

CHAPTER - V

The term علم البيان first came to be used in the second century A. H. It is a part of علم الابداع, which consists of three branches i.e. (i) علم المعاني, it guards against inaccuracy in conveying the meaning; (ii) علم البيان, it guards against complicated and confusing ~~expression~~ expression and the (iii) is علم الابداع which is used to embellish and ^{to} adorn the expression in prose as well as poetry. According to some scholars علم البيان is applied to all these branches of knowledge instead of علم الابداع.

احمد بن حنبل البصرى (d.170 A.H./ 786 A.D.) had expressed his views on the subject in brief. ابوعبيد بن عمير المثنى (d.209 A.H./824A.D.) and ugly looking scholar, notorious for his biting tongue, composed حماز الزمان & علم البيان. His parents were Jews and he was poisoned to death.¹

Something on this علم is found in the works of ابوعثمان بن عمر بن البواب الكندي البصرى (d.255 A.H./867 A.D.) His works include كتاب البيان والشيعين and كتاب الحيوان. ابوبكر عبد القاهر بن عبد الرحمن الجرجاني (d.266 A.H./976 A.D.) composed his two famous works on علم البيان i.e. دلائل الاحجاز in سحاني and اسرار الابداع in بيان. ابوسعد عبد الله الدينوري المروزي بابن قتيبة was born at Baghdad but settled at دينور, hence he is known ~~was~~ as Dinori. His works include كتاب المعاني & كتاب الجرائم. He died all of a sudden in 270 A.H./883 A.D.²

But the first author who systematically wrote a book on علم الابداع, is said to be ابوالعباس عبد الله بن الحنفية المعتز الصفي whose caliphate lasted just for one day when he was strangled to death in 296 A.H./908A.D. Himself a poet to reckon with, his كتاب الابداع, composed in 274 A.H.³

consists of 17 figures of speech. So it was in the third century A. H. that this branch of knowledge acquired a definite shape and independent works on it appeared on the scene.

the contemporary of ^{البنفاد} ^{قوامهم جعفر الكاتب} who occupied a high position in Abbaside court, too composed ^{نقد عظام} and added 13 figures of speech over and above the seventeen invented by his distinguished contemporary, ^{ابو الصيبيك ابن المعتمر}

In the fourth century A. H. ^{ابو احمد عسكري} 294-382 A.H./906-992 A.D. is said to have written ^{مناجاة الشعر}. Some of the scholars are of the opinion that it is he who invented new figures of speech in ^{ابو احمد عسكري} the pupil of the said ^{ابو بلال حسن بن عبد الله عسكري} with whom he is not to be confused as some scholars have done, wrote ^{كتاب الاوائل} and ^{كتاب الصنائع}. He was alive upto 395 A.H./1004 A.D. ^{ابو علي حسن بن رشيد بن مروان الموفى بن قرواني} composed ^{كتاب العمدة} on the art of poetics, consisting of 65 chapters, one of which deals with the introduction of some more figures of speech. He died in 456 A.H./ A. D., or according to some in 463 A.H./ 1070 A.D.

^{سراج العلوم} is known for his celebrated ^{سراج الدين ابو يعقوب السكاكي خوارزمي} on this subject. Other subjects dealt with, in it, are ^{مغزى الاشفاق و عوى} ^{666-739 A.H./} ^{1228 A.D.} ^{عبد الرحمن بن محمد بن عبد الرحمن الزوزني الموصوف بن حبيب بن حبيب} He died in 626 A.H./1228 A.D. ^{حصل له}

A.D., born at ^{الاصول}, migrated to Damascus where he died in 739 A.H./1337 A.D. He summarised ^{سراج العلوم} under the title of ^{المختصر المطبوع}. ^{ابو الحسن احمد بن يوسف شافعي} (died 651 A.H./ A.D.) expanded the number of figures of speech to 70.

^{ابو محمد زكي الدين عبد العظيم بن عبد الواحد الموفى بن قرواني} (d. 654 A.H./1256 A.D.) added 20 more figures of speech and the total reached 90 in his ^{مغزى الاشفاق} on ^{مغزى الاشفاق}

The authors of *كشف الظنون* and *الوزار الربيع* call him *رکن الدین* instead of *زک الدین*. *امین الدین علی بن عثمان الکانی* (d. 670 A.H./1271 A.D.), according to the author of *الوزار الربيع* is the first poet to write *بدیعیه* in Arabic.

According to some authors *صفي الدين عبد العزيز حلي* (d. 750 A.H./1349 A.D.) is the first poet to write *بدیعیه لغتیه* in Arabic. The

علی بن حسین بن علی of the said Amin-al-din is not that popular. *عزالدین محمد بن علی* (d. 789 A.H./1387 A.D.) also composed a *بدیعیه* in Arabic¹

اولین کسی که بود که نام *صنایع و تدابیر* را نیز در اشعار قصیده بر سبیل *توریه و ابهام* ذکر کرد و پیش از او فقط *صنایع* را آورده بودند بدون این که بر *صنعتی* را ذکر کرده باشند

تقی الدین ابوبکر بن علی بن محمد ابن الرضوی (d. 776-837 A.H./1374-1433 A.D.) composed in 826 A.H./1422 A.D. his famous *فرائد الادب*. The number of the couplets of his *بدیعیه* exceed 140.

انوار الربيع composed in 1077 A.H./1666 A.D., *سید علی خان شیرازی* His *بدیعیه* consists of 147 verses and deals with 153 figures of speech.

The two books on this subject which engaged through out the few centuries, the attention of the Indian scholars specially Gujarati are *نفاذ العدم* by *ساککی* and its appreciative abridgement *مختصر المنتح* by *خطیب منشی* better known as *خطیب منشی*. In fact almost all the scholars after *ساککی* were content with writing, not original works on the subject, but notes, gloss, commentaries and illucidatory comments on *ساککی*.²

آکتی من جاء بعد هؤلاء باختصار مالف ساککی او بشرح و تحمیه راوی کتاب بلضا هو مختصر المنتح للقرن و بی

سید شریف جرجانی and *سید الدین نفاذان* the two contemporaries played an important role, in the subsequent centuries, in popularising these two books. Scores of Indian and Gujarati scholars have to their credits works on them.

مذاکاره حسب رده شیرازی - محمدتقی میرزا کوهی - رحیم الدین علودرگزان -

نورالدین بن محمد صالح احمد آبادی - شیخ ابراهیم بن احمد المشهور عمده طبری

عصام الدین ابراهیم بن ابوالکاه اسزائینی - سیوطی

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Originality in widening the scope of *فرد* further, that was at work till now, gave way to hair - splitting divergent views by various authors on the moot points in *تقاریر* and *سیرت* to the extent that *خطب متقی* and *سکالی* relegated to the back-ground. As regards *فرد* in persian *همای* says,

آوردن ضایع و بدایع بمعنی اسم که شامل انواع تشبیه و استعاره و کنایه و مجاز نیز بشود و هیچ وقت از شعر فارسی جدا نبود و باره ی از ضایع لفظی و معنوی دیگر نیز هم قیاس طبیعی و بدون تکلف بزبان فارسی و ادب جاری میشده و علم بدایع اصلاً از زور زبان لطیف و ضایع ذوقی بوجود آمده است

اما رواج *فرد* بدایع با اصطلاحان که برابر ضایع و ضح مندره مربوط است به قرن چهارم هجری و شروع تالیف کتب بدایع فارسی متعلق باواخر آن قرن و اوایل آن زمان تاریخ بود که گویندگان فارسی باعمال ضایع تازه و مولفان بتالیف کتب بدایع فارسی توجه کردند که تا سینه آن کتابها هم از دست رفته و تنها نام باره ی از این تالیفات هسته گر بختم در مولفات بعد باقی مانده است - ضمناً یاد آور می شویم که ادب و مستزاد فارسی در *فرد* بدایع به تقلید نوشته های عربی مانده از *فرد* ضایع و اصطلاحات تازه و وضع کردند و در اصول و فروع رسی صاعقت نیز مانند سایر ضایعات و غنونه اولی پیشوا درجه تقلید بجا ادبای عرب واقع شدند

این جا مناسب است یاد آور شویم که بافتن و عقیده بدایع در زبان فارسی خیلی بیشتر از عرب شروع شده و ظاهر احوال بدایع فارسی سرسوق تقلیدمانندگی گویمان قرار گرفته است

لی جیل الکتب خان کتابخانه ملی ص ۲۰-۲۱ - نقد المصنفین ص ۳۳۷ - ۳۳۸ ۲۰۱۶

Just as the authors were engaged in widening the scope and increasing the number of figures of speech, it occurred to some poets to use dexterously, the defined figures of speech in verses. When a poet composes a Qasida in which each couplet illustrates one or more figures of speech till all of them are covered in it, it is known as *بدعيه*.

قوامر مطرز who flourished in the sixth century A.H. composed *قصيد رايه بدعيه* entitled *مدائح الاسرار*¹ in praise of *قزل ارسلان* comprising of 100 verses. *محمود بن عمر بن ابراهيم* a scholar of the eighth century A.H., wrote a commentary upon it in Persian and presented it to *فاج محمد بن عبد الله بن فضل* (d. 736 A.H./1335 A.D.) and *شمس بن محمد بن احمد* in the seventh century A.H. and *قوامر مطرز* in the eighth century A.H.; and *ابن سنان* in the Tenth century A.H. added to figures of speech and composed excellent *قصايد بدعيه*. Their attempt is really wonderful.

The oldest available work in this subject is *ترجمان اللغة* by *محمد بن عمر رادوياني* who flourished in the fifth century A.H. Second important work on the subject in *حدائق السحر في دمايق الشعر* by *سليمان بن دوطاط* (d. 7573 A.H./1197 A.D.) The third and the most important work on this subject is *المعجم في معاني الشعر* by *سليمان بن محمد بن قيس رانر* a leading scholar of 7th century A.H.

~~Others~~ Among Other works written then after are, according to generally agreed view of the scholars, repetitive, based upon these said works, and do not merit mention.

Among the noted works on the subject which have not reached us mention may be made of a brief treatise by *ابن سنان* *مؤلف*

1. It is quoted under relevant figures of speech by this author while editing *معجم الكواكب*.

a contemporary of Sultan Mahmud of Ghazna (d.421 A.H./1030 A.D.)

خوارشپدر another scholar of the same period, wrote a gloss over it
entitled كز النوايب and presented to ابو محمد بن محمد السمرقندي . اسير سواد غزاور

a poet of the fifth century A.H. is said to have written زينت نام on this
subject. ابراهيم بن احمد بن الحسن المتخلص بصغير (d.431 A.H./1039 A.D.) is the first

Persian poet who excessively used figures of speech in his verses.

زگارها ز بهار روضه شوقه بديع کبلی است بر زبانه کبلی بر از تسبیح

Others imitated him. Again it is محضرا who composed entire

Qasida each couplet of which illustrates one single figures of

speech say اویسه صابر زنده جم عثمانی تمام غزاور etc. Poets life

در طرا
عبد الواسع
الحیدی

have written in his imitation, similar Qasida each couplet of which

illustrates from beginning to the end only one selected figures of

speech.