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(a) \(\text{ترکبی} \) when two words are combined to form the qafia. Example (from the Taqvim ul aruz).

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

Example (from the Taqvim ul aruz):

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 and are all compounded of one watad-i-majmua’ and two sabab-i-khaff. It follows therefore that the total of the moving 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 moving and twelve quiescent. Hence, if one were to write these letters in the form of a circle starting with a watad-i-majmua’, followed by two sabab-i-khaff, as follows: monarchs monarchs monarchs monarchs monarchs monarchs, one gets the metre Hazaj. But, if one were to start with the two sabab-i-khaff, followed by the watad-i-majmua’, as follows:—

Similarly, starting with the 2nd sabab-i-khaff, followed
by the watad-i-majmu'a, as follows: 

Thus these three metres form one circle which is the first circle, and which is called دائرہ معطائیہ (daira mujtaliba). The form of this circle is as follows:

No. 1 Circle.

N.B.—The circles must be read in the direction in which the arrow points.

3. Similarly for نعولی (mutaqarib) and نامل (mutadarik) is the 2nd circle, called دائرة صفتیہ (daira-i-mutaffiqa.)

4. Similarly the third circle for the following metres:
   (i) Basit: mustafilan failan mustafilan failan.
   (ii) Madid: failatun failan failatun failan.
   (iii) Tawil: fulun mufailan fulun mufailan.

   This circle is called دائرة مختلفة (daira-i-mukhtalifa).
5. Similarly, for the following two metres:—
(i) Wafir: mutafailatun do do do do
(ii) Kamil: mutafailun do do do do
This circle is called دائرہ متفاوت (daira-i-mutalifa.)

6. Similarly for the following six metres:—
(i) Sarf: mustafilan mustafilan mafaalato.
(ii) Mansarih: mustafilan mafaalato mustafilan.
(iii) Khasif: failatun mustafilan failatun.
(iv) Muzara: mutafailan failatun mufailan.
(v) Muqta'ab: mafaalato mustafilan mustafilan.
(vi) Muntas: mustafilan failatun failatun.
This circle is called دائرہ مشتباہہ (daira-i-mushtaba.)

N.B.—These metres are, in order to contain them in one circle, here shown as musaddas; though properly, with the exception of Khasif and Sarf and Mansarih, they are seldom, if ever, employed so.
CHAPTER 7.

THE FORMS OF POETRY. (اقسام شعر)

There is no broad division in Urdu as there is in English into epic and lyric verse, but the minor divisions of ode, sonnet, ballad, triolet, etc. all have, more or less, their counterparts in Urdu Poetry.

The recognized types of Urdu verse are as follows:

1. بیت (plur. ایک) (bīt) a couplet containing two hemistiches.

2. مصرع = a hemistich. Literally the word means the half of a folding door and since the door cannot be said to be shut till both its leaves are closed so the Urdu prosodians deem a line complete when it possesses two مصرعين (maṣraḥ). The first misra is called مصرع تکی and the second مصرع اول. Each hemistich must rhyme with the other. If it does not do so then it is termed فرد (fard.)

3. فرد (fard) (lit. single) means an odd and unconnected line.

4. غزل (plur. غزلات) (ghaζl) in length approximates to the English sonnet as it is limited to a maximum of seventeen lines (according to some, twenty-five) and a minimum of five. At any rate the total number of lines must be odd not even.

The misra'ain of the first bait rhyme and this rhyme is subsequently found in the second hemistich only of the succeeding lines. Its rhyming scheme is therefore.