

No.	Metre.	Scansion and Example.
8.	Mutaqarib; musamman; salim.	<p>معرے خون نالغق کي ديگي گواهي</p> <p>معرے خون نالغق کي ديگي گواهي</p>
9.	Mutaqarib; aslam, maqbuz 16 feet.	<p>معرے خون نالغق کي ديگي گواهي</p> <p>معرے خون نالغق کي ديگي گواهي</p>
10.	Khafif; musaddas; makhbun { 1. Mahzuf 2. " Maqtua' 3. Maqsur 4. " Maqtua'	<p>معرے خون نالغق کي ديگي گواهي</p> <p>معرے خون نالغق کي ديگي گواهي</p>

CHAPTER 5.

RHYME.

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

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.

گهر پاس نهين که يار پاس آئے مرے
 زر پاس نهين که يار پاس آئے مرے

The words گهر and زر rhyme and are therefore قافيه the remaining words in both lines are identical and are therefore ردیف.

But in this example:—

تھا اس یورپ میں اپنا کام عرت بانگنا
 تھا اس یورپ میں اپنا کام صنعت بانگنا

عرت and صنعت are قافيه 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 *haraf rawi* (حرف روی) (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.

Since, in the first pair, the حرف روي is س and the حرکت is zabr in both cases, and in the second pair the حرف روي is ب and the حرکت zabr.

The remaining portion of the word (*i.e.*, excluding حرف روي and the حرکت affecting it) is not counted. For example: مُشکل (mushkil) and دل (dil) are قافیه, since they both have ل as حرف روي and zer as harkat the remaining portion *i.e.*, مش does not count.

3. According to the Urdu prosodians there are nine possible letters affecting the rhyme; 4 preceding حرف روي; 4 preceding حرف روي itself, and 4 succeeding letters. They are as follows:—

(i) (a) ردف (ridaf) one of the haruf-i-illat ma'rif *i.e.*, و; ا; ي; ز; (which are sakin), and immediately preceding حرف روي *e.g.*, مار; بار; یار; in which ر = haraf rawi and ا = ridf.

(i) (b) ردف زائد (ridf-i-zaid) (*i.e.*, extra ridf) a sakin letter occurring between ridf and haraf rawi *e.g.*, دوست = دوست, etc., in which ت = haraf rawi; س = ridf zaid and و = ridf.

(ii) قید (qaid) one of the huruf-i-illat majhul or any other sakin letter immediately preceding haraf rawi *e.g.*, تخت : بخت : in which ت = haraf rawi and خ = qaid.

(iii) الف تاسیس (aliph tasis), the aliph preceding a mutaharik letter, which itself precedes haraf rawi (see iv below).

(iv) دخیل (dakhil). The mutaharik letter (referred to in iii above), which precedes haraf rawi, *e.g.*, دوانی : پانی : in which ی : haraf rawi : ن = dakhil : ا = aliph tasis.

(v) حرف روي itself *e.g.*, جب and کب = in which ب = haraf rawi.

(vi) وصل (wasl), an extra letter immediately following the haraf rawi and such a letter as is an excrescence of the real word or root such as a grammatical termination *e.g.*, رسیده and بریده, in which (رسید and برید) being the roots) ه = wasl : و = haraf rawi.

(vii) خروج (Khiroj). A similar but further excrescence immediately following wasl, *e.g.*, بریدگی in which ی = khiroj, گ = wasl and و = haraf rawi.

(viii) and (ix) مزید (muzid) and نائره (naira) similar and further excrescences immediately following خروج *e.g.* نمائندگان (real root نما), in which گ = naira : و = muzid : ن = khiroj : hamza = Wasl : ا = haraf rawi.

Urdu prosodians, however, do not concern themselves with Nos. 8 and 9. The Persians and Arabs do so as their grammatical suffixes afford them ample opportunity for introducing 4 lettered excrescences of the root into rhymes.

4. If the Haraf rawi is sakin (as in جب and کب), the Qafia is termed مقید muqaid. If mutaharik (as in روانی پانی), it is known as مطلق.

5. The حرکات of the various portions of the qafia are six in number. They are as follows:—

(i) رس (ras) This is always zabr as it is the harkat affecting aliph tasis *e.g.*, پانی.

(ii) اشباع (Ishbaa'). The harkat affecting dakhil *e.g.* شامل کامل.

(iii) حزو (hazw). The harkat affecting qaid or ridf *e.g.*, تخت or دوست.

(iv) توجیح (taujih) the harkat affecting haraf rawi *e.g.*,

جب . کب

(v) معجری (mujra), the harkat of haraf rawi (not, be it noted, the harkat affecting haraf rawi). This can only occur when haraf rawi is mutaharik or when wasl exists e.g., بريدة.

(vi) نفاذ (nifaz). The harkat affecting khiroj. (As has been already noted the Urdu prosodians do not notice muzid and naira.)

6. The different types of Qafia from the standpoint of scansion are classified as follows:—

(i) مترادف, in which the last two letters are sakin and mauquf.

(ii) متواتر, in which the final letter is sakin, penultimate is mutaharik and propenultimate sakin.

(iii) متدارک, in which the final letter is sakin preceded by two mutaharik letters preceded by one sakin letter.

(iv) متراکب, in which the final letter is sakin, preceded by three mutaharik letters preceded by one sakin letter.

(v) متکاس, in which the final letter is sakin preceded by four mutaharik letters preceded by one sakin letter (not found in Urdu).

The above table is unimportant. The nomenclature is never employed and is only included here for the sake of reference in case the student might possibly come across the terms in any prosodaical treatise and might be at a loss to understand their meaning.

7. The defects in Rhyme عیوب قافیہ are classified as follows:—

(i) اکفا (ikfa): changing the haraf rawi into a similarly classified letter as ک and گ.

(ii) اقوا (iqwa): changing the harkat affecting haraf rawi e.g., صاحب جب.

(iii) سناد (saniad): changing the radif, ridf or qaid.

(iv) غلو (ghulo): changing a sakin haraf rawi into a mutaharik one or vice versa.

(v) تضمین (tazmin): employing such a qafia as must be construed as belonging to the next line to make sense. N.B.—Herein lies one of the fundamental differences between Urdu and English verse. In the former every line is a self-contained unit, complete unto itself as regards sense. An illusion or an idea may carry on from one line to another, but a sentence never.

(vi) ایطا (Aita): employing such a word as qafia which is the same as some previous qafia i.e., confusion of qafia and radif. This is of two sorts, viz:—

(a) جلی (jali) apparent, i.e., using a qafia of which the haraf rawi is incorrect: as the aliph of the infinitive which is really wasl. e.g., بدلنا چلنا, in which الف cannot be qafia but is wasl. the ن being qafia.

(b) خفی (khafi): employing as rhymes a simple word and the same word in compound form e.g. گلاب; آب.

(vii) تعدی (tadi): combining a mutaharik and a sakin wasl. N.B.—قافیہ سنگلاخ means a difficult rhyme. قافیہ شگفته means a simple rhyme.

8. Qafia is again divided as follows:—

(i) اصلی, in which the haraf rawi is part of the word, as کب - جب.

(ii) معمولہ, (of two kinds).

(a) ترکیبی, when two words are combined to form the qafia. Example (from the Taqwim ul aruz).

کسی کو ہم نے یان اپنا نہ پایا جسے پایا آسے بیگانہ پایا

(b) تحلیلی, employing a word as qafia which has to be split up half becoming qafia and half radif.

Example (from the taqwim ul aruz):—

موسى کا عصا تھا لٹہہ جوان کا ایک ہی لٹہی سے سب کو ہانکا

CHAPTER 6.

THE CIRCLES.

1. Ibn Khalil of Basra tabulated the metres and invented a system of circles as an *aide memoire*, containing metres compounded of similar qualities.

The Oriental prosodians with their passion for anything in the form of a cryptograph or acrostic are immensely proud of these circles but, as a matter of fact, their use is not extensive and the student is not advised to spend much time in the study of them. They are included here chiefly as an object of curiosity and also to save the author from any accusation of having unduly curtailed the subject by the omission of any reference to them.

2. It will be seen that the three metres ^{مفاعیلن} مفاعیلن; ^{مفاعیلن} مفاعیلن; and ^{مفاعیلن} مفاعیلن are all compounded of one wataad-i-majmua' and two sabab-i-khaff. It follows therefore that the total of the movent and quiescent letters of each of the three is the same; or, in other words, that a complete couplet of each of them will consist of twenty-eight letters—sixteen movent and twelve quiescent. Hence, if one were to write these letters in the form of a circle starting with a wataad-i-majmua', followed by two sabab-i-khaff, as follows: مفاعیلن مفاعیلن مفاعیلن, one gets the metre Hazaj. But, if one were to start with the two sabab-i-khaff, followed by the wataad-i-majmua', as follows:— عیلن مفا - عیلن مفا - عیلن مفا, the result is the same as مفاعیلن i.e., the metre Rajaz.

Similarly, starting with the 2nd sabab-i-khaff, followed