṭ has decided on reflection to employ these words. The 'near' sense is that signification of the word which makes harmony with other components of the sentence; it is near them through juxtaposition. The strange meaning is that sense which, due to its distance from the semantic domain of other words utilized in the sentence, generates a feeling of wonder and surprise when it occurs; the arrangement of the lexemes in that structural unit is such that it creates the expectation of another meaning for the audience. To illustrate this point, let us look at the initial part of the long sentence that Waṭwāṭ quotes from *al-Maqāma al-Baḡdādīyya* chapter of

MH: “*lam yazal ’ahl-ī wa ba ’l-ī yaḥullūna ʾṣ-ṣadr<sup>a</sup>, wa yasīrūna ʾl-qalb<sup>a</sup>, wa yumṭūna ʾz-zahr<sup>a</sup> wa yūlūna ʾl-yad<sup>a</sup>...*” (My kin and my husband used to seat themselves at the foremost place [of the assemblies], and march in the center [of the corps]<sup>1</sup>, and provide [the others] with steeds, and endow [the others] with gifts...). The words *ṣadr* (chest), *qalb* (heart), *zahr* (back), and *yad* (hand), if used to refer to the organs of the body, indeed belong to a single semantic domain and, in this regard, they are near each other; this proximity makes them come to mind sooner. Nevertheless, the meanings that al-Ḥarīrī intends for these words are "place of honor," "center," "mount," and "gift," respectively. Through these second significations a sense of wonder is created; it seems that Waṭwāt’s use of these words in the definition of this figure is to refer to these points.

C. Waṭwāt, as Bonebakker rightly points out, does not categorize his examples in terms of the different ways they function, nor does he show the types of *ihām* embedded in them. However, it should not be overlooked that many of the categories of ambiguity that seem familiar to rhetoricians today have evolved over several centuries; in this sense, they have dissimilar names and various definitions. Nevertheless, in order to better elucidate how *ihām* operates in Waṭwāt’s examples, it is necessary to classify them. From this point of view, examples of this chapter can be placed in the four subcategories: *ihām*, *ihām-i tanāsub* (amphibology through congruence), *ihām-i taḍādd* (amphibology through antithesis), and *šibh-i ihām* (quasi-amphibology)<sup>2</sup>.

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<sup>1</sup> Al-Muṭarrizī writes in the explanation of this phrase that the heart (= center) of the army was the place of the princes (*mulūk*) (Al-Muṭarrizī 2013); therefore, this old lady here claims that she comes from a royal family. For another example of using the two senses of the word *qalb* in an *ihām*, see: (4. 4. 2).

<sup>2</sup> It is worth mentioning that except for the last category, other types are defined in *al-Īḍāḥ* by al-Ḳaṭīb al-Qazwīnī. However, what is called just *ihām* today, al-Ḳaṭīb has divided into two types of *mujarrada* (unaccompanied) and *muraššaḥa* (well-nourished) (Al-Ḳaṭīb al-Qazwīnī 2003, 267). However, this

D. The last example that Waṭwāṭ cites in this chapter, which is a verse from an unfamiliar poet named Anbārī with whom he was contemporary, has the figure of *ihām*. The bard, admiring the beauty of a young boy who was a baker, says:

*āṇ kōdak-i ṭabbāḳ bar āṇ čandāṇ nān/ mā rā ba lab-ē hamē nadārad mihmān*

that young baker, despite such abundance of bread, does not treat us to a single slice.

In this verse, the word *lab*, in this context, because of its juxtaposition with baker and bread, in the first reading, may be interpreted as a slice of bread. However, it also signifies ‘lip,’ and the intended meaning is "he does not invite us to his lips"! Therefore, since both senses of the word *lab* in this verse produce logical meanings, this should be considered an example of *ihām*.

E. Most of the examples that Waṭwāṭ cites in this chapter is from the subcategory of *ihām-i tanāsub*. Basically, in literature, there are more examples of this subcategory than other types of *ihām*. In this subcategory of *ihām*, a set of words that are semantically in harmony with each other, but at least one of them has two or more meanings, are used in the sentence in such a way that one meaning, which the author does not intend, fits in with the other components of that set, however, only through the other sense, a logically accepted statement can be produced. Al-Ḳaṭīb al-Qazwīnī introduces it in the continuation of the chapter on *murāʿāt al-naẓīr* (Al-Ḳaṭīb al-Qazwīnī 2003,

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division does not seem very necessary. There are really few examples of *al-ihām al-mujarrada* (it means that the polysemous lexeme that creates *ihām* is not juxtaposed to the words that fall into a semantic domain with it). *Al-ihām al-muraššaḥa* (opposite of the previous type in term of juxtaposition with harmonizing elements) does not differ much from *al-ihām al-tanāsub*; therefore, scholars do not consider the use of these adjectives necessary. See also: (Šamīsā 2007, 124-25). The last category, *šibh-i ihām*, is proposed by Wāʿiẓ Kāšifī (1436-1505) in *Badāʿi al-Afkār* (Kāšifī 1990, 111).

262) because to create this figure, a collection of associated items is needed. The sentence he quotes from *MĤ* as an evidentiary example at the beginning of this chapter, which was already discussed, is adorned with this figure of speech. Another illustration is the verse Waṭwāṭ quotes from the *Siqt*<sup>1</sup> *al-Zand* (*The Falling Spark of Tinder*) by Abū al-‘Alā’ al-Ma‘arrī, (Al-Ma‘arrī 1945-1949, 3: 1262):

‘*ida ṣadaqa ‘l-jaddu ‘ftara ‘l-‘ammu li ‘l-fatā/ makārim<sup>a</sup> lā tukrī wa ‘in kaḍaba ‘l-kālu*

When fortune builds amity, the public fabricates for the man noble deeds, which will not decrease, even though the imagination<sup>2</sup> lies.

In this verse, the words *jadd* (grandfather), *‘amm* (paternal uncle), and *kāl* (maternal uncle) create a semantic harmony with each other in that they all refer to family members. Nevertheless, in order for the verse to have a logical meaning, the other meanings of these words (respectively, ‘fortune,’ ‘public,’ and ‘imagination’) must be considered.

**F.** Another type of *ihām* seen in the examples quoted in this chapter is *ihām al-taḍādd*. In this stylistic manner, two words, at least one of which have two meanings, are the antithesis of each other. However, the meaning that creates semantic opposition is not intended by the author, and the other meaning of that word must be considered in order for the verse to have a reasonable meaning. Al-Ḳaṭīb al-Qazwīnī introduces this technique under discussion on *al-ṭibāq* (antithesis) (Al-Ḳaṭīb al-Qazwīnī 2003, 258). In this humorous evidentiary verse, the anonymous poet has used this figure of speech:

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<sup>1</sup> It is also vocalized (and transliterated) as *Saqt*.

<sup>2</sup> In the commentaries on *Siqt al-Zand*, one of the meanings of *kāl* is interpreted to be a cloud that brings hope to rain, but it fails to live up to this expectation (Al-Ma‘arrī 1945-1949, 3: 1162). Bonebakker translated this verse with having this meaning of *kāl* in mind (Bonebakker 1966, 33).

*man zi qāḍī yasār mē-justam/ ō buzurḡī nimūd u dād yamīn*

I asked the judge for money; he showed magnanimity and made a vow.

The words *yasār* (left) and *yamīn* (right) are opposite of each other. However, these meanings cannot be considered in this poem; it is necessary to include other senses of these two words (respectively, ‘money’ and ‘vow’) in the context for the whole meaning to be commonsensical and acceptable.

**G.** The fourth Arabic example mentioned anonymously in this chapter, which is riddle-like by nature, is structurally crucial in explaining Waṭwāt’s view of *ihām*; however, it has little literary value:

*’inn-ī ra ’aytu ’ajīb<sup>an</sup> fī bilād<sub>i</sub>-kum/ šayk<sup>an</sup> wa jāriya(t)<sup>an</sup> fī baṭn<sub>i</sub> ’uṣfūri*

I saw something bizarre in your country: an old man and a young girl in the belly of a sparrow!

Despite the difference in the structure of this instance of ambiguation with the other examples in this chapter, Bonebakker does not pay due attention to it and writes: “I will also omit the fourth and the last of the Arabic examples and the two first examples from Persian poetry, since, in my opinion, they do not contribute to our understanding of Rašīdaddīn’s concept of *ihām*” (Bonebakker 1966, 34). However, this statement may be because he failed to decipher this line. In this verse, unlike the previous examples, no word carries two meanings. Instead, the words are put together in such a way that, in the second hemistich, the syntactic roles of its components can be determined in two ways, and a different meaning can be achieved through each method of parsing the sentence. Due to the adjacency of the ‘*šayk*’ (old man) and ‘*jāriya*’ (young girl), which create a kind of semantic opposition, the mind goes to the first reading recorded above. However, this is

not what this line is supposed to mean. The second half should be read in this way so that the poet's intention is manifested: "*šayk<sup>an</sup> wajā riya(t)<sup>an</sup> fī baṭni 'uṣfūr<sub>in</sub>*" ([I saw] an old man who cut a lung in a sparrow's belly)<sup>1</sup>. Thus, this verse obtains a logically acceptable sense, although neither of these meanings is literarily great. This kind of ambiguity is called *šibh al-īhām* by Wā'iz Kāšifī (1990, 111), which means "similar to *īhām*"; because in this method, two meanings are created, but it is not based on polysemous words. However, from Waṭwāt's point of view, this principle does not seem necessary to create this figure of speech, and he considers any form of a potential multiplicity of meanings in sentences to be *īhām*.

**H.** Concerning the way *īhām* operates in the language system establishes that this figure is created through the ambiguity created by polysemous lexical units. However, the place of its occurrence is the sentence, as the juxtaposition of syntactic elements, according to combinatory rules of the language, allows different meaning potentials to emerge. In other words, if, in a sentence, the words are not put together in such a way that the multiple meanings of a lexeme can be manifested, *īhām* is not achieved by just using a polysemous lexical unit. Hence, it seems safe to conclude that *īhām* is more related to the way a combination of words, at least one of which is polysemous, is placed in the sentence and to the syntagmatic axis than to the intrinsic meanings of single lexemes and the paradigmatic one.

**I.** Waṭwāt cites numerous examples in this chapter, in Arabic and Persian, some of which are of great value to the history of rhetoric. This includes paying attention to the *īhāms* used in *MH* and Abū al-'Alā' al-Ma'arrī's poems, which are not seen in stylistic treatises before *HSDŠ*. Two tales, one about Avicenna and the sheep-selling villager, and the other an autobiographical story

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<sup>1</sup> To describe the components of this verse on which the above translation is based, see: (Al-Samīn al-Ḥalabī 1996, 2: 59).

in which an unfamiliar poet named Anbārī is mentioned<sup>1</sup>, make these examples precious for literary history. Four Arabic verses of Mas'ūd Sa'd Salmān's poems, which have been composed in a mannerist style, have helped the survival of a small portion of the Arabic poems of this great Persian poet. Another point can also be comprehended through the examples of this chapter, especially those two Persian anecdotes (and also the fourth example of Arabic poetry, discussed previously in this section) regarding the history of literature: at the inception of this figure, this type of wordplay was used in tales of amusement, riddles, and jokes, but it later became one of the principal semantic strategies in Persian poetry.

#### 4. 4. Techniques of Court Poetry

*Ḥadā'iq al-Sihr* was written in the first place to educate the reader about advantageous techniques for composing court panegyrics. Therefore, in most cases, even where explanatory propositions are true for poetry in the general sense of the word, the matter must be comprehended in the context of the genre of literature produced by medieval court scribes and poets. Nevertheless, some chapters of *HSDŠ*, especially given Waṭwāṭ's approach to writing them, are exclusively for court literature and have little application in other literary genres.

At the outset, it is worth recalling that the classical *qaṣīda* has a sectional structure, each part having its own designation, and also, some of its verses, in turn, being called by specific names; accordingly, composing the turning points of the poem in an artistic way is of great importance. In addition, laudatory odes were authored in order to receive redemptions from kings,

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<sup>1</sup> Translations of both of these anecdotes are available in (Bonebakker 1966, 32 & 34-5). Also, the second tale is analyzed in (Chalisova 2009, 156).

princes, and other court lords; on this account, asking for rewards in a creative manner while observing etiquette and decorum was a necessity of this style, and this was one of the unique techniques at which the great panegyrists were highly skilled. Accordingly, Waṭwāt devotes four chapters of his handbook of rhetoric to the scholarly proficiencies needed to properly compose the decisive junctures of the classical odes and the theme of the artistic demand for an honorarium, the main points of which will be explored in the following lines.

#### 4. 4. 1. *ḥusn al-maṭla'*

A. Defining the necessary techniques for creating the opening verse of the poem (*maṭla'*) in an artistic and innovative style, as it stimulates the audience, depending on how to receive the poem, read or listen to its continuation, has long been considered by rhetoricians. Ibn al-Mu'tazz, in a chapter of *Kitāb al-Badī'*, deals with this issue (Ibn al-Mu'tazz 1935, 75-76); however, he does not give a definition of it and suffices to mention only a few examples. Al-Marḡīnānī has used the same method in describing this figure and like Ibn al-Mu'tazz, "he, too, apparently considers *taṣrī'*<sup>1</sup> to be a prerequisite for a good opening" (van Gelder 1987, 21), however, his understanding of the term *maṭla'* differs from that of Ibn al-Mu'tazz; some of the examples he cites to illustrate this figure include more than one verse, and this may mean that for him, the semantic inclusion of this word was not limited to the initial verse. Rādūyānī gives a brief definition of this figure that does not contain any distinctive point. In quoting the evidentiary

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<sup>1</sup> The rhyming of the two halves of the opening hemistich, especially in the lengthy *qaṣīda*. It should be noted that this rule is mandatory in Persian *qaṣīdas*, and if the two hemistichs of the first verse are not rhyming, another genre is created which is called *qiṭ'a*. See: (Šams-i Qays 1959, 419).

verses, he acts in the manner of al-Marḡīnānī, as some of his examples are multi-verse. Waṭwāt, unlike his two main models, employs only single Arabic and Persian preliminary verses to explain *ḥusn al-maṭla* ' (the elegance of exordium), and all of them are perfectly rhymed.

The significance of the *maṭla* ' in the structure of classical odes, from the point of view of medieval rhetoricians, is such that Ibn Rašīq considers the opening line as the key to the lock of the *qaṣīda* (Ibn Rašīq 1972, 1: 218)<sup>1</sup>. Julie Scott Meisami discusses the primacy of a splendid beginning in the composition of medieval poetry in her comparative study on the structure and meaning of Arabic and Persian poetry (Meisami 2003, 60-75), and she comments on the functions of the excellence of exordium as follows: "The term *ḥusn al-ibtidā* '<sup>2</sup> was used for an excellent opening line, one which would allow the audience both to recognize the poem's prosodic scheme (hence the importance of *taṣrī* '...) and to anticipate its primary theme; for it is not merely the metrical form of the final foot ( *'arūd*, *ḍarb*) of each hemistich and the rhyme pattern and letter which are anticipated, but a meaningful word" (ibid., 61). She then discusses the poets' techniques in creating an elegant exordium for the poems and, by providing examples, explains the artistic ways of linking the beginning of a classical ode to the central theme.

**B.** Waṭwāt, in his definition of this figure, emphasizes another point and that is the implicit meaning of the words used and advises poets "to refrain from using words that do not have a good omen in the opening verse, in order that the auditory sense is relieved to hear them, and the soul gain more joy from receiving" (Waṭwāt 1929, 30). According to these recommendations, it can be said that Waṭwāt pays special attention to all semantic aspects of lexical units in the composition

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<sup>1</sup> For a discussion of Ibn Rašīq's views on the structure of the classical *qaṣīda* and the process of composing it, see: (van Gelder 1982, 112-127). The passage referred to here is discussed on p. 116 of this source.

<sup>2</sup> A variation of *ḥusn al-maṭla* ' , used by Ibn al-Mu 'tazz (1935, 75) and others.

of poetry, and based on these criteria, he advises careful consideration in choosing words. Accordingly, in order to create an "elegance of exordium," the bard must keep a close watch to both the paradigmatic (or selectional) and the syntagmatic (or combinatory) axes; failure to follow the rhetorical principles in selecting the elements of each of these two axes reduces the beauty of the opening line. In other words, in an encomium, in addition to the fact that the general meaning of the first verse must be constructive and buoyant, the poet must painstakingly consider the denotation and connotation of words outside the context of the sentence and in the ideal condition, regardless of the final meaning of the verse, refrain from using words that refer to ominous and grim concepts and ideas. For instance, in the verse that Waṭwāṭ has given as an example from his own Persian poems:

*minnat kudāy rā kē ba ta 'yīd-i āsimān/ āmad ba mustaqarr-i jalālat kudāygān*

Praise be to God, because the lord, with heavenly approval, came to the position of prestige and honor.

All the keywords, *kudāy* (God), *ta 'yīd-i āsimān* (heavenly approval), *jalālat* (majesty), *kudāygān* (lord) have positive denotations, and together they convey an agreeable meaning, which is the attainment of the patron to the position of glory. In the Arabic verse quoted from Mas'ūd Sa'd Salmān, this precision in the choice of words can also be observed:

*tiq bi 'l-ḥusām; fa 'ahd<sup>u</sup>-hu maymūnu/ 'abad<sup>an</sup> fa qul li n-naṣr; kun fa yakūnu*

Trust the sword as its covenant is eternally blessed and tell victory to be so that it will be.

In this line of poetry, all words *wuṭūq* (confidence), *'ahd* (agreement), *maymūn* (fortunate), *'abad* (eternity), *naṣr* (victory), all refer to gratifying concepts. This verse also contains a Quranic

sentence taken as an auspicious message: *kun fa yakun* (be and it will be)! The same features can be seen in the verse that Waṭwāṭ cites as an example from Abū al-Faraj Rūnī<sup>1</sup>.

C. But Waṭwāṭ does not consider the induction of a good omen to be an exclusively necessary prerequisite for the creation of *ḥusn al-maṭla*<sup>2</sup>. In the line he quotes from his poems as an example, there is a metaphorical expression of non-fulfillment of the promise; your promises act like a mirage; they deceive, give hope, but do not fulfill the wish. Nevertheless, the poem is very much adorned with stylistic figures; *īhām-i tanāsub* (double meaning through congruence) between *lab* (lip) and *gōna* (color/cheeks), and the vocal harmony of *šarāb* (wine) and *sarāb* (mirage) have rhetorically beautified the poem. Moreover, the emotional form of wording is such that it draws the audience to the continuation of the poem:

*ay lab-i tu gōna-yi šarāb girifta/ wa 'da-yi tu 'ādat-i sarāb girifta*

O you whose lips have become the color of wine,

Your promises have taken on the habit of a mirage.

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<sup>1</sup> *tartīb-i mulk u qā 'ida-yi dīn u rasm-i dād/ 'Abd al-Ḥamīd-i Aḥmad-i 'Abd aṣ-Ṣamad nihād* (The order of monarchy, the rules of religion, and the practice of justice were founded by 'Abd al-Ḥamīd son of Aḥmad, son of 'Abd al-Ṣamad).

This is also true of the verse he quotes from al-Mutanabbī's short laudatory odes, borrowing from his principal sources, namely *YDMAA*<sup>1</sup> and *MNN*, as the first example to illustrate this technique:

*al-majd*<sup>u</sup> 'uḫṭya 'iḏ 'uḫṭa wa 'l-karamu/ wa zāla 'an-ka 'ilā 'a 'dā 'i-ka 'l- 'alamu

Greatness comes to health, when you are healthy, as well as generosity,

And it removes your pains [and delivers them] to your enemies.

In this verse, which is considered one of the classic examples of *ḥusn al-maṭla* ' , although the first hemistich speaks of noble concepts, such as *majd* (magnitude), 'uḫṭya (well-being and) *karam* (munificence), in the second half, the words 'alam (pain) and 'a 'dā' (enemies) are mentioned that, out of context, cannot be believed that they are the indicators of good fortune. Nevertheless, the final meaning of this verse is amiable, its syntax is sagaciously structured, and the personification used in the semantic depth of the verse (by which glory and generosity are considered to be together with the subjects of the two predicaments of "coming to health" and "rejecting pain") has elevated it to an aesthetically superior degree.

**D.** Some of the examples in this chapter are very valuable in terms of the history of East Persia's bilingual culture and literature at that time. The Arabic verse quoted from Mas'ūd Sa'd Salmān, which was discussed above, is one of the few Arabic poems of this great Persian bard, and *ḤSDŠ* is the oldest source in which this verse is preserved; others<sup>2</sup> have cited it from Waṭwāt.

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<sup>1</sup> In *YDMAA*, in the chapter on the elegance of the exordium in al-Mutanabbī's poetry, this verse is quoted as one of the examples (Al-Ta'ālibī 1956, 1: 191). Al-Marḡīnānī (1987, 95) seems to have followed al-Ta'ālibī in citing this verse. See also (van Gelder 1987, 21).

<sup>2</sup> See, e.g., (Bilgrāmī [1884], 27-28) & (Kān 2002, 3: 172).

The verse quoted from al-Abīwardī is not found in his published *Dīwān*<sup>1</sup>. Since al- Abīwardī is considered as one of the greatest Arab speaking poets of Kūrāsān, the preservation of this line in *HSDŠ* is of great value:

*tahīyyat<sup>u</sup> muzn<sub>in</sub> bāta yaqra<sup>u</sup>-ha<sup>o</sup>-ra<sup>du</sup>/ <sup>alà</sup> manzil<sub>in</sub> jarrat bi-hi<sup>a</sup> dayl<sup>a</sup>-hā Da<sup>du</sup>*

The salute of a heavy cloud staying overnight, which is read by the thunder, to the dwelling place where Da<sup>d</sup><sup>2</sup> has drawn her skirt<sup>3</sup>.

Like several other examples mentioned in this chapter, this verse is also based on a metaphorical expression (the personification of cloud and thunder). The story of Šibl al-Daula and Mukarram ibn al-‘Ala’, narrated in detail in the form of a memoir, and the single Arabic verse incorporated in it, has been preserved for the history of culture through *HSDŠ*:

*da<sup>i</sup> <sup>l-</sup>ays<sup>a</sup> taḡra<sup>u</sup> <sup>arḡa</sup> <sup>l-falā</sup>/ <sup>ila</sup> <sup>bn<sub>i</sub></sup> <sup>l-</sup>Ala<sup>i</sup> wa <sup>illā</sup> fa lā*

Let the white camels traverse the deserts towards Ibn al-‘Ala’, and if not, then no!

The artistic value of this verse lies in the compound paronomasia, between *fala* (deserts) and *fa la* (then no) and the suspension that the poet has deliberately applied in its composition<sup>4</sup>.

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<sup>1</sup> Edited by ‘Abd al-Bāsiṭ al-Ansī (Al-Abīwardī 1899).

<sup>2</sup> One of the conventional names of the beloved in Arabic poetry. See (Sperl 1989, 129).

<sup>3</sup> It should be noted that a verse with the same prosodic meter and rhyme, and with similar wording and theme has been quoted in *Wafayāt al-A<sup>yān</sup>* but in the chapter on the biography of ‘Umda al-Dīn Abū Maṣṣūr Ḥafada al-Ṭūsī (Ibn Kallakān 1994, 4: 238).

<sup>4</sup> For a discussion of the historical context of this story, and the identities of its characters, see A. Iqbāl’s notes in: (Waṭwāt 1929, 113-115).

E. Waṭwāt has paid particular attention to writing this chapter. His Arabic examples are all his personal choice, except for one verse by al-Mutanabbī, and he has not borrowed any of his Persian examples from *TB*. This preoccupation with selecting examples can indicate the importance of the subject to him. These evidentiary verses are festooned with various rhetorical figures, yet the emphasis is more on the semantic aspects, especially the induction of the good omen, which is explicitly specified. The topic of the good omen will also be addressed in the section on *ḥusn al-maqṭaʿ* (the elegance of the epilogue), but after a discussion about the middle part of the ode.

#### 4. 4. 2. *ḥusn al-takalluṣ*

In a classical *qaṣīda* with a poly-thematic structure, if all parts are accordingly composed, the opening verse will be, in fact, the beginning of a romantic prologue called *nasīb*, *tašbīb*, *taḡazzul* or *ḡazal*. Waṭwāt does not devote an independent chapter to *nasīb*<sup>1</sup>, its rules of composition, and its limits and obligations, but in the glossary, he compiled at the end of the book, he gives a brief definition of the term: “*tašbīb* is a description of the beloved’s condition, and expressing one’s own state in their love, and this is also called *nasīb* and *ḡazal*. However, in the most popular usage of this word among the people, it does not matter what is described in the poem’s opening line. Whatever they describe, except for the patron’s praise, they call it *tašbīb*” (Waṭwāt, 1929, 85). Medieval rhetoricians have stated that the purpose of composing this amorous prelude is to place the patron in the receptive mood because emotional speech is attractive and makes the audience want to hear the whole poem (M. Šams-i Qays 1959, 413). Modern scholars

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<sup>1</sup> Among English-speaking scholars, in this sense, *nasīb* is more common than other terms.

have attributed other functions to this sentimental preamble, too, the most important of which is the implicit expression of the primary purpose of writing the encomium through foreshadowing<sup>1</sup>.

The poet then proceeds from this introduction to the main section of the ode, which is mainly a eulogy, through one or more verses, and this transition is called “*taḳalluṣ*”<sup>2</sup>. Since establishing a semantic connection between *nasīb* and *madḥ* requires a great deal of literary skill and a profound acquaintance with rhetorical techniques, much importance has been attached to the composition of this turning point, and its artistic form has been called *ḥusn al-taḳalluṣ* (elegance of transition).

Waṭwāt describes this stylistic craft as follows: “the poet, from *ḡazal* or any other meaning by which he has made an introduction (*tašbīb*) for the poem, drifts to the praise of the patron, in the best manner” (Waṭwāt 1929, 31). Although Waṭwāt’s statements in this chapter are interesting in terms of the history of literary criticism, as he makes critical comments about the poetic art of some medieval bards (see, 2. 3), it can be said that there is no radically original point in his definition of this technique. However, by carefully looking at the evidentiary verses he has chosen<sup>3</sup> to illustrate this point, one can perceive the criteria that he considers effective in creating excellent examples of the elegance of transition.

In all these verses, a bridge is made between the content of the two parts of the poem by using two potential meanings of a word or expression. A reflection on the rhetorical structure of these five Arabic and Persian examples shows that they all have one thing in common. That

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<sup>1</sup> For a comprehensive discussion of this topic, see the first two chapters of (Meisami c1987).

<sup>2</sup> The lexical meaning of the word is ‘surviving’ and ‘extrication’ (Al-Fayrūzābādī 2005, 618).

<sup>3</sup> Of these five examples, he borrowed two Arabic samples, both by al-Mutanabbī, from *YDMAA* (Al-Ta‘ālibī 1956, 1: 191-192 & 192) and the Persian line by ‘Unṣurī is taken from *TB* (Rādūyānī 1949, 58).

common denominator is that they are all based on two types of a figure of meaning known as *ihām* (amphibology or double meaning), namely, *ihām al-tanāsub* (amphibology through congruence) and *istikdām-i tašbīhī* (employment of meanings through similarities).

The first verse in which Waṭwāṭ believes al-Mutanabbī, like Moses, performs a miracle in its composition, is the *taḳallus* of one of al-Mutanabbī's poems in praise of Sayf al-Daula:

*nuwaddi 'u-hum wa 'l-bayn" fī-nā ka'anna-hu/ qana 'bnī 'l-hayjā' i fī qalbī faylaqi*

We say our farewells to them, and the separation from us does the same thing that the spear of Abū al-Hayjā'<sup>1</sup>'s son does with the heart of the army.

In this verse, as Abū al-‘Alā’ al-Ma‘arrī, as a medieval commentator of al-Mutanabbī, has pointed out, the word *qalb* creates an amphibology, because the original meaning of this word is "heart," but through metonymy, the center of the military corps (and everything else) is also called the *qalb*<sup>2</sup>. Al-Ma‘arrī writes in the explanation of this verse: “we said goodbye to our loved ones, while separation in our hearts due to dispersal did the same thing that Sayf al-Daula’s spears did to the heart of the enemies’ army, by killing and dispersing” (Al-Ma‘arrī 1992, 3: 299). Thus, by taking advantage of two meanings of a single word, a semantic transfer takes place in a rhetorical way between the emotional atmosphere of the *nasīb*, which is about the heartache caused by the separation of companions, and the praise of the patron, who is a laudable warrior.

The second example consists of two verses that belong to one of the two laudatory odes that al-Mutanabbī composed during his stay in Antioch in praise of al-Muḡīṭ ibn ‘Alī al-‘Ijlī (Ḥusayn 1937, 94):

<sup>1</sup> Abū al-Hayjā’ was Sayf al-Daula’s father. For his genealogy, see (Ibn Ḳallakān 1994, 3: 401 & 2: 411).

<sup>2</sup> It should be noted that *qalb*, in this sense, was an official military term; see (Kennedy 2001, 5).

*marrat bi-nā bayna tirbay-hā fa qultu la-hā/ min 'ayna jānasa hāda š-šādin<sup>u</sup> 'l- 'Arabā  
fa 'istadhakat tumma qālat ka 'l-Muḡīt<sub>i</sub> yurà/ layt<sup>a</sup> š-Šarà wa h<sup>o</sup>wa min 'Ijl<sub>in</sub> ida 'ntasabā*

She passed us among her peers, so I said to her: “where did this young gazelle come from to accompany the Arabs”?

She laughed, then said, “like al-Muḡīt, who is seen as a lion from Šarà<sup>1</sup>, while he belongs to the [Banī] ‘Ijl tribe”.

In this example, the word ‘*ijl*’ makes an amphibology; the lexical meaning of this word is “calf,” which creates a semantic proportion with lion and deer in this context, but as a proper name, al-‘Ijl is the name of the tribe from which the patron came (Ibn al-Mustaufī 1991, 4: 116). Thus, this polysemous word operates as a medium through which the two sections of this poem become creatively connected.

The Persian example that Waṭwāṭ quotes from the odes of ‘Unṣurī belongs to one of his *qaṣīdas*, the complete form of which has not remained, and only two verses of its transitional part have reached us, originally through *TB* (Rādūyānī 1949, 58). These verses of *taḵalluṣ* indicate that the subject of the introductory section of this poem was the description of autumn, and it seems that it was written on the occasion of *mihrgān* (autumn festival)<sup>2</sup>. Waṭwāṭ borrows this evidentiary poem from Rādūyānī, yet he apparently discounts the utility of the first verse and suffices with quoting the second line:

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<sup>1</sup> A place in Tahāma or Salmā that was famous for its abundance of predatory lions (Al-Fayrūzābādī 2005, 1299).

<sup>2</sup> For a discussion about the importance of the Mihrgān celebration in the Ghaznavid court, in which ‘Unṣurī was the Poet Laureate, see: (Brookshaw 2013, 89-92).

*gar gulsitān ba bād-i ẓazān zard šud rawā °st/ bāyad kē surk mānad rōy-i ẓudāygān*

It is fitting if the rosery turns yellow due to the autumn wind.

The lord's face must always remain honored.

In this verse, too, the same technique can be observed, and perhaps, for this reason, Waṭwāt, regarding this technique, has considered 'Unṣurī as equal to al-Mutanabbī for the Persians (Waṭwāt 1929, 32). In this verse, the idiomatic expression *surk rōy māndan* (staying honored) creates an *ihām-i tanāsub*. The word *surk* in this phrase, which originally means 'red,' corresponds to the word 'yellow' in the first hemistich; however, the poet has intended the idiomatic meaning of the term. Thus, in this verse, by utilizing the idiom of *surk-rōyī* (literally the state of being red-faced), the poet makes a connection between a natural motive (yellowing of the colors of the trees) and a laudatory one (the everlasting dignity of the patron).

Waṭwāt, in an exaggerated expression, calls Kamālī Bukārāyī's verse of transition, which links a romantic prelude about the beloved's black hair to the eulogy of the minister's writing skills, the best illustration of this art in Persian and Arabic:

*ruk tēra, sar burīda, nigū-sār u mušk-bār/ gōyad kē nauk-i ẓāma-yi dastūr-i kišwar am*

With a dark face, beheaded, upside down, and musk-spreading, it says that I am the tip of the pen of the minister of the state.

In the first half of this verse, the attributes of hair (black, shortened, downwardly combed, and fragrant) are listed. Nonetheless, these descriptions are also proper for the tip of a ready-to-write pen that is ink-covered, sharpened, with its head on the paper and skilled in writing pleasant material. A complicated figure of speech is used here, which in later rhetorical books is called

*istikdām* (zeugma). In this stylistic device's mechanism, two sentences containing the purportedly polysemous term are taken and conjoined together using the term only once in contexts where both meanings are encouraged. Waṭwāt, perhaps due to his vague understanding of this figure, describes this verse of Kamālī with such admiration; or possibly he did not realize the difference between this literary artifice and general types of *ihām*. At the end of the first hemistich, *mušk-bār* is used differently from other attributes because all the other features, despite their differences in function about the hair and the tip of the pen, are, on both sides, related to the physical properties. However, this word has an idiomatic meaning about the pen, as the pen from which beautiful words are issued is metaphorically called *mušk-bār* (musk-spreader). Thus, this word has a literal meaning (hair impregnated with musk), yet a figurative sense regarding the pen. Unlike previous examples in which one meaning was congruent with the components, but in the semantic structure of the verse, that other meaning was willed, in this verse, both meanings are needed to complete the syntactical elements and the intended final message. The reduced sentence is zeugmatic for obvious rhetorical reasons. Thanks to the employment of these meanings, the two parts of the poem come together.

The last evidentiary verse is one of Waṭwāt's well-structured poems, in which the figure of *istikdām* (zeugma) is also used:

*girift dīda-yi man pēša dar judāyī-i tu/ ba sāl-i kaff-i kudāwand gauhar-afšānī*

My eye, after separating from you, like the palm of the lord's hand, made pearl-scattering its profession.

In this verse, *gauhar-afšānī* (gem-scattering), which is placed at the end, in figurative and idiomatic expressions, is both the profession of the enamored narrator and the generous patron.

Because the first one scatters pearls of tears due to the separation of the beloved, and the second one gives pieces of jewelry to all who request it. Therefore, it can be seen that here, too, by dint of zeugmatic use of these two meanings, the transition from the romantic prelude to the encomium takes place. Thus, both acceptations of this word complete the sentences' syntax and convey the essence of the message.

Through the analysis of the examples in this section, which was deliberately undertaken in close detail in order to explain all aspects of this technique and to illustrate the formula that Waṭwāt considers essential for this elegance to become manifest, it became clear how utilizing the capacities of polysemous words and expressions could help to create the elegance of transition, and to establish a link between the sections of a classical *qaṣīda*. Not all instances of *taḳalluṣ* found in the *divāns* of poets are adorned with this figure and, inevitably, in Waṭwāt's view, they cannot be examples of *ḥusn al-taḳalluṣ*. Waṭwāt pays special attention to amphibology and devotes one of the most detailed chapters of his book to *īhām*. This stylistic device and other figures that operate through a polysemy and ambiguity will be discussed later in this chapter.

#### 4. 4. 3. *ḥusn al-maqṭa'*

The question of the quality with which the poet composes the final verses of the poem, which is called the "*maqṭa'*," has been of great importance in classical Arabic and Persian poetics. Waṭwāt writes about the significance of this section in the poems of praise: "In terms of time, the verse closest to the listener's hearing is the last verse. If it is agreeable, the pleasure will remain, and the previous verses, unpleasant though they are, will be completely forgotten" (Waṭwāt 1929, 33).

Waṭwāṭ's main models often speak briefly about this technique. Al-Ta'ālibī and al-Margīnānī do not define it but have made a point about the necessity of the poet avoiding the occurrence of *tafāwut*<sup>1</sup> (uneven equality of the line of the poem) at the end of the ode, using examples of al-Mutanabbī's poetry that suffer from this defect. Waṭwāṭ eschews this point and says nothing about it. Rādūyānī's definition is a retelling of generalities, but he does refer to the subject of a "good omen" (Rādūyānī 1949, 60), which is not mentioned in this chapter of *HSDŠ*. However, it seems that he gives due consideration to the use of words taken as auspicious at the beginning and end of the discourse. The four examples (consisting of nine verses) quoted in this chapter are all full of favorable concepts. He pays so much attention to ending the discourse with words conveying good omen that he closes his book with the word "*farrukī*," which is the name of a Persian poet and also, in the lexicon, means happiness and delight, and he explicitly states that he was intentional in this choice (ibid., 87).

Among the examples mentioned in this chapter, the verse by al-Mutanabbī, from a panegyric in praise of Abū Sahl Sa'īd al-Anṭākī, is particularly quoted for its inclusion of the word *šaraf* (honor), and for its use of a Qur'anic structure which is considered a divine message:

*qad šarrafa ʾllāh<sup>u</sup> arḍ<sup>an</sup> ʾanta sākin<sup>u</sup>-hā/ wa šarrafa ʾn-nās<sup>a</sup> ʾiḍ sawwā-ka ʾinsānā*

God has honored the land of which you are the inhabitant.

And He honored the people when He created you as a human being.

Al-Ta'ālibī, in *YDMAA*, describes this verse as an excellent example of *ḥusn al-maqṭa'* (elegance of the epilogue) (Al-Ta'ālibī 1956, 1: 237), and Waṭwāṭ basically follows him. However, it should

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<sup>1</sup> Although the concept is present in *YDMMM* (Al-Ta'ālibī 1956, 1: 189-190), this term is used only in *MNN* (Al-Margīnānī 1987, 96); see also: (van Gelder 1987, 21).

be noted that this verse has been the subject of controversy in the history of scholarship on al-Mutanabbī. Ibn Jinnī (941-1002), the first commentator on al-Mutanabbī's poems, considers the word "*sawwā*" (to create properly; to equalize) in this verse to be disproportionate to the poet's elevated style, and for this diction, he prefers the use of the word '*anša'a*' (bring into being) instead (Ibn Jinnī 2004, 3: 701)<sup>1</sup>. Al-Ta'ālibī, after quoting Ibn Jinnī's comment, refutes his opinion and in response, he argues that this phrase has a structure similar to one of the Qur'anic sentences (18:37): *tumma sawwā-ka rajul<sup>an</sup>* (then He fashioned you into a man). He continues: "If he had said anything other than what he said, he would not have been eloquent and honorable... because nothing is more eloquent and more honorable than what the Book of God speaks through" (Al-Ta'ālibī 1956, 1: 237-238). Statements similar to al-Ta'ālibī's can be seen in other commentaries on al-Mutanabbī's poems. The reason why Waṭwāt chooses this verse from the examples given in *YDMAA* to explain the elegance of the epilogue is probably its resemblance to the wording of that Quranic phrase, which medieval poets considered as a way to seek a blessing (*tabarruk* and *tayammun*) (Rāstgō 1997, 30-32).

The new point made by Waṭwāt in this chapter is the subject of *du'ā'-i ta'bīd* (prayer of immortality). He notes "a special manner of Persian poets who tend to finish their panegyric *qasides*... according to the pattern 'until X comes about, may you be Y'" (Chalisova 2009, 157). The verses quoted from Mas'ūd Sa'd Salmān are composed in the same pattern. However, praying for the immortality of the patron in Persian court poetry had a strong tradition and was practiced in innovative methods; the Arabic verse by al-Ġazzī and Waṭwāt's own Persian verse, in other rhetorical ways, wish *mamdūh* eternal life.

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<sup>1</sup> See also the modern editor's footnote on this comment of Ibn Jinnī.

Furthermore, in classical Persian poetry, following old Arabic literary traditions<sup>1</sup>, it is customary for poets to end their speech with self-aggrandizement, “as the early Arab poets like to close their *qaṣīdas* with exaggerated self-praise; the Persian and Persianate poets followed suit” (Schimmel 1992, 25). In the same line, the verse that Waṭwāṭ quotes from his poems at the end of this chapter is not devoid of boastful themes:

*mabādā ṣadr-i tu bē man kē nārad tā gah-i maḥṣar/ na mamdūḥ-ē jahān čun tu na  
maddāḥ-ē falak čun man*

Lest your exalted court be without me because until the Day of Resurrection, the world will not bring a patron like you, and the sky will not bring a panegyrist like me.

Closing a poem in an exquisite style is considered by medieval orators and rhetoricians a determining factor to evaluate the poet’s art. Although Waṭwāṭ introduces a prayer of immortality as one of the standard methods in Persian court poetry for this purpose, he does not exclusively recommend this method to achieve the elegance of the epilogue and the verses he cites as models are composed in various manners. However, most of his attention is focused on court poetry. Therefore, what is common to all these evidentiary verses is the eulogy of the patron in an exaggerated tone. Nevertheless, the poet’s primary purpose is to obtain a reward for these praises; Waṭwāṭ addresses this topic in the next chapter of his book.

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<sup>1</sup> For a detailed discussion on the theme of boasting in classical Arabic poetry, see: (Müller 1981).

#### 4. 4. 4. *ḥusn al-ṭalab*

The role of the panegyrist has already been observed in eulogies and invocations. However, the most fundamental reason for composing encomia for kings, princes, and other courtiers was undoubtedly to receive pecuniary rewards and other types of prizes. In fact, the patron used to make a firm pact with the poet that his name would go down in history through the poet's laudatory odes in return for his provision. Niẓāmī 'Arūḍī writes about the need for monarchs to support panegyrists: "the king has to have a good poet, because he preserves his name, and records his memory in *dīwāns* and books because when the king is dispatched to the compulsory mission [i.e., he dies], of his army, wealth and treasury not a trace will remain, but his name will remain immortal in the poetry of bards" ('Arūḍī Samarqandī 1955, 44). Therefore, the poets lived in the courts with dignity and enjoyed the generosity of the nobles.

Most of the protégé's speech consists of assertions. However, sometimes the patron, for diverse reasons, hesitated to reward the poet or delayed it, or the reward he granted did not live up to the poet's expectations. Sometimes the poet himself was in financial difficulties due to other factors. In these cases, the court poet had to ask his patron for a reward. Nevertheless, this request had to be made by observing aristocratic etiquette, respecting the principles of style and decorum, preserving the patron's dignity, and protecting the self-esteem of the protégé. For this reason, rhetorical handbooks have devoted a chapter to teach the elegance of requesting in a manner that is appropriate and acceptable in the environment of the court. Examining the examples given to illustrate this technique in stylistic books is, of course, valid for the analysis of the social history

of the nobility and aristocracy in the premodern Islamic world; however, it is beyond the scope of the present study<sup>1</sup>.

From the point of view of rhetoric and literary techniques, it can be perceived from the structure of these evidentiary examples that they are very often based on the method of implicit expression, the use of polysemy, and the capacities of meaning potential. In other words, the poet sees figures of disguise, especially rhetorical questions, to be the most becoming way to both serve his needs and to observe the above-mentioned court principles. The first verse that Waṭwāṭ quotes to explain the matter in this chapter is from al-Mutanabbī's odes in praise of Abū al-Misk Kāfūr al-Iḡsīdī (905-968)<sup>2</sup>:

*'aba 'l-misk<sub>i</sub> hal fi 'l-ka 's<sub>i</sub> faḍl<sup>un</sup> 'anāla-hu/fa 'inn-ī 'uḡannī muḍu ḥīn<sub>in</sub> wa tašrabu*

O Abū al-Misk, is there any remainder in the goblet that I can reach? Because I have been singing for a while, while you are drinking.

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<sup>1</sup> For an analysis of an example of the bond between the patron and the protégé in Islamic courts, see (Naaman 2016, 24-41), which examines the relationship between al-Šāḥib ibn 'Abbād, the Buyid minister, and the court poets. For some models of rhetorical calls for a reward in Arabic literature, see (Gruendler 2003, 187-8) and (Stetkevych 2002, 277-281). For a discussion of the use of *nasīb* as a way to implicitly state the need for a reward and remind the patron of the promise, see (Meisami 1985).

<sup>2</sup> Waṭwāṭ both Arabic examples of this chapter from *YDMAA* (Al-Ta'ālibī 1956, 1: 233-234). However, it should be noted that al-Ta'ālibī did not write a chapter on "the elegance of the request" in al-Mutanabbī's poetry, but these verses are included in a chapter entitled "Expressing Subtle Meanings in the Form of Noble Words and Symbols, with Wit and Pleasantry" (ibid., 1: 232).

In this verse, the panegyrist describes a banquet in which he is singing, and the patron enjoys this song and drinks wine. The poet asks him with a rhetorical question whether there is a little wine left in the cup from which he can also benefit. From this artistically implicit statement, it is comprehended that the return on his labor is delayed. He highlights the constituting elements of protection by posing a rhetorical question that refers to the patron, the protecting bond, and his own merit. As can be seen, he does not explicitly request a reward. Instead, in splendid diction, while preserving mutual respect, he reminds him that he, who has made the patron happy with his brilliance in the art of poetry, also needs to drink wine at this feast and to have the means to enjoy life. Waṭwāṭ writes in the description of this verse: "in this, whatever you ask for the characteristics of elegance, is fully available, good words, agreeable meaning, and an innovative style, except that it has failed to honor the patron" (Waṭwāṭ 1929, 34).

The two Persian examples that Waṭwāṭ gives in this chapter, one without mentioning the name of the poet<sup>1</sup> and the other from Abū al-Ma‘ālī Rāzī, are also structured based on rhetorical questions. However, contrary to the verse by al-Mutanabbī, they incorporate reverence for the patron; the quality that Waṭwāṭ considers necessary for this technique. He quotes another verse from al-Mutanabbī, again in praise of Kāfūr, which both lauds the patron and is prominent in its stylistic nature:

*fī nafsī ḥājāt<sup>un</sup> wa fī-ka faṭānat<sup>un</sup>/ sukūt-ī bayān<sup>un</sup> ‘inda-hā wa kīṭābu*

There are needs in my soul, and you have intelligence; my silence, in its presence, is elucidation and expression.

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<sup>1</sup> The first verse is borrowed from *TB* and its poet, according to Rādūyānī (1949, 128) is Abū al-Ḥasan Āgājī. See also: 1. 3. 1. 3).

The literary paradox used in the second hemistich of this verse, which considers "silence" to be "expression," makes it particularly interesting from a rhetorical point of view. In this poetic statement, the emphasis is on implicit expression, which is an essential factor for the elegance of the request; the poet, while in need, considers himself obliged to remain silent. The theme of the eulogy is also prominent because the lack of need for explicit expression becomes relevant due to the patron's exceptional ingenuity. Thus, calling for reward and paying homage to the patron, which is the most crucial element in court literature, are agreeably presented. In an independent chapter, Waṭwāt deals with an artistic manner of praising (*al-madh al-muwajjah*), which is the subject of discussion in an eminent chapter of *HSDŠ*<sup>1</sup>.

## 4. 5. Final Observations

Figures of meaning have a prominent place in the composition of literary discourse. They are mainly effective in creating imagination, semantic harmony, syntactic parallelism, and expanding the potential for meaning, thus creating interpretive depth in speech. Metaphors and similes, as described in *HSDŠ*, are figures of imagery; however, they have different functions. The metaphor, in its cognitive foundation, through imaginary connections between two conceptual domains, aids in the perception of subjective and abstract concepts. Whereas the simile, in the vast majority of its examples, through visual similarities of objective and concrete elements, expands the pictorial dimensions of the literary text. All of this takes place in a coherent context based on proportion and balance, and techniques such as "observance of associated items" are actively involved in semantic coherence, which enables the comprehension of poetic meaning. Waṭwāt,

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<sup>1</sup> It was analyzed earlier; see (4. 3. 1).

who in his poetics considers the various forms of implicit expression necessary to deepen the poetic character of literary discourse, pioneers the introduction of the figure of *īhām* (double-meaning), which operates through context-sensitivity, indexicality, and syntactic parallelism. Thus, he initiates an important development in theorizing an artifice that is on its way to becoming a fundamental element in Persian poetry. By quoting brilliant verses from Arabic and Persian panegyrics, the genre on which he focuses in most of his work, he demonstrates how these figures can be especially efficacious in the aesthetic mechanism of the techniques of court poetry and make the poet eminently successful in meeting his demands.

## Conclusion

*Ḥadā'iq al-Siḥr fī Daqā'iq al-Ši'r* was authored by Rašīd al-Dīn Waṭwāt in the twelfth century in the kingdom of the Ḳ̤wārazmšāhīs, and in the bilingual cultural environment of Ḳurāsān and Ḳ̤wārazm, to present the principles of rhetoric and the elements of literary style in both Persian and Arabic with a comparative approach. Prior to Waṭwāt, two books on which *Ḥadā'iq* was modeled, namely *Maḥāsin fī al-Naẓm wa al-Naṭr* and *Tarjumān al-Balāḡa*, were written in Arabic and Persian, respectively. Waṭwāt's work is comprehensive of those two books and has advantages over them; in many cases, he has improved the definitions, cited more clear examples, and introduced some figures for the first time.

The effect of the bilingual cultural environment in which Waṭwāt was educated is evident throughout his book. To compose the Arabic side of *Ḥadā'iq*, in addition to the *Maḥāsin* of al-Marḡīnānī, *Ḥadā'iq* owes much to the *Yatīma al-Dahr* and other works of al-Ta'ālībī, who was one of the most prominent scholars of Arabic literature in Ḳurāsān. Waṭwāt has also cited numerous examples from the Arabic verses of the bilingual poets of Ḳurāsān, which has both helped to preserve these verses and imparted a unique quality to *Ḥadā'iq*. On the other hand, the elevated status he bestowed on al-Mutanabbī's poems, the acclamatory opinions he expressed about his poetry, and the large volume of verses he quotes from his odes also reflect the opinion of scholars of that land, who always highly admired the poetry of al-Mutanabbī. Therefore, this fact that in *Ḥadā'iq*, the examples from al-Mutanabbī's poems are more numerous than that of any other poet, and Waṭwāt's esteem for al-Mutanabbī should be understood in this context and analyzed according to the standards of those litterateurs.

Al-Marḡīnānī divides the few figures he introduces to some extent based on their verbal and semantic nature. Rādūyānī, in the early chapters of *TB*, mostly follows this system, although

he also makes some modifications. Waṭwāt, in turn, amends and ameliorates this method. The rhetorical devices are placed in *Ḥadā'iq* in such a way that verbal techniques of aural and verbal harmony come at the beginning of the book. Then it moves gradually towards semantic devices and ends with figures of thought and philosophical perceptions. In the middle are categories that deal with syntactic structure, form, calligraphy, genre, content, and the way concepts are presented. This system is not perfect in the way it is presented in *Ḥadā'iq*; however, it forms the basis of books that, in later centuries, study the branches of rhetoric under logical categories.

*Ḥadā'iq al-Sihr* is also significant in terms of the history of literary criticism (considering the term broadly). In some parts of his book, the author presents his critical judgments on verses, letting us infer the poetic merits expected at the time. In addition, he adds a glossary to the end of his book that focuses mainly on general qualities of literary discourse and is, in fact, an attempt to expound on the theoretical issues of medieval literary analysis.

*Ḥadā'iq al-Sihr* is an example-oriented handbook and the author, in describing figures of speech and literary techniques, relies more on clarificatory examples of poetry and prose than on explaining all the minutiae. Therefore, understanding the rhetorical aspects discussed in *Ḥadā'iq* depends on a scrutiny of the evidentiary examples in this book and their aesthetic mechanisms. Many of the examples that Waṭwāt cites for the first time become, after him, typical examples of these figures in Persian and Arabic, signaling the success of his examples. Waṭwāt's poetics must thus be inferred from his brief explanations, scattered critical comments, and especially his numerous and varied examples.

Verbal ornaments, the harmony of sounds, and melody resulting from the artistic arrangement of words have an important and prominent place in this rhetorical system. Phonological similarities, repetition of equivalent syllables, and phonetical parallelism in the form

of paronomasia and related figures are some methods of creating verbal beauties in speech. In addition, for the same purpose, the use of the final syllable resonance in the cadences and the middle texture of discourse is considered a recommendable technique. In the chapters focusing on these stylistic devices, Waṭwāt, following Rādūyānī, sought to adapt the theories of Arabic rhetoric to the characteristics of Persian rhetoric, thus significantly contributing to the literarization of Persian.

In Waṭwāt's poetic style, the use of figures of speech have dominance, especially types of paronomasia and internal and external rhyme; this is a kind of change compared to the lexical lucidity of Persian literature before him. Equally important is the emergence of subtle streaks of a tendency toward semantic strategies in the poetry of Waṭwāt and his contemporaries. In *HSDŠ*, Waṭwāt pays special attention to metaphor, simile, the techniques of polysemy, indexicality, and context-sensitivity. In this respect, *Ḥadā'iq* represents the transition of Persian poetry from its early phase of semantic density and lexemic lucidity to the later one of semantic and lexemic density. Undoubtedly, diverse and intertwined cultural and social factors, such as Sufi lineages' crystallization and political salience, played a role in the wake of the Mongol invasions. In its later phases, after taking a cultural distance from the extroversion of the poetry of the earliest phase, which may have been the product of the ancient religions of Iran, Persian poetry tended towards introversion and meaning-oriented lyricism. *Ḥadā'iq al-Siḥr* came to play a vital role in this transition because its intricate and novel expositions of verbal and semantic strategies allowed for doubt and semantic uncertainty, heightening poetry's interpretability.

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