

## CHAPTER 4.

### CATALEXIS. (زحاف, plur. زحافات).

1. Catalexis is the name given to any irregular change occurring in metre.

In English prosody it offers no great difficulty consisting, as it does of three types.

(i) Hypermetrical lines, *i.e.*, lines with a syllable too many as in the following lines from Coleridge's *Ancient Mariner* :—

“ Day af | ter day | day af | ter day |  
We stuck | nor breath | nor mo | tion (hyper)  
As id | le as | a paint | ed ship  
Upon | a paint | ed o | cean (hyper).”

(ii) Defective lines, *i.e.*, lines with a syllable wanting, as in the following lines from Scott's *Monks of Bangor* :—

“ Slaughtered | down by | heathen | blade— |  
‘ Bangors | peaceful | monks are | laid—” |

(iii) Interchange of similarly classified feet, as anapaest and iambus both of which have the accent at the end, *e.g.* :—

“ My right | there is none | to dispute ” |  
or, dactyls and spondees as :

“ Hark to the | summons ” |

2. None of the above present any real difficulty but in Urdu prosody the catalexis is so drastic, so varied and so

frequent that it utterly confuses the student and prevents him from recognizing the metre.

It is difficult to account satisfactorily for this. In my opinion the reason is twofold.

Firstly, as has been noted, there are only nineteen metres and of these only eleven are common in Urdu. This does not admit of much variation of metre in comparison with English verse with its myriad variations of trochaic, dactylic, anapaestic, iambic dimeters, trimeters, tetrameters, pentameters, hexameters and octameters.

Take any volume of Kipling's verse say—*Barrack Room Ballads* and count the different forms of metre. There must be nearly fifty.

The Arab poets desired more variation and so, not presuming to invent new metres, they decided to introduce minor changes into the existing ones which we now call by the name *Zahafat*.

Secondly, it must be remembered that in the Moham-medan Orient poetry and music go very much hand in hand, and practically all the famous odes are set to music and sung in the same way as most of Herrick's lyrics have been.

Now certain metres were regarded with disfavour by the singers, such a metre being *Ramal Salim Musamman failatun* زحافات four times. The musicians maintained that, set to music, it was not effective, as no climax could be contrived in the fourth foot nor even an anticlimax in the third.

Consequently they refused to sing any lyric piece in that metre.

That was a severe blow for the poets who relied to a great extent on the singers to introduce their work to the public. [This is equally the case nowadays, since the gramophone record has a much larger circulation than the literary magazine.]

The poets, therefore, had to give in to the singers or go out of business. They chose the former and introduced into the metre given above some slight change as this فاعلاتن فاعلاتن فاعلاتن with which the singers expressed themselves satisfied. Such change is what we call Zahāf or catalexis.

3. The following is a table of all the known forms of catalexis, with the metres in which they occur and their action and result.

Where a word is enclosed in a bracket it is meant that a standard foot is interchanged for the fragment of another foot remaining after the operation of catalexis being of equal scansion to the fragment, *e.g.* catalexis may cut off the تن from فاعلاتن—the fragment فاعلا is of equal scansion to فاعلن which is a standard foot. Hence we write (فاعلا فاعلن).

This long and wearisome list is only intended for reference, and it is not intended that the student should attempt to memorize it.

Standard scansion of metre and catalectic form.	Metres in which Zahāf occurs.	Action.	Zahāf and Passive Participle	Serial number
do متفاعلا do do do do do do do فاعلن فاعلن	كامل ” رجز ” متدارك ”	Inserting an aliph before the sakin letter of a wata-d-i-majmua occurring at the end of a foot. It does not occur in 1st or 5th feet; is rare in 2nd, 3rd, 6th or 7th, but is common in 4th and 8th feet.	اذاله مزال	1.
do متفاعلا do do do do do do متفاعلا متفاعلا (متفاعلا)	كامل ”	Making the 2nd mutaharik letter of a sabab-i-saqil, occurring at the beginning of a foot, sakin. May occur in any foot.	اضمار مشور	2.

Standard scansion of metre and catalectic form.	Metres in which Zahaif occurs.	Action.	Zahaif and Passive Participle.	Serial number.
do do do do	مفاعلتان	وافر	تسبیح	3.
do do do do	do	”	مسیح	
do do do do	فاعلاتن	رمل		
do do do do	do	”		
do do do do	مفاعیلین	ہزج		
do do do do	do	”		
do do do do	مستعملین فاعلاتن مستعملین	مجتد		
do do do do	do	”		
do do do do	مفاعیلین فاعلاتن مفاعیلین	مضارع		
do do do do	do	”		
do do do do	قولین	مقارِب		

قولین	do do do do	”		
(musaddas) فاعلاتن مستعملین فاعلاتن	do do do do	خفیف		
فاعلاتن	do do do do	”		
do do do do	مستعملین	رجز		4.
do do do do	مستعملین	”		
do do do do	فاعلاتن	رمل		
do do do do	فاعلاتن	”		
do do do do	فاعلاتن	مندارک		
do do do do	فعلن	”		
do do do do	فعلن	”		

Makes the middle one of 3 mutaharik letters, sakin. May occur in any foot. Is not recognized by Arabs or Persians. Is always employed in conjunction with other Zahaif, by whose action these three consecutive mutaharik letters have been formed.

تسکین  
اوسط  
مسکین

Standard scansion of metre and catalectic form.	Metre in which Zahaf occurs.	Action.	Zahaf and Passive Participle.	Serial number.
do do do do فعالتن فعالتن مستعملن فعالتن فعالتن do فعالتن (musaddas) مستعملن فعالتن فعالتن do	رمل (makhbun) مجتب (makhbun) خفيف (makhbun)	Occurs in conjunction with the Zahaf Khabn. In <sup>فعالتن</sup> (whence by Khabn are 3 consecutive mutaharik letters. Tashais makes the middle one of these three sakin.	تشعيت مشعيت	5.
do do do do فعولن فعولن (= فعولن) فعولن	مقارب ”	Abstracts the initial mutaharik letter of the wataad-i-majmua occurring at the beginning of the foot <sup>فعولن</sup> - i.e. ف is dropped.	للم الم	6.

do do do do مفاعيلن مفاعيلن فعولن فعولن	مقارب ” مقارب ”	Occurs in 1st and 5th feet only.	قبض مقبوض	7.
do do do do فعولن عول (= فعول)	مقارب	Abstracts the sakin letter of a sabab-i-khaffi which is also the 5th letter of a foot. May occur in any foot.	للم الم	8.
do do do do فاعلاتن فاعلاتن	رمل ”	A combination of <sup>للم</sup> and <sup>قبض</sup> - occurring in all feet but 4th and 8th. Usually confined to the 16 feet variety of mutaqarib.	حذف مستحذف	9.

Standard scansion of metre and catalectic form.	Metre in which Zahaif occurs.	Action.	Zahaif and Passive Participle.	Serial number.
do do do مفاعيلن	هزج	curs in 4th and 8th feet only.		
do do do (فعولن) مفاعيلن	”			
do do do مستفعلن فاعلاتن	مجتد			
do do do (فاعلين) فاعلاتن	”			
do do do مفاعيلن فاعلاتن	مضارع			
do do do (فاعلين) فاعلاتن	”			
do do do فاعلاتن مستفعلن فاعلاتن	خفيف			
do do do (فاعلين) فاعلاتن	(musaddas)			
do do do فعولن	منازب			
do do do نعر				

do do do مفاعيلن	هزج	Abstracts both the sabab-i-khaff from the foot مفاعيلن - occurs in Rubaiyat metre only and in 4th and 8th feet.	جب مجبوب	10.
do do do (= فعولن) مفاعيلن	”			
do do do مستفعلن مفعولات	منسرح	Abstracts both the sabab-i-khaff from the beginning of the foot مفعولات and makes the final ت sakin. Occurs in 4th and 8th feet only.	جدع مجدوع	11
do do do (= فاعل) فاعلاتن	رجز	Abstracts the sakin letter from an initial sabab-i-khaff. May occur in any foot.	خبن مخبون	12.
do do do مفاعيلن	”			
do do do مفاعيلن	رمل			
do do do فاعلاتن	”			
do do do فاعلاتن	”			

Standard scansion of metre and catalectic form.	Metre in which Zahaif occurs.	Action.	Zahaif and Passive Participle.	Serial number.
فاعلاتن مستعملن افعالان مستعملن افعالان مفعلاتن مفعلاتن مفعلاتن مستعملن افعالان مفعلاتن مفعلاتن do do do do	مخففت " خفيف (musaddas) مندارک "			13.
do do do do	هزج "	Abstracts initial mutaharik letter of wataad-i-majmua of مفاعیل. Occurs in 1st and 5th feet of Rubaiyat	خرم اخرم	

do do do do do do do do فاعلاتن مفعلاتن فاعلاتن مفعلاتن	do do do do do do do do مفعلاتن افعالان مفعلاتن افعالان	فاعلاتن فاعلاتن مفعلاتن مفعلاتن مفعلاتن افعالان مفعلاتن افعالان	رعل " هزج " مضارع "	Abstracts the sakin letter of a sabab-i-khaff which is also the 7th letter of a foot. May occur in all but 4th and 8th feet.	کف مکفوف	14.
do do do do فاعلاتن مفعلاتن فاعلاتن مفعلاتن	do do do do مفعلاتن افعالان مفعلاتن افعالان	مفعلاتن فاعیل (= مفعول) مفعلاتن افعالان فاعلاتن مفعلاتن	هزج " مضارع "	A combination of خرم and کف - occurs in 1st and 4th feet.	خرپ اخرپ	15.
مفعولاتن مستعملن مفعولاتن مفعولاتن مستعملن مفعولاتن	do do do do	مفعولاتن مفعولاتن	منسرح "	Abstracts the mutaharik of a final wataad-i-	کشف مکشوف	16.

Standard scansion of metre and catalectic form.	Metre in which Zahaf occurs.	Action.	Zahaf and Passive Participle.	Serial number.
— مستعملين مستعملات — do مقعلا do	سريع (musaddas)	mafruq. May occur in 4th and 8th feet.		
do فاعلتين do فاعلات do متاعلتين do متاعيل فاعلتين فاعلتين فاعلات فاعلات فاعلتين فاعلتين فاعلات فاعلات فاعلتين فاعلتين فاعلات فاعلات	رمل ” هزج ” مجنبت ” مضارع ”	Abstracts the sakin letter of a final sabab-i-khaff and makes the preceding letter sakin. May occur in any foot.	قصر مقصور	17.

— فاعلتين مستعملين فاعلتين — فاعلات do do فاعلتين do فاعلات فاعلتين فاعلتين فاعلات فاعلات فاعلتين فاعلتين فاعلات فاعلات	خفيف (musaddas) متقارب ”	Makes sakin the final mutaharik letter of a final wataad-i-mafruk.	وقف موقوف	18.
مفعولات مستعملين مفعولات مستعملين مفعولات مستعملين مفعولات مستعملين — فاعلتين فاعلتين فاعلتين فاعلتين — do مفعولات do	منسرح ” سريع (musaddas)	Abstracts the sakin letter of a final wataad-i-majmua and makes the preceding mutaharik letter sakin.	قطع مقطوع	19.

Standard scansion of metre and catalectic form.	Metre in which Zahaf occurs.	Action.	Zahaf and Passive Participle.	Serial number.
مفاعیلین مفاعیلین مفاعیلین مفاعیلین do do do مفاعیلین مفاعیلین مستعملین مفاعیلین do do do فاعلاتین فاعلاتین فاعلاتین فاعل فاعل do do do	کامل " رجز " رمل	May occur in 4th and 8th feet only. (See note on this Zahaf at the end of this chapter.)		
[N.B.—In this and the following metre قُطْع is operating with حذف]	مجتب "			
مفاعیلین فاعلاتین مفاعیلین فاعلاتین فاعل فاعل do do do مفعولات مفعولات مفعولات مفعولات	مقتضب			

مفاعیلین do do do مفاعیلین مفعولات مفاعیلین مفاعیلین do do do فاعل فاعل فاعل فاعل فاعل do do do	" منسرح (musaddias) مندارک "			
مفاعیلین مفاعیلین مفاعیلین do do do فاعلین مفاعیلین مفاعیلین مفاعیلین فاعلین فاعلاتین فاعلاتین do do do فاعلاتین	مزج رمل	A combination of قیض and خُزْم affecting only the foot مفاعیلین. Occurs in 1st and 5th feet.	شتر اشتر شکل مشکول	20. 21.



Standard scansion of metre and catalectic form.	Metre in which Zahaf occurs.	Action.	Zahaf and Passive Participle.	Serial number.
do do do مستعملين	رحز	Abstracts the sakin letter of a second sabab-i-khaff where two occur consecutively at the beginning of a foot. May occur in any foot.	طی مطوی	22.
do do do مستعملين	”			
do do do مستعملين مستعملات	منسرح			
do do do مستعملين مستعملات	”			
do do do مستعملين مستعملات	سریح (musaddas)			
do do do مستعملين مستعملات	هرج	A combination of حذف and مفاعیلین in the foot قصر occurs in 4th and 8th feet and mostly in rubaiyat.	زل ازل	23.

do do do مستعملين لات	منسرح (مجدوع)	Abstracts the final mutaharik of مفعولات - operates in conjunction with جمع by which مفعولات becomes لات. Occurs in 4th and 8th feet.	نحر منحور	24.
do do do مستعملين لات	هرج	Making the mutaharik of the wataad-i-majma' of the مفاعیلین sakin and joining it to the final letter of the previous foot. Occurs in all but 1st and 5th feet of rubaiyat metres.	نخیق مخیق	25.
do do do مستعملين	مضارع			
do do do مستعملين فاعلین				
do do do مستعملين فاعلین فاعلین				
do do do مستعملين فاعلین				

Notes on the foregoing Zahafat :

1. In naming a catalectic metre, the name of the metre comes first, followed by the word shewing the number of feet it contains, followed by the Passive Participle of any Zahafat which it may contain e.g. " Bahr-i-Ramal; Musamman; Makhbun, Mahzuf."

This is, in reality, an inaccurate system of nomenclature in so far as no indication is given of the number of feet affected, whether the Zahafat occur together or in different feet, of the order in which the Zahafat occur. The possible combinations are about one hundred. Scansion alone will solve the problem.

2. Salim feet may occur in catalectic metre, the catalexis affecting only certain feet and leaving the remainder in their standard form.

3. Two or even three Zahafat may occur in one foot.

4. The fact that, say, the foot مفاعيلن is liable to a certain Zahaf does not necessarily imply that all metres containing مفاعيلن shall be liable to that Zahaf, as will be seen from the table given above. Yet normally, all compounded metres بحور مركب will be liable to the Zahafat to which both of the feet it is compounded of are liable, unless a foot by position (say the third foot in the line) is free from a Zahaf which only occurs in the 1st foot.

5. On the Zahaf قطع :

There are two ways of accounting for the fragment فعلن.

(a) (i) In Ramal Salim we have فاعلانن

(ii) By Khabn it becomes فعلاانن

(iii) By Hazaf it becomes فعلن

(iv) By Taskin it becomes فعلن

According to this method its correct name is:—" Bahr-i-Ramal; Musamman; Makhbun, Makzuf, Musakkan."

(b) (i) In Ramal Salim we have فاعلانن

(ii) By Hazaf it becomes فاعلا

(iii) By Qata' it becomes فاعل = فعلن

According to this method its correct name is:—" Bahr-i-Ramal; Musamman; Mahzuf, Maqtua."

6. On the Zahaf تشييع :-

Some prosodians scan a word like بيان at the end of a line as عانن i.e. musabagh; while others consider the ن as dropped (vide Rules of Scansion) and scan it as عانن pronouncing the ن as nasal.

7. With the exception of فاعلانن and فعلاانن which, in the first two feet only, are interchangeable, the action, extent, and order of the Zahafat in subsequent lines, must follow the system adopted in the first line of a poem.

This rule will dispel any doubt in the student's mind that a third and obvious reason for the existence of catalexis had been omitted from those given at the beginning of this chapter namely that catalexis is a form of poetic license assisting the poet to introduce a word of unequal scansion into his line. But, since, as the above rule lays down, once the catalexis occurs in the first line the same system must be followed throughout the poem, it is obvious that no advantage on that score is obtained by the poet.

8. To facilitate reference (and, again, not to be learnt by heart), I have reversed the above table of Zahafat and their metres in order to shew which Zahafat may affect each foot.

(i) قبض + تَخْنِيق - تَخْنِيق + قَصْر - قَصْر - حَذْف - ثَمَّ : فَعُولِن  
ثَمَّ + تَشْبِيح - حَذْف + تَخْنِيق - قَبْض - ثَمَّ - تَشْبِيح

(ii) خَبْن - خَبْن + تَسْكِين + اِذَالَه - خَبْن + اِذَالَه - اِذَالَه : فَاعِلِن  
خَبْن + تَسْكِين

(iii) شَمْر - خَرَب - خَرَم - جَب - حَذْف - تَخْنِيق - تَسْبِيح : مَفَاعِلِن  
تَخْنِيق + جَب - تَخْنِيق + كَف - تَخْنِيق + زَلْ - كَف - قَصْر - قَبْض - زَلْ  
قَبْض + تَسْبِيح

(iv) خَبْن + تَسْكِين - قَصْر - خَبْن - شَكْل - تَسْبِيح - حَذْف : فَاعِلَاتِن  
خَبْن + حَذْف - خَبْن + قَصْر - تَشْعِيت + قَصْر - تَشْعِيت + حَذْف

(v) خَبْن + اِذَالَه - طے - اِذَالَه - خَبْن : مَسْتَفْعِلِن

(vi) تَسْبِيح : مَفَاعِلِن

(vii) اِذَالَه - اِضْمَار : مَفَاعِلِن

(viii) طے + وَقْف - طے + كَشْف - نَحْر - جَدْع - طے : مَفْعُولَاتِن

If all the catalectic varieties of each metre be counted up they would total considerably over a hundred.

It would be well-nigh impossible for any one to carry all these in his head and a great waste of time for the student of prosody were he to attempt to do so. I shall therefore again shew the scansion with examples of the ten most common metres. These represent catalectic variations of six metres, viz. Hazaj, Ramal, Mazara, Mujtas, Mutaqarib and Khafif.

The student will be well-advised to note these carefully but not to attempt to learn even these ten by heart. No amount of laborious memorizing can ever teach a student how to scan.

It is absolutely useless saying over, till it becomes word perfect, "Mutaqarib; Salim; Musamman; Faulun, faulun, faulun, faulun."

The only really sure method is by practising the ear. In Appendix I will be found specimens of these common metres. The student is advised to scan one or two of these with his teacher and to do the rest by himself as preparation.

It is best to finish one metre before proceeding to the next, as by this method alone will the student get the swing or rhythm of the particular metre into his head.

Let us take a parallel in English :—

Open a page of any long epic in blank verse, say one of the Idylls of the King. To scan the first line there may, perhaps, be a momentary pause for the consideration of accented and unaccented syllables. But after reading twenty lines, the rhythm has gripped one and the feet divide themselves up without any effort on the part of the reader.

I am convinced that this is the only method, and its importance has led me to supplement by these notes the remarks already made at the end of Chapter 2. In appendix I I have included specimens of other metres common, but not so common as the following ten.

A table of the commonest Urdu metres, with examples.

Scansion and Example.	Metre.	No.
مفاعیلین مفاعیلین مفاعیلین خدا بخشے صنم یہ کہکے مسکرو یاد کرتے تھے	Hazaĵ; salim; musamman.	1.
مفعول مفاعیل مفاعیل ھے دل میں عبار اوسکے گھر اپنا نہ کرینگے	Hazaĵ; musamman; akhbrab, makfuf, Mahzuf—also with maqsur vice mahzuf, i.e. فَعُولان vice فَعُولان.	2.
فاعِلن فاعِلان فاعِلان فاعِلان ھے لگا لطف دشمن پر تو بندہ جائے ھے	Ramal musamman mahzuf—also with maqsur vice mahzuf, i.e. فاعِلان vice فاعِلان.	3.
فاعِلان فاعِلان فاعِلان فاعِلان تلاکامھی کا رھا بعد فنا بھی یہ اثر	Ramal; musamman; Makhbun, Mahzuf— also with mahzuf, maqtua, i.e. فاعِلان vice فاعِلان.	4.
فاعِلان فاعِلان فاعِلان فاعِلان	Ramal; musamman; makhbun, maqsur,	5.

یاد ایام کہ بیرونگ تھی تصویرِ جہان	also with maqsur maqtua, i.e. فاعِلان vice فاعِلان.	6.
مفعول فاعِلان فاعِلان مفعول خیاہ عیش کا مرا دل کھینچتا ھے آج	Mazara; musamman; akhbrab, makfuf { 1. Mahzuf 2. " Maqtua' 3. Maqsur 4. " Maqtua'	6.
مفاعِلن مفاعِلن مفاعِلن مفاعِلن نہ انتظار میں یان آنکھہ ایک آن لگی	Mujtas; musamman; makhbun, { 1. Mahzuf 2. " Maqtua' 3. Maqsur 4. " Maqtua'	7.

No.	Metre.	Scansion and Example.
8.	Mutaqarib; musamman; salim.	<p>معرے خون ناحق کی دیگی گواہی</p> <p>فعلوں فعلوں فعلوں</p>
9.	Mutaqarib; aslam, maqbuḥ 16 feet.	<p>الہی کس بیگنہ کو صارا سمجھ کے قائل نے کشتی ہے</p> <p>فعلوں فعلوں</p> <p>(repeated 8 times)</p>
10.	Khafif; musaddas; makhbun { 1. Mahzuf 2. " Maqtua' 3. Maqsur 4. " Maqtua'	<p>جمع کرتے ہو کیوں زمینوں کو</p> <p>فعلاتین مفاعلاتین</p> <p>فعلوں فعلوں فعلوں فعلوں</p>

## CHAPTER 5.

## RHYME.

1. This falls into two main divisions, viz., Rhyme proper, ردیف; and recurring words, قافیہ.

The dictionary meaning of the word ردیف is "one who rides behind another on the same horse"; hence it will easily be remembered that radif must follow qafia. The distinction is well illustrated by the following examples taken from the "Jannat-ul-aruz.

گھر پاس نہیں کہ یار پاس آئے مرے

زر پاس نہیں کہ یار پاس آئے مرے

The words گھر and زر rhyme and are therefore قافیہ the remaining words in both lines are identical and are therefore ردیف.

But in this example:—

تھا اس یورپ میں اپنا کام عورت بانگنا

تھا اس یورپ میں اپنا کام صنعت بانگنا

عورت and صنعت are قافیہ consequently the words preceding them, though identical, are not ردیف.

2. Rhyme in Urdu is of one syllable and the necessary conditions governing it are that the حرف روی (haraf rawi) (lit. running letter) and its vowel point or حرکت must be the same.

That is to say, the following are rhymes:—کس and رس; جب and کب.