

Basic Structure of Hindi Poetry

Part 4 – Correspondence with Urdu Poetry

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Preface

This is Part 4, the last part of our article series on the basic structure of Hindi poetry. This part gives a brief description of Urdu poetry and has been included here due to the close inter-relationship between Hindi and Urdu poetry.

These are all the parts of this article series -

[Part 1: Structural units of a poem.](#)

[Part 2: Maatraa \(मात्रा\) or Meter of a Poem for Chhandobaddh \(छन्दोबद्ध\) Poetry](#) - i.e. poems that follow a clear rhythm. This is perhaps the most important ingredient of the craft of poetry.

[Part 2a: Software “GeetGatiroop” to help in Maatraa counting](#)

[Part 3: Rhythm in Mukht-Kavita \(free verse\) based on Maatraa and other structures.](#)

[Part 3a: Updates to software GeetGatiroop to support Mukht-Kavita](#)

Part 4: (This part) Correspondence with Urdu poetry

1. Introduction

In this part, we talk of Urdu poetry against the backdrop of Hindi poetry. This article is a simple description of Urdu poetry as relevant to Hindi poetry. No attempt is made to give a detailed or complete account of Urdu poetry, for which the readers may consult an appropriate book.

Urdu poetry in the present form really started in the 18th century with Meer Taqi Meer. Some of the greatest developments started in the 19th century with great poets like Ghalib and Momin, who gave shape to modern Urdu poetry. Technically, Amir Khusro is regarded as the pioneer of Urdu or Hindi poetry but his style and craft have been adopted more in Hindi poetry and not so much in Urdu poetry. In contrast to contemporary Hindi poetry, *mukht-kavita* or *azaad-nazm* is not very common in Urdu. The most common styles used in Urdu poetry are *ghazal*, *qataa*, *rubaayee* and *nazm*.

2. Styles of Urdu Poetry

A *nazm* is a poem that can have any structure. It corresponds to *kavita* in Hindi and consists of units. A *naghma* is a *geet* or *nazm* that one sings. The main and perhaps the only forms of *chhand* in Urdu are *sher* (couplet), and *qataa* (*chatushpadee*/four-liners). The plural of *sher* is *ashaar* and the plural of *qataa* is *qataat*. A *qataa* that follows a specific structure of rhyme and meter, would be a *rubaayee*. We will describe the rules for *rubaayee* later. All forms - *sher*, *qataa*, and *rubaayee* must follow specific rules of rhyme and meter.

Azaad-nazm or *mukt-kavita* still does not seem to be very common in Urdu. The poet who pioneered *azaad-nazm* in Urdu was Noon Meem Rashid. We will not talk of *aazaad-nazm* except for quoting one stanza of his famous poem, possibly the first *azaad-nazm* of Urdu:

ऐ मेरी हमरक्स
मुझको थाम ले
ज़िंदगी से भाग कर आया हूँ मैं
डर से लरज़ा हूँ
कहीं ऐसा न हो
रक्सगह के चोर दरवाज़े से आकर ज़िंदगी
ढूँढ ले मुझको,
निशान पा ले मेरा
और जुर्मेश करते देख ले

हमरक्स: dancing-partner

लरज़ा: tremble

रक्सगह: Dance hall

3. Rhyming nomenclature in Urdu

Before anything, let us identify the nomenclature and the rules of rhyme (*tuk*) that are rather strict, almost non-negotiable in Urdu. Rhyme / *tuk* is called *kaafiyaa* (काफिया) in Urdu. The rules of *kaafiyaa* are exactly the same as for *tuk* in Hindi, that was defined in Part 1. At least the last letter must be same in the rhyming lines. The 'common' part can be a letter, a word or even a phrase (a sub-clause). The common letter or word or phrase is called *radeef*. Further, and this is very important and non-negotiable, the descent to *radeef* in the rhyming lines must be identical. It means that the sounds (vowels) preceding the *radeef* must match. Some people ignore this rule and kill the basic charm of a couplet. They would have *radeef* - common word/phrase but not match the *kaafiyaa* of the preceding vowels. For illustration, here is a Ghalib's couplet:

Example:

कोई उम्मीद **बर** नहीं आती
कोई सूरत **नजर** नहीं आती

↑ ↙
काफिया रदीफ़

4. Sher

The most common and a very beautiful form of Urdu poetry is *sher*. The main characteristic of a *sher* is that it is, in general, self-contained, and makes a complete statement. In that sense it is similar to Hindi *dohaa* and Persian couplet.

Let us consider examples of *dohaa* and Persian couplets:

दोहा (तुलसीदास):

आवत ही हर्षे नहीं, नयनन नहीं सनेह
तुलसी तहां न जाइए, कंचन बरसे मेह॥

रहीम:

जो रहीम ओछो बढे, तो अति ही इतराये|
प्यादे ते फर्जी भयो, टेढो टेढो जाये||

The *dohaas* of Ramcharitmaanas are parts of an extended poem (epic) and, in that sense, not independent. Yet, often they can be a complete statement in themselves. Such as:

वारि मथे घृत होय बरु, सिकता ते बरु तेल|
बिनु हरि भजे न भव तरहि, यहु सिद्धांत अपेल||

This is in Avadhi. वारि = पानी; बरु = संभव; सिकता = बालू; अपेल = जिसका अपवाद न हो or unbreakable. Full meaning of the *dohaa* - It may be possible to get ghee by stirring water. It may be even possible to extract oil out of sand, but बिना हरि भजे भवसागर से तर नहीं सकते (no way to express this in English); this 'theorem' or 'principle' has no exception.

Note two characteristics of *dohaa*: Both the lines rhyme- "saneh", "meh" in the first *dohaa*. In the second *dohaa*, 'itraaye' and 'jaaye' rhyme. Similarly 'tel' and 'apel' rhyme in the third one. It is very common, to have the poet's name in the first or second line of *dohaas*. The poet's name is not used in most of Raamcharitmanas *dohaas* because they are parts of a running story. The most important thing is that a *dohaa* has a very specific meter as you can feel from all the three quoted above. This meter is universally followed with no exceptions.

Now let us consider two Persian couplets:

बर मज़ारे मा गरीबां, नै चिरागे, नै गुले रदीफ़
नै परे परवाना सोज़द, नै सदाये बुलबुले.
काफिया

Meaning: मुझ गरीब की मज़ार पर, न चिराग है, न फूल| न परवाने के परो (के जलने) की आवाज़ आती है और न बुल बुल की सदा|

This couplet was written by Jahaanaara (Aurangzeb's sister), who wrote poetry secretly. Aurangzeb, did not allow writing poetry. It is curious how a princess could be so sad and depressed. Most of her poems are in a very sad mood. There are legends about her lost love that may be reflected in her poems.

One more Persian example (we don't know the name of the poet, but it is a classic) :

आहिस्ता बर्गे गुल बफिशां बर मज़ार मा;
बस नाज़ुकस्तशीशए दिल दरकनार मा.

Meaning: मेरी मज़ार पर फूल धीरे से चढ़ाना; ऐसा न हो कि मेरा शीशे जैसा नाज़ुक दिल टूट जाये (दरार पड़ जाये).

We have quoted these two Persian couplets for two reasons just to show how they are adopted in Urdu poetry. Historically, Persian poetry preceded Hindi poetry. It had couplets like *dohaa* but the meter is entirely different. Now you can see the effect of Persian poetry on a typical Urdu *sher*. In addition to the structure of the *sher*, concepts like mazaar par phool chadhaanaa, sheeshe jaisaa naazuk dil, are still used in Urdu poetry.

Now, in the backdrop of the dohaa and Persian couplets, let us see a beautiful *sher* by Momin:

तुम हमारे किसी तरह न हुए, वरना दुनिया में क्या नहीं होता.
तुम मेरे पास होते हो गोया, जब कोई दूसरा नहीं होता.

Radeef: "नहीं होता". *Kaafiyaa*: "क्या" and "दूसरा".

This *sher* was Ghalib's favorite. He said to Momin, "आप मेरा सारा दीवान ले लें, और यह शेर मुझे दे दें". Someone like Ghalib could not give a better compliment to a fellow poet. Another beauty by Momin is given below.

मैं तो इक अशके-नदामत के सिवा कुछ भी नहीं,
तुम अगर चाहो तो पलकों पे बिठा लो मुझको.
(अशके-नदामत= पश्चाताप का आंसू)

In some versions it is quoted as "पलकों में छुपालो" and not "पलकों पे बिठा लो". Both the versions are so absolutely pretty.

A real beauty from Ghalib:

परतवे खुर से है शबनम को फ़ना की तालीम
मैं भी हूँ एक इनायत की नज़र होने तक.

Meaning: सूर्य की किरणों (परतवे खुर) से ओस (शबनम) को फ़ना होने की ही शिक्षा मिली है। (सूर्य से शबनम कहती है) बस आपकी कृपा दृष्टि (इनायत की नज़र) मिलने तक ही "मैं भी हूँ."

Another Ghalib's creation

आते हैं ग़ैब से ये मज़ामे खयाल में,
ग़ालिब सररीरे खामा, नवाए सरोश है.

ग़ैब: beyond, God.

मज़ामे: thoughts

सररीरे खामा: the sound of pen on the paper

नवाए सरोश: messages brought by the angel Gabrielle (or Zibraayel in Urdu).

Meaning: The thoughts in the mind (of Ghalib) come from beyond (God). The sound of the pen moving on paper as Ghalib writes is really the messages brought by the angel Gabrielle.

Here is a *sher* by Maqhsos Dehalvee. He is not so well known but was quite popular in Delhi during his time. In fact the following *sher* is quite famous:

मोहब्बत के लिये कुछ खास दिल मखसूस होते हैं
ये वह नगमा है जो हर साज़ पे गाया नहीं जाता.

मखसूस was his pen name but it also means 'विशिष्ट' and fits with the *sher* in meaning as well.

Note the following characteristics that are quite universal for Urdu *ashaar* (*ashaar* is the plural of *sher*):

The two lines of a couplet may or may not rhyme. Poet's name may or may not be included in the *sher*. In fact there are rules for that, which will be described later.

The meter of the two lines of a *sher* must match. In Urdu, the *maatras* 'इ' and 'उ' can be often ignored though in some words they must be included. This is determined by convention.

In Ghalib's *ashaar* and Makhsos's *sher* quoted above the two lines do not rhyme. This brings us to the subject of *ghazal*, which is by far the most common and popular form of classical as well as contemporary Urdu poetry. In order to appreciate the full beauty of a *ghazal*, it is important to understand the basic features of the craft of *ghazals*.

5. Ghazal

Ghazal has a characteristic lyrical charm and most of the greatest poets like Ghalib, Meer, Momin, have written only *ghazals*. A *ghazal* is a set of *ashaar*. Each *sher* is quite independent of the others though all the *ashaar* must convey the same mood / रस. It would be improper to have different moods that do not match in the same *ghazal*. However, combination of वियोगश्रृंगार and मिलनश्रृंगार is common because the mood of the two are not different. They are different aspects of the same feeling. There are two unbreakable rules of *ghazal* which also differentiate a *ghazal* with an ordinary *nazm*.

Rule 1:

The first couplet of the *ghazal* is called "*matlaa*" (मतला). Both lines of the *matlaa* must rhyme. This rhyme sets the *radeef* and *kaafiyaa* of the *ghazal* which must be followed by all the *ashaar*. In all the subsequent *ashaar*, the second line must follow the rhyme in *radeef* as well as *kaafiyaa* as set by the *matlaa*. Both the lines of these *ashaar* (except *matlaa*) need not rhyme with each other. In fact, in general, they should not rhyme otherwise the *ghazal* may become boring though sometimes poets do make deliberate digressions with very pleasing effect.

Rule 2:

The last couplet of the *ghazal* is called "*maqtaa*" (मक़ता). The *maqtaa* should have the poet's name. This is generally followed though some poets (notably Sahir) did not include their name. Sahir, a strong socialist, thought putting his name in his poetry is a sign of ego gratification whereas a poem belongs to people. Other scholars argue that a poet gives his/her name for the purpose of authenticity and takes responsibility of his/her poetry. It need not be ego gratification because the poem may carry credit as well as blame. Anyway, in general, in *ghazals*, poets do put their names. This is also one of the reasons why most poets use a *takhallus* (pseudonym/penname - उपनाम).

Now you can identify the location of the different *ashaar* quoted above in their *ghazals*.

मोहब्बत के लिये कुछ खास दिल मखसूस होते हैं
ये वह नगमा है जो हर साज़ पे गाया नहीं जाता।

आते हैं ग़ैब से ये मज़ामे खयाल में,
ग़ालिब सरीरे खामा, नवाए सरोश है.

These *ashaar* are the *maqtaa* of their *ghazal*, which is indicated by the presence of the poet's name Makhsos and Ghalib. Other *ashaar* quoted above- partave khur, main to ik ashke... etc are one of the middle *sher* of the *ghazal*.

As a more complete example, let us look at the *matlaa* and *maqtaa* of Ghalib's *ghazal*. It has also been sung by many singers: Suraiya's rendering is very much admired and, according to Jagjit Singh, cannot be improved upon. Whether you read it or listen to it, this *ghazal* is a real charmer:

आह को चाहिए, इक उम्र असर होने तक

कौन जीता है तेरी जुल्फ के सर होने तक

परतवे खुर से है शबनम को फना की तालीम

में भी हूँ एक इनायत की नजर होने तक.

हमने माना कि तगाफुलन करोगे लेकिन

खाक हो जायेंगे हम तुमको खबर होने तक.

गमे हस्ती का असद किस से हो जुज्मर्ग इलाज

शमा हर रंग में जलती है सहर होने तक.

Matlaa.

Note the *kaafiyaa* "asar", "ke sar" and the *radeef* "hone tak".

All subsequent *ashaar* will have that *radeef* and the *kaafiyaa* rhyming with "asar", "sar")

Two intermediate *ashaar*.

Note the *kaafiyaa* "nazar"

तगाफुल:लापरवाही, forgetfulness

kaafiyaa: "khabar"

Maqtaa.

Asad, a short form of Asadulla Khaan that was Ghalib's real name. In many *ghazals* he used this name.

The *matlaa* refers to Rapunzel's story who had very long hair. According to the story Rapunzel would wait at the balcony and the lover would reach the balcony by climbing up the lady's hair. The *matlaa* says it takes a life time for 'aah' to have its effect. Who will live that long until your hair would be long enough for me to climb up? Ghalib often gave beautiful tangential references to stories and legends.

The *maqtaa* of the above *ghazal* means - What (i.e. nothing) can cure the pain of life (gam-e-hastee) until death (juzmarg)? The lamp (shamaa) has to burn in all conditions (every color- har rang) until the morning (sahar) comes.

Let us see another beautiful *ghazal* of Ghalib, an expression of extreme depression. The structure contains short lines- (छोटी बहर).

कोई उम्मीद बर नहीं आती

कोई सूरत नजर नहीं आती

मौत का एक दिन मुऐयन है

नींद क्यों रात भर नहीं आती.

आगे आती थी हाले दिल पे हंसी

अब किसी बात पर नहीं आती.

काबा किस मुंह से जाओगे ग़ालिब *Maqtaa.*

शर्म तुमको मगर नहीं आती.

(Note "aage" in Urdu/Persian actually means 'past' or what we refer in Hindi as 'pahle'. For example aglaa zamaanaa means puraanaa zamaanaa)

So, to repeat what was emphasized earlier, make sure your *kaafiyaa* matches in the word preceding the *radeef*.

One more rule is that, in an attempt to match the *kaafiyaa*, do not use the same word more than once in a *ghazal*. For example in the *ashaar* quoted above the *kaafiyaa* matches but is never repeated. In the *matlaa* it is 'bar', in the second line, it is 'nazar'. Then in the other *ashaar* it is 'bhar', 'par, and finally, 'magar'. If you repeat a *kaafiyaa* word then it generally shows inadequacy of the poet.

However, great poets do break rules occasionally in the most beautiful manner that carries a special meaning and effect. Ghalib broke this rule in at least one *ghazal* (perhaps the only one) but it had a tremendous significance. Let's see:

जुल्मतकदे में मेरे शबे गम का जोश है *Matlaa*
इक शमा है दलीले सहर, सो खामोश है. *Radeef: है Kaafiyaa: जोश, खामोश*

जुल्मतकदे: dark house

शबेगम: night of sorrow

दलीलेसहर: argument of the morning

First let us admire the beauty of this *sher*. It says, in my house there is the excitement of the night of sorrow. Only one issue is there: one shamaa which is the argument of the morning. You have to feel and sense your own meaning of this word. "Argument of the morning": what does that mean? Perhaps it conveys the existence of the morning which is arguing/asserting that it will come. But the shamaa is silent (*khamosh*). May be it is simply asserting itself by its presence without saying anything or without a need to say anything.

After several *ashaar* the *kaafiyaa* is repeated in violation of the rule but it obviously refers to the *matlaa* and is linked with the event/mood of the imagery of the *matlaa*. The repetition of the *kaafiyaa* in another *sher* of the same *ghazal*:

दागेफिराकेसोहबते शब की जली हुई
इक शमा रह गयी थी, सो वह भी खामोश है.

फिराक: separation,

सोहबत: company, being together

दाग: is associated with a burn - a remnant of an experience that hurts.

The words *daage-firaake-sohbate* describe the night. The shamaa that burnt that night was the only thing left (may be as a memory) now even that is silent. So the '*khamosh*' in this *sher* and in the *matlaa* convey different but complimentary imagery.

Ghalib was a scholar of Persian and initially wrote in Persian. This would explain why his poems in general contain many Persian words. These words are part of Urdu but they make Ghalib's poem quite difficult for those whose knowledge of Urdu is limited like most of us. It is like using Sanskrit words in Hindi. Ghalib was a perfectionist. His poetry is technically perfect in addition to the greatness of the ideas. In craft as well as art, Ghalib's poetry is regarded as the model. In fact you can define a *ghazal* as something that Ghalib wrote.

To conclude this section, we quote a famous *ghazal* of Shakeel. The *maqtaa* of this *ghazal* is especially nice. As a self-exercise, try to identify the *radeef* and the *kaafiyaa*. Sing (or hum) the *ghazal* in different tunes. Note that you can change the tune but not so much the 'laya' which is characterized by the meter of the *ghazal*.

गमे आशिकी से कह दो रहे-आम तक न पहुंचे .
मुझे खौफ है यह तोहमत तेरे नाम तक न पहुंचे.

मैं नज़र से पी रहा था, तो ये दिल ने बढ़ुआ दी
तेरा हाथ ज़िंदगी भर कभी जाम तक न पहुंचे.

नयी सुबह पर नज़र है, मगर आह यह भी डर है
ये सहर भी रफ़ता रफ़ता कहीं शाम तक न पहुंचे

वो है इक हसीन नगमा, ऐ शकील जाने-हस्ती
जो जुबान पे न आये, जो क़लाम तक न पहुंचे.

6. Qataa and Rubaayee

Apart from *ghazal*, the other main unit of Urdu poetry is a *qataa*. A general Hindi type *sthaaye*, *antaraa* structure is also used in *nazms*. A *qataa* is a four liner in which at least the second and the fourth line must rhyme (same rules of *radeef*, *kaafiyaa*, and meter apply). *Rubaayee* is a special class of *qataa* in which first, second, and the fourth line must rhyme. The last two lines may or may not contain the poet's name. In fact if you put the *matlaa* and the *maqtaa* of a *ghazal* together to make a four liner, it would be like a *rubaayee*. The difference with the *ashaar* of a *ghazal* and a *qataa* is that all the four lines will complete the statement and not just two. Hence all the four lines must be consistent.

Among the top Urdu poets, Sahir did not usually write *ghazals*. He specialized in writing *qataa*. Most of his poems have *qataa* as their unit. His *qataat* were superb - some of the best in the last century. Here are some examples:

तू कहीं दूर थी, फिर भी सहर होने तक
तेरा हर सांस मेरे जिस्म को छूकर गुजरा|
कतरा कतरा तेरे दीदार की शबनम टपकी
लम्हा लम्हा तेरी खुशबू से मुअत्तर गुजरा|

(मुअत्तर = डूबाहुआ, सराबोर)

Note: In Persian there is only one gender. Although Urdu, like Hindi, has two genders, it has been influenced by Persian such that in many poems verbs for masculine and feminine gender are same. This is the reason why Sahir has used “teraa har saans” rather than “teree har saans” in the second line.)

दूर वादी पे दूधिया बादल
झुक के पर्वत को प्यार करते हैं।
दिल में नाकाम हसरतें लेकर,
हम तेरा इन्तज़ार करते हैं।

Note the rhyme of the second and the fourth lines and the uniformity of the meter in the above two *qataat*. Here is one *qataa* of Sahir, which is more like a *rubaayee*:

जुनूनवाज़नजारों की याद आती है
गुरेज़ पेशा बहारों की याद आती है
शबे फिराक की तन्हाइयां सताती हैं
तो कैसे कैसे निगारों की याद आती है।

(जुनूनवाज़: जो पागल बना दें;
गुरेज़पेशा: जिनका काम है खो जाना;
शबेफिराक: विरह की रात;
निगार- सुन्दरी)

This four-liner by Firaq Gorakhpuree

लब पे ही कभी आ न सका नाम तुम्हारा
दिलने तो कई बार, कई बार पुकारा
इक बार जो मिल जाएँ वो बिछड़े हुए लम्हे
सौ बार हमें तल्लिखये ऐयाम गवारा|

(तल्लखयेरेयाम: bitterness of today). One of Firaq's special style was to repeat a phrase with marvelous impact. For example repetition of कई बार in the second line is so pretty.

Whereas the above two will qualify as *rubaayees*, a real *rubaayee* should have a longer meter but the difference is minor and often difficult to identify. In fact all pieces of Bachchan's Madhushala are real *rubaayees*. It is an example of a Hindi poem written in the Urdu or Persian style: Observe the same structure:

छोटे-से जीवन में कितना प्यार करूँ, पी लूँ हाला,
आने के ही साथ जगत में कहलाया 'जाने वाला',
स्वागत के ही साथ विदा की होती देखी तैयारी,
बंद लगी होने खुलते ही मेरी जीवन-मधुशाला।

Beyond *ghazal* and *rubaayee*, a general poem is a *nazm*. It may have the same structure as Hindi *kavita* - *sthaayee*, *antara* etc. Apart from Sahir, Iqbal, Faiz, etc. also wrote *nazms*. Often people (including commercial records) call some of Sahir's *nazms* as being *ghazals*. For example, Rafi's famous song of Sahir "Naghma-o-noor kee saugaat kise pesh karoon; Ye muraadon kee haseen raat kise pesh karoon". It is a *nazm* with *sthaayee*, *sahyogee*, *antaraa*.

Sahir's most famous *nazm* is "Tasavvuraat kee parchhaiyaan ubhartee hain" (also called, "Parchhaiyaan"). It is probably one of the best ever anti-war poem in Urdu/Hindi. If you have not read it, it is available on Kaavyaalaya - <http://kaavyaalaya.org/parchhaiyaan.shtml>. The structure of this poem is very unusual. It has many sub structures because it is a long poem and is meant to be a *khand kaavya* (खंडकाव्य). We close this section by quoting a piece from Parchhaiyaan.

यही फ़िज़ा थी, यही रुत, यही ज़माना था
यहीं से हमने मुहब्बत की इब्तिदा की थी
धड़कते दिल से लरज़ती हुई निगाहों से
हुज़ूरे-ग़ैब में नन्हीं सी इल्तिजा की थी
कि आरज़ू के कंवल खिल के फूल हो जायें
दिलो-नज़र की दुआयें कबूल हो जायें

तसव्वुरात की परछाइयाँ उभरती हैं

7 Further Reading

Here are a few books we know of on the art and craft of poetry in Hindi and Urdu, for your further reading.

1. **छन्दोदर्पण** by Dr. Gaurishankar Mishra 'Dvijendra'. It was published by Anupam Prakashan in Patna in 1977. This book provides a sound introduction to the basics. It may be out of print, but should be available from a good library service.
2. **Urdu Meter: A Practical Handbook** by Frances W. Pritchett and Khaliq Ahmad Khaliq (South Asian Studies, University of Wisconsin-Madison Publication Series, 1987)
3. **गज़ल प्रवेशिका - राजेंद्र पराशर**. Published by Bharatiya Gyanpeeth.
4. **["The Ode Less Travelled: Unlocking the Poet Within" by Stephen Fry.](#)**

We found The Ode Less Travelled by Stephen Fry especially rewarding. Though it is about the craft of English poetry, it is very relevant to the subject matter covered by this article series.

The book contains simple practice exercises that can train and strengthen your poetic and rhythmic muscles. It is like doing *riyaaz*. These exercises are specially for writing in meter, to imbibe rhythm into our being. They are also for writing within special poetic structures like the *ghazal*. These exercises can be adapted for practicing Hindi poetry writing too.

Here is a fun **English ghazal** from the book! The author is ingeniously explaining the structure of the *ghazal* in the form of a *ghazal*.

The lines in GHAZAL always need to **rhyme, IN PAIRS**.
They come, like mother-daughter, father-**son, IN PAIRS**

I'll change the subject, as this ancient form requires
It offers hours of simple, harmless **fun, IN PAIRS**.

Apparently a Persian form, from far-off days
It needs composing just as I have **done, IN PAIRS**

And when I think the poem's finished and complete
I STEPHEN FRY, pronounce my work is **un-IMPAIRED**.

As the *maqtaa* shows, this is written by Stephen Fry. The author does note that he has cheated in the *radeef* of the last *sher*.

8 Closing Words

Now we come to the close of this article series. We hope reading it has been meaningful and enjoyable for you. We sure enjoyed writing it. It was our modest attempt to share what we know of the basic principles of Hindi poetry.

Poetry is a great source of happiness and fulfillment. We all have poetry in our heart as a listener/reader as well as a poet. We all have the natural ability to express our self. Self expression that connects humanity as one is the fundamental value of any art form.

Spontaneous expression is important. However, every art form be it singing, dancing, painting also has its basic rules. Poetry too has its basic rules. Educating ourselves about these and practicing them does not limit our expression, it gives strength to it. The main characteristic of poetry is to enable the reader to naturally flow from one line to the next into a different dimension that is eternal and beyond our ordinary everyday transactional communication. Poets adopt many techniques to create that impact. Familiarity with the principles, rules and techniques of poetry will make you a better reader and listener too. As we practice more and acquire expertise, we can then bring new dimensions to the art form.

Now we take your leave, only to meet you again someday in some other manner. Wish you all the best for your life long journey with poetry. If you have any comments regarding this article series, please write to us at kaavyaalaya@gmail.com .

यह हमारी काव्य चर्चा,
वार्ता कितनी मनोरमा।
संग संग सीखें सिखाएं,
एक पथ के पथिक हम तुम।

4th March 2016

