### CHAPTER 5.

**RHyme.**

1. This falls into two main divisions, viz., Rhyme proper, تاَیہ; 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 ردیف must follow قاطع. The distinction is well illustrated by the following examples taken from the "Jannat-ul-aruz."

```plaintext
کمز پاس نہیں کہ یار پاس آگے نہیں
ز پاس نہیں کہ یار پاس آگے
```

The words کمز and ز rhyme and are therefore قاطع the remaining words in both lines are identical and are therefore ردیف.

But in this example:—

```plaintext
نیا اس پر بھی میں اینا کام شدہ پانکا
نیا اس پر بھی میں اینا کام ہو۔
```

The words پر and پانکا are 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 حروف روای (haraf rawi) (lit. running letter) and its vowel point or حروف کم must be the same.

That is to say, the following are rhymes:—کمز ز، and جب کمز and جب.
Since, in the first pair, the حرف روی (haraf rawi) and the حرف روی (haraf rawi) is zabr in both cases, and in the second pair the حرف روی (haraf rawi) and the حرف zabr.

The remaining portion of the word (i.e., excluding حرف روی and the حرف nabbing it) is not counted. For example: مسک (mushkil) and دل (dil) are تاب (takib), since they both have حرف روی (haraf rawi) and zero 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 روی (haraf rawi) itself, and 4 succeeding letters. They are as follows:—

(i) (a) ردف (ridaf) one of the حرف-یلات ma'ruf i.e., حرف-یلات (haraf-ylat) which are sakjn, and immediately preceding حرف روی (haraf rawi), e.g., مار: بار: ہارفاروا: ہارفاروا: ہارفاروا: ہارفاروا: etc., in which ب=haraf rawi; ف=ridaf; etc.

(ii) قید (qaid) one of the حرف-یلات majhul or any other sakjn letter immediately preceding حرف روی (haraf rawi) e.g., نخ:، in which ن=haraf rawi and خ=qaid.

(iii) الف تاسیس (alif taisis), the alif preceding a mutahkarik letter, which itself precedes حرف روی (haraf rawi) (see iv below).

(iv) دخلی (dakhil). The mutahkarik letter (referred to in iii above), which precedes حرف روی (haraf rawi), e.g., دوائی: پائی:، in which ب=haraf rawi: ف=dakhil: ل=alif taisis.

(v) حرف روی (haraf rawi) itself e.g., ب=جب and ک=بو in which ب=haraf rawi.

(vi) وصل (wašl), an extra letter immediately following the حرف روی (haraf rawi) and such a letter as is an exocrescence of the real word or root such as a grammatical termination e.g., وصل and رسم (rasm), in which (بدید and پیدید being the roots) = wasl : د=haraf rawi.

(vii) خروج (Khiroj). A similar but further exocrescence immediately following wasl, e.g., بودیگی in which ب=kiroj, گ=wasl and د=haraf rawi.

(viii) and (ix) مرید (muzid) and تام (naira) similar and further exocrescences immediately following e.g., ولدگی-ک (real root ہرام میا), in which ب=naira : د=muzid : گ=kiroj : ہامزہ-Wasl : ہارفاروا.

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 exocrescences of the root into rhymes.

4. If the حرف روی (haraf rawi) is sakjn (as in جب and کب), the Qafia is termed مکاید muqaid. If mutahkarik (as in دوائی پائی), it is کام البلد.

5. The حرف روی (haraf rawi) of the various portions of the qafia are six in number. They are as follows:—

(i) وصل (wašl) This is always zabr as it is the harkat affecting alif taisis e.g., پائی.

(ii) عشام (Ishbaa'). The harkat affecting dakhil e.g., شامل کامل.

(iii) حزرو (hazw). The harkat affecting qaid or ridf e.g., من وصل or نخ:، in which ف=dowst.

(iv) تاجیر (taujh) the harkat affecting haraf rawi e.g., ب=جب، کب.
(v) مجريه (mujra), the harkat of haraf rawi (not, be it noted, the harkat affecting haraf rawi). This can only occur when haraf rawi is mutaharak or when wasl exists e.g., گوہدک.

(vi) نیاظ (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) متدرف (mutardaf), in which the last two letters are sakin and mauquf.

(ii) متقرر (mutarrar), in which the final letter is sakin, penultimate is mutaharak and propenultimate sakin.

(iii) متدرک (mutarak), in which the final letter is sakin preceded by two mutaharak letters preceded by one sakin letter.

(iv) متراک (mutarak), in which the final letter is sakin, preceded by three mutaharak letters preceded by one sakin letter.

(v) متارکس (mutaraks), in which the final letter is sakin preceded by four mutaharak 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 prosodical treatise and might be at a loss to understand their meaning.

7. The defects in Rhyme are classified as follows:

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

(ii) اعقا (iquwa): changing the harkat affecting haraf rawi e.g., صلب گب.

(iii) سند (sanad): changing the radif, ridif or qa'id.

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

(v) تضمن (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) آیطا (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) جل (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 چلا، in which the الف cannot be qafia but is wasl. the چ being qafia.

(b) خخف (khasi) employing as rhymes a simple word and the same word in compound form e.g., گلاب گاب.

(vii) تددی (taddi): combining a mutaharak and a sakin wasl. N.B.—تادی means a difficult rhyme. قافیہ شکفتہ means a simple rhyme.

8. Qafia is again divided as follows:

(i) ااسمی (asmi), in which the haraf rawi is part of the word, as گب گب.

(ii) ععموی (of two kinds).
(a) ترکبی, when two words are combined to form the qafā. Example (from the Taqvim ul aruz):

کسی کو کہ لے ہو ابنا نہ پیا جسے پیا آئے بیگانہ پیا

(b) تجاویز, employing a word as qafā which has to be split up half becoming qafā and half radīf.

Example (from the taqvim ul aruz):

موسی کا عصا نہا ہو ہوا جواب کا ایک سے لئے ایک سے سب کہنَا

CHAPTER 6.

THE CIRCLES.

1. Ibn Khalil of Basra tabulated the metres and invented a system of circles as an aide mémoire, 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 مامیل مامیل مامیل and مامیل مامیل مامیل are all compounded of one واداد-i-majmua and two sabab-i-khašš. 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 واداد-i-majmua', followed by two sabab-i-khašš, as follows: مامیل مامیل مامیل مامیل مامیل مامیل, one gets the metre هارز. But, if one were to start with the two sabab-i-khašš, followed by the واداد-i-majmua', as follows: مامیل مامیل مامیل مامیل مامیل, the result is the same as مامیل مامیل مامیل, i.e., the metre راجاز.

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