

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

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Videha Maithili Literary Movement: Manushi miha
Sanskritam.

Maithili Original to English by Gajendra Thakur

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- Apart from these twenty-five sections, there is an appendix containing images and details of various certificates of honour issued by Anchinhar Akhar. It also includes an account of English-language ghazals written by Maithili ghazal writers.

- Appendix.

- It is, however, a matter of sadness that even after so much churning, we have still not been able to begin Ghazal Day.

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The Grammar and History of Maithili Ghazal

Chapter 1: Notice and Dedication

Ashish Anchinhar

Notice

1. Before reading this book, readers should first prepare a list of their questions about ghazal. They should include in that list the points they wish to understand about ghazal, and only then begin reading this book. I believe that by doing so they will find greater enjoyment, and will also have a simple yet solid method for understanding ghazal.

2. Those who wish to learn to compose and write ghazal should first do three things:

- First, practise extracting the syllabic weight pattern of a large number of words.
- Second, place two words opposite each other and practise judging whether they can become qafia or not.
- Third, write such couplets in which the bahr and qafia are correct, even if poetic feeling sometimes appears and sometimes does not. See the “Sauti Mushaira” exercises. After this, writing ghazals in bahr will become easier.

3. For whom this book is not meant

A. It is not for people who make noise and argue without reading.

B. It is not for those who dislike reasoning and debate, because this book contains argument and counterargument for every fact.

C. It is not for those who accept a claim by looking at someone’s caste, religion, age, relationship, status, office, or similar marks of identity. For example: “This person is so old, so what he says must be right”; “That person is my relative, so how can I reject his words?”; “That person belongs to such-and-such caste or religion, so his statement cannot be false”; “That person holds this post and earns so much, therefore his word must be accepted.” This book is not suitable for people who think in such ways.

D. It is not for those who once wrote a two-page article sometime in the past and therefore believe that no more work should now be done on ghazal. Nor is it for learned people who are scholars of some other subject, but who try to become authorities on this subject merely on the strength of that other field. Remember: “on the strength of that subject.” If someone is genuinely proficient in several subjects at once, that is, of course, welcome.

This notice is not meant for ordinary readers. It has been given so that the time and money of the kinds of people described above may both be saved. I am placing this notice for their benefit, and on the second page itself, so that they may see it quickly and find it easier to decide. Ordinary readers should forgive me, but giving this notice was necessary.

Dedication

To the Creator.

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

Chapter 2: Anchinhar's Note

Terminological choices: ghazal = ghazal; bahr = meter; qafiya = rhyme; radif = refrain; sher = couplet; sha'ir = poet.

Anchinhar's Note

For any book, the publisher is like a second mother and father; therefore the first line of this book is in honour of the publisher. Before reading this book, I request you to read a few personal facts about me. These are entirely personal. Many people told me that if I included such personal details, the book would become "light". But believe me: if I had not placed these facts here, they would have remained locked inside my mind, and readers would have remained unaware of many inner matters concerning Maithili and Maithili ghazal. In fact, by setting these personal facts down here, my mind has become lighter, and I feel a new change taking place within myself. I hope that readers will read these details and thereby understand some inner matters about me and about Maithili ghazal.

1

This book is a grammar of Maithili ghazal. It is also a history of Maithili ghazal. Since, in India, the grammar of the ghazal is governed by Arabic, Persian, and Urdu conventions, I have removed many rules that did not agree with the grammar and nature of the Maithili language. Wherever a rule has been set aside, I have also given the original Arabic-Persian-Urdu rule and explained why that rule has been removed. I believe that this method will be useful for everyone, from ordinary readers to scholars.

I want the ghazal, but I want it in Maithili. For that reason I tried to show that there should be a separate book for Maithili ghazal, and so the title became The Grammar and History of Maithili Ghazal. Grammar had already been written long ago: the grammar of the ghazal, including Arabic, Persian, and Urdu, and also the grammar of the Maithili language. Therefore my predecessors, more than I, have done the labour for this book; in one form or another they had already brought the facts to light. Grammar is never wholly original, but its presentation and conception can make it original. The reader alone can judge what the presentation and conception of this book are like.

All the facts in this book belong to various grammarians. My work has been only to bring together in one place the facts that were suitable. Yes, the arguments given in support of, or against, a fact are my own original arguments. The section on historical writing is original. In many books of Maithili criticism and literary history, one finds that critics and historians do not even mention the writers whom they do not like, or with whom they disagree, and they do not make a proper evaluation of their work. In the historical section of the present book, I have avoided such ill will. Where I did not like someone's work, I criticised it openly; still, I have certainly mentioned that work. I accept, however, that because I am not an academic, some ghazal writers may have escaped my notice. That is a sign of my ignorance.

It is my habit to see both the virtues and the faults of the same person; in other words, I am free from prejudice. I do not believe that if someone has one fault, he must be entirely faulty, or if someone has one virtue, he should be considered wholly virtuous. Thus, in this book, you will see that in many places I have criticised certain facts of Pandit Govind Jha, while in many other places I have also relied on his facts. Please understand the same in the case of others.

2

Even more troublesome was the task of writing the history of Maithili ghazal. In a genre where one hundred out of one hundred literary people consider themselves masters of that genre, and where some of them carry the flag of revolution in their hands, writing its history was like thrusting one's head into a stove made of soft clay. Yet I am satisfied that I did thrust my head in. My face was scorched, but in that process I encountered enduring figures such as Yoganand Heera, Vijaynath Jha, Jagdish Chandra Thakur Anil, and others; and the eyes of those ghazal writers who wore a costume of fake fire were dazzled.

The monopoly that fake ghazal writers had on the seat of Maithili ghazal was broken, and Maithili ghazal took the form both of a tender mango leaf and of a bamboo shoot. It is proper to say here that history is very merciless. If I do wrong today, tomorrow my own name and work will also be recorded wrongly in history; the same law applies to everyone.

3

In Maithili ghazal, I did not find a ready-made path. I know that many people will not accept this. Some will say that I had already planned to write so. Others will say: "What is there in the grammar of ghazal? I had written so much about ghazal in that article in such-and-such journal." I will respectfully accept all their statements. As I gradually gained knowledge of the ghazal, I kept sharing it with everyone and learning along with everyone. In this way, by learning and teaching, I stand here today.

For this reason, some of my fellow ghazal writers are angry with me: why did I not lift them to the top of the ghazal tree in a single leap? But I have already shown my limits above. At this point I ask forgiveness from all those companions to whom I could not give all the rules of the ghazal at once. Yes, I did certainly meet some ghazal writers who understood my limitations, kept changing themselves at every stage, and the result is before us. I am indebted to such ghazal writers. I do not wish to name anyone here, because through Facebook everyone knows who wanted to reach the top in one leap.

According to my habit, I asked many people to write ghazals. Many did write. And in many people's minds the thought arose that surely Anchinhar's food and livelihood depended on ghazal; if they did not write ghazals, Anchinhar would die of hunger. I am indebted to such people as well. Some people began writing ghazals with the expectation that as long as they wrote ghazals, Anchinhar would keep accepting even their improper demands; if he did not, they would stop writing ghazals. In other words, this was "emotional blackmail". But it is not the case that if a certain gentleman does not write ghazal, the development of ghazal will stop. Ghazal is a genre. Today two people may write it, tomorrow five, and the day after tomorrow fifty. It may also happen that on the fifth day there is only one ghazal writer. So I kept such "blackmailers" aside and continued my work. Some

blackmailers were such that they wanted improper relaxation in the rules of the ghazal, and when that did not happen, they threatened to stop writing ghazal. In the end, I accepted their request to stop writing ghazal and considered myself blessed. Ghazal existed before these blackmailers and will remain after them.

4

I do not wish to reduce the importance of this present research by comparing it with university research on Maithili language and literature. In today's conditions, if I place enough money in the hands of a university research supervisor, I can obtain a thesis without moving from my seat. Most research in Maithili literature is of this kind — say, 97 or 98 out of 100. Of course, the process remains covered up in one way or another, so evidence for such an accusation is always scarce. In this situation, I am satisfied that I am not an academic in Maithili or in any other language: neither as a student nor as a research scholar. If I had been one, I believe this book would not have been written.

5

Some facts may seem repeated. In my understanding this happens because, for grammar and history, the facts are often the same. Even so, an attempt has been made to avoid repetition.

6

As stated earlier, both complete and incomplete forms of language have been used in this book. The forms ai, ai, and ehi will all be found; the same should be understood for other words. Serious readers may consider the standard spelling disturbed. But in my view, incomplete language is the most suitable for ghazal. It is left to the reader and the sha'ir to test for themselves which form of language brings more speed and vitality into the ghazal.

It is also not wrong to say that the rule of the fifth letter for conjunct words is correct; yet because of habit-based faults, both spellings, such as aarambh and aarambh, will be found in this book — that is, both forms with anusvara and forms with the fifth consonant. As practice increases, in my later books the spelling “aarambh” will be found with the fifth consonant. The use of “a” in the proper places for “y” will also be found. The spelling of all examples in this book, whether ghazals or quotations, belongs to the particular writer or sha'ir. Some difference in language will be found in the final section, because most of the facts there come from Facebook and from different people who are lovers of Maithili and who write in Maithili from time to time. When even professors of Maithili often have faulty spelling, we are only ordinary people.

In the early period, we mistakenly used to write the one-letter “i” in place of “ee”, and that “i” has appeared in many ghazals. If I now correct the spelling, the metrical pattern will be disturbed. This kind of error is not present in the ghazals being written now. Take, for example, the word lichhathi. Its pronunciation takes many forms: chhathi, chhaith, chhaith, chhaiith, and so on; it is quite possible that chhaith may also be pronounced. If looked at from the standpoint of phonetics, all these pronunciations are correct, because phonetics clearly accepts that determination of sound is possible only at the time of pronunciation, and everyone's pronunciation may differ.

Now the question is: if the speakers of a language number one hundred thousand, will that language have one hundred thousand systems of pronunciation? The answer is yes. But then another question arises: should one hundred thousand rules be made in grammar? The answer to that question led to the conclusion that grammar should be made by taking the majority sound-pattern of the language as the basis. In other words, grammar is the generalised science of phonetics. Therefore my clear view is that, whatever someone's pronunciation may be, the written form should follow grammar. It should also be noted here that Maithili lacks Dalit vocabulary and orthography, and I hope that ghazal writers will make full use of that vocabulary.

Some people believe that since their mother, grandmother, or such-and-such person spoke in a particular way, grammar too should be exactly like that. But such an imagination changes a subject from a social matter into a personal one. In my view, grammar should not be personal. The typesetting of this book has been done on different computers. Because of differences in fonts, conjunct letters may sometimes appear in their raw form, for example when a halant remains visible at the beginning or in the middle of a letter.

Since we are discussing spelling, let me make clear that the main aim of this book is the determination of quantity. For example, if someone writes *thik*, then according to the ghazal tradition its metrical value will be one long syllable (2). But if someone writes *theek*, then its metrical value will be long-short (2-1). The same should be understood for other words. Of course, if someone also gains knowledge of spelling from this book, that will be the good fortune of the book.

7

Some rules of the ghazal are language-dependent. Language-dependent means that as the rules of the language change, the rules of the ghazal also change, except for the *radif* and the syllabic pattern, that is, the *bahr*. Yes, in place of one syllabic pattern, another syllabic pattern may be taken. The rules of *qafiya* change as the pronunciation of the language changes.

8

I have taken this book to be an offering of words to the ancestors. I believe that ghazal forefathers such as Pandit Jeevan Jha, poet Sitaram Jha, Anand Jha Nyayacharya, and Madhup Ji will be satisfied by it.

9

In today's time, when people do not listen even to their parents — myself included — why will they accept these rules of grammar? Therefore I have written this book in a descriptive manner, like the work of light. Light falls on the road and shows people the paths in all four directions, but light never tells the traveller to walk on this path or that path. If you write with grammar, you may receive praise; if not, the work may simply pass. Whether you accept the rules or not is your affair; my task was to teach them.

But my writing this does not mean that anyone may spread confusion by calling a composition without *bahr* and *qafiya* a ghazal. After all, if discipline can make a country great, why can it not make poetry great? Broadly speaking, understand that I brought these rules of the ghazal into Maithili mainly in order to improve my

own ghazals. If someone learns the grammar of ghazal from this book and writes good ghazals, that will be the good fortune of the book. But I wrote it for the discipline of my own ghazal.

There were three additional aims behind writing this book. First, the readers of Maithili had, for some time, fallen into the illusion created by people who spread confusion; those people used to say that the ghazal has no rules. Second, a few bullying ghazal writers would come with a stick in hand and say, "This alone is ghazal." I hope this book will break their stick. Third, critics earlier used to fear criticising ghazal because they had no foundation for it. I hope that this book will give them a basis for ghazal criticism.

10

It is very possible that printing errors and factual errors remain in my book. I request readers to point them out. It is also quite possible that many grammatically sound ghazal writers and their ghazals have escaped my notice. Again I request readers to point them out. All kinds of criticism are welcome, but a critic's criticism will be strong only when he knows Urdu grammar along with Maithili grammar.

It is seen that some critics bring in facts infected by Hindi and on that basis say that the rules of the ghazal should not be like this but like that. You can understand how ridiculous this is. Therefore bring the original form of the fact, and then begin the debate. The Hindi ghazal has its own problems, and imitators among Maithili ghazal writers have turned those problems into problems of Maithili ghazal as well. If you look carefully, the biggest problem of the Hindi ghazal is the use of Urdu words according to Hindi pronunciation. For example, the word shahar is pronounced in Urdu as shahr, that is, 21; whereas in Hindi its pronunciation follows the written form, that is, 12. On this basis, the ghazals of Dushyant Kumar are criticised. The Hindi ghazal is still caught in issues such as jiyada and jayda. In the Hindi article "Hindi Ghazal Aalochana Ki Dikkaten" by Devendra Arya, this problem has been explained well. Other critical essays by Hindi critics may also be seen.

In Hindi, when a critic argues for moving away from the classical form of the ghazal, ninety percent of the time the issue concerns the Hindi pronunciation of Urdu-Persian words. Imitative Maithili ghazal writers take this as opposition to bahr and begin lamenting. Maithili does not have this problem. In Maithili, a single word may have two or three spellings, and the simple rule is that whatever the spelling, the metrical count will be calculated according to the written form. For example, keyo and kiyo are two spellings of the same word, but keyo has the metrical pattern 22, while kiyo has the metrical pattern 12. In one sense, therefore, it may also be said that Maithili ghazal writers are neither properly acquainted with the Hindi ghazal nor with Maithili grammar; therefore they trap themselves in such tangles and also trap Maithili ghazal.

The greatest weakness of Maithils is that they read a book or listen to a composition and say: "It is very good, but if it is improved a little more, and if a little more labour is put in, it will be better." But they do not say where the mistake is or how it should be corrected. My request is that they should also say where this book is wrong and how the error can be removed.

In this book, many people, opinions, and ideas have been criticised in many places. But criticism does not mean rejection. Criticism means that a definite idea,

composition, or book — the one being criticised — is undergoing development. Every subject in this world is a science. It is a separate matter that in modern education that science has been divided into three parts: science, arts, and commerce. But fundamentally every subject is a science. And science rejects no one, because in the eyes of science every object, idea, and composition has usefulness. Science is considered to have been born from philosophy, and the first principle of philosophy is that every object has two sides. Therefore I will say again that criticism does not mean rejecting someone, and I shall wait for the day when I myself am criticised.

11

Throughout my life I have kept learning from everyone; therefore everyone is my teacher. In literature, I have had no permanent teacher. But if such a process must be named, then understand that the late Parmanand Lal of my village — who was headmaster of Ektara High School and also my formal academic teacher — Santosh Kumar Rai, a later academic teacher, and Shri Ramlochan Thakur Ji in Calcutta are my literary teachers. However, it is necessary to say that for the ghazal, my only teachers are books. First of all, I learned the alphabet of the ghazal by reading Dr. Kunwar Bechain's book; only after that did some discussion of ghazal take place with other books and people.

12

The internet has spread all my activities. The new form in which ghazal exists today owes an important contribution to the internet. If there had been no internet, there would have been no “Anchinhar” — though ghazal existed before and would have existed afterward as well. Therefore the internet is divine for me. Most of the debates, discussions, and exchanges given in this book took place on Facebook. It is also not wrong to say here that many people used my ghazals and the ideas contained in this book as references here and there on Facebook and other social media without giving my name.

13

In the present time, two eras of ghazal have been determined. See Ghazalshastra, Part 14, written by Gajendra Thakur Ji. The first is the “Jeevan era”, meaning from 1905 to 2007, named after Pandit Jeevan Jha Ji, the first modern Maithili ghazal writer. The second is the “Anchinhar era”, meaning from 2008 to the present, named after Anchinhar Akhar. This is greater than a Nobel Prize for me. Later, these articles, from Part 1 to Part 14, also appeared in his ghazal collection Dhangī Baat Banebak Daam Agubaar Pene Chhan.

14

On my blog Anchinhar Akhar, I had begun a series of articles in 25 parts under the title “A Brief Introduction to the Ghazal”. These articles began on the blog and in different Facebook groups on 22 July 2011 and were completed in 25 parts on 21 September 2011. The present book is a revised form of that series. Therefore this book too has been divided into 25 sections. Sections 1 to 24 deal with the grammar of the ghazal, and the twenty-fifth section deals with history. It is also necessary to

state here that the early articles kept undergoing revision, and now, in 2022, the work has come into a definite form.

My first published book, *Anchinhar Akhar*, appeared in 2011, and it also contained an essay titled “A Brief Introduction to the Ghazal”. But some rules in that book have now become useless, and their correction has been made in this book. At the same time, there were also some factual errors, which have been removed here. Since I am speaking of my first book, I wish to accept one more mistake. In that book, the second couplet of Ghazal 67 was:

People kept throwing stones upon stones;
I picked them one by one and built a house.

This couplet fully matches a couplet by Dr. Kunwar Bechain Ji. Instead of saying that it matches, it would be more correct to call it a translation. In my view, this happened through carelessness. Even so, it is wrong, and I accept it. Dr. Kunwar Bechain Ji’s original couplet is as follows:

The world had thrown countless stones at me;
I joined those very stones and built a few homes.

Whatever the reason may have been, I accept my mistake.

Another matter connected with the same book is that, in the cover note of that book, Gajendra Thakur Ji described it as the first meter-based collection of Maithili ghazals. It certainly sounded good, but as more and more work on ghazal was done, it became clear that meter-based ghazal collections already existed in Maithili, although some illogical Maithili ghazal writers and editors had suppressed them. Therefore, fulfilling the duty of a responsible writer, I make it clear that *Anchinhar Akhar* is not the first meter-based ghazal collection in Maithili. Before it, Vijaynath Jha Ji’s ghazal collection had already appeared in 2008. My book is certainly the first book of ghazals written in simple *varnik bahr*.

15

A few days ago, I met a person who becomes angry merely on hearing the word ghazal. In his opinion, the name of the ghazal should be changed in Maithili because it is an Urdu word and it will corrupt Maithili. He was opposed to ghazal, yet he took me to his home. I was treated very well. During the hospitality, he called his wife: “Khushboo, please come here.” Well, I first accepted the hospitality — that is, I ate a full snack and drank hot tea — and then asked him, “Sir, why do you want to change the name of the ghazal?” He listed many kinds of problems and spoke to me about the dignity of Maithili. Finally, I tied my slippers tightly and said, “Sir, please first change your wife’s name, because ‘Khushboo’ too is an Urdu word. When your own family is corrupt, worry for Maithili is pointless.” What happened after that, I do not know.

Every other language and its words should be Maithilised, but without “Sanghi” and “Islamic” feelings. Similarly, another person was angry because Muslim poets add the name of their village or city before or after their names. According to him, this is useless. I told that gentleman, “Sir, in that case your ancestors too must have been useless.” He grew irritated and asked how. I answered, “Ask yourself, or any Maithil Brahmin, about the mool.” This village or city name for Muslim poets is like the mool. At least Muslim sha’irs add only one village or city name. In the mool of Maithil Brahmins, the names of two villages are joined.

16

Some so-called progressive writers and thinkers remain unnecessarily troubled about feeling and subject matter. To read in detail what feeling or subject matter is, see the subsection “The Feeling and Subject Matter of the Ghazal” in Section 22.

17

There is nothing in this book to be proud of in any arrogant sense. But if there is even a little matter of pride, it will certainly be broken. My pride will be broken when, in the future, a better book on ghazal than this one appears. Of course, the breaking of my pride is not as important as the fact that, with the arrival of a better book, Maithili ghazal will move two steps further.

18

10 March 2001 is very important in my life, because on that day, in a park in Calcutta — Central Park — I felt that Maithili had a greater need for sher-o-sha’iri. I made a decision there, and from that very place my sher-o-sha’iri emerged. Today I would like to thank that unnamed young man and woman who, on 10 March 2001, performed all their activities in Maithili but made their declaration of love through Urdu poetry. I consider that place and that day to be the birth of my writing of sher-o-sha’iri. From that very day, the ghost of the ghazal possessed me.

19

Some singers sing poems and then declare those poems or songs to be ghazals. A detailed discussion of this too will be found in the subsection “The Music of the Ghazal” in Section 22.

20

This book will receive its proper honour only when, in one period, at least 75 to 100 meter-conscious ghazal writers are active. I can only keep doing my work and wish for that.

21

Some people, some writers, and some literary figures believe that if knowledge is made mysterious, if a little knowledge is distributed over ten or twenty years, the respect and prestige of that writer or literary person increases; but if complete knowledge is given away, no one asks about him afterward. Personally, I believe that such a mentality exists among people. But leaving that worry aside, I have given complete knowledge of the ghazal on the internet and in this book. It may happen that in the future no one will ask about me either. Yet just as air and water, while being free and available to everyone, retain their usefulness, I too believe that this knowledge of the ghazal, though free and accessible to all, will remain useful to the public.

22

Before preparing this book, and while preparing it, I studied the following books, journals, and periodicals, which served as reference works for me. I also

received help from many people, websites available on the internet, and places. The names of books, journals, websites, places, and persons are being given according to language.

Maithili

- a) Mithila Bhasha Vidyotan, by the great grammarian Pandit Deenbandhu Jha; editor and publisher Govind Jha; second edition, 1993.
- b) Maithili Chhand Shastra, by Pandit Govind Jha; Mithila Pustak Kendra, Darbhanga; second edition, 1987.
- c) Maithilik Udgama O Vikas, by Pandit Govind Jha; Maithili Akademi, Patna; 1987 edition.
- d) Uchchatar Maithili Vyakaran, by Pandit Govind Jha; Maithili Akademi, Patna; second edition, February 1992.
- e) Maithili Parichayika, by Pandit Govind Jha; Shekhar Prakashan, Patna; first edition, 2006.
- f) Maithili Parisheelan, by Pandit Govind Jha; Maithili Akademi, Patna; first edition, 2007.
- g) Adhunik Maithili Vyakaran O Rachna, by Dr. Balgovind Jha Vyathit. I have this book in an incomplete form.
- h) Kurukshetram Antarmanak, by Shri Gajendra Thakur; Shruti Prakashan, Delhi; first edition.
- i) Shri Gajendra Thakur. After Calcutta, Delhi played the main role in my literary rise, and for me there is no difference between Delhi and Shri Gajendra Thakur. In other words, this book belongs to Shri Thakur Ji as much as it belongs to me.
- j) Videha (www.videha.co.in).
- k) The village Bhatraghat (Bisfi), Calcutta, Delhi, and Guwahati.
- l) The organisations in Calcutta that gave me opportunities for public recitation, as I can remember them. Mithila Vikas Parishad was the first organisation on whose stage I made my first public recitation, and Shri Krishnamohan Jha and Vinod Thakur, both my classmates and both from Dulha village, pressed strongly for it. After that gathering I came to know many people. I am also indebted to Sampark, the monthly sitting organised from Calcutta, and to everyone present there.
- m) Google and its blogging service, www.blogger.com.
- n) Facebook, www.facebook.com.
- o) Opponents and supporters of the ghazal.
- p) Besides these, scattered Sanskrit poetry and religious texts also served as references.
- q) Maithili oral folk songs that I heard from the throats of mothers, grandmothers, and women elders.
- r) “Maithilime Ghazal”, by Dr. Ramdev Jha, published in Rachna, June 1984.
- s) Maithili Vyakaran Aor Rachna, by Yugeshwar Jha.
- t) More important than all the names given above are my parents, family members, villagers, fields and paths, friends and well-wishers, and all my

teachers from first class until now. Along with them, it is also necessary to mention “Bali”: Lakhnapur Bali. Since birth, I kept seeing her in the courtyard. For many days I kept seeing her in connection with festival work, mundan and upanayan work, and morning and evening water-carrying work. Therefore nothing will be complete without mentioning Bali. In addition to the books listed above, there are other books too, which are discussed later in this book with reference to the relevant context.

English

- 1) Meters and Formulas: The Case of Ancient Arabic Poetry, by Bruno Paoli.
- 2) The Phonology of Classic Arabic Meter, by Chirs Golston and Tomas Riad.
- 3) Poetries in Contact: Arabic, Persian & Urdu, by Ashwini Deo and Paulki Parsky.
- 4) Meters of Classic Arabic Poetry, by Pegs, Cords & Ghuls.

All four books are available on Google.

Hindi-Urdu

- 1) Ghazal Ka Vyakaran, by Dr. Kunwar Bechain; Ayan Prakashan, New Delhi; 1996 edition.
- 2) Ghazal Lekhan Kala, by R. P. Sharma Maharshi; Meenakshi Prakashan, Delhi; first edition, 2005.
- 3) Ghazal Aur Ghazal Ki Taknik, by R. P. Sharma Maharshi; Jawahar Publishers and Distributors, Delhi; first edition, 2009.
- 4) Aasaan Aruz, by Dr. Mohammad Azam; Shivna Prakashan, Sehere; first edition, 2012.
- 5) Naya Gyanodaya, Ghazal Special Issue, January 2013.
- 6) Subeer Samvad Seva (<http://subeerin.blogspot.in>).
- 7) Open Books Online (<http://www.openbooksonline.com>).
- 8) Shri Venus Kesari, Shri Saurabh Pandey, Tilakraj Kapoor.
- 9) Ghazal Ki Babat, by Venus Kesari; Anjuman Prakashan, Allahabad; October 2015 edition.
- 10) Matrik Chhando Ka Vikas, by Dr. Shivanandan Prasad; Bihar Rashtrabhasha Parishad, Patna; first edition, 1964.
- 11) Apabhramsha Vyakaran, by Acharya Hemchandra; translator Shaligram Upadhyay; Rajkamal Prakashan, Delhi; 1958 edition.
- 12) Prakrit Bhashaon Ka Roop Darshan, by Acharya Narendra Nath; Rama Prakashan, Lucknow; 1963 edition.
- 13) Lafz Group, <https://lafzgroup.wordpress.com/>.
- 14) Rekhta, <https://rekhta.org>.
- 15) Many photographs were taken from Google Images.

In Maithili, a single literary history has generally been written for every literary genre; that is, the history of every genre in a single book. Chandranath Mishra

“Amar” Ji was the first person who separately wrote the history of one genre, journalism. After him, Meghan Prasad worked on the short story. It is a different matter that Meghan Ji gave it the title *Katha Kosh*, but it is in fact a history of the short story. After that, no such separate work was done for any other genre. In the same sequence stands my book *The Grammar and History of Maithili Ghazal*, which was made public through the internet in 2013. After that, in 2017, another book written by me, *The History of Maithili Web Journalism*, was also made public through the internet. After these two books of mine, in the last two to four years almost everyone has begun writing histories of every genre. Histories of poetry, short story, novel, cinema, and so on have started appearing. This is a pleasant sign.

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If any link to Anchinhar Akhar or any other blog given in this book does not open, replace the *in* at the end of the link with *com*, and the page will open. For example, if the original page link is <https://anchinharakharkolkata.blogspot.in/2018/01/blog-post.html> and it does not open, write it as <https://anchinharakharkolkata.blogspot.com/2018/01/blog-post.html>, and the page will open. Blogger has made this change.

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As a reward for continuously working on the ghazal genre, I received some additional names, such as Ghazal Gohi, Ghazal Kuttha, Ghazal Hagna, Ghazal Padna, Ghazal Mutna, Ghazal Chherna, Ghazali, Ghazal Gijna, Ghazali Babu, Bahr Bataah, and so on. Perhaps no one else in Maithili literature has been fortunate enough to receive so many names. I consider this my good fortune.

Here I have mentioned books, persons, places, the internet, and so forth, but I will not thank all of them. People thank others in order to repay their debt. I, however, do not wish to repay this debt. I want to remain grateful to them throughout my life. In my first book I had thanked everyone without naming them — yes, I had taken permission by email from those whose references I used. Some people may ask why I did not publicly name and thank everyone in the first book. In answer I can only say that I worked harder on this book than I could ever work on any other book, even if I wished to. Therefore all names have been given together in this book.

Readers should read the reference books given here, because some older ghazal writers are thinking that Ashish Anchinhar is making up these rules from his own mind. Finally, one extremely important point: there are many academic literary thieves and plagiarists in Maithili. I know that such academics will take portions of my book without permission and without giving my name, put them into their own books, and then receive prizes, honours, and PhD degrees. In fact, this kind of theft has already begun. Deepnarayan Vidyarthi copied an entire article from Anchinhar Akhar into his ghazal collection but gave no reference. Later, when *Videha* magazine raised the issue, he sent an email to the editor and admitted his mistake. I am sure that more such disgusting examples will be found.

Some people may object that since Deepnarayan admitted his mistake, what is the need to bring up the matter again? But let me say that this book is not only a grammar; it is also a history, and history contains both good and bad facts. All the

proceedings connected with that episode can be seen at this link: VIDEHA 198, the 198th issue of the Videha e-journal, <http://www.videha.co.in/archive.htm>.

My request is that, at the very least, when they take facts from somewhere, they should not act dishonestly in giving credit. At the same time, the rules of the ghazal should be kept suitable to the Maithili language. In the grammar section of this book, the ghazals given to demonstrate bahr are fully meter-based ghazals. It is possible, however, that for some reason the same ghazal writer may have written, or may write, ghazals without bahr. But I am concerned with the bahr, not with the ghazal writer. A ghazal writer may have many problems: some may want awards, others may want their names on lists; for that reason they may also write free-form ghazals, and I have no problem with that. My only request is that such writing should not be called ghazal. Everyone has a time, and should have one.

- *Ashish Anchinhar*

The Grammar and History of Maithili Ghazal

By Ashish Anchinhar

Chapter 3: Section I

SECTION I

Today we are sitting down to discuss the ghazal, the popular poetic form of Arabic-Persian-Urdu poetry. But before discussing the ghazal, two things must be understood. First, in Maithili the letters ga and ja are not written with a nuqta; therefore, in Maithili the spelling "ghazal" with dotted letters is wrong, and "gajal" is correct. Second, for a ghazal the basic elements are a correct rhyme, a uniform metre, and a forceful manner of expression. All these will be described ahead. The word "gajal" that I have taken up here is the poetic form. Yet the word gajal already exists in Maithili, but its pronunciation carries stress. To understand how the meaning of a single word changes because of stress, read the section on the stressed rhyme. Now I shall discuss some Arabic-Persian-Urdu symbols and vocabulary that have spread in Maithili in a confusing way, especially with regard to meaning; after that, I shall turn to the ghazal itself. A symbol means a sign that indicates some definite object. Through implication and suggestion in poetry or shairi, a single symbol acquires more than one meaning, and the reader or listener interprets it according to his or her own understanding. So let us look at some Arabic-Persian-Urdu vocabulary.

1) Mae, called may or hala in Hindi, means wine or liquor. In Maithili, it would be better to use the word tari, toddy, instead of sharab. Traditional intoxicants such as bhang will not bring life into a ghazal, because bhang is ground and drunk by oneself, whereas toddy comes through another hand, just as in Arabic wine comes through the hand of the saqi. Of course, if a poet can create wonder in a ghazal through bhang, that too would be welcome.

2) Mina is something Maithils recognize well. A mina is like a badna, a water vessel. A badna is used for household and courtyard purposes, while a mina is for wine or for holding water in larger quantity. In Arabic, the word surahi is also used for mina. Mina is also called subu. In Maithili, the words katiya, labani, or daba would be good. The art of decorating a mina, or a vessel similar in shape and form to a mina, with color is called minakari.



This is a mina.

The myna bird is also called mina in Arabic, and a part of Arabia is also named Mina. Daba, katiya, and labani are almost the same. They are small forms of a ghail. Like a ghail, their bottom is broad and the mouth is narrow. I certainly accept that there may be some differences of shape and form, but the difference is not very great.



A labani and glass filled with toddy.



A labani fixed on a palm tree.



Different kinds of daba, katiya, labani, and so on.

3) Sagar means a cup. It is like a shallow bowl. Later, glasses with stems also came into this category. In Persian, the word jam is commonly used for this. In Urdu, it is also called paimana. The literal meaning of paimana is "measure," something in which a liquid is measured and given. It is quite possible that in taverns wine was given after measuring it, and therefore sagar, jam, or glass also came to be called paimana. In India, all three words are in use. In terms of the present time, a glass too can be a sagar or a pyala. In Sanskrit, it is called chashak.



This is a sagar.

4) Peg: wine or toddy given in a fixed quantity in a glass or cup is called a peg. In India, the Patiala peg is very famous. In Maithili, the word toddy should be used along with the word wine; if only toddy is used, that is even better. A Maithili word for peg needs to be coined. In Maithili, the word chikhna already exists. Chikhna means a salty accompaniment that tastes good with wine or toddy. Traditionally, roasted gram, fish, and such things were chikhna, but today, through the grace of big hotels, the word starter is also very common. Starter means something that begins the meal. In hotels, salad, inner layers of onion, and so on are given before the meal. This starter is the modern form of chikhna.

5) Saqi: in Arab countries the man who serves wine is called a saqi. Hindi users consider the word saqi feminine and understand it to mean a woman or a young girl. Because in Hindi words ending with the i vowel are often feminine, they consider saqi feminine too; but this is a misconception. In reality, a saqi is male. In my view, the Maithili word pasi would be correct for saqi. It matches from syllabic weight to rhythm. Pasi is a Maithil caste whose traditional work is to draw toddy from palm trees and sell it. But so that the word pasi does not sound bad in today's politics, it would be better to use it as pasi bhai. Once the word pasi enters Maithili ghazal properly, there will be no difficulty. In any case, in Arabic-Persian-Urdu, the saqi has great respect.

6) Maekhāna: the place where wine is available. It is also called maekada or maikada. In my view, in Maithili the best words would be tarikhana or pasikhana. In brief, understand it this way: wine is sharab, tavern is maekhāna, wine-flask is mina, wine-cup is sagar, peg is peg, and wine-provider is saqi.

7) Wafa: this word means remaining steadfast in love for someone. That is, to maintain a stable feeling of love for one another. I had asked for suggestions for this on Facebook, and in reply many words were offered, such as neh-nishtha, nishtha, nishthavan, ekanishtha, and so on. The poet may choose a suitable word. Thanks to all those who offered suggestions. One thing worth remembering is that in Maithili the word wafadar is in circulation, but wafa is not. Under such circumstances, I am waiting for another softer and sweeter word.

8) Bewafa: one who cannot maintain a steady feeling of love for another is called bewafa. The Maithili word for this is harjai. Although harjai too is actually Persian-Urdu, it has been used in Maithili since ancient times. In English it is called unfaithful. In addition, the word untrustworthy can also be used for harjai. Kavivar Sitaram Jha, while describing female traits, has used it for a fickle woman. In ghazal, this word applies to both men and women. Maithils consider it only for a woman who could not keep her pre-marital love; this notion is wrong. Look at this couplet by Hari Chand Akhtar, an early modern Urdu ghazal poet:

*Now we too have some work to do with friends, my friends;
that is, the time has come for our friends to prove unfaithful.*

It is clear that bewafa is said when any love or loyalty cannot be maintained. I had asked for suggestions for this on Facebook, and in reply many words were received, such as nishthahin, chhaliya, kapat, and so on. The poet may choose a suitable word. Thanks to everyone who suggested words. In my view, however, harjai would be good.

9) Bewafai: the abstract noun from bewafa is bewafai. Its meaning is: "so-and-so did not keep a steady loving feeling toward me." For this, the Maithili words harjaipan, harjaipan, and kapatpan would be good, though other words should also be brought into use for it.

10) One-sided love: in Maithili, ekbhagah prem or ekdisah prem would be better.

11) Husn: husn means beauty, and beauty can belong to anything. Every object, from living beings to inanimate things, has its own beauty. But in Maithili, the meaning of husn, or even of beauty, is taken to be the beauty of a girl, which is harmful and misleading. For its Maithili form, sunratai may be a good option.

12) Ishq: love is called ishq, and ishq can be for anyone and anything. Maithils understand ishq as only the love between a boy and a girl, which is misleading and wrong. In Maithili there are words such as prem and neh for ishq. In Islam, ishq or love has seven levels, and only after passing through these seven levels can someone be called a great ashik or lover. These seven levels are as follows.

1. Hubb, attraction: to be enchanted after seeing someone.
2. Uns, infatuation: to become attached to the one by whom one has been enchanted.
3. Ishq, love: to become devoted to the one to whom one is attached.
4. Aqidat, reverence: to respect the one to whom one is devoted, and to take care of that person's honor and dignity.
5. Ibadat, worship: to always keep a feeling of reverence toward the one to whom one is devoted and whom one respects.
6. Junun, obsession: for the sake of the one to whom one is devoted, whom one respects, and toward whom one always keeps reverence, to be able to do any kind of possible or impossible act.
7. Maut, death: for the sake of the one to whom one is devoted, whom one respects, toward whom one always keeps reverence, and for whom one can do any possible or impossible act, to be able even to die. In spirituality, death is called fana. Fana means to be dissolved, to merge, to be destroyed, and so on.

If we speak in the Indian context, here too the levels of love have been divided. The great Vaishnava devotee and rasika-shiromani Shri Rupa Goswami (1493-1564), in his great work Bhaktirasamritasindhu, described the levels of love as follows. This information is based on Wikipedia.

- 1) Sneha: the melting of the heart is the mark of sneha. At the beginning of love, its form is temporary.
- 2) Mana: because of sneha, experiencing aloofness within oneself is called mana. When an action like sulking takes place in order to strengthen and increase sneha, it is called mana. This is a second explanation of mana; in my view, however, the first is correct.
- 3) Pranaya: when the lover and beloved experience identification with one another, it is called pranaya.
- 4) Raga: when lovers begin to endure worldly sorrow and suffering for their love, and find joy even in that suffering, it is called raga.
- 5) Anuraga: when a lover is delighted by every act of the beloved and finds sweetness in every conduct of the beloved, that tendency is called anuraga.
- 6) Bhava: removing the remaining hardness of one's heart is called bhava. Its other name is rati.

7) Mahabhava: when both lover and beloved surrender themselves and merge into one another, the state of mahabhava arises. Its other name is prema. In my view, Ardhanarishvara is the best example of mahabhava.

After Rupa Goswami, other commentators too have given other divisions, but the root form of all of them is Goswami's book. I have given Rupa Goswami's example here because before becoming a saint, Goswami was a minister of King Husain Shah of Bengal and was also a great scholar of Persian. It would not be surprising if Goswami had received some Islamic influence in determining the levels of love.

13) Ashiq: the one who crosses all seven levels of *ishq* or love is, spiritually speaking, the only one who can be called an *ashiq*. In worldly terms, one who crosses six levels is also called an *ashiq*. That is, the one who loves is called *ashiq*, and the one who is loved is called *mashuq*. *Ashiq* and *mashuq* are both common-gender words. Take an example: suppose Anchinhar loves Sadhana. Then Anchinhar becomes the *ashiq* and Sadhana becomes the *mashuq*. In the same way, Sadhana herself may be the *ashiq* and Anchinhar may become the *mashuq* for Sadhana. If the love is one-sided, then understand only one side: Anchinhar loves Sadhana, but Sadhana does not. In that case, Anchinhar will be the *ashiq* and Sadhana the *mashuq*, but Sadhana will neither be the *ashiq* nor will Anchinhar be the *mashuq*. I hope this has become clear. To understand this context, one should listen as much as possible to *nirgun* and Sufi music. Here Sadhana is meant in a metaphysical sense. Remember here that the word *mashuqa* was coined in India.

14) Hasina: a beautiful woman is called *hasina*. Among the suggestions I asked for on Facebook, I liked *sundari*, *sunarki*, *suratigar*, *lalmuniya*, and so on the most. Thanks to all who gave suggestions.

15) Diwana: generally, *diwana* means one who has an obsession for some work; in other words, an *unmadī*, an impassioned or madly absorbed person. A person devoted to some work, or one who does some work by going beyond limits, is also called *diwana*. But in Maithili it is understood only as someone mad in love with a girl, and that is wrong. In my view, *unmadī* would be a good Maithili word for *diwana*.

16) In Urdu, both *khumar* and *surur* are used for intoxication, but *khumar* usually means an intoxication that is wearing off, that is, the intoxication a few hours after drinking wine, whereas *surur* means a rising intoxication. In one sense, *khumar* is negative, though in some contexts *khumar* is also used for rising intoxication. The famous Urdu poet Khumar Barabankvi was repeatedly told that his name was negative in comparison with his poetry, because his couplets contained *surur*, but he had kept his name Khumar.

17) The present meaning of the word *raqib* is "enemy," but its original meaning is "some other person who desires the *mashuq*." Above, Anchinhar's *mashuq* is Sadhana. Now suppose some other man named Ashish also begins to love Sadhana; then for Anchinhar, Ashish will be the *raqib*, and for Ashish, Anchinhar.

18) *Kafir* means hidden, unclear, false, and so on. Later, in the *Qur'an*, its meaning expanded, and there *kafir* came to mean "one who hides from God," "one who does not believe in Allah," and so forth. According to the meanings given above, a Muslim too may be a *kafir*. In practical usage, however, it is more commonly used for non-Muslims. The plural of *kafir* is *kufri*. In poetry, *kafir* also means lover or beloved.

Now let us come a little to the meanings of these symbols. For someone, a mere cup may also mean "not wine," and someone else may take the cup as life, filled with sorrow, or as a lonely living life. Similarly, mina may also become a symbol of the world. In most poetry, saqi has appeared in the sense of the Supreme Being, and wine in the sense of happiness. Here it must be remembered that when people call and understand the sacred somarasa described in the Veda as wine, then what mistake is there if those people understand the wine used in ghazal as wine? It is also necessary to know that Maithils search for Radha and Krishna in Vidyapati's expressions such as kuch-payodhar and so on, but they take the husn-ishq that appears in ghazal as worldly and consider themselves good and the literary form of another language bad. It is possible that petty thoughts such as Hindu-Muslim may remain in their minds. If chikhna is the symbol of the means, then wine or toddy will be the symbol of the end. Like saqi, the words mahbub, sanam, and others are also common-gender. Originally, sanam means an image of a deity, but now it is also current for the beloved man and the beloved woman. From the point of view of Indianization, words such as mahbuba have been formed, but in Maithili these words are not very current. Still, from the perspective of tradition, I have written them here. It is up to the listener or reader to decide what meaning to take. The poet's work is to create, and only to create. In Urdu, the symbols sayyad and bulbul are very famous. Bulbul is a bird, and sayyad means bird-catcher. A bird-catcher is a caste or occupation that traps birds and sells them, or kills them and sells their flesh. In the modern context, sayyad is the symbol of the capitalist, and bulbul of the worker. Incidentally, it is also necessary to know that shamma, meaning lamp, is the symbol of the beloved woman, and parwana, meaning moth, is the symbol of the lover. Besides this, there are many symbols in Arabic-Persian-Urdu. But they have not entered Maithili in a basic way. As I said above, mahbub is a common-gender word, and therefore anyone can be someone's mahbub. Mahbub means "dear" or "beloved," but in the present time it has come to mean only girlfriend or wife. In my view, however, a son can be mahbub to a mother, and a daughter can be mahbub to a father as well. People do say such things to small children. Anything at all can be mahbub; therefore Munawwar Rana wrote poetry on the mother. Since we are talking about symbols, it is necessary to make clear that all the symbols mentioned above are old, and in contemporary ghazal or shairi they are not used so much. In contemporary ghazal and shairi, new symbols are arriving. In the future too these symbols will continue to change, because the use of symbols, images, and such devices depends on country, time, and circumstance.

Definition of the Ghazal

Ghazal also means the end of the beloved's garment; ghazal also means the pain-filled cry of a doe; ghazal also means the conversation of the lover and beloved. The point is that there are as many definitions as there are scholars. Even so, if one has to choose a generally accepted definition of ghazal, then in my view the first Arabic meaning, "to card" or "to beat out" as cotton is carded, and the second meaning, love-talk, are both correct. If we take the first meaning, carding, then just as carding cotton brings out pure cotton and a small amount of cotton becomes more, in the same way, to card letters or words through experience and to build a many-colored palace of feeling with only a few words is ghazal. And if we take the second meaning, love-talk, then one has to go into it in a subtler way. Seen grossly, ghazal appears to be the ordinary speech of lovers, but in reality, in

ghazal the soul appears as the beloved and the Supreme Soul as the lover. Shringara has two aspects, worldly and spiritual.

Ghazal is originally an Arabic word; therefore there is no confusion in understanding that the poetic form called ghazal was first composed in Arabic. It is proper to say here that shairi is never written but spoken, because it depends on grammatically proper pronunciation. Pronunciation does not mean that the rule will be whatever one speaks in one's own mind. Here shairi means all poetic forms, including the ghazal. Before knowing the birth and development of the ghazal, it is more necessary to know the historicity of Arabia. The time before the birth of Islam is called zaman-e-jahiliya, which means "the age of darkness." In the age of darkness, the kind of poetry that was composed was essentially full of praise for one's own tribe and condemnation of the opposing tribe, and this poetic style is called qasida. In this age, the poet Mutanabbi is important.

When love entered the qasida, the birth of the ghazal may be considered to have begun. The credit for this experiment goes to Imru' al-Qais (539 CE). Specialists in Arabic literature believe that Imru' al-Qais was the first poet of the age of darkness who began to compose ghazals. Along with this, Qais was also the first poet who began the tradition of composing ghazals while weeping over the fallen dayar of the beloved. Dayar means a place, whether that place is a house, a homestead site, a region, a country, or any other area. Besides Qais, in Arabic, Antar ibn Shaddad al-Absi (525-615 CE) became famous for his ghazal-ul-azri, that is, ghazals of pure love. The contribution of the Arabic poets of the Umayyad period (661-749 CE) is the greatest in the ghazal. Therefore scholars call this age the Umayyad age. In the Umayyad period, Mecca and Medina were centers of poets and artists. In the same clan in which the Prophet Hazrat Muhammad was born, the poet Umar ibn Abi Rabi'a (643-711 CE) was also born. Jamil Buthayna, born in 701 CE, was a purely ghazal-composing poet. Buthayna was in fact the name of Jamil's beloved, which Jamil used as his takhallus, or pen-name. By this time, the subject of the ghazal was no longer merely physical; it had become emotional. The famous poet Amr ibn Kulthum al-Taghlibi begins his ghazal not with the body of the beloved but with jam-o-mina, the cup and flask.

After the birth of Islam, the subject of Arabic poetry did change; and when Islam reached Iran and Iraq, the ghazal also reached there. Thus ghazal-composition began in Persian as well. Ghazal-composition in Persian began from the end of the ninth century. But there is no hesitation in saying here that the ghazals composed in Persian are better, richer, more liberal, and more full of emotion than Arabic ghazals. The reason is that, compared with Arabia, Iran was more developed in terms of civilization and culture. In Persian, Rudaki Samarqandi is probably the first poet who composed ghazals. Along with ghazals, Rudaki also composed qasida, rubai, masnavi, and other forms.

Almost all important Persian poets composed ghazals, such as Sheikh Saadi, Rumi, Khwaju Kirmani, Hafiz, Shirazi, and others. In Persian ghazal, Kamal Khujandi was an important figure. Besides all these, in that period Urfi, Majiri, Talib, Kalim, and Saib also developed the ghazal in their own ways. One more thing: in Persian ghazal, Saib is regarded as the king of tamsil, meaning illustration or parable, but he himself considered Ustad Ghani Kashmiri the master of this art. He even came to India, Hindustan in Persian history, to meet him. Two more points about Persian ghazal: first, Amir Khusro, known as Amir Khusro Dehlavi, was more famous in Iran than in India. Second, in the Safavid age, because

of the disfavor of Iranian rulers, many poets came and settled in India. In such a sequence, the poet Shaikh Ali Harfi Isfahani came to Banaras. He died in 1765 CE. In just such a period, the fragrance of ghazal spread on the soil of India. Here it is proper to remember that in India, Amir Khusro is also considered the first ghazal-composer. Some particles of this fragrance gave birth to poets such as Mir and Ghalib. After that, Urdu poetry gradually came into being. Muhammad Quli Qutb Shah is the first poet of Urdu whose diwan, or ghazal collection, was published. After Qutb Shah, the poets who came were Ghawwasi, Wajhi, Bahri, and others. Along with Urdu, the ghazal also spread on Maithili soil, and its first example is found in Kavivar Jivan Jha's play Sundar-Sanyog in 1905.

Section 2

Section 2

How is a ghazal composed or recited? Let us now turn to this question. First of all, poetry is always said or recited; it is not merely written, as you have read above. Now, do not dismiss this as only an Arabic procedure. In Hindu religion too, the four Vedas were not “written”; they were spoken and heard. Poetry too, like the Vedas, is said. Poetry depends purely on pronunciation, while protecting the written form and taking a few permitted liberties. Therefore a ghazal is “said,” not “written.” In a ghazal where no relaxation of rules or permission is taken, you may say, “I have written a ghazal.” But before giving a detailed account, let us first obtain a brief introduction to the technical terminology used in ghazal.

1) Laghu or hrasva: In Urdu, the letter lam is used for laghu, or a short syllable. Lam corresponds to the Devanagari letter “ल.” This is the first small unit. In Devanagari, अ, इ, उ, ऋ, ॠ and similar short vowels are hrasva vowels.

2) Dirgha: In Urdu this is called kaf, and in Maithili it is called dirgha. Kaf too is an Urdu letter, and it corresponds to the Devanagari letter “क.” In Devanagari, आ, ई, ऊ, ए, ऐ, ओ, औ, अं, अः and similar vowels are dirgha vowels. This is the second small unit. It is also proper to say here that I do not use the nuqta, and in Urdu the two forms of kaf are written as काफ़ and क़ाफ़. Even I do not know which of these is the indicator of dirgha. It is possible that the use of both lam and kaf was only meant to indicate light and heavy vowels, just as in Sanskrit “ल” indicates laghu and “ग” indicates guru. If, in the same word, another laghu comes after a laghu, it is counted as dirgha. The details of the conditions under which this happens will be found later in the section on meter.

Here, 1 means hrasva and 2 means dirgha. Some people use “+” for dirgha and “-” for laghu. In Sanskrit, the sign “I” is used for dirgha and “U” for laghu. Laghu equals hrasva; dirgha equals guru.

3) Juz: When laghu and dirgha are joined together, a juz is formed.

4) Ajza: The plural of juz is ajza.

5) Rukn: The verbal, but meaningless, name of a particular syllabic sequence is called a rukn. For example, for dirgha-hrasva-dirgha the name is “failun,” and for hrasva-dirgha-dirgha-dirgha the name is “mafāilun,” and so on. Rukn is made from the plural ajza. In Sanskrit, understand this somewhat like “yamata,” “jagan,” “magan” and such terms.

6) Arkan: The plural of rukn is arkan, as in failun + mafāilun, and so on.

7) Bahr: The organized and fixed form of arkan is called bahr. It is also called meter. For example, when faulun (122) is used uniformly in a line, the bahr-e-mutakarib is formed.

8) Sher: Two lines adorned with the same radif and different kafiya, in which a complete thought begins and ends within those two lines and which is also fitted to a bahr, are called a sher. Many Maithili scholars say that sher means a “charan,” but in the Sanskrit tradition pada or charan means a line.

9) Misra means a line.

10) Misra-e-ula: The first line of a sher is called the misra-e-ula. This line establishes a fact or proposition.

11) Misra-e-sani: The second line of a sher is called the misra-e-sani. This line supports the fact or proposition given in the first line.

12) Ashaar: The plural of sher is ashaar.

13) Ghazal: A collection of several shers furnished with a matla is called a ghazal. A ghazal contains separate shers, but the radif, the sound pattern of the kafiya, and the bahr remain the same.

14) Matla: The first sher of a ghazal, in both lines of which radif and kafiya occur, is called the matla. In a ghazal without radif, both lines of the matla must contain kafiya.

15) Husn-e-matla: If, after the matla, there is a second matla, it is called husn-e-matla. Many people also call husn-e-matla the matla-e-sani.

16) If another matla comes after the husn-e-matla, it is called the matla-e-salis.

17) If another matla comes after the matla-e-salis, it is called the matla-e-rabe. There are further names for the matlas that come after this too, but I do not know them.

18) Radif: The word or group of words shared at the end of both lines of the matla is called radif.

19) Kafiya: Kafiya means a rhyme having vowel-similarity, whether that similarity is of the vowel of a letter or of a quantity. The rhyme with vowel-similarity that comes before the radif is called kafiya. Like the radif, it must necessarily occur before the radif in the second line of every sher of a ghazal, except in the sher that is the matla. Kafiya is of two kinds: (a) vowel-similarity of letters, and (b) vowel-similarity of quantity. A fuller description of this will be found later in the section on kafiya.

20) Ghair muraddaf ghazal: A ghazal in whose matla there is no radif is called a ghair muraddaf ghazal. Here remember that a ghazal without radif is possible, but a ghazal without kafiya is not possible.

21) Makta: The final sher of a ghazal in which the poet uses his name or pen name is called the makta.

Now you can understand that from the combination of hrasva and dirgha a juz is formed; from juz comes ajza; from ajza comes rukn; from rukn comes arkan;

from arkan comes bahr; two lines made in one color or pattern of bahr are called a sher; and a group of several shers in the same bahr is called a ghazal.

22) In any ghazal, the sher that is the best and most effective is called the hasil-e-ghazal.

23) Taqtiḥ: Counting the quantities is called taqtiḥ. Through this one determines whether a ghazal is in bahr or not.

24) Wazn: Wazn means weight. The quantitative pattern of a word or line is called its wazn.

25) Ajza-e-rukn: When a line is divided according to rukn, the ajza-e-rukn are obtained. For example:

असगर जनम लेलहुँ असगरे जी रहल

If we divide this line according to rukn, we get “mafulatu-mafulatu-mustafailun”: असगर जनम = mafulatu; लेलहुँ असग = mafulatu; and रे जी रहल = mustafailun. That is, there are three ajza-e-rukn in this line. This line is by Amit Mishra.

26) The two lines of any sher are divided into six sections:

a) Sadr: The first section of the first line is called sadr. That is, the beginning of the first line is the sadr.

b) Hashw: The section after the sadr is called hashw. Hashw means development; in fact, the feeling contained in the line develops in this very section.

c) Aruz: The final section of the first line is called aruz. Aruz means elevation or culmination; in fact, the feeling culminates in this very section.

d) Ibtida: The first section of the second line of a sher is called ibtida. Ibtida too means beginning, but the difference between sadr and ibtida is that sadr may be an idea, whereas the beginning that comes in support of the sadr is called ibtida.

e) Hashw: The middle part of the second line is called hashw as before.

f) Jarab: The final section of the second line is called jarab. Jarab means end.

For example, see a sher by Amit Mishra:

हमर मुस्की/सँ हुनका आ/गि लागल यौ (1222/1222/1222)
हुनक कनखी/सँ तऽरका आ/गि लागल यौ (1222/1222/1222)

Translation:

My smile / set fire in them, dear.
Their sidelong glance / set fire among the stars, dear.

हमर	मुस्की	—	sadr
सँ	हुनका	—	hashw
गि	लागल	—	aruz
हुनक	कनखी	—	ibtida

सँ तरका आ — hashw
गि लागल यौ — jarab

This was a sher of three rukns, so the matter became clear. But for a sher with fewer or more rukns, remember it as follows:

- 1) If each line of the sher has two rukns, there is no hashw in it; there are only sadr, aruz, ibtida and jarab.
- 2) If each line of the sher has three rukns, there will be two hashws in the entire sher, and one each of sadr, aruz, ibtida and jarab. The example above is based on three rukns.
- 3) If each line of the sher has four rukns, there will be four hashws in the entire sher, and one each of sadr, aruz, ibtida and jarab.
- 4) If each line of the sher has five rukns, there will be six hashws in the entire sher, and one each of sadr, aruz, ibtida and jarab.
- 5) If each line of the sher has six rukns, there will be eight hashws in the entire sher, and one each of sadr, aruz, ibtida and jarab.

After seeing this much, it becomes understandable that the first rukn of the first line of a sher is the sadr, and the last rukn is the aruz, while the remaining rukns in the middle are called hashw. In the same way, the first rukn of the second line of any sher is called ibtida, the last rukn is called jarab, and the remaining rukns in the middle are called hashw. Now, in this way, however many rukns there are in a line, you can divide them. But this division of the sher will not apply to the simple syllabic meter alone. For example, suppose you take the quantitative sequence 2222II2I2I. For someone this sequence may be 222-2II2-I2I, and for someone else it may be 22-22II-2I2I. Now people will fall into confusion about how to divide this into six parts. Therefore my clear view is that until Maithili has its own independent quantitative patterns, this rule will apply only to the quantitative patterns current in Arabic bahr, such as I22+I22+I22 or 2I22+2I22+2I22 and the like. This rule will not apply to simple syllabic bahr either.

27) Shairi: The process of saying ashaar is called shairi.

28) Shair: One who performs shairi is called a shair. In Hindi it is called shayar, but the original form is shair. Recall the song from the film Kabhi Kabhie: “Main pal do pal ka shair hoon.”

29) Moshayara: The gathering where poets collectively recite poetry before listeners is called a moshayara. In a moshayara, before saying a ghazal or anything else, permission is taken from the presiding person on the stage. After that the shair says to the audience, “Samad farmaen.” This “Samad farmaen” can be Maithilized as “sunal jae” — “let it be heard.” With the sound of “irshad, irshad” coming from the listeners, the shair begins the recitation. Most of the time, when the shair recites the first line, “irshad, irshad” is said for the second line, and as soon as the second line is completed there is “wah-wah.” The Maithili equivalent of irshad may be “jarur” — “certainly,” though “jarur” itself is a word from the Arabic group. Here it is very necessary to say that in Urdu moshayaras, applause of “wah-wah” begins as soon as the kafiya ends. Because of this, some Maithili listeners complain that they could not hear the whole line. But the point to keep in

mind is that after the kafiya comes the radif, and the radif is the same throughout the ghazal; therefore they begin praising right after the kafiya. In Maithili it will take some time for this tradition to arrive.

30) Tahat and tarannum: In a moshayara, poets recite poetry in two forms. The first is through recitation, as a poem is recited; the second is through singing. The recitation process is called “tahat,” and the singing process is called “tarannum.” In India, the first text was the Rigveda, which was recited, that is, like tahat; later the Samaveda came into being, suitable for singing, that is, like tarannum. Some extremists consider “tahat” good, while some consider “tarannum” good. But my clear view is that human beings always want variety. According to their mental state, human beings sometimes say “wah-wah” for tahat and sometimes for tarannum. The point is that as soon as the mental state changes, the same human being wants a change in mode of presentation too. Therefore, in my opinion, the quarrel between tahat and tarannum is useless. The goal is only rasa, delight, supreme delight. In a moshayara, the conductor repeats a sher that has been heard in either tahat or tarannum, saying it again in tahat, so that the matter reaches the listeners and viewers once more. It is true that some shairs are popularizing joke-telling in the name of tarannum, which is altogether wrong. Tarannum is not bad; doing anything whatsoever in the name of tarannum is bad. When poets present their shers in a moshayara, two kinds of reactions occur among the audience. First, if the listeners do not like the sher, they listen silently. Second, if the listeners like the sher, they encourage the poet with the phrase “wah-wah-wah-wah.” It is also not improper to say here that in good Urdu ghazal moshayaras, clapping is practiced, but traditionally it is “wah-wah.” Here are a few more points. When a naat or manqabat is recited in a moshayara, clapping and “wah-wah” are completely prohibited, and in their place “Subhan Allah” is uttered. It should also be understood here that when a naat is recited in a moshayara, if the poet receives money or other wealth from the audience, it is acceptable and there is no objection; but at the time of a ghazal or other form, no poet should accept such money or wealth. If he accepts it, it is considered against the rule. If you like a sher and want to hear it again, use a sentence such as “Say it again.” In Urdu this is called “mukarrar,” but in Maithili the sentence “fer san kahu” — “say it again” — will be used. “Say it a second time” or “say it again” can also be said.

31) Ilm-e-aruz: This means Arabic prosody.

32) Aruzi: This means a knower of Arabic prosody.

33) Islah: Learning poetry under the guru-shishya tradition is called islah. Sometimes, getting a ghazal corrected by an aruzi is also called islah. In Maithili, however, literary people tie up their bundles of knowledge and lock them inside a chest so that their knowledge does not go to someone else. Their frustration is so great that they keep even their own children away from this knowledge. Contrary to this in Maithili, in the islah tradition fathers proudly taught, and still teach, poetry to their children.

34) Sauti moshayara: This moshayara is different from an ordinary moshayara. First understand what this sauti moshayara is. In Arabic, Persian and Urdu, sauti moshayaras are organized for the training of poets in bahr. In the ghazal given in this moshayara, meaning has no primacy; only bahr, kafiya and radif should be present. See one example:

उठैए	चलैए	खसैए	तँ	ओ
हँसैए मरैए गबैए तँ ओ				
छलै	आब	बुड़िबक	बहुत	सभ
हुनक पाँचटा सन लगैए तँ ओ				

Translation:

It rises, it walks, it falls — then that.
It laughs, it dies, it sings — then that.

There were now many fools, but
It seems like five of his — then that.

First see the quantitative pattern of these two shers. This pattern is laghu-dirgha-dirgha-laghu-dirgha-dirgha-laghu-dirgha. Now look at the first sher: no special meaning is emerging from it. Similarly, the second sher is even more disorderly. But precisely this disorder is needed for a sauti moshayara. If even one sher appears in a sauti moshayara from which some meaningful sense comes out, then it is not suitable for a sauti moshayara. But here it is very necessary to keep in mind that Maithili also has children's ghazal, and in children's ghazal there may be some shers that have no meaning. Children are not concerned with meaning. You must have seen that a mother or another relative lifts a child and says "arrararararararararararararararar," and the child becomes happy and laughs. Therefore, in a children's ghazal, abundant rhythm and inner taste are needed.

35) Tarhi moshayara: This is a kind of event in which one line from some ghazal of a famous poet is given. The radif and kafiya must remain as in the old ghazal. Other ghazal writers then compose a ghazal accordingly and present it in the moshayara. The line that is given is called "tarh-e-misra." The tarh-e-misra should not be used in the matla; that is, the matla of the new poet's ghazal should be original. After the sauti moshayara, the tarhi moshayara is very effective for the training of ghazal writers. The "Ghazal School" presented on Anchinhar Akhar is different from a tarhi moshayara. In a tarhi moshayara, the kafiya and radif of the given line are called the "zamin" of that ghazal. If you take the kafiya, radif and bahr of some shair and say a new ghazal, then it is called a ghazal said on the zamin of that particular ghazal. Those who do not know this Urdu tradition of the tarhi moshayara regard such a ghazal as imitation. But this is a misconception. The tarhi moshayara is held with a proper announcement, along with the name of the poet whose original line it is, and after that other poets write on it. Therefore this is not imitation.

Now let us see the detailed description of a few major technical terms from the above.

As you all understand, a ghazal is a collection of several shers — at least five, and at most any number. According to some people, if more than seventeen shers are to be given, then one should say another matla and continue saying shers. In this way there may be a two-ghazal, three-ghazal, four-ghazal sequence and so on. At present, ghazals of only five, six or seven shers are more common. In relation to ghazal it is also necessary to keep in mind that ancient ghazal poets kept an odd number of shers in a ghazal, such as 5, 7, 9 and so on. The reason is said to be that

earlier the subject of the ghazal was love marked by separation; therefore preference was given to taq, the odd number, instead of juft, the even number. But modern ghazal poets have broken this convention.

Now understand what a sher is. A sher always consists of two lines, and whatever the poet wants to say must end within those two lines; otherwise it is not appropriate for ghazal. Such a ghazal, every sher of which says a different thing, is called a ghair musalsal ghazal.

Some ghazals are also such that every sher is on a single subject. This type of ghazal is called a musalsal ghazal, but a musalsal ghazal is not considered very good. In Urdu, a line is called a misra. The first line of a sher is called misra-e-ula, and the second line is called misra-e-sani. See some examples of shers:

अला हुब्बी बेसेहने की फ़ सबहीना
वला तब्की ख़मूरल अन्दरीना

Meaning: O cupbearer, listen. Lift the cup and give me so much of the wine left from the morning that not a single drop of wine remains in Andarina. Andarina is the name of a place in Syria.
Language: Arabic. Poet: Umru-bin-Kulsum Ataghalbi.

अगर आ तुर्के शीराजी बदस्त आरद दिलेमारा
बखाले हिन्दुवश बख़शम समरकन्दो बुखारा रा

Meaning: If that beautiful beloved steals my heart, I would give Samarkand and Bukhara-like lands for one little mole of hers.
Language: Persian. Poet: Hafiz Shirazi.

उनके आ जाने से आ जाती है मुँह पर रौनक
वो समझते हैं कि बीमार का हाल अच्छा है

Translation:
When they arrive, brightness comes to my face.
They think the patient's condition is good.

Language: Urdu. Poet: Ghalib.

बाट तकैत दिन बीति जाएत बुझलिये
आस तकैत जिनगी बिताएत बुझलिये

Translation:
I understood that days would pass while watching the road.
I understood that life would pass while watching hope.

Language: Maithili. Poet: Gajendra Thakur.

ओ बिसरि गेलै किए
प्रेम हेरेलै किए

Translation:
 Why did love get lost? Why did love get lost?
 Why did love get lost? Why did love get lost?
 Why did love get lost? Why did love get lost?

Language: Maithili. Poet: Amit Mishra.

हमर मुस्कीक तर झाँपल करेजक दर्द देखलक नहि इ जमाना।
 सिनेहक चोट मारूक छल पीडा जकर बूझलक नहि इ जमाना।

Translation:
 This world did not see the heart's pain hidden beneath my smile.
 This world did not understand the piercing pain of love's wound.

Language: Maithili. Poet: Omprakash.

बेदरदिया नहि दरदिया जानै हमर
 टाकासँ जुल्मी प्रेम केँ गानै हमर

Translation:
 The heartless do not know my pain.
 The cruel one measures my song of love in coins.

Language: Maithili. Poet: Jagdanand Jha "Manu."

एक झोंका पवनकेँ गुजरि गेल देखू
 मोन मारल सिनेहक सिहरि गेल देखू

Translation:
 See, a gust of wind has passed.
 See, love, struck in the heart, has trembled.

Language: Maithili. Poet: Rajiv Ranjan Mishra.

न कम सम बहुत नहि समावेश चाही
 सधेने चली बेश ऋण शेष चाही

Translation:
 Neither less, nor equal, nor too much inclusion is desired.
 Let us move carefully; a fair remaining debt is desired.

Language: Maithili. Poet: Vijay Nath Jha.

टूटल छी तँइ गजल कहै छी
 भूखल छी तँइ गजल कहै छी

Translation:
 I am broken; therefore I say ghazal.
 I am hungry; therefore I say ghazal.

Language: Maithili. Poet: Jagdish Chandra Thakur Anil.

रहू कमल सन सदा सुवासित
बनू मनोहर हवा सुवासित

Translation:

Remain ever fragrant like the lotus.
Become charming, like fragrant air.

Language: Maithili. Poet: Yoganand Heera.

If we look at the shers above, we find that all of them consist of only two lines, and what has been said is complete in itself. Along with this, the meter, or quantitative pattern, of the two lines is the same. This is a sher. Some further technical terms related to ghazal are being given ahead. Without understanding these, ghazal cannot be understood.

Section 3

Matla

Matla — The first couplet of a ghazal, the one in whose both lines the qafia and the radif occur, is called the “matla.” A ghazal by Omprakash ji is being given as an example.

Example ghazal

Original example, retained because the following explanation depends on its qafia and radif:

अहाँ कैँ हमर इ करेज बिसरत कोना

छवि बसल मोन मे आब झहरत कोना

हवा सेहो सुगंधक लेल तऽ जरूरी

बिन हवा फूलक सुगंध पसरत कोना

अहीं टा नै, इ दुनिया छै पियासल यौ

बिन बजेने इ चान घर उतरत कोना

जवानी होइ ए नाव बिन पतवारक

कहू पतवारक बिना इ सम्हरत कोना

हमर मोन ककरो लेल पजरै नै ए

बनल छै पाथर करेज पजरत कोना

English rendering:

How will this heart of mine forget you?

Your image is lodged in my mind; how will it now fade away?

Even air is necessary for fragrance;

Without air, how will the fragrance of a flower spread?

Not only you; this world too is thirsty, O dear.

Without being called, how will the moon descend into the house?

*Youth is like a boat without an oar;
Tell me, without an oar, how will it steady itself?*

*My heart does not burn for anyone, does it?
It has become stone; how will a heart of stone burn?*

Mafailun (short-long-long-long) occurs three times in each line.

In the first line of the first couplet of this ghazal, the qafia is the matra of the letter “t” with the vowel “a” (how this works will become clear in the section on qafia). The radif is “kona.” In the same way, in the second line of the couplet too, the qafia is the matra of the letter “t” with the vowel “a,” and the radif is “kona.”

At the same time, this couplet is the first couplet of the ghazal; therefore it is the matla. Now come to the second couplet. After the matla, it is not necessary that both lines should have the qafia and the radif. But in every couplet that comes after the matla-couplet, the presence of the qafia and the radif in the second line is compulsory. Look at the couplet in the above ghazal that comes after the matla:

हवा सेहो सुगंधक लेल तऽ जरूरी

बिन हवा फूलक सुगंध पसरत कोना

*Even air is necessary for fragrance;
Without air, how will the fragrance of a flower spread?*

In this couplet, see that the first line has neither a radif nor a qafia. But in the second line, there is a qafia and there is also a radif. Understand the other couplets in the same way.

If, however, another matla appears after the first matla, it shows the poet’s skill and makes the ghazal still more beautiful. Therefore it is called husn-e-matla. If the poet wishes, he may present every couplet of a ghazal in the form of a matla. A ghazal without a radif also exists; it is called a “ghair-muraddaf” ghazal. But the presence of qafia is absolutely compulsory.

Sometimes, in good Urdu diwans, ghazals without a matla are also found. But the reason is that, many times, a poet may compose the couplets of a ghazal but may not be able to compose the matla for it, for some reason; in that case the ghazal is given without a matla. But one must always remember that this is only a circumstance-based matter, not a grammatical one. Many diwans are published after the poet’s death; in such cases, from the point of view of historicity, editors also include couplets without a matla.

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

Section 4

Radeef

The radeef is the final part of both lines of the matla-couplet which appears in both lines in exactly the same form, without any alteration. A ghazal may be composed with a radeef, and it may also be composed without a radeef. Look at the example couplet given in the section on the matla: in that couplet, “kona” appears identically in both lines; therefore it is the radeef. In a ghazal in which a radeef has been used, that radeef must necessarily appear in the second line of every couplet of the ghazal, except for the matla-couplet, where it appears in both lines. Now see another matla by Omprakash Ji:

Do not draw the knife of your eyes, O beloved.

Tell me, how shall I live, O beloved?

In this couplet, it is clear that “yai sajanīya” is the radeef. The radeef remains the same throughout the whole ghazal.

The radeef should be exactly the same letter by letter, although its meaning may vary. For example, if the radeef in the matla is “saar,” it is not necessary that it must be taken in only one meaning throughout. One “saar” may mean a relation by marriage, while another “saar” may mean essence or summary.

A defect related to the radeef occurs when, after the matla, the first line of some later couplet (the line that does not carry the qaafiya) contains the radeef or some part of the radeef. This is considered a fault and is called taqabul-e-radeef. Take the following ghazal as an example. This ghazal is written by me:

Ghazal

I need both mercy and prayer.

I need both Bhagwan and Khuda.

Everything is fine, fine; everything is indeed fine.

From the hut I need both the katiya and the address.

A leader is a fine mixture of the world.

Yet one needs both the gentleman and the rough one.

In this revolution, zeal and experience are both needed.

Therefore, both the old and the young are needed.

May an ocean of happiness be your blessing.

I need both punishment and pleasure.

If sister-in-law loses, then elder brother should come.

She needs both the house and the proper household arrangement.

In this ghazal, the radeef is “dunnu chahi” (“both are needed”), and the qaafiya is the “aa” vowel-sound. Now look at the first line of the fourth couplet of this ghazal: “ai krantime josh anubhav sab chahi” (“In this revolution, zeal and experience are both needed”). At the end of this line, the final part of the radeef, “chahi,” has been repeated. Scholars of arooz call this the fault of taqabul-e-radeef.

The way to avoid this fault is this: either do not use the radeef in that line, or place the qaafiya before it and turn that couplet into a husn-e-matla. If the radeef is long, then some part of it may occur in the first line of another couplet. Now see the faulty fourth couplet in the following corrected form:

In this revolution, zeal and experience will be needed.

Therefore, both the old and the young are needed.

That is, “chahi” has been removed from the first line, and “lagat” (“will be needed”) has come in its place. By doing this, the fault is removed.

One more important point: sometimes a word appears which is actually a single word. It may be a root word; it may also be a word formed through sandhi; it may also be a word formed with a suffix or a prefix. Yet within that one word, both the qaafiya and the radeef may be present. If such a word appears, it can be used simultaneously for both qaafiya and radeef. As an example, see a ghazal written by Vijay Nath Jha Ji:

My name, identity, and address are as though lost.

A burden has become a ledger, like rule, vow, and custom.

What sort of employed man is this abundance of separation?

A charioteer, a path, a fall, a rite--as though all were so.

What flowed along became attached; to call it difficult is austerity.

For the sake of inert pleasure, become Shiva in shivasana.

Now if you look at the matla of this ghazal, you will see that the radeef is “san,” and the qaafiya is the vowel-mark of “aa.” Now look at the second line of the third couplet of the same ghazal. The final word is “shivasan.” If this word is examined from the end, it becomes clear that its final part is “san,” and before that the consonant “v” carries the vowel-mark “aa.” Thus this single word fulfills the conditions of both qaafiya and radeef at the same time. Therefore it is correct, and it is accepted in ghazal.

This type of radeef is called tahleeli radeef. According to some people, this is a defect, but most shairs use this kind of qaafiya. Although this rule belongs to Arabic, it is very important for Maithili ghazal because in Maithili the case-marker attaches itself to the word. This will be described in detail in the section on case-markers.

The importance of tahleeli radeef in Maithili is also due to this very reason. Therefore, in Maithili the qaafiya has to be determined carefully, and its detailed explanation will be found in the section on qaafiya.

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

Section 5

Section 5

(Sections 5 to 12 contain the discussion of kafiya. Most of the material in Sections 5 and 6 has been taken from the Videha Maithili Standard Language and Maithili Language Editing Course, also known as Bhashapak, which may be downloaded from Videha Pothi.)

Kafiya

Kafiya means a rhyming ending based on vowel correspondence, whether that correspondence is between letters or between vowel-marks. The rhyming unit with vowel correspondence that comes before the radif is called kafiya. Like the radif, it must appear compulsorily before the radif in the second line of every sher of the ghazal, except in the matla couplet. If there is no radif in the ghazal, then only the kafiya remains.

Kafiya is of two kinds: (a) vowel correspondence of letters, and (b) vowel correspondence of vowel-marks. For a letter-based kafiya, before the radif in every relevant line of the sher, there must be the same letter, and before that letter there must also be the same vowel correspondence. Another point: many shairs treat only the letter or vowel-mark immediately before the radif as the kafiya; that is wrong. The letter or vowel-mark just before the radif is only the rhyme-ending, or tukant. Tukant is of three kinds: excellent, middling, and inferior. For ghazal, excellent and middling rhyme-endings are proposed. Inferior rhyme-endings are prohibited in ghazal. Let us now look at some examples.

- 1) जमीन-अमीन, जमीन-पसीन, घर-डर, घर-बर, डगर-मगर, जीवन-तीमन, and similar pairs are excellent kinds of rhyme-ending.
- 2) जमीन-उरीन and similar pairs are middling kinds of rhyme-ending.
- 3) घर-नगर, घर-दूर, नगर-उर, घर-तीर, and similar pairs are inferior kinds of rhyme-ending.

It is interesting to know that rhyme-ending or end-rhyme was not necessary for Sanskrit poetry, because end-rhyme belonged not to metre but to ornamentation. In Arabic, however, kafiya has been compulsory from the very beginning. The determination of kafiya may be carried out from the end of the word used as kafiya toward the middle or even toward the beginning. See the example:

करेज	घसैसँ	साजक	राग	निखरै	छै
बिना धुनने तुरक नै ताग निखरै छै					

A literal rendering would be: “The melody of the instrument becomes refined by the rubbing of the heart; without being carded, thread does not become refined into yarn.”

In the first line of this sher, the radif is “निखरै छै”. Immediately before the radif is the word “राग”. If you pay attention to the word “राग”, you will see that its final letter is “ग”; but along with this “ग”, there is also the “आ” sound in “रा”. Similarly, in the second line, before the radif “निखरै छै”, there is the word “ताग”. Again look at the word “ताग”. It too has the final letter “ग”, and along with it there is the “आ” sound in “ता”. This means that in both lines of the above sher, before the radif “निखरै छै”, there is the letter “ग” with the vowel-sound “आ”. Therefore, the letter “ग” with the “आ” sound is the kafiya of this sher.

Here remember this: if these two lines form the matla of a ghazal, then the kafiya in every sher of that ghazal must be the letter “ग” with the sound “आ”. Otherwise that ghazal will become faulty. Now look at the second sher of this ghazal:

इ दुनिया मेहनतिक गुलाम छै सदिखन
बहै घाम तखन सुतल भाग निखरै छै

A literal rendering would be: “This world is always a servant of labour; when sweat flows, then sleeping fortune awakens and shines.”

In this sher, the first line has neither radif nor kafiya. But the second line has the radif, and before the radif stands the word “भाग”. At the end of this word too, the letter “ग” is present, and before “ग” there is also the “आ” sound. Other kafiyas in this ghazal are “लाग”, “बाग”, and “पाग”. Now see another example:

कहू की, कियो बूझि नै सकल हमरा
हँसी सभक लागल बहुत ठरल हमरा

A literal rendering would be: “What should I say? No one could understand me; everyone’s laughter felt very frozen to me.”

In this matla, “हमरा” is the radif. Before the radif in the first line is the word “सकल”. In the second line, the word is “ठरल”. Now let us determine the kafiya here. Look carefully at both words. The final letter of both words is “ल”. In the first line, before “ल” there is the sound “अ” in “क”. In the second line too, before “ल” there is the sound “अ” in “र”. After comparing these two words, we see that the letter “ल” is common to both. Along with this, before the letter “ल” there is the vowel “अ”.

Since every consonant becomes a modified consonantal sound only when “अ” is attached to it, as in the groups क-च-ट-त-प and य-ह, the kafiya of this ghazal

becomes the letter “ल” preceded by any letter from the कचटतप groups or by य or ह with the inherent “अ” sound. The shair must therefore choose, for the remaining shers, words ending in the letter “ल”, with the preceding letter being any of कचटतप or यह. Other kafiya used in this ghazal are “जरल”, “खसल”, “रहल”, and “कहल”. Now see a third example:

रानी	मेघ	सगरो	जल	पटाएत	ना
बौआ	हमर	खेलत	आ	नहाएत	ना

— Amit Mishra

A literal rendering would be: “O queen-cloud, will you not spread water everywhere? My little child will play and bathe, will he not?”

In this matla, “ना” is the radif. Before the radif in the first line is the word “पटाएत”, and in the second line it is “नहाएत”. If we compare the two words, “एत” is common in the kafiya of both lines, and before “एत” there is the vowel-mark of “आ”: “टा” in the first line and “हा” in the second. In this matla, the kafiya is therefore the “एत” group of letters preceded by the vowel-mark of “आ”. The other kafiya taken in this ghazal are “बहाएत”, “बनाएत”, “चलाएत”, and “खाएत”. It will be helpful to understand this discussion of kafiya in the following way.

Rules and examples of kafiya

1) If in a matla “छन” and “दन” are kafiya, then in these words the letter “न” is the root letter. The matching of kafiya is always done from the end. The vowel of the letter before it must also be the same. In the above example, after the letter “न”, the letters “छ” and “द” remain respectively, and the vowel of both is “अ”, meaning that both are ending in the inherent “a” sound. Therefore, in a matla, this kafiya will be correct. In this ghazal, other shers must then have kafiya of the same kind, such as “हन”, “मन”, “जीबन”, and so on.

Here the point to understand is this: if the matla had “छन” and “धुन”, the kafiya would become wrong, because the vowel-mark after the root letter “न” must also match compulsorily. In this example, in one kafiya the root letter “न” is preceded by a consonant carrying the inherent “अ”, while in the other, the root letter “न” is preceded by the vowel “उ”; therefore this is wrong. Also remember that after “छन” and “दन”, you cannot take “धुन”, “आन”, “निन”, and similar words as kafiya in other shers. Remember also that in the different shers of one ghazal, the root letter will remain the same. For example, if “छन” and “दन” are the kafiya

in the above example, then the letter “न” must compulsorily be present at the end of the kafiya in the other shers.

2) If in a matla the words are “जीवन” and “तीमन”, then the kafiya will be the root letter “न” with the vowel “अ”. Therefore, words such as “धूमन”, “केहन”, and “पावन” will be suitable as kafiya for the other shers.

3) If in a matla the kafiya words are “तीमन” and “नीमन”, then one must be a little careful. Look closely at both words. At the end, the letter group “मन” is common. In such a kafiya, “मन” becomes the root letter group. Before it, both words have the vowel-mark of “ई” in “ती” and “नी”. Therefore, its kafiya is the letter group “मन” preceded by the vowel-mark of “ई”. If after “तीमन” and “नीमन” a shair takes “जीवन”, “धूमन”, “केहन”, or “पावन” as kafiya in another sher, that will be wrong. The correct kafiya would be something like “परिसीमन”.

Here also remember that if in a matla “तीमन” and “धूमन” are kafiya, it will be wrong, because before the letter group “मन”, one word has the vowel-mark of “ई” and the other has the vowel-mark of “उ”. Similarly, in the kafiya “खाएत” and “आएत”, from the end “एत” is common, and before it there is the vowel-mark of “आ”. After that, in the other shers, “जाएत”, “नहाएत”, “पाएत”, “बुड़िआएत”, and similar words will be correct kafiya. If a ghazal has no radif, even then all these rules apply. Earlier I had some confusion regarding the kafiya of ghazals without radif, but now this is final; and because of my confusion, I alone am responsible for the faulty ghazals that were written.

4) Now you must have understood clearly that in a matla the words “खौझाएत” and “बुझाएत” cannot serve as kafiya. If a shair takes such a kafiya, then the fault called “sinad dosh” enters the kafiya.

5) Sometimes certain words appear in kafiya which are mostly similar, such as “पसार” and “सार”. In these two words, from the end only “सार” is common, and the vowel matching is not taking place. Therefore, “पसार” and “सार” cannot be kafiya in a matla. Likewise, with “विचार”, one cannot take “चार” as kafiya. Understand the same for “धार” and “उधार” and other such words. If a ghazal has no radif, even then all these rules apply. Earlier I had some confusion regarding the kafiya of ghazals without radif, but now this is final; and because of my confusion, I alone am responsible for the faulty ghazals that were written.

At this point some people may say: why should there be sameness of the letter in an a-ending kafiya? If you look carefully, you will see that in the kafiya “नीलम”

and “सीलम” the pronunciation is “अम”, and in words such as “रूपम” and “पूनम” too the pronunciation is “अम”. Always remember this: a rule is not made on the basis of one single sound. Take another example. If in the matla the kafiya is “नहाएत” and “खाएत”, then what will be the kafiya for the other shers? Here the vowel “आ” has to be taken before “एत”. Again remember that no rule is made on the basis of a single pronunciation. Therefore, in practical usage you or someone else may feel that after “नीलम” and “सीलम”, “रूपम”, “पूनम”, and similar words can form kafiya; but from a linguistic point of view this will be wrong.

Similarly, in the earlier example involving “धार” and “उधार”, it may appear to you that “धार” and “उधार” will form kafiya, but linguistically that too will be wrong. Of course, if one wants to make something, anything can be made, and indeed it is made; but at the level of standardization, this is not acceptable.

Kafiya with conjunct letters

6) Now let us look at kafiya involving conjunct letters. Before going into further detail, let us first look at a few conjunct words: प्रस्थान, चुस्त, दुरुस्त, किस्मत. Now observe where the conjunct letter falls when counted from the end. If it appears in the third position from the end or beyond that, meaning in the fourth or fifth position, then the rule of kafiya will remain as before. But if the same conjunct letter appears in the second position from the end of the kafiya word, then one must pay attention.

Suppose the first line of the matla has “मस्त” as kafiya. Then every kafiya must end with “+ त”, as in “तप्त”, “सप्त”, and so on. For example, the kafiya of “मस्त” may be “दस्त”, “पस्त”, “हरस्त”, “तप्त”, “सप्त”, and so forth. Above, I asked you to pay attention because the pronunciation of a letter carrying a halant becomes different. In Urdu, the word containing a conjunct letter cannot be changed in this manner: for example, in Urdu the kafiya of “मस्त” will be “पस्त”, not “तप्त”. But I have extended this in accordance with the nature of Maithili.

However, when we take “पस्त” as the kafiya of “मस्त” in the matla, it becomes obligatory that the kafiya of every sher be “स्त”. As an example, see this sher:

हेतै	कोना	कऽ	गुदस्त	जीबन
भेलै चिन्तासँ हरस्त जीबन				

A literal rendering would be: “How will life become arranged? Life has become distressed by worry.”

In this sher, the radif is “जीबन”. In the first line the kafiya is “गुदस्त”. According to the rule for conjunct letters, the second letter from the end in the kafiya word should be “स्त”. Now look at the second line. Before the radif, the

kafiya is “हरस्त”, which has “स्त” from the end, and along with it also has the vowel correspondence of “अ”, which is correct according to the rule. Other kafiyas in this ghazal are “व्यस्त”, “मदमस्त”, “मस्त”, “सस्त”, and so on. According to the rule above, if “मस्त” is the kafiya in the first line of the matla, then afterwards “चुस्त”, “सुस्त”, and similar kafiyas cannot come in other shers. This rule of conjunct letters is slightly different for vowel-mark-based kafiya. A more detailed discussion will appear in the section on vowel-mark kafiya. This rule will not apply to conjunct letters formed because of the fifth-letter rule, and its explanation will come later.

The issue of “ए” and “य”

7) Now let us come to the issue of “ए” and “य”. This discussion is based on articles by language scholars of India and Nepal. Wherever something seemed wrong to me, I have clarified it in parentheses.

In Maithili spelling, both “ए” and “य” are written. But the use of “ए” exists from old Maithili itself.

Old spelling: कएल, जाए, होएत, माए, भाए, गाए, and so on.

New spelling: कयल, जाय, होयत, माय, भाय, गाय, and so on.

Generally, at the beginning of a word only “ए” appears. For example: एहि, एना, एकर, एहन, and so forth. In place of these words, one should not use यहि, यना, यकर, यहन, and the like, although among some Maithili-speaking communities, including the Tharu, even at the beginning of words “ए” is pronounced as “य”.

In the matter of the use of “ए” and “य”, this book has followed the older system and used that form. This is because there is no question of ease or difficulty in writing either of the two. Also, the pronunciation style of the general body of Maithili speakers is closer to “ए” than to “य”. Especially in words such as कएल and हएब, the fact that these are written in some places as कैल and हैब also proves the use of “ए” to be more appropriate.

After knowing this much, let us now come to the elision of the sound “ए” or “य”. Along with “ए” or “य”, other sounds are also elided, but their discussion is not necessary here. So let us look at the rule of sound elision.

Sound elision

In the following conditions, the sound “ए” or “य” is elided from the word.

(a) In the verbal suffix अय, “य” or “ए” is elided. Before it, the pronunciation of “अ” becomes long. After that, an elision mark or vikari (’ / ऽ) is placed. For example:

Full form: पढ़ए (पढ़य) गेलाह, कए (कय) लेल, उठए (उठय) पड़तौक.

Incomplete form: पढ़’ गेलाह, क’ लेल, उठ’ पड़तौक.

Also: पढ़ऽ गेलाह, कऽ लेल, उठऽ पड़तौक.

My view is that after “य” or “ए” is elided, the sound remains short. Along with that, it is also true that the pronunciation of the final letter is somewhat drawn out, and some people therefore treat it as long. In my view, such a letter remains short, but for the demand of metre it should also be allowed to be treated as long. I will mention this again in the section on relaxation of rules.

(b) In the prior-action participial suffix आय (आए), “य” or “ए” is elided, but the elision-marking vikari is not applied. For example:

Full form: खाए (य) गेल, पठाय (ए) देब, नहाए (य) अएलाह.

Incomplete form: खा गेल, पठा देब, नहा अएलाह.

Now let us return once again to pronunciation. In pronunciation, the elision mark (’) or vikari (ऽ) has no importance. This means that the letter before the elision mark or vikari alone will be fully pronounced, only with a slightly longer articulation. For example, in the word “लए”, after “ल” the sound “ए” is pronounced. But when the same word “लए” is written as “ल” or “लऽ”, its pronunciation changes, and it is pronounced like “ल”. This means that the pronunciation of “ल” or “लऽ” is completely different from that of “लए” or “लय”. Similarly, the pronunciation of “खस” or “खसऽ” is different from that of “खसए” or “खसय”. The same rule will apply to such words whose final “ए” or “य” is elided.

If a shair makes a kafiya with a word carrying an elision mark or vikari, he should ensure that in every kafiya the letter before the elision mark (’) or vikari (ऽ) remains the same. For example, after the kafiya “ल” or “लऽ”, the shair should choose such a word whose ending carries an elision mark (’) or vikari (ऽ), and before it the letter should be “ल”, as in “चल” or “चलऽ”. If a shair sets “राख” or “राखऽ” as the kafiya with “बाज” or “बाजऽ”, that will be wrong. After “बाज” or “बाजऽ”, the kafiya will be “साज” or “साजऽ”. Along with this, the earlier rules of kafiya will also apply here as before. If there is a word at the end of which “ए” or

“य” has been elided, and before that elision there is some vowel-mark, then the rule for vowel-mark kafiya will apply; that explanation is given ahead.

Now you can understand the following:

लए = short-long

लऽ = short, though metrically it may be treated as long in an optional situation

ल' = short, though metrically it may be treated as long in an optional situation

लय = short-short or long

The same sort of rule will apply to दए, कए, and similar words.

Some people treat words such as “लऽ, दऽ, कऽ, भऽ” as kafiya of one another, but that will be wrong. I hope these examples have made the rules understandable. In many places it is seen that people write the full “अ” instead of the vikari, for example “जोतअ” instead of “जोतऽ”, “करअ” instead of “करऽ”, and so on. In such a case remember that the count will be full: “जोतअ” = long-long in the Maithili system, or long-short-short according to Sanskrit; “करअ” = short-long. I hope this discussion has become still clearer.

Why “य” in place of “ए”?

As I have already said, most songs have rhyme-endings, but in most Maithili songs, end-rhyme or kafiya has been maintained. In this context I would add an interesting point. As far as I know, no earlier scholar has expressed an opinion on this matter in this form. If someone has done so, let this be understood as my ignorance.

In old Maithili, “ए” was used more frequently, as in:

आएल, देखाएल, भुखाएल, कए, लए, and so on.

But in medieval Maithili, the use of “ए” decreased, and in its place the use of “य” became common, as in:

आयल, देखायल, भुखायल, कय, लय, and so on.

Scholars of Maithili discussed at length the fact that “य” came in place of “ए”. They also discussed that “य” came into Maithili from Urdu and Braj Bhasha. There was also much debate over who supported “ए” and who supported “य”. But my point is that even if this is an imitation of Urdu and Braj Bhasha, there should still be debate over why this imitation occurred.

In this matter of “ए” and “य”, the ideological battle between Ramanath Jha and Kanchinath Jha Kiran is worth reading. But neither did Ramanath Jha clearly explain why “ए” should replace “य”, nor did Kanchinath Jha Kiran clearly explain why “य” should replace “ए”. Ramanath Jha’s aim was only to say that “ए” is good, while Kiran Jha’s aim was to say that “य” is good. But no consideration is found on why the use of “य” became prevalent. On page 46 of Maithili Parishilan, Pandit Govind Jha treats the use of “य” in place of “ए” as a phonemic cluster, but this argument does not seem logical to me, because in prose as well as in pronunciation, “कएल” clearly occurs. The difficulty is only in verse. Therefore, in my view, the prevalence of “य” in place of “ए” is connected with end-rhyme, rhyme, or kafiya. See the example:

कवन नगरकें सेनुरिया सेनूर बेचे आयल हे
आहे कवन नगरकें कुमारी धिया सेनूर बेसाहल हे

This is a sindur-dan song. I have taken it from the Ram Vivah episode sung by Kunj Bihari Mishra. The composer is perhaps Kadamlata.

Now examine this song. In the first line there is “आयल” and in the second line there is “बेसाहल”, meaning that “अल” is the end-rhyme or kafiya. Now consider this: if in the first line of this song “आयल” had been replaced by “आएल”, how would the use of “बेसाहल” in the second line have sounded? Certainly anyone with even a little knowledge of music would say that after “आएल”, using “बेसाहल” would disturb the flow. See another pair of lines from the same song:

रामरंग रसिया जे बरबा सेनूर चढ़ायल हे
आहे सिया धिया बड़ सुकुमारि से सेनूर सवॉरल हे

Looking at these two lines makes it still clearer why the use of “य” became more common. If “य” had not been used in this song, it would have been very difficult for the flow of the song to settle properly.

In my view, this is why in medieval Maithili the use of “ए” was stopped and the use of “य” began. Many other oral folk songs of this kind will be found; by examining them, you can determine for yourself where “ए” should be used and where “य” should be used. However, I have no difficulty in accepting that in ordinary speech everyone says “आएल”, that is, the form with “ए”. The form with “य” is used in verse only for kafiya. It is not without reason that Ganath Jha, Vindyanath Jha, and others who composed samdaun in abundance, as well as the

saint-poet Sinehlata Ji and the saints and other literary figures of that time, used “य” more often. For the same reason, in some places “ओ” is also used in place of “ए”, such as “देखाओल” instead of “देखाएल”, and so on. Understand the same for other words.

Maithili Ghazal: Grammar and History

Ashish Anchinhar

Chapter 8 – Khand 6: Panchamakshar and Anusvara

Panchamakshar and Anusvara

The fifth letters, or panchamakshar, include ङ, ञ, ण, न, and म. These are called nasal letters, that is, letters whose pronunciation is produced through the nose. According to Sanskrit, when a nasal sound comes before the final consonant of a word, the fifth letter of that same consonant-class is placed before it. For example:

अङ्कः because the following consonant belongs to the क-class, ङ् appears before it.

पञ्चः because the following consonant belongs to the च-class, ञ् appears before it.

खण्डः because the following consonant belongs to the ट-class, ण् appears before it.

सन्धिः because the following consonant belongs to the त-class, न् appears before it.

खम्भः because the following consonant belongs to the प-class, म् appears before it.

In Maithili, the above practice is seen less often. In most places the anusvara is used in place of the fifth letter. Thus one sees forms such as अंक, पंच, खंड, संधि, खंभ, and so on. The sign of anusvara is ' . Grammarian Pandit Govind Jha says that before consonants of the क-class, च-class, and ट-class, the anusvara should be written, while before consonants of the त-class and प-class, the fifth letter itself should be written. For example: अंक, चंचल, अंडा, अन्त, and कम्पन.

But modern writers, remaining close to Hindi practice, do not accept this rule. They are seen writing अंत and कंपन even in place of अन्त and कम्पन. The new method certainly has some convenience, because it saves both time and space. Yet, when the small dot of the anusvara is not clear in handwriting or printing, the meaning can sometimes be distorted. The use of anusvara also leaves just as much possibility of faulty pronunciation. For this reason, it is proper to use the fifth letter itself from क up to the प-class. With letters from य up to ञ, no dispute is seen anywhere in using the anusvara.

Now let us come to rhyme, or kafiya. If the kafiya of a matla contains a fifth letter or an anusvara, then the kafiya of every sher must also contain an anusvara or fifth letter, and that too exactly at the same position where it occurs in the first

kafiya. Suppose the kafiya in the first line of a matla is बसंत. Then the poet will have to give as kafiya such words in which the anusvara or the fifth letter occurs in the second position from the end, such as अनंत, दिगंत, and so on. A similar rule applies to the chandrabindu as well.

One more point: if both lines of a matla have kafiyas with anusvara, then for the kafiya of the later sher one may also take a word containing the fifth letter. For example, if the matla contains बसंत and अनंत, then दिगन्त may also be taken as the kafiya in a later sher. Understand the same rule for all other fifth letters. But in such places one must remember that the fifth letter should belong to its own class. In my book Anchinhar Akhar, this rule was stated incorrectly. Here it is given in its correct form. Also remember here that the ita defect should not enter the kafiya. What this defect is will be explained along with the kafiya based on quantity.

Anunasika

Anunasika letters are formed from nasal letters. When the mouth and the nose are used together in pronouncing a letter, that pronunciation is called anunasika. It is also called sanunasika. The sign of anunasika is the chandrabindu, ँ. The letters न and म are nasal in nature; therefore, their pronunciation is often heard as if it were nasalized, but this does not appear separately in writing.

Anunasika words are of two types. First are those in which only the consonant is nasal, such as माला and माघ. Second are those in which both the vowel and the consonant are nasal, such as माँगब and नींद. The kafiya of anunasika will be governed in the same way as the kafiya of other letters and of the fifth letters.

Difference between Nasal and Nasalized Usage

After understanding the difference between nasal and nasalized letters, it is also necessary to make clear that in Hindi, हंस meaning the bird “swan,” and हँस meaning “to laugh,” are both written in the same way. In Hindi, the word हंस is used for both, which is meaning-destroying. Many Hindi scholars have opposed this. Therefore, the chandrabindu and the anusvara should be used correctly.

In my view, one may use the anusvara in place of the fifth letter, but using the anusvara in place of the chandrabindu, as in Hindi practice, is not only wrong but also capable of destroying the meaning.

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

Khand 7

Khand 7

Before considering qafiya based on matra, let us once again consider tahleeli radif and Maithili vibhakti. This is necessary because, in Maithili, the vibhakti is joined to the base word. Therefore it is extremely important to understand when it will take the form of a qafiya and when it will take the form of a radif.

Vibhakti — In Maithili, there are generally five vibhakti markers.

1) Object: कै. The form कै is used for Hindi “को”. For example: रामकै आम पठा दियौन्ह — Send mangoes to Ram.

2) Instrumental: ऐ / सै.

3) Ablative: सै.

4) Relation / genitive: क / के / केर / केरि. These forms — क, के, केर, केरि — are used for Hindi “का, के, की”. Here keep in mind that the “क” carrying the vikari sign or apostrophe is used for Hindi “कर”. For example: ई काज हम कऽ चुकल छी — I have already done this work; or, ई काज हम क' रहल छी — I am doing this work.

Note: The “कऽ” that corresponds to Hindi “कर” is conventionally written detached from the word. Similarly, “के”, “केर”, and “केरि” are also written separately.

5) Locative: मे / पर.

In addition to these, scholars take the marker of the subject as zero. All five of these markers are joined to the base word. Some people, who are engaged in making Maithili a sub-dialect of Hindi, write the vibhakti separated from the base word. Vibhakti should be written separated from numerals and from English words, because a numeral is not a word, and an English word, being foreign, can produce a wrong meaning if the vibhakti is attached to it. However, if the numeral-word or the English word is written in Devanagari or Tirhuta script, attach the vibhakti to it.

Among these five, the marker “ऐ” changes the sound of the base word. For example, when the marker “ऐ” is attached to the word “बाट”, it becomes “बाटै”;

when attached to “हाथ”, it becomes “हाथै”, and so on. Now let us think a little about qafiya. If a poet makes a qafiya out of a word to which a vibhakti is attached, what will happen? For this, let us take some such words in which a vibhakti is attached.

Base word — word with attached vibhakti:

हाथ — हाथक / हाथै / हाथसँ / हाथमे / हाथकै

फूल — फूलक / फूलसँ / फूलै

संग — संगमे / संगै

राति — रातिसँ / रातिमे

We may divide this discussion into two parts:

1) base words that are a-karant at the end, that is, ending in the inherent “a” sound; and

2) base words whose ending contains a vowel mark.

1) Now, if a poet takes a base word that is a-karant and has a vibhakti attached to it, and makes it the qafiya, he must keep in mind that in every later qafiya the same vibhakti must occur with another base word that is a-karant and that also maintains vowel harmony. For example, suppose someone adds the vibhakti “क” to the base word “हाथ” and creates the qafiya “हाथक”. For other qafiyas, remember that the incoming qafiya must also end in the vibhakti “क”; but immediately before that vibhakti “क”, there must be an a-karant letter and there must be vowel harmony.

For instance, when the vibhakti “क” is attached to the word “बात”, it becomes “बातक”. Now compare the first qafiya “हाथक” and the second qafiya “बातक”. The matching of qafiya is always done from the end of the word. Look: the ending of both “हाथक” and “बातक” contains the vibhakti “क”. Immediately before the vibhakti “क”, the words have the letters “थ” and “त”, both a-karant. Also the vowel harmony of “हा” matches with “बा”.

Now take a third word, “पात”. If the vibhakti “क” is attached to it, the word “पातक” is formed. Now compare the first qafiya “हाथक” with the second qafiya “पातक”. From the end, both words have the vibhakti “क”; immediately before it, both words are a-karant; and along with this, the vowel harmony of “हा” matches with “पा”.

In the same way, consider another example. Take the base word “पात”. When the vibhakti “मे” is attached, it becomes “पातमे”. Then take another word, “बाट”;

when the vibhakti “मे” is attached, it becomes “बाटमे”. Now compare once again. Both words end in the vibhakti “मे”. Immediately before the vibhakti “मे” there is also an a-karant letter, and, at the same time, the vowel harmony of “पा” matches with “बा”.

Take some more examples: “कलमसँ” and “पतनसँ”; “बापकँ” and “आबकँ”, and so on. But here always keep this point in mind: if, under the influence of Hindi in writing, a poet does not attach the vibhakti to the base word, he is doing wrong, because attaching the vibhakti to the base word is one of the major characteristics of Maithili. Therefore, whether you write a ghazal, a poem, a story, criticism, or anything else in Maithili, the vibhakti should remain attached to the base word.

Here the discussion is about ghazal, so understand it in this way: in a matla, “कलमसँ” and “पतनसँ” can become qafiyas, but “कलम सँ” and “पतनसँ” cannot become qafiyas in the matla. In the same way, “आँखिसँ” and “चाँकिसँ” will be correct as qafiyas, but “आँखि सँ” and “चाँकि सँ” will not.

2) For a base word whose ending contains a vowel mark, keep in mind this rule for qafiya: after the vibhakti, exactly the same vowel mark must come, along with vowel harmony. For example:

आँखिसँ, चाँकिसँ, बाँहिसँ, and so on.

रातिमे, जातिमे, जाठिमे, and so on.

घुटठीकँ, गुड्डीकँ, चुट्टीकँ, and so on.

पानिक, आनिक, and so on.

Sometimes two vibhaktis join together at the same time. In such a case, you will have to take a second qafiya of the same kind, in which both vibhaktis are identical and vowel harmony is maintained.

There is one more special point about qafiya with vibhakti. If there is a base word whose ending is similar to a particular vibhakti, and if the letter before that vibhakti is a-karant or carries a vowel mark, according to the situation, and if before that there is vowel harmony, then both words can be taken as qafiyas. For example, take a word with vibhakti, “पातक” or “बाटक”. Now find a base word that ends in “क”, has an a-karant letter before “क”, and, if there is vowel harmony before that a-karant letter, all the better. Then both — one word with vibhakti and the other base word — can become qafiyas.

For example, match the two vibhakti-attached words just taken, “पातक” and “बाटक”, with the base words “बालक”, “पालक”, or “चालक”. If you look carefully, you will see that all these words are perfectly suitable for qafiya. In the same way, a word ending in a vowel-marked syllable and bearing an attached vibhakti, and a base word that matches it, can become qafiyas for one another.

Now consider here a little: if the final words of the lines of a sher have attached vibhaktis, then which will be the radif and which will not? Recall the example of Vijay Nath Jha's ghazal, the example of tahleeli radif that was given at the beginning in the discussion of radif. Although in Vijay Nath Jha's example the word was formed because of sandhi, here the issue is caused by the attachment of vibhakti. After that, see whether qafiya is formed after the vibhakti is removed. If, after removing the vibhakti, a qafiya is being formed, then consider it a sher or ghazal with radif. And if, after removing the vibhakti, a qafiya is not being formed, then consider it a sher or ghazal without radif.

For example:

Blood is spread everywhere on the road;
house, courtyard, orchard, thicket — all on the river-bank.

Original:

पसरल छै शोणित सगरो बाटपर
घर आँगन बाड़ी झाड़ी घाटपर

Other final words in this ghazal are “हाटपर”, “खाटपर”, and “टाटपर”. Look: in all of these, the vibhakti “पर” is present at the end; and even after removing the vibhakti, the qafiya is still being formed with the vowel “आ” and the letter “ट”. Therefore, this will be considered a sher with radif.

But if, in the first line of a sher, the qafiya is “कलमसँ”, and in the second line it is “पतनसँ”, then that ghazal will be considered a ghazal without radif, because after removing the vibhakti, “कलम” and “पतन” do not form qafiya with each other.

Now see what arrangement should be made if a word with vibhakti occurs in the middle of a line. For this, consider an example:

I have mangoes with me.
I have mangoes in my hand.

Original:

हमरा संगमे आम छै
हमरा हाथमे आम छै

If you look carefully at this sher, you will see that “मे आम छै” is common in both lines. Therefore, it is the radif. But here we must Maithilize this rule. This rule is not arbitrary; it is a linguistic compulsion. Urdu too has had to make a similar compromise; its details will appear ahead. Therefore, in this sher, “संगमे” and “हाथमे” are qafiyas, and “आम छै” is the radif. Such a rule can arise only in the case of vibhakti. In one sense, this too may be understood as a relaxation or leniency within the rule.

Two points are especially necessary here. As has been said above, attaching the vibhakti is fundamental to Maithili; therefore attach the vibhakti in every genre. It should not be that you attach the vibhakti only in ghazal in order to take a

relaxation in qafiya, while in other genres you separate it. The second point is that this relaxation or leniency is only for letters involving vibhakti. Maithili is a language full of possibilities and has an abundance of qafiyas; therefore, shers that create such ambiguity should be rare. However, there is a greater possibility that in the future this rule will begin to be misused.

There is no great difficulty with the other vibhaktis, but look carefully at those of “object” and “relation”. The marker of the object case is “कै”, and among the four markers of the relation case, one is also “के”. This is the only place where care has to be taken. Wherever a relation is being shown, one of the four forms, “के”, may also occur. For example:

1) राम के घरमे चोरी भेलनि — There was a theft in Ram’s house.

2) रामक घरमे चोरी भेलनि — There was a theft in Ram’s house.

Both sentences are correct, because both indicate the relation of possession.

But if we write the first sentence as follows:

1) रामकै घरमे चोरी भेलनि

then it will be wrong. I hope some of the matter has become clear.

Special note: In pronunciation, at times the difference between the object-case marker “कै” and the relation-case marker “के” disappears. But in the written form, this difference has been preserved for standardization. Along with this, it is also necessary to make clear that when the vibhakti “सँ” is attached to a short syllable, it may be counted either as one long syllable or as two short syllables. For example, “रामसँ” may be counted as 22, and it may also be counted as 211.

Because of nasality, many people consider the lengthening of “जँ”, “सँ”, “तँ”, and similar forms to be long. But this is only an optional situation. In the basic sense, understand that if there is a chandrabinu over a short letter, it will remain short. The optional condition is only for use in times of necessity. This will be explained again later.

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

Khand-8

Now let us consider kafiya based on vowel-marks or matras. In the Maithili alphabet, fourteen vowels are shown: a, aa, i, ii, u, ri, rii, lri, and one more long form of lri, uu, e, ai, o, and au. Among these, the inherent a is present at the end of every consonant to which no halant has been applied. Four other vowels - ri, rii, lri, and the long form of lri - occur only in tatsama words. The ten remaining vowels are aa, i, ii, u, uu, e, ai, o, and au. Their written vowel-sign forms are respectively ा, ि, ी, उ, ू, े, ै, ो, and औ. Along with these, we shall also consider kafiya involving reph in Maithili. In other words, here we shall consider a total of ten matras. However, among these ten, I shall discuss i, u, and reph later, because in Maithili the pronunciation of these three functions somewhat differently. So let us proceed to kafiya based on matra. If, in the matala, the letter immediately before the radif carries a certain matra, then the same matra must occur in the kafiya of every sher of the ghazal, even if the consonant attached to that matra is different.

पूब	मे	उगल	ललका	थारी	तऽ	देखू
दूइभक	घर	चमा	चम	मोती	तऽ	देखू

(अमित मिश्र)

Look, in the east a red plate has risen.
Look, in the poor man's house the pearls shine glittering-bright.
(Amit Mishra)

The other kafiyas used in this ghazal are: kilkari, bemari, pari, sari, and tarkari. The point to note here is that the kafiya used in the matala ends with the matra ii; the letters are different, but the preceding vowel is not matching. This means that, for matra-based kafiya, the matra that occurs at the end of the word must occur at the end of the other word as well, provided that the letter is different. Now notice this: if the matala had contained sari along with thari, then ri or di would have been common in the other kafiya, and before it there would have been vowel correspondence with aa; for example, bari, udhari, adhakapari, and so on. If, after thari and bari, we take moti as a kafiya, then the defect called sinad enters, and the kafiya becomes wrong. Similarly, if in some matala we take moti and kothi as kafiyas, then sari, udhari, and similar words can become kafiyas. By now you must have understood well how this works. So far we have seen the example of the ii matra. Here remember that the long i, that is ii, can also come in its pure independent form; by pure form I mean as a full letter. For example:

जे	गलत	छै	ओ	सही	छै
----	-----	----	---	-----	----

हुनक गप्पे सन तँ ई छै

What is wrong is right;
this is just like what he says.

Now look at this sher. In it, chhai is the radif. In the first line the kafiya is the letter h with the ii matra, whereas in the second line ii appears in its full letter

form, that is, in its pure form. A poet may form kafiya in this way as well. This rule is fully in agreement with pronunciation. But remember here that this facility is not available for the short i. That is, the short i cannot form kafiya in its full letter form. Wherever the pure form of a letter can become a kafiya, its description is being given along with the example of that matra.

On the basis of these rules, many kafiyas in my published book Anchinhar Akhar are wrong. But at that time I used kafiya according to the amount of understanding of kafiya that I had. Therefore some kafiya rules in that book have now become completely useless. Also keep in mind that similar rules will apply to the kafiya of other matras.

I cannot stop myself from giving one wrong example. This sher is mine:

एनाइ जँ अहाँक सूनी हम
नहुँएसँ सपना बूनी हम

If I listen to your coming in this way,
I shall quietly weave dreams.

The kafiya is the ii matra. The other kafiyas in this ghazal are chumi, puchhi, bujhi, khuni, luti, suti, and so on. Now look at this sher: both lines have ni in the kafiya. Accordingly, I should have chosen such kafiyas whose end contained ni and before that the uu matra. In this sher, the uu matra has indeed been taken, but ni has not been maintained. Therefore, except for one kafiya in this ghazal - khuni - all the others, such as chumi, puchhi, bujhi, luti, and suti, are wrong. The same rule applies to the remaining matras as well, and one example of each matra is being given. Here remember that some Urdu schools advocate breaking this rule. They say that if the matra is coming at the end, what need is there for the consonant? But in my view, the basic rule is correct.

1) Example of the aa matra

छोड़ि कऽ जे बिनु बजने जा रहल अछि
हृदै चिरैत आगि सुनगा रहल अछि

Leaving without being called, it is going away;
tearing the heart, the fire is smouldering.

(Kafiya: the aa matra)
(Gajendra Thakur)

The other kafiyas in this ghazal are kana, bhasiya, ja, kha, and so on. In Maithili, the letter aa can form kafiya in its pure independent form.

2) Example of the uu matra

जँ तोड़ब सप्पत तँ जानू अहाँ
फाँसिए लगा मरब मानू अहाँ

If you break the oath, know this:
I shall hang myself and die - believe me.

(Kafiya: the uu matra)
(Ashish Anchinhar, simple varnik meter)

The other kafiya taken in this ghazal are ganu, aanu, tanu, and so on. In Maithili, the letter uu can form kafiya in its pure independent form.

3) Example of the e matra

मोन तंग करबै करतै
देह भाषा पढबै करतै

The mind will certainly keep troubling;
the body will certainly keep reading language.

(Kafiya: the e matra)

The other kafiya taken in this ghazal are khujbe, udbe, satbe, and so on. The letter e can indeed form kafiya in its pure independent form, but it will not be very effective, because in Maithili the pronunciation of final e is incomplete. Remember: pronunciation with the matra form is complete.

4) Example of the ai matra

भोरे उठि मैदान गेलै बौआ
ओम्हरहिसँ दतमनि तँ लेतै बौआ

The boy got up in the morning and went to the field;
from there he will surely bring a datman twig, boy.

(Ashish Anchinhar)
(Kafiya: the ai matra)

The other kafiya of this ghazal are etai, jetai, bantai, chaltai, and so on.

Another example of the ai matra

करबै नै मजूरी माँ पढबै हमहूँ
नै रहबै कतौ पाछू बढबै हमहूँ

Mother, I will not do wage-labour; I too will study.
I will not remain behind anywhere; I too will move forward.

(Omprakash)

The other kafiya used in this ghazal are charhbai, marhbai, garhbai, and so on. In Maithili, the letter ai can form kafiya in its pure independent form. Sometimes ai is pronounced like ai split into a-i; for example, saitan in place of saitaan, baiman in place of beiman, and so on.

5) Example of the o matra

आब हरजाइकेँ तों बिसरि जो रे बौआ
मोन ने पड़ौ एहन सप्पत खो रे बौआ

Now forget that faithless one, boy;
take such an oath that she never comes to mind, boy.

(Kafiya: the o matra)
(Ashish Anchinhar, simple varnik meter)

The other kafiya taken in this ghazal are o, khaso, paro, and so on. In Maithili, the letter o can form kafiya in its pure independent form.

6) Example of the au matra

एक बेर फेर हँसिऔ कनेक
ओही नजरिसँ देखिऔ कनेक

Smile a little once again;
look a little with that same gaze.

(Kafiya: the au matra)
(Ashish Anchinhar, simple varnik meter)

The other kafiya taken in this ghazal are rahiau, chaliau, bujhabiau, and so on. In Maithili, the letter au can form kafiya in its pure independent form, provided that au is used in place of yau. Sometimes au is pronounced like a-u.

Here also remember that if an anusvara or chandrabindu occurs over a matra, it must be preserved. For example, after chuniyan and ghuniyan in the matala, buiya cannot come as the kafiya in another sher. Similarly, chuniyan and buiya cannot form kafiya in a matala. Likewise, after buiya and ruiya in the matala, chuniyan cannot come as kafiya.

Now let us return once again to words with conjunct letters. For conjunct letters in matra-based kafiya, look at the matter somewhat differently from before. This point will become clearer through examples. Suppose the word chutti is taken as the kafiya in the first line of the matala. Now, for the second kafiya, remember that any word containing the ii matra may be used. For example, chini, buchchi, khatni, and so on can become kafiya of chutti. But if the kafiya in the matala are mutthi and ghutthi, then the kafiya in another sher cannot be chini or buchchi. You must already have understood the reason. I hope that the rules concerning kafiya have become clearer through the examples of matra-based kafiya given above.

The Grammar and History of Maithili Ghazal

By Ashish Anchinhar

Section 9

Now let us turn to “इ”, “उ”, and reph. As I have written earlier, the pronunciation of “इ” in Maithili occurs in two ways; nevertheless, let us look at it once again. There is one more point: in Maithili, words that are “इकारान्त” are pronounced in two ways. The first is that the vowel is written first and also pronounced first; for example, we write “माटि” but pronounce it “माइट”, and we write “देखि” but pronounce it “देइख”. There are many other examples of this. Similarly, the second type is that it is written first but pronounced afterwards, as in “माटि”, “देखि”, and so on. Pandit Govind Jha has discussed these two kinds of pronunciation in detail in his books; see pages 16-17 of उच्चतर मैथिली व्याकरण, published by Maithili Akademi, Patna, second edition; similarly, see page 21 of मैथिली परिचायिका, published by Shekhar Prakashan, 2006; and again, see page 37 of मैथिली परिशीलन, also written by him and published by Maithili Akademi, 2007.

It is also worth saying here that Pandit Govind Jha has explained this in his three books under three different names. In उच्चतर व्याकरण he calls it “मध्य उपनिहित”; in परिचायिका, “अपसृति”; and in परिशीलन, “मध्यनिहित”. One more point: I fully agree with Panditji’s statement that people may pronounce a word in either of the two ways, but while writing they should keep the spelling uniform. At the same time, it is not out of place to write that Pandit Govind Jha has also accepted that the first style of pronunciation, in which the vowel is written first and also pronounced first - as “माइट” for “माटि” and so on - is becoming more prevalent in Maithili now.

So now let us come to rhymes using the “इ” vowel-sign. Here you may ask: if there are two styles of pronunciation, will there also be two rules? My answer will be no; the rule will be only one. See, then, how the rhyme of “इ” will work. If you are making a rhyme with a word whose final letter carries the “इ” vowel-sign, then for the other rhymes you must use the same letter with the “इ” vowel-sign that appears in the first rhyme. For example, if you have taken the word “राति” as the rhyme in the first line, then for the second line and for the rhymes in the other couplets, the letter “त” must be joined with the “इ” vowel-sign, as in “नाति”, “जाति”, and so on.

In my view, this is precisely where Maithili ghazal becomes completely different from Urdu ghazal. At the same time, this special feature gives Maithili ghazal its

own distinct image. This feature is also present in the case of short “उ”. This rule is also suitable for the second pronunciation-style of “इ”. For instance, especially in tatsama words, the “इ” is pronounced afterwards, as in “मति”, “गति”, and so on. Now, if you make “हथि” the rhyme of “गति”, you can judge for yourself what sort of effect it will have.

Of course, the free-form advocates will say that “हथि” can become the rhyme of “गति”. But here one must remember that ghazal always depends upon pronunciation; and when you and I are hearing in daily practice that the first pronunciation-style of “इ” is widely used, then the sophistry of the free-form advocates collapses on its own. When that second kind of pronunciation-style returns again, a change can be brought into the rule of rhyme. Yet, if we look at it in principle, the rule stated above will be better for both pronunciation-styles of “इ”.

It is more necessary here to make clear that, for “इ” and “उ”, the determination of quantity should be done according to the written form. For example, the quantity-pattern of “माटि” is 21. Its quantity-pattern as 22, that is, as “माइट”, will be considered only as a concession taken in a particular circumstance, the details of which will be found ahead.

It is also not out of place to write here that a third form of “इ” has appeared too: changing the preceding vowel into this letter; for example, “खबैर” in place of “खबरि”, “नजैर” in place of “नजरि”, and so on. This trend is becoming common among ordinary people, and some publishers are taking money and printing books with such spellings. Here, if I speak personally, I consider such spellings - for example, “नजैर”, “खबैर”, and the like - to be wrong. Secondly, if someone uses such spellings, their quantity-patterns will be different. For example, the quantity-pattern of “नजरि” is 12, meaning laghu-guru; while the quantity-pattern of “नजैर” is 121, meaning laghu-guru-laghu. If someone writes “नजैर” but places it on the quantity-pattern of “नजरि”, then either his pronunciation is wrong or his spelling is wrong.

Khand 10

Now let us consider the qafiya involving the reph. The reph is a form of the letter “र”. It is regarded as “र्”, that is, a half “र”. In Maithili, both the reph and its full form, the letter “र”, are in use. For example:

मर्द - मरद

बर्खा - बरखा

बर्ख - बरख

चर्चा - चरचा

From the four words above, it becomes clear that there is a slight difference in pronunciation between a word containing the reph and the full-form “र” version of that word. At the same time, some words drop the reph and appear with the full “र”. Therefore, regarding qafiya, my view is this: if a word contains the reph but has no vowel-mark at the end, then the same vowel and pronunciation should be used.

Suppose you take “सर्द” and “पर्द” as qafiya in the matla. If, after that, you use “मरद” as a qafiya in a later couplet, then in my view it will be wrong, because the pronunciation of “गर्द” and “पर्द” is clearly different from the pronunciation of “मरद”. In the same way, taking “सर्द” and “मरद” as qafiya in the matla will also be wrong. After “मरद”, qafiya such as “बड़द”, “शरद”, “दरद”, and the like will be correct.

But if a word ends with a reph and, along with that, the word has a vowel-mark, then the rule changes. This means that the poet can form the qafiya without any difficulty. In other words, if in the first line of the matla you take “गर्दा” as the qafiya, and after that you take another qafiya such as “बर्खा” or “बरखा”, then it will be perfectly correct. Now you can understand that in a matla, “बर्खी” and “करची” can be qafiya with each other. The matters relating to vowel-harmony, the sinad defect, and the ita defect will apply here as they apply to other qafiya.

Similarly, remember this: if the reph occurs in a word somewhere other than the end, that is, at the beginning or somewhere in the middle, then in Sanskritic words the reph will remain as reph, but in foreign-derived words, especially Arabic, Persian, and Urdu words, it may become “र”. For example, writing “पर्वत” as

“परवत” seems somewhat wrong, but “शर्बत” may certainly be written as “शरबत”. Here, remember that “पर्वत” and “शरबत” can be qafiya with each other.

Some important points about qafiya

An important matter about qafiya is that, according to the Sanskrit tradition, “स”, “श”, and “ष” have separate pronunciations. Similarly, “न” and “ण” have separate pronunciations. The pronunciations of “र” and “ड़” are different, and the pronunciations of “ऋ” and “रि” are also different. But in the Prakrit and Apabhramsha languages, this rule broke down. This rule broke down at both levels - the written and the spoken. In Sanskrit, one writes “गणेश” and also pronounces it as “गणेश”; but in Prakrit-Apabhramsha, one writes “गनेस” and also pronounces it “गनेस”.

However, in modern Indian languages - which emerged from Prakrit-Apabhramsha but have now become Sanskritized - a peculiar practice has arisen. Today most people write “गणेश” but pronounce it “गनेस”. If we look at this by the rule of qafiya, then “गणेश” cannot be the qafiya of “गनेस”. The same should be understood for “ष”, “न”, “ण”, “र”, “ड़”, and “ऋ”.

Regarding the pronunciation of “ढ” and “ढ़”: when the sound occurs at the first position in a word, “ढ” is used, that is, no dot is placed below it. Its pronunciation is pure; for example, “ढक्कन”. When it occurs in the second, third, fourth, or later position in a word, a dot is placed below “ढ”, and among people its pronunciation is produced by combining “र्” and “ह”. For example, the pronunciation of “पढ़ाइ” is “प + र् + हा + इ”. If, while determining qafiya in a ghazal, the poet keeps this point in mind, the ghazal will become even better and more flexible. If in this book any word begins with “ढ़”, consider it wrong, and I request that it be pointed out so that I can correct it.

After so much discussion of qafiya, you can now decide for yourselves what should be done in such cases. Some people may say - for example, Hindi speakers of Uttar Pradesh - that “र” and “ड़”, and likewise “स”, “श”, and so on, have distinct pronunciations, and that those who cannot pronounce them distinctly have a pronunciation defect. Tell them: Sir, it is because of pronunciation defects that Prakrit came from Sanskrit, Apabhramsha came from Prakrit, and modern Maithili and other languages came from Apabhramsha.

A personal view on sound and standard form

Now I shall state my personal view. For any language, sound is the most important thing. First comes sound; after that comes its linear or written form. Every language has its own sound-character, and it should be preserved up to a certain limit. “Up to a certain limit” because if too much looseness is allowed, the sounds of another language will climb over it, and slowly the first language will disappear, that is, it will go out of use. And if very rigid sound-rules are made, then however powerful the language may be, it will die. Sanskrit in our country is the biggest example of this. Because of rigid sound-rules, Prakrit came out of Sanskrit, and modern Indian languages came out of Prakrit.

If I am asked personally, I do not want harshness in the rules of pronunciation. I would emphasize this idea: the written or standard form of a language should be one, while pronunciation may vary according to region. In the present time, English has expanded for this very reason: even after the pronunciation of English changed from region to region, its written form remained the same. American English is an exception to this. In the same way, if such a facility exists for Maithili, I believe that Maithili will advance in the future.

Here I shall say clearly that written or standard Maithili does not mean a Brahminical language. The language that comes with words current among every caste should be understood as the standard or written language.

Sometimes the written form of “त्र” appears as “तर्”, and the written form of “क्ष” appears as “च्छ”. Poets should make qafiya for these according to the rules discussed above.

The ita defect in qafiya

Now let us look once at the ita defect in qafiya. The ita defect is considered a very serious defect in qafiya. Let us consider it briefly. See it in four parts:

1. The ita defect occurs only in the matla.

2. If both qafiya in the matla are words formed with a vowel-mark, or with a suffix, or by sandhi or prefix, then remove the vowel-mark, remove the suffix, or break the sandhi. Now see whether the first word left after removing the vowel-mark, suffix, or after breaking the compound, is meaningful or meaningless. If even one of the two is meaningless, then there is no need to worry, because in such a situation the ita defect will not remain.

3. If both words left after removing the vowel-mark or suffix, or after the break, are meaningful, and if those remaining meaningful words rhyme with each other, then the words containing the vowel-mark, suffix, or sandhi will also become qafiya, and there will be no ita defect in them.

4. But if both words left after removing the vowel-mark or suffix, or after the break, are meaningless, and if those remaining meaningful words do not rhyme with each other, then the words containing the vowel-mark, suffix, or sandhi will also not become qafiya, and there will be an ita defect in them.

Now let us see this matter through examples. Suppose “बिमारी” and “हरामी” are qafiya in the matla. If we remove the vowel-mark from both, the remaining words

are respectively “बिमार” and “हराम”, both of which are meaningful. But “बिमार” and “हराम” cannot be rhyme-words with each other. Therefore, “बिमारी” and “हरामी” cannot become qafiya in the matla. In Urdu, if someone makes such qafiya, it is considered affected by the ita defect.

Take another example: “दोस्ती” and “दुश्मनी” cannot be qafiya in the matla. The reason is the same. After the vowel-mark is removed, the words “दोस्त” and “दुश्मन” remain; both are meaningful, and they do not rhyme with each other. Therefore, “दोस्ती” and “दुश्मनी” cannot become qafiya in the matla.

In Maithili, this can also be done with suffixal words. See a few examples of suffixal words. When the suffix “गर” is added to the word “धान”, the new word “धनगर” is formed. Similarly, when the suffix “गर” is added to the word “मोन”, the word “मनगर” is formed. Some people also write “मोनगर”. In the same way, many new words are formed with other suffixes.

Now let us come to the qafiya of these new words. If you make “धनगर” and “मनगर” qafiya with each other, there will be no ita defect, because if the suffix “गर” is removed from these two new words, “धन” and “मन” remain respectively, and they also rhyme with each other. Here remember that after the suffix is removed, “धन” will be matched, not “धान”; similarly, “मन” will be matched, not “मोन”.

Now see what happens if “दुधगर” comes with “धनगर” in the matla. After the suffix is removed, “धन” and “दुध” remain respectively, but the two do not rhyme with each other. Therefore, “धनगर” and “दुधगर” will not be qafiya of each other. The same should be understood for other suffixes, sandhi-forms, or vowel-marked forms.

Now if “उधारी” comes with “बिमारी”, see what happens. “बिमार” and “उधार” are both meaningful after the vowel-mark or suffix is removed, or after the break; and at the same time both rhyme with each other. Therefore, “बिमारी” and “उधारी” will also become qafiya of each other, and there will be no ita defect in them.

Now if we take “जिनगी” with “बिमारी”, see what happens. After the vowel-mark or suffix is removed, or after the break, “बिमार” is meaningful but “जिनग” is meaningless. Therefore, “बिमारी” and “जिनगी” can also become qafiya of each other.

Some words are such that when they carry a vowel-mark they have one meaning, and when the vowel-mark is removed, another meaning is formed. For

example, “क़ारी” means the color black. But if its vowel-mark is removed, what remains is “कार”, which is a meaningful word in the context of a motor-car, but its meaning is different. Therefore, here too there will be no ita defect in the qafiya. Other such words can be found in the same way. Someone may now say that “बिमार” and “बिमारी” are different words, but my point is that the meanings of “बिमार” and “बिमारी” are contained within one another, whereas this is not so with “क़ारी” and “कार”.

Similarly, there will be no ita defect in words that differ grammatically - for example, if the first qafiya is a noun and the second qafiya is an adjective, and so on. Thus ends the discussion of the ita defect.

Many poets in Hindi do not accept the ita defect. But remember that Maithili and Hindi are separate languages. In Maithili, many suffixes such as “गेना”, “गर”, and others have come from Arabic and Persian; therefore, the ita defect will remain relevant in Maithili. For convenience, I am giving below some Urdu and English suffixes. Many of these words do not occur in Maithili.

Some Urdu suffixes

- आ - सफ़ेद - सफ़ेदा
- आना - जुर्म, दस्त, मर्द - जुर्माना, दस्ताना, मर्दाना
- आनी - जिस्म, बर्फ - जिस्मानी, बर्फानी
- इयत - इंसान, खैर - इन्सानियत, खैरियत
- कार - दस्त, सलाह - दस्तकार, सलाहकार
- खोर - घूस, हराम - घूसखोर, हरामखोर
- गर - धान, जादू - धनगर, जादूगर
- गार - परहेज़, मदद - परहेज़गार, मददगार
- गी - ज़िंदा, बंदा - ज़िंदगी, बंदगी
- चा/ची - देग, संदूक - देगचा, संदूकची
- ज़ाद/ज़ादा - आदम, शाह - आदमज़ाद, शाहज़ादा
- दां - उर्दू, कदर - उर्दूदां, कदरदां
- दान - इत्र, कलम - इत्रदान, कलमदान
- दानी - चाय, गोंद - चायदानी, गोंददानी
- दार - ईमान, माल - ईमानदार, मालदार
- बाज़/बाज़ी - चाल, मुक़दमा - चालबाज़, मुक़दमेबाज़ी
- बान - दर, बाग - दरबान, बागबान

- मंद - अक्ल, दौलत - अक्लमंद, दौलतमंद
- साज - घड़ी - घड़ीसाज

Some English suffixes

- इज्म - बुद्ध, सोशल - बुद्धिज्म, सोशलिज्म
- इस्ट - बुद्ध, सोशल - बुद्धिस्ट, सोशलिस्ट

Khand II

Now let us give some attention to the short “उ”. In Maithili, if “उ” comes at the end of a word and immediately before it there is an a-ending consonant, then the pronunciation of “उ” is generally like “औ/अउ”. At the same time, Sanskrit pandits also pronounce “मधु” in its original pronunciation, that is, “मधु”. For example, the word “मधु” is pronounced “मौध/मअउध”.

For the qafiya of “उ”, follow a rule like the one for “इ”. For example, for “मधु”, “वधु” will be a correct qafiya, but “महु” will not be. And if before “उ” there is an aa-ending consonant, then, as with “इ”, the pronunciation of “उ” comes before the consonant. For example, the pronunciation of “साधु” is “साउध”, and the pronunciation of “बालु” is “बाउल”. Other words may also be taken as examples for pronunciation.

Now let us come to those words that end in “उ” and immediately before which there is an aa-ending consonant. Since the pronunciation-pattern of such words has already been shown above, let us go directly to qafiya. The rule for this too is exactly like that for the short “इ”. Suppose you have taken the word “बालु”. Then remember that the pronunciation of the second qafiya should be: “some aa-ending consonant + उ + ल”; for example, “भालु”, and so on.

In short, the point is that in both forms of “उ” - after an a-ending consonant and after an aa-ending consonant - the same rule as for “इ” will apply.

In Maithili, many times “उ” and the chandrabindu occur together. For example: “कहलहुँ”, “सुनलहुँ”, “रहलहुँ”, and so on. Suppose these words are coming as qafiya. In such a situation, keep in mind that exactly the same letter with “उ” and the chandrabindu must occur in the qafiya. If this does not happen, the qafiya will become wrong. Look at the three words given above. All three words end with “ह”, and that too with “उ” and the chandrabindu. This means all three are suitable for qafiya.

Qafiya of Words with Stress

Pandit Govind Jha, on page 53 of his book “Maithili Parishilan”, informs us that melodic stress in Maithili had ended in ancient times itself. On page 54 he discusses quantitative stress. On the same page he also notes that Dr. Ramavatar Yadav does not accept quantitative stress in Maithili, and says that stress increases the prolongation of the vowel and therefore a short vowel does not turn into a long one. Panditji also writes that stress causes no change in the written symbol. On page 55 he gives information about force-stress, or balaghat. It is also proper to remember here that, on page 18 of “Ucchatar Maithili Vyakaran”, Pandit Govind Jha does not accept balaghat as standard. Personally, in my view, Maithili has quantitative stress only in words made of two short letters, and to some extent in words made of three letters; in the rest it has disappeared. Therefore I shall consider only quantitative stress here and, on that basis, show where a syllable is short and where it is long. Let us see where stress falls in Maithili words.

1) In a one-letter word, stress falls on that very letter. In words of up to two letters in which there is not a single long syllable, stress falls on the second letter from the end, as in “घर” and “बर”. Their pronunciation is “घडर”, “बडर”, and so on. This means that stress falls on “घ” and “ब”. There are exceptions too, and in accordance with those exceptions the meaning also changes. Take the word “रस”. If stress falls on “र”, it will still be understood as the liquid substance of something to eat or drink; but if “र” is spoken without stress, then it is taken in the literary sense of rasa, as in artistic or critical discourse. Take another example: in the phrase “घर-घरमे हरकंप”, the pronunciation is not “घडर-घडरमे हरकंप”; the stress disappears. If a two-letter word has one or more long syllables, stress falls on the first long syllable, as in “हाथ” and “सही”; that is, stress is on “हा” and “ही”. In words like “हाथी” and “माछी”, the first guru syllables “हा” and “मा” carry the stress. In words with conjunct letters, stress falls on the syllable before the conjunct; for example, in “खत्ता” the stress is on “ख”.

2) In a three-letter word in which all three letters are short, stress falls on the second letter from the end. Therefore, in pronunciation, the first and second letters are uttered together and the third is uttered separately. For example, in “तखन” and “बिगड़ि”, the stress is on “ख” and “ग”; their pronunciation is “तख-न” or “बिग-ड़ि”. If a three-letter word has one or more long syllables, stress falls on the first long syllable. In “ओसारा”, stress is on “ओ”; in “बतासा”, stress is on “ता”. In present usage, stress has disappeared from many words made of three short letters. The word “तखन”, given above, is now pronounced “त-खन”. Similarly, “बि-गड़ि” is

spoken. But there are still some words in which the meaning itself changes because of stress, and therefore their pronunciation will remain as before. Take the word “कमल”. If you pronounce it as क-मल, that is, short-long, it means the lotus flower.

But if you pronounce the same word as कम-ल, that is, long-short, with stress on “म”, then it means becoming less, as in “पानि कमल की नै”. Therefore my request is that one should first examine the meaning according to the pronunciation of a word so that pronunciation does not create semantic error.

3) In a four-letter word in which all letters are short, stress falls on the second letter from the end. For example, in “भिनसर” the stress is on “स”, and in “अगहन” it is on “ह”. In a four-letter word that also contains a long syllable, the stress follows the other rules given above. For example, in “उच्चारण” the stress is on “च्चा”. In short, words from one to four letters follow the same kind of rule. In present usage, however, stress has disappeared from four-letter words in which all syllables are short. For example, “भिनसर” is pronounced “भिन+सर”; this means that the “सर” in “भिनसर” is generally not pronounced as “सऽर”. Take another word, “कबकब”; its present pronunciation is “कब+कब”.

4) In a five-letter word, stress falls on the first long syllable and also on the second letter from the end. For example, in “देखलहक”, along with the first long syllable, stress also falls on “ह”, the second letter from the end. Similarly, in “कमरसारि” the stress is on “सा”; in “कनपातर”, along with the long syllable, stress is on “त”. Basically, in five-letter words stress comes in a very mild form, and therefore in present usage such words too have lost stress.

5) In a six-letter word, stress works in the same way as in a five-letter word.

If we look at the whole discussion, it becomes clear that in Maithili the matter of stress rests mainly on two-letter words in which all letters are short, leaving aside exceptions. Similarly, except for a few exceptions, stress has disappeared from three-, four-, five-, or six-letter words in which all letters are short. Therefore, if a poet takes a two-letter word as qafiya in a line of the matla, he should try to keep all the other qafiya in the ghazal as two-letter words too. In the beginning, everyone, including me, used to make “भिनसर” a qafiya of “घर”. I request everyone to look at the flow.

In such places, remember that in qafiya the position of stress and the quantity of the letter must be the same. For example, in “घर” and “मजूर”, stress falls in the second position in both, but the quantities are different; therefore the two cannot be qafiya of each other. For “घर”, suitable qafiya will be “बर”, “तर”, “हर”, and so on. For “मजूर”, suitable qafiya will be “मयूर”, “हजूर”, and the like. Understand the same rule for other stressed words used as qafiya. Here I again remind you that qafiya is determined only in the matla, and the rest of the couplets follow it.

Therefore, if someone takes the inflected words “फूलक” and “हाथक” as qafiya in the matla, that will be correct, and the remaining couplets will use the “अक” qafiya. But if someone takes “फूलक” and “अड़हूलक” in the matla and then uses “हाथक” in a later couplet, that will be completely wrong. After “फूलक” and “अड़हूलक”, the qafiya for the remaining couplets should be “लक”.

According to some Urdu poets, if the same word has two meanings, it can occur in the matla; for example, “बौआ” in the sense of a child and “बौआ” in the sense of roaming uselessly. But in my view this will be wrong in Maithili, because it will not sit properly in semantic terms. If more proof is needed, try using this word “बौआ” in a matla and see.

The foregoing concerned qafiya; beyond that, this stress will also be effective in every line of a ghazal, because observing stress will bring clarity of pronunciation and make the ghazal more effective. Urdu has a similar rule, known as the mutaharrik-sakin arrangement, with some differences. One important point here is that because of stress, the short-long arrangement in Maithili is also affected, especially in words where all letters are short. Let us describe this in detail below so that it will be convenient later.

1) In a word made of two short letters, stress falls on the second letter from the end, so regard it as long. Thus “घर” = long; in Sanskrit it would be short-short. Even otherwise, the final sound “र” becomes light, yet in an optional situation it may be taken as 2I, that is, guru-short. This will be described later.

2) Words made of three short letters are of two kinds. First, a word of two short letters to which an inflection has been added, such as “घरक”; second, a root word originally made of three short letters, such as “बिगड़ि”. Before going further, the author should decide whether he accepts traditional stress or current pronunciation without stress. If a poet accepts stress, he must observe it in all his ghazals. It should not be that in one ghazal he accepts stress in order to complete the meter, and in another he does not. Anyone who does so will be considered to have introduced a poetic defect. Those who do not accept stress are also requested to maintain consistency of pronunciation in their ghazals. Thus for words made of three letters there are two groups: first, those who accept stress; second, those who do not. Now let us come to words made of three short letters.

For “पहिल”: for those who accept stress, the pronunciation will be “पहि-ल”, that is, long-short, 2-1. For those who do not accept stress, the pronunciation will be “प-हिल”, that is, short-long, 1-2.

For “तखन”: for those who accept stress, the pronunciation will be “तख-न”, that is, long-short, 2-1. For those who do not accept stress, the pronunciation will be “त-खन”, that is, short-long, 1-2.

For “बिगड़ि”: for those who accept stress, the pronunciation will be “बिग-ड़ि”, that is, long-short, 2-1. For those who do not accept stress, the pronunciation will be “बि-गड़ि”, that is, short-long, 1-2. Understand other words in the same way.

Personally, I believe that a three-short-letter word to which an inflection is attached is certainly short-long, but in an optional condition it can also be taken as long-long, 22. A root word of three short letters, however, will remain 12 according to its nature.

Now let us come to words made of four short letters.

For “भिनसर”: for those who accept stress, the pronunciation will be “भिनस-र”, that is, long-short-short, 2-1-1. For those who do not accept stress, it will be “भिन-सर”, that is, long-long, 2-2.

For “कबकब”: for those who accept stress, the pronunciation will be “कबक-ब”, that is, long-short-short, 2-1-1. For those who do not accept stress, it will be “कब-कब”, that is, long-long, 2-2. Understand other words in the same way.

Now let us come to words made of five short letters.

For “चहटगर”: for those who accept stress, the pronunciation will be “चहटग-र”, that is, short-long-short-short, 1-2-1-1. For those who do not accept stress, it will be “चहट-गर”, that is, short-long-long, 1-2-2. Understand other words in the same way.

Now let us come to words made of six short letters.

For “चपलचरण”: for those who accept stress, the pronunciation will be “चप-ल-च-रण”, that is, long-short-long-short, 2-1-2-1. For those who do not accept stress, it will be “च-पल-च-रण”, that is, short-long-short-long, 1-2-1-2. Understand other words in the same way.

By now it must be clear how stress changes the position of quantities. Therefore stress will remain important for the Maithili ghazal. Personally, I accept the current pronunciation, that is, pronunciation without stress. Another special point: irregularity of stress may be found in all our ghazals up to now, and for that I myself, as a mentor, am responsible.

Note: on page 18 of “Uccharat Maithili Vyakaran”, Pandit Govind Jha writes that under no circumstances can stress go farther back than the third letter from the end. But on page 54 of “Maithili Parishilan” he writes that in words of more than three letters stress falls in two places, the first mild and the second natural. Where it is mild and where it is natural has not been clarified. When Panditji, without any notice, refutes in “Maithili Parishilan” the argument of his own book “Uccharat Maithili Vyakaran”, what are we to do? In order that readers not be confused, I am giving them this information.

A curious form of this stress matter appeared to me as follows. I felt that if a word of six or more quantities begins with the vowel-marks of ए, ऐ, औ, or औ, that

is, with a long syllable made from these vowel-marks, then its pronunciation becomes different. For example, “बेटूआ” is often pronounced as “बे-टूआ”. The pronunciation of “सोनारक” often becomes like “सो-नारक”. Such words may optionally be taken as 122.

Similarly, in an eight-quantity word, or a word of an even number of quantities, in which all syllables are basically long, the first and the middle long syllables may both be treated as short. For example, in “ताबेदारी”, there are four basic long syllables; therefore it may be taken as 1222, and by treating the middle long “बे” as short it may also be taken as 2122. See the section on the optional arrangement of meter for a detailed description of this.

A Look at Qafiya Involving Visarga

Visarga is not a separate letter; it is only dependent on a vowel. Because the pronunciation of visarga is specific and separate, it is not possible to write it accurately in ordinary form.

Generally, if a short vowel or consonant precedes the visarga, its pronunciation is like a quick “ह”; and if a long vowel or consonant precedes the visarga, the visarga should be pronounced like a quick “हा”.

If an “अ” sound comes before visarga, the pronunciation of visarga is like “ह”; if “आ” comes before it, then like “हा”; if “ओ”, then like “हो”; if “इ”, then like “हि”. But if an “ऐ” sound comes before the visarga, the pronunciation of visarga is like “हि”.

केशवः = केशव (ह)

बालाः = बाला (हा)

भोः = भो (हो)

मतिः = मति (हि)

चक्षुः = चक्षु (हु)

देवैः = देवै (हि)

भूमेः = भूमे (हे)

If visarga occurs in the middle of a line, its pronunciation should be like a stressed “ह”.

गुरुर्ब्रह्मा गुरुर्विष्णुः गुरुर्देवो महेश्वरः।

If a voiceless, or hard, consonant comes after visarga, the visarga should be pronounced like a stressed “ह”.

प्रणतः क्लेशनाशाय गोविन्दाय नमो नमः।

If “श”, “ष”, or “स” comes after visarga, the pronunciation of visarga becomes respectively “श”, “ष”, or “स”.

यज्ञशिष्टाशिनः सन्तो मुच्यन्ते सर्वकिल्बिषैः (written form)

यज्ञशिष्टाशिन(स्)सन्तो मुच्यन्ते सर्वकिल्बिषैः (pronunciation form)

धनञ्जयः सर्वः = धनञ्जयस्सर्वः

श्वेतः शंखः = श्वेतश्शंखः

गंधर्वाः षट् = गंधर्वाष्षट्

When “अ” comes after “सः”, the two together become “सोऽ”. When any letter other than “अ” follows “सः”, the visarga of “सः” is elided.

सः अस्ति = सोऽस्ति

सः अवदत् = सोऽवदत्

If “अ” comes before visarga and a soft consonant comes after it, then the “अ” and the visarga together become “ओ”.

पुत्रः गतः = पुत्रो गतः

रामः ददाति = रामो ददाति

If “आ” comes before visarga and a soft consonant comes after it, the visarga is elided.

असुराः नष्टाः = असुरा नष्टाः

मनुष्याः अवदन् = मनुष्या अवदन्

If, before the visarga, there is any vowel other than “अ” or “आ”, and if a vowel or a soft consonant comes after it, the visarga becomes “र्”.

भानुः उदेति = भानुरुदेति

दैवैः दत्तम् = दैवैर्दत्तम्

If, before the visarga, there is any vowel other than “अ” or “आ”, and if “र” comes after it, then the vowel before the visarga becomes long.

ऋषिभिः रचितम् = ऋषिभी रचितम्

भानुः राधते = भानू राधते

शस्त्रैः रक्षितम् = शस्त्रै रक्षितम्

In Maithili, the word-final visarga is pronounced like a prolonged “ह”, as in “अतः = अतह”, “सामान्यतः = सामान्यतह”. But in actual terms it is not the real pronunciation of “ह”, as will be clear from what has been read above. Now a question may arise here: if the pronunciation of “विरह” and “अतः” is “ह”, can the two become qafiya of each other?

On hearing them, “विरह” and “अतः” sound almost the same; but because the visible form at the end of the two words is not the same, they have not been accepted as proper or exact qafiya. It has already been said above that visarga is only vowel-dependent. Therefore “विरह” and “अतः” cannot be qafiya of each other. That is, “ह” and “visarga” cannot be qafiya of each other.

The Difference Between the Maithili and Urdu Alphabets

When rules began to be applied in Maithili ghazal, many people started feeling troubled. Even now, among those who feel troubled, there are two kinds of people. The first kind are those who were already writing ghazals, but without any rules; when rules were applied, a question mark fell upon their compositions, so they began opposing the rules. The second kind are those who do not write ghazals, but cannot bear the development of the ghazal genre; therefore they too began opposing the rules. I know one such person who does not himself write ghazals but opposes the rules. One day he bought from somewhere a book of ghazals by a good Urdu poet, transliterated into Devanagari. Now, dear brother, he could not understand that Maithili and Urdu are different languages, and asked me: this is a book by such-and-such great Urdu poet, and in it the letter “त” has “थ” as qafiya; but you have made separate rules for “त” and “थ” in Maithili. How will a rule that did not operate in Urdu operate in Maithili? And so on. I was left silent. This is one anecdote, but such an incident can happen with you too. Suppose you also buy a Devanagari transliteration of an Urdu ghazal book and, after reading it, see that “भ” has been used as a qafiya for “ब”; then you too may be confused. But remember here that Urdu and Maithili are different languages, and their scripts too are different. Therefore the rules of qafiya will differ somewhat in the two languages. Also remember that Urdu was born in India, but it was reared by Arabic-Persian people. As a result, along with rules of Indian languages, Arabic-Persian rules also operate in Urdu. Therefore I am giving here the difference between Devanagari, along with Mithilakshar, and the Urdu script, so that you will not be confused like that person.

In Devanagari, and also in Mithilakshar, there are 16 vowels and 36 consonants; that means separate letters have been made for every sound. In Urdu, however, there are only some letters, and new letters are made by adding nuqta or by using the “ह” sound. The new letters made by adding nuqta or by joining “ह” can be divided into four groups according to pronunciation.

a) Those that are written and also pronounced. This is called harf-e-maktuba malfuza. This is a simple matter; I hope you have understood it.

b) Those that are written but not pronounced. This is called harf-e-maktuba ghair malfuza. In Urdu there are many words in which some letters are written but not pronounced, and they are also not counted when counting quantities. For example, “तुम अपनी” can, when needed, be pronounced as “तुमपनी”. Now see that in “तुम अपनी” the “अ” is written but, when needed, it is not being pronounced. This kind of joining of words is called the “alif vasl” rule.

c) Those that are not written but are pronounced. This is called harf-e-malfuz ghair maktuba. For example, it is read as “बिल्कुल”, but it is written as “बाल्कुल”. Since it comes in pronunciation, it is also counted in the meter. There are other such examples as well.

Letters whose end has an “ह” pronunciation, called ha-e-makhtuli, include about fourteen letters in the Urdu alphabet taken from the Sanskrit alphabet. These letters are: ख, घ, ङ, छ, झ, ठ, ढ, थ, ध, फ, भ, ल्ह, म्ह, and न्ह.

In Urdu these letters are written as follows:

क joined with ह gives ख

ग joined with ह gives घ

च joined with ह gives छ

ज joined with ह gives झ

ट joined with ह gives ठ

ड joined with ह gives ढ

त joined with ह gives थ

द joined with ह gives ध

प joined with ह gives फ

ब joined with ह gives भ

ङ, ल्ह, म्ह, and न्ह are written independently.

Now you can see that in Devanagari there are independent letters and independent sounds for ख, घ, and so on; but in Urdu, “ह” has to be joined for these, and in the pronunciation of letters such as ङ, the “ह” sound is already present. Now, if an Urdu poet makes qafiya with a letter in which “ह” is mixed, then according to the Urdu pronunciation tradition he does not pronounce that “ह”. Therefore in Urdu, “साथ” can become qafiya of “बात”, because the “ह” in the

“थ” of “साथ” is removed in pronunciation. Understand the same for the qafiya of other letters mixed with “ह”. Here also remember that in Urdu quantities are counted according to pronunciation. Therefore, if you are counting meter on the basis of a Devanagari-transliterated book, confusion can arise. Learn the original Urdu script and its pronunciation; only then can you catch the proper meter of Urdu ghazal. In Urdu ghazal, Arabic-Persian words are used heavily, and in their original forms. But their Devanagari transliteration becomes another form. See one example: in Arabic the word is “तमईज”, whose quantity sequence is 221, but in Devanagari its written form is “तमीज”, whose quantity sequence is 121. Now suppose an Urdu poet used the word “तमईज”, but in Devanagari it became “तमीज”. If you then count and say that the ghazal is not in meter, how proper is that? That is why I said: learn the original Urdu script and pronunciation. Also remember that when Hindi, Braj, or Awadhi verb forms enter Urdu, as in “तेरा”, “मेरा”, “से”, the Urdu script allows them to be read both as long and as short. One more point: Urdu does not have only ghazal. It has other genres too, and all genres have been sung by ghazal singers. Do not decide on that basis that there is no meter in ghazal.

2) At present, all Indian-language scripts are written from left to right, whereas Urdu is written from right to left. Similarly, in Devanagari the shape of letters does not change when words are formed, but in Urdu it does. Besides this, there are many other differences that can be understood at the practical level.

Now I fully believe that you will not become confused like that person. Remember once more: Devanagari has separate letters for separate sounds, though in village-household pronunciation “स”, “श”, and so on may be pronounced alike, and this will be described later. Urdu does not have this same system. Therefore in Devanagari, and in Mithilakshar, “त” cannot have “थ” as qafiya, and “प” cannot have “फ” as qafiya.

Why Qafiya Is Necessary in Maithili Ghazal

When beginning the discussion on qafiya, I had said that Sanskrit did not have qafiya or end-rhyme, whereas in Arabic qafiya has been compulsory from the beginning. Now some people will certainly say: why, then, is qafiya compulsory for Maithili ghazal? Let ghazal be written without end-rhyme, as in Sanskrit, and so on. Before answering this question, I would like to show some examples from Vedic poetry, classical Sanskrit poetry, Prakrit, and Apabhramsha. Let us first look at Vedic poetry.

Vedic examples

ऋग्वेद (प्रथम मंडल. अथ प्रथमोऽष्टकः, प्रथमोऽध्यायः, वर्गः-137, ऋषि मधुच्छन्दा वैश्वामित्रः छन्द गायत्री, देवता अग्नि)

1) ॐ अग्निमीले पुरोहितमं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम्

2) अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत। स देवाँ एह वक्षति

वाजसनेयिमाध्यन्दिनशुक्ल

यजुर्वेदसंहिता

अथ प्रथमोऽध्यायः

१)ॐ इषे त्वोर्जे त्वा वायव स्थ देवो वः सविता प्रार्पयतु श्रेष्ठतमाय कर्मणऽआप्यायध्वमघ्न्या
ऽ इन्द्राय भागं प्रजावतीरनमीवा ऽ अयक्ष्मा मा व स्तेनऽ ईशत माघश थंऽ सो ध्रुवाऽ अस्मिन्
गोपतौ स्यात बह्नीर्यजमानस्य पशून्पाहि।

२)वसोः पवित्रमसि द्यौरसि पृथिव्यासिमातरिश्वनो घर्मोऽसि विश्वधाऽ असि। परमेण धाम्नाः दृ
थंऽ हस्व मा हार्मा ते यज्ञपतिहर्षीत्

अथर्ववेदसंहिता अथ प्रथमं काण्डम्मेघाजनन सूक्त

ऋषि अथर्वा, देवतावाचस्पति, छन्द अनुष्टुप चतुष्पदा विराट् उरोबृहती

१)ये त्रिषप्ताः परियन्ति विश्वा रूपाणि बिभ्रतः

वाचस्पतिर्बला तेषां तन्वो अद्य दधातु मे

२)पुनरेहि वाचस्पते देवेन मनसा सह। वसोष्पते नि रमय मय्येवास्तु मयि श्रुतम्

सामवेद संहिता

पूर्वार्चिकःआग्नेयं काण्डम्अथ प्रथमोऽध्यायः अथ प्रथमप्रपाठके प्रथमोऽर्धः

(१सँ १० धरिक, १,२,४,७,९ भरद्वाजो बार्हस्पत्यः,३ मेघातिथिः काणवः, ५ उशनाः काव्यः,६
सुदीतिपरुमीढावाङ्गिरसौ तयोर्वान्यतरः, ८ वत्स काणवः,१० वामदेवः)देवता अग्नि, गायत्री छन्द

१)अग्न आ याहि वीतये गृणानो हव्यदातये नि होता सत्सि बर्हिषि

२)त्वमग्ने यज्ञाना होता विश्वेषा हितः देवेभिर्मानुषे जने

३)अग्निं दूतं वृणीमहे होतारं विश्ववेदसम् अस्य यज्ञस्य सुक्रतुम्

4)अनिवृत्तानणि जङ्घनद्विणस्युवर्पण्यया समिद्धः शुक्र आहुतः

Now look at a few mantras from the Rudra Namakam of the Krishna-Yajurvedic Taittiriya Samhita.

नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः सस्विज्जराय त्विषीमते पथीनां पतये नमो नमो बभ्रुशायं विव्याधिनेऽन्नां पतये नमो नमो हरिकेशायोपवीतिने पुष्टानां पतये नमो नमो भवस्य हेत्यै जगतां पतये नमो नमो रुद्रायातताविने क्षेत्राणां पतये नमो नमः सूतायाहंत्याय वनां पतये नमो नमो रोहिताय स्थपतये वृक्षाणां पतये नमो नमो मन्त्रिणे वाणिजाय कक्षाणां पतये नमो नमो भुवन्तये वारिवस्कृता-यौषधीनां पतये नमो नम उच्चैर्-घोषायाक्रन्दयते पत्नीनां पतये नमो नमः कृत्स्नवीताय धावते सत्त्वंनां पतये नमः ॥ 2 ॥

In the mantra above, “नमो हिरण्य बाहवे सेनान्यै दिशां च पतये नमो नमो” is the first line. Now see the second line, “वृक्षेभ्यो हरिकेशेभ्यः पशूनां पतये नमो नमः”, and compare the two. From the end, “पतये नमो नमो” occurs in common in both lines, and “दिशां” and “पशूनां” rhyme. Match all the lines in this way and you will find rhyme in all of them. Now again, in the same way, match the rhyme in the mantra below.

नमः सहमानाय निव्याधिने आव्याधिनीनां पतये नमो नमः ककुभाय निषुङ्गिणे स्तेनानां पतये नमो नमो निषुङ्गिण इषुधिमते तस्कराणां पतये नमो नमो वज्रते परिवज्रते स्तायूनां पतये नमो नमो निचेरवे परिचुरायारण्यानां पतये नमो नमः सृक्विभ्यो जिघाग्सद्भ्यो मुष्णतां पतये नमो नमोऽसिमद्भ्यो नक्तज्वरद्भ्यः प्रकृन्तानां पतये नमो नम उष्णीषिने गिरिचुराय कुलुञ्चानां पतये नमो नम इषुमद्भ्यो धन्वाविभ्यश्च वो नमो नम आतन्-वानेभ्यः प्रतिदधानेभ्यश्च वो नमो नम आयच्छद्भ्यो विसृजद्भ्यश्च वो नमो नमोऽस्सद्भ्यो विद्यद्भ्यश्च वो नमो नम आसीनेभ्यः शयानेभ्यश्च वो नमो नमः स्वपद्भ्यो जाग्रद्भ्यश्च वो नमो नमोऽस्तिष्ठद्भ्यो धावद्भ्यश्च वो नमो नमः सभाभ्यः सभापतिभ्यश्च वो नमो नमो अश्वेभ्योऽश्वपतिभ्यश्च वो नमः ॥ 3 ॥

It is clear that in the Vedas, knowingly or unknowingly, rhyme has been used. Other examples of rhyme can also be found in the Chamakam mantras.

Classical Sanskrit poetic examples

अथ अर्गलास्तोत्रम्

॥ॐ नमश्चण्डिकायै॥

मार्कण्डेय उवाच

ॐ जय त्वं देवि चामुण्डे जय भूतार्तिहारिणि।
जय सर्वगते देवि कालरात्रि नमोऽस्तु ते॥ १॥

जयन्ती मङ्गला काली भद्रकाली कपालिनी।
दुर्गा शिवा क्षमा धात्री स्वाहा स्वधा नमोऽस्तु ते॥ २॥

मधुकैटभविद्रावि विधातृवरदे नमः।
रूपं देहि जयं देहि यशो देहि द्विषो जहि॥ ३॥

महिषासुरनिर्णाशि भक्तानां सुखदे नमः।
रूपं देहि जयं देहि यशो देहि द्विषो जहि॥ ४॥

कल्याणवृष्टिस्तवः

कल्याणवृष्टिभिरिवामृतपूरिताभिर्लक्ष्मीस्वयंवरणमङ्गळदीपिकाभिः।
सेवाभिरम्ब तव पादसरोजमूलेनाकारि किं मनसि भाग्यवतां जनानाम्॥१॥

एतावदेव जननि स्पृहणीयमास्तेत्वद्वन्द्वनेषु सलिलस्थगिते च नेत्रे।
सान्निध्यमुद्यदरुणायुतसोदरस्यत्वद्विग्रहस्य परया सुधया प्लुतस्य॥२॥

आदि शंकराचार्य (only two verses of this composition are presented here)

भज गोविन्दं भज गोविन्दं गोविन्दं भज मूढमते।
संप्राप्ते सन्निहिते काले न हि न हि रक्षति डुकृञ् करणे॥ १॥

मूढ जहीहि धनागमतृष्णां कुरु सद्बुद्धिं मनसिवितृष्णाम्।
यल्लभसे निजकर्मोपात्तं वित्तं तेन विनोदय चित्तम्॥ २॥

नारीस्तनभर नाभीदेशं दृष्ट्वा मा गा मोहावेशम्।
एतन्मांसावसादि विकारं मनसि विचिन्तय वारं वारम्॥३॥

नलिनीदलगत जलमतितरलं तद्वज्जीवितमतिशक्वपलम्।

विद्धि व्याध्यभिमानग्रस्तं लोकं शोकहतं च समस्तम्॥ 4॥

श्री ललिता पञ्चरत्नम्

प्रातःस्मरामि ललितावदनारविन्दं बिम्बाधरं पृथुलमौक्तिकशोभिनासम्।
आकर्णदीर्घनयनं मणिकुण्डलाढ्यमन्दस्मितं मृगमदोज्ज्वलफालदेशम्॥१॥

प्रातर्भजामि ललिताभुजकल्पवल्लीरक्ताङ्गुलीयलसदङ्गुलिपल्लवाढ्याम्।
माणिक्यहेमवलयङ्गदशोभमानां पुण्ड्रेक्षुचापकुसुमेषु सृणीर्दधानाम्॥२॥

आदि शंकराचार्य (only two verses of this composition are presented here)

त्रिपुरसुन्दर्यष्टकम्

कदम्बवनचारिणीं मुनिकदम्बकादम्बिनीं नितम्बजितभूधरां सुरनितम्बिनीसेविताम्।
नवाम्बुरुहलोचनामभिनवाम्बुदश्यामलां त्रिलोचनकुटुम्बिनीं त्रिपुरसुन्दरीमाश्रये॥१॥

कदम्बवनवासिनीं कनकवल्लकीधारिणीं महार्हमणिहारिणीं मुखसमुल्लसद्गारुणीम्।
दयाविभवकारिणीं विशदरोचनाचारिणीं त्रिलोचनकुटुम्बिनीं त्रिपुरसुन्दरीमाश्रये॥२॥

अन्नपूर्णा स्तुति

नित्यानन्दकरी वराभयकरी सौन्दर्यरत्नाकरी निर्धूताखिलघोरपापनिकरी प्रत्यक्षमाहेश्वरी।
प्रालेयाचलवंशपावनकरी काशीपुराधीश्वरी भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी॥१॥

नानारत्नविचित्रभूषणकरी हेमाम्बराडम्बरी मुक्ताहारविडम्बमानविलसद्भक्षोजकुम्भान्तरी।
काश्मीरागरुवासिताङ्गरुचिरा काशीपुराधीश्वरी भिक्षां देहि कृपावलम्बनकरी
मातान्नपूर्णेश्वरी॥२॥

आदि शंकराचार्य

नागेन्द्र हाराय त्रिलोचनाय भस्माङ्गरागाय महेश्वराय।
नित्याय शुद्धाय दिगम्बराय तस्मै नकाराय नमः शिवाय।

मंदाकिनी सलिल चन्दन चर्चितायनन्दीश्वर प्रमथ नाथ महेश्वराय
मंदार पुष्प बहु पुष्प सुपूजितायतस्मै मकाराय नमः शिवाय।

शिवाय गौरी वदनार विंद सूर्याय दक्ष द्वार नासकाय
श्री नीलकंठाय वृष ध्वजाय तस्मै शिकाराय नमः शिवाय।

वशिष्ठ कुम्भोद्भव गौतमादि मुनेन्द्र देवर्चित शेखराय
चंद्रार्क वैश्वनर लोचनाय तस्मै वकाराय नमः शिवाय

यक्ष स्वरूपाय जटा धराय पिनाक हस्तथाय सनातनाय
दिव्याय देवाय दिगम्बराय तस्मै यकाराय नमः शिवाय।

मधुराष्टकम्

अधरं मधुरं वदनं मधुरं, नयनं मधुरं हसितं मधुरम्।
हृदयं मधुरं, गमनं मधुरं, मधुराधिपते रखिलं मधुरम्॥१॥

वसनं मधुरं, चरितं मधुरं, वचनं मधुरं वलितं मधुरम्,
चलितं मधुरं, भ्रमितं मधुरं, मधुराधिपतेरखिलं मधुरम्॥२॥

वेणर्मधुरो रेणुर्मधुरः पाणिर्मधुरः पादौ मधुरौ,
नृत्यं मधुरं सख्यं मधुरं मधुराधिपतेरखिलं मधुरम्॥३॥

गीतं मधुरं पीतं मधुरं, भुक्तं मधुरं सुप्तं मधुरम्,
रूपं मधुरं तिलकं मधुरं मधुराधिपतेरखिलं मधुरम्॥४॥

करणं मधुरं, तरणं मधुरं, हरणं मधुरं, रमणं मधुरम्,
वमितं मधुरं, शमितं मधुरं, मधुराधिपतेरखिलं मधुरम्॥५॥

गुञ्जा मधुरा माला मधुरा यमुना मधुरा वीची मधुरा,
सलिलं मधुरं, कमलं मधुरं मधुराधिपतेरखिलं मधुरम्॥६॥

गोपी मधुरा लीला मधुरा, राधा मधुरा मिलनं मधुरम्,
दृष्टं मधुरं शिष्टं मधुरं मधुराधिपतेरखिलं मधुरम्॥७॥

गोपा मधुरा गावो मधुरा, यष्टिर्मधुरा सृष्टिर्मधुरा,
दलितं मधुरं, फलितं मधुरं, मधुराधिपतेरखिलं मधुरम्॥८॥

॥इति श्रीमद्वल्लभाचार्यकृतं मधुराष्टकं सम्पूर्णम्॥

लिंगाष्टकम्

ब्रह्ममुरारिसुरार्चितलिङ्गम् निर्मलभासितशोभितलिङ्गम्।
जन्मजदुःखविनाशकलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥१॥

देवमुनिप्रवरार्चितलिङ्गम् कामदहम् करुणाकरलिङ्गम्।
रावणदर्पविनाशनलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥२॥

सर्वसुगन्धिसुलेपितलिङ्गम् बुद्धिविवर्धनकारणलिङ्गम्।
सिद्धसुरासुरवन्दितलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥३॥

कनकमहामणिभूषितलिङ्गम् फणिपतिवेष्टितशोभितलिङ्गम्।
दक्षसुयज्ञविनाशनलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥४॥

कुङ्कुमचन्दनलेपितलिङ्गम् पङ्कजहारसुशोभितलिङ्गम्।
सञ्चितपापविनाशनलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥५॥

देवगणार्चितसेवितलिङ्गम् भावैर्भक्तिभिरेव च लिङ्गम्।
दिनकरकोटिप्रभाकरलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥६॥

अष्टदलोपरिवेष्टितलिङ्गम् सर्वसमुद्भवकारणलिङ्गम्।
अष्टदरिद्रविनाशितलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥७॥

सुरगुरुसुरवरपूजितलिङ्गम् सुरवनपुष्पसदार्चितलिङ्गम्।

परात्परं परमात्मकलिङ्गम् तत् प्रणमामि सदाशिवलिङ्गम् ॥४॥

लिङ्गाष्टकमिदं पुण्यं यः पठेत् शिवसन्निधौ।

शिवलोकमवाप्नोति शिवेन सह मोदते ॥

A song from Jayadeva's Gita-Govinda:

चंदन-चर्चित-नील-कलेवर-पीतवसन-वनमालिन्।

केलि-चलन्मणि-कुंडल-मंडित-गंडयुग-स्मितशालीन्॥

चंद्रक-चारु-मयूर-शिखंडक-मंडल-वलयित-केशम्।

प्रचुर-पुरंदर-धनुरनुरंजित-मेदुर-मुदिर-सर्वेषम्॥

संचरदधर-सुधा-मधुर-ध्वनि-मुखरित-मोहन-वंशम्।

वलित-द्रगंचल-चंचल-मौली-कपोल-विलोलवतंसम्॥

हारममलतर-तारमुरसि-दधतं परिरभ्य विदूरम्।

स्फुटतर-फेन-कदंब-करंबितमिव यमुना जल पूरम्॥

Prakrit and Apabhramsha poetic examples

गहणं गइंदणाहो पिअविरहुम्माअपअलिअ विआरो

विसइ तरुकुसुम किसलअ भूसिअणिअदेहपव्भारो

Arya or Gatha meter

Kalidasa, Vikramorvasi, period: first century BCE to fourth century

विहरानल जाल करालिअउ पहिउ कोवि बुड्ढिबि ठिअओ

अनिसिसिरकालि सअलजलहु धूमु कहन्तिहु उड्ढिअओ

The Kappura subdivision of the Ullala meter

Hemachandra, Prakrit Grammar

त जिणभवणु णिएबि धवलत्तुंगु विसालु

वियसियवयणरविदुं मणिपरिओसिउ बालु

Dhanavala, Bhavisayattakaha

कत न कलावति नारि आ रे

अत सुविह नित रूप बटोरि आ रे

सबे सरीर मोर आ रे

तथिहि मुखमण्डल मोरा आ रे

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

आगम वेद किछु किछु जानिअ

परक वित्त धन्धि घर आनिअ

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

अरे रे सनातक तोरिहि कुमान्ति

अनङ्गसेना हरि लेल असंजाति

कतए विचार कराओल आनि

जन्हिक चरित सुन मूलनाशक जानि

हेरित हि हरि धन लए गेल चोर

हाथक रतन हेराएल मोर

Maithili Dhurtasamāgama, Jyotirishwar

अरु पुरिस पसंसओ राय गुरु कित्ति सिंह गणेश सुअ

जे संतु समर सम्मदि कहु वप्प वैर उद्दरिय धुअ

Vidyapati, Kirtilata

XX

कनकभूधर शिखर वासिनी, चन्द्रिकाचय चारू हासिनी

दसन कोटि विकास बंकिम, तुलित चंद्रकले/

कृद्धसुररिपुबल निपतिनी, महिष सुम्भ निशुम्भ घातिनी

भीत भक्त भायापनोदन, पाटबप्रबले//1 //

जय देवी दुर्गे दुरित तारी, दुर्गमारी विमर्दकारिणी
भक्ति नम्र सूरासूरा धिप, मंगला प्रवरे

गगनमंडल गर्भ गाहिन समर भूमिषु सिंहवाहिनी
परशुपाश कृपाण, सायक शंकचक्रधरे // 2 //

अष्ट भैरवीसंगशालिनी, स्वकरकृत कपाल मालिनी
दनुजशोणित *पिशित वर्धित, पारना रभसे

संसार बन्धनिदानमोचिनी, चन्द्रभानु कुशाणुलोचिनी
योगनी गण गीत शोभित नृत्य भूमि रसे//3 //

जगतिपालनजननमारण, प कार्य सहस्त्र कारण
हरि विरंचिमहेश शेखर, चुम्बयमानपदे

सकलपापकला, परि च्युति सुकविविद्यापतिकृत स्तुति
तोषिते शिव सिंहभूपतिकामना फल दे

XX

बड़ सुखसार पाओल तुअ तीरे.

छोड़इत निकट नयन बह नीरे।..

नोरि बिलमओ बिमल तरंगे.

पुनि दरसन होए पुनमति गंगे। .

क अपराध घमब मोर जानी।

परमल माए पाए तुम पानी।।कि करब जपतप जोगधेआने।

जनम कृतारथ एकहि सनाने।।

भनई विद्यापति समदजों तोही।

अन्तकाल जनु बिसरह मोही।।

Vidyapati

According to new research, the Vidyapati of Avahatta and the Vidyapati of the Padavali are different. But my purpose here is only to show rhyme.

मेष मीन तिअ दण्डा दीस

ता उप्परि दिअ पल अठतीस

xxxxxxxxxxxxxxxxxxxx

मिथुन मकर पल तीनि गुनू

कर्कट तेंतालिस धनू

xxxxxxxxxxxxxxxxxxxx

नवमी चौठि चौदिशि भउ पोड़े

पड़िब एकादशि छठिक बिजोड़े

xxxxxxxxxxxxxxxxxxxx

पक्ष विराड़ा सिंह सुनइ अहि मूसा गज मेष

अचे हले दुहुकरसे गुणि वर गपमान उलेख

Pure Dak-vachana

वन्दनेवार धएल ठाम ठाम, भगत नगर एहे गुण अभिराम।

वेद मङ्गल धुनि अहनिस होह, दिनकर किरण धरब धओने होइ।

धरम करम सबका थिर नीति, तें फले काहुक होअ न भीति।

त्रिभुवन जननी करथि निवास, अचिरेहि देखि सबक अभिलास।

भनइ वंशमणि हे जगदम्बे, नृप जगजोति मन पुर अविलम्बे।

(Compiled in Jagajyotirmalla's Hargauri Vivaha Nataka and composed by Vanshamani.)

Divide the examples above into two parts: first, Sanskrit; and second, Prakrit-Apabhramsha. In all the Vedic Sanskrit examples, rhyme has been used knowingly

or unknowingly. When we come to the Argala-Kilaka stotras, rhyme seems to peep out; by the time we reach Shankaracharya, rhyme becomes clear; and in the Gita-Govinda, rhyme is fully present. Since rhyme was an important element in Prakrit language, and since Prakrit had developed before Adi Shankaracharya, this rhyme was naturally available to Shankaracharya; for Jayadeva it became compulsory. Here it should also be remembered that Vedic meters are often one-line forms by the basis of the present discussion, and therefore rhyme was not very necessary there; but as the number of lines increased, the need for rhyme began to be felt.

As we know, in Vedic poetry there was a letter-based meter, which is also called simple varnika meter. Later, when Sanskrit became refined and classical, varnika meter emerged, in which it became compulsory for the quantity sequence of every line to be the same. Varnika meter is difficult in itself, and therefore it could not become very current or popular among the people. But the people are the people: how could they leave their expression? Therefore among the people the old talavritta meter again gained force. What is this talavritta meter? We shall see that a little later. Before this meter, let us take some elementary information about music. There are two major elements in music: first, svara, or note; second, tala, or rhythm. Svara-based music chiefly rests on ascent and descent. The educated class of Sanskrit gave prominence to svara, while common people gave prominence to tala. Various kinds of meters were formed for the determination of svara, among which both simple varnika and varnika occur. For talavritta meter, it is compulsory only that the tala be equal. That is, whether or not the number of letters is equal in every line, and whether or not the short-long pattern of every line is equal, the tala of every line must be equal.

In talavritta meter, a letter of a word may even remain unpronounced. Pause and pluta, or prolonged utterance, are important in talavritta meter. Pure pronunciation of words is not compulsory in it. In talavritta, the pronunciation of a long syllable may become short, and the pronunciation of a short syllable may become long. Just as the talagana of each line in talavritta must be equal, in Vedic meter each line should have equal letters, and in varnika meter each line must have the same quantity sequence. All ancient Maithili folk songs are based on talavritta meter. In talavritta meter, only the rhythm of every line needs to match; therefore in talavritta, whether you call it tuka, tukanta, antyanuprasa, or qafiya, it is compulsory. Because of this maintenance of rhyme, talavritta became very popular and changed even later Sanskrit. Later Adi Shankaracharya used rhyme in all his stotras. As time passed, Sanskrit poetry kept becoming rhymed. In grammar, figures such as antyanuprasa were born, and Jayadeva's Gita-Govindam became world-famous in Sanskrit precisely because of its sweet, graceful style and end-rhyme.

Another major feature of talavritta meter is that it depends on the singer. If one singer binds two lines in an eight-matra tala, another singer may bind them in a seven-matra tala. Therefore from the end of classical Sanskrit and from the birth of Prakrit, rhyme had great importance in poetry, and as time moved forward, the imagination of poetry without rhyme became impossible. Readers and the public gave greater regard to rhymed poetry because rhymed poetry is pleasing to the ear. This quality of Prakrit came effortlessly into Apabhramsha, and since Maithili and other modern Indian languages were formed from Apabhramsha, rhyme became compulsory in them as well. During singing, talavritta can be applied to every meter: Vedic, varnika, and matrika. For Vedic meter and aksharavritta, however, svara-music is compulsory. Even so, a singer can sing them in talavritta too. As far

as I know, in Maithili talavritta is called bhās. Old women singers still say, “the bhās of this song is not rising”; that means the talavritta of that song is not sitting properly. See a few examples of talavritta meter.

भादब हे सखी रैन भैयाओन

दोसरे अन्हरियाके राति यौ

राति दुख सुख संगहि खेपब

लेसब दीप अकास यौ

If we study the four lines of this barahmasa, it becomes clear that the first line has 19 quantities; if we do not accept the rule involving “न्ह”, then 18. The second line has 18 quantities, the third has 15, and the fourth has 13. Since in singing, the syllable before “न्ह” automatically tends to become long, I am taking the first line as having 19 quantities.

Now see its talavritta arrangement:

भादब हे सखी रैन भैयाओन

दोसरे अन्हरियाx के राति यौ

राति दुxxख सुxxख संगहि खेपब

लेसब दीxxxप अxxxकास यौ

See a second example:

काली के देखलहुँ सपनमा

से ठाड़े अँगनमा

केओ नीपे अगुआर माँ के

केओ नीपे पछुआर माँ के

केओ नीपे काली के भवनमा....

The first line has 16 quantities, the second 11, the third and fourth 17 each, and the fifth and last line 19. Now see its talavritta arrangement:

काली के देखलहुँ सपनमा

सेxx ठाड़ेx अँगनमाxx

केओ नीपे अगुआर माँ के

केओ नीपे पछुआर माँ के

केओ नीपे काली के भवनमा...

There is a pause on the “आ” of “अगुआर” in the third line; similarly there is a pause on the “आ” of “पछुआर” in the fourth line. In the final line, there are pauses on the “ओ” of “केओ”, the “पे” of “नीपे”, and the “ली” of “काली”. As a result, every line becomes a composition of 16 tala-quantities. To hear the singing of these songs, go to the Videha Audio link: <http://sites.google.com/a/videha.com/videha-audio>

In music, the sign “x” is used for tala. Thus from this example we can see that in the four lines there is neither matrika meter, nor varnika meter, nor Vedic meter; instead, by prolonging in the middle of the lines, or by giving tala, or by taking pauses, all the lines have been completed. This is called talavritta. Song mainly follows talavritta, and within that, all ancient songs and folk epics of Maithili are beautiful examples of talavritta meter. If the features of some other meter appear in some songs, understand that only as coincidence. As I have already said, every metrical composition can be sung. There is only one difference between talavritta meter and Vedic meter; otherwise the two are the same. Because of that one difference, one became governed by svara and the other by tala. Now I request readers to look for other examples of talavritta from every angle.

By the time readers have come this far, they will themselves have understood why, even though ancient Sanskrit poetry did not necessarily have end-rhyme, qafiya has been considered compulsory in the ghazal of modern Indian languages. Therefore qafiya is compulsory for Maithili ghazal too. In any case, if qafiya is compulsory in Arabic ghazal, then it is compulsory for ghazal. This discussion has been written only for knowledge arising from tradition. It is not only that talavritta existed in ancient times. In the modern age, the first people's poet of Maithili, Shri Ramdev Prasad Mandal Jharudar, created and developed a new meter whose name is “Jharu chhand”. In my view this Jharu chhand is based on talavritta. See two examples:

भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति

कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकैलाति

The first line has 32 quantities and the second line has 31 quantities. It can be seen in talavritta in this way:

भागि गेला अंग्रेज अकेला, छोरि कऽ पाछू ढेरो जाति

कर रंगदारी वसुल रहल अछि, मारि मारि कऽ सभकै_x लाति

Take one more example:

हे भूमि कऽ भाग्य विधाता, जगक अदाता भगवान।

कहाँ पता तोरा सिबा छै केकरो, छूपल कतए छै खेतमे धान।

The first line has 27 quantities and the second line has 38. Now see its talavritta:

हे भू_{xxx}मि कऽ भाग्य विधाता_{xxx}, जगक अदा_{xx}ता भगवा_{xxx}न।

कहाँ पता तोरा सिबा छै केकरो, छूपल कतए छै खेतमे धान।

Now, governed by talavritta, both lines become 38 tala-quantities each.

His published book “हमरा बिनु जगत सुन्ना छै” contains many Jharu meters, which readers can download free from Videha Pothi Download and read. Jharudarji is not merely a writer; he is also a bridge joining the two banks of the current that has formed from Siddha Sarhapa down to the modern age. A review of his book cannot be made here, but I believe readers will certainly read it. Now the question will arise before readers: can ghazal be in talavritta? My answer is that, as with other meters, only its singing can be in talavritta; the composition or written form will remain as before.

The Grammar and History of Maithili Ghazal

Ashish Anchinhar

Section 13

Maqta

The maqta is the final couplet of a ghazal in which the poet uses his own name or pen name (takhallus). For example:

*With the known, with Anchinhar,
in dreams the neck is cut.*

In this couplet I have used my pen name, Anchinhar, and this couplet is the final couplet of the ghazal; therefore this couplet is a maqta. A ghazal may also exist without a maqta. Regarding the maqta, one should keep in mind that in all his ghazals the poet should use either his own name or his pen name - one of the two. I take myself as an example: in my ghazal I should use either Ashish or Anchinhar. It should not be that in some ghazals I use Ashish and in others Anchinhar.

If the final couplet does not contain the poet's name or pen name, it is not called a maqta. It is simply an ordinary couplet. Likewise, if someone has placed the name or pen name in a middle couplet, that too is not a maqta. Many poets present their pen name in the maqta within quotation marks. This is not exactly wrong, but doing so narrows the meaning. For example, if I write "Anchinhar" in quotation marks, it becomes a proper noun and its meaning becomes "Ashish Anchinhar." But when I write Anchinhar directly, without quotation marks, it applies both to the poet and to any other unknown or unfamiliar person. Therefore I do not use quotation marks around my pen name.

I would like to show a small difference. In Urdu and Hindi, the postpositional system is separate, so no change falls upon the pen name itself. For example:

*Nazar mein hai hamari jada-e-rah-e-fana, Ghalib,
ki ye shiraza hai alam ke ajza-e-pareshan.
(Ghalib)*

Meaning: The road of annihilation lies before my eyes, Ghalib; for this is the binding thread of the scattered elements of the world.

*Tha ji mein usse miliye to kya kya na kahiye, "Mir,"
par kuchh kaha gaya na gham-e-dil haya se aaj.
(Mir Taqi Mir)*

Meaning: I had thought that, if I met her, I would say so many things, Mir; but today, because of modesty, nothing of the grief of the heart could be said.

*Jab mujhse mili Firaq wo aankh,
har bar ek baat gadh gayi hai.
(Firaq Gorakhpuri)*

Meaning: When that eye met mine, Firaq, each time it fashioned a new tale.

The point is that, unlike Hindi and Urdu, Maithili attaches case endings to nouns. For example:

Rajivak *nam* *amar* *chhai.*
Amarak nam.

Along with this, other changes in nouns will also still be treated as part of the maqta. For example:

Omo jetai.

Therefore my clear view is that, in Maithili, a name or pen name to which a case ending has been attached, or a name or pen name that has undergone another such change, will still make the couplet a maqta.

Section 14

Bahr: Metre in Ghazal

What is called *chhand* in Sanskrit terminology is called *bahr* in Arabic. A ghazal is always in one *bahr* or another. The very idea of a ghazal without *bahr* is impossible. It is necessary to make clear that the metre used for ghazal is *varnik* in nature, that is, every line of the ghazal must remain in the same sequence of light and heavy syllabic values. Some people take “the same sequence of measures” and “the same total number of measures” to be one and the same thing; that is wrong. Just as the basis of *chhand* is rhythm, the basis of *bahr* is *aruz* or *arud*. *Aruz* or *arud* means the metrical sequence contained in a couplet. *Aruz* or *arud* is also called *vazn*.

Before moving further with the discussion of *bahr*, one more point is necessary. Here I am describing Arabic *bahr*, and these metres have been used abundantly in the hundred-year history of Maithili ghazal. Ancient ghazal poets such as Pandit Jivan Jha, Kavivar Sitaram Jha, and others wrote ghazals in Arabic metres. Later, however, Mayanand Mishra misled everyone by saying that writing ghazal in Maithili was not possible - even though metrical ghazals existed before him. From around the 1980s, Yoganand Heera and Vijaynath Jha were writing Maithili ghazals in Arabic metres, but editors who did not understand *bahr* pushed them aside; as a result, *bahr* could not be discussed properly in Maithili ghazal. Recently again - this refers to 2009 - Gajendra Thakur successfully wrote a ghazal in *Bahr-e-Mutaqarib*. Therefore discussion of this matter has now become necessary. In Maithili, the search for a *varnik bahr* was also carried out by Gajendra Thakur, and almost every new ghazal poet is now following it. I shall discuss that *bahr* later as well; first let us look at Arabic *bahr*.

The science of *aruz* or *arud* was invented in the second century of the Hijri era by Khalil ibn Ahmad Basri. The idea came to him after hearing the sound of utensils being made in the coppersmiths’ market of Mecca. Let us pause here for a moment and look at the Indian side. Sound primarily emerges from three places: the mouth, the heart, and the navel. Ordinary people speak from the mouth, the seeker from the heart, and the great seeker from the navel. From the navel emerges the sound *Om*. The word *Om* contains three sounds: *a*, *u*, and *m*.

First let us move briefly toward the basic Sanskrit alphabet. Sanskrit has a total of 16 vowels and 36 consonants, that is, 52 letters. These 52 sounds are uttered through the mouth by ordinary human beings, while seekers and great seekers draw the sounds of some letters from the heart and the navel. Many symbols proclaim the significance of these vowels and consonants. Every tradition within Sanatan Dharma accepts in one voice that light and heavy sounds emerged from Lord Shankar’s *damaru*. If you observe carefully, in the *damaru* a softer sound

comes first and then a stronger sound. The softer sound is the symbol of the light syllable, and the stronger sound is the symbol of the heavy syllable. When sound had developed, the need for linear symbols was felt. Gunakar Mule, in his book, has discussed sound and letters in detail.

Now come for a moment to the tongue of Kali. Kali's tongue is shown outside, and around her neck is a garland of 52 severed heads. This is the form and image in which Kali is seen. Pause and understand the meaning. The tongue is an essential organ for sound. If there is no tongue, no one can speak. Likewise, the severed head - made up of the throat, mouth, tongue, and related organs - is the principal doorway for producing sound. The 52 severed heads represent the 16 vowels and 36 consonants. I believe you will have understood my line of reasoning.

In ancient times Mecca was also called aruz or arud, and therefore Basri gave the name aruz or arud to that metrical sequence. In Arabic literature, 16 bahrs were used. Later, in Iran, three more bahrs were invented. Here I am giving a brief introduction to bahr.

In Arabic literature, bahr is divided into three sections:

1. Salim - the original or pure bahr.
2. Murakkab - the mixed or compound bahr.
3. Mudaif or Muzaif - the altered or transformed bahr.

In Arabic, seven bahrs fall under salim, the original metres. Under murakkab there are 269 metres. Of these 269, however, only 20 are commonly in use. For my own convenience I have divided the murakkab metres into two sections. Along with this, I have named the salim bahr "equal bahr." The first section of murakkab bahr, in which there are seven metres, I have named "semi-equal bahr." The second section of murakkab bahr, in which there are thirteen metres, I have named "unequal bahr."

Section 15

Before studying the bahr, let us understand the rukn. Just as Sanskrit prosody has ganas, Arabic prosody too has a comparable unit, called a rukn. There are eight kinds of rukn. Their details are as follows:

Type of rukn	Quanti ty	Name of rukn	Metrical sequence
Khamasi rukn	5	Faulun (fa/u/lun)	122 (1/2/2)
Khamasi rukn	5	Failun (fa/i/lun)	212 (2/1/2)
Subai rukn	7	Failatun (fa/i/la/tun)	2122 (2/1/2/2)
Subai rukn	7	Mafailun (ma/fa/i/lun)	1222 (1/2/2/2)
Subai rukn	7	Mustafilun (mus/taf/i/lun)	2212 (2/2/1/2)
Subai rukn	7	Mufailatun (mu/fa/i/la/tun)	12112 (1/2/1/1/2)
Subai rukn	7	Mutafailun (mu/ta/fa/i/lun)	11212 (1/1/2/1/2)
Subai rukn	7	Mafoolatu (maf/u/la/tu)	2221 (2/2/2/1)

Here 1 means hrasva, short, and 2 means dirgha, long. Khamasi means a rukn of five matras and subai means a rukn of seven matras. Some people use + for long and - for short. In Sanskrit, the mark I is used for long and U for short. Laghu means hrasva, and dirgha means guru. To remember these rukns mathematically, understand them as follows.

- a) When one short is followed by two longs, it is called Faulun.
- b) When one short is followed by three longs, it is called Mafailun.
- c) If Mafailun is reversed, it becomes Mafoolat, that is, three longs followed by one short.
- d) When one short occurs between two longs, it is called Failun.
- e) If one more long is added at the end of Failun, it becomes Failatun.
- f) The reversed form of Failatun is Mustafilun.
- g) When the pattern begins with one short, is followed by one long, then by two shorts, and ends with one long, it is called Mufailatun.
- h) If the third or second short from the end of Mufailun is removed and placed near the first short, Mutafailun is formed. In other words, two shorts at the beginning, then one long, then one short, and finally one long.

The name of a ghazal is derived from its bahr. After that, the number of rukns in it is added, and after that the nature of those rukns is also mentioned. Then the full name of that ghazal is formed. Let us see a few examples.

- i) Musanna or musna, one: a ghazal in which each line of every sher has one rukn, that is, one sher has two rukns, is called a musanna sher. This numerical term can occur in any bahr. See an example of a musna sher:

Thus ka is short, kaa is long, ki is short, kii is long, ku is short, kuu is long, ke is long, kai is long, ko is long, kau is long, kan is long, and kah is long.

2) Anusvara is long, but chandrabindu is short. If chandrabindu occurs on a short letter, it will be counted short; if it occurs on a long letter, it will be counted long. But whether anusvara is placed over a short or a long letter, anusvara is always long. As I wrote earlier, only in an exceptional alternative situation may a one-letter word with chandrabindu be counted as long.

3) If a word contains a conjunct letter, the letter before it becomes long, even if it is otherwise short. For example, in pratyaksha there are two conjuncts: tya and ksha. The pra before tya becomes long, and the tya before ksha also becomes long. This rule will apply even if the conjunct appears in a separate following word. For example, in the phrase hamar prem chhi ahan, the conjunct pre occurs in prem; the final r of the preceding word hamar becomes long. Also remember that before the conjuncts nh and mh, the preceding short too will become long. In kumhar, the ku before mh becomes long; similarly, in kanhai the ka before nh becomes long. Ksha, tra, and jna are conjuncts; similarly pra, rva, and so on are conjuncts. But in the word mrit, mri is not a conjunct because ri is a short vowel. You may ask why mri in mrit is not a conjunct. My answer is that for a conjunct the letter must be half and joined with another letter. For example: prem = p + r + e + m. Here p becomes half, so this is a conjunct. But mrit = m + ri + t; therefore mri in mrit is not a conjunct. Ri is a vowel sign. It is very important to remember here that the current pronunciation of ri and rii is wrong. Just as i and ii are vowels, ri and rii are also vowels; they are called short ri and long rii. At present long rii is not in use, and a wrong pronunciation of short ri is current. For example, Krishna is now pronounced as Krishn. To hear the pure pronunciation, one may study in a Sanskrit teaching center such as the Aurobindo Ashram or in Gujarat or South India.

Note: older grammarians, under the influence of Hindi-Urdu, do not regard the letter before a conjunct belonging to a separate word as long. Similarly, they do not regard the short before nh and mh as long. I have already refuted this, and that discussion is given ahead. Even after that, my view is that every ghazal writer may choose one of the two methods for himself. If he feels that the opinion of the old grammarians is correct, whether for conjuncts or for nh and mh, then he may follow that old rule, but he must follow it consistently. It is not acceptable to count a conjunct within the same word as long in some ghazals and then count a conjunct in two separate words as long merely to complete the bahr in another ghazal. It is also not acceptable to treat nh, mh and the like as short in some ghazals and long in others. Holding two opinions is wrong. The ghazal writer is free to choose either method for all his ghazals. Personally, even when the conjunct is in a separate word, I count the preceding short as long; if I want to avoid this, I change the tatsama word into a tadbhava form. Similarly, in the case of nh, mh and so on, I follow a Sanskrit-like rule in all my ghazals.

4) A short letter with visarga is also long.

5) As stated earlier, in a ghazal two shorts may also be counted as one long. But which two shorts should be counted as long has been clarified in the section on stress; nevertheless I repeat it once more.

A) In a word made of two short letters, stress falls on the second letter from the end. Therefore count it as long; for example, ghar = long, whereas in Sanskrit it would be short-short. In an alternative situation it may be counted as long-short.

B) Words made of three short letters are of two kinds: first, a word of two shorts to which an inflection has been attached, such as gharak; second, an original word made of three shorts, such as bigari. Before going ahead, the writer must decide whether he accepts the traditional stress or the present pronunciation without stress. If a poet accepts stress, he must follow stress in all his ghazals. It cannot be that he accepts stress in one ghazal merely to complete the measure and rejects it in another. Whoever does that should be regarded as affected by poetic fault. Those who do not accept stress are also requested to maintain uniform pronunciation in their ghazals. Thus, for words of three letters there are two groups: those who accept stress and those who do not. Now consider words of three short letters.

For pahil, those who accept stress will pronounce it pahi-l, that is, long-short, 2-1. Those who do not accept stress will pronounce it pa-hil, short-long, 1-2. For takhan, those who accept stress will pronounce it takh-an, long-short, 2-1. Those who do not accept stress will pronounce it ta-khan, short-long, 1-2. For bigari, those who accept stress will pronounce it big-ari, long-short, 2-1; those who do not accept stress will pronounce it bi-gari, short-long, 1-2. Understand other words in the same way.

Personally, I believe that a three-short-letter word to which an inflection has been attached is certainly short-long, but in an alternative situation it may also be counted as long-long, 22. A basic three-short-letter word, however, will remain 12 according to its nature.

Now consider words of four short letters. For bhinsar, those who accept stress will pronounce it bhins-ar, long-short-short, 2-1-1. Those who do not accept stress will pronounce it bhin-sar, long-long, 2-2. For kabkab, those who accept stress will pronounce it kabak-b, long-short-short, 2-1-1. Those who do not accept stress will pronounce it kab-kab, long-long, 2-2. Understand other words in the same way.

Now words made of five short letters. For chahatgar, those who accept stress will pronounce it chahatg-ar, short-long-short-short, 1-2-1-1. Those who do not accept stress will pronounce it chahat-gar, short-long-long, 1-2-2. Understand other words in the same way.

Now words made of six short letters. For chapalacharan, those who accept stress will pronounce it chap-la-char-an, long-short-long-short, 2-1-2-1. Those who do not accept stress will pronounce it cha-pal-cha-ran, short-long-short-long, 1-2-1-2. Understand other words in the same way.

6) Pluta. According to the traditional statement, “in calling someone from a distance, in singing, and in weeping, pluta is recognized.” That is, while calling a distant person, while singing, or while crying, some words are stretched in pronunciation; as a result, their quantity becomes more than long, namely three matras. In present-day Indian languages, however, this pluta has disappeared. In Urdu, it is still observed; for example, Urdu speakers count raasta as long-short-long. The same applies to dosti and similar words. Here my opinion is that if a foreign word cannot be Maithilized, the pluta rule may also be taken optionally in it. For example, the Urdu word raasta became rasta in Maithili, but this rule did not work in the word dosti; therefore, in an alternative situation one may count dosti as 212. But in Urdu, words in which the letter h occurs between two longs are counted without the h: chehra is counted as 22, mehndi as 22. As far as I believe, in Maithili such words are 212, but alternatively they may be counted as 22. According to Pingala’s Chhanda-sutra, however, there is no rule for the use of pluta in prosody.

Inflection changes the metrical count too. For example, izzat is 22. Izzatak may be counted as 22i, but 212 is more appropriate, because after the inflection is attached, izz counts as 2, ja as 1, and tak as 2: 212. Still, I repeat that the poet should decide which count creates better flow. As with inflection, prefixes and suffixes also seem to change the count. For example, from the root kushal, adding the prefix sa makes sakushal. If you attend to its pronunciation, sa is pronounced separately and kushal separately. In such a situation, counting sakushal as 112 is more appropriate. Understand other such words in the same way.

In present Maithili, some words have two spellings: 1) keo / kiyo; 2) emhar / imhar / imahar; 3) deyd / diyad; 4) ekhan / akhan; 5) ete / ate; 6) kono / kuno. These examples show that often an initial e changes into i or a, though not in all words. Pandit Govind Jha and other older grammarians regarded kiyo, imhar, diyad, akhan and the like as incorrect spellings, but in pronunciation these forms are the most common. On this point my view is that, just as Urdu preserves both muhabbat and mohabbat to retain the flexibility of its language, though muhabbat is the pure form, Maithili too may rightly keep both keo and kiyo. When 12 is needed, use kiyo; when 22 is needed, use keo. Writing keo or kono and counting its quantity as short-long is, in my view, wrong.

Some people say that an initial or medial long should also be counted as short. My view is that if the original e occurs anywhere in the word, it may be counted short according to the demand of meter. Still, the question arises: which longs should be counted as short and which should not? Some people will have one opinion and some another. Therefore, if someone can logically explain that in a certain word the initial or medial long will be short for a given reason, I have no objection to accepting it, because the matter would be governed by reasoning. But if we accept things arbitrarily, without reasoning, then the ghazal will again become free verse. And if the ghazal is to be entirely free, then why use varnik bahr? Write ghazals in simple varnik form. Even in simple varnik form, the ghazal will remain rule-bound. I do have some examples in which many poets work by writing an initial or medial long as short, and to some extent I agree with such forms, but only when they are correct from the point of view of pronunciation, such as kanun for kanoon, ful for phool. They should also be written in that form. If you count kanoon as kanun, then write kanun. Some examples will also be found in the section on relaxation of rules.

Just as many words are shortened by using an apostrophe or vikarī sign, similarly, if a word ends in m, removing it and putting chandrabindu on the preceding letter gives the same meaning: naam = nan; gaam = gan; thaam = than. But this rule does not apply to proper nouns, tatsama words, or words with fixed conventional meanings. Thus dhaam will not become dhan, and daam will not become dan. Also, by adding on to such a shortened form, one may expand it again, such as nanon, danon, ganon, and so on. Understand all similar cases likewise. But in actual usage, nan and nanon differ, as in: "There was no name like Kidan," and "Sir, what is your name?" Now, in a ghazal, choose the word according to the metrical sequence and the subject matter.

Waw-e-atf is an important rule of Arabic, also accepted in Persian and Urdu. According to this rule, when v occurs between two words, it is pronounced o and joins the final letter of the first word. For example: dair-v-haram = dair-o-haram = dairo-haram, where dair means temple and haram means mosque; subh-v-shaam = subh-o-shaam = subho-shaam, and so on. But this rule will not fully apply in

Maithili. In Maithili, if a word is of Arabic-Persian-Urdu origin and ends in v, it may be changed into o: chunav = chunao; lagav = lagao; dav = dao. According to the rule above, wherever a given metrical sequence is needed in a ghazal, create the suitable word form.

In addition, Maithili nouns and pronouns also take o and u, and their meaning is equivalent to Urdu bhi, “also.” For example: Ramo gelathi, “Ram also went”; hamhu gelahun, “I too went”; oho gelathi, “he also went.”

Refutation of the views of earlier grammarians

1) In his book Maithili Chhand Shastra, published by Mithila Pustak Kendra, Darbhanga, second edition 1987, Pandit Govind Jha writes on page 13 that san, jan, tan, han and similar forms are guru, that is, he counts chandrabinu as long. The same is written in Mithila Bhasha Vidyotan by Pandit Dinabandhu Jha. But later, on page 20 of his Maithili Parichayika, published by Shekhar Prakashan in 2006, Pandit Govind Jha writes that anusvara is heavy and chandrabinu is weightless. In that book he counts chandrabinu as short. He gives a similar view on page 35 of Maithili Parishilan, published by Maithili Akademi in 2007. Now, for a reader like me, the major question is whether chandrabinu should be counted short or long, because the same Pandit Govind Jha has given different views in different books and seems to present whichever statement appears in a particular book as correct. If in the later book he had written that what he wrote in Maithili Chhand Shastra about chandrabinu was wrong and that he was now correcting it, then in my view confusion would not have spread and his greatness would also have been established. But that did not happen. People of a language have faith in that language’s grammarian. Maithils also have faith in Panditji, including me, and therefore many Maithils came to regard chandrabinu as long. The greatest example of this is the rhetorician Shri Raman Jha, who on pages 67-73 of his book Bhinna-Abhinna, citing Pandit Govind Jha, accepts chandrabinu as long. Therefore the matter is clear: chandrabinu is short and anusvara is long.

2) On page 14 of Maithili Chhand Shastra, Pandit Govind Jha writes that a short letter before the conjuncts nh and mh does not become guru, and that in kanhai and kumhar, ka and ku are not guru. But if you listen to Maithili pronunciation, you will clearly hear the sound kan + hai, and likewise kum + haar. In Maithili the sounds ka + nhai or ku + mhar are hardly found, except for some cases of elision discussed ahead. Therefore, in a ghazal, kanhai will be long + long + short, and kumhar will also be long + long + short. In fact, not only in ghazal but in every meter and every poem, because poetry depends on pronunciation, kumhar will be long + long + short. Let us go into a little more detail. In Urdu, the letter before nh, mh or lh is not long; the effect of lh, mh or nh remains on the syllable with which it is joined. For example, the word tumhara in Urdu is pronounced tu + mhara, so in Urdu tumhara is used as short + long + long. It is worth saying that the sounds nh, mh, lh entered Urdu from Sanskrit, but the conscious scholars of Urdu kept the pronunciation according to their own system. That Urdu pronunciation entered Hindi, for in speech Urdu and Hindi are alike. But if you look at Maithili pronunciation, the difference is absolutely clear. Because of this difference, Maithils are quickly recognized in every other state. In Maithili, mh, nh and lh act like other conjuncts, so kumhar and kanhai are long + long + short. In Sanskrit too, the short before mh, lh and nh is counted long. See this hymn written by Tulsidas:

The metrical sequence of the first line is short-long-long, short-long-long, short-long-long, short-long-long. The second line has the same sequence. Now pay attention to the word Brahm in the second line; everything will become clear. If, for a moment, we accept that sound elision occurs and the word kanhai becomes kanai, then the new word must be scanned according to the new sound. Scanning the new word kanai on the basis of the original word kanhai would not be logical.

3) On page 13 of Maithili Chhand Shastra, Pandit Govind Jha lays down the arrangement for whether the letter before a conjunct will be long or short. According to him, the preceding letter will become long only when the conjunct is within the same word. He also says that in a common compound, even if the letters belong to separate words, the letter before the conjunct will be long. At the same time, he provides exceptions. Almost the same rule has been adopted by all Maithili writers. I should also say that Hindi has a similar rule; I do not know the situation in other modern Indian languages. But this rule is not the rule of Sanskrit. In Sanskrit, whether the conjunct is within the same word or in a separate word, in both situations the letter before the conjunct becomes long. See a few examples from Sanskrit poetry. First, this Nirvana-shatkam of Adi Shankaracharya:

Mano buddhyahamkara chittani naham, na cha shrotra jihve na cha ghrana
netre

Na cha vyoma bhumir na tejo na vayuh; chidananda rupah shivoham shivoham

The metrical sequence of the first line is short-long-long, short-long-long, short-long-long, short-long-long. The second line has the same sequence. If you read carefully, you will see that the letter before a conjunct, even when it occurs in a separate word, is also becoming long.

All Sanskrit poetry provides examples of this. It is neither my aim nor proper to give them all here. The reason this rule is not present in Maithili is the influence of Prakrit-Apabhramsha languages. In Maithili and other modern North Indian languages too, this rule is not generally accepted because of the influence of Prakrit-Apabhramsha. Now let us see what this Prakrit-Apabhramsha is. Concerning Prakrit, Bharata Muni, author of the Natya Shastra, says: "The same word, reversed, deprived of refinement and qualities, and in various altered states, is to be known as Prakrit speech." That is, when the letters of an original word are moved forward or backward, or simplified, the resulting speech is called Prakrit. The original word may belong to any language. Similarly, Acharya Bhartrihari says about Prakrit: "The divine speech, when used by those unable to pronounce it, is scattered into various forms." But the author of the Mahabhashya, Patanjali, sees Prakrit as apashabda, improper speech, and in his view the use of such words, whether spoken or heard, is irreligious in both forms.

Almost every linguist has called the later form of Prakrit by the name Apabhramsha. By about the ninth and tenth centuries, the use of Prakrit had ended and the use of Apabhramsha had begun. But remember here that most linguists regard Apabhramsha as separate from Prakrit, yet because the nature of the two is similar, the term Prakrit-Apabhramsha is more current. In Prakrit, word formation is mainly determined by popular taste, not by grammar. For example, from the Sanskrit word chandra the Prakrit form chanda was formed, but from indra, inda was not formed; rather, indar was formed. Similarly, from vadhu, bahu was formed, but from sadhu, sahu was not formed; sahu is a separate

word. The condition in Apabhramsha is almost the same. It is important to know that, just as Sanskrit is the source for Prakrit, Prakrit is the source for Apabhramsha. Later, from this Apabhramsha, Maithili and other modern Indian languages were born. Prakrit has many forms; Apabhramsha too has many forms. In Maithili, Apabhramsha is also called apabhrashta or avahattha. But this Prakrit-like form existed in every age. The Narashansi of the Vedas is an example. In the Rigveda many words of the parallel language of that time are found. Similarly, in the Ashoka grove, Hanuman's worry about whether he should speak to Sita in devabhasha, divine language, or manushi bhasha, human language, also proves that even at that time there was a language parallel to Sanskrit, whether it was called manushi or something else. What is important is that from the Vedas to the present, a parallel stream has always flowed alongside Sanskrit, whatever its name may have been.

When Sanskrit words began to enter Prakrit form, conjunct-letter words were affected very strongly. On close observation it becomes clear that Prakrit speakers particularly targeted words containing conjuncts, especially words beginning with a conjunct. The reason was that pronouncing conjunct words required great care and education. Sanskrit conjunct words were broken in two ways in Prakrit.

1) If a Sanskrit word began with a conjunct, Prakrit either removed it entirely or sometimes moved the initial conjunct later in the word. For example, Sanskrit graha has the Prakrit form giraho. Likewise, skanda becomes khando, kshama becomes khama or chhama, stambha becomes khambha, skhalitam becomes khaliyam, klesha becomes kilesa, and so on.

2) If the conjunct occurred somewhere other than the beginning of the word, sometimes it was lost and sometimes it took a new conjunct form; for example, chaturthi becomes chautthi, chaitra becomes chaitta, chandrima becomes chandima, kshetram becomes chhetam, and so on. Overall, in Prakrit-Apabhramsha a condition arose in which neither language had words beginning with a conjunct.

After this much discussion, let us return to my original aim. My original aim was to explain why, in Maithili, unlike Sanskrit, the letter before a conjunct does not become long when the words are separate. If you read the above explanation carefully and read other books on Prakrit-Apabhramsha, you will see that Prakrit-Apabhramsha simply did not have words beginning with conjuncts. Maithili also came out of Apabhramsha, and in early Maithili there were no words beginning with conjuncts. Therefore this Sanskrit rule did not enter Maithili. Think about it yourself: why would a language that has no words beginning with conjuncts keep such a rule? But if we look at the writings of some prestigious modern Maithili authors, they use Sanskrit words, tatsama words, in everything except verbs. Other less prestigious authors use tatsama words in their writings like strong film spices. Not only this, Pandit Govind Jha, in Maithili Parishilan, pages 29-30, proudly lists many benefits of modern Indian languages, including Maithili, being tatsama-oriented. Now for an inquisitive person like me, the question naturally arises: if taking Sanskrit words has brought, or can bring, many benefits, then taking the related Sanskrit rules would also have brought, or could bring, benefits. In any case, when Sanskrit words are used in Maithili or in any other modern Indian language's poetry, the rule is automatically observed. Sing any Maithili poem in which a short syllable is followed by a Sanskrit word beginning with a conjunct; you will automatically feel that even though the words are separate, the letter before the

conjunct begins to become long. Remember again that in Prakrit-Apabhramsha there were no words beginning with conjuncts, so that rule was not followed there. After this explanation, the matter should be clear. Therefore my request is: if you wish to avoid this rule, use the tadbhava form of words that begin with conjuncts, such as parkash for prakash, pariyog for prayog, and so on. My point is that, just as in ancient times Prakrit removed conjuncts, or as in some modern languages conjuncts disappeared, remove conjuncts from Maithili too. But if you take the Sanskrit word, take it along with its full rule. If you are an interested reader, you may ask: if someone takes a conjunct word from a language other than Sanskrit, must he follow that language's rule? My answer is no, because you will write the other-language word in Devanagari or Tirhuta. Once you write it in Devanagari or Tirhuta, the Maithili conjunct rule will automatically apply to it. This is my first argument. Now let us move to the second.

In poetry, one line is regarded as the unit. If we separate words and say that a long caused by a conjunct in a separate word should not be counted, then it means we are not taking the line as the unit but the word as the unit. In my view, it is not proper to make the word the unit in poetry. In poetry the unit is always the line. Consider this irony: Maithili grammarians and poets treat the word as the unit, but when they count jagana and magana they take the line as the unit. Take an example from the Vasant Tilaka meter. Its arrangement is: tagana + magana + jagana + jagana + ga + ga, that is: long-long-short + long-short-short + short-long-short + short-long-short + long + long. Now see this line: "Is this not the work of a hero like you?" This line is by the poet Sitaram Jha, and I have taken it from page 45 of Pandit Govind Jha's Maithili Chhand Shastra. In this one line, the words "i" and "ne" are two separate words, and together with the first letter of the third word "ahanak," they make one tagana. My point is: if you regard the word as the unit in poetry, then why do you combine two or three separate words to form one jagana or magana? If someone regards the word as the unit, that means he should use in his poem such words that every jagana or magana, that is, every ten-letter segment, remains uniform. Therefore I believe that, as in Sanskrit poetry, even when the words are separate, the letter before a conjunct should be counted long. Remember here that when one line ends, that unit ends. If the next line begins with a conjunct, its effect will not fall on the final letter of the last word of the previous line. Personally, I count the preceding letter as long even when the words are separate.

Pandit Govind Jha writes on page 14 of Maithili Chhand Shastra that e, ai, o and au are sometimes short and sometimes long, and then he gives general rules. But the words he uses as examples are almost all from about 150 years ago. Nevertheless, I shall analyze those rules ahead and also establish that wherever e, ai, o and au occur, they remain long. Before that, note two points. First, in many cases the pronunciation of e, ai, o and au becomes soft, but because of soft pronunciation they should not be counted short. Second, in the Prakrit period, in opposition to Sanskrit, people counted e, ai, o and au as short in some places and long in others according to convenience. In early Prakrit, pronunciation was based on ease of speech, that is, a pronunciation that was not too difficult to utter. But when that same Prakrit became refined, it too was opposed like Sanskrit and Apabhramsha arose; when Apabhramsha too became refined, languages such as Maithili, Bengali, Assamese, Odia and Awadhi were born. But in today's age, when Maithili itself has become refined, what use are Prakrit-Apabhramsha rules? Do not frighten us now by saying that if Maithili becomes refined it will die. If there is so much fear, take

Maithili back one thousand years and then accept Prakrit-Apabhramsha rules. In reality, the process of a language dying and being born is like that of human beings and cannot be stopped. Yes, some space can be preserved so that the features of the original language remain in the new language. Therefore my clear view is that wherever e, ai, o and au occur, count them long. In poetry, sometimes as an exception for practical need, e, ai, o and au were counted short, but that was a relaxation, not a rule; the details of such relaxations will come ahead.

On page 14 of the same book, Panditji gives a rule that in tadbhava words, e, ai, o and au falling in the third or fourth position from the end are short, for example: tel, 2I, becomes telah, 12I; phail, 2I, becomes phailgar, III. But Panditji does not clarify why e, ai, o and au falling in the third or fourth position from the end become short. Let us now go to page 19 of Maithili Udgama o Vikas by Pandit Govind Jha, published in 1987, first edition 1968 by Maithili Prakashan Samiti and second enlarged edition by Maithili Akademi. There he writes that from the Vedic period this rule has continued: in a single word, only one vowel remains udatt and all others become anudatt. This rule is called shesha-nighata. As a result of this ancient rule, Maithili has a very important rule: except for the first and second positions from the end, all remaining sounds become short. Grierson called this the “Rule of Short Antepenultimate.” According to this rule in Maithili, one word can contain at most two guru sounds, and those only in the first or second position from the end; all sounds before that will normally remain short, and when suffixes and so on are added, as soon as a guru sound falls in the third or earlier position, it becomes short. Examples in the text are frequent: pani, panigar, kant, katah, bat, batah, bataha, batahba. In a note, Panditji says that this rule requires some refinement. According to Grierson, if the third letter is normally short, then why did aa not become short in paol and abae? Grierson solved this by saying that the final short vowel or very short vowel is not counted. But from hundreds of examples in meter and from observation of pronunciation, it is clear that the final very short vowel too was counted as one syllable. Therefore the rule should properly be stated thus: in Maithili, a guru sound may occur only within the last four matras of a word, not before that. Consequently, the ending of a Maithili word can be only of the four types 22, 1I2, 2II, 12I, and all sounds before that will remain short without exception, as in Sanskrit akasha becoming Maithili akas, and so on.

Then Panditji says the same thing in the second edition of Uchatar Maithili Vyakaran, published in 1992, page 19; in Maithili Parichayika, published in 2006, page 11; and in Maithili Parishilan, published in 2007, pages 56-57. In words of five or more matras, the pronunciation of the first long changes somewhat, as I showed in the section on stress, but that is only an optional situation.

After reading this subject in about five books by Panditji, I wish to present some of my own views. 1) In the Vedic period, there was no short-long process for making meters. Meters were made by counting letters only, and for singing them the forms udatt, anudatt and svarit were used. Udatt means singing the sound of a letter raised; anudatt means singing the sound lowered; svarit means immediately raising and then immediately lowering the sound. In Vedic literature, a letter that is short could be pronounced udatt, and a letter that is long could be pronounced anudatt. In simple terms, udatt, anudatt and svarit did not depend on the matra of a letter. 2) After Vedic literature, from classical Sanskrit through the Prakrit-Apabhramsha form of Maithili literature, Vedic meter did not remain; either classical Sanskrit’s aksharavritta remained or matra-based meter, mostly matra-based. 3) Panditji has treated the short-long rule and the udatt-anudatt-svarit

process as one. 4) According to Panditji, Grierson's Rule of Short Antepenultimate is not fully correct, and therefore Panditji modified it. My question is: if the rule above is mandatory for Maithili, why did it need modification? 5) After reading Panditji's books, I often feel that he has mixed together the rules of grammar, prosody and phonetics. Every language has shorter and ultra-short sounds, but their discussion belongs to phonetics, not to grammar and prosody. If an author wants to include phonetics in the same book, a separate section should be made for it. Because of this, many places in Panditji's books become doubtful.

On the basis of the views above, I give my conclusion. 6) This rule is not a mandatory rule, because Panditji himself has shown many exceptions to it. If a supposedly mandatory rule has so many exceptions, its mandatory character is surely questionable. 7) This rule is not a rule of grammar or prosody, but a lexical rule. That is, with the help of this rule you may Maithilize words from Sanskrit or other languages. Remember that Prakrit softened Sanskrit words by removing the pronunciation of the first, second or third long sound from the beginning of the word; from here onward I shall call such removed longs "softened." Thus akasha became akas, atma became atma, and so on. Later, on the basis of the same rule, English words were treated similarly: driver became darebar, station became teshan or tishan, and so on. But this rule applied only to words in which there was no convenient pause. Parishilan is one word, but its pronunciation is pari-shi-lan, with two pauses in one word; therefore there was no need to soften it. Thousands of Arabic-Persian words are current in Maithili in their original form, without softening, because those words have pauses or must have had them. If you pronounce Maithili, it is pronounced Mai-thili. But the convenience of pause was not present in words such as akasha, atma, driver, and therefore they were softened and used. Look at the examples that Panditji himself gives as exceptions: basan is pronounced ba-san; manal is pronounced ma-nal; analahun is pronounced an-lahun. These words too have pauses, so there was no perceived need to soften them. If we judge by this rule, many words of modern Maithili will need correction. A recent Maithili daily published from Darbhanga, Mithila Aawaz, is wrong according to this rule; the correct name would be Mithila Awaz. Thus you can understand that the rule Panditji regards as mandatory is only a tool for Maithilizing words of other languages. Because of the demand of pronunciation, the tool may be needed or may not be needed. This lexical rule is as important today as it was earlier. I request writers to use this rule to Maithilize words from other languages and preserve the distinctiveness of Maithili. In contrast, sometimes to preserve the distinctness of the language, a word is also lengthened: in Urdu it is ustad, but in Maithili ostad; vakil may become okil, and so on. Having reached this point, I can say that wherever e, ai, o and au in their matra forms occur, they will remain long, especially initial and medial longs. Rather than arbitrarily counting any long with e, ai, o or au as short, it would be better to remove the short-long system from Maithili and revive Vedic meter. That would save needless energy and ensure the development of the language. Alternative situations are a separate matter, and from within these rules I will give some such exceptions in the section on relaxation of rules, so that the observance of meter becomes easier and better.

In addition to the refutation above, I conducted a debate on Facebook related to Pandit Govind Jha, and I am giving it here. Reading it will show how Panditji is caught in ambiguity.



Ashish Anchinhar, 16 September 2014: In Pandit Govind Jha's book *Maithili Parichayika*, page 36, it is mentioned that every word must contain one guru. If this is true, then what about words such as *gagan*, *chaman*, *badan*, *kasi*, *rahi*, *bahi* and so on? Are they words or not? My question is only from the grammatical and prosodic point of view, because in phonetics the decision about short and long is possible only at the time of speech. Panditji is physically present on Facebook; I hope he will destroy my doubt. I am respectfully inviting a few people to this debate.



Govind Jha, 19 September 2014: You will find the answer to your question in this very sentence of mine. This is a feature of pronunciation. When this feature has to be shown in writing, the English letter *s* is attached.



Ashish Anchinhar: Respected Govind Jha ji, I read your answer. That means that wherever stress is falling, you put a *vikari* mark there and declare it "guru." But you yourself have written on page 54 of *Maithili Parishilan*: "It should not be understood that because of stress a short vowel becomes guru... because of stress its prolongation increases." Now tell us, what is the truth? In any case, I have already said that features of pronunciation belong to phonetics, not to grammar and prosody. Then how will the example of *nagana*, short-short-short, that you have given in the book *Maithili Chhand Shashtra* be possible? Respected sir, I hope that unlike other scholars you will not become angry, but will properly resolve my doubt.



Gajendra Thakur, 20 September 2014: It is better to correct a mistake than to search for arguments to defend it.



Ashish Anchinhar, 21 September 2014: Respected Pandit Govind Jha ji, I am waiting for your response. I have raised this question not for the public alone, but to quiet my own curiosity. I hope that my curiosity will be quieted as soon as possible, and along with it the questions that may arise in the future will also be settled.



Gajendra Thakur, 21 September 2014: Correcting one mistake is better than searching for arguments for it.



Ashish Anchinhar, 21 September 2014: On page 203 of Maithili Parishilan, Panditji has taken the metrical sequence of jalad baris as six shorts. There are many such contradictions.



Ashish Anchinhar, 24 September 2014: Govind Jha, I am still waiting for Panditji's answer. Now I am including this whole debate in my book on the grammar of ghazal, so that in the future people may understand through what kinds of conditions Maithili grammar has passed. Still, I shall always wait for Panditji's answer.

Relaxation of rules in the ghazal

Relaxation of rules means that a rule of a meter certainly exists, but for some reason one or two matras move up or down. That situation is called *niyam-shaithilya*, relaxation of the rule. It may also be called a concession within the rules of the ghazal. It may be considered an optional form of a *matra*. The question arises: for whom is relaxation? If a free-form writer says that he wants such-and-such relaxation in such-and-such meter or *bahr*, what could be more laughable? My point is that only a disciplined person can benefit from relaxation of rules.

The ghazal is entirely *aksharavritta*: every line of a ghazal has the same metrical sequence. But sometimes situations arise in which a long must stand in the place of a short or a short in the place of a long. At such times the poet also receives some concession. Details of those concessions are given ahead. Sanskrit mentions only one concession: the final short of a line may be counted long, or the final long short. In languages based on Prakrit-Apabhramsha some additional concessions are found; their details are given below. In Prakrit all the rules of Sanskrit were broken. When Acharya Hemachandra prepared the grammar of Apabhramsha, he made a rule, based on the pronunciation of that time, that *e*, *ai*, *o* and *au* could also be counted short. That is, in Apabhramsha *e*, *ai*, *o* and *au* were taken as both long and short in some places. Therefore modern Maithili grammarians, in their grammars, have accepted or advocated the treatment of *e*, *ai*, *o* and *au* in the same way as in Apabhramsha. But all modern grammarians must understand that the use of Apabhramsha ended around 1200 to 1500 years ago and Maithili has now acquired stability. Along with this, modern Maithili has also become Sanskrit-oriented, so it is not proper to drive modern Maithili by the rules of Apabhramsha. If one must drive it that way, then take the full features and pronunciation system of ancient Apabhramsha. Therefore the concessions I am writing here are taken not only from Vedic, classical, Prakrit and Apabhramsha traditions, but also from Arabic-Persian-Urdu. While taking these concessions in the metrical sequence of a ghazal, the poet should remember the following seven points carefully.

1) A concession should always remain a concession. That is, do not take such and so many concessions that the form of the ghazal itself becomes questionable. The fewer concessions taken in a ghazal, the better.

2) A concession should always be taken according to pronunciation, and the written form should remain standard. The written spelling should be standard.

When an aruzi or reader counts the matras, he may count that standard spelling as short or long as required. The tradition is indeed that in Nagari or Mithilakshar the written form itself is pronounced. But if this is done, either no concession will be available or the standard form of the language will be spoiled. Therefore, in my view, the written form should be standard and the concession should be based on pronunciation, except for some forms that have two accepted spellings, such as keo/kiyo, imhar/emhar, umhar/omhar.

3) A concession may also be taken in the radif and qafia. But its written form should be the same in every sher.

4) Just as poets write the name of the bahr, they should also write the concessions taken in the ghazal.

5) Only the longs formed by the matras aa, ii, e, ai, o, au, or the word-final forms aa, ii, e, ai, o, au, or one-letter words aa, ii, e, ai, o, au may be counted short. There is no tradition of counting as short a long formed by anusvara, by combining two shorts into one long, by the letter before a conjunct, or by visarga.

6) If a short precedes a long, then by counting the long as short you cannot join it with the preceding short to make a long. In that situation they remain two shorts. For example, in hata, if someone counts the long ta as short, the sequence becomes short-short. The rule of joining two shorts into one long will not apply there.

7) No concession may be taken in proper nouns, tatsama words, and words with fixed conventional meanings. There are, however, some exceptions, which will be shown below. Now let us go to the list of concessions.

1) A one-letter long word formed with a vowel sign, such as ke, re, he, ta, jo, kho, may in an emergency be counted short.

2) One-letter words with chandrabindu, such as han, san, jan, may alternatively be counted long.

3) In a word of two letters, stress falls on the second letter from the end, and the pronunciation of the final r becomes light; therefore it is long. Thus ghar = long, whereas in Sanskrit it is short-short. Still, in an alternative situation it may be counted as 21, guru-short, to complete the line. If an inflection is attached to such a word, it may alternatively be counted as long-long: gharak = 22, barak = 22, and so on.

4) A word whose final e has been elided and indicated by an apostrophe or vikari mark may alternatively be counted long. Thus la, da, ka, bha and similar forms may be counted long. Similarly, parhaba may be counted as 122, and ghataba or dekha as 22. Understand other words in the same way. If two or more alternative situations occur together, they too may be taken; for example, the word group kara san may also be counted 122.

5) According to Sanskrit tradition, only the final short of a line may be counted long.

6) The final long of any word in a line may be counted short.

7) Maithili has a great feature: in tadbhava and native words the pronunciation of short i and short u slides backward. Therefore, in Maithili ghazal, this too may be treated as a concession in emergency. For example, rati has the written form 21, but the pronounced form rait is 22; sadhu has the written form 21, but the pronounced form saudh is 22; achhi may be pronounced aichh, 12 or 21. Consider

the line: "In a dark night." Its standard count is 1212212; but by taking a concession in the pronunciation of rati, as rait, it may also be counted 1212222. This concession is Maithili's own concession. Similarly au may become ai, ai may become ai. Along with this, in many tatsama words the pronunciation of long i or long u appears: rishi is pronounced rishii, muni as munii, anu as anuu. In such circumstances remember that these are wrong pronunciations, though sometimes in singing one has to do this. In writing, try to keep the standard form. In great emergency, rishi may be counted like rishii, muni like munii, and anu like anuu, but only in emergency. The written form must remain standard.

8) The inflection me often gives the pronunciation m. For example, "Today there is a feast in our village" is pronounced "Today our village m feast is." Therefore the inflection me may also be counted short. Understand other inflections in the same way. This is Maithili's own concession.

9) The letter e in a word may be counted short. Thus haet is 121, but it may also be counted 111 or 12, ha = 1 and et = 2. Similarly, ael may also be counted 22.

10) If one short matra is extra at the end of a line, in emergency this too may be treated as a concession. There are two situations for this concession. For the first, see this ghazal of Vijaynath Jha:

What shall I say? Tell me, who will hear this matter?
Karma is fruitless, a tree without leaves - this matter.

According to this matla, the metrical sequence is 212212212212. Now see the second sher of this ghazal.

The form of the eye is greater than creation.
Seeking the chosen truth is hard, even up to research and the head.

If we scan these two lines, the counts are 2122122122121 and 212212212212. That is, at the end of the first line there is one extra short matra. But because of the coherence of meaning, this may be accepted as a concession and the whole ghazal may be completed on the pattern 212212212212. The second situation is the opposite. Suppose the matla of a ghazal is 2122122122121 / 2122122122121, meaning that both lines of the matla have one extra short at the end. Then the first line of a later sher may be completed on the pattern 212212212212. In Urdu, the word aur is such that wherever it occurs, according to need it may be treated as au, a long, and the r short is not counted. In Maithili there are three such words: ker, lel and fer. My view is that these three words, wherever they occur in a line, may, when necessary, be counted as only long.

11) A word of five or more matras that begins with the matras e, ai, o or au, that is, with a long formed from these matras, undergoes a different pronunciation. For example, bethua is usually pronounced be-thua; sonarak is usually pronounced sonarak. Such words may alternatively be counted as 122. The word ohar may alternatively be counted o-har = 121.

Similarly, in an eight-matra or other even-numbered word in which all components are originally long, the first and middle long may both be counted short. For example, tabedari contains four basic longs. Therefore it may be counted 1222, and by counting the middle long be as short, it may also be counted 2122.

12) The letters of two separate words may also be joined and counted as one long, provided that the same long is required in every line of the ghazal. For example, if the first line of a ghazal's matla is: "Your veil is now my life," its count is 22-22-211-22-22. But a concession may be taken and it may also be counted 22-22-22-22-22.

The poet may complete the ghazal with 22-22-22-22-22 in the following lines. Many Urdu poets also count 121 as 22 in this bahr, and in my view this gives even greater convenience in a ghazal, because Maithili has many words based on short-long-short, such as utan, lagan, bathan. Therefore this concession too will be accepted in Maithili. It also has the benefit that if short-long-short is being formed because of two separate words, the concession is available there as well; for example, lok chhai bahut may be counted as 2222. In Urdu, even shorts that are quite far apart are counted as long, and a long is sometimes counted short and joined with another short. But my view is that the closer the two shorts are to each other, the better. This bahr is also called Bahr-e-Mir. The great Urdu poet Mir Taqi Mir used this bahr very frequently. It is said that this bahr was created by combining Arabic bahr and a Sanskrit current meter. In Sanskrit, such usage is found abundantly in Jayadeva's Gita Govinda. Here are two verses from the Gita Govinda:

Chandana-charchita-nila-kalevara-pita-vasana-vanamalin,
 Keli-chalan-mani-kundala-mandita-gandayuga-smita-shalin.
 Chandraka-charu-mayura-shikhandaka-mandala-valayita-kesham,
 Prachura-purandara-dhanur-anuranjita-medura-mudira-sarvesham.
 I hope the point has become clear.

13) If a foreign word cannot be Maithilized, then the pluta rule may be taken optionally in it. For example, the Urdu word raasta has become rasta in Maithili, but the rule did not work in dosti; therefore someone may, in an alternative situation, count dosti as 212. But in Urdu, words in which h occurs between two longs do not count the h: chehra is counted 22, mehndi is counted 22. As far as I believe, in Maithili such words are 212, but they may alternatively be counted 22.

Special note: concessions may be taken in some nouns that, besides serving as names, also convey another meaning. In Maithili folk songs, the word ashish is widely used in place of ashirvachana, blessing; here Ashish or ashish means blessing. Here you may understand how a word should be put on the musical pitch. In samdaun, the pronunciation of doodh becomes dudh; such a thing may happen in a ghazal. In some kobar songs phool is pronounced ful. In a ghazal this may occur, but in that case write dudh instead of doodh and ful instead of phool.

Apart from this concession, Urdu and Hindi also have a concession called alif-wasl, but in Maithili it has almost disappeared. In his introduction, page 6, to the edition of Vidyapati's songs edited by Pandit Govind Jha and published by Maithili Akademi, Patna, 2008, Panditji writes while considering the meter of Vidyapati's songs: "Nevertheless, there is a possibility that even in this collection some ordinary readers will feel that the meter is broken, and when counted, they will see an excess or deficiency of matras or letters. The reason for this may be said to be ignorance of the pronunciation of Vidyapati's time. In old Maithili, at places, long vowels were pronounced short and short vowels guru; in some places two vowel-letters were pronounced together as one letter." Pronouncing two vowel letters together is called alif-wasl. The rule of alif-wasl is that if a word ends in an inherent a, that is, without any vowel sign, and the next word begins with a long vowel, then the rule of alif-wasl may be used there and a concession taken. For example, "the house is made of bricks" has a normal count of 2221122; but in a concessionary situation it may be treated as gharintasn banal achhi, that is, 1221122. This concession comes from the influence of music. Pandit Govind Jha could not name it alif-wasl in Maithili, but the rule is the same.

I hope you have understood the discussion of short and long. Now let us see how a ghazal is constructed. To clarify this topic, I had requested Jagdish Chandra Thakur “Anil” ji, and he gave it through an article. In that article he took one of his own incorrect ghazals and then revised it. Through the process of correcting the incorrect, it becomes easy to understand how to bring a ghazal into bahr. Let us now look at Anil ji’s process of composing a ghazal. Anil ji says:

“First I am placing a ghazal before you; after that I shall analyze it.”

Ghazal

I	am	broken,	therefore	I	speak	ghazal.
I	am	hungry,	therefore	I	speak	ghazal.
I	too	went	from	office	to	office.
I	am	plundered,	therefore	I	speak	ghazal.
Sitting	at	home,	see	I	the	world.
I	am	Google,	therefore	I	speak	ghazal.
I	know	the	roof-tile	I	very	well.
I	am	roasted,	therefore	I	speak	ghazal.
I	know	the	mortar	and	the	pestle.
I	am	pounded,	therefore	I	speak	ghazal.
O	young	people,	you	know	Yatri	ji.
I	am	asleep,	therefore	I	speak	ghazal.
I	am	Khattar		Kakka’s		tabla.

I am burst open, therefore I speak ghazal.

Now look at the matla of this ghazal: “I am broken, therefore I speak ghazal / I am hungry, therefore I speak ghazal.” If we take the metrical sequence of the first line, it will be as follows: tuta = 2; chhi = 2; ten = 2; ghazal = 12 or 21, but by pronunciation 12 is better, so I take 12; kahai = 12; chhi = 2. Thus the sequence of the first line is 222212122.

Now come to the second line: “I am hungry, therefore I speak ghazal.” Its count is: bhukhal = 22; chhi = 2; ten = 2; ghazal = 12 or 21, but by pronunciation 12 is better, so I take 12; kahai = 12; chhi = 2. Thus the second line too has the sequence 222212122. In other words, the first two lines are in bahr according to the Arabic system.

Now look at the third line: “I went office to office.” Its sequence would be: office = 22; office = 22; geloun = 22; hamhun = 22. Thus the third line’s sequence becomes 22222222. This is different from the sequence of the two lines of the matla. This is what people call the breaking of bahr, or say that your ghazal is not in bahr. To correct it, I did the following according to my own understanding: “I will say, there is force under the table.” Its count is: tebul = 22; tar = 2; jor = 21; chhai = 2; kahab = 12; ham = 2. Thus this line’s sequence is 222212122. Now see that the third line’s sequence sits with the sequence of both lines of the matla. Remember: the metrical sequence in the first line of the matla must remain the same in all lines of the ghazal. This is the observance of bahr.

The fourth line’s count is correct. The fifth line again becomes disturbed: “Sitting at home, see the world,” that is, 22222222, which is wrong. I changed it to: “Sitting and sitting, I have obtained,” which gives 222212122. The sixth line is correct. But the seventh line again goes wrong: “I know the roof-tile very well,” which gives 211222222. I corrected it as: “The friendship was very much with sand,”

which gives 222212122. The eighth line is correct, but in the ninth line the same problem returns: “I know the mortar and the pestle.” Its count is: ukkhari = 22; aur = 21; samath = 121; janait = 121; chhi = 2; in all, 22212121212. I corrected it as: “The mortar came with the pestle,” with ukkhari = 22, sange = 22, samath = 121, elai = 22; the sequence becomes 22212122.

The tenth line is correct. The eleventh line is again wrong: “O young people, you know Yatri ji.” Yatri = 22; ji = 2; ken = 2; ahan = 12; navaturiya = 222, giving 222212222. I corrected it as: “The song of the awakened people is wonderful.” Jagal = 22; lokak = 22; tan = 1; git = 21; adbhut = 22; that is, 222212122. The twelfth line is correct. The thirteenth line is again wrong: “I am Khattar Kakka’s tabla,” 22222222. I rendered it as: “I am the earthen pot of the shraddha ghat,” giving 222212122. The fourteenth and final line is correct. Now I am giving the full ghazal as corrected. In this corrected ghazal I have used tan-i instead of ten; this does not change the metrical sequence.

Corrected Ghazal

I	am	broken,	therefore	I	speak	ghazal.
I	am	hungry,	therefore	I	speak	ghazal.
I	will	say,	there is	under	the	table.
I	am	plundered,	therefore	I	speak	ghazal.
Sitting	and	sitting,	I	have	obtained.	
I	am	Google,	therefore	I	speak	ghazal.
The	friendship	was	very	much	with	sand.
I	am	roasted,	therefore	I	speak	ghazal.
The	mortar	came	with	the		pestle.
I	am	pounded,	therefore	I	speak	ghazal.
The	song	of	the	awakened	people	is
I	am	asleep,	therefore	I	speak	ghazal.
I	am	the	earthen	pot	of	the
I	am	burst open,	therefore	I	speak	ghazal.

Every line has the metrical sequence 222-212-122. This correction or change has been made only to show how bahr is observed. I fully believe that from this you too have understood how bahr is maintained.”

—Jagdish Chandra Thakur “Anil”

Thus you have seen how Anil ji himself revised a ghazal that was outside bahr and brought it into bahr. Now I fully believe that you will never be able to write a ghazal that is outside bahr.

Section 16

Arabic Bahrs with Examples

Now I am giving examples of the Arabic bahrs here. I hope this will make it still clearer how a ghazal is placed in a bahr.

Equal Sound

In this section a total of seven bahrs are placed. Their details are as follows.

a) Bahr-e-Hazaj

The basic sound of Bahr-e-Hazaj is “Mafailun,” that is, 1222 - short, long, long, long. The poet may use this sound according to convenience. But keep in mind that because the ghazal has a musical foundation, for singing, three rukns in one line are considered good, four rukns are considered best, and five rukns are also considered good. Ghazals with two rukns are also current in recited form. Six, seven, or still more rukns are also found, though rarely. In this section, understand all bahrs in the same way. But the metrical sequence must not break. If this sound is given in the form of a sher, it will be as follows:

1222				
1222				
1222		+		1222
1222		+		1222
1222	+	1222	+	1222
1222	+	1222	+	1222
1222	+	1222	+	1222
1222 + 1222 + 1222 + 1222 ...				

This, then, is the structure of Bahr-e-Hazaj. Look carefully at the structures above once again. In all of them the metrical sequence in both lines is the same: short under short and long under long. Remember, if you are writing a ghazal in Bahr-e-Hazaj, every sher must have this same sequence of matras. Otherwise the ghazal will be called be-bahr, outside the metre.

See this example of Bahr-e-Hazaj written by Amit Mishra:

All the birds flew up to the tree with a sudden furr.
If four sat on the cot, all four fell with a churr.

My cart is made of creeper-stems and dry stalks;
it runs fast by itself and makes a hurr from its mouth.

A glass of milk does not please even a little;

from a full pot, curd is scooped with the finger - surr.

One's own calf, one's own cow - then ta-thaiya;
one's own shaggy dog will not growl at one's own people.

The cracker burst - braam, bram, broom;
the sparkler burns - chhurr, chhu, chhurr.

Mafailun: 1222, three times in each line. Bahr-e-Hazaj.

Now see a second example of Bahr-e-Hazaj, by Pradeep Pushp:

I am a learned pandit, yet beaten by bread;
I speak truth, and therefore I am defeated by empty talk.

How should I explain that I live apart from everyone?
I speak what is right, and therefore I am pushed away.

The event belongs to a kinsman's house, yet like a wealthy man,
why should I cut my hair when I have kept it tied?

I was meant to become sweet, but I became half-irritated;
truly, I am made salty by being fondled with salty sweets.

Nathuram did not like the book,
yet I have been buried along with Gandhi's bull.

Why is no one worshipping? What mistake is this?
I have plucked Pushp without vermilion and aripan.

1222 + 1222 + 1222 in every line. Bahr-e-Hazaj.

b) Bahr-e-Ramal

The basic sound of Bahr-e-Ramal is "Failatun," that is, 2122: long, short, long, long. If this sound is used in a sher, it will be as follows:

2122 + 2122 + 2122 + 2122

Here I have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed. This is Bahr-e-Ramal. See the example of Bahr-e-Ramal written by Jagadanand Jha "Manu":

All pomp has been forgotten;
their veil has slipped away.

How will falsehood hide
when thunder falls in front?

How will honor be saved, however much one tries?
All modesty has slipped away.

He was drowned in fashion;
a hundred works lay scattered.

The leaders slept in sleep;
the whole country was rubbed raw.

Bahr-e-Ramal, metrical sequence 2I22 + 2I22. Failatun: 2I22.

c) Bahr-e-Kamil

The basic sound of Bahr-e-Kamil is “Mutafailun,” that is, II2I2: short, short, long, short, long. Its structure in a sher is as follows:

II2I2 + II2I2 + II2I2 + II2I2 + II2I2

Here I have given only a limited pattern, but the poet may use the sound from once to as many times as needed. This is Bahr-e-Kamil. See the example of Bahr-e-Kamil written by Amit Mishra:

Something has happened in such a way;
in every house, a Ravana has appeared.

Bombs have been burst; the country is ash;
the burning body has become fuel.

Beloved, do not give birth to so much separation;
pain has dressed itself and become a song.

How costly life has become; become;
the monsoon has become a scolding storm.

What ten things shall I hear, Amit?
There is humiliation everywhere.

Mutafailun: II2I2, two times. Bahr-e-Kamil.

d) Bahr-e-Mutaqarib

The basic sound of Bahr-e-Mutaqarib is “Faulun,” that is, I22: short, long, long. Its structure is as follows:

I22 + I22 + I22 + I22 + I22

Here I have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed. This is Bahr-e-Mutaqarib. See this example of Bahr-e-Mutaqarib written by Amit Mishra:

When the dark night arrived, beloved, I remembered you;
when my house became empty, beloved, I remembered you.

You sit far away and trouble me every evening and morning;
when even the message came late, beloved, I remembered you.

When the first drops of rain fell, the memory of meeting returned;
when the double-barrelled gun of separation was stretched, beloved, I remembered you.

Beloved, when the wind blew and the cuckoo sang a sweet song,
when my sari was caught in thorns, beloved, I remembered you.

If I see a lizard anywhere, fear leaves me speechless;
when my empty chest trembles, beloved, I remembered you.

Come a little, and make the fortune burnt by love shine again;
Amit keeps looking with hope, queen, beloved, I remembered you.

Bahr-e-Mutaqarib: short-long-long, six times in every line.

Bahr-e-Mutaqarib is a very popular and musical bahr. Adi Shankaracharya and Goswami Tulsidas have also used this bahr. First see this Nirvana Shatkam of Adi Shankaracharya:

I am not mind, intellect, ego, or memory;
not hearing, tongue, smell, or sight.
Not sky, earth, fire, or air;
I am the form of consciousness and bliss - Shiva am I, Shiva am I.

I am not the vital breath, nor the five vital airs;
not the seven bodily constituents, nor the five sheaths.
Not speech, hands, feet, nor the organs of generation and excretion;
I am the form of consciousness and bliss - Shiva am I, Shiva am I.

Now see this stotra written by Tulsidas:

I bow to the Lord of Shmashan, the form of liberation;
the all-pervading, vast Brahman, the form of the Vedas.

The metrical sequence of the first line is short-long-long, short-long-long, short-long-long, short-long-long. The metrical sequence of the second line is also short-long-long, short-long-long, short-long-long, short-long-long.

Similarly, the Shivastakam is also in this same bahr:

Lord of life, all-pervading, Lord of the universe,
Lord of Jagannath, sharing eternal bliss;
Lord of past and future becoming, Lord of beings,
Shiva, Shankara, Shambhu, Ishana - I praise him.

In both lines the sequence is 122-122-122-122-122-122-122-122.

Now enjoy Bahr-e-Mutaqarib again through Jagadanand Jha "Manu":

The mother weeps, choking on tears;
her son is becoming a mukhiya.

How much dishonesty has grown now;
the poor man's money is counted.

When leaders became fallen, then the country
rubbed both its hands in filth.

Whoever found a chance anywhere
dragged it toward himself as his own.

The elder has become a glutton in old age;
but Manu knows everything.

Bahr-e-Mutaqarib, metrical sequence 122 + 122 + 122.

e) Bahr-e-Mutadarik

The basic sound of Bahr-e-Mutadarik is “Failun,” that is, 212: long, short, long. Its structure is as follows:

2I2 + 2I2 + 2I2 + 2I2
2I2 + 2I2 + 2I2 + 2I2

Here I have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed. This is Bahr-e-Mutadarik. See this example of Bahr-e-Mutadarik written by Amit Mishra:

The dog lay overturned on its saliva;
the monkey too sat on the cot.

The mouse runs in the house full of wheat;
the cuckoo tunes its body on the string.

At the manger the cow gives milk,
casting her glance toward the ear-stream.

To welcome the little boy,
flowers smile in a woven garland.

Morning came; the king awoke;
Amit's little boy climbed into the car.
Long-short-long, three times.

f) Bahr-e-Rajaz

The basic sound of Bahr-e-Rajaz is “Mustafilun,” that is, 2212: long, long, short, long. Its structure will be as follows:

22I2 + 22I2 + 22I2 + 22I2
22I2 + 22I2 + 22I2 + 22I2

Here I have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed. This is Bahr-e-Rajaz. See the example of Bahr-e-Rajaz written by Amit Mishra:

Child Ghazal

The black buffalo's milk is so white;
drink it to your heart's content - how lean one becomes!

Juicy jalebi, warm, soft upon soft;
laddus made of gram flour are so hard.

The leaves are green, the tree is adorned with flowers;
the blossoms of jamun, litchi, and mango are so many.

Two ones are two, and two twos are four;
I do not know how much eighty is, or how much seventy.

O bear-keeper, show the dance to everyone;
the flash of fire runs swiftly in circles.
Mustafilun: 2212, three times. Bahr-e-Rajaz.

g) Bahr-e-Wafir

The basic sound of Bahr-e-Wafir is “Mufailatun,” that is, 12112: short, long, short, short, long. See its structure:

12112 + 12112 + 12112 + 12112

Here I have given only the example of four sounds in each line, but the poet may use the sound from once to as many times as needed. This is Bahr-e-Wafir. See this example of Bahr-e-Wafir written by Amit Mishra:

All my work came to an end;
my temperament became independent.

Somewhere life was blazing;
happiness came to rule over it.

If the tree is old, the blossom is new;
the voice became my own.

After many days the moment became juicy;
Sadeh became the treatment.

I shall keep writing ghazals always;
Amit has found a new instrument.

Bahr-e-Wafir: 12112, Mufailatun, two times in every line.

Why only seven original bahrs?

Now you may ask: if there are eight basic rukns, why are there only seven original bahrs? If you look closely, you will see that there is no original bahr for the final rukn, “Mafoolatu.” The reason is music. Try singing 2221 + 2221 + 2221 yourself - that is, three longs followed by one short, then again three longs followed by one short, and so on. The breath scarcely settles. Therefore “Mafoolatu” is used only in semi-equal, unequal, and muzaif bahrs; it is not used as an original bahr.

If you take special interest, you may also ask: what is the difference between “Mutafailun” (11212) and “Mustafilun” (2212)? If you observe carefully, you will see that “Mutafailun” begins with two shorts, while “Mustafilun” begins with one long. According to the aruz scholars, when a line begins with two independent shorts, only then can it be taken as “Mutafailun.” For example:

“Tan chalai chalu” - 11212.

This line begins with two independent shorts; therefore it is Mutafailun. But:

“Ghar chhai hamar” - 2212.

This line does not contain two independent shorts at the beginning; therefore it is not Mutafailun.

The example given above for the Mutafailun bahr is not actually Mutafailun. That ghazal was written by the poet in the initial stage. In fact, at that time I too did not know this distinction. Therefore this should be understood as my mistake, not the poet’s. In the Sanskrit tradition, the word “ghar” is counted as two shorts. But if that Sanskrit tradition is taken here, then the difference between Mutafailun

and Mustafilun will disappear in Maithili. You must now also have understood the difference between Faulun and Mufailatun.

Maithili Ghazal Grammar and History

Khand 17

Khand-17

Semi-uniform metres

In this section there are fifty-six metres in all, but only seven are in common use. I call this group the semi-uniform metres because in each line at least two rhythmic units have to be used compulsorily in the same fixed form. The poet may use these rhythmic units according to convenience. However, for the metres of this class, keep in mind that if the two obligatory rukns that come in one line are used only once, it will not be very good from the point of view of singing. But if the two obligatory rukns in one line are used twice - that is, if four rukns are placed in one line - it will be best. If they are tripled, there will be six rukns in a line; if quadrupled, there will be eight rukns in a line; and such larger numbers of rukns are not good for singing. Understand the same for all the metres in this section. The details are given below.

Combinations in this group

- 1) Fa'ulun + Fa'ilun (the reverse form also exists):
Fa'ilun + Fa'ulun
- 2) Fa'ulun + Fa'ilatun (the reverse form also exists):
Fa'ilatun + Fa'ulun

The same rule applies to all the remaining twenty-six combinations listed below. In this way, this section has fifty-six metres in all.

- | | | | |
|-----|-----------|---|-------------|
| 3) | Fa'ulun | + | Mafa'ilun |
| 4) | Fa'ulun | + | Mustaf'ilun |
| 5) | Fa'ulun | + | Mufa'ilatun |
| 6) | Fa'ulun | + | Mutafa'ilun |
| 7) | Fa'ulun | + | Mafulatu |
| 8) | Fa'ilun | + | Fa'ilatun |
| 9) | Fa'ilun | + | Mafa'ilun |
| 10) | Fa'ilun | + | Mustaf'ilun |
| 11) | Fa'ilun | + | Mufa'ilatun |
| 12) | Fa'ilun | + | Mutafa'ilun |
| 13) | Fa'ilun | + | Mafulatu |
| 14) | Fa'ilatun | + | Mafa'ilun |
| 15) | Fa'ilatun | + | Mustaf'ilun |
| 16) | Fa'ilatun | + | Mufa'ilatun |
| 17) | Fa'ilatun | + | Mutafa'ilun |
| 18) | Fa'ilatun | + | Mafulatu |
| 19) | Mafa'ilun | + | Mustaf'ilun |
| 20) | Mafa'ilun | + | Mufa'ilatun |

21)	Mafa'ilun	+	Mutafa'ilun
22)	Mafa'ilun	+	Maf'ulatu
23)	Mustaf'ilun	+	Mufa'ilun
24)	Mustaf'ilun	+	Mutafa'ilun
25)	Mustaf'ilun	+	Maf'ulatu
26)	Mufa'ilatun	+	Mutafa'ilun
27)	Mufa'ilatun	+	Maf'ulatu
28)	Mutafa'ilun + Maf'ulatu		

Now you will certainly say: if only seven metres are in common use, what is the point of giving so many? But not being widely used does not mean that they are wrong. In fact, the use of metre depends on practice, and every poet chooses a metre according to his or her own sense. It is possible that a metre which felt difficult on the Arabic tongue may feel natural in Maithili; therefore all these have been given. Now let us look at the seven widely used metres and their names. Here I should also say that some metres, such as Bahre Wafir, are current in Arabic but not in Persian. Similarly, some metres are current in Persian but not in Urdu. For this reason I have presented the complete list.

a) Bahre Tawil

Its basic sound is 'Fa'ulun + Mafa'ilun'. Its pattern is as follows:

I22			+				I222
I22			+				I222
I22	+	I222	+	I22	+	I222	
I22	+	I222	+	I22	+	I222	
I22	+	I222	+	I22	+	I222	+
I22	+	I222	+	I22	+	I222	+
I22 + I222 + I22 + I222 + I22 + I222 ...							

For this metre, and for the remaining six metres in this section, remember one more point: the rhythmic units must remain in the same order in which they are given. For example, you have seen that Bahre Tawil has the sound-pattern 'Fa'ulun + Mafa'ilun'. If you arrange it as 'Mafa'ilun + Fa'ulun', it will no longer be Bahre Tawil. Let us look at a Bahre Tawil ghazal written by Amit Mishra:

Let us join again the cord of affection, my king;
Not even a little tear of life should flow, my king.

Come a little closer, my king - who knows what may happen;
Make the peacock of love dance a little, my king.

Why have you become silent today, killing me without death?
Make a little joyful noise today, my king.

The world will not let us meet; listen, it will set obstacles;
The naive world thinks that love itself is a thief, my king.

Make me taste, with you, the syrup of love;
Know that Amit too has become drenched, my king.

Each line is in Bahre Tawil, formed from 'Fa'ulun + Mafa'ilun', that is, short-long-long + short-long-long-long.

b) Bahre Madeed

Its basic sound is 'Fa'ilatun + Fa'ilun'. Its pattern is:

2122 + 212

Let us look at a Bahre Madeed ghazal written by Amit Mishra:

What spell did the yogi cast? My heart kept burning always;
Having stolen my peace and even my senses, they kept flying away for no reason.

There was no fear of dying here, nor any apprehension of pain in the mind;
Seeing the new wind blowing here, the ghazal of love kept dying.

Into which town's lane did it flee after showing a rainbow-coloured dream?
While waiting on the road, who knows when what may happen - the eyes kept filling with tears.

When the flower on the corner-tree of some ruined garden was lost,
Then all the sweet notes of the cuckoo kept flying with a wind of pain.

Today I search for that magician of mine, so that I may again play the game;
Amit, having held hope for love, kept burning within himself forever.

Bahre Madeed: Fa'ilatun + Fa'ilun (2122 + 212), three times in each line.

c) Bahre Basit

Its basic sound is 'Mustaf'ilun + Fa'ilun'. Its pattern is:

2212 + 212

See this ghazal by Amit Mishra, which is in Bahre Basit:

I am weary of my foolish son with his stick;
I am weary of grandfather's broken-mouthed lota.

Petrol is costly at times, gas and vegetables at times;
I am weary of quota-keepers who indulge in black-marketing.

My daughter is a constant worry upon my forehead;
I am weary of the bundle full of my wife's affection.

The earth has become fire, and there is no water in the sky;
I am weary of drinking thick black smoke.

It says: run away, leave the work; how will life be saved?
I am weary of the fallen loincloth of money.

When I write, there is no expense in it,
Yet, guest Amit, here I am weary of ten people.

Mustaf'ilun + Fa'ilun, twice: Bahre Basit.

d) Bahre Mujassam or Mujas

Its basic sound is 'Mustaf'ilun + Fa'ilatun'. Its pattern is:

2212 + 2122

Let us look at a Bahre Mujas ghazal written by Amit Mishra:

When you settled in my heart, my life began to glitter;
In the fragrance that flew from priceless affection, my life became fragrant.

When the lotus of your lips opened, smeared with sweetness, O queen,
As if toddy overflowed from a clay pot, my life overflowed.

Even if you sing a song within your mind, what a wondrous tune it is;
When you gave a smile, thick nectar shimmered through my life.

I kept suffering the blows of your eyes like a helpless creature;
The arrows of those eyes were flowers - therefore my life throbbed.

Everywhere, your image was written; the pen sank into love;
Amit sings the ghazal he wrote - look, my life began to shine.

Bahre Mujas.

e) Bahre Munsarih

Its basic sound is 'Mustaf'ilun + Mafulat'. Its pattern is:

2212 + 2221

Let us look at a Bahre Munsarih ghazal written by Amit Mishra:

When I wrote the letters of beauty,
The simile was adorned; it was written of flowers.

You became the ideal of form;
The kohl was written at the edge of the eyes.

The melody was adorned with your voice;
The smile-town was written with a musical strain.

I told all that was in the heart;
I wrote a few things as secrets.

You are the moon shining in the sky;
The stars wrote a ghazal in the marketplace.

Mustaf'ilun + Mafulatu.

f) Bahre Mazari'

Its basic sound is 'Mafa'ilun + Fa'ilatun'. Its pattern is:

g) Bahre Muktajib

Its basic sound is 'Mafulat + Mustafilun'. Its pattern is:

2221 + 2212

See this ghazal written by Om Prakash in Bahre Muktajib:

Though it remained beside the stream, my life stayed thirsty;
The matter of the heart stayed in the heart; my life endured sorrow.

My smile will not now come home carrying hope, O;
Where are everyone's hopes fulfilled? My life said this and went on.

This world did teach the ways of saving the fort, yet
In trying to save it, only another's fort collapsed - such was my life.

I lay like a stone upon the road; no one asked about me;
Like some blocked drain, my life flowed away silently.

'O Om', life passed in midstream, turning and struggling;
No bank was found anywhere; my life merely got scorched.

Bahre Muktajib.

Now see this ghazal by Pankaj Chaudhary Navalshri:

How long shall I accept what others say?
How long shall I cry after suffering blow upon blow?

Life is not merely a matter of a few days;
How long shall I go on counting the days of life?

Leave all those old melodies behind;
How long will you strain juice from this chaff?

What sort of spiritual practice can there be without means?
How long will you knead sattva with spit?

If you want your own rights,
Ask for them - 'Naval', how long will you merely resolve?

Bahre Muktabij / metrical sequence: 2221 + 2212.

For an example of Mustafilun + Fa'ulun, see this ghazal by Rajiv Ranjan Mishra:

May it be filled with the fragrance of flowers;
May life be adorned and made beautiful.

May you shine like a star;
May movement and thought be natural and simple.

In the month of Agahan,
Let not the eastern wind blow with such sweetness.

May your speech be sweet,
And may its pattern rise high.

With virtue, beauty, and character,
May every heart be delighted and strong.

Rajiv's wish is that
The height may be ever new.

2212 + 122.

The names of the remaining forty-nine metres are not yet known to me. As soon as I come to know them, I shall certainly state them.

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Khand 18

Khand 18

Asymmetrical meters – In this section there are a total of 213 meters, but only 13 are in common use. I call this group asymmetrical because in it, in every line, at least three sounds/rukns have to be used compulsorily in the same form. For this class of meters, it is best to give only the three required rukns in a line, because if they are doubled, each line will have six rukns, and if they keep increasing in this way the result will be unsuitable. The same should be understood for the other meters of this section as well. The details are given below.

Let us look at two divisions of these asymmetrical meters. The first division is the one in which three different rukns are used once in a line. The second division is the one in which two identical rukns and one different rukn are taken. First, let us see those meters in which three different rukns are used once in a line.

1) Fa'ulun + Fa'ilun + Fa'ilatun. This has two other forms:

a) Fa'ilun + Fa'ilatun + Fa'ulun

b) Fa'ilatun + Fa'ulun + Fa'ilun

In the same way, each of the following also has two further forms. Altogether this part gives 45 meters.

2) Fa'ulun + Mafa'ilun + Mustaf'ilun

3) Fa'ulun + Mufa'ilatun + Muta'fa'ilun

4) Fa'ilun + Fa'ilatun + Mafa'ilun

5) Fa'ilun + Mustaf'ilun + Mufa'ilatun

6) Fa'ilun + Muta'fa'ilun + Maf'ulatu

7) Fa'ilatun + Mafa'ilun + Mustaf'ilun

8) Fa'ilatun + Mufa'ilatun + Muta'fa'ilun

9) Mafa'ilun + Mustaf'ilun + Mufa'ilatun

10) Mafa'ilun + Muta'fa'ilun + Maf'ulatu

11) Mustaf'ilun + Mufa'ilatun + Muta'fa'ilun

12) Mufa'ilatun + Muta'fa'ilun + Maf'ulatu

13) Maf'ulatu + Muta'fa'ilun + Mufa'ilatun

14) Maf'ulatu + Mustaf'ilun + Mafa'ilun

15) Maf'ulatu + Fa'ilatun + Fa'ilun

Now let us come to the second part, where two identical rukns and one different rukn are taken.

A) In every line, Fa'ilatun is used twice and Mafa'ilun once. This has three forms:
Fa'ilatun + Fa'ilatun + Mafa'ilun, that is: long-short-long-long + long-short-long-long
Mafa'ilun + Fa'ilatun + Fa'ilatun
Fa'ilatun + Mafa'ilun + Fa'ilatun

B) In every line, Mafa'ilun is used twice and Fa'ilatun once. This too has three forms:

Mafa'ilun + Mafa'ilun + Fa'ilatun

Fa'ilatun + Mafa'ilun + Mafa'ilun

Mafa'ilun + Fa'ilatun + Mafa'ilun

C) In every line, Fa'ilatun is used twice and Mustaf'ilun once. This too has three forms:

Fa'ilatun + Fa'ilatun + Mustaf'ilun

Mustaf'ilun	+	Fa'ilatun	+	Fa'ilatun
Fa'ilatun + Mustaf'ilun + Fa'ilatun				

D) In every line, Mustaf'ilun is used twice and Fa'ilatun once. This too has three forms:

Mustaf'ilun	+	Mustaf'ilun	+	Fa'ilatun
Fa'ilatun	+	Mustaf'ilun	+	Mustaf'ilun
Mustaf'ilun + Fa'ilatun + Mustaf'ilun				

E) In every line, Fa'ilatun is used twice and Mufa'ilatun once. This too has three forms:

Fa'ilatun	+	Fa'ilatun	+	Mufa'ilatun
Mufa'ilatun	+	Fa'ilatun	+	Fa'ilatun
Fa'ilatun + Mufa'ilatun + Fa'ilatun				

F) In every line, Mufa'ilatun is used twice and Fa'ilatun once. This too has three forms:

Mufa'ilatun	+	Mufa'ilatun	+	Fa'ilatun
Fa'ilatun	+	Mufa'ilatun	+	Mufa'ilatun
Mufa'ilatun + Fa'ilatun + Mufa'ilatun				

G) In every line, Fa'ilatun is used twice and Mutafa'ilun once. This too has three forms:

Fa'ilatun	+	Fa'ilatun	+	Mutafa'ilun
Mutafa'ilun	+	Fa'ilatun	+	Fa'ilatun
Fa'ilatun + Mutafa'ilun + Fa'ilatun				

H) In every line, Mutafa'ilun is used twice and Fa'ilatun once. This too has three forms:

Mutafa'ilun	+	Mutafa'ilun	+	Fa'ilatun
Fa'ilatun	+	Mutafa'ilun	+	Mutafa'ilun
Mutafa'ilun + Fa'ilatun + Mutafa'ilun				

I) In every line, Fa'ilatun is used twice and Maf'ulat once. This too has three forms:

Fa'ilatun	+	Fa'ilatun	+	Maf'ulat
Maf'ulat	+	Fa'ilatun	+	Fa'ilatun
Fa'ilatun + Maf'ulat + Fa'ilatun				

J) In every line, Maf'ulat is used twice and Fa'ilatun once. This too has three forms:

Maf'ulat	+	Maf'ulat	+	Fa'ilatun
Fa'ilatun	+	Maf'ulat	+	Maf'ulat
Maf'ulat + Fa'ilatun + Maf'ulat				

K) In every line, Mafa'ilun is used twice and Mustaf'ilun once. This too has three forms:

Mafa'ilun	+	Mafa'ilun	+	Mustaf'ilun
Mustaf'ilun	+	Mafa'ilun	+	Mafa'ilun
Mafa'ilun + Mafa'ilun + Mafa'ilun				

L) In every line, Mustaf'ilun is used twice and Mufa'ilun once. This too has three forms:

Mustaf'ilun	+	Mustaf'ilun	+	Mufa'ilun
Mufa'ilun	+	Mustaf'ilun	+	Mustaf'ilun
Mustaf'ilun + Mufa'ilun + Mustaf'ilun				

M) In every line, Mafa'ilun is used twice and Mufa'ilatun once. This too has three forms:

Mafa'ilun	+	Mafa'ilun	+	Mufa'ilatun
Mufa'ilatun	+	Mafa'ilun	+	Mafa'ilun
Mafa'ilun + Mufa'ilatun + Mafa'ilun				

N) In every line, Mufa'ilatun is used twice and Mafa'ilun once. This too has three forms:

Mufa'ilatun	+	Mufa'ilatun	+	Mafa'ilun
Mafa'ilun	+	Mufa'ilatun	+	Mufa'ilatun
Mufa'ilatun + Mafa'ilun + Mufa'ilatun				

Now, for every later class, three meters will continue to be made in this same manner. Because of lack of time, I am not giving all the expanded forms. You may keep preparing them from time to time. Now see that in this description there are 56 classes, and in each class there are three meters. Therefore, in this section there are 168 meters in all.

O) In every line, Mafa'ilun is used twice and Muta'fa'ilun once. This too has three forms.

P) In every line, Muta'fa'ilun is used twice and Mafa'ilun once. This too has three forms.

Q) In every line, Mafa'ilun is used twice and Mafulat once. This too has three forms.

R) In every line, Mafulat is used twice and Mafa'ilun once. This too has three forms.

S) In every line, Mustaf'ilun is used twice and Mufa'ilatun once. This too has three forms.

T) In every line, Mufa'ilatun is used twice and Mustaf'ilun once. This too has three forms.

U) In every line, Mustaf'ilun is used twice and Mufa'ilatun once. This too has three forms.

V) In every line, Mufa'ilatun is used twice and Mustaf'ilun once. This too has three forms.

W) In every line, Mustaf'ilun is used twice and Mafulat once. This too has three forms.

X) In every line, Mafulat is used twice and Mustaf'ilun once. This too has three forms.

Y) In every line, Mufa'ilatun is used twice and Muta'fa'ilun once. This too has three forms.

Z) In every line, Muta'fa'ilun is used twice and Mufa'ilatun once. This too has three forms.

AA) In every line, Mufa'ilatun is used twice and Mafulat once. This too has three forms.

AB) In every line, Mafulat is used once and Mufa'ilatun once. This too has three forms.

AC) In every line, Muta'fa'ilun is used once and Mafulat once. This too has three forms.

AD) In every line, Mafulat is used twice and Mafulat once. This too has three forms.

AE) In every line, Fa'ulun is used twice and Fa'ilun once. This too has three forms.

AF) In every line, Fa'ilun is used twice and Fa'ulun once. This too has three forms.

AG) In every line, Fa'ulun is used once and Fa'ilatun once. This too has three forms.

- AH) In every line, Fa'ilatun is used twice and Fa'ulun once. This too has three forms.
- AI) In every line, Fa'ulun is used twice and Mafa'ilun once. This too has three forms.
- AJ) In every line, Mafa'ilun is used twice and Fa'ulun once. This too has three forms.
- AK) In every line, Fa'ulun is used twice and Mustaf'ilun once. This too has three forms.
- AL) In every line, Mustaf'ilun is used twice and Fa'ulun once. This too has three forms.
- AM) In every line, Fa'ulun is used twice and Mufa'ilatun once. This too has three forms.
- AN) In every line, Mufa'ilatun is used twice and Fa'ulun once. This too has three forms.
- AO) In every line, Fa'ulun is used twice and Mutafa'ilun once. This too has three forms.
- AP) In every line, Mutafa'ilun is used twice and Fa'ulun once. This too has three forms.
- AQ) In every line, Fa'ulun is used twice and Mafulat once. This too has three forms.
- AR) In every line, Mafulat is used twice and Fa'ulun once. This too has three forms.
- AS) In every line, Fa'ilun is used twice and Fa'ilatun once. This too has three forms.
- AT) In every line, Fa'ilatun is used twice and Fa'ilun once. This too has three forms.
- AU) In every line, Fa'ilun is used twice and Mafa'ilun once. This too has three forms.
- AV) In every line, Mafa'ilun is used twice and Fa'ilun once. This too has three forms.
- AW) In every line, Fa'ilun is used twice and Mustaf'ilun once. This too has three forms.
- AX) In every line, Mustaf'ilun is used twice and Fa'ilun once. This too has three forms.
- AY) In every line, Fa'ilun is used twice and Mufa'ilatun once. This too has three forms.
- AZ) In every line, Mufa'ilatun is used twice and Fa'ilun once. This too has three forms.
- BA) In every line, Fa'ilun is used twice and Mutafa'ilun once. This too has three forms.
- BB) In every line, Mutafa'ilun is used twice and Fa'ilun once. This too has three forms.
- BC) In every line, Fa'ilun is used twice and Mafulat once. This too has three forms.
- BD) In every line, Mafulat is used twice and Fa'ilun once. This too has three forms.

But out of these 213 meters, only thirteen are widely used. The remaining ones are used in the muzaif form. Now you will certainly ask: when only thirteen meters are in use, what is the use of giving so many? But not being widely used does not mean that they are wrong. In fact, the use of a meter depends on practice, and every poet selects the meter according to his own suitability. It is possible that a meter that felt difficult to the Arabic tongue may feel easy in Maithili; therefore this full list has been given. It is not out of place to say here that some meters that are current in Arabic are not current in Persian, and some that are current in Persian are not current in Urdu. Therefore I have given this complete list. Now let us see

the names of these thirteen widely used meters. These thirteen meters are as follows.

A) Bahar-e-Khafif. Its basic sound is Fa'ilatun + Mustaf'ilun + Fa'ilatun. Its pattern is:
2I22 + 22I2 + 2I22

See this example, a ghazal composed by Balmukund Ji.

The eyes are asleep; why is the mind awake?
The tree is dry; why are leaves attached to it?

I wandered through the world for employment;
Fate is broken; why is hope still attached?

In love for her, the heart broke;
The mind is calm; still why is fire attached?

The village will keep coming back to memory;
The mind is restless; why has fate again run away?

One's own pain seems greater, yet
The head is cut; why is the body still attached?

Day and night Mukunda thinks and speaks:
Why has that name now turned mad?

Bahar-e-Khafif; meter pattern 2I22 + 22I2 + 2I22.

B) Bahar-e-Jadid. Its basic sound is Fa'ilatun + Fa'ilatun + Mustaf'ilun. Its pattern is:
2I22 + 2I22 + 22I2

See this ghazal written by Amit Mishra in Bahar-e-Jadid.

The sheet is torn and rotten; when will you lift it?
The flood came and washed the house away; when will it be built?

In the middle of the stream, from which corner will a boat be found?
When will the moon understand night as day and day as moon?

Peace and the intoxication of longing have been stolen;
The body breaks; when will you blame someone else?

When the blow of fate strikes halfway,
When will humanity ask even for one drop of water?

If I sell my son, then perhaps life may be saved;
Amit, tell me, when will water everywhere decrease?

Fa'ilatun + Fa'ilatun + Mustaf'ilun.
2I22 + 2I22 + 22I2 once in every line: Bahar-e-Jadid.

C) Bahar-e-Sari'. Its basic sound is Mustaf'ilun + Mustaf'ilun + Mafulat. Its pattern is:
22I2 + 22I2 + 222I

See this ghazal written by Amit Mishra in Bahar-e-Sari'.

Since the day I met you,
My life turned over.

What shall I call such fate?
I was sitting on the road at noon.

When one touch happened, I reached the peak;
Breath and life joined from that very moment.

You are a chest of knowledge, a magic ghazal;
The poet's pen seems like a sickle.

I bowed down; how shall I write the words?
I am the poet Amit, since you are with me.

Musta'ilun + Musta'ilun + Ma'fulat.
2212 + 2212 + 2221: Bahar-e-Sari'.

D) Bahar-e-Qarib. Its basic sound is Mafa'ilun + Mafa'ilun + Fa'ilatun. Its pattern is:

1222 + 1222 + 2122

See this ghazal written by Balmukund Pathak in Bahar-e-Qarib.

My face was without blemish, like the moon;
The wicked ones together clawed away that queen-like face.

What dream did I see, and my life was looted?
See how diminished, how changed, this other face has become.

I was absorbed in my own tune, and then it came;
It chewed up my beautiful betel-like face.

Woman was not made merely for social consumption;
Yet why does man claw at a moon-like face?

My honor and even my skin were all looted;
What shall I do living with this peeled, empty face?

Bahar-e-Qarib, that is Mafa'ilun + Mafa'ilun + Fa'ilatun.
Meter pattern: 1222 + 1222 + 2122.

E) Bahar-e-Mushakil. Its basic sound is Fa'ilatun + Mafa'ilun + Mafa'ilun. Its pattern is:

2122 + 1222 + 1222

See this ghazal written by Amit Mishra in Bahar-e-Mushakil.

Life gave me the punishment for my love and burned me.
It made a song of pain and made life weep.

Its name is still unknown, O dear;
Life gathered the game of lies and defeated me.

If tears flow, the world will laugh at me;
Life counted false oaths and made me write them.

In love, even blood became poison;
Life sank the teeth of separation and poisoned me.

Where the village was ruined and the city wept, she laughed;
Life trapped me in such a whirlpool and entangled me.

Do not call me a loafer when you see me;
Love made me mad and life frightened me.

How shall I live? Tell me, what life remains now?
Amit, life stuck itself to death and made me die.

Fa'ilatun + Mafa'ilun + Mafa'ilun.
2122 + 1222 + 1222: Bahar-e-Mushakil.

F) Bahar-e-Qalib. Its basic sound is Fa'ilatun + Fa'ilatun + Mafa'ilun. Its pattern is:

2122 + 2122 + 1222

See this ghazal written by Amit Mishra in Bahar-e-Qalib.

I examine the research of the age of science now;
I examine the consolation of my own mind now.

Humanity will remain immortal in the world, demons will die;
I examine the blocking power of new machines now.

Fate will be made by eating only ten rasgullas;
I examine the sense of strength now.

Truth became CO₂, and oxygen became false;
I examine the obstruction of carbon now.

We burn culture and civilization and smile;
I examine accepted anger now.

Since I run the country, see every secret;
Folding my hands, I examine the plea now.

Bahar-e-Qalib.

G) Bahar-e-Asam. Its basic sound is Fa'ilatun + Mafa'ilun + Fa'ilatun. Its pattern is:

2I22 + I222 + 2I22

See this ghazal written by Amit Mishra in Bahar-e-Asam.

Now water will ask for the address of fire here;
Take it as known: no house will burn anywhere.

How long will people burn silently like animals?
Whoever breaks the yoke will take a vow here.

Dowry is there, and inflation is no less;
Accept that this knot will be untied here.

Time will change, the whole age will be new;
If it does not change, it will die weeping here.

Those who gave birth were forgotten by all;
They will keep the father high upon the head here.

Now there will be no quarrel between brothers;
Today we shall bring heaven here.

Pour the water of love with a smile upon the fire;
Amit, mix everyone together and take happiness here.

Fa'ilatun + Mafa'ilun + Fa'ilatun.
2I22 + I222 + 2I22: Bahar-e-Asam.

H) Bahar-e-Kabir. Its basic sound is Mafulatu + Mafulatu + Mustaf'ilun. Its pattern is:

222I + 222I + 22I2

See this ghazal written by Pankaj Chaudhary 'Navalshri' in Bahar-e-Kabir.

The dark Kaliyuga has come; it will seize the darkness.
All rules of the world have changed.

When the western custom arrived, everything ended;
It brought the destruction of character and the fall of culture.

Society has its beauty through literature;
The work of literature is the creation of ornament.

All arts will perish, like artists themselves,
Until artists receive respect.

There is neither affection for mother nor for motherland;
Everyone sits speaking only of rights.

I, Naval, shall speak too when the time comes:
A hundred blows of the goldsmith, and one blow of the blacksmith.

Maf'ulatu + Maf'ulatu + Mustaf'ilun: long-long-long-short + long-long-long-short + long-long-short-long; Bahar-e-Kabir.

I) Bahar-e-Saghir. Its basic sound is Mustaf'ilun + Fa'ilatun + Mustaf'ilun. Its pattern is:
22I2 + 2I22 + 22I2.

J) Bahar-e-Sarim. Its basic sound is Mafa'ilun + Fa'ilatun + Fa'ilatun. Its pattern is:
I222 + 2I22 + 2I22

See this ghazal written by Amit Mishra in Bahar-e-Sarim.

Why has my mind now become a poet?
The one whose name was written has now been cut away.

In the city of words, I shall build the form;
Her city of eyes seems like a prison.

The kind of ghazal I used to write every day,
That sort of ghazal is no longer in my mind.

The sun of day cuts, the moon of night burns;
The wilderness kills, and the path has become thorns.

When shall I lose life's priceless innings?
As long as I am, I shall keep saying couplets, Amit.

Mafa'ilun + Fa'ilatun + Fa'ilatun: Bahar-e-Sarim.

K) Bahar-e-Salim. Its basic sound is Mustaf'ilun + Maf'ulatu + Maf'ulatu. Its pattern is:
22I2 + 222I + 222I

See this ghazal written by Amit Mishra in Bahar-e-Salim.

Through the window I used to look straight at the moon;
I used to cut away the dense darkness of the mind, O moon.

We shall meet again there, I used to think;
Therefore I stayed awake and kept tying hope, O moon.

All day society's sentry, so many eyes,
And with your image I used to wander, O moon.

The stars seemed like blinking eyelids;
Becoming a cloud, I used to cover you as a veil, O moon.

Good night; I shall meet again with nectar-like love;
Every day, Amit, I used to come anew, O moon.

Mustaf'ilun + Maf'ulatu + Maf'ulatu.
Long-long-short-long + long-long-long-short + long-long-long-short: Bahar-e-Salim.

L) Bahar-e-Hamid. Its basic sound is Mafulatu + Mustaf'ilun + Mafulatu. Its pattern is:

222I + 22I2 + 222I

See this ghazal written by Amit Mishra in Bahar-e-Hamid.

People intoxicated by liquor will not live;
How will any grief-chased person laugh?

Throw a stick and fire will rise from the bottle;
Youth burned by its own fire will not remain.

Who will weep elsewhere after bringing someone here?
No one has time for another's fate.

Breath itself sometimes deceives now;
Why are people mad in such love?

When life burns from one to another,
People who lost patience will cut throats.

I do not want a new friend of only a moment;
Amit, I want my own rough, rooted people.

Mafulatu + Mustaf'ilun + Mafulatu: Bahar-e-Hamid.

M) Bahar-e-Hamim. Its basic sound is Fa'ilatun + Mustaf'ilun + Mustaf'ilun. Its pattern is:

2I22 + 22I2 + 22I2

See this ghazal written by Amit Mishra in Bahar-e-Hamim.

Today fish are in the small pond; come, let us catch some.
Let us throw the mosquito-net-like fishing net a little.

Many small mangoes have fallen and filled the grove;
Let us bring a basketful of them too.

We shall eat fish chutney with roti and rice, O friend;
Come, let us play dol-pati together a little.

I am a small child, but my thoughts are large, O friend;
Now I shall never divide the world.

We are one; we shall all live on one plate;
Amit, let us demand a new Mithila of our own.

Fa'ilatun + Mustaf'ilun + Mustaf'ilun: Bahar-e-Hamim.

In addition to these, someone may also create groups of four rukns. But here remember that the ghazal is completely based on the rules of pronunciation and music; therefore very long lines will not be singable. For this reason the success of ghazals with four or more rukns will be very limited. And when we already see that out of 213, only thirteen are in common use, and these are groups of three rukns, you can estimate how successful four-rukn and longer patterns will be.

It is necessary to make clear here that writing only in Arabic meters is not the aim. If there is any syllabic-metric pattern, and if proper radif and qafiya have been used, then it is a ghazal. The meters above are current in Arabic, Persian and Urdu. Which structures will fit Maithili according to pronunciation and music will be decided over the coming 100 to 150 years. Therefore use whichever syllabic-metric structure works. Now look at a few such ghazals that are on other metrical patterns. These examples are by Rajiv Ranjan Mishra.

See, a gust of wind has passed.
See, the mind, struck by love, has shivered.

If the ear heard even a little of her loving speech,
See, forgotten desire has stretched and bent.

Until the eyes of the chakor waited for the moon,
See, the black night of new moon spread out.

Who will understand the speech of a scorched, shaken heart?
See, the tree planted and nurtured has been shaken down.

Waiting for the path became only fate;
See, Rajiv, tears from the eyes have dropped.

2122 122 1221 22

2

It was difficult to deceive the delight of the heart;
It was difficult to forget all the words heard.

The moon that had risen on the full-moon night -
It was difficult to arrange the heart wounded by it.

I settled the world easily every day,
But it was difficult to ignore the growing attachment.

The world smiled beautifully like a rose flower,
Yet in the full spring it was difficult to smile.

Rajiv had a great desire to leap and run,
But it was difficult to walk even with a jerked step.

122 212 2221 2122

3

One should never speak merely for prestige;
One should never walk by breaking people's hearts.

If you speak, speak always with the chest struck in truth;
One should never shout useless lies.

What appears light at first sight,
That road should never be taken at once.

Understand that smoke without breath did not rise for anyone;
One should not easily abandon wisdom and knowledge.

Rajiv, the heat and glitter of karma are separate;
One should never weave crooked plots.

221 222 221 2222

4

Life has always remained the name of living;
Salted roasted almonds have always remained.

Even after boasting too much and puffing up the mind,
People's rank always remained ordinary.

By the strength of four letters of love alone,
A heavy and wise totality always remained visible.

Bearing joy and sorrow is the name of artistry;
Only then did fate always receive salute.

Who said that liquor is the town of delight?
The cup of a cruel wait always remained.

Rajiv, accept the words always firmly:
Only action has always had value.

2222 121 1222

From these four ghazals by Rajiv Ji you must have understood that, even if one does not take a pattern accepted in Arabic, a ghazal is possible in other syllabic-metric patterns. And I repeat that the future will decide which structure is good and which is not.

At this point let us pause and look at children's ghazals and devotional ghazals in Maithili. First I am giving three devotional ghazals, and after that three children's ghazals.

This is a devotional ghazal by Jagdanand Jha 'Manu'.

May I never forget Your name, O Lord.
May You never be displeased with me, O Lord.

Whether joy is found or only sorrow on life's road,
May Ram always remain with me, O Lord.

I made my mind a temple for Sita;
Now where shall I give You a place, O Lord?

No other hope remains for life;
Grant only the price of Your vision, O Lord.

Manu joins his hands and offers this humble plea to You:
Break the pillar again and come, O Lord.

Bahar-e-Mushakil. Meter pattern: 2I22 + 1222 + 1222.

Now see this devotional ghazal written by Amit Mishra.

Today the grove danced, swaying with Radha;
In love the gopis danced with Kanhaiya.

After eating butter, that playful thief played his games;
Till evening he stayed in the forest with his friends.

He went to the Yamuna and bound the serpent's nose;
Climbing upon its head, he danced with the Yamuna.

He broke bangles, he broke necklaces;
When he composed the rasa of the mind with Radha.

Sitting on a cow, he plays the sweet flute;
Riding on the shoulder, he wanders the village with Baba.

Fa'ilatun + Mafulatu + Mafulatu.
2I22 + 222I + 222I.

And finally, see this devotional ghazal written by Rajiv Ranjan Mishra.

Madhav has taken birth; sing songs of celebration.
Mohan Murari Kanhaiya has arrived.

Nanda Baba is thrilled; Yashoda is ready to sacrifice everything;
His smiling, like coins of eight annas and a rupee, enchants all.

In a golden cradle the child swings;
Mother again and again applies a black mark.

Seeing this wondrous play, Narad is amazed;
Shankar dances in joy, ta-ta-thaiya.

Rajiv's Nandalala is greatly bliss-giving;
The master of the three worlds is the boatman of the world.

212222122222

After seeing devotional ghazals, see children's ghazals.

First, see this children's ghazal by Pankaj Chaudhary 'Navalshri'.

I want only two rotis;
Mother, I want less vegetable curry.

I will not eat in the old broken plate;
I too want a new plate.

Father, I too will go to school;
I need all preparation complete.

Bring books and a bag from the market,
And black socks and shoes.

In the school's snack I want halwa,
Puri and vegetable curry.

I shall scatter seeds and also plant trees;
I want a flower garden near the courtyard.

I will not ask Naval for a spinning top;
I too want a wooden cart.

Meter pattern: eight long syllables in every line.

Now see this children's ghazal by Mihir Jha.

Mother, break off the star.
Leave the kitchen vessels.

Tell the story of King Bhoj,
And come back after wedding.

I will eat grains, not dry husk;
You crack the peanuts.

On a bare plate with flattened rice,
Pour just a little curd too.

The horse's leg is broken, mother;
Join it with clay.

2222212

And finally, see this children's ghazal by Kundan Kumar Karn.

We shall study, write, and walk on the good path;
We shall advance with our own firm resolve.

We shall never abandon our culture;
We shall stay apart from the herd of bad company.

We shall always bloom like flowers;
We shall not fear any sharp thorn.

Courage in life will never be less;
We shall move forward through the wall of obstacles.

Do not think us weak because we are children;
We shall make Mithila's name shine with dignity.

Meter pattern: 2222222I22.

I hope that something has been understood in the context of children's ghazal and devotional ghazal.

Muzaif meters

Now let us look at muzaif meters. Before discussing muzaif meters, look once again at the following.

Both lines of a couplet are divided into six sections:

a) Sadr - The first section of the first line is called sadr. That is, the beginning of the first line is sadr.

b) Hashw - The section after sadr is called hashw. Hashw means development; in fact, the development of the feeling contained in the line takes place in this section.

c) Aruz - The final section of the first line is called aruz. Aruz means climax or rise; in fact, the climax of the feeling takes place in this section.

d) Ibtida - The first section of the second line of the couplet is called ibtida. Ibtida also means beginning, but the difference between sadr and ibtida is that sadr may be an idea, while the beginning that comes in support of the sadr is called ibtida.

e) Hashw - The middle part of the second line is also called hashw, as before.

f) Zarb - The final section of the second line is called zarb. Zarb means the end.

For example, see this couplet by Amit Mishra Ji:

My smile / set in her / a fire, O dear. (1222 / 1222 / 1222)
Her sidelong glance / set in the star / a fire, O dear. (1222 / 1222 / 1222)

My		smile		-		sadr
Set	in	her		-		hashw
A	fire,	O	dear		-	aruz
Her	sidelong	glance		-		ibtida
Set	in	the	star		-	hashw
A fire, O dear - zarb						

This was a three-rukhn couplet, so the matter became clear. For couplets with fewer or more rukns, remember it in this way.

1) If each line of the couplet has two rukns, there is no hashw in it; there are only sadr, aruz, ibtida and zarb.

2) If each line of the couplet has three rukns, there will be two hashws in the whole couplet, and one each of sadr, aruz, ibtida and zarb. The example above is based on three rukns.

3) If each line of the couplet has four rukns, the whole couplet will have four hashws, and one each of sadr, aruz, ibtida and zarb.

4) If each line of the couplet has five rukns, the whole couplet will have six hashws, and one each of sadr, aruz, ibtida and zarb.

5) If each line of the couplet has six rukns, the whole couplet will have eight hashws, and one each of sadr, aruz, ibtida and zarb.

After seeing this much, it is understood that the first rukn of the first line of any couplet is sadr, and the final rukn is aruz; the remaining rukns in between are

called hashw. Similarly, the first rukn of the second line of a couplet is called ibtida, the final rukn is called zarb, and the rukns in between are called hashw. In this way, however many rukns there are in a line, they can be divided.

But this division of a couplet will not apply to mere syllabic-vrīt meters. Suppose you have taken the metrical sequence 2222112121. For one person this may divide as 222-2112-121, while for another it may divide as 22-2211-2121. People will then be confused about how to divide it into six sections. Therefore my clear view is that until Maithili has its own established metrical sequences, this rule applies only to Arabic meters with current sequences such as 122+122+122 or 2122+2122+2122 and so on. The rule will not apply even to simple syllabic meters.

Meters are also made by reducing syllables from the original rukn according to definite rules. Such meters are called muzaif meters. A muzaif meter can be made only from a salīm meter. In muzaif meters, the reduced rukns cannot occur everywhere; their positions are fixed in Arabic-Persian-Urdu ghazal, and the muzaif rukn should come exactly in that position. Combining Arabic, Persian and Urdu, there are around 60 to 62 such rules on whose basis muzaif meters are made, but in ghazal mainly 14 or 15 rules are used. The details of these rules are being given below. For muzaif meters, none of the Hindi or English books that I have as references are in agreement. All use different formulas. In this situation, I have taken as my basis what seemed reliable to me.

1) Mahzūf - In an arkan whose end has two or more long syllables, if the final long syllable is removed, the zihaf called mahzūf is formed. For example: From 122, after removing the final long syllable, 12 remains. From 1222, after removing the final long syllable, 122 remains. From 2122, after removing the final long syllable, 212 remains, and so on. The mahzūf zihaf can occur only in the aruz and zarb of a couplet.

Take		an		example:
1222	+	1222	+	122
1222	+	1222	+	122
This is a sign of a muzaif meter. Suppose that now a poet takes:				
122	+	1222	+	1222
122	+	1222	+	1222

Then according to Arabic-Persian-Urdu this will not be a muzaif meter. The point is that the position fixed for the reduced rukn should remain the same. But in Maithili, in my view, making such a decision right now would be somewhat hasty, because Maithili ghazal is still in the process of forming its own meters or, let us say, its own metrical sequences. Therefore, in my view, in Maithili the muzaif meter should be allowed at every position. Only when an indigenous metrical sequence becomes fixed should the rule of fixed position be applied. That is:

122	+	1222	+	1222
122	+	1222	+	1222

This metrical sequence will be a muzaif meter in Maithili. Or 1222 + 122 + 1222 may also be a muzaif meter. The same should be understood for every muzaif rukn that is given below.

2) Makhbun - In an arkan that begins with a long syllable, if the first long syllable is replaced by a short one, the makhbun zihaf is formed. For example: 212 becomes 112 when the first long syllable is replaced by a short one. 2122 becomes 1122 when the first long syllable is replaced by a short one. 2212 becomes 1212 when the first long syllable is replaced by a short one, and so on.

This zihaf can be taken at any position of the couplet, and in Maithili it will remain the same.

3) Matvvi - In an arkan that begins with two or more long syllables, if the second long syllable is replaced by a short one, the matvvi zihaf is formed. For example:

2212 becomes 2112 when the second long syllable from the beginning is replaced by a short one.

2221 becomes 2121 when the second long syllable from the beginning is replaced by a short one, and so on.

This zihaf can be taken at any position of the couplet, and in Maithili it will remain the same.

4) Makfuf - In a rukn that ends in a long syllable, if that long syllable is removed and a short syllable is placed there, the makfuf zihaf is formed. For example:

1222 becomes 1221.

2122 becomes 2121.

2212 becomes 2211, and so on.

This zihaf has a fixed place in sadr, hashw, ibtida and hashw; but in Maithili it should be treated according to the principle stated above.

5) Marfu - When the short syllable of 2221 is removed and the second long syllable is replaced by a short one, the marfu zihaf occurs. For example:

2221 becomes 2121.

This can occur only in aruz and zarb. In Maithili it is better to allow it everywhere.

6) Maktu' - In the muzaif or marfu form of 2212, if the middle short syllable is removed, the maktu' zihaf occurs. For example: From 212, after removing the short syllable, 22 remains. This zihaf can be taken at any position of the couplet, and in Maithili it will remain the same.

7) Mashkul - If the first and final long syllables of 2212 are replaced by short syllables, the mashkul zihaf is formed. For example:

2212 becomes 1121.

Its places are sadr, ibtida and hashw; but in Maithili it should be seen according to the principle stated above.

8) Maqbuz - In an arkan ending in two long syllables, if the first of the two final long syllables is changed into a short syllable, the maqbuz zihaf occurs. Similarly, in an arkan ending in three long syllables, if the second from the end is replaced by a short syllable, the maqbuz zihaf occurs. For example: 122 becomes 121 when the first long syllable from the end is replaced by a short one. 1222 becomes 1212 when the second long syllable from the end is replaced by a short one.

This zihaf can be taken at any position of the couplet, and in Maithili it will remain the same.

9) Aslam - When the short syllable of 122 is removed, the aslam zihaf is formed. For example:

122 becomes 22.

This zihaf can be taken at any position of the couplet, and in Maithili it will remain the same.

10) Akhrab - When the short syllable of 1222 is removed and the final long syllable is changed into a short one, akhrab is formed. For example:
 1222 becomes 22.
 Its place is sadr and ibtida. In Maithili, see according to the principle stated above.

11) Manhur - When 221 is removed from the end of 2221, manhur is formed. For example:
 2221 becomes 2.
 Its place is aruz and zarb. In Maithili, see according to the principle stated above.

12) Astar - When the short syllable of 1222 is removed and the middle long syllable is replaced by a short syllable, astar is formed. For example:
 1222 becomes 212.
 Its place is aruz as well as sadr, ibtida and hashw; but in Maithili, see according to the principle stated above.

13) Akhram - When the short syllable of 1222 is removed, akhram is formed. For example:
 1222 becomes 222.
 Its place is sadr and ibtida. In Maithili, see according to the principle stated above.

14) Abtar - When 12 is removed from 122, and 122 is removed from 1222, abtar is formed. That is, 122 becomes 2, or 1222 becomes 2. Its place is aruz and zarb, but in Maithili allow it at all positions.

Apart from these zihafs, there are many other types such as asram, musabba, majal, muraffal, mukhlala, matmus, ajal, ashtar, arj and so on. But many zihafs apply to genres other than the ghazal. Interested readers may bring them in through other sources.

Apart from this, many times two or three zihafs occur together, most often two. That too is considered a muzaif meter. For example, maqbuz mahzuf (12121212), and there are many more such examples. Readers may take help from original Arabic-Persian-Urdu books on aruz. In such cases the muzaif is placed according to its fixed position. But in Maithili, see according to the principle stated above. The names of muzaif meters will be like those of salim or murakkab meters, with only the name of the zihaf and the word muzaif also coming in place of salim or murakkab. For example: Bahar-e-Mutaqarib Musaddas Mahzuf Muzaif, Mutaqarib Musamman Maqbuz, and so on. Poets may make other names in the same way. This was the basic discussion of meters. Now let us come to some new meters discovered in Maithili.

1) Rukn 2221, whose form is sometimes also found as 1221, is not used in a basic meter; but in Maithili, such a structure that begins with four or five, or even more, long syllables and ends in a short syllable is suitable to Maithili sound. For example: 22-22-22-22-21 or 22-22-22-22-22-1. In this way, there may be any number of initial long syllables; but for convenience, thirteen to fifteen long syllables and one short syllable will be better. As an example, see this ghazal written by Rajiv Ranjan Jha:

People	covered	in	white	cloth,
People strung clear and tangled.				
Silent,	revolving	within	the	mind,
Some people intoxicated with self-interest.				

In both lines of this matla the metrical sequence is 22-22-22-21. In the later couplets also the same metrical sequence occurs. To read the full ghazal, you may search Rajiv Ranjan Ji's Facebook. In a ghazal there may be eight long syllables and

then a short, or there may be another number of long syllables and then a short. But remember: like any other meter, this too will be a meter, and in it there is no possibility of the license of joining two short syllables to make a long one. That is, only long syllables are required. I have named this structure Bahar-e-Videha. Videha magazine (<http://videha.co.in>) has an important place in Maithili ghazal. Videha magazine certainly represents the whole of Mithila on both sides, and Mithila's own name is also Videha. I have named this meter after that Videha magazine.

Someone may ask whether number-words such as murabba may be added to it or not. There is no problem in adding them; but if the number of long syllables may be any amount and the name remains one, what is the problem? Still, I have no objection to adding number-words, but in that case it will have to be counted in reverse. For example, 222I is fixed, and before it, according to how many long syllables there are, add the number-word: 2-222I, 22-222I, 222-222I, 2222-222I, and so on. I hope this will provide a good path for the future. You will find many examples of this Bahar-e-Videha in my collection, but the name is not given there. The future will decide how this meter will be for Maithili ghazal. Someone may also ask whether ghazal licenses will apply in it or not. I will say that the whole beauty of this metrical sequence rests on the final short syllable; but if a license has to be taken, it may be taken at the end of the first line of a couplet other than the matla. That is, except in the matla, if at the end of the first line of another couplet a long syllable comes instead of a short one, it may be counted as short. But I repeat: the whole beauty of this metrical sequence rests on the final short syllable.

2) Now suppose the exact reverse of Bahar-e-Videha occurs: that is, a short syllable at the beginning and long syllables at the end, such as 1-22-22-22-22, or another similar structure. For such a metrical sequence I propose Bahar-e-Govind, named after Pandit Govind Jha, the grammarian of modern Maithili. For the common reader, the work he did for Maithili grammar is the reason I proposed his name. If someone wants to add number-words, they may do so, but they will have to count after leaving the initial 1222 aside. As for license, I will say that the entire beauty of this metrical sequence lies in the first short syllable; still, in an emergency one may take a license. A ghazal in this metrical sequence is yet to be composed, or if it exists somewhere, it has escaped my sight.

3) If a metrical sequence begins with long syllables only and ends with short-long-short, such as 22-22-22-22-12I or a similar structure, I have named such a sequence Bahar-e-Lochan, after Ramlochan Thakur Ji, a sharp Mithila activist, self-respecting writer and my literary teacher. In the present ghazal collection, one ghazal is in this sequence:

Outside, outside, the husband is joined;
Inside, inside, the husband is broken.

22-22-22-12I

In this, two separate short syllables cannot be counted as a long. That is, only long syllables are required. As for other licenses, I repeat that it is better to preserve as much of the original beauty as possible.

4) The metrical sequence of Bahar-e-Khafif Musaddas Makhbun (Fa'ilatun Mufa'ilun Felun) is 2122 1212 22, but if you look carefully, it also has the form 212-212-1222. I am naming this revised metrical sequence 212-212-1222 Bahar-e-Pradeep, after Maithiliputra Pradeep Ji, the great songwriter of Maithili. See this ghazal written by Amit Mishra in this metrical sequence:

Did the moon rise at night or not?
Did her veil lift or not?

A drought has entered the whole country;
Was the lake of eyes filled or not?

212 - 212 - 1222

Some ghazals by Rajiv Ranjan Mishra Ji are also in this meter. One of them is this:

Of what worth is a very temperamental person?
Yet without temperament, a momentary person has worth.

Accepting what people said, speaking and listening,
That too may be at least somewhat worthwhile.

5) I have not seen a ghazal in the basic form of rukn 2221, but this rukn is suitable for Maithili. I am naming the meter made from this rukn Bahar-e-Roop, after the famous satirist Roopkant Thakur Ji. After Harimohan Jha, Roopkant Ji was a true satirist of Maithili, but Maithils, according to their nature, forgot him. By adding number-words, new metrical sequences such as 2221-2221 or 2221-2221-2221 and so on will keep being formed. The lawful licenses will also apply, but a ghazal in the original form is better. A ghazal in this metrical sequence is yet to be composed.

These five meters have been found by me, and I myself have proposed their names. In ancient times, the name of a meter was based on the nature of its sound; but I am not talented enough to work on the sound-nature of meters. Another point is this: if something made with the public's money by the government can be named after a politician, then these meters and chhands are my own, and why should I not name them after the literature or writers of my own language? Therefore, the metrical sequences I name below will carry names connected with Maithili literature. Some people may dislike this. I advise them to discover new metrical sequences and give them new names.

Section 19

Now let us learn how these eight Arabic rukn can be converted into Maithili. In Maithili there are two systems of metre: matra-based and varnic.

A) Matra-based metre. In this system, arrangements of syllables are made by joining units of two, three, four, five, and six matras. These syllabic arrangements are called *ganas*. In matra-based metre there are five *ganas*:

Maithili sign/name	Definition
ण (णगण)	Dvikal, a unit of two matras
ढ (ढगण)	Trikal, a unit of three matras
ड (डगण)	Chatushkal, a unit of four matras
ठ (ठगण)	Panchkal, a unit of five matras
ट (टगण)	Shatkal, a unit of six matras

In addition to these *ganas*, Maithili also has syllabic arrangements of one matra, seven matras, and eight matras. But these are not considered *ganas*. The reason is that one matra is incomplete. Similarly, seven- and eight-matra arrangements match, in one form or another, the five *ganas* mentioned above. For example, look at the seven-matra arrangement “पहिराओल” = 11221. Here the first three matras, that is (112), are a form of chatushkal, and the last two matras, that is (21), are a form of trikal. The same kind of point applies to eight-matra arrangements. The five matra-arrangements above can be written in different forms. Accordingly, dvikal is written in two forms:

1) घर = 11 (in ghazal, 2)

2) ओ = 2

Trikal is written in three forms:

1) भिजा = 12

2) अपन = 111 (in ghazal, 12)

3) आब = 21

Chatushkal is written in five forms:

1) छौंड़ी = 22

2) तकरा = 112 (in ghazal, 22)

3) चुमान = 121

4) फेकल = 211 (in ghazal, 22)

5) सदिखन = 1111 (in ghazal, 22)

Panchkal is written in eight forms:

1) लड़ाकू = 122

2) तिलकोर = 1121 (in ghazal, 221)

3) ठेकुआ = 212

4) तरेगन = 1211 (in ghazal, 122)

5) सरधुआ = 1112 (in ghazal, 122)

6) जागरण = 2111 (in ghazal, 212)

7) अंगूर = 221

8) चहटगरि = 1111 (in ghazal, 122)

Shatkal is written in thirteen forms:

1) सोहारी = 222

2) बपखौकी = 1122 (in ghazal, 222)

3) सुधामयी = 1212

4) मादकता = 2112 (in ghazal, 222)

5) असगरुआ = 1112 (in ghazal, 222)

6) सिताएल = 1221

7) लालटेन = 2121

8) खटखटाह = 1121 (in ghazal, 2121)

9) मोताबिक = 2211 (in ghazal, 222)

10) अधमौगति = 1121 (in ghazal, 222)

11) सुरेबगर = 1211 (in ghazal, 1212)

12) राजभवन = 2111 (in ghazal, 2112)

13) चपलचरण = 1111 (in ghazal, 1212)

As I have been saying from the beginning, in ghazal two short syllables may also be counted as one long syllable.

So let us now build the Arabic rukn from these five ganas. I am giving examples according to the Sanskrit system. The Arabic rukn are eight in number. Their rules are as follows:

1) If a form of dvikal (णगण) contains a single long syllable, that is 2 (as in जे, गे, खो, जो, etc.), and after it comes that form of panchkal (ठगण) in which the first syllable is short and the next two are long (122), then the form produced is called “फाइलातुन” in Urdu. Take the example “गे सुशीला”; its matra-sequence is (2122). Now compare it with “फाइलातुन” (2122). It may be seen as:

$$2 + 122 = 2122$$

2) If that form of panchkal (ठगण) in which two long syllables come first and one short syllable comes after them (221) is joined with the form of dvikal (णगण) that consists of one single long syllable (2), then it becomes “मुस्तफइलुन” (2212). It may be seen as:

$$221 + 2 = 2212$$

3) If that form of trikal (ढगण) in which the first syllable is short and the second long (12) is joined with that form of chatushkal (डगण) in which both syllables are long (22), then what is formed is “मफाईलुन” (1222). For example: “निशा एलै” (1222). It may be seen as:

$$12 + 22 = 1222$$

4) If that form of chatushkal (डगण) which begins with two short syllables and ends with one long syllable, that is (112), is joined with the form of trikal (ढगण) in which the first syllable is short and the last long, that is (12), then “मुतफाइलुन” (11212) is formed. It may be seen as:

$$112 + 12 = 11212$$

5) If that form of panchkal (ठगण) in which the first syllable is short, the second long, and the last two short, that is (1211), is joined with the form of dvikal (णगण) that has one long syllable (2), then “मुफाइलतुन” is formed. It may be seen as:

$$1211 + 2 = 12112$$

6) If that form of chatushkal (डगण) in which both syllables are long (22) is joined with that form of trikal (ढगण) in which the first syllable is long and the last short (21), then “मफऊलात” (2221) is formed. It may be seen as:

$$22 + 21 = 2221$$

7) That form of panchkal (ठगण) in which the first syllable is short and the following two are long, that is (122), is called “फऊलुन”. It may be seen as:

8) That form of panchkal (ठगण) in which the first syllable is long, then short, and then again long, that is (212), is called “फाइलुन”. It may be seen as:

Section 20

B) In varnic metre (where the matra-sequence and the number of syllables in every line remain the same), eight arrangements are made from units of three matras each. The calculation of these three-matra units is done through the “दशाक्षरी” system. This is a kind of formula. The formula is “यमाताराजभानसलगा”. Of these ten syllables, the first eight are the first syllables of the names of the eight ganas. These eight ganas are:

य = यगण

मा = मगण

ता = तगण

रा = रगण

ज = जगण

भा = भगण

न = नगण

स = सगण

The last two syllables, “लगा”, are not a gana. The reason is that in varnic metre the units are of three matras each, but there is no syllable after “लगा”; therefore no gana can be formed after “स”. Now see the method of making a gana: take the first syllable of the gana you want to form, and then take the next two syllables. The syllable-sequence that comes in this way gives the matra-sequence of that gana. For example, suppose we want to make “मगण”. First take “मा”; after it come the two syllables “तारा”. Taken together, these form “मातारा”. Its matra-sequence is 222. Thus this is “मगण”. Take another example: suppose we want to make जगण. Take ज, and after it the two syllables “भान”. Together they form “जभान”; this means the matra-sequence of “जगण” is 121. In this way all eight ganas are formed. The forms of all eight ganas are given below:

Name of gana	Dashakshari segment	Matra-sequence
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यगण	यमाता	I22
मगण	मातारा	222
तगण	ताराज	22I
रगण	राजभा	2I2
जगण	जभान	I2I
भगण	भानस	2II
नगण	नसल	III
सगण	सलगा	II2

Varnic metre is also called aksharvrit. So now let us make the Arabic rukn from these eight ganas. The Arabic rukn are eight. The rules are as follows:

1) If one long syllable is placed before यगण (I22), “फाइलातुन” is formed. That is:

$$2 + \text{यमाता} = 2I22 = \text{फाइलातुन}$$

Alternatively, it may also be done in this way: if one more long syllable is placed after रगण, that is (2I2), “फाइलातुन” is formed:

$$2I2 + 2 = 2I22$$

2) If one long syllable is placed before रगण (2I2), “मुस्तफइलुन” is formed:

$$2 + \text{रगण} = 22I2 = \text{मुस्तफइलुन}$$

Alternatively, one long syllable may be placed after तगण, that is (22I), to make “मुस्तफइलुन”:

$$22I + 2 = 22I2$$

3) If one long syllable is placed after यगण (I22), “मफाईलुन” is formed:

$$I22 + 2 = I222 = \text{मफाईलुन}$$

Alternatively, if one short syllable is placed before मगण, that is (222), “मफाईलुन” is formed:

$$I + 222 = I222$$

4) If two short syllables are placed before रगण (2I2), “मुतफाइलुन” is formed:

$$II + \text{रगण} = II2I2 = \text{मुतफाइलुन}$$

Alternatively, if a short syllable and then a long syllable are placed after सगण, that is (112), “मुतफाइलुन” is formed:

$$112 + 1 + 2 = 11212$$

5) If one short syllable and then one long syllable are placed after जगण, that is (121), “मुफाइलुन” is formed:

$$121 + 1 + 2 = 12112$$

6) If one short syllable is placed after मगण, that is (222), “मफऊलात” is formed:

$$222 + 1 = 2221 = \text{मफऊलात}$$

Alternatively, one long syllable may be placed before तगण, that is (221), to make “मफऊलात”:

$$2 + 221 = 2221$$

7) यगण, that is (122), is exactly equal to “फऊलुन”.

8) रगण, that is (212), is exactly equal to “फाइलुन”.

Thus we have seen both types of metre and their conversion into rukn. So now be ready to write and read ghazal. With the help of this article, one can write correct ghazal not only in Maithili but also in any other language; only the rules of rhyme will change according to the language. Here it is necessary to make clear that Arabic bahar is equal to Sanskrit varnic metre. Ghazal should not be in matra-based metre or in simple varnic metre. Why simple varnic came to be used for ghazal in Maithili will be shown later.

After composing a ghazal, the poet should also write the name of its bahar and its matra-sequence. The greatest benefit of this is that readers too will gradually understand what the features of each bahar are; in my view, this will work like nourishment for the ghazal form. Some people oppose writing the name of the bahar or the matra-sequence. They say that in Hindi and Urdu the name of the bahar is not written. But those people do not understand that in the Sanskrit tradition our rishis and munis used to write the name of the metre before beginning their verses. Almost everyone must have seen or read the Durga Saptashati. At the beginning of the text, Markandeya Rishi states that these verses are in the Anushtup metre. When our ancestors could, long ago, write the name of the metre with confidence, why can we not write it in this very modern age? Is there a lack of self-confidence in us? Yes, those who are incapable of composing in metre will certainly be afraid of the name of bahar or chhand.

The Relationship between Sanskrit Varnic Metre and Arabic Bahar

Sanskrit varnic metre and Arabic bahar are both based on matra-sequence; therefore a relationship between them is natural. But while discussing this relationship, almost all scholars have forgotten some facts. Let me take you toward those facts:

1) In Sanskrit there is a tradition of considering only the final short syllable as long, or the final long syllable as short. But in Urdu poetry even a long syllable at the end of a word can become short.

2) In Sanskrit aksharvrit there is no tradition or rule by which two short syllables are counted as one long syllable. In Urdu, two short syllables can combine to form one long syllable.

3) In Sanskrit varnic metre, there must be exactly as many syllables as there are positions in the matra-sequence; only then is it considered aksharvrit. But this is not so in Urdu. Now see a few examples:

1) Sanskrit name: “समानिका”; matra-sequence: 2I2+I2+I2

Its Arabic name: “बहरे रमल मुरब्बा मकफूफ महजूफ”

2) Sanskrit name: बिहुन्माला; matra-sequence: 22222222

Its Arabic name: “बहरे गरीब मुसद्दस मजमून मुसक्किन”

3) Sanskrit name: भुजंगप्रयात; matra-sequence: I22+I22+I22+I22

Its Arabic name: “बहरे मोतकारिब मोसम्मन सालिम”

4) Sanskrit name: त्रोटक; matra-sequence: II2+II2+II2+II2

Its Arabic name: “बहरे मुतदारिक मुसम्मन मजनून”

5) Sanskrit name: पंच चामर; matra-sequence: I2+I2+I2+I2+I2+I2+I2+I2

Its Arabic name: “बहरे मुतकारिब मुसम्मन महजूफ”

Chhand and its varieties have been used in thousands of ways; therefore it is quite possible that all Sanskrit metres may correspond to Arabic bahar. This is a subject for research. But my clear view is that Maithili aksharvrit will have taken a structure different from both Sanskrit and Arabic. Therefore my effort will be to build Maithili structures with the help of Sanskrit and Arabic structures. This work will not happen immediately; it will take around one hundred to one hundred and fifty years.

Here, however, it must be remembered that in Arabic I22+I22+I22+I22 is bahre motaqarib; if you use I22+I22+I22 instead, or I22+I22+I22+I22+I22 instead, it will still be bahre motaqarib. In other words, increasing or decreasing the rukn or gana does not affect the Arabic bahar; only the numerical word in the name of the bahar changes. But in Sanskrit this is not the case. If instead of I22+I22+I22+I22 you use I22+I22+I22, or I22+I22+I22+I22+I22, it will not remain the Bhujangaprayat metre; it will become another metre.

Section 2I

Of the bahars we have seen above, ghazals have been composed in Maithili in some of them. But some Maithili editors, acting as a group, tried to show that ghazal has no bahar at all. That is to say, even though metrical ghazal existed in Maithili from Jeevan Jha up to 2008, it was not being noticed. After 2008, Gajendra Thakur not only composed ghazals in the bahars mentioned above, but also searched for another bahar for Maithili, which was named varnic bahar. This bahar means that the number of syllables in the first line of the matla must be the same in every line of every other couplet of that ghazal. Example:

जहिआ धरि हमर श्वास रहत

तहिआ धरि हुनक आस रहत

Now count it. Both these lines have thirteen syllables each. This is simple varnic bahar. To know how syllables are to be counted, keep these points in mind:

Treat a halant-bearing letter as o.

In a conjunct letter, treat the conjunct letter as 1. For example, in “हरस्त”, स्त = 1.

After that, count every syllable as 1, whether its matra is short or long.

As an example, I am giving here a ghazal composed by Ira Mallik in simple varnic bahar:

बाट जाम होय कि मगज विकास रुकबे करत

बेइमान हो नेता तँ देशक नैया डूबबे करत

पूँजीपति हो लालची चोर धनबटोर सूदखोर

विकराल मँहगाइ तँ आसमान छुबबे करत

भूखसँ बिलबिलाइत अछि बाल बच्चा वृद्धजन

अइ सरकार के थूका फजीहत करबे करत

बढ़ैत जनसँख्यासँ त्रस्त अछि सौँसेसँसार आइ

बेरोजगारीक मारिसँ लाचार तँ होबहे पड़त

जहि देशमे होय एकता अखँडताक दिव्यमंत्र

ओते सुख शांति समृद्धि के त्रिवेणी बहबे करत

Syllables: 19

Varnic bahar is of two kinds: simple varnic bahar, and varnic.

1) Simple varnic bahar: all the examples above belong to simple varnic bahar.

2) Varnic: in this, along with the number of syllables, attention also has to be paid to the matras. In other words, the number of syllables must certainly be fixed, and at the same time a short syllable must correspond to a short syllable and a long syllable must correspond to a long syllable. For example:

नचनी नाच नचा गेल प्रेम हुनकर

जिनगी बाँझ बना गेल प्रेम हुनकर

Now look at this couplet. Both lines have fifteen syllables, and along with that, wherever a certain matra occurs in the first line, the same matra occurs at the same place in the second line. So this is varnic bahar. If you give its matra-sequence, you will see that its form is:

2221-1222-2122

Now let us consider which bahar should be given priority in Maithili. As we know, “simple varnic bahar” is the lightest. Therefore ghazal-composers (poets) should begin by writing ghazals in this bahar. After practice, they should move to the second bahar, the varnic bahar, and after that try their hand at the Urdu bahars. Here it is especially necessary to say that simple varnic bahar is only for initial practice. The final goal is to use aksharvrit or Arabic bahar, which is the pure bahar of ghazal. Just as a child who has not yet learned to walk is given a wooden walker to learn walking, similarly by using simple varnic bahar a poet can learn to compose ghazal. If a talented poet begins directly with varnic bahar, that is good. Just as a grown person who uses a wooden walker for walking becomes a laughingstock in society, similarly if a poet keeps using simple varnic bahar after learning, it is a sign that he is not willing to work hard. Finally, the most important point: whichever bahar you may write a ghazal in, the rules of radif and qafia remain the same for all. In the early simple-varnic ghazals, the detailed use of qafia could not be achieved; for that I alone am responsible.

Regarding which bahar should be used in Maithili ghazal, see the view of Shri Gajendra Thakur. His view was expressed in “Maithili Ghazal Shastra”, included in his ghazal collection “धांगि बाट बनेबाक दाम अगूबार पेने छँ”:

“The weight of a line (misra) of a ghazal, or the weight of a word, can be determined in three ways: in simple varnic metre, by counting the syllables; in varnic metre, by observing the sequence of short and long syllables (matras) along with the syllables; and in matra-based metre, by observing the sequence of short and long syllables (matras). Anyone who has even a little knowledge of singing can understand that the number of words in one line of a ghazal may differ from the number of words in the second line, but if the calculation is done by any of the three methods mentioned above, the weight will be the same. But free ghazal is without bahar; therefore there is no question there of the same weight in all lines or words. In ghazals written by these three methods, the misras will necessarily have equal weight. However, this depends on the capacity of both the ghazal-composer and the singer. For the ghazal-composer, varnic metre is the most difficult, matra-based metre is lighter than that, and simple varnic is the lightest. But for the singer, varnic metre is the lightest, matra-based is more difficult, simple varnic is still more difficult, and free ghazal (without bahar) is the most difficult.”

Shri Thakur's view is also confirmed by the “Hare Rama Hare Krishna” mantra composed by Chaitanya Mahaprabhu. This mantra is recited or sung in two ways. The first is:

हरे राम हरे राम राम राम हरे हरे

हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे

Now see the matra-sequence of the first line:

1221—1221--21-12-12

Then see the matra-sequence of the second line:

1221—1221--21-21-12-12

That is, the matra-sequence of both lines is equal.

Now see the second form of the same mantra:

हरे रामा हरे रामा रामा रामा हरे हरे

हरे कृष्णा हरे कृष्णा कृष्णा कृष्णा हरे हरे

Now see the matra-sequence of these two lines:

1222-1222-22-22-12-12

1222-1222-22-22-12-12

In other words, the form changed and the style changed, but the determination of the matra-sequence could not change. This is why this mantra became as popular among the educated as among the uneducated. ISKCON carried this mantra forward precisely because of this flexibility, and foreigners now sing it very well. Now you will certainly say that if simple varnic bahar is not for ghazal, then why was it promoted? This is a valid question, but Shri Gajendra Thakur explained it with some benefits in mind. Two immediate benefits came from it:

1) For the revival of the vanishing Vedic metres. All Vedic metres are simple varnic metres. By explaining this in the present time, Shri Gajendra Thakur introduced Vedic science in a very short time and in a simple form. Now those who write ghazal, or those who read Gajendra Thakur's book or Anchinhar Akhar, will automatically understand what the Gayatri metre is and what the Anushtup metre is.

2) Many Maithili ghazal-composers were undisciplined from the point of view of metre. Therefore, to bring everyone into discipline, simple varnic bahar was first given. This is a general rule: a person who cannot follow light discipline will not be able to follow heavy discipline. So everyone began with a light bahar. One special point: in Hindi, many ghazal-composers also write ghazals in matra-based metre, but that does not mean that matra-based metre is the metre of ghazal. Hindi writers do not want to work hard, so they write in matra-based metre; and if one does not want to work hard, then "simple varnic bahar" is the best. All difficulties are finished. Always remember that the bahar or chhand of ghazal is aksharvrit, not matra-based and not simple varnic. In many Hindi grammar and prosody books, the definition of varnic or aksharvrit has been given like that of matra-based metre, or is deliberately being given that way; and Maithils are busy day and night imitating Hindi. Therefore special caution is needed. Remember:

1) When a metre is formed by counting the syllables of every line, it is simple varnic metre or bahar.

2) When a metre or bahar is formed by keeping the matra-sequence and the number of syllables of every line the same, it is varnic or aksharvrit. In ghazal the

matra-sequence must be equal; if the number of syllables is also equal, that is excellent.

3) When a metre or bahar is made by keeping the total sum of matras in every line equal, it is matra-based metre or bahar.

Because the matra-sequence of every line of a ghazal is equal, the total of the matras is also equal. Perhaps this is why people are confused and think that ghazal is based on matra-based metre. But remember that in ghazal the matra-sequence must always be equal. Similarly, Hindi scholars regard bahar and chhand as two different things, but this is wrong. In reality, bahar and chhand are one and the same. The only difference is that bahar is an Arabic word and chhand is a Sanskrit word. In future, Hindi scholars may perhaps also distinguish between kavita and poem. But to speak specifically, the difference between chhand and bahar is only linguistic.

Some people in Maithili believe that ghazal has no bahar, no boundary, no restriction, and no grammar. That is their view. But it becomes laughable when those very people pick up the ghazals of Urdu and some Hindi poets and say that ghazal should be like this. It should be so, but then it must also have grammar. Here I am scanning the ghazals of some Hindi-Urdu poets to show how their ghazals are within grammar and within bahar. Maithili's anarchic ghazal-writers greatly respect the Hindi poets Nirala and Dushyant Kumar, and the Urdu poet Faiz Ahmad Faiz. Besides these, they also respect Adam Gondvi, Munawwar Rana, and others. According to these anarchic Maithili ghazal-writers, Nirala, Dushyant Kumar, and Faiz Ahmad Faiz broke the grammar of ghazal. But this is an illusion. The truth is that Nirala only changed the subject-matter and used Hindi words in ghazal instead of Urdu words. Similarly, Dushyant Kumar wrote ghazals in a revolutionary manner against the Emergency. Faiz is known for ghazal with a socialist viewpoint. But these poets changed the subject and used words according to the time; the grammar remained the same. Here I first show the grammar of the ghazals of Nirala and Shamsheer Bahadur Singh, and after that I show the grammar of the ghazals of Jaishankar Prasad, Dushyant Kumar, Faiz Ahmad Faiz, Adam Gondvi, Munawwar Rana, and others. First, see the ghazals of Nirala and Shamsheer Bahadur Singh.

Suryakant Tripathi Nirala

भेद कुल खुल जाए वह सूरत हमारे दिल में है

देश को मिल जाए जो पूँजी तुम्हारी मिल में है

The matra-sequence of the matla, that is, the first couplet, is:

2122+2122+2122+212

Now every couplet will have this same matra-sequence. This itself is called bahar, or aksharvrit. In Arabic it is called a modified bahar of बहरे रमल. Maulana Hasrat Mohani's ghazal “चुपके चुपके रात दिन आँसू बहाना याद है” is in this same bahar, whose details will be given later. Here see that Nirala made the subject of the ghazal new; instead of the beloved, the subject became the mill and capital, but the grammar remained the same. The remaining couplets are as follows:

हार होंगे हृदय के खुलकर तभी गाने नये,
हाथ में आ जायेगा, वह राज जो महफिल में है

तरस है ये देर से आँखे गड़ी शृंगार में,
और दिखलाई पड़ेगी जो गुराई तिल में है

पेड़ टूटेंगे, हिलेंगे, जोर से आँधी चली,
हाथ मत डालो, हटाओ पैर, बिच्छू बिल में है

ताक पर है नमक मिर्च लोग बिगड़े या बनें,
सीख क्या होगी पराई जब पसाई सिल में है

Shamsher Bahadur Singh

जहाँ में अब तो जितने रोज अपना जीना होना है,
तुम्हारी चोटें होनी हैं हमारा सीना होना है।

वो जल्वे लोटते फिरते है खाको-खूने-इंसाँ में :
'तुम्हारा तूर पर जाना मगर नाबीना होना है!

The matra-sequence of the matla of this ghazal is 1222-1222-1222-1222, and it is followed in the second couplet and all other couplets.

Jaishankar Prasad

सरासर भूल करते हैं उन्हें जो प्यार करते हैं
बुराई कर रहे हैं और अस्वीकार करते हैं

उन्हें अवकाश ही इतना कहां है मुझसे मिलने का
किसी से पूछ लेते हैं यही उपकार करते हैं

जो ऊंचे चढ़ के चलते हैं वे नीचे देखते हरदम
प्रफुलित वृक्ष की यह भूमि कुसुमगार करते हैं

न इतना फूलिए तरुवर सुफल कोरी कली लेकर

बिना मकरंद के मधुकर नहीं गुंजार करते हैं

‘प्रसादऽ उनको न भूलो तुम तुम्हारा जो भी प्रेमी हो

न सज्जन छोड़ते उसको जिसे स्वीकार करते हैं

First see this ghazal by today’s famous poet and film lyricist Javed Akhtar, sung by Jagjit Singh:

तमन्नाफिरमचलजाए, अगर तुम मिलने आ जाओ

ये मौसम ही बदल जाए, अगर तुम मिलने आ जाओ

1222122212221222

Now see the full ghazal:

तमन्ना फिर मचल जाए, अगर तुम मिलने आ जाओ

ये मौसम ही बदल जाए, अगर तुम मिलने आ जाओ

मुझे गम है कि मैंने जिन्दगी में कुछ नहीं पाया

ये गम दिल से निकल जाए, अगर तुम मिलने आ जाओ

नहीं मिलते हो मुझसे तुम तो सब हमदर्द हैं मेरे

ज़माना मुझसे जल जाए, अगर तुम मिलने आ जाओ

ये दुनिया भर के झगड़े, घर के किस्से, काम की बातें

बला हर एक टल जाए, अगर तुम मिलने आ जाओ

Now see this famous ghazal of Hasrat Mohani:

2122+2122+2122+212

चुपकेचुपके रात दिन आँसू बहाना याद है

हमको अब तक आशिकी का वो ज़माना याद है

Now see the full ghazal:

चुपके चुपके रात दिन आँसू बहाना याद है

हमको अब तक आशिकी का वो ज़माना याद है

बाहज़ाराँ इज़्तराबओसद हज़ाराँ इश्तियाक़

तुझसे वो पहले पहल दिल का लगाना याद है

तुझसे मिलते ही वो बेबाक हो जाना मेरा
और तेरा दाँतों में वो उँगली दबाना याद है

खेंच लेना वोह मेरा परदे का कोना दफ़्तन
और दुपट्टे से तेरा वो मुँह छुपाना याद है

जानकार सोता तुझे वो क़स्दे पाबोसी मेरा
और तेरा ठुकरा के सर वो मुस्कराना याद है

तुझको जब तन्हा कभी पाना तो अज़ राहे लिहाज़
हाले दिल बातों ही बातों में जताना याद है

ग़ैर की नज़रों से बच कर सबकी मरज़ी के ख़िलाफ़
वो तेरा चोरी छिपे रातों को आना याद है

आ गया गर बस्ल की शब भी कहीं ज़िक़रे फ़िराक़
वो तेरा रोरो के मुझको भी रुलाना याद है

दोपहर की धूप में मेरे बुलाने के लिए
वो तेरा कोठे पे नंगे पाँव आना याद है

चोरी चोरी हम से तुम आ कर मिले थे जिस जगह
मुद्दतें गुज़रीं पर अब तक वो ठिकाना याद है

I am showing the scansion of one ghazal by Kabir Das:

This is a ghazal in bahre-hazaj, whose rhythmic segments (arkan) are (1222 × 4):

ह₁ मन₂ हैं₂ इश्₂, क़₁ मस्₂ता₂ना₂, ह₁ मन₂ को ₂ हो ₂, शि₁ या₂ री₂ क्या₂

हमन है इश्क मस्ताना, हमन को होशियारी क्या?
रहें आजाद या जग से, हमन दुनिया से यारी क्या?

जो बिछुड़े हैं पियारे से, भटकते दरबदर फिरते,
हमारा यार है हम में हमन को इंतजारी क्या?

खलक सब नाम अपने को, बहुत कर सिर पटकता है,
हमन गुरनाम साँचा है, हमन दुनिया से यारी क्या?

न पल बिछुड़े पिया हमसे न हम बिछड़े पियारे से,
उन्हीं से नेह लागी है, हमन को बेकरारी क्या?

कबीरा इश्क का माता, दुई को दूर कर दिल से,
जो चलना राह नाजुक है, हमन सिर बोझ भारी क्या?

Similarly, see the scansion of this ghazal by the well-known contemporary poet
Munawwar Rana:

बहुत पानी बरसता है तो मिट्टी बैठ जाती है
न रोया कर बहुत रोने से छाती बैठ जाती है

यही मौसम था जब नंगे बदन छत पर टहलते थे
यही मौसम है अब सीने में सर्दी बैठ जाती है

नकाब उलटे हुए जब भी चमन से वह गुज़रता है
समझ कर फूल उसके लब पे तितली बैठ जाती है

Munawwar Rana, *Ghar Akela Ho Gaya*, page 37. Scansion:

बहुत पानी /बरसता है /तो मिट्टी बै /ठ जाती है

1222 / 1222 / 1222 / 1222

न रोया कर /बहुत रोने /से छाती बै /ठ जाती है

1222 / 1222 / 1222 / 1222

यही मौसम /था जब नंगे /बदन छत पर /टहलते थे

1222 / 1222 / 1222 / 1222

यही मौसम /है अब सीने /में सर्दी बै /ठ जाती है

1222 / 1222 / 1222 / 1222

नकाब उलटे /हुए जब भी /चमन से वह /गुज़रता है

1222 / 1222 / 1222 / 1222

(“नकाब उलटे” has been counted as न/का/बुल/टे = 1222 through alif-wasl.)

समझ कर फू /ल उसके लब /पे तितली बै /ठ जाती है

I222 / I222 / I222 / I222

Now see this ghazal by Rahat Indori:

Ghazal: I222 / I222 / I22

A modified form of bahre-hazaj

चरागों को उछाला जा रहा है

हवा पर रौब डाला जा रहा है

न हार अपनी न अपनी जीत होगी

मगर सिक्का उछाला जा रहा है

जनाजे पर मेरे लिख देना यारों

मुहब्बत करने वाला जा रहा है

Rahat Indori, Chand Pagal Hai, page 24. Scansion:

चरागों को / उछाला जा / रहा है

I222 / I222 / I22

हवा पर रौ / ब डाला जा / रहा है

I222 / I222 / I22

न हार अपनी / न अपनी जी / त होगी

I222 / I222 / I22

(“हार अपनी” has been counted as हा/रप/नी = 222 through alif-wasl.)

मगर सिक्का / उछाला जा / रहा है

I222 / I222 / I22

जनाजे पर / मेरे लिख दे / ना यारों

I222 / I222 / I22

मुहब्बत कर / ने वाला जा / रहा है

I222 / I222 / I22

Again, see another ghazal by Munawwar Rana:

हमारी ज़िंदगी का इस तरह हर साल कटता है

कभी गाड़ी पलटती है कभी तिरपाल कटता है

सियासी वार भी तलवार से कुछ कम नहीं होता

कभी कश्मीर कटता है कभी बंगाल कटता है

(मुनव्वर राना)

1222 / 1222 / 1222 / 1222

(मुफाईलुन / मुफाईलुन / मुफाईलुन / मुफाईलुन)

हमारी ज़िं / दगी का इस / तरह हर सा / ल कटता है

कभी गाड़ी / पलटती है / कभी तिरपा / ल कटता है

सियासी वा/र भी तलवा/र से कुछ कम / नहीं होता

कभी कश्मी/र कटता है / कभी बंगा / ल कटता है

Now see the scansion of this ghazal by Dushyant Kumar:

2122 / 2122 / 2122 / 212

हो गई है / पीर पर्वत / सी पिघलनी / चाहिए,

इस हिमालय / से कोई गं / गा निकलनी / चाहिए।

You can continue scanning this ghazal to the end. I am giving the full ghazal:

हो गई है पीर पर्वत सी पिघलनी चाहिए,

इस हिमालय से कोई गंगा निकलनी चाहिए।

आज यह दीवार, परदों की तरह हिलने लगी,

शर्त लेकिन थी कि ये बुनियाद हिलनी चाहिए।

हर सड़क पर, हर गली में, हर नगर, हर गाँव में,

हाथ लहराते हुए हर लाश चलनी चाहिए।

सिर्फ हंगामा खड़ा करना मेरा मकसद नहीं,

मेरी कोशिश है कि ये सूरत बदलनी चाहिए।

मेरे सीने में नहीं तो तेरे सीने में सही,

हो कहीं भी आग, लेकिन आग जलनी चाहिए।

Now see the scansion of two ghazals by Adam Gondvi:

1222 / 1222 / 1222 / 1222

ग़ज़ल को ले / चलो अब गाँ / व के दिलकश / नज़ारों में

मुसल्लसलफ़न /का दम घुटता /है इन अदबी /इदारों में

You can continue scanning this ghazal to the end. I am giving the full ghazal:

ग़ज़ल को ले चलो अब गाँव के दिलकश नज़ारों में

मुसल्लसलफ़नकादमघुटताहैइनअदबीइदारोंमें

न इनमें वो कशिश होगी, न बू होगी, न रानाई

खिलेंगे फूल बेशक लॉन की लम्बी क़तारों में

अदीबों! ठोस धरती की सतह पर लौट भी आओ

मुलम्मे के सिवा क्या है फ़लक़ के चाँदतारों में

रहे मुफ़लिस गुज़रते बेयक़ीनी के तज़रबे से

बदल देंगे ये इन महलों की रंगीनी मज़ारों में

कहीं पर भुखमरी की धूप तीखी हो गई शायद

जो है संगीन के साये की चर्चा इश्तहारों में

Take Gondvi's second ghazal:

2I22 / 2I22 / 2I22 / 2I2

भूख के एह /सास को शे /रोसुखन तक /ले चलो

या अदब को /मुफ़लिसों की /अंजुमन तक /ले चलो

You can continue scanning this ghazal to the end. I am giving the full ghazal:

भूख के एहसास को शेरोसुखन तक ले चलो

या अदब को मुफ़लिसों की अंजुमन तक ले चलो

जो ग़ज़ल माशूक के जल्वों से वाक़िफ़ हो गयी

उसको अब बेवा के माथे की शिकन तक ले चलो

मुझको नज़मोज़ब्त की तालीम देना बाद में

पहले अपनी रहबरी को आचरन तक ले चलो

गंगा जल अब बुर्जुआ तहज़ीब की पहचान है

तिश्नगी को वोदका के आचरन तक ले चलो

खुद को ज़ख्मी कर रहे हैं ग़ैर के धोखे में लोग

इस शहर को रोशनी के बाँकपन तक ले चलो

Now see this ghazal by Hari Chand Akhtar, one of the earliest modern Urdu ghazal poets:

सुना कर हाल किस्मत आज़मा कर लौट आए हैं

उन्हें कुछ और बेगाना बना कर लौट आए है

1222+1222+1222+1222

Now the full ghazal:

सुना कर हाल किस्मत आज़मा कर लौट आए हैं

उन्हें कुछ और बेगाना बना कर लौट आए है

फिर इक टूटा हुआ रिश्ता फिर इक उजड़ी हुई दुनिया

फिर इक दिलचस्प अप्रसाना सुना कर लौट आए हैं

फ़रेबएआरजू अब तो न दे ऐ मर्गएमायूसी

हम उम्मीदों की इक दुनिया लुटा कर लौट आए हैं

ख़ुदा शाहिद है अब तो उन सा भी कोई नहीं मिला

बज़ोमएख़ुवेश इन का आज़मा कर लौट आए हैं

बिछ जाते हैं या रब क्यूँ किसी काफ़िर के क़दमों में

वो सज़दे जो दरएकाबा जा कर लौट आए हैं

In “फिर इक”, there is the relaxation of alif-wasl, and its pronunciation is “फिरिक”. Understand “हम उम्मीदों” in the same way.

Finally, I am showing the scansion of a ghazal by that poet whose name is invoked by all false progressives to oppose bahar and metre. So let us see this ghazal by Faiz Ahmad Faiz:

शैख साहब से रस्मो-राह न की 2122-1212-II2

शुक्र है ज़िन्दगी तबाह न की 2122-1212-II2

तुझको देखा तो सैर-चश्म हुए 2122-1212-II2

तुझको चाहा तो और चाह न की 2122-1212-II2

तेरे दस्ते-सितम का इज्ज़ नहीं 2I22-I2I2-II2

दिल ही काफ़िर था जिसने आह न की 2I22-I2I2-II2

थे शबे-हिज़्र काम और बहुत 2I22-I2I2-II2

हमने फ़िक्रे-दिले-तबाह न की 2III-I2I2-II2

कौन क़ातिल बचा है शहर में फ़ैज़ 2III-I2I2-II2

(The final short syllable in this line is by way of permitted relaxation.)

जिससे यारों ने रस्मो-राह न की 2I22-I2I2-II2

These false progressives make noise in order to hide their own incompetence. It is true that Faiz did not write many ghazals. He wrote more nazms, and false revolutionaries read those nazms and began saying that ghazal has no bahar. How many names and ghazals should I give here? The point is that every poet changes subject-matter and tone with the help of new qafias and radifs, but the grammar remains the same. Yet the scholars of Maithili are simply “scholars”; who will question them? The purpose of giving this discussion here is only to bring out the correct side. These examples make it clear that grammar is never an obstacle to emotion or subject-matter.

Khand 22

Appeal to Print-Magazine Editors and Ghazal Writers

First, to the ghazal writers

Before sending your ghazal to any magazine, first see in which bahr your ghazal has been composed. After identifying it, write the name of that bahr and also certainly write its mātṛā-pattern. The reason is that different magazines follow different spellings; if they publish the ghazal according to their own spelling practice, the bahr of your ghazal may break. I shall explain this with an example. Suppose, according to a particular bahr, you have used the word “kae,” whose mātṛā-pattern is 1+2, that is, short-long. Many magazines may change it to “kay,” whose mātṛā-pattern is 1+1, short-short, or 2, long, because two shorts may combine as one long. Some magazines may write it only as “ka” or “ka,” whose pattern is 1, short. You can now understand that changing the spelling changes the mātṛā-pattern. In other words, the bahr breaks, and the ghazal becomes be-bahr, outside metre. I have given only one word here as an example, but this applies to many words. Therefore, along with the ghazal, do write the name of the bahr and its mātṛā-pattern. Also, when sending a ghazal or any other form of sher-o-shairi to a magazine, request the editor that if the ghazal does not suit the magazine’s spelling system, it should not be printed. Once the bahr is broken, the ghazal becomes useless. Even if it is printed, it serves no purpose. If the ghazal is in simple varṇik bahr, the same problem can arise. For example, suppose you use the word “nahi” and write a ghazal in simple varṇik bahr, then send it to the editor; if the editor, according to his spelling practice, changes it to “nai,” the simple varṇik bahr also breaks. Therefore I especially request ghazal writers to write to print-magazine editors that the ghazal must be published in the exact form in which it has been sent, otherwise it should not be published.

Now to the editors of print magazines

If the respected editor has even a little capacity to understand, the above explanation will make clear the practical problem connected with ghazal. Therefore I shall not write much more for editors. I only request that, in the name of protecting their own spelling system, they should not violate the ghazal. If they must preserve their own spelling, then they should not publish the ghazal. Or another possible solution is that they publish the ghazal and add a note: “This spelling belongs to this particular ghazal writer, not to the magazine.” Analkantji, editor of Antika, has printed such a note in his magazine and has thereby protected both the spelling of the individual writer and that of the magazine.

Another matter: printing a ghazal with its lines joined together like a poem is against the ghazal tradition. Likewise, printing a ghazal in two columns on a page, or split into two parts across two pages, is also against ghazal tradition. I am giving

a ghazal by Rajiv Ranjan Mishra so that it may be clear how much space should remain between the different couplets of a ghazal.

Ghazal

Sometimes try to understand a few matters of the heart;
Become the heartbeat, day and night, of the heart.

When this sobbed, creepers and leaves heard it;
You too should listen to the plea of the heart.

Struck by affection, it suffered again and again;
Become the balm, and heal the wound of the heart.

Even if I tell someone, who will understand?
Remain with it as a friend of the heart.

Rajiv, sing always the ghazal of love;
Until then, may desire bear fruit in the heart.

2222 112 1222

Printing a ghazal with a title is useless, because a ghazal does not have a title. Since a ghazal contains as many subjects as there are couplets, there is no tradition of giving it a title. I am giving one of my own ghazals to show clearly that a ghazal should not be published in this manner.

Ghazal

Her hand has touched the body;
The body is always fragrant like flowers.

The exalted seat of love is union;
The body is the bridge between two ghats.

How will life now pass?
The body is opposed to the body.

The mind is marigold and singarhar;
The body is champa and aṛahūl.

Here the unknown becomes known;
Every body is equal to the body.

Mātrā-pattern 22221221 in every line.

Printing in this manner is wrong. Publishing a ghazal in this form is contrary to tradition. In a ghazal there should always be space between two couplets. In Hindi also ghazals are sometimes printed with lines packed together like poems, but if another person falls into a well, it does not mean we too should jump into it.

One difficulty that comes from both poets and editors concerns the space between two words. According to mātrā-pattern, a line may be shorter or longer; only the mātrā-pattern must be equal. Now poets or editors sometimes increase the gap between two words to make a short line appear as long as another line. I do not understand how making two lines appear equal on paper can make the mātrā-pattern equal. In fact this indicates the ignorance of editors who think that a two-line composition with equal-looking lines is a ghazal. How necessary it is to give Maithili editors instructions about metre may be understood from what Pandit Govind Jha wrote in the preface, page 6, of the edition published by the Maithili

Academy, Patna, 2008, while discussing the metre of Vidyapati's songs: "The condition of metre in the source texts is miserable; in today's edited editions it is the same, or even worse. In Vidyapati's time there were two streams of metre, vargavṛtta and mātṛāvṛtta. Maithils generally know mātṛāvṛtta, not akṣaravṛtta, because akṣaravṛtta went out of use in Mithila long ago. Today's editors, in their own effort to fit metre, often go on spoiling even correct metre, especially akṣaravṛtta."

In other words, the editorial ignorance I am experiencing in relation to ghazal was also experienced by Pandit Govind Jha in his own time, and he wrote about it. Therefore I have presented above a few thoughts for respected editors regarding ghazal.

The Language of Ghazal

Since ghazal is also regarded as conversation between lover and beloved, or between soul and Supreme Soul, and conversation is always in prose, the language of ghazal should be prose-like. At this level it is completely different from Sanskrit poetry. The more prose-like a ghazal is, the better it becomes. Another point about language is that every language has two forms, a complete form and an incomplete form. Maithili too has these. See a few examples:

Complete form — Incomplete form

nahi — nai

jāhithām — jaithām

katek — kate

hetaik — hetai

ehi — ai, ai

In the context of ghazal, my experience is that the incomplete language is better. The reason is that the incomplete form of language is what people pronounce, and ghazal depends entirely on pronunciation. Thus the speed you get in the phrase "nai hetai" is not found in "nahi hetaik." That is, if a ghazal is created in the language of the people, it will be much more successful. A dhoti-sandalwood-tilak kind of language is not suitable for ghazal. Still, those who write ghazals in that language are not doing anything bad. The difference is only this: whether that dhoti-sandalwood-tilak language will climb onto the tongues of the people or not is worth watching. In my own ghazals I have given preference to the incomplete form. I use the complete form only to adjust letters and mātṛās. Why only in ghazal? In this very book I have used both kinds of spelling. As I said earlier, if there is no word in one's own language, it can be brought into one's language. Some people forcibly use foreign words, while others remain stuck only on indigenous words. My point is that we eat olak-sannā and we also eat pizza, and we digest all of it. We eat curd-flattened rice as well as idli; we should eat both. And we digest them too because the liver is healthy. Likewise, a true poet may bring in native words or foreign words; in the composition they will become natural. But a pretender, a poet writing for prizes, a show-off poet, or an imitator, even if he uses native words, will remain unfit in the composition, floating on top like oil on water. A reader may cheat in evaluation, but time will not. Therefore every poet must have patience. One must avoid proclaiming oneself the emperor of native

words or an ultra-modern global poet. The same should be understood in the matter of imagery as well.

Sanskrit has no punctuation marks, whether in prose or in verse. Punctuation marks entered Indian languages from English. In my view, punctuation may be useful for prose but not for verse, because verse is always composed for singing or recitation. A singer or reciter will sing or recite the verse directly. In singing and recitation, punctuation is expressed through pauses of breath and changes in voice. Therefore, in my opinion, punctuation should not be used in ghazal or in other metrical verse forms. Let the Hindi people do it if they do. We must not become imitators.

In Maithili, under the influence of Awadhi, Brajbhasha and other traditions, there was much discussion of *rasa*, *rīti*, *alaṅkāra* and so on; but because of all this the sentence became unbalanced, that is, the naturalness of the sentence died. In Arabic, Persian, and Urdu, however, the shair composes poetry with sentences just like those spoken at home by the people; therefore *sher-o-shairi* climbs onto everyone's tongue. Maithili's own poetic forms, however, fall from the tongue; people forget them quickly. A famous Sanskrit saying is "gadyam kavinām nikaṣaṁ vadanti." People interpret this to mean that a poet must write prose because in verse one can twist and bend according to metre, but not in prose. This is not exact. In my opinion this meaning has been wrongly assigned. It should mean: "The more naturally a poet can use prose within verse, the more that becomes the touchstone of his verse." I know this is very difficult work, and so poets will not be ready to accept it. Prose writers, on the other hand, consider themselves great on this very basis, so there is no question of their being ready.

Let us pause here and also discuss Maithili sentence arrangement. Sentence arrangement means how the order of words is to be organized. Pandit Govind Jha writes on page 107 of his book *Higher Maithili Grammar*:

"133(1) The general rule concerning the order in which words should be placed in a sentence is this:

1. First comes the subject, then the object, then the verb.
2. Instrumental and other case phrases and adverbial phrases come between subject and object; if there is no object, they come between subject and verb.
3. An adjective comes before the noun it qualifies, but a predicative or complemental adjective comes after the noun.
4. Connective particles come between the two units they connect.
5. Exclamatory particles come at the beginning of the sentence.

Example: Good news! Jaynarayan and Ramnarayan will today, at four o'clock in the afternoon, in Gandhi Maidan, in a large meeting, again deliver an eloquent speech. In this sentence, according to rule (1), the order is 2-16-17; according to rule (2), 2-5+(6+7+8)+(9+10)+(11+12+13)+14; according to rule (3), 6+7+8, 9+10, 11+12+13, 15+16; according to rule (4), 2+3+4; and according to rule (5), 1."

Note: instead of "bajait" it should probably be "baje"; this is perhaps a printing error. — A.A.

"2) Within these five rules there is some further flexibility. According to his taste or memory, the speaker may place time-indicating or place-indicating adverbs anywhere before the verb. Thus the above sentence may also be arranged as:

1+5+6+7+8+2+3+4+9+10, OR 1+5+10+2+3+6+11.”

Note: instead of “ābi” it should have been “āni.”

“134(1) In ornamented or emotionally charged expression, word order is often broken, and through this device many emotional states are expressed. Generally the word on which maximum stress falls is placed at the beginning, as in ‘Aren’t you ashamed?’ Sometimes the strongest word is placed at the end of the sentence, as in ‘Hey, if you do not cook, will you eat jackfruit?’

2) In subject-predicate relations, the subject comes first; in source-result relations, the source comes first. For example, ‘Gopal is an engineer’: here ‘engineer’ is the predicate, so it came after Gopal. ‘The lump of gold became an earring, and after being melted again, the earring became a lump of gold.’ In the first sentence the lump of gold is the source and the earring its transformed form; in the second sentence the reverse is true.”

This was information about sentence arrangement. Here I only want to say that in ornamented language and in verse this arrangement is often not followed, or it may even be impossible to follow. But as far as ghazal is concerned, ghazal is like conversation, that is, prose; therefore care should be taken that, for the most part, correct sentence arrangement appears in ghazal. Still, inversions in arrangement may also occur in ghazal.

In modern literature, the terms “formalist language” or “art-for-art’s-sake language” are much used. In my opinion, if the meaning of a word does not correspond to the present time, that is, the time in which the composition is being written, then the language of that composition is called “formalist” or “artistic” language. That is, language in which the meanings of words belong to ancient times. If an old word has a meaning that works in the present, there is no difficulty in calling it contemporary language. In my opinion this is a defect for “contemporary writing,” though for historical or mythological compositions it may be either a defect or a virtue. Now understand what “contemporary writing” is. Many critics become confused about which time-period should be called “contemporary.” They make the mistake of dividing the word “contemporary” into a fixed time-period. In reality, the word depends on its user. For a writer, “contemporary” is the period in which he created his work. For a critic, however, “contemporary” includes both the time of the composition and the time of criticism. For Valmiki, the contemporary time would have been the time when he composed the Ramayana; for Tulsi, the time when he composed the Manas; likewise for Chanda Jha, the time when he composed the Mithila-language Ramayana. But when a critic today criticizes Valmiki, then for him Valmiki’s time and the present time together become the “contemporary” context. In criticism of Tulsi, “contemporary time” means Tulsi’s time and the present time. Understand Chanda Jha in exactly the same way. I hope some intellectual benefit has been obtained from this.

Emotion and Subject Matter in Ghazal

When defining *kathya*, subject matter, Maithil ghazal writers fall into confusion, and because of that confusion they take “*kathya*” and “*kahan*,” subject and manner of saying, to be the same thing. In reality the two are different. “*Kathya*” means the subject the shair has chosen to say something about, whereas “*kahan*” means the way of saying the chosen subject. In Arabic, Persian, and Urdu,

more emphasis is placed on kahan than on kathyā. Nida Fazli says in an interview: “Yes, I do not hesitate to say that ghazal is a form of *minā-kārī*, fine inlay-work. In it, kahan is more important than kathyā. To achieve this kahan, one must recognize the history of ghazal. Without recognizing the history, things go wrong.”

Aadharshila 44, 2006, Ghazal Special Issue, p. 69.

Similarly, kathyā and tevar are also different things. Kathyā has been explained above; now understand tevar. According to the dictionary, a wrathful feeling is called tevar, but in literature the meaning does not always follow the dictionary; it also changes according to usage. In literature, tevar means the “effect of the manner of saying.” *Tāsīr* means effect. The effect produced by the manner of saying is called tevar. The more distinct the way of saying becomes, the more its tevar becomes distinct. Understand with an example: jaggery and sugar are both sweet, but their effects are different. Chemicals are mixed in sugar, not in jaggery, though in medical language both sugar and jaggery are forbidden for diabetes. In writing, because of different manners of saying the same subject, the tevar changes. So-called progressives take only communist subject matter to be tevar; this is entirely misleading, and because of that they abandon kahan. As a result, Maithili ghazal gets neither tevar nor flexibility nor music. Remember: in ghazal, kathyā is only the subject; the main thing is kahan. Kahan is the life-breath of ghazal. Earlier, only such subject matter was used in ghazal as belonged either to love or to wine, whatever its inner meaning might be because of the manner of saying. For this reason many people regard ghazal as another form of love and wine. Now, however, every subject is entering ghazal: love or hatred, hunger or a full stomach, corruption or politics, flood or drought. Many people tell me: What will happen by teaching only grammar? Teach subject matter too. In reality, grammar can be taught, but the shaping of subject matter cannot. Kahan even less so. Kahan depends fundamentally on the shair’s culture and study. The subject depends on the shair; if he writes about a beloved, what can I do? Still, my clear view is that if contemporary subjects and their joys and sorrows are given place in composition, that composition becomes enduring, but not by neglecting art. Take the Ramayana. The abduction of a woman and violence against her existed as much in Valmiki’s time as they do today. But Valmiki placed it artistically in the *anuṣṭubh* metre; therefore the Ramayana lives even today. It is easy to say that the Ramayana survives because of devotion; if that alone were the argument, why did people forget other religious texts? Readers will understand more on their own. Other religious texts are also in metre, but for enduring literature both metre and emotion are needed. Since the birth of the Prakrit language, there has been debate among writers about emotion and grammar. Some say there must be emotion, others say grammar. In this connection see Shri Gajendra Thakur’s view:

“In my opinion emotion is necessary for every literary form, but grammar should not be abandoned under the excuse of emotion.”

I would like to give another comment by Gajendra Thakur:

“It is not possible that a ghazal will become excellent merely because it follows the grammar of ghazal; however, the percentage of possibility that it will be excellent increases. Similarly, if after knowing the grammar one writes an *a-bahr* free ghazal, there is no guarantee that it will be excellent, but its possibility of being excellent increases. If Ramdev Prasad Mandal Jharudar, who is not formally educated and writes good literature while doing farming, says that his composition

came from feeling, that may be accepted. But if educated people abandon grammar by using feeling as an excuse, it will be understood that they do not want to work hard.”

Now decide for whom feeling is good and who does not wish to work hard. Every language has heaps of rubbish even in metrical compositions, just as there are basketfuls of rubbish in the name of free verse. But that does not mean metre is bad. Some communists spread the idea that metre is the limit of poetry, but I say that metre is not the limit of poetry; it is its discipline. How much a writer can fulfil that discipline depends on his capacity. Suppose you are a maker of weapons. Think of a gun, for convenience. Without the gun, can a bullet pass through the chest? Certainly not. The shape of the gun gives speed to the bullet. If a bullet is thrown by hand, it will harm no one. In this context, regard metre as the frame of the gun and emotion as the bullet. Even otherwise, clothing or covering has a great role in making a human being beautiful. If the most beautiful person stands naked, after a little while disgust arises in the mind. Understand metre as the covering of poetry. In ancient Sanskrit there was debate over qualities, emotions, and ornaments, but not over metre; that means metre was compulsory. The debate concerned whether poetry should have more emotion or more ornament. Now some people are treating ornament and metre as the same thing; that is wholly misleading and wrong. I would ask those progressive writers who only carry the red flag: did they also carry only the red flag in their nuptial chamber? Did sadness come onto their faces at the birth of a child? Much cannot be said about the subject or emotion of ghazal because it depends on the shair which subject he writes on and when. Human beings receive joy and sorrow in turns; everyone experiences them in his own way and also writes on them. There is taste in rice and lentils and also in kheer and puri. Even the worst food has some taste. A salty vegetable has the taste of salt, does it not? A bitter-hot vegetable has the taste of chilli. Likewise, a composition of love has feeling, and a song of revolution also has feeling. A writer who racks his brain too much over emotion or subject should be considered frustrated. Brother, if too many love songs do not change society, then believe that too many revolutionary songs will not change it either. As far as I have understood, according to all so-called progressive writers, “emotion” or “subject” means communist emotion or subject. How wrong or right that is, readers will decide. In my opinion communist emotion is one emotion or subject among many. Progressives take one alone to be the whole. How “decadent” in thought the so-called progressives are can be understood from this alone: they declare Kabir to be a great revolutionary poet, but they fail to see and understand that Kabir composed only in metre. As a reader, I have no problem with free ghazal, nor with free story, novel, or poem. Yes, I certainly expect that a writer should put the correct label on what he has written. If you write a free ghazal and say that it is ghazal, then not only I but anyone will refuse and reject it. Therefore examine your form: what is it? Then give it a name. Here I should add one more thing: some progressives have divided other literary forms into stage and serious categories. In my opinion, dividing literature into “serious” and “popular” camps is not proper. A composition may be considered serious, popular, or useless in a particular period. A popular composition may or may not be serious; similarly a serious composition may or may not be popular. Popularity indicates closeness to the people. If progressives do not want popular or stage compositions, what does that mean? I am speaking here about ghazal, and as has been said indirectly in many places above, ghazal is the simple presentation of serious subject matter. Therefore I shall keep ghazal away

from petty debates such as “serious versus popular.” Another disease is that some Maithili shairs cite Urdu shairs and say, “Look, this shair broke the tradition of ghazal.” Up to that point their statement may be acceptable, but they understand the breaking of tradition to mean the breaking of grammar, which is wrong. In Urdu ghazal, breaking tradition means breaking and expanding subject, kahan, and symbol. Through new qafiyas and radifs, shairs break and expand subject, kahan, and symbol. Anyone who wishes may learn this from a knower of Urdu. In any case, I have given a detailed discussion above in the section on scansion of Urdu-Hindi ghazals. New experiments are very important in literature and should certainly happen. Without experiments, new meanings and emotions cannot enter literature and life. Here everyone calls himself an experimenter. Experiment happens in two ways. The first is when an idea comes suddenly and the experimenter establishes it coherently; for example, Newton’s discovery of gravity. But though the idea may come suddenly, one can establish it only if one is a scholar of the subject related to that idea; otherwise one has no option except to keep regarding it as a miracle. The second way is when one is dissatisfied with a prevailing idea and experiments to make it coherent, giving arguments for and against it. For this too it is necessary to be learned in the subject connected with that idea; otherwise one cannot experiment. Take an example from cooking. Suppose you are skilled in making pulao. You can experiment by changing the quality of the rice, adding some other dry fruit along with cashew, and then judging the taste and making it successful. But if you do not know how to make pulao at all, what will you do? Learn, or experiment? In Maithili too it has been seen that when a writer has no proper argument for his position, he gives it the name “new experiment.” Some people in literature consider breaking metre to be a new experiment. In my opinion, however, a new experiment would be expansion of metre, and within metre, a new subject, new expression, or a new way of saying an old subject.

The Music of Ghazal

For ghazal, tabla is appropriate. Dhol, nāl, and similar instruments are useless for ghazal because the pitch of the tabla is firm, whereas the pitch of dhol, nāl, and similar instruments is raw. Harmonium works well with tabla. In earlier times, instead of harmonium, the lehra was given on sarangi. In my opinion, during the singing of Maithili ghazal, tabla and the sarangi-lehra of the Gudri Baba tradition would be better, both as tradition and as experiment. In Indian music, ghazal has received the status of semi-classical music, and its singing has been in practice for about two hundred to two hundred and fifty years. It should be remembered, however, that earlier ghazal was not meant for singing; it circulated like other literary forms. But as soon as singing became attached to ghazal, its popularity greatly increased.

Many shairs consider themselves singers, and many listeners too consider themselves singers and say, “Here the tāl is not sitting.” They may be right, but always remember that tāl, sur, and bhās are the work of the singer, not of the shair. The shair’s work is to carry the correct bahr and subject. In which rāga the singer sings it, in which tāl, how long an ālāp he takes, on which word he gives a murki, where there is ascent and where descent—all this is determined by the singer, not by the shair. It is Maithili’s misfortune that shairs consider themselves all-

rounders. As a result, the ghazals and songs of such shairs and songwriters remain raw.

For a moment suppose that a shair is also accomplished as a singer and sets his ghazal to a rāga. What guarantee is there that another singer will sing that ghazal only in that rāga? Another singer may sing it in another rāga. Therefore it is better that the shair do his work and the singer his. I also want to say that it is not necessary for a singer to sing every couplet of a ghazal. Singers usually sing those couplets in which there is greater possibility of popularity. Suppose a ghazal has five couplets and a singer wants to sing only four; there is no difficulty. Ghazal is not a poem in which omission of one line makes it meaningless. If a singer wishes, he may even leave out the matla and sing only other couplets.

Now a few words for singers.

Every verse composition can be sung, but for that, being a singer is essential. Just as a writer must be skilled in his own form, a singer too must be skilled in his form. For verse, knowledge of metre is necessary, except in free verse; likewise for the singer, knowledge of rāga and bhās is necessary. In Maithili, writers and singers themselves become composers; why this happens will become clear later. Although every composition in verse is included under poetry, the compositions belong to different forms. Song is verse, ghazal is verse, doha, rola, and soratha are also verse, but their rules are different. Within song itself there are not one but thousands of occasions and lakhs of compositions. Among verse forms there are also some forms whose rules are very difficult but which possess such attraction that people long for them and try their hands at them. Some people, through hard work, obtain the rasa of that form; some lazy people, afraid of working hard, turn to sophistry and flail about in that form without rules. Ghazal in literature is such a form: both the hardworking and the lazy are caught in its attraction. In the Maithili language, the number of lazy creators in the ghazal form is larger, and the field is filled with compositions without bahr and qafiya; on top of that, they proudly call their compositions ghazal and have become, or are becoming, great. Just as there are lazy people in literature, there is also a crowd of lazy people in Maithili music. A singer-composer must be acquainted with the different literary forms, but singers and composers do not work hard even in their own field; how then will they acquire literary acquaintance? Exactly like lazy writers, lazy singers and lazy composers also place garbage singing and music before society. Like literary people, singers and composers too have not escaped the attraction of ghazal, and whatever garbage they get in the name of ghazal, they sing it. Yet there are some singers and composers who have talent, but for some reason they sing compositions without bahr and qafiya and call them ghazal. Below I am writing some advice for such talented singers and composers, so that they may avoid mistakes in the field of ghazal singing and create a good sky for Maithili singing.

1) Recognize the ghazal. As I said above, every verse may be sung, but that does not mean every composition becomes a ghazal. It is necessary for a singer-composer to recognize a ghazal. Suppose sohar and nirgun are both verse forms and both are sung. But would you sing a nirgun at someone's chhathihar ceremony? If you did, would you escape safely from that house? When you do not sing a Madhushravani song at a chhathi, or a duragaman song at Kojagara, or a sohar at a duragaman, then why do you sing other compositions in the name of ghazal, at a ghazal concert? My quarrel with singer-composers is precisely that they sing other compositions in the name of ghazal, because they do not understand what a ghazal

is. In the programme *Aap Ki Adalat*, a spectator asked Jagjit Singhji about “your ghazal, ‘Na chitthi na koi sandesh.’” Jagjit Singhji stopped him and said this was not a ghazal but a song, and advised that first one should recognize the composition. The link to that programme is [youtube.com/watch?v=nEFcQfbE6sw](https://www.youtube.com/watch?v=nEFcQfbE6sw); to see the question, go to 24 minutes 27 seconds. Hindi-Urdu ghazal singers sing ghazal, nazm, tarana and other forms in the same album, and Maithilis collectively take all those compositions to be ghazals, without any study. Whether a singer sings well or badly is a secondary matter for me. The first matter is whether he is singing a ghazal or some other form in the name of ghazal. A singer who sings a ghazal badly may be pardonable; but a singer who calls some other form ghazal and sings it, even if he sings it well, is not pardonable. Singers and composers should recognize ghazal. For ghazal, bahr and qafiya are compulsory. If a composition lacks bahr, qafiya, and other qualities of ghazal, it is not a ghazal, and singer-composers should not call it a ghazal.

2) I do not regard as a real singer the person who sings only after hearing a tune from the writer. This is the main reason why Maithili has not yet had a true composer. Whatever half-cooked tune the writer gave, that alone was used. The singer has no concept of his own. Many singers, to fill their stomachs, sing on a previously sung ghazal tune, whereas ghazal singing is a separate art and should be sung in different tunes. “Chupke chupke raat din” was sung by Ghulam Ali, and it came from the throats of many other singers as well; but Ghulam Aliji’s tune is not Asha Bhosle’s tune, though the ghazal is the same. In one post, Maithili songwriter Chandramani Jha wrote that new tunes had not been made for most of his songs, and that the tunes of the songs that were popular had been made by him himself. This is the reality of Maithili’s lazy singers.

3) Singers do not have the capacity to create new tunes because they have not learned classical music. Singers who jump from stage to stage without learning classical music can do nothing in the field of singing. Classical music is governed by discipline. Once a person becomes disciplined in one form, he begins to understand the importance of discipline in another form too. But singers do not understand the discipline of their own form, and the effect has been that Maithili song and music could never become high-level.

Ghazal singing is a separate form. Muhammad Rafi sang ghazals too, but he was not known for ghazal singing; Begum Akhtar sang some film songs too, but her fame is because of ghazal singing, and she is called the Queen of Ghazal. Because of bahr and prose-like style, ghazal singing, like ghazal writing, demands labour. Especially because of the prose-like style, Maithil singers fall behind in ghazal singing. If a singer has taken some other composition in the name of ghazal, the singing of that composition becomes like a song. Listen to whatever has been sung in the name of ghazal singing and the matter will become clear. Until now Maithili has had no ghazal singer; those who make the claim have sung other compositions in the name of ghazal, and sung them like songs.

The Division or Category of Ghazal

In the Indian tradition, poetry has many divisions such as prabandha-kāvya, haṇḍa-kāvya, giti-kāvya, muktaka and so on. Now the question arises: in which division should ghazal be placed? Many scholars, especially Hindi scholars, place ghazal in muktaka poetry. Therefore it is likely that Maithili scholars too will place

ghazal in muktaka. But according to tradition, ghazal does not fall under muktaka, because every couplet of a ghazal is separate from the other; therefore a sher may be placed in muktaka poetry, but the ghazal cannot. In reality, ghazal is a separate division in itself, like prabandha-kāvya, khaṇḍa-kāvya, gīti-kāvya, and muktaka. The difficulty is that prabandha-kāvya, khaṇḍa-kāvya, gīti-kāvya, and muktaka come from the Sanskrit tradition, whereas ghazal comes from the Arabic tradition; hence the problem. Still, my clear view is that ghazal is a separate literary division in itself, just as prabandha-kāvya, khaṇḍa-kāvya, gīti-kāvya, and muktaka are. Of course, musalsal ghazal, including children's ghazal and devotional ghazal, may enter the muktaka tradition because in it every couplet has the same subject.

Are Ghazal and Kavita the Same?

Among the many ironies of Maithili literature, one is this: if people want to honour someone, they make him a father-in-law; if they want to dishonour him, they make him a brother-in-law. If one looks carefully, both are forms of dishonour. The same happened with ghazal in modern Maithili literature. From the beginning, some prejudiced and weak writers, editors, and critics began pasting the label of kavita, poem, onto ghazal. Even now many literary people call ghazal poetry. Many prejudiced people even say that ghazal is a part of poetry and poetry is the whole, and so on. In such a situation one has to remain silent, because engaging with the prejudiced brings no benefit. In reality, if we look at our tradition, many things become clear. In the Vedas, composition was called kāvya, and the maker of the ṛcā was called kavi. Here composition means anything that was created, whether a line or a material object.

“Pashya devasya kāvyam na mamāra na jīryati.”

Atharvaveda: Look at the kāvya of the Supreme Being; it neither perishes nor grows old.

According to tradition, the Vedas are considered apauruṣeya, not made by man; that is, such kāvya is not made by a human being but by God. Therefore in the Yajurveda the Supreme Being is called kavi:

“Kavir maṇiṣi paribhūḥ svayambhūḥ yāthātathyato, arthat vyadadhāt śāśvatībhyaḥ samābhyaḥ.”

These two examples make clear that the word for composition is kāvya and the word for the creator is kavi. Since the Vedas are regarded as apauruṣeya, people consider Valmiki's Ramayana the first human kāvya and Valmiki the first human poet. It is interesting to note here that kāvya meant only composition, whether it was what we now call prose or verse. In course of time, many poets experienced that one part of kāvya was tasteful and singable, while another part was dry and arid. They then separated the kāvya filled with rasa, singability, and elegance of words from the dry and arid kāvya. At this point, for the first time, the concepts of prose and verse arose. Dry and arid kāvya became prose; kāvya filled with rasa, singability, and verbal grace became verse. Taking some ṛcās from the Rgveda and making the Sāmaveda is the first and most beautiful example of making verse out of kāvya. Earlier the Rgveda was recited; later, after the Sāmaveda, the singing tradition began.

It is necessary to clarify here that the system of metre is older even than the distinction between prose and verse. Among the books the world regards as the

most ancient, the R̥gveda comes first, and all the ṛcās of the R̥gveda are adorned in various metres such as gāyatrī, anuṣṭubh, pañkti, mahāpañkti, śakvarī and others. Therefore it can be accepted, without difficulty, that metres are older than even the R̥gveda. If they were not older, how would those metres have come into the R̥gveda? While reading the Veda one even feels that the poets first composed the metres and only afterward the Veda. Later, with the help of Vedic metres, many metres were created, and poets composed many kinds of kāvya. Later, when Sanskrit broke and Prakrit languages emerged, many Sanskrit metres fell out of use; but with the help of those very Sanskrit metres, many new metres were formed, especially many parts and subparts of mātrik metre. In this area there is a form called kavitt, pronounced kabitt. In reality, kavitt was first only a metre; later it expanded and many divisions and subdivisions such as bhairav, called payār in Bengali, rūp-ghanākṣarī, ghanākṣarī, manharan and others were formed, and kavitt became a jātiya chhanda, a class-metre. A jātiya metre is one that has many subdivisions. It is very close to the Vedic metre, simple varṇik, but Vedic metre is sung through udātta, anudātta, and svarita, whereas the kavitt class of metres is sung through word-segments. A single word may have several segments, and it is not necessary that all segments be meaningful. For example, the word pariśīlan has three segments: pari-śī-lan. The kavitt class of metres rests on these word-segments. Kavitt-class metres have four lines and, like Vedic metres, are made by counting letters. These kavitt-class metres were much used in medieval Braj literature, especially in Krishna-devotional poetry. Raskhan used kavitt abundantly in Braj. Kavitt-class metres were composed in Maithili too, but after Braj. Research on kavitt in ancient Maithili, that is, Prakrit-Apabhramsha literature, still remains to be done; kavitt is also called ghanākṣarī. Dr. Shivprasad Singh, in his book Vidyapati, has discussed well the similarities and differences between Maithili and Brajbhasha. Certainly the kavitt class of metres must have come from Brajbhasha. Literary historians agree that medieval Maithili literature was in a dormant state, and it is quite possible that during that period these kavitt-class metres entered Maithili. Because of Krishna devotion they became so popular that in Mithila people began calling every kind of verse kavitt. But it should be carefully noted that the word kavitt was used more by women. Old women in villages still say, “He does a lot of kavitt,” meaning that he composes verse. The subtle idea is that some men who were literary knew the different parts of verse, while non-literary people and women understood every kind of verse only as kavitt. Thus the word kavitt, in a way, covered over the word padya, verse. In the modern period the word kavita became popular from this word kavitt. But the word kavita was formed in Hindi and then came into Maithili. Confusion is always confusion, and such confusion exists regarding verse and kavita. Literary people should understand this. By now you must have understood that kavita is not the whole; it is only a division of kāvya. I expect readers to understand this difference, because prejudiced critics and editors, along with willfully ignorant people, knowingly push facts aside and maintain their own argument. If I were to present this essay in brief, it would be as follows:

Kāvya = composition.

Kavi = one who creates a composition.

Verse = a composition filled with rasa, singability, and elegance of words.

Prose = dry and arid composition.

Later, by adding interesting subject matter and wondrous narrative, prose too was made tasteful. In some prose, both rasa and verbal grace came, but singability did not. In this matter of kāvya, drama played a revolutionary role and received the title visual kāvya. The Nāṭyaśāstra is also called the fifth Veda. Now let us come to the question: what should one call the person who writes ghazals? Since ghazal is a division of kāvya, the word kavi may be used for a ghazal writer. But when other forms have names such as storyteller for story, novelist for novel, playwright for drama, songwriter for song, critic for criticism, why not ghazalkār or shair for ghazal? Prose too is a division of kāvya; then let the word kavi be used for its forms also. The day kavi begins to be used for prose, the same may happen for ghazal.

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Qualities and Defects of Ghazal

Qualities of Ghazal

A ghazal has certain special characteristics. If these remain secure in the couplet, they become the qualities of the ghazal. Let us look at a few qualities.

1) Suggestiveness. If the meaning of a couplet emerges through suggestion, this is a great quality. Of course, at no time has every couplet of a ghazal been like this; but if even one couplet of a ghazal becomes like this, understand that it makes the ghazal great.

2) Philosophical and spiritual quality. A ghazal whose couplets are philosophical and spiritual is better. Yet remember here that even if the couplets of a ghazal describe love, that love should be described in such a way that it seems to be between soul and Supreme Soul.

3) Proverb and idiom. The more a couplet is adorned with proverbs and idioms, the greater the possibility that the couplet will become popular.

4) Brevity. The couplet in which a great deal of meaning emerges through very few words is great. This can also be understood by saying that the couplet should be multi-meaning. That is, the same couplet should take meaning according to the place where it is spoken. See this rubai by Mihir Jha:

Wine is only water; its intoxication is you.

Love is only a place; its direction is you.

The story of the broken heart belongs to the drinker;

Who drinks the wine? Its tale is you.

Read this rubai. The “you” used in this rubai can be anyone. If it is read for one’s parents, it is meaningful. If it is read for a beloved, it is meaningful. If it is read for teachers, it is meaningful. If it is read for a wife, it is meaningful. If it is read in a liquor shop, it is meaningful. If it is read in a temple or mosque, it is meaningful. That is, as the place or person changes, the meaning changes accordingly. A ghazal couplet should be like this.

5) If the couplets of a ghazal contain contemporary problems and present subjects, it becomes popular.

6) Ghazal is known for its pain of separation, but if that very pain is covered with a sheet of hope, it feels good to read and hear.

7) Almost every composition is written from one’s own sorrow. Whoever says, “I began composing because I was pained by society’s sorrow,” is lying. But if the couplets of a ghazal are said in such a way that the reader or listener feels the ghazal writer’s sorrow to be his own sorrow, understand that the couplet becomes timeless.

8) Only that composition is perennial on which debate continues even in the future. Therefore, in my opinion, ghazal should be composed in such a way that it is useful for the future as well as the present.

Defects of Ghazal

There are also some elements whose presence reduces the importance of a ghazal; these are called defects of ghazal. In describing these defects I shall first discuss defects of radif, then of qafiya, then of bahr, then of the couplet, and finally of the ghazal as a whole. Let us begin with defects of radif.

1) If a ghazal has no radif, that is not a defect. But experience shows that a ghazal with radif feels better in reading and hearing.

2) If the radif of a couplet cannot harmonize with the qafiya, that is a serious defect of radif. To catch this defect, remember this rule: remove the radif and look at the remaining sentence-segment. If that sentence-segment has some meaning, it will be understood that there is no proper harmony between radif and qafiya. If the remaining sentence-segment has no meaning, then it will be understood that radif and qafiya are in harmony. Understand it also in this way: qafiya and radif should be like body and life. Just as the body is useless without life and life is useless without a body, so should radif and qafiya be understood.

3) After the radif is fixed in the matla, it cannot be changed in the other couplets.

4) The defect called taqābul-e-radif has already been described in connection with radif.

Now let us come to defects of qafiya.

1) For ghazal, language-specific qafiya is compulsory. Language-specific qafiya means qafiya according to the language in which the ghazal is written. If the pronunciation of a language changes, the rules of qafiya will also change. Without qafiya there is no ghazal.

2) The defect of ita has already been given in detail.

3) In addition to these there are defects such as ikvā, ifkā, ghulu and others. But if you compose according to the rules of qafiya, these defects will not remain. In any case, among these defects many are such that they do not apply to Indian languages.

Now let us come to defects of the sher, the couplet.

1) If the two lines of a couplet have separate meanings, that is a defect of the couplet. It is necessary for a couplet that the meaning of the first line should rest on the second line.

2) If even one word in a line is meaningless, or merely surplus, that too is a defect of the couplet. This defect can be recognized in this way:

“The drying pond then spoke from the well.”

If the same line is written as:

“The drying pond spoke from the well,”

look at the meanings of both lines. The meaning is the same. Therefore it will be understood that in the first line the word “then” has been used meaninglessly; even without it the meaning is complete. But in Maithili the word “then” is used to emphasize a point, as in “You yourself had said it, had you not?” In such a case it will not be considered a defect.

3) If a necessary word has been omitted from a line of a couplet, that too is considered a defect.

4) If the first line of a couplet contains an honorific word but the second line contains a word of equality or disrespect, or the reverse, that is a defect of the couplet. The same applies to tense: past, present, and future.

5) If the arrangement of words in a couplet is not tight, it is a defect. See the example:

A) after your coming;

B) after your arrival;

C) the arrival after yours.

If you look at these three sentence-phrases, you will see that the second, “after your arrival,” has tight and proper words and also gives an easy meaning.

6) Any word or word-group in a line of a couplet whose meaning gives off the smell of obscenity is a defect. For example, see this line:

“I took the blow.”

This line’s meaning often carries an obscene smell; therefore it is a defect. Here remember that this defect is connected with the verb. To remove it, bring a noun before the verb:

“I won the game.”

Now the meaning of the second line is decent.

7) If something that should have been said first is said later, that is, in the second line of the couplet, it is a defect of the couplet.

8) Tongue-twister language should not enter a couplet. A line such as “Uncle bought a jackfruit for aunt,” or anything like it, is useless for a couplet.

The defect of *bahr* is only one: if all couplets of a ghazal are not in the same *bahr*, that is a defect of *bahr*. *Bahr* means metre. For ghazal, the metre is *akṣaravṛtta*.

Finally, let us look at defects of the ghazal.

1) If all couplets of a ghazal are not in the same *bahr*, that is a defect of the ghazal.

2) If all couplets of a ghazal do not have the same *radif*, that is a defect of the ghazal.

3) If the *qafiya* is wrong in even one couplet of a ghazal, that is a defect of the ghazal.

Moreover, if any of the above-mentioned defects is present in a couplet, that becomes a defect of the ghazal, because ultimately a ghazal is a collection of some couplets.

Are Rhymed Poetry and Metrical Poetry the Same?

Generally, from the medieval period onward, as education declined in Mithila, definitions related to poetry became tangled. For example, most Maithils, on hearing rhymed poetry, take it to be metrical poetry. The fault is not only that of

readers or listeners. Most poets also believe that rhymed poetry is necessarily metrical.

In reality, this is wrong. It is not necessary that rhymed poetry must be metrical. People use rhyme casually all the time. See a proverb:

Such is the nature of this river:
open the boat and cross over.

This is rhymed, but it is not in any known metre. A known metre means one that earlier ācāryas have discussed. Many such examples can be found. Therefore it is only a confusion that rhymed poetry is necessarily metrical.

The Review-Science of Ghazal

First I should make it clear that this is only a set of directions, similar to the directions Gajendra Thakurji has given for other genres, and it is in the form of Gajendra Thakurji's review-science. It contains the directions he has given from time to time in scattered form regarding ghazal; according to context I have added some words of my own.

1) First examine the language of the ghazal. By language I mean: has a ghazal writer, in the name of freedom, used Hindi language in the ghazal? Here it should be kept in mind that if a word does not exist in one's own language, it may certainly be taken from elsewhere.

2) After examining language, come to grammar. By grammar I mean radif, qafiya, and bahr.

3) After examining grammar, examine the general defects of ghazal and the special features of ghazal.

4) After examining defects and special features, examine feeling. Here I would like to remind the reader that poetry should not be merely words written on paper; it should be enlivened by the actions of one's life. That is, if someone oppresses Dalits but worships Dalits in his ghazal, in my opinion that is corrupt feeling. It may be said that a critic or reviewer reviews by reading the composition alone. That is true, but a writer's right or wrong actions do not remain hidden. Therefore, along with the composition, the actions should also be reviewed. Here remember that I am only pointing toward the minimum gap between life-action and creative action. When a writer abandons his first wife, marries again, and then writes about the suffering of women, it becomes necessary to criticize both the writer's life-action and his creative action. Understand the same for other subjects. It is not necessary that to write heroic poetry a writer should take up a gun and go to the border to fight, or that to write about a prostitute he should go to prostitutes. But it can certainly be expected that he should maintain honesty in his life. Especially in the case of those writers who keep needlessly worrying about subject or feeling, their actions should also be reviewed in their compositions. Critics and reviewers are not detectives, so I know that most of the time people will review only the composition, not the actions along with it. Still, I believe that the day critics review actions along with compositions, from that day poetic work will again become great. Some people cite examples from the lives of foreign writers. But the point to note is that, unlike in India, foreign writers do not consider themselves great merely because they write. The foreign writer always thinks of himself as an

ordinary person and behaves accordingly. In India, however, even a tiny child who writes a one-line poem begins to think himself great; then the gap between action and writing will certainly be exposed, and criticism will certainly happen. It is also necessary to clarify that in Hindu dharma, karma is given primacy even after death; therefore even after a writer's death his actions should be reviewed, and reviewed seriously. Only then will balance come between the writing and life-actions of other writers. The smaller the gap between a writer's composition and his action, the greater that writer and his composition. Some may say that literary writing and religious writing are different; therefore literary writing does not require harmony with conduct. In my opinion this is a sophistry, because every kind of writing or art influences society; therefore there must be harmony between the life, writing, and art of the writer or artist. Here once again remember that I am only pointing toward the minimum gap between life-action and creative action. Another question may arise here: when the society of literary people cannot tolerate criticism of itself, why do literary people criticize people of other professions? In India the people who work the most are those in the police profession, but literary people always criticize them as bribe-takers. Likewise literary people keep their eyes on people in other professions, but when their own turn comes they want all facilities and say that the work of literature is not to preach. Either literary people should place their actions along with their works for criticism, or they should stop criticizing people of other professions.

Now let us speak once about the language of ghazal criticism. It is seen that when critics write in criticism about a defect or a wrong tendency, they write in the language of "the other person," that is, they twist and turn the matter so much that it cannot be known whose defect is being described. This is a bad sign. One who criticizes in such language is either not courageous or is trapped by some greed or gain; therefore he cannot write openly with names. In my opinion this is a wrong tradition. If a composition has a defect, that defect should be discussed along with the name of the writer. If not, then do not write criticism or review at all. Today's ghazal is becoming plain in its subject, but criticism is becoming twisted. The language of ghazal should be indirect and suggestive, while the language of criticism should be plain.

Truth and courage must exist in literature. The difficulty is that no standard has yet been made to measure this truth and courage. For this I am giving a new formula. This formula will work not only for ghazal but equally for every form of writing. It has three elements: first, whether the composition is person-centred; second, whether it is subject-centred; third, whether it is fact-centred. Now I shall clarify these three elements.

A) A person-centred composition has two parts: contemporary person and ancestor. Contemporary means one who is alive at the time of writing and afterward. If the composition is centred on a contemporary person, one should see the distance between the writer and the person written about: distance in the sense of possible impact. A writer with less distance will suffer more trouble; one with greater distance will not. For example, suppose a writer writes that the attack on Ukraine is inhuman and Putin is a villain. Think: what difference will this make to Putin? None. The writer writes it to prove himself courageous. But when that same writer, who writes about Putin, writes that during the time of Veena Thakur or Ashok Avichal a bad book was selected, he may be expelled from the academy because the distance here is small. Another example is the

killing of journalists everywhere. Such killings have happened in Bihar too. Why? The only reason is that the truth written by the journalist and the person about whom it was written had small distance between them. In the South and Maharashtra too some writers were killed. In Bihar not a single writer has been killed, and Maithili writers are included in that. Therefore in a composition where the distance between the writer and the person written about is small, the writer should be regarded as courageous and truthful. If the distance is very large, it should be considered merely a way of filling a slot. If a writer is writing about an ancestor and writes with evidence, he should be regarded as courageous and truthful.

B) If a composition is subject-centred: if a writer makes an unfamiliar subject or form authentic and popular in his language, he should be regarded as courageous. If he also places facts in it, he should be regarded as truthful as well.

C) If a composition is fact-centred: in this category both evidence and real names are important. If either is absent, courage and truth should be considered absent.

These elements apply equally to every medium of writing, such as print, the internet, and others. The same formula will also work to measure so-called humanism in a composition.

While reviewing a ghazal, reviewers may use this formula to understand the truth and courage claimed by a ghazal writer. On Facebook, jokingly, I named this formula after myself, the “Anchinhar Formula,” but readers may give it whatever name they wish.

With these general directions I bring this to a pause. If you have any other point, please inform me.

The Personality of the Ghazal Writer and Yoga

Let us now talk a little about the personality of the ghazal writer. Earlier, torn clothes, a grown beard, and a mad drunken appearance were understood as the personality of ghazal writers. In earlier times shairi was full-time work, but the age has changed. In today's context, a person does his own work and writes shairi in free time; therefore today's shair has a different personality. Let us see how the shair of today may improve his personality.

A shair's personality has two sides, physical and mental. Some may say the mental side is better; some may say the physical side is better. In my view, the physical side should first be strong, then the mental side. When a weapon is made, first its structure is made; then it is sharpened on the whetstone. Therefore first the physical, then the mental. Let us see how a ghazal writer can develop physically. For physical development, āsanas are most effective. Here remember that nowadays only āsana is understood as yoga; this is wrong. Yoga is a very large field, and āsana is one part of it. Before āsana, yama and niyama must be practised; only then is one considered fit for āsana. Nowadays, however, thanks to television babas, the situation is half partridge, half quail. Many people say that through āsana the body will remain completely disease-free. According to the knowledge I have, this is wrong. Yes, I have no difficulty accepting that through yoga practice illness comes late and goes away soon. Television babas say that through āsana one can remain completely free of disease. The science of yogāsana is the gift of Lord Shiva. According to Lord Shiva, there are as many yogāsanas as there are living beings on

earth. At that time there were eighty-four lakh living beings. Thus, according to Lord Shiva, there were eighty-four lakh āsanas. But in course of time, considering practical difficulty, eighty-four thousand āsanas were considered important; later eighty-four hundred; later eighty-four; after that thirty-two; and finally only eleven or eight āsanas were considered important. Among these eleven or eight, four are principal: siddhāsana or vajrāsana, padmāsana, śimhāsana, and bhadrāsana. Among these four, two were considered principal: siddhāsana, or vajrāsana—besides this vajrāsana there is another vajrāsana—and padmāsana. Finally, among these two, siddhāsana or vajrāsana was regarded as foremost. But this siddhāsana or vajrāsana is almost prohibited for householders, because through its practice semen rises upward and sexual desire decreases. For an unbroken celibate, however, this āsana is excellent. I am not a television baba, but I have always practised yoga, and therefore I shall name only twelve or thirteen āsanas that I have experienced myself and that will be useful not only for shairs but for everyone. The best time to practise āsana is morning, approximately from four to six. In changing times any time may be chosen, but āsana shows its effect best on an empty stomach; hence the morning is best. For āsana, find a clean place, spread a cotton mat, bring the restless mind to one point, and practise padmāsana, vīrāsana, dhanurāsana, cakrāsana, uttānapādāsana, garbhāsana—especially useful for a learned woman, that is, a shairā—ṭiṭṭibhāsana, kokilāsana, matsyendrāsana, paścimottānāsana, and finally śavāsana. Every night after eating, practise vajrāsana. I am not giving here the method and benefits of the āsanas because āsanas should always be learned from a teacher. Still, wherever I personally stay, if the shairs of that place wish, they may learn from me; I only practise, I am not qualified.

After physical discussion, let us now turn to certain matters that, if attended to, may make a shair mentally better.

Everyone likes to hear, read, say, and write ghazal. But often certain defects enter ghazal writers, because of which people reject their compositions even when they are excellent. Let us see some defects that enter almost every ghazal writer, whether that writer is I or you.

1) Almost every ghazal writer, as soon as a new ghazal is completed, begins reciting it to whoever is found in front of him. No attention is paid to time, place, or the mental state of the listener. The result is that the listener begins to avoid that ghazal writer. Even worse, the listener begins to avoid the whole ghazal form, thinking that all ghazal writers are like this. As a result, personal relations indirectly deteriorate and the ghazal itself suffers. Ghazal and sher-o-shairi depend on mood; therefore first see the mood, then try to recite.

2) Almost every ghazal writer nurtures the disease of “I.” I did this, I did that; my ghazal is such, my couplet is such. That is, self-praise from one’s own mouth. Sir, only when such praise comes from another mouth will people understand that it is good.

3) While presenting a ghazal on stage, many shairs begin giving an introduction to it. This makes listeners lose interest. Therefore the ghazal should be read without introduction. If a couplet is connected with some special event, its background may be clarified. Many times a shair gives such a long introduction to a couplet that listeners expect a great couplet to arrive, but if it is even slightly substandard, the listener is disappointed. Therefore present a ghazal without introduction.

4) Just as money does not come without labour, learning does not come without humility. The more humble one remains for ghazal, the better. Some people think one can become a literary person by force of the stick. For a short time this may be possible, but the future uproots such stick-bearing literary people. Therefore humility is essential for ghazal. But humility does not mean cowardice, so-called group-neutrality, or timidity. Some people see speaking the truth also as insolence; such people cannot be true shairs. If speaking the truth is insolence, then in this great land of India, Bhagat Singh, Subhas Chandra Bose and others are also insolent; and I consider such insolence necessary for a shair.

5) Now let us discuss a defect that is the worst of all. Every shair wants people to listen only to his ghazal, but that same shair is not ready to listen to another's ghazal or composition. How can this work? Sir, the earth is round. As you behave, so will you receive. If you do not listen to and read others' compositions, who will listen to and read yours? Leaving ghazal for a moment, look toward the great programme of story literature, Sagar Rāti, and this disease will become clear. Before 2012, factional writers would read their own story first and sleep during others' turns. As a result, Maithili story literature reached its last stage. Therefore listen to and read others' compositions, and after listening and reading, encourage them—even if the encouragement is given by pointing out mistakes. Remember, giving encouragement in literature is equal to arranging a marriage. Just as desired increase of lineage is necessary to keep the world alive, and marriage is necessary for desired increase of lineage, literary growth is necessary to keep literature alive, and encouragement is necessary for the growth of literary people, especially new ones.

6) Literature requires talent in the early stage, but later, along with talent, study is absolutely necessary. Understand it like this: in childhood, when increase of lineage is not necessary, a boy or a girl may remain alone. But to continue lineage, boy and girl must come together. Likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent. In Maithili, surprisingly, poetic talent is obtained by many, but most people reject study; therefore after coming forward they disappear.

7) Often it happens that someone says there is a defect in this ghazal or in this couplet, and the ghazal writer begins arguing. Along with that, the shair considers the person who gave the suggestion an enemy. He thinks that by giving this suggestion the person has insulted him. If people consider only what they themselves have written to be pure and correct, then there is difficulty. A shair should always keep the process of learning alive. He should never consider his own writing final and should be ready to revise according to correct suggestions. Some people consider literary criticism and worldly abuse to be the same; that is wrong.

8) Development of any field becomes impossible where there is no competition. Therefore all ghazal writers should compete with one another. Competition reveals one's own capacity and that of others. Those who do not compete become defective, whatever the form.

9) In literature, do not keep the desire: I will write like him. Such desire is a form of imitation and prevents the writer's own original thinking from coming forward. But remember that original thinking does not mean breaking grammar. Many writers begin to consider some senior writer equal to God; this too is wrong, because by doing so you too will be infected by that person's defects. Therefore,

through balanced assessment and new thinking, a writer can make his writing mature. Also remember: in matters of study, grammar, words and so on, everyone's path is the same; only through novelty of emotion and writing-style is a literary person considered original.

10) When a ghazal has been fully said or written, it should be recited at least ten times by the writer himself. This has two benefits. First, one learns whether the ghazal is exact in pronunciation or not. Because of the bahr, rhythm already comes; whatever small pronunciation difficulty remains is discovered through recitation, and the shair can correct it before publication. Second, after the composition sits on the tongue, it can be presented well in a mushaira.

If ghazal writers can remove the above defects from themselves, everything will be auspicious and beneficial.

Khand 24

Until now, whatever we have read concerned ghazal. The section on yoga applies not only to ghazal but to every field. Now let us leave ghazal and turn to other forms of shairi.

1) **Qasida**. Qasida is the form of shairi in which one praises one's own people and criticizes the opposition. A qasida must have at least nineteen couplets. There is no maximum number of couplets. Qasida is of two kinds:

A) **Tamhīdiya**. A qasida whose beginning is with love, union, intoxication and such things is called tamhīdiya. This qasida has five parts: tashbīb, gurej, madh, dua, and khātma. The beginning is called tashbīb. The place where the poem turns toward the main subject is called gurej. The main subject is madh. The portion containing praise or attack is called dua, and the final portion of the qasida is called khātma.

B) **Khitābiya**. In a khitābiya qasida, the main subject is stated without any preface.

Many qasidas can be found in Maithili. Many songs of Vidyapati—the Vidyapati after Jyotirishwar—are qasidas of Shiva Singh. In this way, qasidas written by other Maithili poets may also be found.

2) **Masnavi**. The prabandha-kāvya of Maithili is equivalent to the masnavi of Arabic, Persian, and Urdu. The literal meaning of masnavi is an object of two parts. In literary terms, however, masnavi is the poetic form in which qafiya is used in every line. A masnavi should begin with hamd, an invocation, and end with some kind of teaching. Bahrs such as mutaḳārib, hazaj, khafif, ramal, sarī' and others are suitable for masnavi. For examples of masnavi, one may see Maithili prabandha-kāvyas.

3) **Fard**. Fard is a form of shairi in which a couplet may have no qafiya in either line, or both lines may have qafiya. Do not be confused. In reality, fard is a collection of separate couplets. Suppose a shair writes a couplet that he cannot place in any ghazal, or it becomes such a couplet whose feeling is so powerful that it equals a whole ghazal by itself; then the shair lets that couplet stand alone. This is fard. In Maithili, the word fard is used for empty, open, or uncovered, as in "The bride is shameless; she is screaming in the open courtyard." At present no couplet has come to my attention that fully possesses the qualities of fard.

4) **Band**. Band is a poetic form that shairs use conveniently in hamd, naat, manqabat, qawwali, marsiya and others. See how band is composed. First write one couplet. After that, say two to ten lines whose qafiya does not match the qafiya of the first couplet but whose internal qafiya matches within themselves. Then at the end say a line whose qafiya matches the qafiya of the first couplet. This is band. Band is of two kinds: first tarjī'-band and second tarkīb-band. If one complete band is followed by a ghazal or qasida, it is called tarjī'-band. If the qafiya of the final line of the band does not match the qafiya of the initial couplet, it is called tarkīb-band. Examples of band in Maithili are not yet available. Some songwriters have begun calling groups of their lines band; that is another matter.

5) **Rubai**. Rubai has two couplets, that is, four lines at most. Every line should have twenty-four mātrās. Along with this, it should begin with long-long. The two lines of the first couplet and the second line of the second couplet should have the same qafiya. If the first line of the second couplet also has the same qafiya, it is even

better. Twenty-four mātrās are fixed for rubai, but in many rubais one finds between twenty and twenty-four mātrās. Rubai is a form that is neither entirely based on bahr nor on mātrik metre. However, many names of bahrs—twenty-four—have been counted for rubai. There is a provision that four different bahrs may be used in the four lines of a rubai. Rubai is considered more difficult than ghazal, and it is valid only in its own bahr. Still, if you begin with 22, its bahr comes automatically. The second line of a rubai should be better than the first, the third better than the second, and the fourth better than the third. In other words, the fourth line of a rubai should be the best. Rubai may have been very popular orally in Maithili, but with time its marks were erased. Here I am giving all twenty-four bahrs of rubai.

Twelve bahrs made from bahr-e-hazaj akhrab:

- A) 22I-12I2-1222-2I
- B) 22I-122I-1222-2I
- C) 22I-122I-122I-12
- D) 22I-1222-222-2I
- E) 22I-12I2-1222-2
- F) 22I-122I-1222-2
- G) 22I-1222-222-12I
- H) 22I-1222-22I-12
- I) 22I-1222-222-2
- J) 22I-122I-122I-12I
- K) 22I-12I2-122I-12I
- L) 22I-12I2-122I-12

Twelve bahrs made from bahr-e-hazaj akhram:

- A) 222-12I2-1222-2I
- B) 222-22I-1222-2I
- C) 222-2I2-122I-12
- D) 222-222-222-2I
- E) 222-222-222-2
- F) 222-2I2-1222-2
- G) 222-22I-122I-12I
- H) 222-22I-1222-2
- I) 222-222-22I-12
- J) 222-22I-122I-12
- K) 222-2I2-122I-12I
- L) 222-222-22I-12I

Some scholars of aruz have made additional rubai bahrs beyond these twenty-four. Therefore, as we said above, if one begins with 2-2, long-long, its bahr comes automatically. Certainly we are Maithilizing it in the matter of bahr. But many Maithili rubais so far also begin with a short, and this has had a good effect. See an example of rubai:

Why are you sulking, and at whom?
 Why have you poisoned your own heart?

There will be no ornament greater than love;
Why keep repeating only gold?
Pankaj Chaudhary "Naval Shri."

6) Qata. Qata means a piece. It must have at least two couplets. Every first couplet should depend upon the second. All the rules of qata are like those of rubai, except for the qafiya-bearing lines. In this form the qafiya of the second and fourth lines should match. Along with this, it should begin with long-long. According to many scholars of aruz, "The rubai in which none of the twenty-four bahrs of rubai is followed is called qata." Qata too may have been very popular orally in Maithili, but with time its traces were erased. See two qatas as examples:

The poison-struck may live, but the eye will not;
This is the great strange world of love.
One may defeat others, but not oneself;
This is the great strange world of love.

Ashish Anchinhar.

The one who is not a dancer is made to dance by circumstance;
The heart does not act on its own after getting caught in this.
Circumstance selects and brings out the brave person,
As the fisherman draws fish from the mud.

Amit Mishra.

7) Hamd. In this form of shairi, the conversation between banda, devotee, and khuda, God, is made the subject. Hamd may have been very popular orally in Maithili, but with time its traces were erased. In the modern period, no Maithili hamd has yet come to my attention.

8) Naat. This form of shairi is considered very sacred in Islam. In this form the shair praises Prophet Hazrat Muhammad and things connected with him. While saying it, a handkerchief or cloth is placed on the head, just as in Hindu practice a gamchha or the fold of the dhoti is placed on the head during durvāṅsat and other religious rites. During singing, naat is sung in two forms: first in group, second solo. Here remember that Vedic ṛsis also recited Vedic ṛcās in these two forms. Naat is written both with radif and without radif. It may have been very popular orally in Maithili, but with time its traces were erased. As far as I know, in written Maithili Somdevji first wrote naats, but those naats lack grammar. See Som Padavali. I am placing one naat of my own only as an example:

Then say with love: Subhanallah.

I shall make Mithila into Madina;
I shall show Madina to the world.

All sinners and dwellers of hell are welcome;
I shall take everyone around Madina.

First join a hundred lotuses,
Then add a thousand roses;
Whatever is made after that
Will be the sign of love.

At every step I shall settle Madina.

9) Manqabat. Ash'ār written about awliyā, accomplished faqirs, are called manqabat. Hamd, naat and manqabat are all of the same style, but their subjects differ. Sometimes all three are written by mixing rubai, qata, band and other forms. Manqabat may have been very popular orally, but with time its traces were erased. In the modern period no Maithili manqabat has yet come to my attention.

10) Marsiya. When a beloved person dies, one's grief is also expressed in literature. In Arabic, Persian, and Urdu shairi this is called marsiya. Marsiya is originally related to the death of Hazrat Muhammad's grandson Imam Husain on the field of Karbala. In Maithili, marsiya is famous under the name jharni, which is sung in dāhā. If viewed properly, marsiya or jharni is the first form of Arabic-Persian-Urdu shairi that entered Maithili literature. Videha has honoured Md. Gul Hasanji for jharni. It would be unnecessary to give an example of marsiya or jharni because Maithils know it well.

11) Mustazad. When a purposeful sentence or phrase is added to every line of any form of shairi, including ghazal, it is called mustazad. Sometimes, after the matla of a ghazal, a shair adds a purposeful sentence or phrase and then says other couplets. Such poetry is also called mustazad. This form is not very common even in Urdu.

12) Nazm. A group of rhymed and metrical lines on a single feeling is called a nazm. That is, if you transform a story into verse, it becomes nazm. But now in Urdu too nazms without qafiya and without metre have appeared, which are purely like modern poetry, that is, poems made by joining the leg of a crow and the leg of a frog. Nazm too has sher. Therefore many Maithils, taking ghazal and nazm to be the same, begin arguing that ghazal has no rules. Nazm is of three kinds. The first is pāband: from the first line to the last, the metre remains equal and qafiya is present. The second is mu'arrā: only the metre must be equal; qafiya may be absent. The third is āzād: in it there is neither one metre nor qafiya. Let us see some differences between ghazal and nazm.

A) In a ghazal, whatever radif, qafiya and bahr are taken in the matla must be followed throughout the ghazal. In a nazm this is not necessary. Many qafiyas may be taken in one nazm. The bahr of different bands or stanzas may also be different. Along with this, in the couplets of nazm one may find a radif without qafiya. Yet in many nazms, the same bahr is maintained just as in ghazal. Examples of every kind of nazm are being given. First see this nazm by Gulzarji, the famous Urdu shair, film lyricist and director of India.

Relations are simply relations;

some for a single moment,

some for two moments.

Some are lighter than wings;

while moving under years,

they become heavy and weighty.

Some are heavy like snow;

while melting under years,

they become light and airy.

Relations have names;

some relations are merely of name.

If that relation dies too,
one has to live only by name.

One has to live only by name;
relations are simply relations.

Now see this nazm by the great revolutionary shair Faiz Ahmed Faiz:
No lover says to any beloved:

On the pathway of memory, upon which in this same way
ages have passed while you kept walking,
if only a few more steps are walked, it will end;
there comes the turn where the desert of forgetfulness begins,
beyond which there is neither I nor you.

The eyes hold their breath, not knowing at what moment
you will return, pass by, or turn and look back;
although the eyes know that all this is deception.

If somewhere the gaze once again embraces you,
there another pathway will burst open,
and again, in the same way, world will face world,
the shadow of hair and the journey of the movement of arms.

The other matter too is false, for the heart knows
that here there is no turn, no desert, no road
behind whose veil my wandering moon may sink.

Let this road continue with you; that is good enough.

If you did not even turn and look back, it does not matter.

Once again, see this nazm by the Pakistani writer Fahmida Riaz:
You turned out exactly like us.

Where had you been hiding till now, brother?
That foolishness, that rustic ignorance
in which we wasted a century,
has at last reached your door.

Congratulations, many congratulations.

The ghost of religion is dancing.

Will you establish Hindu rule?
Will you do all the upside-down deeds?
Will you make your own garden angry?
You too will sit and think;
the same preparations are complete.

Who is Hindu and who is not—
you too will issue fatwas.

There too living will be difficult;

you will sweat through your teeth.

Somehow life will be cut through;
there too everyone's breath will be choked.

A line of vermilion on the forehead—
you learned nothing from the neighbour!
What ruin we made—

did none of it come into your sight?
Let education and such things go to the furnace;
now sing the virtues of ignorance.

Do not see the pit ahead;
bring back the age that has gone.

The things over which we used to weep,
you too have now done the same.

We are very sorry, but
ha ha ha ha, ho ho, hi hi.

Yesterday I used to think with sorrow;
today, thinking of it, I laughed a lot.

You turned out exactly like us;
we were not two nations, brother.

Practise it; you will learn.
Keep walking backward on reversed feet.

Let no other thought enter the mind;
keep your gaze fixed only behind.

Keep chanting a mantra,
repeat only this again and again:
how brave and great India was,
how magnificent India was.

Then you people will arrive;
you will simply arrive in the other world.

We are already there;
you too should keep finding time.

From whichever hell you go to now,
keep sending letters and such from there.

Now see this very famous nazm by Faiz Ahmed Faiz, sung by Iqbal Bano:
We shall see.

It is certain that we too shall see
that day which has been promised,
which is written on the tablet of eternity.

We shall see.

When the mountains of tyranny and oppression

fly away like cotton,
when beneath the feet of us the ruled
the earth will thunder and shake,
and above the heads of the rulers
lightning will crack and fall,
we shall see.

When from the Kaaba of God's earth
all idols will be removed,
we, the pure-hearted, rejected by the sanctuary,
will be seated on the throne.

All crowns will be tossed away,
all thrones will be brought down.
We shall see.

Only the name of God will remain,
who is invisible and also present,
who is the seer and also the scene.

The cry of "I am Truth" will rise,
which is I and which is you,
and the people of God will rule,
which is I and which is you.
We shall see.

I hope this has been understood well.

B) The language of ghazal should be suggestive, whereas the language of nazm is open; that is, nazm is plain statement.

Since, along with all other forms of Urdu shairi, nazm too is sung, some clever Maithils take it to be ghazal and begin arguing. Besides these nazms, many film nazms or songs have also been written in bahr. In Maithili many people do not know the rules of ghazal; on top of that they argue that film songs sound beautiful without any rules. First, bahr is not compulsory for nazm, and where it exists I am giving details here.

1) "Tere pyar ka aasra chahta hoon": the bahr of this nazm is 122 122 122 122, and it is maintained in every line. On exactly the same bahr are other nazms such as "Teri yaad dil se bhulane chala hoon," "Bahut der se dar pe aankhen lagi thi, huzur aate-aate bahut der kar di," "Meri yaad mein tum na aansu bahana," and others.

2) "Sajan re jhooth mat bolo, khuda ke paas jaana hai": the bahr of this nazm is 1222 1222 1222 1222, and it is maintained in every line. On exactly the same bahr are other nazms such as "Baharon phool barsao mera mehboob aaya hai," "Mujhe teri muhabbat ka sahara mil gaya hota," "Bhari duniya mein aakhir dil ko samjhane kahaan jaayen," "Agar dilbar ki ruswai humein manzoor ho jaaye," "Khilona jaan kar tum to mera dil tod jaate ho," and others.

3) "Dil ke arman aansuon mein bah gaye": the bahr of this nazm is 2122 2122 212, and it is maintained in every line. On exactly the same bahr are "Kal chaman tha aaj ik sahra hua," "Manzilen apni jagah hain, raaste apni jagah," and others.

4) “Khush rahe tu sada ye dua hai meri”: the bahr of this nazm is 2I2 2I2 2I2 2I2.

In addition, many other film nazms are based on bahr. On Anchinhar Akhar a series of essays titled “Bahr in Hindi Film Songs” has been given. For detailed discussion see: https://anchinharakharkolkata.blogspot.in/p/blog-page_17.html

Indian bhajans, in all languages, have a great influence of ghazal. The reason is their being in bahr, that is, varṇik metre. The first Maithili scholar of aruz writes in his Ghazal Shastra: “Simple varṇik metre, counting letters, is the most difficult to sing; less difficult than that is mātrik metre; and the easiest to sing is varṇik metre. Ghazal has varṇik metre and qafiya, and along with that it also has radif, because of which ghazal becomes even more suitable for singing. Radif is not compulsory for ghazal, but when present it clings so closely that it also becomes a mark of the ghazal’s originality. A skilled reader can identify from the radif itself whose ghazal this is. When a particular radif has been used in a ghazal, its use again by another shair shows the popularity of the first and original ghazal.” From today I am showing some bhajans from Indian languages that are clearly influenced by ghazal. First I take a bhajan by Swami Brahmanandji and a ghazal by Ibn-e-Insha. The great Urdu shair Ibn-e-Insha was born in 1927. One couplet of his ghazal is:

If in love there must be boundless passion, let it be like this;
if there is a river, let it be like this; if a desert, let it be like this.

The complete ghazal may be read at Rekhta: <https://www.rekhta.org/ghazals/dil-ishq-men-be-paayaan-saudaa-ho-to-aisaa-ho-ibn-e-insha-ghazals?lang=hi>. Swami Brahmanand, born 14 July 1944, used the radif “ho to aisa ho” from Inshaji’s ghazal in his own bhajan. The bhajan is as follows:

Ram was born in the house of Dasharath;
if there is a family, let it be like this.
People came for his darshan;
if there is charm, let it be like this.

Many singers have used “lubhānā” in place of “suhānā.” This is natural: the words of a song settled in the people’s throat change over time, and reaching the original source is very difficult. In many places songs like this also circulate under Brahmanandji’s name:

Krishna was born in the house of Nanda;
if there is a darling child, let him be like this.
People came for his darshan;
if there is charm, let it be like this.
In many places one also hears:
Ever-auspicious Shambhu, giver of boons, sky-clad;
if there is one, let him be like this.

The remover of all sorrow of devotees, compassionate one;
if there is one, let him be like this.

Other versions with this radif may also be heard, and this is the influence of Ibn-e-Insha’s ghazal. It is clear that Inshaji’s ghazal left a strong influence on bhajans. The second example is a ghazal by Momin Khan Momin and a bhajan by

Goswami Binduji Maharaj. The great Urdu shair Mominji was born in 1800. One couplet of his ghazal is:

That bond that existed between you and me—whether you remember or not;

that promise of fulfilment—whether you remember or not.

The complete ghazal can be read at Rekhta: <https://www.rekhta.org/ghazals/vo-jo-ham-men-tum-men-qaraar-thaa-tumhen-yaad-ho-ki-na-yaad-ho-momin-khan-momin-ghazals?lang=hi>. Goswami Binduji Maharaj, born 1893, used the radif “tumhen yaad ho ki na yaad ho” from Mominji’s ghazal in his bhajan. That bhajan is as follows:

O lord of the fallen, you must rescue them,
whether you remember or not.

You must remove the pride of wicked people,
whether you remember or not.

Binduji’s bhajan is influenced by Mominji’s ghazal. Clearly Mominji’s ghazal left a strong influence on bhajans. Another famous bhajan of Binduji is “Yadi nāth kā nām dayānidhi hai to dayā bhi karenge kabhi na kabhi.” It is also interesting that “kabhi na kabhi” is a part of a ghazal by the famous shair Dagh Dehlvi, born 1831, which Binduji used as radif. Later still Syed Amin Ashrafji also wrote a ghazal with the same radif. These may be read at Rekhta links given in the original. Apart from these two examples there are many others, but it is not my purpose to present them all. Readers may compare at their own level. To see the detailed influence of ghazal on bhajan, visit: https://anchinharakharkolkata.blogspot.in/p/blog-page_72.html

13) *Mujra*. Originally the Indian form “mujra” comes from the Arabic expression “salaam majra.” In Arabic it means to present respectful greeting while praising. In early Hindi-Urdu literature, the word was inspired by this Arabic meaning, as confirmed by Kabir’s famous line, “Ram sits at the window and receives everyone’s mujra.” At present, dance and music by a woman with instruments, performed on a group of ghazals, nazms, qasidas, rubais, qatas, bands and others, is called mujra. It is purely a symbol of the nawabi tradition. It is not a form of shairi, but is considered one of its accessories. The place where mujra and such things are performed is called mehfīl. Mehfīl is of two kinds: first “sitting” and second “standing”; in Maithili, baithal mehfīl and thār mehfīl. If the bai-ji sits and presents song and so on, it is a sitting mehfīl; if she stands and presents song along with bodily movement and dance, then it is a standing mehfīl. In a standing mehfīl all the instrumentalists—tabla player, sarangi player, dholak player, cymbal player and others—also stand. Traditional examples of mujra in Maithili are rare.

14) *Qawwali*. *Qawwali* is not a writing style but a singing style, yet because it is very famous I am introducing it here. It is interesting that after the singing became popular, many qawwalis were composed in the same bhās and tune, and because of this some people began to consider it a writing style. Any ghazal, any nazm and so on may be sung in qawwali style, and they are sung. In some qawwalis, besides the original composition, a few couplets, bands, rubais, qatas and so on from other compositions are added to make a qawwali. According to Farid Ayazji, the famous Indian classical singer and qawwal from Pakistan, adding pieces of other compositions into one qawwali performance is wrong, and it proves that the

qawwal lacks the art of presenting a single composition and compensates by presenting various couplets and so forth to the audience. His interview may be seen at <https://www.youtube.com/watch?v=zCipH6hshp8&t=2513s>. Amir Khusro is considered the originator of qawwali, and in that time it was called qawl. It is worth noting that in Maithili the word qawl appears in the sense of commitment or pledge. If we take this form as the pledge between soul and Supreme Soul, devotee and God, or servant and Lord, there is no difficulty. This poetic form was only for religious form. Later it became a symbol of luxury. In the nawabi period the form of qawwali changed into question-and-answer between woman and man, and later that form was accepted as standard. Even now many qawwalis are sung solo. This poetic form is exciting and engaging. In written form, the first Maithili qawwali is found in 1923, written by Yadunath Jha Yaduvar.

15) Apart from ghazal there is another term in Urdu, called hazal. Understand the difference between ghazal and hazal. The grammar—radif, qafiya and bahr—is the same for ghazal and hazal. But the statement is different: where ghazal is made entirely of serious talk, hazal is made of sparks of humour. That is, the only difference between hazal and ghazal is seriousness. As far as I understand, when Muslim rulers became bored in the midst of state affairs, hazal must have been recited to them. As an example see this hazal by Kundan Kumar Karn:

One day a quarrel happened with my wife;
 she struck me with a thunka—whom shall I tell?
 She caught my ears and I caught her hair;
 the battle went on like the danger of Kargil.
 The blow of the rolling pin landed so hard
 that it threw sparks from my eyes today.
 Outside I am still a tiger;
 what shall I say? At home I am made a spider.
 How can Kundan alone manage, sir?
 She takes hazal itself to be a joke.

Mātrā-pattern: 2I22-2I22-22.

Remember that there is a fine difference between humour and satire; therefore a ghazal that contains satire does not fall into the category of hazal.

16) Mahiya. This form belongs originally to Punjabi literature, came from Punjabi into Urdu, and then spread into all languages. It has only three lines. The first line has twelve mātrās, the second ten, and the third again twelve; along with this, the first and third lines have qafiya or rhyme. Let us look at its structure.

In Punjabi, the structure of the first line of mahiya is mostly 22I-1222, that is long-long-short-short-long-long-long.

Similarly, the structure of the second line is 2I-1222, long-short-short-long-long-long.

The structure of the third line is again equal to the first, 22I-1222, long-long-short-short-long-long-long.

This is the majority structure. Besides it, other structures with some variation are also found. But it is certain that because every line contains a large number of

long syllables, it fits very well into rhythm. The meaning of mahiya expands in four ways:

1) the first and second lines together may suggest one meaning, while the third remains separate;

2) the second and third lines together may suggest one meaning, while the first remains separate;

3) all three lines together may suggest one meaning;

4) the second line may be such that, joined with the first, it gives one meaning, and joined with the third, gives another.

The permanent basis of the mahiya metre is śṛṅgāra rasa, the erotic or love sentiment, but in modern times it is written on every subject. As examples, see two of my mahiyas:

1) Not from arrow, not from sword

am I now afraid,
but from the blow of her glance.

2) My heart is swaying;

when those eyes rise, brother,
they churn my heart.

This mahiya metre is unknown in Maithili. Let us carry it forward too, especially by poets steeped in śṛṅgāra rasa.

17) Children's ghazal. What is children's ghazal?

Some people are startled by the term “children's ghazal,” as if someone suddenly gave them a push. If this surprise existed only in Maithili, it would not matter, but it is happening in Hindi and Urdu too. The reason is that this concept exists separately only in Maithili and not in any other Indian language. In Hindi the concept of children's ghazal does exist, but its caretakers were only one group; therefore the form is now almost extinct in Hindi. When I discuss children's ghazal with a Hindi-Urdu ghazal-writer friend, he immediately says that many Urdu ghazal writers have described child psychology in many couplets, especially giving the example of the ghazal written by Sudarshan Fakir and sung by Jagjit Singh, “Ye kagaz ki kashti, wo barish ka paani.” This is true in itself, but only Maithili has carved out children's ghazal and given it a separate place. It is Maithili's good fortune that among Indian languages it has become the leader of children's ghazal. As far as selection of subject is concerned, the name itself shows that this ghazal describes child psychology. Still, I give a definition from my side: “A ghazal in which every couplet is made from child psychology and which follows every rule of ghazal as before is entitled to be called a children's ghazal.” In other words, the rules for children's ghazal remain the same as for ghazal; only the subject changes.

Now let us come to the existence of children's ghazal. Some will say that ghazal is full of philosophy, therefore children's ghazal cannot exist. Such people should read every children's ghazal in issue III of Videha, which is the children's ghazal special issue; they will find their answer. Secondly, stories and poems too were once serious, yet when children's literature can arise in them, why not children's ghazal? In Maithili, the ghazal form was deliberately neglected for a long time, especially by ghazal writers themselves; therefore it is natural that many people feel discomfort with children's ghazal.

Will the rules change for children's ghazal?

As stated above, all the rules for children's ghazal remain those of ghazal; only one rule will have to be compromised. That is, *bahr*, *qafiya*, *radif* and other rules will remain as in ghazal, but whereas in ghazal every couplet has a separate feeling, in children's ghazal this seems difficult. Therefore, in my view, this rule will break here, yet there is no difficulty, because *musalsal ghazal* exists. In other words, children's ghazal is a kind of *musalsal ghazal*. In children's ghazal some couplets may have no meaning at all, because a child is not concerned with meaning. You must have seen a mother or some relative lift a child and say "arr-r-r-r-r," and the child laughs with joy. Therefore a children's ghazal needs abundant rhythm and inner taste.

The pre-history of children's ghazal

Children's ghazal is Maithili's own discovery; that is, it is Maithili's own form. On this touchstone, Kavivar Sitaram Jha is Maithili's first children's ghazal writer. In his time the technical term children's ghazal was not available, yet he began it.

By date, 24 March 2012 should be considered the origin of children's ghazal, because on that date the writer of these lines, Ashish Anchinhar, used the term and form in a story seminar organized in Delhi by the Sahitya Akademi and Mailorang. But its form had already become clear in Maithili. Look at this ghazal by Shrimati Shanti Lakshmi Chaudhary, published on Anchinhar Akhar on 9 December 2011 and later in the May-June 2012 issue of Mithila Darshan, and think how such a fine children's ghazal was written without any declaration:

Infant Sita, you are simile and image, my long-lived daughter.

You are the tender life of Maitreyi and Gargi, my long-lived daughter.

Lotus eyes twinkling, cheeks white like butter,
you are the shining moon of the full-moon night, my long-lived daughter.

From smiling lips flows nectar, from weeping lips soma juice;
you are Shri Bhagwan in infant form, my long-lived daughter.

Childish chirping, sweet sugar-mixed enchanting book,
you are the song of grandfathers, grandmothers, mothers and sa-re-ga-ma, my long-lived daughter.

You are the polestar of the whole family, the Saraswati of the horoscope,
the life of your mother and father, my long-lived daughter.

Daughter of Jnanpith, auspicious bright star of Mithila,
you are the hope of both maternal and paternal lineages, my long-lived daughter.

May this child-Lakshmi, Shanti Lakshmi, be seen in every house of Videha;

you are the proud future of the daughter caste, my long-lived daughter.

Letters: 22.

Likewise, one of my ghazals without metre and bahr appeared on Anchinhar Akhar and the Facebook version of Videha on 6 June 2011. See it:

It is raining, O little boy;
make a paper boat, O little boy.

See that the thief does not enter the house;
lift a stick in your hand, O little boy.

All honour and pride rests upon you;
increase your mother's honour, O little boy.

The thorn of hatred is lodged in the heart;
remove it with love, O little boy.

Let your head not bow before the enemy;
cut off your head for the country, O little boy.

Similarly, see this ghazal by Gajendra Thakur, published on Anchinhar Akhar on 4 October 2010. On the basis of its vocabulary it is a children's ghazal, but because of its expansion of meaning it is for both children and elders:

The monkey has prepared the board;
all who are scattered, do rescue them.

Ignoring the lowing of billions of cows,
they milk the people's forehead at the proper time.

There is no ladle for building the bridge;
there was a storehouse of economics books.

To give the wick a hollowing,
come, call the old-man bazaar.

We have bathed at the ghat of fear;
therefore we will bear oppression from all ten directions.

Airavat, imitating others,
sees everything as trade.

On the basis of these three ghazals it is more proper to say that the ground for children's ghazal had been prepared much earlier, but the explosion took place on 24 March 2012. In that explosion, as much as my role was there, theirs was there too. It is not improper to say here that issue III of Videha is the first special issue of children's ghazal. It contained ninety-three children's ghazals by sixteen ghazal writers. I have full faith that children's ghazal will spread in Maithili and climb onto the tongues of children.

Here I am presenting a ghazal by Kavivar Sitaram Jha, published around 1942, which is in reality a children's ghazal:

Father, wake up; why do you keep filling the pitcher standing?
Why are you uselessly sleeping or sitting and rotting?
Read the Vedas and books, climb into the arena;

when there are two paths, why do you not hold even one?
 If you are truly a good son of a Brahmin lineage,
 why are you afraid of the name of the school?
 Cut the thorns on the path and move ahead;
 why do you stop even after seeing a small stone?
 The wise always desire harmony even with enemies;
 why do you all fight among brothers?
 You are intoxicated in storm, shame, going into a pit;
 why do you burn on seeing another's progress?
 When intellect is the boat for your aim,
 why do you not cross the river of obstacles?
 Do the good deeds that your parents also did;
 why do you fall among sinners?
 Bind the class, protect yourself;
 when life remains, why are you dying?

In all lines the mātṛā-pattern is 2I22+I22+I22+I2. E, ai and similar sounds have been taken as short. In the matla the radif is "chhi kie," and in the later couplets "chhi kiyai." In my view this is an editorial defect; the editor is Vishwanath Jha Vishapayi and the book is Kavivar Sitaram Jha Kavyavali, Part One. Seeing the abundance of "chhi kiyai" in the other couplets, I have used "chhi kiyai" in the matla as well.

Personally we do not agree with the message of the third couplet of this ghazal, because that couplet indicates a narrow society. I had given a Facebook post regarding children's ghazal; it may be seen at this link: https://anchinharakharkolkata.blogspot.in/2012/04/ashish-anchinhar-like-unfollow-post-27_08.html

18) Devotional ghazal. This too is exactly like children's ghazal. Only the subject becomes devotion. This too is Maithili's own invention. In Maithili, the technical term devotional ghazal was presented by Amit Mishraji on 7 August 2012 on the Videha Facebook platform. Much before that, on 16 January 2012, Jagadanand Jha Manuji presented a devotional ghazal on Anchinhar Akhar without any announcement. Once again, Kavivar Sitaram Jha is identified as Maithili's first devotional ghazal writer. The 15 March 2013 issue 126 of Videha is the devotional ghazal special issue. More details concerning devotional ghazal can be found at: https://anchinharakharkolkata.blogspot.in/2017/07/blog-post_7.html

Here I am presenting a ghazal collected in Kavivar Sitaram Jha's Sukti Sudha, First Drop, published in 1928, which is in reality a devotional ghazal:

Tired in the world, O Jagadamba, I have come and sat upon your path;
 no one hears me, I sit singing everyone's virtues.

I did no dharma, no service, nor ever worshipped the deity;
 I was busy in grinding, and now I sit receiving its fruit.

Like a cloud-mass of compassion and swati-rain upon the earth,
 I sit with hope, like the chatak bird, mouth open.

What shall I say to you, Mother? No words arise at all;

from my own sins I sit silent, holding my heart down.

If a child commits fault, a mother should not hold anger in her mind;
placing trust only in you, I sit with you in my heart.

Its bahr is 1222+1222+1222+1222, that is, bahr-e-hazaj.

19) Rekhti. All its rules are those of ghazal; only the language becomes that of women, that is, a language spoken among two or more women.

Section 25 — The Tradition and History of Maithili Ghazal

The Grammar and History of Maithili Ghazal

By Ashish Anchinhar

Section 25 — The Tradition and History of Maithili Ghazal

Part 1: Origins, Folk and Sanskritic Foundations, and Early Metered Ghazals

The tradition and history of Maithili ghazal

For this subject I have deliberately prepared myself in a concise way, because a thing is often better when it is to the point. On this subject, a research work of at least a thousand pages can be prepared, but that is not my aim here. Therefore I shall place the matter briefly. It is especially necessary to make one thing clear here: ghazal is an Arabic word and, in Maithili, it has been in circulation since the medieval period. Yet the syllabic metres of classical Sanskrit run parallel to the ghazal, and the tradition of Maithili ghazal was formed from there. The tradition of classical Sanskrit comes from Vedic Sanskrit, and Vedic Sanskrit joins itself to the folk gatha traditions that were current among the people. Therefore the root of Maithili ghazal lies in a language which is, at present, unknown, but which must have been current among the people in the Vedic age. We shall begin our journey from there. It is also necessary to make clear that I do not possess any example of that people's language of the Vedic age; therefore I could not present it here. However, examples from Vedic Sanskrit down to modern Maithili have been given in the section on rhyme.

Since before Vedic Sanskrit too there were many written languages which disappeared with the passage of time, I look at the tradition of Maithili ghazal through those vanished languages, in whose place Vedic Sanskrit spread. Along with the Veda, I regard the folk tradition called "gatha", described in the Veda, as the root of Maithili ghazal. My clear belief is that Maithili ghazal took emotion and tone from the folk, and grammar from the Veda. Maithili ghazal reaches its height when the folk voice itself begins to sing:

In which forest does the green parrot call, O Mother?

Mother, in which forest did the peacock call?

The seat of Mother Jagadamba trembled.

In Bhairav forest calls the green parrot, O Mother;

Mother, in Vishahari forest called the peacock;

And the seat of Mother Jagadamba trembled.

And then, along with this, Shankar Mishra, even in childhood, strikes the beat and declares:

"I am a child, O joy of the world; Saraswati is not a child for me.

Before completing my fifth year, I make the three worlds literate."

(Anushtup metre.)

Maithili ghazal took its piercing force from proverbs and folk sayings. See a few such sayings in which syllabic metre or Arabic metre is present:

The child is not worth so much,

As the rattle is worth.

(122 + 222)

Another form of the same saying is:

The bride is not worth so much,

As the lac bangles are worth.

(122 + 22)

The pig gave testimony for the deer;

Both ran off into the forest.

(221 + 222 + 221; the pronunciation of “कऽ” is long.)

Baba’s bael fruit

Passed from hand to hand.

Its metre is 222221.

On this same metre (222221) there is also this saying:

A ghost has three foods:

Bananas, kabkab, and fish.

A child without a father is pretty;

A child without a mother is forlorn.

222 222 2 is its metre.

All these sayings are by unknown creators, and they still exist in their old form. There are many more such sayings, but it is not my purpose to give them here. My wish is that future generations should write the tradition of Maithili ghazal more clearly and fully; only then will it be well considered. Still, I shall certainly say that the folk element and the Sanskrit element are both the life-breath of Maithili ghazal. Whenever anyone wants to grasp Maithili ghazal from its root, they should observe the vocabulary, sentences, and tone used in a village market or a city vegetable market. Along with that, they should relish Maithili folk songs such as sohar, batgabani, phagua, tirhuta, chaitabar, and others. If one does that much, the emotion and theme of the ghazal will come to one naturally.

Why only folk songs? The old, so-called pandit-style Maithili literature too strengthens the grammar of the ghazal. I shall give only one example. When people say that the use of metre, that is, varnavritta, causes the theme to be lost, I remember Chanda Jha and his Mithila Bhasha Ramayan, in which every kind of matter has been expressed through both syllabic and quantitative metres. Chanda Jha’s theme breaks nowhere. Vasant Tilaka is a syllabic metre, that is, a bahr, in which the pattern is तगण, भगण, जगण, जगण, and two gurus: 221-211-121-121-22. Now see this passage written by Chanda Jha in the Mithila Bhasha Ramayan:

Who are you, and from where have you come here?

What is your name, you who have become food for demons?

Without permission you broke and ate many fruits;

Why did you kill the guards of Tirhut there?

Now scan the first line of this verse in this way: “Who are you” = 221, “from where” = 211, “from there” = 121, “have come” = 121, “here” = 22. The remaining three lines may be scanned in the same way. Apart from Chanda Jha’s Ramayan, other poets too have used varnavritta extensively; readers may search for those examples at their own discretion. It is clear that whether one calls it varnavritta, varnik, or bahr, it has existed in Maithili from the beginning. On the strength of that very tradition, Chanda Jha could use it so vigorously in Maithili, and so could other poets. Nowadays, along with a composition, we write the characteristics of

the bahr, that is, the metrical pattern, and some people mock this by calling it a “toll-free number.” I am proud that this “toll-free number” exists in my Maithili tradition.

Modern Maithili ghazal

In written form, Pandit Jivan Jha is the first poet of modern Maithili ghazal, on the basis of the research available so far. In his play *Sundar-Sanyog*, both songs and ghazals were given; it was published in 1905. I shall view the tradition and history of modern Maithili ghazal in two parts: first, the history of metered ghazals, and after that the history of free ghazals without bahr. First let us look at the history of metered ghazals in Maithili.

The history of metered ghazal in Maithili

Broadly speaking, from 1905 to about 1970, much of what appears in Maithili under the name of ghazal cannot actually be called ghazal. Yet we must also keep in mind that mistakes naturally occur at the beginning of any work. Therefore, if most of the ghazals of Pandit Jivan Jha, Yaduvarji, Anand Jha Nyayacharya, and others do not contain a strict syllabic metre, it is not surprising. Correcting those initial mistakes, Kavivar Sitaram Jha and Kashikant Mishra “Madhup” came into the ghazal tradition. We have only three ghazals of Kavivarji and one of Madhupji, but these four ghazals of the two poets are capable of telling us what a ghazal ought to be.

For the grammar of early Maithili ghazal, keep the following point in mind: many ghazals from 1905 to 1970 have reached us in forms edited by different editors. It is therefore quite possible that these editors changed the spellings according to their own preferences, and the original spellings of the old ghazals have disappeared. For example, in *Mithila Gitanjali*, published in 1923 under the editorship of Yadunath Jha “Yadubar”, Yaduvarji begins one ghazal as follows:

O God, may this Mithila of ours...

But in Dr. Ramdev Jha’s article “Ghazal in Maithili,” published in the June 1984 issue of *Rachna*, the same ghazal is given as:

O Lord, may this Mithila of ours...

Readers can themselves infer the condition of the text. I have merely given a hint here. In the same context, see another interesting example. In *Kavivar Jivan Jha Rachanavali*, edited by Shri Chandranath Mishra “Amar” and Dr. Ramdev Jha and published by Maithili Akademi, Patna (third edition, 1989), one ghazal of Jivan Jha is presented by the editors as follows:

Not a single word of mine do you listen to.

I fall at your feet, yet you take offence.

If I speak, I am called mad in separation;

Therefore I silently meditate on you.

The very same ghazal, in Taranand Viyogi’s article “Maithili Ghazal: The Direction of Evaluation,” included in the collection *Lokved and Lal Kila* edited by Siyaram Jha “Saras,” appears as follows:

Not a single word of mine do you listen to.

I fall at your feet, yet you take offence.

If I speak, I shall be called mad in separation;

Therefore I silently meditate on you.

Look carefully at these examples and everything becomes clear. It is quite possible that similar problems have been created in the original spellings of the ghazals contained in Pandit Jivan Jha Rachanavali and in books of other old ghazal poets that came through editing. This is only my possibility, not a final conclusion. Certainly we expect some new researcher of the older ghazals, one who has an interest in research without payment, to bring the original texts of the old ghazals before us. The material I have may very well be contaminated; therefore, beneath those ghazals I have given their sources and other information. It is therefore possible that the syllabic structure of the old ghazals was damaged in transmission. All the ghazals of Pandit Jivan Jha given here are based on his Rachanavali published by Maithili Akademi, Patna, edited by Pandit Chandranath Mishra “Amar” and Dr. Ramdev Jha, edition 1989. All the ghazals of Yaduvarji are based on Yaduvar Rachanavali, edited by Ramanand Jha Raman, published by Mithila Sanskritik Samanvay Samiti, Guwahati, edition 2003.

Here I am scanning the ghazals of Kavivar Jivan Jha. Before that, let me make a few submissions.

1) All the ghazals of Kavivarji have been taken from Kavivar Jivan Jha Rachanavali. In the play Sundar-Sanyog included there, there are many songs and some ghazals. It is worth noting that in that play only one composition is explicitly called a ghazal, while the rest are called songs. Here I am taking up even some of those songs which are in fact ghazals composed in Arabic metres. Why Kavivar called them songs and not ghazals is not clearly understandable. Without entering into debate, we shall simply try to establish whether those songs are ghazals or not. Although the play Sundar-Sanyog was published and the ghazal included in it is generally regarded as the first Maithili ghazal, the Rachanavali first contains the play Samavati-Punarjanma, and that too contains a ghazal. I begin here with the ghazal from Samavati-Punarjanma.

2) In many ghazals, “e”, initial long vowels, and other such sounds have been treated as short; chandrabindu too has been treated as long.

3) In the ghazals, the concessions accepted by grammar have also been used.

4) It is possible that some mistakes may still have escaped me. I hope you will point them out, especially in connection with the Sanskrit ghazals of Pandit Jivan Jha.

Pandit Jivan Jha: a ghazal from Samavati-Punarjanma

On page 80, the following ghazal is found; Kavivar clearly calls it a ghazal:

Even if, drawing sighs, you make tears flow as far as the ocean,

Even if you make the whole world weep and make the palace of the gods collapse;

Leaving the noble customs of a great family, in special love for you alone,

Sitting in the forest with a humbled body, tell me, how much endurance will you bear?

I burn with the fever of Anang; wherever I think of you,

Out of modesty before my friend, I die there itself, whether I say it or have it said.

The generous streams of water from the eyes flow many times, day and night;
O fair-breasted one, how much will you weep to remove the heat of separation?

Do not bring any worry into the heart; if you consider it impure, then strain it again.

As long as you know it to be pure, burn as much as you burn and have it burned.

The metrical pattern of the first line of the first couplet is 12 + 122 + 12 + 122 + 12 + 122 + 12 + 122, and the second line has the same pattern. The first line of the second couplet is 12 + 122 + 12 + 122 + 12 + 112 + 12 + 122, that is, it does not match the matla. The second line of the second couplet can match the matla, provided “कहूँ” is taken as “कहूँ.” In my view this is a printing error, and from here onward I take “कहूँ.” The first and second lines of the third couplet, the first and second lines of the fourth couplet, and the first and second lines of the fifth couplet all match the matla. In the whole ghazal, therefore, there is only one error in one line.

A Sanskrit ghazal from page 94

Now see a Sanskrit ghazal given on page 94, which Kavivar also clearly calls a ghazal:

If some improper treatment is the cure for the sickness of my mind,
If it exists, then that alone is the rule for the health of my body.

I have obtained, in the highest degree, the decoration that is like fire itself;
The two are here fuel for the blazing fire of anger and form.

I understand here your form and also the form beyond form;
My thought goes there where your resolve is established.

Place the row of teeth upon the body; do not turn away from your own form.
O bewildering mind, what hesitation can there be among one's own people?

You shut the door, abandoning the lovely bed;
O slender one, thinking it a garland, you accept that stretching desire.

The source itself is difficult and appears to contain corrupt or highly compressed Sanskrit forms; the translation follows the sense as far as the transmitted text allows.

The first line of the first couplet scans as 221 + 122 + 1221 + 122, and the second line has the same pattern. The first and second lines of the second couplet and the first and second lines of the third couplet match the matla. The first line of the fourth couplet scans as 211 + 1221 + 1221 + 122, which is wrong. If “दन्तअत” were replaced by “दन्तात,” the metre would become correct. Now I expect Sanskrit scholars to say whether a sandhi is required here or not. The second line of the fourth couplet and both lines of the fifth couplet match the matla.

A song in Raga Pilu from page 109 of Sundar-Sanyog

Now let us turn to page 109 in Sundar-Sanyog. In the information on this page, this song is marked in Raga Pilu:

From the moment I met you, from that moment I have been restless;
Darkness rises; I am unable to do any work.

Leaving you, I see no other in this world;
How shall I say with my own mouth that you are the best among all?

Why should I tell a lie? Taking oaths again and again, I say:
You alone are my lady of life, my one and only beloved.

Let someone worship Pinaki and become a king, let someone worship Govind;
Whether you preserve or destroy, in the world only you are my strength.

The first line of the first couplet has the pattern 1222 + 1222 + 1222 + 1222. The second line scans as 12122 + 1222 + 1222 + 1222. In my view Kavivarji has treated the “t” in “उठैत” as halant, which cannot be considered proper. The first line of the second couplet scans as 1222 + 1222 + 1222 + 1222; the second line scans as 1222 + 2222 + 1122 + 1222. The first line of the third couplet scans as 1222 + 1212 + 1222 + 1222, but in my view, owing to a printing error, “बाजब” became “बजब.” I think “बाजब” is correct, and then it matches the matla. I therefore take “बाजब.” The second line of the third couplet and both lines of the fourth couplet match the matla.

A Sanskrit song from page 113

Similarly, on page 113 there is a Sanskrit ghazal. In the first two lines of this ghazal the ending is “शते,” but later “शेते” appears. In my view this is a typographical error. In any case, both “शते” and “शेते” carry the sense of sleeping. Considering the metre, “शेते” is correct. I therefore take “शेते” in all the lines here:

I do not know how the new young woman, deprived of her beloved, sleeps.
Ah! How does she, made helpless by the command of Kandarpa, sleep?

As no proper resting came to her, whether in spring or in winter,
Burning under the mid-day heat, how does that helpless one sleep?

Lying down, in a dream she sees her lord united with a co-wife;
Waking from that, upon the bed, how does the desolate one sleep?

Placing her soft cheek upon her left hand, the doe-eyed one,
Distracted in separation and absorbed in thought, how does she sleep?

Making pride immense, turned away, with garments drawn close,
With full breasts not raised upward, how does the full-bodied one sleep?

The first and second lines of the first couplet scan as 1222 + 1222 + 1222 + 1222. Both lines of the second couplet match the matla. The first line of the third couplet scans as 1222 + 12112 + 2122 + 1222, but in my view a mistake has occurred here. The line should be “शयानाऽऽलोकते स्वप्ने सपत्नी सङ्गतं नाथम्”; then it becomes syllabically correct. This shows how a spelling error can create a major problem. The second line of the third couplet, both lines of the fourth couplet, and both lines of the fifth couplet match the matla.

A song in Raga Pilu from page 116

Likewise, see the song in Raga Pilu on page 116:

I understand nothing in meditation; I have become mad.

I walk, I stand, I sit, I sleep — am I awake?

Let someone say whatever they may; I have sat at no one place.

However far away you may be, you have entered my heart.

I should explain, at some time, a little, to the one who does not know:

If this is your offence, then why are you angry with me?

I am in great doubt; joy comes to the neighbouring woman;

When I laugh with everyone, you are extremely restless.

You call me your life; then keep that love as long as we live.

You are unconcerned, but without you I am restless.

The first line of the first couplet scans as 1222 + 1222 + 1222 + 1222, and the second line has the same pattern. Both lines of the second couplet, both lines of the third couplet, and the second line of the fourth couplet match the matla. The first line of the fourth couplet scans as 1222 + 1222 + 12212 + 12122. Both lines of the fifth couplet match the matla. It is also proper to say that, according to the matla, the rhyme is “आगल,” but this has not been properly maintained in the other couplets.

The song given on page 117

In the same way, see the song given on page 117:

Not even one word of mine do you listen to.

I fall at your feet, yet you take offence.

If I speak, I shall be called mad in separation;

Therefore I silently meditate on you.

Hunger and thirst are gone; I swear by you.

Sitting apart, I sing my own sorrow.

Shall I dedicate my life, or look upon you?

I endure anguish, or else I drink nectar.

The first line of the first couplet scans as 2212 + 2221 + 221122, and the second line as 22112 + 2112 + 21122. The first line of the second couplet scans as 2212 + 121122 + 1212, and its second line as 2212 + 12122 + 21122. The first line of the third couplet scans as 2212 + 12122 + 12212, and its second line as 2212 + 11221 + 21122. The first line of the fourth couplet scans as 2212 + 2212 + 221122, and its second line as 22112 + 2112 + 21122. In this ghazal there is a defect in the refrain.

The composition on page 126

Now see the composition on page 126, which Kavivar explicitly calls a ghazal:
 For today, accept it, my lord; do not be so stubborn.
 Friend, do not stand at the threshold; do not embrace me now.

Alas, fate! To whom shall I speak? No one listens.
 The very one gets angry at whom I make even a little sound.

No one accepts the kick; everyone laughs.
 Bark and shout; before gold, make your lips speak.

Not today, O lady; accept this one word of mine.
 Bring another companion here and pass the dawn.

The first line of the first couplet scans as 2122 + 1122 + 1122 + 112, and the second line as 2212 + 1222 + 1222 + 112. The first line of the second couplet scans as 2122 + 1122 + 1122 + 112, and its second line as 2122 + 1222 + 1222 + 112. The first line of the third couplet scans as 2122 + 1222 + 1122 + 12, and its second line as 2122 + 1212 + 1221 + 2112. The first line of the fourth couplet scans as 2122 + 1122 + 1122 + 112, and its second line as 2122 + 1122 + 121 + 1122. In the second line of the fourth couplet, the rhyme is “ओठ,” which probably came by inadvertence. At what level this error occurred is difficult to say. However, if “ठोर” were present instead of “ओठ,” both sense and grammar would be preserved.

The song given on page 128

Similarly, see the song given on page 128:
 I do not know what unrest there is today and tomorrow;
 There is one doubt: you may leave tomorrow.

Nothing pleases me in her separation;
 Make me swear, and then take betel tomorrow.

The thin body seems ready for departure;
 When you ask me, I agree: go tomorrow.

If you leave me here this time, in this very place,
 I shall forcibly give up my life tomorrow.

If one could keep you by taking a few kicks for two or four days,
 I would prepare sweets and feed you tomorrow.

The first line of the first couplet scans as 22I2 + I2II2 + 222 + I2I, while the second line scans as 22I2 + I2II2 + 2I2 + I2I. The first line of the second couplet scans as 2222 + I22I2 + I2 + I2, and its second line as 22I2 + I2II2 + 2I2 + I2I. The first line of the third couplet scans as 22I2 + I2II2 + 2I2 + I2I, but in that line, considering the sense, “प्राश” should be “प्राप.” The second line of the third couplet scans as 2I22 + I2I22 + 2I2I + 2I. The first line of the fourth couplet scans as 22I2 + I2II2 + 2I2 + I2I, and its second line has the same pattern. The first line of the fifth couplet scans as 22I2 + I2II2 + 222 + I2, while its second line scans as 22I2 + I2II2 + 2I2 + I2I.

Part 1 ends here. The next part continues with Yadunath Jha “Yaduvar”, Kashikant Mishra “Madhup”, Kavivar Sitaram Jha, and the later development of Maithili ghazal.

The Grammar and History of Maithili Ghazal

By Ashish Anchinhar

Section 25 — The Tradition and History of Maithili Ghazal

Part 2: Yaduvar, Madhup, Kavivar Sitaram Jha, and Early Metered Maithili Ghazal

After examining the ghazals of Jivan Jha, let us now look at a few ghazals by his contemporaries and immediate successors: Yadunath Jha “Yaduvar,” Kavivar Sitaram Jha, and Kashikant Mishra “Madhup.”

Yadunath Jha “Yaduvar”

1

Original (Devanagari):

भगवान हमर ई मिथिला सुख शान्तिमय नगर हो

सभ कीर्तिमे अमर हो सद्गुण सदैव उर हो

मनमोहिनी प्रकृतिसँ युक्त रहय सदा ई

मंगलमयी सुजनकाँ अलौकिक प्रेम उर हो

सीता सरस्वती ओ लखिमा समानि घर घर

हो जन्म नारि मणि जे आदर्श भूमि पर हो

राजा विदेह सन हो न्यायी प्रजा हितैषी

नृपभक्त उद्यमी औ धर्मी प्रजा सुघर हो

जैमिनि कणाद कपिलादि वाल्मीकि सम

पुनि याज्ञवल्क्य मुनि सन विप्रवर हो

घर घर वेदान्त ज्ञाता, हो अष्टावक्र सन सब

पुनि पिंगलाक सदृश, हरि भक्त नारि नर हो

मण्डन, महेश, उदयन, शंकर ओ पक्षधर सन

पुनि कालिदास सन सभ, कवि पण्डित प्रवर हो

मनबोध और विद्यापति, हर्षनाथ, चन्दा

सन मैथिलीक सेवक, कविवर अनेक नर हो

नारायणी ओ गंगा कमला ओ कोशि विमला
सन सर्वदा सुनिर्मल धारा प्रवाह धर हो

निज देश भक्त ज्ञानी सुउदार स्वार्थ त्यागी
नर रत्न हो ओ यदुवर गौरव सुबुद्धि कर हो

English translation:

O Lord, may this Mithila of ours be a city of happiness and peace;
May it be immortal in all renown, and may virtue always dwell in its heart.

May it always remain endowed with an enchanting nature;
May auspicious, extraordinary love live in the hearts of its good people.

In every home may women be born like Sita, Saraswati, and Lakhima,
Gemlike women upon this ideal land.

May the ruler be like Videha, just and devoted to the people's welfare;
May the subjects be loyal, industrious, religious, and graceful.

May sages like Jaimini, Kanada, Kapila, and Valmiki arise again,
And, again, eminent Brahmins like the sage Yajnavalkya.

May every home have knowers of Vedanta; may everyone be like Ashtavakra,
And may men and women be devotees of Hari like Pingala.

May there again be supreme poets and scholars like Mandana, Mahesha,
Udayana, Shankara, and Pakshadhara;
May they be like Kalidasa too.

May there be many noble servants of Maithili,
Like Manbodh, Vidyapati, Harshnath, and Chanda.

May streams as pure as Narayani, Ganga, Kamala, Kosi, and Vimala
Flow forever on this earth.

May there be jewels among men, devoted to their own land, wise, generous, and
self-sacrificing;

And, O Yaduvar, may there be glory and noble understanding.

2

Original (Devanagari):

प्रेममयी रत्न खानि देश मुकुट जननी तों

भारत बिच श्रेष्ठ प्रान्त हमर जन्म धरनी तों

शत शत नैर रत्न सिंह, पण्डित प्रसवनी तों
दार्शनिक शास्त्रकार विज्ञ जनक जननी तों

सुजल सुफल शस्य शालिसौं सुस्वच्छ वरनी तों
विकशित बहुकुंज सुसुम सौं अतीव रमणी तों

धन्य धन्य मातु हमर मिथिले सुख सदनी तों
“यदुवर” जन कल्पलता देवि शत्रु शमनी तों

English translation:

You are love-filled, a mine of jewels, O mother, crown of the land;
Among the provinces of India, you are the best, the earth of my birth.

You are the mother who gave birth to hundreds upon hundreds of heroic jewels
and scholars;

You are the mother of philosophers, authors of treatises, learned people, and
Janaka.

You are clear in color, rich with good water, fruit, and grain;
With blossoming groves and flowers, you are exceedingly beautiful.

Blessed, blessed are you, my mother Mithila, dwelling place of joy;

O goddess, wish-fulfilling creeper for the people of “Yadugar,” you are the
destroyer of enemies.

The poet’s original orthography has been preserved. In my view, “nairo”
probably means “nar,” that is, “men.”

Kashikant Mishra “Madhup”

1

Original (Devanagari):

मिथिलाक पूर्व गौरव नहि ध्यान टा धरै छी
सुनि मैथिली सुभाषा बिनु आगियें जड़ै छी

सूगो जहाँक दर्शन-सुनबैत छल तहीं ठाँ

हा आइ “आइ गो” टा पढ़ि उच्चता करै छी

हम कालिदास विद्या-पति-नामछाड़ि मुँहमे

बाड़ीक तीत पटुआ सभ बंकिमे धरै छी

भाषा तथा विभूषा अछि ठीक अन्यदेशी

देशीक गेल ठेसी की पाँकमे पड़ै छी?

औ यत्र-तत्र देखू अछि पत्र सैकड़ो टा

अछि पत्र मैथिलीमे एको न तैं डरै छी

(2212-122-2212-122)

English translation:

We pay no attention at all to Mithila's former glory;

On hearing the beautiful Maithili language, we burn without fire.

The place where parrots used to recite and make others listen to philosophy,

Alas, today we read only "Ai go" and parade our height of refinement.

We abandon the names of Kalidasa and Vidyapati from our mouths,

And hold the bitter jute of the kitchen garden crookedly in our hands.

Our language and adornment are exactly like those of another country;

Has the native peg gone missing, or are we stuck in mud?

Look here and there: there are hundreds of journals,

But not even one journal in Maithili; that is why I am afraid.

(2212-122-2212-122)

This was published in 1932 in the periodical Maithili-Sandesh, issued from Kashi by the Maithili Sahitya Samiti.

Kavivar Sitaram Jha

1

Original (Devanagari):

जगत मे थाकि जगदम्बे अहिंक पथ आबि बैसल छी

हमर क्यौ ने सुनैये हम सभक गुन गाबि बैसल छी

न कैलों धर्म सेवा वा न देवाराधने कौखन

कुटेबा में छलौं लागल तकर फल पाबि बैसल छी

दया स्वातीक घनमाला जकाँ अपनेक भूतल में

लगौने आस हम चातक जकां मुँह बाबि बैसल छी

कहू की अम्ब अपनेसँ फुरैये बात ने किछुओ
अपन अपराधसँ चुपकी लगा जी दाबि बैसल छी

करै यदि दोष बालक तँ न हो मन रोख माता कै
अहीं विश्वास कै केवल हृदय में लाबि बैसल छी

English translation:

O Mother of the universe, weary in the world, I have come and sat on your path;
No one listens to me, and I sit singing everyone's virtues.

I never performed religious service, nor did I worship the gods at any time;
I was busy in petty worldly grinding, and now I sit receiving its fruit.

Like a mass of clouds bearing the Swati rain of compassion upon your earth,
I sit with hope fixed, mouth open like the chataka bird.

What shall I say, O Mother? No words arise from me before you;
Because of my own offences I sit silently, suppressing my life within.

If a child commits a fault, a mother's heart does not remain angry;
I have brought only this faith in you and seated it in my heart.
Its metre is 1222-1222-1222-1222, that is, Bahre Hazaj.

This ghazal is included in Kavivar Sitaram Jha's *Sukti Sudha* (First Drop), published in 1928, and is in fact a devotional ghazal. Some people forcibly call this ghazal a song. This happens even though a scholar like Kavivar Sitaram Jha clearly wrote the genre of his composition in his own book. If singers understood this composition as a song and kept singing it that way, the fault belongs neither to Sitaram Jha nor to the composition. I have already published a complete article opposing the view that this ghazal should be taken as a song.

2

Original (Devanagari):

हम की मनाउ चैती सतुआनि जूझीतल

भै गेल माघ मासहि धधकैत घूड़तीतल

अछि देशमे दुपाटी कडरेस ओ किसानक

हम माँझमे पड़ल छी बनि कै बिलाड़ि तीतल

गाँधीक पक्ष ई जे सुख जौं चहैछ सब तौं

राजा प्रजा परस्पर सब ठाम रहै रीतल

एक दिस सुभास बाबू ललकारि ई कहै छथि
कय देब हम बराबरि आकाश ओ महीतल

कर्तव्य की एतए ई हमरा अहाँ पुछी तौ
मिलि जाउ मालवीवत पाटी परीखि जीतल

English translation:

How shall I celebrate Chaiti, Satuni, and Jurshital?
Even the month of Magh has become like a blazing hearth-side.

In the country there are two parties, the Congress and the peasants;
I am caught in the middle, like a scalded cat.

Gandhi's side says: if you all want happiness,
Let king and subjects everywhere live mutually in right relation.

On one side Subhas Babu challenges and says this:
"I shall make the sky and the earth equal."

If you ask me what the duty is here,
Join together; like Malaviya, examine the party and choose the victorious one.

In every line the metrical sequence is 22I2 + I22 + 22I2 + I22. Here and there "e" has been treated as short.

3

Original (Devanagari):

बाउजी जागू ठारर भरै छी कियै”

व्यर्थ सूतल कि बैसल सड़ै छी कियै”

वेद पोथी पढ़ू आ अखाड़ा चढ़ू
बाट दू में ऐकोने धरै छी कियै”

जँ थिकहुँ विप्रवंशीय सत्पुत्र तँ
पाठशालाकनामे डरै छी कियै”

बाट में काँट कै काटि आगू बढ़ू

देखि रोड़ा कनेको अड़ै छी कियै”

मेल चाहय सदा शत्रुओंसँ सुधी
बन्धुऐ में अहाँ सब लड़ै छी कियै”

आधि में माँति छी छी खाधि में जा रहल
देखि आनक समुन्नति जरै छी कियै”

साध्य में बुद्धि नौका अछैतो अहाँ
विघ्न-बाधा नदी अहाँ ने तरै छी कियै”

मायबापोक सत्कर्म हो से करू
पापपन्थीक पाला पड़ै छी कियै”

बान्हि कक्षा स्वयं आत्मा रक्षा करू
शेष जीवन अछैतो मरै छी कियै”

English translation:

Father, wake up; why are you filling your pot by standing still?
Why do you sleep uselessly or sit and rot?

Read the Vedas and books, and climb into the arena;
Why do you not take either of the two paths?

If you are a true son born in a Brahmin lineage,
Why are you afraid of the very name of school?

Cut the thorns on the path and move ahead;
Why are you held back by seeing even a little stone?

The wise always desire reconciliation even with enemies;
Why are all of you fighting among brothers?

You are drunk halfway, and are falling into a pit;
Why do you burn at seeing another's progress?

Even though the boat of intelligence exists for the possible goal,
Why do you not cross the river of obstacles and hindrances?

Do the righteous deeds of your parents too;
Why do you fall into the company of the sinful path?

Tie up discipline and protect your own soul;
Why are you dying while life still remains?

This ghazal has been taken from page 108 of Kavivar Sitaram Jha Kavyavali, Part One, edited by Vishwanath Jha Vishpayi, publication year 2008. In all lines the metrical sequence is 2122 + 122 + 122 + 12. “E,” “ai,” and similar sounds have been treated as short. In the matla, the refrain is “chhi kie,” whereas in the later couplets it is “chhi kiyain.” In my view this must have been a printing error. Seeing the predominance of “chhi kiyain” in the other couplets, I have also taken the matla as “chhi kiyain.”

Personally, we do not agree with the message of the third couplet of this ghazal, because that couplet indicates a narrow social outlook. After seeing so much detail, it becomes clear that most of Jivan Jha’s ghazals possess metre, but Yaduvar’s ghazals have neither metre nor anything else of the kind. From Dr. Ramanand Jha Raman’s edited Yaduvar Rachanavali, it is clear that Yaduvar composed many works in semi-classical musical forms such as thumri, dadra, and the like. It is very likely that Yaduvar also tried to fit the ghazal into similar frames. Nevertheless, it can certainly be said that the beginning of early Maithili ghazal was serious and sound, and Madhup and Kavivar Sitaram Jha carried it forward well. Later, however, because of some lazy and confused people, Maithili ghazal could not develop as expected. From 1970 to 2008 there were only a few ghazal writers, such as Yoganand Hira, Vijaynath Jha, Jagdish Chandra Thakur “Anil,” and others. The ghazals of these three writers are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals.

Part 2 ends here. The next part continues with “Anchinhar Akhar and Maithili Ghazal.”

Anchinhar Akhar and Maithili Ghazal

On 11 April 2008, a blog named “Anchinhar Akhar” appeared on the internet. The short name of Anchinhar Akhar was kept as “A-A.” It could be viewed at the link <http://anchinharakharkolkata.blogspot.in/>. This blog was started by me, and from time to time other ghazal writers were also added to it. Let us look at some of the special features of Anchinhar Akhar.

1) A-A was the first presence, in print or on the internet, that was devoted only and only to ghazal and ghazal-based forms.

2) At the request of A-A, Shri Gajendra Thakur wrote a Ghazal-shastra, which became the first Ghazal-shastra of Maithili. It may be seen at <http://anchinharakharkolkata.blogspot.in/p/blog-page.html>.

3) Through A-A the “Ghazal Kamala-Kosi-Bagmati-Mahananda Award” was begun. This was the first independent award for the ghazal genre. It may be seen at http://anchinharakharkolkata.blogspot.in/p/blog-page_4.html.

4) It is A-A’s good fortune that it gave birth to, and nurtured, the new genre called the child-ghazal. Devotional ghazal is also A-A’s contribution. Issue 111 of Videha is wholly a child-ghazal special issue, and issue 126 is a devotional-ghazal special issue.

5) Between 2008 and 2015, more than about thirty ghazal writers entered Maithili ghazal. These writers had not been writing ghazals earlier. Along with them, about five reviewers and critics also came.

6) For the first time in the field of Maithili ghazal, about sixteen or seventeen critical essays were written at one time. These may be seen at http://anchinharakharkolkata.blogspot.in/p/blog-page_8403.html.

7) A-A conducted a campaign to give Maithili ghazal a place in universities, and in the U.P.S.C. and B.P.S.C.; it also prepared and presented a model syllabus.

8) A-A found out the English date of Pandit Jivan Jha’s death and conducted a campaign to observe it as Ghazal Day.

9) A-A gathered and published the list of ghazal collections from 1905 to 2013, both grammatically sound and grammatically unsound. It may be seen at http://anchinharakharkolkata.blogspot.in/2012/02/blog-post_01.html.

10) A-A presented short introductions of most ghazal writers, both those writing with grammar and those writing without it. These may be seen at http://anchinharakharkolkata.blogspot.in/p/blog-page_632.html.

11) A-A ran a series named “The School of Ghazal” in sixty-two sections, useful equally for ordinary readers and for ghazal writers. It may be seen at http://anchinharakharkolkata.blogspot.in/p/blog-page_1080.html.

12) A-A began the first online mushaira in Maithili, and it became quite popular. It may be seen at http://anchinharakharkolkata.blogspot.in/p/blog-page_13.html.

13) To build a relationship between Maithili ghazal and ghazals in other Indian languages, the series “World Ghazal-writer Introduction” was started. It may be seen at https://anchinharakharkolkata.blogspot.in/p/blog-page_21.html.

14) Up to this point, through A-A, Maithili ghazal has received: ghazals — 1,600; rubai — 417; child-ghazals — 211; child-rubai — 47; devotional ghazals — 61; hazal — 21; criticism — 40; qasida — 3; naat — 2; band — 4; devotional rubai — 1; mahiya — 2. If the ghazals written by all those ghazal writers who came through A-A are added together, the number reaches approximately 3,000 ghazals.

A detailed look at A-A's activity

In April 2008, on 11 April 2008, Anchinhar Akhar was born, and in that year there were a total of three posts. All three posts were by Ashish Anchinhar, and in them a total of three of his ghazals appeared.

In the year 2009 there were a total of thirty-six posts. The details are as follows.

Ashish Anchinhar made a total of nineteen posts. In eighteen posts, eighteen of his ghazals appeared, and in one post there were separate couplets. Gajendra Thakur made a total of nine posts. Of these, in one post one of his ghazals appeared; in two posts, one essay and eleven ghazals by Dharendra Premarshi appeared; and in one post one ghazal each by Gangesh Gunjan, Ramlochan Thakur, Rajendra Vimal, Rambharos Kapadi “Bhramar,” Brikhesh Chandra Lal, and Roshan Janakpuri was presented. Dev Shankar Navin made a total of four posts, in which four of his ghazals appeared. Shefalika Verma ji had a total of two posts, in which four of her ghazals appeared. Arvind Thakur had a total of two posts, in which two of his ghazals appeared.

In the year 2010 there were a total of sixty-two posts. The details are as follows.

Mithilesh Jha made a total of two posts, in which there was one ghazal each by Narendra and Arvind Thakur. Ashish Anchinhar made a total of twenty-seven posts, in which twenty-six of his own ghazals and one ghazal by Arvind Thakur appeared. Gajendra Thakur made a total of seventeen posts. In twelve posts, the twelve sections of Maithili Ghazal-shastra appeared. In one post, one ghazal by Ashish Anchinhar appeared. In four posts, twenty-one of his ghazals and one ghazal by Gangesh Gunjan appeared. Tripurari Kumar Sharma had one post, in which one of his ghazals appeared. Premchand had one post, in which two ghazals appeared. Shiv Kumar Jha “Tillu” made a total of eight posts, in which six ghazals by Kali Kant Jha “Buch” ji and two ghazals by Naresh Vikal ji appeared. Taranand Viyogi ji had five posts, in which five of his ghazals appeared. Manoj had one post, in which three of his ghazals appeared.

For the year 2011, the number of posts that appeared in Anchinhar Akhar is being given month by month.

In January 2011 there were a total of seven posts. Of these, four posts were made by Shiv Kumar Jha “Tillu”; in them one ghazal by Kalikant Jha “Buch” ji, two by Naresh Kumar Vikal, and one by R. C. Prasad Singh were presented. Two posts by

Ashish Anchinhar brought two ghazals. One post by Tripurari Kumar Sharma brought one ghazal. In January, because of the insistence of Anchinhar Akhar, Tripurari Kumar Sharma ji entered Maithili ghazal.

In February 2011 there were a total of eight posts. In seven posts by Ashish Anchinhar there appeared one essay and six ghazals. In one post by Dr. Shefalika Verma, one ghazal appeared.

In March 2011 there were a total of eighteen posts. Six posts by Ashish Anchinhar contained six ghazals. Six posts by Gajendra Thakur contained six ghazals. Two posts by Sunil Kumar Jha contained two ghazals. Two posts by Abhay Deeparaj contained two ghazals. One post by Taranand Viyogi ji presented a video of song-singing by Chandrabhan Singh. One post by Sadre Alam Gauhar brought one ghazal. In March, Sunil Kumar Jha came into Maithili ghazal through Anchinhar Akhar.

In April 2011 there were a total of fifty posts. Of the thirty-one posts by Ashish Anchinhar, twenty-five were rubai, two were qita, three were ghazals, and one was an announcement related to an award. Of the fourteen posts by Sunil Kumar Jha, thirteen were rubai and one was a ghazal. Two posts by Vikas Jha “Ranjan” brought two ghazals. One post by Roshan brought one ghazal. Two posts by Gajendra Thakur brought two ghazals. In April, Vikas Jha Ranjan and Roshan ji entered Maithili ghazal through Anchinhar Akhar.

In May 2011 there were a total of sixty-two posts. In twenty-seven posts by Ashish Anchinhar there were twenty-two rubai, three ghazals, one qita, and one announcement related to an award. In twenty-three posts by Sunil Kumar Jha there were six ghazals, sixteen rubai, and one qita. One post by Kishan Karigar ji contained one ghazal. Two posts by Gajendra Thakur brought one ghazal and one essay on Maithili Ghazal-shastra. In nine posts by Vikas Jha “Ranjan,” there were seven rubai and two rubai.

In June 2011 there were a total of thirty-two posts. In twenty posts by Ashish Anchinhar there were three ghazals, nine rubai, seven qita, and one award-related announcement. In six posts by Sunil Kumar Jha there were three ghazals and three rubai. In two posts by Deepnarayan “Vidyarthi” there were two ghazals. One post by Arvind Thakur brought one ghazal. Three posts by Gajendra Thakur brought three ghazals. In June, through Rishi Vashishth and Anchinhar Akhar, Deep Narayan Vidyarthi ji entered Maithili ghazal.

In July 2011 there were a total of thirty-five posts. In twenty-nine posts by Ashish Anchinhar there were sixteen ghazals, eight rubai, one qita, two parts of an essay named “A Short Introduction to Maithili Ghazal,” one essay named “The Need for Metre,” and one award-related announcement. Four posts by Gajendra Thakur contained three ghazals and, in one post, one kundaliya. One post by Arvind Thakur contained one ghazal. One post by Roshan contained one ghazal.

In August 2011 there were a total of forty-three posts. One post by Roshan contained one ghazal. One post by Sunil Kumar Jha contained one ghazal. One post by Arvind Thakur contained one ghazal. One post by Sadre Alam Gauhar contained one ghazal. Four posts by Praveen Chaudhary “Pratik” contained four ghazals. Two posts by Deep Narayan “Vidyarthi” contained two ghazals. In thirty-three posts by Ashish Anchinhar there were twenty-one ghazals, two rubai, seven parts of an essay named “A Short Introduction to Ghazal,” one post on Videha Bhasha Pak, and two award-related announcements. In August, Praveen Chaudhary Pratik ji entered Maithili ghazal through Anchinhar Akhar.

In September 2011 there were a total of sixty-four posts. One post by Umesh Mandal contained one ghazal. One post by Sanjiv contained one ghazal. One post by Vikas Jha “Ranjan” contained one ghazal. One post by Sunil Kumar Jha contained one ghazal. Seven posts by Mihir Jha contained seven ghazals. Eleven posts by Omprakash contained eleven ghazals. In eight posts by Gajendra Thakur there were four ghazals, two kundaliyas, one video interview of Rajendra Vimal, and, in one post, a download link for Ashish Anchinhar’s book. Two posts by Deepnarayan “Vidyarthi” contained two ghazals. Three posts by Sadre Alam Gauhar contained three ghazals. In twenty-nine posts by Ashish Anchinhar there were ten ghazals, seventeen parts of the essay named “A Short Introduction to Ghazal,” one rubai, and one award-related announcement. The month of September was a double blast: Mihir Jha and Omprakash ji entered Maithili ghazal through Anchinhar Akhar.

In October 2011 there were a total of fifty-five posts. Eleven posts by Omprakash ji contained eleven ghazals. One post by Sunil Kumar Jha contained one ghazal. One post by Vikas Jha “Ranjan” contained one ghazal. One post by Abhay Deeparaj ji contained one ghazal. Under the name “Samaylai Salam,” two posts by Dharendra Premarshi ji contained a video interview of Rajendra Vimal and a video of one ghazal, “Ek Misiya.” Three posts by Gajendra Thakur contained one part of Maithili Ghazal-shastra and three ghazals. Eleven posts by Mihir Jha contained ten ghazals and one poem on ghazal; this poem is an exception. Seven posts by Shantilakshmi Chaudhary contained seven ghazals. Two posts by Sadre Alam Gauhar contained two ghazals. Sixteen posts by Ashish Anchinhar contained fourteen ghazals, one essay, and one award-related announcement. The month of October was a day of pride for Anchinhar Akhar, because in this month Shantilakshmi Chaudhary ji entered Maithili ghazal through Anchinhar Akhar; in this way, after Shefalika Verma ji, Shanti ji became the second woman ghazal writer in Maithili.

In November 2011 there were a total of fifty-seven posts. In nineteen posts by Omprakash there were nineteen ghazals; in three posts by Shantilakshmi Chaudhary, three ghazals; in eight posts by Mihir Jha, eight ghazals; in two posts by Vikas Jha “Ranjan,” two ghazals; in one post by Tripurari Kumar Sharma, one ghazal; in two posts by Vineet Utpal, two ghazals; in four posts by Bhavana Navin, four ghazals; in one post by Bhashkar Jha, one ghazal; in six posts by Jagdish Chandra “Anil” ji, six ghazals; in two posts by Ravi Mishra “Bharadwaj,” two ghazals; in three posts by Jagdanand Jha “Manu,” three ghazals; in three posts by Ajay Thakur “Mohan” ji, three ghazals; in one post by Sadre Alam Gauhar, one ghazal; and in one post by Ashish Anchinhar, an award-related announcement. Those who entered Maithili ghazal through Anchinhar Akhar in November were Vineet Utpal, Mrs. Bhavana Navin, Bhashkar Jha, Ravi Mishra “Bharadwaj,” Jagdanand Jha “Manu,” and Ajay Thakur “Mohan.” In other words, it was a sixer blast.

In December 2011 there were a total of seventy-five posts. Eleven posts by Mrs. Shantilakshmi Chaudhary contained eleven ghazals. Four posts by Jagdanand Jha “Manu” contained four ghazals. Eighteen posts by Omprakash ji contained sixteen ghazals and two rubai. Nine posts by Prabhat Rai “Bhatt” contained eight ghazals and one rubai. Eight posts by Ajay Thakur Mohan contained eight ghazals. Three posts by Anil ji contained three ghazals. Three posts by Ravi Mishra “Bharadwaj” contained three ghazals. Eight posts by Mihir Jha contained eight ghazals.

In eleven posts by Ashish Anchinhar there were two rubai, two award-related announcements, and one ghazal. Along with these, one ghazal each by Mrs. Ira Mallik and Manohar Kumar Jha, and one rubai by Praveen Narayan Chaudhary, were presented. Two posts were from the series “Apne Ena Apne Moonh.” In one post there was a discussion conducted by Videha. Those who entered Maithili ghazal through Anchinhar Akhar in December were Prabhat Rai “Bhatt,” Anil ji, Mrs. Ira Mallik, and Manohar Kumar Jha. In other words, four people came. All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of that kind, but this applies to most of them.

In January 2012 there were a total of sixty-six posts. The details are as follows. Ashish Anchinhar had a total of eighteen posts, including three award-related announcements, one naat, one qita, four rubai, four ghazals, one band, and one post from “Apne Ena Apne Moonh.” Along with these, in three posts one ghazal by Ruby Jha, one by Swati Lal, and one by Ira Mallik ji were presented. Two posts by Manish Jha “Baua Bhai” contained two ghazals; three posts by Nitesh Jha “Raushan” contained three ghazals; eleven posts by Om Prakash contained eleven ghazals; seven posts by Prabhat Rai Bhatt contained seven ghazals; one post by Ajay Thakur “Mohan ji” contained one ghazal; and one post by Amit Mishra contained one ghazal.

Eight posts by Jagdanand Jha “Manu” contained eight ghazals; three posts by Jagdish Chandra Thakur “Anil” ji contained three ghazals; one post by Bhashkar Jha contained one ghazal; and one post by Anil ji contained one ghazal. Four posts by Mihir Jha contained three ghazals and one band. Six posts by Gajendra Thakur included four posts presenting Diksha Bharati’s singing of four ghazals by Gajendra Thakur; one post contained an interview of Sitaram Jha “Saras” ji conducted by Premarshi ji; and one post gave the news of Azhar Imam’s death. In January 2012, Mrs. Ruby Jha, Swati Lal, Manish Jha “Baua Bhai,” Nitesh Jha Raushan, and Amit Mishra — five ghazal writers — entered Maithili ghazal through Anchinhar Akhar. Among them, two were women.

All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of that kind, but this applies to most of them.

In February 2012 there were a total of seventy-nine posts. The details are as follows. Amit Mishra ji had nineteen posts, in which nineteen ghazals appeared. Shantilakshmi Chaudhary ji had five posts, in which five ghazals appeared. Jagdanand Jha Manu ji had ten posts, in which ten ghazals appeared. Omprakash ji had eleven posts, with one rubai and ten ghazals. Prabhat Rai Bhatt ji had seven posts, in which seven ghazals appeared. Kumar Pankaj Jha, Bhashkar Jha, Swati Lal, and Nishant Jha had one post each, making a total of four ghazals. Jagdish Chandra Jha “Anil” ji had two posts, in which two ghazals appeared. Mihir Jha ji had two posts, in which two ghazals appeared. In nineteen posts by Ashish Anchinhar, twelve ghazals and one rubai by Munna ji were presented. Along with these, one post contained the list of Maithili ghazals. One post was an award-related announcement. One post was from “Apne Ena Apne Moonh.” One post contained an interview of Saras ji. And in two posts there were one ghazal and one rubai. In January 2012, Kumar Pankaj Jha entered Maithili ghazal through Anchinhar Akhar. All posts by Mrs. Ruby Jha have been removed. Her writing was

proven to be unoriginal. I do not say that all her writings must be of that kind, but this applies to most of them.

I am very happy to say that Anchinhar Akhar not only increased the number of ghazals, but also contributed to increasing the number of ghazal writers. Here I am presenting a brief outline of how many people entered Maithili ghazal in these four years. In 2010, Tripurari Kumar Sharma ji entered as a new signature of Maithili ghazal. Sharma ji, however, had already been writing ghazals in Hindi. In March 2011, Sunil Kumar Jha entered through Anchinhar Akhar as a new signature of Maithili ghazal. In April 2011, Vikas Jha Ranjan and Roshan entered through Anchinhar Akhar as new signatures of Maithili ghazal. In June 2011, with the help of Rishi Vashishth ji, Deep Narayan Vidyarthi entered through Anchinhar Akhar as a new signature of Maithili ghazal. In August 2011, Praveen Narayan Chaudhary Pratik entered through Anchinhar Akhar as a new signature of Maithili ghazal. In September 2011, Mihir Jha and Omprakash ji entered through Anchinhar Akhar as new signatures of Maithili ghazal. In October 2011, Mrs. Shantilakshmi Chaudhary ji entered through Anchinhar Akhar as a new signature of Maithili ghazal. In November 2011, Vineet Utpal, Bhavana Navin, Bhashkar Jha, Ravi Mishra Bharadwaj, Jagdanand Jha Manu, and Ajay Thakur Mohan entered through Anchinhar Akhar as new signatures of Maithili ghazal. In December 2011, Prabhat Rai Bhatt, Anil ji, Mrs. Ira Mallik, Manohar Kumar Jha, and Praveen Narayan Chaudhary ji entered through Anchinhar Akhar as new signatures of Maithili ghazal. In January 2012, Ruby Jha, Swati Lal, Nitesh Jha Raushan, and Amit Mishra entered through Anchinhar Akhar as new signatures of Maithili ghazal. In February 2012, Kumar Pankaj Jha and Nishant Jha entered through Anchinhar Akhar as new signatures of Maithili ghazal. By 20 March 2012, Chandan Jha had also entered through Anchinhar Akhar as a new signature of Maithili ghazal. Apart from these, there are more ghazal writers, but they had already been active in writing. All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of that kind, but this applies to most of them.

Part 3 ends here. The next part continues with March 2012 and the subsequent detailed record of Anchinhar Akhar's activities.

Maithili Ghazalak Vyakaran O Itihas

The Grammar and History of Maithili Ghazal

Ashish Anchinhari

In March 2012, a total of 132 posts appeared. The details are as follows. Kundan Kumar Karn, Sunil Kumar Jha, Mukund Mayank, Tripurari Kumar Sharma, Kumar Pankaj Jha, Nitesh Jha “Raushan,” Nishant Jha, Bhashkar Jha, and Ruby Jha each had one post containing one ghazal; that is, nine ghazal writers and nine ghazals. Anil ji contributed two ghazals. Mihir Jha had eight posts containing three ghazals, two qasidas, two rubai, and one child-ghazal. Prabhat Rai Bhatt had six posts containing six ghazals. Omprakash ji had six posts containing four ghazals and two critical essays. Chandan Jha had twenty-two posts containing nineteen ghazals and three child-ghazals. Amit Mishra had thirty posts containing twenty-four ghazals, three hajals, and three child-ghazals. In eighteen posts, Jagdanand Jha “Manu” presented six ghazals and one child-ghazal by Ruby Jha ji, and along with that gave ten of his own ghazals and one child-ghazal. Ashish Anchinhari had thirty-one posts: twenty-two sections of “Ghazalk Iskool,” two posts of “Apne Ena Apne Moonh,” one award-related announcement, one discussion, two ghazals, one rubai, and, in two additional posts, two ghazals by Kamalmohan Chunnunnu. This month had two major features. First, on 24 March, I presented the idea of the child-ghazal for the first time, and within only seven days it made a separate place for itself in Maithili ghazal. The second special feature was that, with the help of Rishi Vashistha, Mukund Mayank ji entered as a new ghazal writer; at the same time, Kundan Kumar Karn also entered as a ghazal writer through Anchinhari Akhar. Before this, with the help of Rishi Vashistha, Deep Narayan Vidyarthi and Sadre Alam Gauhar ji had been found. Maithili ghazal will remain indebted to Rishi Vashistha ji. All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In April 2012, there were a total of 135 posts. The details are as follows. Abhay Deeparaj, Avinash Jha Anshu, Kundan Kumar Karn, Anil ji, Mihir Jha, and Sadre Alam Gauhar each had one post; that means six posts with six ghazals. Mukund Mayank ji had two posts, containing two ghazals. Naval Shri ji had four posts, containing one ghazal and three child-ghazals. Omprakash ji had four posts, containing three ghazals and one critical essay. Ruby Jha had seven posts, containing six ghazals and one child-ghazal. Prabhat Rai Bhatt ji had fourteen posts, containing thirteen ghazals and one rubai.

Amit Mishra ji had a total of thirty-six posts, containing twenty-one ghazals, eleven child-ghazals, three hajals, and one post containing three rubai. Jagdanand Jha Manu made sixteen posts in all; in them he presented seven ghazals and one child-ghazal by Ruby Jha, and along with that gave six of his own ghazals and two child-ghazals. Chandan Jha had sixteen posts in all, containing ten ghazals and six child-ghazals. Ashish Anchinhari had thirty posts in all, containing one “Apne Ena Apne Moonh,” four award-related announcements, fifteen “Ghazalk Iskool” posts, six discussions, one ghazal, and three rubai.

In this month Avinash Jha Anshu and Naval Shri, that is Pankaj Chaudhary “Naval Shri,” were identified by Anchinhar as new ghazal writers. All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In May 2012, a total of 212 compositions were presented on Anchinhar Akhar. The details are as follows. Mukund Mayank ji had one post containing one ghazal. Ruby Jha had sixteen posts containing fifteen ghazals and one child-ghazal. Mihir Jha ji had sixteen posts containing eleven rubai and five ghazals. Jagdanand Jha Manu ji had sixteen posts containing a total of nine ghazals and seven rubai. Omprakash ji had two posts containing one rubai and one ghazal. Anil ji had two posts containing two ghazals. Gajendra Thakur ji had two posts: one critical essay and one video of Nand Kumar Mishra ji’s ghazal recitation. Prabhat Rai Bhatt had nine posts containing seven ghazals and two rubai. Amit Mishra had forty-one posts containing sixteen ghazals, twenty-one rubai, one essay, two child-ghazals, and one hajan. Chandan Jha had thirty-eight posts containing one child-ghazal, nineteen ghazals, two hajals, fifteen rubai, and one qita. Ashish Anchinhar had sixty-nine posts containing two critical essays, twenty-one entries in the ghazal-writer introduction series, two award-related announcements, one “Apne Ena Apne Moonh,” seven rubai, twelve “Ghazalk Iskool” posts, one essay, and one band. Along with these, seventeen ghazals by Munna ji were presented, two ghazals by Ramlochan Thakur ji were presented, two ghazals by Swati Lal were presented, and one ghazal by Avinash Jha Anshu ji was presented. All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In June 2012, there were 202 posts on Anchinhar Akhar. The details are as follows. Amit Mishra ji had a total of ninety-eight posts, of which eighty-seven were rubai, eight were ghazals, two were child-ghazals, and one was a critical essay. Chandan Jha ji had a total of thirteen posts, containing ten ghazals, one child-ghazal, and two rubai. Prabhat Rai Bhatt ji had fourteen posts containing fourteen ghazals. Pankaj Chaudhary Naval Shri ji had thirteen posts containing ten ghazals and three child-ghazals. Kundan Kumar Karn ji had one post containing one ghazal. Mrs. Ruby Jha had five posts containing four ghazals and one rubai. Mihir Jha ji had two posts containing one rubai and one ghazal. Jagdanand Jha Manu ji had ten posts containing eight ghazals and two rubai. Ashish Anchinhar had forty-six posts: fifteen ghazal-writer introduction-series posts, two award-related announcements, one mushaira, seven “Ghazalk Iskool” posts, and one “Apne Ena Apne Moonh”; along with these, twenty ghazals by Munna ji were presented.

All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In July 2012, a total of 110 posts appeared on Anchinhar Akhar. The details are as follows.

Of Amit Mishra ji’s total thirty-seven posts, eighteen were child-ghazals, eleven were rubai, and eight were ghazals. Of Jagdanand Jha Manu ji’s total eight posts, four were child-ghazals, one was a hajan, and three were ghazals. Chandan Jha ji had eight posts containing three ghazals and five child-ghazals. Omprakash ji had a total of five posts: one critical essay, one child-ghazal, two ghazals, and one rubai.

Pankaj Chaudhary “Naval Shri” ji had a total of nine posts containing five ghazals and four child-ghazals. Ruby Jha ji had a total of twelve posts containing

five ghazals and seven child-ghazals. Rajiv Ranjan Mishra ji had a total of four posts containing three ghazals and one child-ghazal. Mihir Jha ji contributed one child-ghazal. Kundan Kumar Karn ji contributed one ghazal. Prabhat Rai Bhatt ji had a total of four posts containing four ghazals.

Ashish Anchinhar had a total of twenty-one posts, including two award announcements, one “Apne Ena Apne Moonh,” and one child-ghazal. Along with these, eleven rubai by Munna ji, two child-ghazals by Mrs. Ira Mallik ji, and one child-ghazal each by Jawahar Lal Kashyap, Shiv Kumar Yadav, Kranti Kumar Sudarshan, and Prashant Maithil ji were presented. In this month Rajiv Ranjan Mishra ji, Kranti Kumar Sudarshan, Shiv Kumar Yadav, and Jawahar Lal Kashyap entered as new voices in Maithili ghazal.

All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In August 2012, there were a total of 101 posts on Anchinhar Akhar. The details are as follows. Jagdanand Jha Manu ji had a total of fourteen posts containing nine ghazals, four rubai, and one hajan. Mrs. Ruby Jha had a total of fifteen posts containing thirteen ghazals, one child-ghazal, and one hajan. Gunjan Shri and Omprakash ji each had one post containing one ghazal. Kundan Kumar Karn ji had three posts containing two couplets and one ghazal. Gajendra Thakur ji had one post in which “Online Mushaira, Part 2” was presented. Pankaj Chaudhary “Naval Shri” ji had four posts containing four child-ghazals. Rajiv Ranjan Mishra ji had a total of eighteen posts containing fifteen ghazals and three child-ghazals. Amit Mishra ji had twenty-seven posts containing four ghazals, nine child-ghazals, thirteen rubai, and one critical essay, namely on Munna ji’s ghazal collection “Majh Anganme Katiael Chhi.” Ashish Anchinhar had a total of seventeen posts containing two ghazals, three award announcements, six “Ghazalk Iskool” posts, one rubai, two “Apne Ena Apne Moonh” posts, and along with these, three child-ghazals by Munna ji were also presented.

All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In September 2012, there were a total of 103 posts on Anchinhar Akhar. The details are as follows. In two posts by Umesh Mandal ji, two ghazals by Jagdish Prasad Mandal ji were presented. In two posts by Gajendra Thakur ji, two ghazals by Munni Kamat ji were presented. Omprakash ji had three posts: one critical essay and two ghazals. Ruby Jha ji had eight posts containing seven ghazals and one child-ghazal. Avinash Jha Anshu ji had two posts containing two ghazals. Pankaj Chaudhary Naval Shri ji had thirty-one posts containing eleven ghazals, nine child-rubai, three hajals, five child-ghazals, two rubai, and one bhakti rubai. Anil ji had two posts containing two ghazals. Kundan Kumar Karn ji had one post containing one ghazal. Vinit Utpal ji had one post containing one ghazal. Manish Jha Bauabhai ji had one post containing one ghazal. Chandan Jha ji had four posts; four videos were posted in which his own ghazals were in his own voice. Jagdanand Jha Manu ji had nine posts containing eight ghazals and one child-ghazal. Amit Mishra ji had a total of thirty-three posts containing twelve child-ghazals, six ghazals, twelve child-rubai, and three rubai. Ashish Anchinhar had four posts: one introduction-series post, one “Apne Ena Apne Moonh,” and two award-related

announcements. In this month, Munni Kamat ji entered Maithili ghazal through Anchinhar Akhar.

All posts by Mrs. Ruby Jha have been removed. Her writing was proven to be unoriginal. I do not say that all her writings must be of this kind, but this applies to most of them.

In October 2012, there were a total of fifty-three posts on Anchinhar Akhar. The details are as follows. Amit Mishra ji had a total of thirty-two posts containing two rubai, eight ghazals, nine child-ghazals, twelve child-rubai, and one critical essay. Jagdanand Jha Manu ji had six posts containing three rubai and three ghazals. Ashish Anchinhar had four posts containing one ghazal and three award-related announcements. Bal Mukund Pathak ji had eight posts containing eight ghazals. Vinit Utpal ji had one post containing one ghazal. Gunjan Shri had one post containing one ghazal. Omprakash ji had one post containing one ghazal.

In this month Bal Mukund Pathak ji entered Maithili ghazal through Anchinhar Akhar.

In November 2012, there were a total of twenty-two posts. The details are as follows. In one post by Gajendra Thakur ji, the complete Videha poetry material was given. Ashish Anchinhar had eight posts, containing two “Apne Ena Apne Moonh” posts, two syllabus-related posts, two award-related posts, one ghazal-writer introduction-series post, and one post with an online mushaira. Omprakash ji had one post containing one ghazal. Jagdanand Jha Manu ji had six posts containing six ghazals. Bal Mukund Pathak ji had six posts containing four ghazals and two child-ghazals.

In December 2012, there were a total of sixty-two posts. The details are as follows. Gajendra Thakur ji had a total of nine posts, in which PDF files of nine books were given. Pankaj Chaudhary Naval Shri ji had a total of ten posts, containing ten ghazals in all. Bal Mukund Pathak ji had a total of five posts, containing one hajan and four ghazals. Amit Mishra ji had twenty-eight posts, containing eight rubai, nine child-ghazals, three ghazals, one qita, and seven child-rubai. Jagdanand Jha Manu ji had a total of six posts containing three rubai and three ghazals. Ashish Anchinhar had a total of four posts, containing two award-related announcements, one “Apne Ena Apne Moonh,” and one post containing one child-ghazal by Ira Mallik ji.

In January 2013, a total of 117 posts were published on Anchinhar Akhar. The details are as follows. Amit Mishra ji had a total of seventy-nine posts: eighteen posts containing eighteen ghazals, twenty-seven posts containing twenty-seven child-ghazals, twenty-three posts containing twenty-three rubai, seven posts containing seven child-rubai, one post containing a few mahiya, and three posts containing three qita. Sumit Mishra ji had three posts containing three ghazals. Bal Mukund Pathak ji had three posts containing three ghazals. Gajendra Thakur ji had three posts: two posts contained award-related lists, and one post contained Videha poetry. Jagdanand Jha Manu ji had a total of seven posts: three posts contained three ghazals, one post contained one child-rubai, one post contained one bhakti ghazal, one post contained one child-ghazal, and one post contained one rubai. Pankaj Chaudhary “Naval Shri” had eleven posts containing six ghazals and five child-ghazals. Ashish Anchinhar had a total of eleven posts containing two ghazals, seven award-related announcements, one essay, and one “Apne Ena Apne Moonh.” In this month Sumit Mishra ji entered as a new ghazal writer.

In February 2013 there were a total of fifty-five posts. The details are as follows. Omprakash ji had two ghazals and one critical essay. Amit Mishra ji had a total of thirty-three posts: fourteen were videos of ghazals sung in his own voice, four were rubai, and fifteen were ghazals. Sumit Mishra ji had eight posts: seven ghazals and one child-ghazal. Jagdanand Jha Manu ji had one child-ghazal, one ghazal, and one rubai. One ghazal each by Pradeep Pushp and Bal Mukund Pathak ji appeared. Ashish Anchinhar had six posts: two ghazals, three award-related announcements, and one post related to “Apne Ena Apne Moonh.” In this month Pradeep Pushp ji was identified as a metered ghazal writer.

In March 2013 there were a total of fifty-one posts. Of these, twenty-one posts were videos in which poets sang their own ghazals in their own voices. Jagdanand Jha Manu ji had five posts containing four ghazals and one bhakti ghazal. Sumit Mishra ji had five posts containing four ghazals and one bhakti ghazal. Ashish Anchinhar had three posts containing two award-related announcements and one ghazal.

In April 2013 there were a total of eight posts. In four posts by Amit Mishra there were four ghazals, and in one post there was one ghazal. Jagdanand Jha Manu had two posts, one containing a ghazal and one containing a bhakti ghazal. Sumit Mishra had one post containing one ghazal.

In May 2013 there were a total of nine posts. In three posts by Jagdanand Jha Manu ji, two bhakti ghazals and one ghazal appeared. Kundan Kumar Karn had two posts containing two ghazals. Bal Mukund Pathak had two posts containing two ghazals. Amit Mishra had two posts containing two rubai.

In June 2013 there were a total of twenty-four posts. The details are as follows. Pankaj Chaudhary Naval Shri ji had seventeen posts containing fifteen ghazals and two child-ghazals. Kundan Kumar Karn, Amit Mishra, and Bal Mukund Pathak each contributed two ghazals. Jagdanand Jha Manu ji contributed one ghazal.

In July 2013 there were a total of six posts, of which Kundan Kumar Karn ji had two ghazals, while Ashish Anchinhar had four posts containing two ghazal-writer introduction-series entries and two ghazals.

In August 2013 there was only one post, by Amit Mishra, containing one ghazal.

In September 2013 there were a total of eight posts: three posts by Amit Mishra ji contained three ghazals; two posts by Omprakash ji contained two ghazals; and one post each by Ram Kumar Mishra, Jagdanand Jha Manu, and Kundan Kumar Karn contained one ghazal each.

In this month Ramkumar Mishra ji was identified as a new ghazal writer.

In October 2013 there were a total of eleven posts. The details are as follows. Ram Kumar Mishra ji had two posts containing two ghazals. Kundan Kumar Karn ji had two posts containing two ghazals. Jagdanand Jha Manu ji had three posts containing two ghazals and one critical essay. Ashish Anchinhar had four posts containing two ghazals and two critical essays.

In November 2013 there were a total of nine posts on Anchinhar Akhar. The details are as follows. Amit Mishra had one post containing one ghazal. Ashish Anchinhar had a total of six posts: three ghazals; one post presented a ghazal by Yoganand Heera ji; one post presented one critical essay by Chandan Jha ji; and one post was “Apne Ena Apne Moonh.”

Jagdanand Jha Manu ji had two posts containing two ghazals.

In December 2013 there were a total of twenty posts. The details are as follows. Jagdanand Jha Manu ji had four posts containing four ghazals. Kundan Kumar Karn ji had one post containing one ghazal. Amit Mishra ji had six posts containing six ghazals. Ashish Anchinhar had ten posts: four ghazals, two bhakti ghazals, one “Apne Ena Apne Moonh,” and two posts in which two critical essays by Jagdish Chandra Thakur Anil ji were presented.

Part 4 ends here. The next part continues with the 2014–2015 record and the further history of Anchinhar Akhar.

The Grammar and History of Maithili Ghazal

Section 25: *The Tradition and History of Maithili Ghazal — Part 5*

Anchinhar Akhar: The record from 2014 to 2015

In January 2014 there were a total of thirty-eight posts. The details are as follows. Ram Kumar Mishra ji had two posts containing two ghazals. Rajiv Ranjan Mishra ji had eleven posts containing eleven ghazals. Amit Mishra ji had six posts containing six ghazals. Omprakash ji had one post containing one ghazal. Kundan Kumar Karn ji had three posts, two containing ghazals and one containing a bhakti ghazal. Jagdanand Jha Manu ji had one post containing one ghazal. Mihir Jha ji had one post containing one rubai. Ashish Anchinhar had thirteen posts: one critical essay, three posts related to honours, two introductions to ghazal writers, one “apne ena apne munh” post, and six ghazals.

In February 2014 there were a total of twenty posts on Anchinhar Akhar. The details are as follows. Mihir Jha ji had nine posts: two rubai, five ghazals, one bhakti ghazal, and one child-ghazal. Ram Kumar Mishra ji had one post containing one ghazal. Rajiv Ranjan Mishra ji had one post containing one ghazal. Omprakash ji had one post containing one ghazal. Ashish Anchinhar had eight posts: three child-ghazals, four ghazals, and one “apne ena apne munh” post.

In March 2014 there were a total of twenty-six posts. The details are as follows. Mihir Jha ji had six posts containing six ghazals. Omprakash ji had one post containing one ghazal. Jagdanand Jha Manu ji had two posts, one containing a ghazal and one containing a bhakti ghazal. Gajendra Thakur ji had one post containing the essay “The Popularity of Ghazal in the Story-Symposium.” Ashish Anchinhar had sixteen posts: eight ghazals, one “apne ena apne munh” post, one critical essay, one post related to an honour, and one article on metre. Along with these, three ghazals by Yoganand Heera ji and one ghazal by Jagdish Chandra Thakur Anil ji were presented.

In April 2014 there were a total of seventeen posts on Anchinhar Akhar. The details are as follows. Jagdanand Jha Manu and Amit Mishra each had one post containing one ghazal. Kundan Kumar Karn ji had two posts containing two ghazals. Ashish Anchinhar had thirteen posts: six ghazals, two bhakti ghazals, three child-ghazals, one “apne ena apne munh” post, and one post containing a ghazal-writer introduction.

In May 2014 there were a total of four posts on Anchinhar Akhar. The details are as follows. Jagdanand Jha Manu ji had one post containing one ghazal. Ashish Anchinhar had three posts: two ghazals and one bhakti ghazal.

In June 2014 there were a total of seventeen posts. The details are as follows. Jagdanand Jha Manu ji had three posts: one ghazal, one bhakti ghazal, and one rubai. Kundan Kumar Karn and Amit Mishra each had one post containing one ghazal. Ashish Anchinhar had twelve posts: six ghazals, four child-ghazals, one bhakti ghazal, and one “apne ena apne munh” post.

In July 2014 there were a total of thirteen posts on Anchinhar Akhar. The details are as follows. Ram Kumar Mishra ji had one post containing one ghazal. Kundan Kumar Karn ji had two posts, one containing a ghazal and one containing

a hazal. Ashish Anchinhar had nine posts: five ghazals, one child-ghazal, two critical essays, and one “apne ena apne munh” post.

In August 2014 there were a total of thirteen posts on Anchinhar Akhar. The details are as follows. Kundan Kumar Karn ji had three posts, two containing ghazals and one containing a video of a ghazal sung in his own voice. Jagdanand Jha Manu ji had two posts, one containing a ghazal and one containing a bhakti ghazal. Amit Mishra and Ram Kumar Mishra ji each had one post containing one ghazal. Gajendra Thakur ji had one post containing details related to the Videha Language Honour. Ashish Anchinhar had five posts: three ghazals, one bhakti ghazal, and one “apne ena apne munh” post.

In September 2014 there were a total of eleven posts on Anchinhar Akhar. The details are as follows. Amit Kumar Mishra and Ram Kumar Mishra ji each had one post containing one ghazal. Kundan Kumar Karn ji had three posts, two containing ghazals and one containing a child-ghazal. Ashish Anchinhar had six posts: one bhakti ghazal, four ghazals, and one “apne ena apne munh” post.

In October 2014 there were a total of eighteen posts. The details are as follows. Kundan Kumar Karn ji had four posts: three ghazals and one bhakti ghazal. Amit Mishra and Jagdanand Jha Manu ji each had two posts containing two ghazals. Ashish Anchinhar had ten posts: six ghazals, one “apne ena apne munh” post, one hazal, one child-ghazal, and one bhakti ghazal.

In November 2014 there were a total of nineteen posts. The details are as follows. Kundan Kumar Karn ji had five posts containing five ghazals. Jagdanand Jha Manu ji had one post containing one ghazal. Omprakash ji had two posts containing two ghazals. Amit Mishra ji had one post containing one ghazal. Ashish Anchinhar had ten posts: seven ghazals, one “do ghazla”, one child-ghazal, and one “apne ena apne munh” post.

In December 2014 there were a total of fifteen posts on A-A. The details are as follows. Jagdanand Jha Manu ji had four posts: two ghazals, one child-ghazal, and one bhakti ghazal. Kundan Kumar Karn ji had three posts: two ghazals and one child-ghazal. Amit Mishra ji had two posts: one ghazal, while in one post he presented a critical essay written by Shiv Kumar ji. Ram Kumar Mishra ji had one post containing one ghazal. Ashish Anchinhar had five posts: two ghazals, two child-ghazals, and one “apne ena apne munh” post.

In January 2015 there were a total of twelve posts. Among them, Kundan Kumar Karn ji had three ghazals and one bhakti ghazal. Jagdanand Jha Manu ji had one child-ghazal. Ashish Anchinhar had one “apne ena apne munh” post, two child-ghazals, two ghazals, one rubai, and one bhakti ghazal.

In February 2015 there were a total of nine posts. Among them, Kundan Kumar Karn ji had one ghazal, one interview, and one account of an honour. Jagdanand Jha Manu and Ram Kumar Mishra ji each had one ghazal. Ashish Anchinhar had three ghazals and one child-ghazal.

In March 2015 there were a total of three posts: two ghazals by Kundan Kumar Karn ji and one ghazal by Ashish Anchinhar.

In April 2015 there was a total of one post, containing one ghazal by Ashish Anchinhar.

In May 2015 there were a total of three posts: two ghazals by Kundan Kumar Karn ji and one ghazal by Ashish Anchinhar.

In June 2015 there were a total of eight posts: five ghazals by Bal Mukund Pathak ji, one video and one ghazal by Kundan Kumar Karn ji, and one ghazal by Ashish Anchinhar.

In July 2015 there were a total of four posts: two ghazals by Bal Mukund Pathak ji and one ghazal by Ashish Anchinhar. One post contained an introduction to a ghazal writer.

In August 2015 there were a total of eight posts: four ghazals by Kundan Kumar Karn ji and four ghazals by Ashish Anchinhar.

There is also a list from 2016 up to the present, but I am not giving it here. Readers may see it at this link:
https://anchinharakharkolkata.blogspot.com/p/blog-page_1685.html

A ghazal syllabus for universities

First of all, on 1 March 2012 I wrote a note on Facebook asking why ghazal was not included in the curriculum of Maithili language and literature. It may be that some ghazal writer had done such work in the past, but I have no information about it, nor has any such work been discussed. Therefore, in an official sense, Anchinhar Akhar and Videha may be considered the first in this process. That note and the comments that came on it can be seen at the following links:

<https://anchinharakharkolkata.blogspot.in/2012/03/like-unfollow-post-share-delete-prabin.html>

<https://anchinharakharkolkata.blogspot.in/2012/11/1-2012-by-ashish-anchinhar-thursday-1.html>

From that churning a model syllabus was prepared, as follows.

Here is a draft syllabus meant for ghazal. Any university may adopt this draft syllabus. This ghazal syllabus has two sections.

Section A

5. The history of ghazal: its origin, development, and journey from Arabia to Persia and India. In the Indian context, this means only Urdu: Arabic to Persian, Persian to Urdu, and Urdu to Maithili.

6. Similarities and differences between Maithili and Urdu from linguistic, regional, economic, political, and religious points of view.

7. Elements that inspired Maithili ghazal in 1905 CE, considering both India and Nepal together.

8. The history of Maithili ghazal: origin, development, and obstructive elements in the development of Maithili ghazal, considering both India and Nepal together.

9. The grammar of ghazal: definition of ghazal, types of ghazal, qualities and faults of ghazal; sher, its definition, types, qualities, and faults; radif, its definition, types, qualities, and faults; qafiya, its definition, types, qualities, and faults; rules related to qafiya according to the Maithili language;

bahr, its definition, types, qualities, and faults; other genres of sher-o-shayari besides ghazal; and so on.

10. Anchinhar Akhar and Maithili ghazal.

11. Periodization of Maithili ghazal: the Jivan era and the Anchinhar era.

12. Child-ghazal in Maithili.

13. Bhakti ghazal in Maithili.

Section B

In this section, at most two ghazals by each of the following writers should be taught:

Pandit Jivan Jha; Yadunath Jha “Yadubar”; Kavivar Sitaram Jha; Kashikant Mishra “Madhup”; Anand Jha Nyayacharya; Yoganand Heera; Vijaynath Jha; Gajendra Thakur; Omprakash; Jagdish Chandra Thakur Anil; Mrs. Shantilakshmi Chaudhary; Rajiv Ranjan Mishra; Amit Mishra.

In my view, if the first section, that is Section A, is kept in the first session of a university course, meaning in the first year, and the second section, that is Section B, is kept in the second session, meaning in the second year, it would be appropriate.

This was a draft syllabus on ghazal. Whoever has suggestions to offer may give them; their suggestions are welcome.

Proceedings related to observing Ghazal Day

Also see the proceedings related to observing Ghazal Day.

Anchinhar Akhar is making efforts to observe Ghazal Day, and the details of how Jivan Jha ji’s name was proposed for that purpose may be seen at these three links:

<https://anchinharakharkolkata.blogspot.in/2012/04/ashish-anchinhar-10.html>

<https://anchinharakharkolkata.blogspot.in/2012/04/jan-anand-mishra-10-marchke-maithili.html>

<https://anchinharakharkolkata.blogspot.in/2012/04/as-hish-anchinhar.html>

After deliberation it was decided that the death anniversary of Pandit Jivan Jha ji should be observed as Ghazal Day.

The ghazal-writer introduction series

Anchinhar Akhar produced an introduction series covering all major Maithili ghazal writers, both those writing with metre and those writing without metre. It may be seen at this link: http://anchinharakharkolkata.blogspot.in/p/blog-page_632.html. As I kept receiving introductions, I kept publishing them. Therefore, no question of seniority or juniority should arise in this matter.

Part 5 ends here. The next part begins with the individual introductions of Maithili ghazal writers, starting with Jivan Jha.

The Grammar and History of Maithili Ghazal

By Ashish Anchinhar

Section 25 — The Tradition and History of Maithili Ghazal

Part 6: The Ghazal-Writer Introduction Series — Jivan Jha to Munna Ji

Ghazal-writer introduction series

Anchinhar Akhar published an introduction series of all major Maithili ghazal writers, both those writing with metre and those writing without metre. It may be seen at this link: http://anchinharakharkolkata.blogspot.in/p/blog-page_632.html. As I received introductions, I continued publishing them; therefore no question of seniority or juniority should arise in this matter.

1. जीवन झा — Jivan Jha

His photograph is not available with me at present.

The first ghazal writer of modern Maithili.

Introduction: The late Jivan Jha was born in Haripur, perhaps Haripurba, village in Sarairanjan block, Samastipur. According to Kavivar Jivan Jha Rachanavali, published by the Maithili Academy, his birth and death years are 1848-1912. He served for a long period as Danadhyaksha, the officer in charge of donations, under the Kashi Raja. His four plays are Sundar Sanyog, Narmada Sattak, Maithili Sattak, and Samvati Punajanma. He was the one who began writing Maithili plays on social themes. His plays preserve the Sanskrit tradition while also showing Persian influence, and he used to place songs and ghazals within the plays.

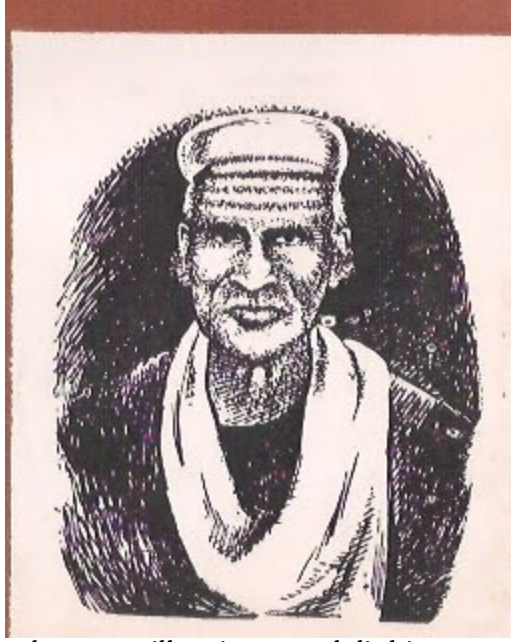
No exact date of birth is available. His death took place on Vaishakh Shukla Saptami in 1912; the corresponding English date is 23 April 1912, a Tuesday. For this date, my request to academic researchers, especially those who take interest in unpaid research, is that they should verify it.

2. यदुनाथ झा “यदुवर” — Yadunath Jha “Yaduvar”

1887-1935. Yadunath Jha “Yaduvar” was from Murho, Madhepura.

Two ghazals and one qawwali by him are available in Maithili. All the ghazals of Yaduvar ji used here are based on Yaduvar Rachanavali, edited by Ramanand Jha Raman. A careful reading of Yaduvar Rachanavali shows that Yaduvar ji composed on the basis of both Indian classical music and folk song, and very likely he used the same basis for ghazal as well, which is incorrect.

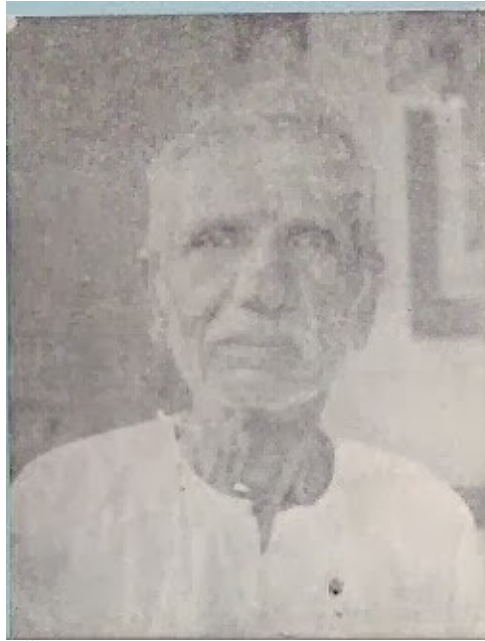
3. सीताराम झा — Sitaram Jha (1891-1975)



He was born in Chaugama village in 1891 and died in 1975. In Sanskrit, apart from many works on astrology, his Maithili works include Amb Charit, an epic; Sukti Sudha; Lok Lakshan; Parhuacharita; Purvapap Vyavahar; Unta Basat; Alankar Darpan; Bhukamp Varnan; Kavya Shat-Ras; Maithili Kavyopavan; and other books. His Maithili translation of the Gita is also available. He edited Mithila Mod from 1920 to 1927.

In all, four or five of his ghazals are available, and they are in pure Arabic metre.

4. काशीकान्त मिश्र “मधुप” — **Kashikant Mishra “Madhup”**



Kashikant Mishra “Madhup” received the Sahitya Akademi Award in 1970 for *Radha Virah*, an epic. He was a prolific poet and a dedicated worker for the spread and promotion of Maithili. Through the poem *Jhankar* he issued a call for revolutionary song. He was an extraordinary poet of love for nature. For the poem *Ghasal Athanni* he received the highest popularity at both the level of theme and the level of artistic sensitivity. He is perhaps the first such writer of modern Maithili who did not write prose.

One ghazal by him is available in Maithili, and it is entirely in Arabic metre.

५. योगानंद हीरा — **Yoganand Hira**



After 1950, he was the first ghazal writer in Maithili who fully followed Arabic metre. Yet for that very reason Maithili editors pushed him aside.

Original name: Yoganand Das Hira. Date of birth: 30 January 1940. Village: Dumri; post office Ganpatganj; police station Raghapur; district Supaul. Education: Master's degree in Hindi language. Writing: in both Maithili and Hindi.

Published books: Nid Ki Talash; Bhale Aadmi Ki Talash, a novella; Simatati Chhaya, a story collection; Ek Achchha Main, a one-act-play collection; and Aaj Ki Kahani, a play. All these published books are in Hindi. His book in Maithili is expected soon.

6. जगदीश चन्द्र ठाकुर “अनिल” — Jagdish Chandra Thakur “Anil”



Special note: For the Ghazal Kamla-Kosi-Bagmati-Mahananda Honour, instituted by Anchinhar Akhar for Maithili ghazal, he was appointed the chief selector for the year 2012.

Original name: Jagdish Chandra Thakur. Date of birth: 27 November 1950. Village: Shambhuar, Madhubani. He is a retired bank officer. His published books in Maithili are: 1. Tora Adname, a song collection, 1978; and 2. Dharak Oi Par, a long poem, 1999.

At present he is writing ghazals vigorously.

7. विजय नाथ झा — Vijay Nath Jha



Published song-ghazal collection: Ahink Lel, published in 2008 by Shekhar Prakashan.

Father: Pandit Ratinath Jha, former Head of the Department of Oriental Philosophy, Banaras Hindu University. Village: village and post office Talpurwa, Bansi, Siddharthnagar, Uttar Pradesh. Education: Bachelor of Science, Banaras Hindu University. Profession: journalism and independent writing. He served in various capacities in the editorial department of Aryavart, wrote Chutkulanand's Chitthi, and gave poetry readings and other kinds of broadcasts on All India Radio and Doordarshan, Patna.

8. गजेन्द्र ठाकुर — Gajendra Thakur



Father: the late Kripanand Thakur. Mother: Mrs. Lakshmi Thakur. Birthplace: Bhagalpur, 30 March 1971. Ancestral village: Menhath via Jhanjharpur, district Madhubani, Bihar.

Education: MBA in Finance, CIC, CLD, and Kovid.

He is the chief editor of Videha, <http://www.videha.co.in>, and the administrator and guide of many websites.

Published ghazal collection: Dhangī Bat Banēbak Dam Agubar Pene Chhan.

Special: he has five main distinctive features:

- He is the first aruzi, or prosodist of Arabic-Persian metre, in Maithili.
- Through him, within only twelve years, a total of 350-400 new writers and marginalized writers came forward.
- He was “Man of the Series” in an inter-college cricket tournament in 1991, and is presently an amateur golfer.
- He published the Panji in an extensive form.
- He contributed to the development of Tirhuta and Kaithi Unicode for the internet, to the development of internet and computer terminology in Maithili, and to the founding of the Maithili Wikipedia. He contributed to Google Maithili Translate and to the large compilation and publication of dictionaries. He directed and acted in Sanskrit street plays.

Writing:

Prabandh-Nibandh-Samalochna, Part 1; Sahasrabadhani, a novel; Sahasrabdik Chaupar Par, a poetry collection; Galp-Guchchha, a collection of short and very short stories; Sankarshan, a play; Tvanchahanch and Asanjati Man, two song-prabandhas; Bal Mandali / Kishor Jagat, children's plays, stories, poems, and other writings; Ulkamukh, a play; Sahasrashirsha, a novel; Prabandh-Nibandh-Samalochna, Part 2, Kurukshetram Antarmanak-2; Dhangī Bat Banēbak Dam Agubar Pene Chhan, a ghazal collection; Shabdshastram, a story collection; Jalodip, a children's play collection; Learn_Mithilakshara_GajendraThakur.pdf; Learn Braille through Mithilakshar script; and Learn International Phonetic script through Mithilakshar script.

Co-writing:

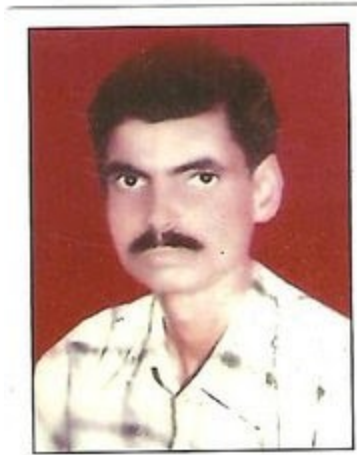
With Gajendra Thakur, Nagendra Kumar Jha, and panjikar Vidyanand Jha: Maithili-English Dictionaries; Maithili_English_Dictionary_Vol.I.pdf; Maithili English Dictionary_Vol.II_GajendraThakur.pdf; English-Maithili Dictionaries; Videha English Maithili Dictionary; and English Maithili Dictionary_Vol.I_GajendraThakur.pdf.

Genome mapping, 450 A.D. to 2009 A.D.: Mithila Panji Prabandh; Panji, original Mithilakshar palm-leaf manuscript; Dushan Panji; Modanand Jha branch Panji; Mandar-Marade Kashyap-Ancient; ancient Panji, laminated; Utedh Panji; Panichobhe Birpur; Darbhanga Raj order Utedh, and others; Chhoti Jha Book Directory; Patra Panji; Moolgram Panji; Moolgram Pargana-wise Panji; Mool Panji-2; Mool Panji-3; Mool Panji-4; Mool Panji-5; Mool Panji-6; Mool Panji-7.

Forthcoming:

A Survey of Maithili Literature, Vol. II, by Gajendra Thakur.

9. मुन्ना जी — Munna Ji



Published ghazal collection: Majh Aanganme Katiael Chhi.

Other published books: Pratik, short-short stories; and Ham Puchhait Chhi, interviews.

Forthcoming books: Bhaiya Ji, a novel, and one haiku collection.

Other details are as follows. His original name is Manoj Kumar Karn. He was born on 27 January 1971 at Hatadh Rupauli, Madhubani. Education: Bachelor's degree with honours in Maithili literature. Profession: agent, Life Insurance Corporation of India. His first short-short story, "Kant," was published in Bharati Mandan in 1995. His first story, "Kukur A Ham," was published in Bhar Raat Bhor in 1997. So far, dozens of short-short stories, short stories, extremely brief pieces, ghazals, and essays related to the short-short-story form have been published. He is mainly struggling toward establishing the Maithili short-short story as an independent literary genre.

Part 6 ends here. The next part continues with Shantilakshmi Chaudhary and the remaining ghazal-writer introductions.

The Grammar and History of Maithili Ghazal

By Ashish Anchinhar

Section 25 — The Tradition and History of Maithili Ghazal

Part 7: The Ghazal-Writer Introduction Series — Shantilakshmi Chaudhary to Chandan Kumar Jha

10. Shantilakshmi Chaudhary



Shantilakshmi ji is the first learned woman, or shaira, in Maithili who wrote metered ghazals. She was first inspired by Anchinhar Akhar to write ghazals. In the matter of ghazal, she is a discovery of Anchinhar Akhar.

Kumari Shantilakshmi Chaudhary

Introduction: Mrs. Kumari Shantilakshmi Chaudhary, before marriage Miss Kumari Shanti, is a resident of Govindpur village in Supaul district and the eldest daughter of Shri Shyamanand Jha, the librarian working at Rajendra Mishra College, Saharsa. Her revered mother's name is Mrs. Gambhira Jha. She was born in 1984. Her grandfather was originally a resident of Banainiya village in the Kosi-diara region of Supaul district; however, after the Kosi flood cut away the family home, fields, and threshing grounds, the family was uprooted from there and came to its holding at Govindpur, also called Govindpur-Shripur, where it settled permanently.

In the village, among her grandfather's people, the ideal joint family of one shared hearth still exists. Nevertheless, because of her father's government employment, he mostly lived with the family in Kayastha Tola, Saharsa, and Shantilakshmi completed her school and university education there. Her auspicious marriage took place on 4 May 2009 with Shri Akshay Kumar Chaudhary, the eldest son of Shri Rajnarayan Chaudhary and Mrs. Nibhadevtadevi, residents of Mahishi/Arapatti village in Saharsa district. Shri Chaudhary is a researcher associated with the Delhi School of Economics and is a social anthropologist.

The joint family and agnatic household of Mrs. Shantilakshmi's husband's side are spread across both Mahishi and Arapatti villages of Saharsa district, and together they have continued to regard both villages as their motherland. After receiving a postgraduate degree in zoology from M.L.T. College, Saharsa, under B.N.M.U., in 2009, Mrs. Chaudhary received a B.Ed. degree from Maharshi Dayanand University, Rohtak, in 2010. At present she is associated with Ph.D. research in zoology at B.N.M.U.

Although she is a postgraduate in natural science and a graduate in education, after entering into marriage with a social anthropologist, and through his company, her interest grew especially in understanding, interpreting, and discussing the social subjects and phenomena of ordinary life, and particularly social problems and phenomena related to women. Many of her Maithili poems, Maithili ghazals, and essays on social subjects, written on the inner substance of social phenomena, were published in several issues from 2010 to 2012 of the Maithili e-journal "Videha, the first Maithili fortnightly e-journal," and on the Maithili blog "Anchinhar Akhar."

Shantilakshmi regards the "Videha" and "Anchinhar Akhar" families as the "maternal lap of her literary childhood," in whose shade her literary training grew and was nourished. Her writing continues without interruption. Two of her Maithili ghazals published in the May-June 2012 issue of the Maithili magazine Mithila Darshan, printed from Calcutta, on page 39, are also written on the inner realities of women's lives.

In July 2012, at the U.G.C.-sponsored national seminar on "Maoist Naxal Menace: Its Solution," held at Rajendra Mishra College, Saharsa, Shantilakshmi presented a lecture titled "Maoist Naxalism: A National Threat and Holistic Solution." In the souvenir of the "Ugratara Cultural Festival," organized on 17-18 October 2012 in Mahishi village by the Tourism Department of the Government of Bihar, her Hindi article titled "Mahishmati Mein Maithil Nari Ke Pratiman" was published on pages 96-98. Three of her Maithili poems published in the June-December 2012 issue of the Maithili magazine Antika, published by Antika Prakashan, Ghaziabad, deal with the Delhi gang-rape incident and other social maladies.

II. Anil Kumar Mallik



On Anchinhar Akhar he is present under the name “Anil.”

His introduction in his own words:

I am Anil Kumar Mallik, son of Shri Surendra Lal Mallik and Mrs. Sushila Debi Mallik. I was born on 22 December 1962 in Jhapa district, Mechi zone, Nepal. My ancestors were from Mahishari village, Singhwara police station, Darbhanga district. About 110 years ago, during the Rana rule, my grandfather, the late Jivnath Mallik, came to Nepal. He found government employment in the goshwara, and later became a patwari; thus we remained in Nepal and became Nepalis.

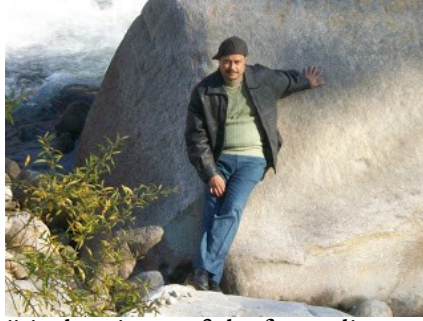
My education up to class ten took place in a school in Jhapa. I received education up to graduation in Birgunj and Kathmandu. I was in the final year of the postgraduate course in public administration, but for certain reasons I could not complete it. We are two brothers and four sisters; I am the eldest among all of us. My brother's marriage took place with the eldest daughter of Shri Brishesh Chandra Lal, who is a member of the Videha group. My maternal home is Samaila, village and post Pachadhi, district Darbhanga.

My love for the Maithili language and for my own culture came to me from my grandmother, the late Jogmaya Debi; she is my ideal. During college days I used to write plays, and I used to sing songs and such pieces in cultural programmes, in Nepali, Hindi, Bengali, or sometimes in the Rajbanshi language. My writing in Maithili began only after I became associated with Videha. Perhaps the first post was in October 2011, “Akhar Akhar Shabd Likhai Chhi.”

I am the father of two sons; my wife is Sangita Kumari Karn. I mostly write ghazals in simple varna metre on the concepts explained by Ashish ji. I am a manager in a medicine company and also have my own private business, so there is some shortage of time. I kept visiting Anchinhar Akhar many times thinking that perhaps I too would learn, but I have not been able to learn even yet.

I like it when people in Nepal write in Maithili, read in Maithili, and when the language receives respect. Therefore, whatever time I get, I make an effort for this. Apart from that, I remain conscious about the education of the children of my birthplace, and I try to do whatever is possible.

12. Mihir Jha



Special note: Mihir ji is the winner of the first online mushaira organized by Anchinhar Akhar.

His introduction in his own words:

Village: Lakhnaur, Jhanjharpur.

Birth: 2 June 1963.

Education: Bachelor's degree in science; postgraduate degree in management.

At present: Deputy Registrar at J.I.I.T. University, Noida.

Family: wife, Mrs. Vandana Jha; daughters, Shruti and Shriya; son, Ashish.

Interest: literature, especially verse; an initial effort in the ghazal form through the inspiration of Anchinhar Akhar.

Aspiration: to see Maithili literature occupying the highest position in world literature.

13. Omprakash



His introduction in his own words:

My name is Om Prakash Jha. I write ghazals under the name Om Prakash. My father's name is Shri Pitambar Jha and my mother's name is Mrs. Ramkumari Jha. I was born on 5 December 1969 at my maternal village Chunni, post office Madhepur, district Madhubani. My paternal village is Dyodh, post office Ghoghardiha, district Madhubani. I am the eldest among six brothers and sisters. I passed the matriculation examination in 1984 from Birpur, district Supaul; I passed Intermediate in 1986 from C.M. Science College, Darbhanga, and graduated in 1990 from Langat Singh College, Muzaffarpur. I entered government service in

1992. After promotion in 2001 I became an Income Tax Officer, and after serving in various places I am now posted in Bhagalpur.

My love for literature came from my father. He too has great interest in literary study and has also occasionally composed a piece or two. My subject of study was science, but even then love for literature was intense, and I used to write something or other in my diary. But I neither showed those writings to anyone nor recited them to anyone. I became active on Facebook in 2010, and in 2011 I was included in the Videha group. This event was a turning point for me. On Videha I came into contact with respected Gajendra bhai and younger brother Ashish bhai; I always feel that he is my lost younger brother, who suddenly appeared. These two brought out the ghazal writer hidden inside me and placed him before the world.

At that time Ashish bhai invited me to contribute to Anchinhar Akhar. On Anchinhar Akhar I had the opportunity to read the rules of Ghazal-shastra, which proved very useful for me. Inspired by Ashish bhai, I began writing ghazals in Arabic metre. My written ghazals can be read on the Anchinhar Akhar blog. Apart from ghazal, I also write stories, verse, and criticism, but I am mainly a ghazal writer.

14. Amit Mishra



His introduction in his own words:

Father: Shri Navin Kumar Mishra.

Mother: Mrs. Vibha Devi.

I am a resident of a village named Karian under Rosera police station in Samastipur district. I was born on 11 January 1993. My father is a farmer; therefore my early education took place in the village school, and I matriculated from Baidyanathpur High School in 2008. I completed Intermediate at C.M. Science College, Darbhanga, and from there itself I am pursuing graduation in mathematics.

I had no special love for languages. Since Maithili was optional, I never studied it. Yet my grandfather, the late Bhola Ishar--up to my grandfather's generation the family wrote "Ishar," but from my father onward it became "Mishra," which other paternal uncles of my line also write--was a teacher, so I was not very far from language either. In 2008 I wrote for the first time; it was a devotional song in Maithili. After that I generally wrote songs in Maithili, Hindi, and Bhojpuri, and later a few poems in Maithili. Some of my friends had heard some songs, and I had sung some in village kirtans, while the rest remained gathered in my diary. But after joining Videha in January 2012, my writings met all of you. At the end of January I received the blessing of Shri Ashish Anchinhar ji and came into contact with Anchinhar Akhar.

15. Chandan Kumar Jha



His introduction in his own words:

Father: Shri Arun Jha.

Mother: Meena Devi.

Date of birth: 05-02-1985.

Village: Sadra, Madaneshwar Sthan.

Post office: Madna.

Police station: Babubarhi.

District: Madhubani.

Place of birth: Siswar, at my maternal village.

Maternal grandfather: the late Sushil Jha, “Rajaji.”

Early education: at my maternal village, up to class ten.

Further education: Intermediate in commerce and Bachelor’s degree in commerce from Chandradhari College, Darbhanga; diploma in financial management from the Welingkar Institute of Management, Mumbai.

Professional life: working in the accounts department of a multinational company.

Family: a lower-middle-class farming family.

Interests: study and teaching, drama and music, connection with social concerns, and literary activity.

Literary writing: since 2000. Several poems, articles, and other pieces have been published and broadcast from Darbhanga Radio Station and from various newspapers and magazines.

Some persons by whose grace I shall never cease to be indebted: Shri Vijaykant Mishra, teacher, Kanhai; Shri Shambhunath Jha, Susari; Shri Tarakant Jha, editor, Mithila Samad; and Dr. Dharendra Nath Mishra, Head of the Maithili Department, C.M. College.

I cannot say that I never had contact with Maithili, because from matriculation to graduation I studied it every day as an elective subject. Yes, I certainly never had a proper encounter with Maithili grammar then. I never had much difficulty in reading or writing Maithili, because I wrote just as I spoke and heard, and Maithili literature always interested me. But the reason I began writing poems and other pieces in Maithili was the economic hardship of my family.

A time came when it seemed that I would have to leave my studies in the middle, because my guardians were unable to meet the cost of my education. They never spoke of this openly; they always encouraged me. But whenever I went from Darbhanga to the village to bring the monthly expenses, the worry of my mother and father was clearly visible. When people's children come home to the village, parents become happy; my mother would weep. But with the determination to sell blood and study, I did not leave my studies.

At this time, the most revered Shri Tarakant Jha ji, editor of Mithila Samad, gave a suggestion: by doing a few programmes every month at Darbhanga Radio Station, one could earn some money and meet the monthly expenses. This suggestion suited me, and with renewed enthusiasm the idea took shape that I should study while earning myself. Immediately I took up teaching in a private school. Then I received the guidance of Dr. Dhirendranath Mishra, then Head of the Maithili Department at C.M. College. I used to read Maithili books alone through the afternoons in the Central Library, Darbhanga.

Whatever came to mind, I kept writing, and within a year I wrote more than fifty poems. Now my mind also began to feel a new daily enthusiasm. The radio station too gave me the opportunity to do three or four programmes. Graduation ended. I wished to study further, but thinking of the future of my two younger brothers, I put my own future at stake. In search of livelihood and employment, I went to Mumbai. Gradually the days changed. Again, as far as I could, I continued my own studies too, completing a diploma in finance, and even now I continue studying.

The middle brother graduated; the youngest brother is now studying engineering. I am satisfied now: the sacrifice bore fruit. Yes, in all this entanglement, literary creativity seemed to have disappeared for the last six years. But by chance I was transferred to Calcutta. There I met Tarakant ji again, and receiving new enthusiasm, I began trying to write something. Some success also came. Then Videha came into my life; I found its thoughtful readers; I found friends in the form of gurus. And all the lost dreams seemed to have been found again. Oh, this account is becoming unnecessarily long; let me end it here. Your affection again and again inspires me to write something new, to ponder life. May such affection remain always: this much alone I pray to Bhagavati Vaidehi.

Part 7 ends here. The next part continues with Jagdanand Jha "Manu," Pankaj Chaudhary "Naval Shri," and the remaining ghazal-writer introductions.

The Grammar and History of Maithili Ghazal

Khand 25: The Tradition and History of Maithili Ghazal — Part 8

16. Jagdanand Jha “Manu”



His introduction, in his own words, is as follows.

My own account:

Name: Jagdanand Jha “Manu.”

Father: Shri Rajkumar Jha.

Mother: Manju Devi.

Birth: 13 November 1973, at Haripur Dihtol.

Village and post office: Haripur Dihtol, Madhubani.

Present residence: East Vinod Nagar, Delhi.

Mobile number: 09212461006.

Email: jagdanandjha@gmail.com.

Education: primary education in the village of Haripur Dihtol; all further education through CBSE in Delhi; graduation in business from Deshbandhu College, University of Delhi, in 1994; diploma in electronics; diploma in computer hardware.

Profession: from 1994 to 2011, for nearly eighteen years, he ran his own business in the electronics field. After doing part-time MLM business for three years, from April 2011 onward he has been engaged full-time in MLM business.

Literature: during student life he had an interest in writing poems, but in household life all of it was forgotten. In October 2011, Shri Gajendra Thakur ji connected him with the Videha group, and from there his literary life began. Seeing everyone writing well on Videha, the dead literary affection within him came out again. He wrote two or three poems and placed them on Videha’s wall. Reading the readers’ praise felt good, and he received inspiration to write further. Along with this, seeing his poem published in the Videha e-journal brought still more happiness. But the linguistic side of his Maithili was very weak, and, he says, it still is. In November 2011, revered guru Ashish Anchinhar...

17. Pankaj Chaudhary “Naval Shri”



Presented here is his introduction in his own words.

Mother's name: Shrimati Vandana Devi, homemaker.

Father's name: Shri Bhageshwar Chaudhary, employed in the Public Health Engineering Department of the Government of Bihar.

Life partner: Manisha Chaudhary, B.A. Honours, B.Ed.

Date of birth: 11 September 1980.

Place of birth: Rajnagar, Madhubani, Mithila.

Residence: village and post office, Sugauna, Chaudhary Patti; block Rajnagar; district Madhubani, Mithila.

Education: primary education from St. Andrews School, Bhagalpur; secondary education from Anup High School, Bhatsimari; intermediate from U. P. Verma College, Munger, with science subjects; graduation from Ramkrishna College, Madhubani, with honours in commerce.

At present he is studying for C.A. Final from ICAI, New Delhi, and C.S. Final from ICSI, New Delhi. Along with this, he is working in a private company as manager in finance and tax.

Interests: literary activity, music, study, and teaching.

First step in the literary field: there was no literary background anywhere in the family. Intermediate education was in science and graduation in commerce; even so, attraction toward literature and music always remained. He had a fondness for writing letters from the beginning. In order to make letters attractive, he also began adding a few rhymed lines to them. In the beginning, his main attraction was toward poetry, shayari, story, and song. While he was in intermediate, he wrote his first poem in Hindi. After that he kept trying to write something or the other. In his notebook, academic activity continued from the front pages and literary activity from the back pages.

Beginning of writing in Maithili: his early education took place in Bhagalpur, but the home environment remained entirely Maithili. In order that Maithili values might be transmitted to the children, his mother and father, even while living in the city, kept Maithili as the language of family conversation. Since childhood he had great affection for Maithili, but until he completed intermediate he did not do anything special in Maithili as far as writing was concerned. During the period of graduation, love for Maithili awoke. It awoke in such a way that he stopped writing in Hindi. In 2001 he wrote his first Maithili poem, “Maithili, the

Mother, Is Calling,” which in 2012 appeared through Mithimedia and Maithili Darpan.

Position and honour as a ghazal writer: the year 2012 was special for his writing. At the beginning of the year he joined Facebook. In March, when respected Gajendra Thakur ji connected him with the Videha group, he met many priceless gems of literature. After that, Ashish Anchinhar ji invited him to join Anchinhar Akhar. Although he had been writing even before joining Facebook, Videha, and Anchinhar Akhar, if he has received place and respect as a “ghazal writer,” he unhesitatingly gives credit to Videha and Anchinhar Akhar. From Anchinhar Akhar and Ashish Anchinhar ji he received a great deal of learning and understanding regarding ghazal.

Just one month after joining Videha and Anchinhar Akhar, one of his child-ghazals was selected for the first phase, April 2012, of the “Ghazal Kamla-Koshi-Bagmati-Mahananda” award sponsored by Anchinhar Akhar in the child-ghazal category. After that, one of his ghazals was also selected for the first phase of December 2012. He also received the “Ghazal Kamla-Koshi-Bagmati-Mahananda” award for the year 2012 in the ghazal category. Encouragement and blessings were received from the chief selector, Shri Jagdish Chandra Thakur “Anil” ji. In the child-ghazal category of this honour, Shrimati Preeti Thakur ji also praised his child-ghazal and called it “t...”

After joining Videha and Anchinhar Akhar, he first composed many ghazals in simple-varnik bahr and later in Arabic bahr as well. To date he has composed nearly one hundred and twenty-five ghazals in all, including ghazal, child-ghazal, bhakti-ghazal, and hazal, and approximately ten to twelve ghazals still remain to be given complete form. Whatever his own labour may have been behind this, the help and suggestions of literary companions and guides were also important. Without this cooperation, it would not have been easy to move so far ahead.

Publication, broadcasting, and inclusion of writings: besides ghazal, he has continued to write poems, songs, stories, essays, rubai, haiku, and other forms, but ghazal has been predominant in his writing. Apart from Facebook, many ghazals, poems, songs, stories, and essays have also been published in journals and magazines such as Videha e-journal, Mithimedia, Shri-Mithila, Maithili Darpan, Mithilanchal Today, souvenirs, and others. In August 2012, one of his hazals, “O God, Why Did I Marry...,” was broadcast from Janakpur, Nepal, FM radio. He received much encouragement from the programme’s presenter, respected Dharendra Premarshi ji, as well as from the suggestions of respected Taranand Viyogi ji and brother Roshan.

Expression of thanks: whatever he has acquired in both literature and values, he wishes to give full credit for it to his mother, father, brothers, and sisters. Along with them, Guru Shri Munindra Nath Mishra and Shri Jiveshwar Chaudhary have always given blessings as path-guides. On the literary path too, he found friends and guides such as Gajendra Thakur, Ashish Anchinhar, Chandan Jha, Rajiv Ranjan Mishra, Amit Mishra, Manu bhai, Om Prakash Jha, Mihir Jha, Gunjan Shri, and others, without whom everything would be meaningless, everything empty. He is indebted to the readers who took time from their busy lives to read his writings and...

18. Kundan Kumar Karn



As far as my information goes, Kundan Kumar Karn is the first poet from Nepal who is composing ghazals in Arabic bahr. — Editor, Anchinhar Akhar.

Name: Kundan Kumar Karn.

Father: Shri Shushil Lal Karn.

Mother: Bharti Karn.

Date of birth: 23 December 1988.

Place of birth: V.D.C. Jamuni Madhupura, Ward No. 8; post office Rajviraj; district Saptari, Nepal.

Main profession: employee of the Government of Nepal, under the Ministry of Home Affairs.

Education: Bachelor's degree in management from Tribhuvan University, Shri Mahendra Bindeshwari Multiple Campus, Rajviraj; Master's degree in management from Indira Gandhi Open University, New Delhi, in progress.

Areas of interest: literature, song, music, study, and anchoring.

Some of his words, in his own words:

I belong to an ordinary middle-class family. In the family there are my father and mother along with two younger brothers. Since childhood, I have had interest in literature, song, and music. My first Maithili poem was published in the Maithili literary bimonthly magazine Abhinav in October 2003. I began writing Maithili ghazal in 2005, but officially it was first published in Nepal's first newspaper, the government newspaper Gorkhapatra, on 18 September 2012. During the course of acting, under a programme conducted by the Maithili Kavi Parishad, Rajviraj...

19. Pradeep Pushp



Original name: Pradeep Kumar.

Birth: 23 February 1982.

Father: Shri Hareram Mandal.

Mother: Shrimati Lakshmi Devi.

Residence: village and post office Nanaur, via Rudrapur, district Madhubani, PIN 847411.

Educational and training qualifications: M.A. in Hindi; Sangeet Prabhakar; diploma in primary education.

Profession: block teacher at Middle School, Vikrampatti, Khanpur, Samastipur.

Published book: Monak Dehari Par, first book, a ghazal collection, 2020. Writings have been published in many journals and magazines. He has written songs for albums, cassettes, and Maithili films. He has played an active role in rural theatre. He is interested in singing. In street theatre, he represented the Bihar team at the national level.

20. Abhilash Thakur



Abhilash Thakur has been active in Maithili ghazal from 2020 onward, and has remained so continuously.

Name: Abhilash Thakur.

Father: the late Shubhkant Thakur.

Village: Lohna Pathshala, Madhubani.

At present he is living in Alwar, Rajasthan.

Education: B.Com. in commerce, and also Acharya in mathematical astrology; his schooling and study took place in the village itself.

21. Baba Baidyanath



Father's name: the late Suryamani Jha.

Mother's name: the late Gauri Devi.

Birth: 3 August 1955, Shravan Dhaval Trayodashi.

Education: M.A. in Hindi and philosophy.

Address: Kachahari Balua, via Banaili, district Purnea.

Published work: Pahra Iman Par, a ghazal collection.

Earlier, Baba Baidyanath ji's Maithili ghazals did not have bahr, but after reading discussions on Anchinhar Akhar he went to Hindi ghazal writers, and there too he was told that bahr and qafiya are necessary. Finally he began learning, and he did learn; but for reasons unknown he began writing mostly in Hindi. Occasionally he writes Maithili ghazals, but now they remain fully in accordance with grammar.

He writes equally in various genres of Maithili and Hindi literature. He is the founder and general secretary of the Akhil Bharatiya Tribhasha, that is Hindi, Maithili, Urdu, Sahitya Evam Kala Parishad. He edited Mithila Saurabh, a Maithili quarterly, and Triveni, a poetic anthology in Hindi, Maithili, and Urdu. He is chief editor of the magazine Bharati-Mandan, published from Supaul. Several plays, novels, short-story collections, and poetry collections written in Hindi and Maithili remain unpublished. In the "Hindi Drafting and Note-writing Competition" organized by the Central Secretariat Hindi Council, New Delhi, he obtained first place at the all-India level and, as a result, was honoured with a gold medal, a trophy, a certificate of appreciation, and a cash prize. By the District Literary Council, Khagaria, he was honoured with the "Vidyapati Smriti Samman" for contribution to Maithili literature. At present...

22. Collective introduction of ghazal writers

Presented here is a collective introduction of ghazal writers. There was a desire to give detailed introductions of some ghazal writers, but despite repeated requests, even while being available online, they could not send their introductions; therefore the work is being done only by mentioning their names.

Tripuraari Kumar Sharma, Vikas Jha Ranjan, Roshan, Deep Narayan Vidyarthi, Praveen Narayan Chaudhary Prateek, Vineet Utpal, Bhavna Naveen, Bhashkar Jha, Ravi Mishra Bharadwaj, Ajay Thakur Mohan, Prabhat Rai Bhatt, Shrimati Ira Mallik, Manohar Kumar Jha, Praveen Narayan Chaudhary, Swati Lal, Nitesh Jha Roshan, Kumar Pankaj Jha, Umesh Mandal, Manish Jha Baua Bhai, Abhay Deeparaj, Manoj, Mukund Mayank, Avinash Jha Anshu, Rajiv Ranjan Mishra, Ram Kumar Mishra, Neeraj Karn, and others.

It is especially noteworthy here that at present Rajiv Ranjan Mishra ji has written more than around 1,500 ghazals with bahr.

List of Maithili books with bahr

Because the ghazals of ancient ghazal writers are in edited books, and because they have already been discussed above, here I am giving the details of the later books. If you click on the title of a book, that book will open for reading.

1. Ahink Lel. Based on akshar-vrit. Poet: Vijay Nath Jha. Publisher: Shekhar Prakashan, Patna. Year: 2008. Price: 150. It contains a total of seventy-eight ghazals and forty-three poems.

2. Anchinhar Akhar. Based on simple-varnik bahr. Poet: Ashish Anchinhar. Publication year: 2011. It contains a thirty-page brief introduction to ghazal, seventy-eight ghazals, thirty-two rubai, and two qita. It is published by Shruti Prakashan, Delhi. Price: 200 rupees.

3. Dhangri Bat Banebak Dam Agubar Pene Chhan. Based on simple-varnik bahr and akshar-vrit. Poet: Gajendra Thakur. Publication year: 2012. It contains a fifty-eight-page essay on ghazal-shastra, one rubai, two qita, and thirty-seven ghazals. It is published by Shruti Prakashan, Delhi.

4. Majh Aanganme Katiael Chhi. Based on simple-varnik bahr. Poet: Munna Ji. Publication year: 2012. It contains fifty ghazals and eleven rubai. It is published by Shruti Prakashan, Delhi.

5. Nav Anshu. Based on simple-varnik bahr and akshar-vrit. Poet: Amit Mishra. Publication year: 2012. It contains ninety ghazals, six hazals, and sixteen rubai. It is published by Shruti Prakashan, Delhi.

6. Monak Bat. Based on simple-varnik bahr and akshar-vrit. Poet: Chandan Jha. Publication year: 2012. It contains sixty-six ghazals, two hazals, thirty-three rubai, fifteen child-ghazals, and one qita. It is published by Shruti Prakashan, Delhi.

7. Kiyo Bujhi Nai Sakal Hamra. Based on simple-varnik bahr and akshar-vrit. Poet: Om Prakash. Publication year: 2012. It contains eighty-seven ghazals, eight rubai, and one qita. It is published by Shruti Prakashan, Delhi.

8. Nadhia Bhukaie Hamar Gharadipar. Based on simple-varnik bahr and akshar-vrit. Poet: Jagdanand Jha Manu. Publisher: Shruti Prakashan. Publication year: 2014. The e-version was published on Videha's book-download page. Print edition: 2022, from Pallavi Prakashan, Nirmali.

9. Ghazal Ganga. Poet: Jagdish Chandra Thakur Anil. Year: 2015. The e-version was published on Videha's book-download page.

10. Nepalk Nor Marubhumime. Poet: Bindeshwar Thakur. It contains twelve ghazals, twenty-eight rubai, and, along with qita, some independent couplets, short stories, very short stories, and poems. Publisher: Shruti Prakashan. Year: 2014.

11. Je Kahi Nahi Sakalhun. Poet: Deep Narayan Vidyarthi. Published by Maithili Sahityik evam Sanskritik Samiti, Madhubani. Year: 2014. Price: 125.

12. Monak Deharipar. Poet: Pradeep Pushp. Pallavi Prakashan, Nirmali. Year: 2020. Price: 200.

13. Janghajodi. Ghazal collection. E-version published.

14. Kumari Ichchha. Ghazal collection. E-version published.

15. Maithilik Pratinidhi Ghazal, from 1905 to 2022. E-version published.

Anchinhar Akhar is the first and, so far, the only ghazal-centred magazine in Maithili. This list is incomplete in itself; expected corrections will continue to be made from time to time. Your cooperation is also expected.

Anchinhar Akhar and the Criticism of Maithili Ghazal

If we speak of modern grammar-based ghazal criticism, then first of all we must discuss the essay written by Ramdev Jha ji and published in the June 1984 issue of *Rachna*, under the title “Maithilime Ghazal” — “Ghazal in Maithili.” In my view, according to the standards of that time, this essay fulfilled every criterion of Maithili ghazal criticism. In the present time, Ramdev Jha ji’s sons measure the current ghazal by that same essay, and that is their limitation. It is also proper to say that, by today’s standards, that essay is of an average level; yet that does not reduce its importance.

It is worth noting, however, that this essay also tangled the rules of the ghazal, because in it the *bahr* of the ghazal was treated like a *mātrik* metre. That, in fact, was the limitation of the author. In an *akshar-vrit* metre, the total number of *mātrās* in each line comes out the same, and the same happens in a *mātrik* metre. In my view, Ramdev Jha ji became confused at precisely this point. In *akshar-vrit*, the positions of light and heavy syllables are fixed; in *mātrik* metre, however, a heavy syllable may come in the place of a light syllable and a light syllable may come in the place of a heavy one. The *bahr* of the ghazal, however, is *akshar-vrit*. Nevertheless, at least in that period there was someone who said that the ghazal has a discipline, and that is the first special quality of that essay.

In other essays, similar points were stated in different ways. After Ramdev Jha ji’s essay, no such article appeared in which the ghazal was examined from the viewpoint of grammar, because the ghazal of that time had been occupied by the so-called revolutionary ghazal writers. Criticism is the life-breath of any genre. Therefore, from its very beginning, Anchinhar Akhar, besides its other work, also focused on ghazal criticism, identified critics of Maithili ghazal, and got more criticism written. For this reason, Maithili ghazal is now free from those critics who are basically critics of other literary genres and who, once in a while, do a favour to ghazal by writing about it. I feel pride in writing this line: Maithili ghazal now has more than six or seven critics of its own.

The ghazal criticisms that Anchinhar Akhar got written and published are listed below. By clicking on the title of any criticism, the relevant page opens directly.

1. Ghazalak Sākshya — “Evidence of Ghazal” (a criticism by Ashish Anchinhar of Taranand Viyogi ji’s ghazal collection).

2. Bahurupiya Rachanāme — “In a Shape-shifting Composition” (a criticism by Om Prakash ji of Arvind Thakur ji’s ghazal collection).

3. Ghogha Uthabait Ghazal — “The Ghazal Lifting the Veil” (a criticism by Om Prakash ji of Vibhuti Anand ji’s ghazal collection).

4. A review of two ghazals by Premchand Pankaj published in the 103rd issue of *Videha* (reviewed by Om Prakash ji).

5. Munnaji’s ghazal collection *Mājh Ānganme Katiāel Chhi* (reviewed by Gajendra Thakur).

6. Maithili Ghazal ā Abatthākārī — “Maithili Ghazal and Abattha-making”.
7. Agyānī Sampādakak Pherme Marait Ghazal — “The Ghazal Dying in the Snare of Ignorant Editors” (a review of ghazals published in the April-June 2012 issue of Ghar-Bāhar).
8. Maithili Bāl Ghazalak Avadhāranā — “The Concept of the Maithili Child-Ghazal”.
9. Katiāel Ākhar — “The Cut-off Letter” (a criticism by Amit Mishra ji of Munnaji’s ghazal collection).
10. Ghazalak Lel — “For the Ghazal” (Om Prakash ji’s review of Vijay Nath Jha ji’s ghazal-and-song collection Ahink Lel).
11. Bhoth Hathiyār — “A Blunt Weapon” (a criticism by Om Prakash ji of Shri Surendra Nath ji’s ghazal collection).
12. Pahrā Adhpahrā — “Guard, Half-guard” (a criticism by Ashish Anchinhar of Baba Baidyanath ji’s ghazal collection).
13. Ghazalak Lahās — “The Corpse of the Ghazal” (a criticism by Jagdanand Jha Manu of the late Kalanand Bhatt ji’s ghazal collection).
14. Sūryodaysaṅ Pahine Sūryāst — “Sunset before Sunrise” (a criticism by Ashish Anchinhar of Rajendra Vimal ji’s ghazal collection).
15. Bahut Kichhu Bujhbaie: Kiyo Būhi Ne Sakal Hamra — “It Explains Much: No One Could Understand Me” (Chandan Kumar Jha ji’s criticism of Om Prakash ji’s ghazal collection).
16. Pratibaddh Sāhityakārak Apratibaddh Ghazal — “The Uncommitted Ghazal of a Committed Writer” (a criticism by Jagdish Chandra Thakur Anil ji of Siyaram Jha Saras ji’s ghazal collection).
17. Arvindjik Āzād Ghazal — “Arvind ji’s Free Ghazal” (a criticism by Jagdish Chandra Thakur Anil ji of Arvind Thakur ji’s ghazal collection).
18. Chhadma Ghazal — “Pseudo-Ghazal” (Ashish Anchinhar’s criticism of some writings like Gangesh Gunjan ji’s ghazals).
19. Kalankit Chān — “The Stained Moon” (a criticism by Ashish Anchinhar of Ram Bharos Kapadi Bhramar ji’s ghazal collection).
20. Maithili Ghazal Vyākaraṇak Shurūātī Prayog — “The Initial Experiment of Maithili Ghazal Grammar” (a criticism by Ashish Anchinhar of Gajendra Thakur ji’s ghazal collection Dhangī Bāt Banebāk Dām Agūbār Pene Chhan).
21. Chiknī Mātīme Upajal Nāgphenī — “The Cactus Grown in Smooth Clay” (a criticism by Ashish Anchinhar of Ramesh ji’s ghazal collection Nāgphenī).
22. Navgachhulik Prāñjal Saras Rasāl: Nav Anshu (a review by Shiv Kumar Jha “Tillu” of Amit Mishra’s ghazal collection Nav-Anshu).
23. Kundan Kumar Karn ji’s comment on Siyaram Jha Saras ji’s ghazal collection Shoṇitāel Pairak Nishān.
24. A review by Jagdanand Jha “Manu” of Shri Jagdish Chandra Thakur “Anil” ji’s ghazal collection Ghazal Ganga.
25. Maithili Ghazalak Sansārme Anchinhar Akhar — “Anchinhar Akhar in the World of Maithili Ghazal” (a criticism by Jagdish Chandra Thakur Anil ji of Ashish Anchinhar’s ghazal collection).
26. Essays by Surendranath ji and Ashish Anchinhar in the journal Karnāmrit.

27. Thore Māti Besī Pāni — “A Little Soil, Too Much Water” (a criticism by Kundan Kumar Karn ji of Siyaram Jha Saras ji’s ghazal collection).

28. Bayānak Sandarbhme Maithili Ghazal — “Maithili Ghazal in the Context of Statements” (Ashish Anchinhar’s criticism of certain statements made about Maithili ghazal).

29. Narendrajik Maithili ā Hindi Ghazalak Tulanātmak Vivechanā — “A Comparative Study of Narendra ji’s Maithili and Hindi Ghazals” (Ashish Anchinhar’s study of Narendra ji’s Maithili-Hindi ghazals).

30. Ādhunik Maithili Ghazalak Sankshipt Ālochānātmak Parichay — “A Brief Critical Introduction to Modern Maithili Ghazal” (Ashish Anchinhar).

31. Dushyant Kumārak Ghazalak Mizāj San Ghazal Maithilime Kahiyā Likhal Jetai — “When Will a Ghazal with the Temper of Dushyant Kumar’s Ghazal Be Written in Maithili?” (Ashish Anchinhar).

32. Ekṭā Maithili Ghazal Je Badali Delakai Maithili Gīt-Sangītak Itihās — “A Maithili Ghazal that Changed the History of Maithili Song and Music” (Ashish Anchinhar).

33. Ghazalak Rakhbār Sūtal Achhi — “The Guardian of the Ghazal Is Asleep” (Ashish Anchinhar’s study of Baikunth Jha ji’s so-called ghazal collection).

34. Dū Bhramit Sāhityākārak Bātcīt — “A Conversation between Two Confused Writers” (Ashish Anchinhar’s study of the conversation between Dharendra Premarshi and Siyaram Jha Saras regarding ghazal).

35. Bhūmikā Ek: Phānk Anek — “One Preface: Many Holes” (Ashish Anchinhar’s study of Kamal Mohan Chunnu ji’s so-called ghazal collection).

36. Kī Ī Ālochana Prāyojit Achhi? — “Is This Criticism Sponsored?” (Jagdish Chandra Thakur Anil ji’s comment on my criticism “One Preface: Many Holes,” published in the 335th issue of Videha on 1 December 2021).

37. He Shiv, “Ekra Ghazal Kahitahūn” Hoichh Lāj — “O Shiva, It Is Shameful Even to Call This a Ghazal” (Ashish Anchinhar’s study of Dr. Kanchinath Jha “Kiran” ji’s so-called ghazal).

38. Anushāsan + Vidroh = Parivartan: Anushāsanhīnatā + Vidroh = Arājakta — “Discipline plus Revolt Equals Change; Indiscipline plus Revolt Equals Anarchy” (Ashish Anchinhar’s study of Arvind Thakur ji’s so-called ghazal).

39. Pāthakkē Dērebāk Upakaraṇ Thik Ī Bhūmikā? — “Is This Preface a Tool for Frightening the Reader?” (Jagdish Chandra Thakur Anil ji’s comment on my criticism “Discipline plus Revolt Equals Change; Indiscipline plus Revolt Equals Anarchy,” published in the 339th issue of Videha on 1 February 2022).

40. Rabindranath Thakur Jik “Kathit Ghazal” — “Rabindranath Thakur ji’s ‘So-called Ghazal’” (Ashish Anchinhar’s study of Rabindranath Thakur ji’s so-called ghazal collection).

41. Pasaral Bhram Khatam Hetai: Ghazalak Sandarbhme — “The Spreading Confusion Will End: In the Context of Ghazal” (Ashish Anchinhar’s comment on seven so-called ghazal collections).

Gathering all these criticisms, two books of Maithili ghazal criticism are publicly available. They are as follows:

1. Maithili Ghazal: Āgaman o Prasthān Bindu — “Maithili Ghazal: Points of Arrival and Departure,” the first edited book of Maithili ghazal criticism. The e-version has been published.

2. Shabd-Arth-Shakti — “Word, Meaning, Power,” the first independent book of Maithili ghazal criticism. The e-version has been published.

Gajendra Thakur’s Brief Description of the Work of Anchinhar Akhar

A concise description of the work of Anchinhar Akhar was written by Shri Gajendra Thakur in his “Ghazal Shastra 14.” Later, this essay, from part 1 to part 14, also appeared in his ghazal collection Dhangri Bāt Banebāk Dām Agübār Pene Chhan. He writes:

“If we look at the present scene of the ghazal, then roughly two lines appear, which I have named as two ages. The first is the Jivan Age, and the second is the Anchinhar Age. Let us now glance at both ages.”

1. The Jivan Age

“I begin this age with Jivan Jha, who is regarded as the father of modern Maithili ghazal, though he was able to write only a small number of ghazals. After him came ghazal writers such as Mayanand, Indu, Rabindranath Thakur, Vibhuti Anand, Saras, Ramesh, Narendra, Rajendra Vimal, Dhirendra Premarshi, Roshan Janakpuri, Arvind Thakur, Surendra Nath, Taranand Viyogi, and others. Many compositions of Ramlochan Thakur ji are ghazals, but he himself arranged them like poem-songs; nevertheless, some of them also come into the category of ghazal. The chief feature of the ghazal of this Jivan Age is that it is without bahr, that is, without metre. Of course, who would even ask about bahr when Surendranath ji remains entangled in the knot of qafiya? Apart from this, the age has other features as well. If I had to say it in one line, the line would be: ‘It is ghazal, this is ghazal, and only this is ghazal.’”

2. The Anchinhar Age

“Let us now come to the Anchinhar Age. This age began when Anchinhar Akhar, the first web log devoted to Maithili ghazal and shero-shayari, appeared on the internet. On the name of this web circle, this internet-based Anchinhar Akhar, I have named this age the Anchinhar Age. Let us look at a few features of this age.”

- Determination of ghazal terminology and bahr: This good fortune belongs only to Anchinhar Akhar, that it got me to write Maithili Ghazal Shastra in fourteen parts, so far. This became the first such shastra in Maithili in which the ghazal was discussed on the basis of the elements of the Maithili language. After that, Ashish Anchinhar also strengthened this tradition by writing Ghazalak Sankshipt Parichay, “A Brief Introduction to Ghazal.” As a result, all new ghazal writers are now composing ghazals in bahr.

- Schooling: Anchinhar Akhar began the tradition of teaching ghazal composition. Through it, ghazal writers such as Sunil Kumar Jha, Deep Narayan “Vidyarthi,” Roshan Jha, Praveen Chaudhary “Prateek,” Tripuraari Kumar Sharma, Vikas Jha “Ranjan,” Sadre Alam Gauhar, Om Prakash Jha, Mihir Jha, Umesh Mandal, and others emerged.

- Primacy of Maithili in the ghazal: Before the Anchinhar Age, ghazals were filled with Urdu-Hindi words, and the belief had taken hold that a ghazal could not be composed without Urdu-Hindi words. But Anchinhar Akhar demolished

this faulty argument and publicly demonstrated the use of one hundred percent Maithili words in the ghazal.

• Award scheme for ghazal: For the first time in the history of Maithili literature, Anchinar Akhar announced a separate award for ghazal. The name of this award is the Ghazal Kamala-Kosi-Bagmati-Mahananda Award.”

Important Points from the Beginning up to the Present

Now that the reader has reached this point, many facts about the history of Maithili ghazal must have come before them. Therefore it is not proper to write too much more. Even so, the important points from the beginning to the end are being given below, and only such points are being given as are grammar-based.

1. In 1905, Pandit Jivan Jha used ghazal instead of song in plays, especially in Sundar Sanyog. These ghazals are, in written form, the earliest ghazals of modern Maithili, on the basis of research so far. On the basis of research, Jivan ji died on 23 April 1912.

2. Between 1912 and 1970, Kavivar Sitaram Jha, Anand Jha Nyayacharya, Madhup ji, Yaduvar ji, and others continued to write ghazals here and there. Although they were scattered, these ghazals were composed according to the standards of grammar.

3. Between 1970 and 2008, Yoganand Heera, Vijay Nath Jha, Jagdish Chandra Thakur Anil, Gajendra Thakur, and others continued to write grammar-based ghazals, and they are still writing. My own ghazal journey began in this period, from 2001 onward.

4. From 2008 up to the present, many ghazal writers have appeared, which is an unprecedented event for Maithili ghazal. The principal ghazal writers of this period, including up to the present, include Om Prakash, Amit Mishra, Shrimati Shantilakshmi Chaudhary, Jagdanand Jha Manu, Rajiv Ranjan Mishra, Anil ji, Sumit Mishra, Shrimati Ira Mallik, Chandan Jha, Kundan Kumar Karn, Mihir Jha, Umesh Mandal, Pradeep Pushp, and others. Apart from these, there are many more names that can be seen on Anchinar Akhar.

5. Seeing all these activities of Anchinar Akhar, the first aruzi of Maithili ghazal, Gajendra Thakur, gave the name “Anchinar Age” to the period from after 2008 up to the present. He gave the name “Jivan Age” to the period from 1905 to 2007, after Jivan Jha, the first ghazal writer of modern Maithili.

The Contribution of Videha (www.videha.co.in) to Maithili Ghazal

When a particular literary genre reaches its peak, before that happens there is always, behind it, the support of some journal or magazine. If we look at the ghazal after 2008, then certainly Videha — at first a fortnightly magazine — gave it open support, and from time to time brought out special issues related to ghazal and carried the ghazal forward. It would not be wrong to say that the background of all the work of Anchinhar Akhar shown above was, and still is, Videha. So let us look at a few such works of Videha without which the rise of the ghazal would not have been possible.

1. In the 21st issue of Videha, dated 1 November 2008, there are two ghazals by Rajendra Vimal ji. There are eleven ghazals by Ram Bharos Kapadi “Bhramar” and Roshan Janakpuri ji. Along with this, there is one essay by Dharendra Premarshi ji, “Maithilime Ghazal ā Ekar Sanrachana” — “Ghazal in Maithili and Its Structure.” With that essay, there is also one ghazal by Premarshi ji. Nowhere in that issue of Videha is it clearly stated that it is a ghazal special issue, but in the earlier issues of Videha I do not find such an extensive presence of ghazal. Therefore I have regarded this very issue as Videha’s ghazal special issue.

2. In issue 96 of Videha, dated 15 December 2011, the first discussion on ghazal was held by Munna ji. The title of this discussion was “Maithili Ghazal: Utpatti ā Vikās (Svarūp ā Sambhāvanā)” — “Maithili Ghazal: Origin and Development (Form and Possibility).” Those who took part in it were Siyaram Jha “Saras,” Gangesh Gunjan, Premchand Pankaj, Shefalika Verma, Mihir Jha, Om Prakash Jha, Ashish Anchinhar, and Gajendra Thakur. Besides these, it also included previously published pieces by Rajendra Vimal and Manzar Suleman, as well as a previously published essay by Dharendra Premarshi ji.

3. Issue III of Videha, dated 1 August 2012, is a child-ghazal special issue. In it, a total of ninety-three child-ghazals by sixteen ghazal writers appeared. The brief details are as follows:

Thirteen child-ghazals by Ruby Jha ji; two by Ira Mallik ji; three by Munna ji; one by Prashant Maithil ji; eight by Pankaj Chaudhary “Nawal Shri” ji; one by Jawahar Lal Kashyap ji; one by Kranti Kumar Sudarshan ji; one by Jagdish Chandra Thakur “Anil” ji; thirty by Amit Mishra ji; one by Om Prakash ji; one by Shiv Kumar Yadav ji; fourteen by Chandan Jha ji; six by Jagdanand Jha “Manu” ji; four by Rajiv Ranjan Mishra ji; four by Mihir Jha ji; one by Gajendra Thakur ji; and, along with these, two child-ghazals by Ashish Anchinhar appeared.

Apart from the child-ghazals, seven essays on the child-ghazal also appeared. The essayists were Munna ji, Om Prakash, Chandan Jha, Jagdanand Jha “Manu,” Amit Mishra, Ashish Anchinhar, and Mihir Jha. Leaving aside the child-ghazals and the essays on child-ghazal, this issue also contained one short story by Yogendra Pathak “Viyogi” ji; one critical essay by Shri Raj; one critical essay by Munna ji; an interview of Jagdish Prasad Mandal ji conducted by Ashish Anchinhar; eleven micro-stories by Jagdanand Jha “Manu” and Jawahar Lal Kashyap; one report by Sujit Jha; one short story by Jagdish Prasad Mandal ji; eight

poems by Munni Kamti ji; the next part of a song by Jagdish Chandra Thakur “Anil” ji; one poem by Kishan Karigar; two poems by Rajesh Jha; one poem by Pankaj Chaudhary “Nawal Shri”; and, along with all this, five more songs by Jagdish Prasad Mandal ji.

4. The 126th issue of Videha, dated 15 March 2013, is a bhakti-ghazal special issue. The discussion of the writings that appeared in it is as follows:

There are six bhakti-ghazals by Amit Mishra ji. There are four bhakti-ghazals by Shrimati Ira Mallik ji. There are five bhakti-ghazals by Jagdanand Jha “Manu” ji. There are three bhakti-ghazals by Pankaj Chaudhary “Nawal Shri” ji. There are eleven bhakti-ghazals by Jagdish Chandra Thakur “Anil,” Mihir Jha, and Bindeshwar Thakur ji. There is also an essay titled “Bhakti Ghazal,” written by Ashish Anchinar, in which one bhakti-ghazal by Kavivar Sitaram Jha ji is also included.

5. On 15 November 2013, the 142nd issue of Videha was the “Ghazal Criticism—Assessment—Review” special issue. Leaving aside writings in other genres and the regular columns, the criticism of ghazal in this special issue appeared as follows:

- 1) two essays by Amit Mishra ji.
- 2) ten essays by Ashish Anchinar.
- 3) six essays by Om Prakash ji.
- 4) four essays by Gajendra Thakur ji, including the editorial.
- 5) one essay by Chandan Jha ji.
- 6) two essays by Jagdish Chandra Thakur “Anil” ji.
- 7) one essay by Jagdanand Jha “Manu” ji.
- 8) one essay by Dharendra Premarshi ji.
- 9) one essay by Munna ji.

Apart from these writings, the regular columns and other writings of Videha were also present. The work done by Videha on ghazal is only a beginning, and we hope that this work will go much further. Besides these special issues, nearly every issue of Videha contains around ten to twelve ghazals, which is certainly not less than any other genre — in fact, perhaps even more.

Now a few words about the Facebook version of Videha. I shall say only this much: the Facebook version of Videha is the factory of the ghazal, and the Videha magazine is the warehouse. The composition is created in the factory, and after reaching the warehouse it reaches the reader.

The Contribution of Shruti Prakashan to Maithili Ghazal

Just as a magazine provides support to a genre, a publisher too is important for a genre. If the history of Maithili ghazal is examined, Shruti Prakashan is the first such publisher that has published the largest number of ghazal collections in Maithili. Taken together, up to now this publisher has brought out seven ghazal collections — the reader may take help from the list given above — and this is the largest number in the whole of Mithila, Nepal and India together. Apart from complete ghazal collections, many books of songs, ghazals, and poems have also been published by Shruti Prakashan. Besides this, the present book too is a gift of Shruti Prakashan. In addition to ghazal collections, the edited volume “Maithilik

Pratinidhi Ghazal: 1905sañ 2014 dhari” — “Representative Maithili Ghazals: From 1905 to 2014” — and the edited book of criticism “Maithili Ghazalak Āgaman o Prasthān Bindu” — “The Arrival and Departure Points of Maithili Ghazal” — have also been published by Shruti Prakashan.

Before Speaking about the Free Ghazal

Before saying anything about the free ghazal, let us look at the contribution of women and Muslim poets to Maithili ghazal.

The Contribution of Women to Maithili Ghazal

Maithili ghazal has not received a large number of women ghazal writers — for women ghazal writers we have generally begun the tradition of using the word vidushi. This is the misfortune of the ghazal. Before 2008, in grammarless ghazal, the achievement of being the first woman ghazal writer belongs to Shrimati Shefalika Verma ji; in other words, for the song-like or so-called ghazal, we may say that Shrimati Shefalika Verma ji is the first woman ghazal writer. As far as grammar-based ghazal is concerned, Shrimati Shantilakshmi Chaudhary ji is the first woman ghazal writer, or vidushi, who wrote grammar-based ghazals. After her come Shrimati Ira Mallik, Swati Lal, Jayanti Kumari, Poonam Jha Sudha, and others, who are contributing to the development of ghazal on an equal footing with the masters.

Muslim Ghazal Writers in Maithili

It is not a matter of great surprise that there are fewer Muslim ghazal writers in Maithili ghazal, because in the whole of Maithili literature too Muslim writers remain on the margin. As far as I understand, Jiaur Rahman Jafri and Sadre Alam Gauhar have also been writing Maithili ghazals for a very long time. But it is a very sad thing that although they are Urdu aruzis, they did not use that knowledge in Maithili ghazal. What is the reason? Apart from them, I do not know of any other Muslim ghazal writer who has written ghazal in Maithili. That is also my limitation.

One large myth attached to Maithili’s Muslim poets is this: Hindu ghazal writers assume that, because these are Muslim poets, they must necessarily have knowledge of bahr. But this is only a myth. Just as someone’s being Hindu does not prove that he must know chhand, in the same way someone’s being Muslim does not prove that he must know bahr. Not every Hindu knows Sanskrit, and not every Muslim knows Arabic and Persian. The sad part of this myth is that the Muslim poets of Maithili are taking great advantage of this ignorance of Maithili’s Hindu ghazal writers; even while writing ghazals without bahr, they are having themselves accepted as great ghazal writers.

Why there is an absence of women and Muslim poets in Maithili ghazal will be answered in the section on Maithili’s free ghazal.

When Jiaur Rahman Jafri writes ghazals in Hindi-Urdu, his ghazals have full bahr and qafiya; but in his Maithili ghazals, there is no bahr. What is the reason? The only reason is that he knows that the writers and editors of Maithili too do not understand the rules of ghazal: whatever is submitted will be published. See the screenshot below, from which it becomes clear that when Jafri ji writes in Urdu-Hindi, he writes while following the full discipline of the rules.

Saturday 31 October 2020

तीर है (ग़ज़ल) - डा. जियाउर रहमान जाफरी



तीर है

(ग़ज़ल)

इस तरफ भी तीर है
मस-अला गंभीर है

मुश्किलें जितनी रहें
हाथ में तदबीर है

तोड़ना ही है उसे
हों मगर ज़ंजीर है

मुस्कुराहट होंठ पर
और दिल में पीर है

हर ग़ज़ल रोती रही
क्या यही तदबीर है

शेर अब उससे बड़े
कौन रांड़ा हीर है

The History of Maithili Ghazal without Bahr — the Free Ghazal

This essay was published on 9 February 2014 in the daily Mithila Awaz from Darbhanga under the title “The Contribution of Heavyweight Ghazal Writers to Maithili Ghazal.” Full credit for that publication goes to the then editor, the late Kumar Shailendra ji; what follows here is a revised form of that essay. Had he not been the editor, at least this essay would not have been published in that daily. In response to this essay of mine, Surendranath ji wrote an essay titled “The Impotent Criticism of Maithili Ghazal,” which appeared in the April–June 2015 issue of Karnamrit, published from Kolkata.

Since Maithili is the only language in the world that imitates Hindi, if Hindi writers called day night, Maithili writers too would call day night, because Maithili writers are, in a purely mental sense, slaves of Hindi. The Maithili ghazal which Pandit Jeevan Jha, Anand Jha Nyayacharya, Kavivar Sitaram Jha, Madhup ji and others had developed so well was indirectly declared impossible in Maithili by the late Mayanand Mishra ji in the 1970s — only because of imitation of Hindi. Just a year or two before that, Neeraj had said in Hindi that ghazal in Hindi should be called *geetika*. Neeraj ji gave the Hindi ghazal the name *geetika*, and, on the pattern of *geetika*, the name *geetal* was coined in Maithili. Here I would like to say that it is possible that before Neeraj ji there may not have been ghazal in Hindi, and therefore he may have put forward such a statement. But in Maithili, ghazal had been written since 1905, and that too in a fully grammar-based manner. What, then, was the meaning of Mayanand ji’s statement?

Before discussing anything more, read a few lines from the preface to Mayanand ji’s book “Avantar.” The book was published in 1988 by Maithili Chetna Parishad, Saharsa. On page 6, Mayanand ji writes:

“Avantar begins with geetal. Gītam lātīti gītaḷam — that which brings song is geetal. But geetal is not the traditional song; in it one also feels a tone of the ghazal. Geetal does not accept all the bonds or conditions of the ghazal. It cannot do so. Every language has its own special nature, which is formed in accordance with its culture. My purpose is to create a new experiment through mixture. Therefore geetal is neither song alone nor ghazal alone; it is song too and ghazal too. But the predominance of the song-element is intended; therefore, geetal.”

In the declaration above, all of you can see how many defective premises it contains. Experiment is a good thing, but to turn one’s own weakness into the weakness of a language is in no way proper, and, as far as I understand, this is Mayanand ji’s great offence. Had he begun *geetal* while acknowledging his own weakness, there would have been nothing wrong. But his own weakness appeared to him as Maithili’s weakness. This is what is called being blind even while having eyes. It is especially important to remember that exactly the same thing was

repeated in the so-called ghazal collection “Bahurupiya Pradesh Me,” written by Arvind Thakur and published in 2011.

Possible Reasons behind Mayanand Mishra’s Geetal

As far as I understand, there may be three reasons behind the geetal that Mayanand ji began while covering up his own weakness:

- 1) The late Mayanand Mishra ji was a blind devotee of Hindi.
- 2) The late Mayanand ji was ignorant regarding the Maithili ghazal.
- 3) The late Mayanand ji cleverly devised a plan to establish himself in Maithili ghazal.

Statements are made, and they leave an effect. Opposition to the statement began, and along with that opposition began a great joke. The joke was that those who opposed it were themselves writing grammarless ghazals, or are still writing them. The people of that time who wrote ghazals without grammar — but who still considered themselves ghazal writers — became divided into two groups. On the geetal side came, or remain, Mayanand, Taranand Jha Tarun, Vilat Paswan Vihangam and others. There are more names in that list, but these were, or are, the leaders. On the so-called ghazal side stood, or remain, Siyaram Jha Saras, Ramesh, Taranand Viyogi, Vibhuti Anand, Kalanand Bhatt, Dr. Mahendra, Somdev, Ram Bharos Kapadi Bhramar, Devshankar Naveen, Ram Chaitanya Dheeraj, Ravindranath Thakur, Rajendra Vimal, Dharendra Premarshi, Arvind Thakur, and many others. There are more names in this list too, but these were, or are, the leading figures.

Here I would like to make it clear that, whatever the name may be, neither the Mayanand ji group nor the Saras ji group was writing ghazal, because the writing was grammarless. And a so-called grammarless ghazal can only be called geetal. Saras ji opposed Mayanand ji most strongly because of his statement, but Saras ji himself wrote, and writes, grammarless ghazals. What, then, is the meaning of opposing someone merely in words, when the deeds of both are the same?

Many so-called ghazal writers continued to shout in chorus with Saras ji, but they too wrote, and continue to write, grammarless ghazals. Now my question is this: when there is no grammar at all, what is the difference between geetal and that so-called ghazal? As I understand it, there is no difference. I consider Mayanand ji’s geetal and Saras ji’s so-called ghazal to be one and the same. Here it is also important to remember that Dharendra Premarshi ji, the hero of the Saras group, regards song and ghazal as brothers born of the same mother. In that case, in Saras ji’s view Mayanand ji becomes the culprit while Dharendra Premarshi ji becomes the hero. As I understand it, this is Saras ji’s partiality, and this partiality ought to be opposed.

Work Done in Maithili’s So-called Ghazal without Grammar

Until now, no such work has been done in grammarless Maithili ghazal on the basis of which it can be assessed easily; therefore, evaluating it is not impossible, but it is certainly very difficult. The poets of this stream have taken the publication of their own ghazal books to be the whole work. From here onward, I shall use the term “free ghazal” for “Maithili ghazal without grammar.”

The first visible and noteworthy work in the history of the free ghazal is the publication, in 1990, of the joint ghazal collection “Lokaved ā Lālkilā,” compiled and edited by Siyaram Jha Saras, Taranand Viyogi, Ramesh, and Devshankar Naveen ji. This anthology contains eighty-four ghazals by twelve ghazal writers. According to the prefaces, the anthology is a collection of progressive ghazals, and it is obvious that the participating ghazal writers too must have been progressive. The names of all twelve ghazal writers are as follows: Kalanand Bhatt, Taranand Viyogi, Dr. Devshankar Naveen, Narendra, Dr. Mahendra, Ramesh, Ram Chaitanya Dheeraj, Ram Bharos Kapadi Bhramar, Ravindra Nath Thakur, Vibhuti Anand, Siyaram Jha Saras, and Prof. Somdev.

Apart from this anthology, another good work in the free-ghazal stream is the ghazal issue of “Pallav,” edited by Dharendra Premarshi ji. It was published in Chait 2051 under the monthly literary publication of Maithili Vikas Manch, Kathmandu — year 2, issue 6, complete number 15. If we understand the date by the English calendar, the ghazal issue of Pallav was published roughly around March 1995; if I have made any error in converting the Nepali date, it may be corrected.

Before moving further, let us look at a sample of Pallav’s ghazal issue. In that ghazal special issue there is one ghazal each by Kalanand Bhatt, Phoolchandra Jha Praveen, Ramanand Renu, Siyaram Jha Saras, Rajendra Vimal, Ramdev Jha, Baikunth Videh, Ram Bharos Kapadi Bhramar, Ramesh, Shefalika Verma, Sheetal Jha, Gopal Jha Gopesh, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Parimal, Ramakant Rai Rama, Mahendra Kumar Mishra, Dharendra Premarshi, Chandresh, Vinodanand, Dilip Kumar Jha Diwana, Vaidyanath Mishra Baiju, Roshan Janakpuri, Saraswat, Karna Sanjay, Shyamsundar Shashi, Ajit Kumar Azad, Lalan Das, Dharmendra Vihwal, Surendra Prabhat, Atul Kumar Mishra, Ramesh Ranjan, Kanhaiyalal Mishra, Govind Dahal and others — that is, thirty-four ghazals by thirty-four ghazal writers. The editorial of this special issue is, from the point of view of the free ghazal, significant. The magazine used to be printed in a total of four pages, and by that measure thirty-four ghazals is certainly not a bad number.

There is a gap of about six or seven years between the time of Pallav’s “Ghazal Issue,” published from Nepal, and “Lokaved ā Lālkilā,” published from India, even taking into account the preparation before publication. Their editors are different. The places and circumstances of the two works are also different. Yet, despite all this, one misfortune is present in both in the same way: the old ghazal writers were not given a place in either the issue or the anthology.

Had both editors wished, they could have included the old ghazal writers and brought forward a complete picture; but I do not know what circumstance or element stood as an obstacle in both places. The ancient ghazals are not many, so neither would there have been much expense nor would much labour have been required. It is possible that, for them, this question was not important. But as a student of the ghazal, this is what troubled me the most. There must certainly have been some element under whose influence both editors kept the same kind of thinking.

In any case, let me inform the reader that in the present time this misfortune has been removed in the book edited by me and Gajendra Thakur ji, “Maithilik Pratinidhi Ghazal: 1905sañ 2016 dhari,” which has been published in e-version. In

this anthology all the ancient ghazal writers have been given a place, and through this the complete image of the Maithili ghazal comes before the reader.

Apart from the works mentioned above, a year or two earlier a ghazal workshop had also been organized in Madhubani by free-ghazal writers. But I do not have proper facts about it; therefore I am avoiding saying anything about it.

Work Not Done in Maithili's Free Ghazal

1) No attention to increasing the number of ghazals

By increasing the number of ghazals, I mean both ghazals written by oneself and ghazals written by others. The so-called revolutionaries believe: write less, but write well. But the question remains there itself: how will good writing be determined when people have only a limited number of works before them? As I see it, it is a delusion to think that writing less necessarily produces better writing. My clear view is that as the number of compositions increases, competition grows within oneself, and the possibility of writing good work in the future also increases. In whatever genre more writing is being done, its publicity, circulation and popularity spread more quickly. But the free ghazal writers did not understand this essence. It seems to me that the free ghazal writers of Maithili are afraid of competition. They feel that if, by chance, they lose in that competition, what will become of them? But they should understand that in literature there is no such thing as winning and losing.

2) No attention to increasing the number of ghazal writers

When the rules of any genre are broken, that genre becomes easier, and many writers enter it — as happened in poetry. Then why, in Maithili, even though there was ghazal without rules, did the number of poets remain so small? How many new poets did the free ghazal writers of Maithili encourage? The answer will be zero. The free ghazal writers of Maithili write by themselves; they begin with themselves and end with themselves. Whose responsibility was it to bring new poets into the ghazal genre? It can also be said that Maithili's free ghazal writers deliberately did not encourage new poets so that their own dominance would remain secure. They are afraid that someone else may become more famous than they are.

3) No attention to criticism of the Maithili ghazal

As everyone knows, criticism is the life-breath of any genre. Yet it is surprising that Maithili's free ghazal writers looked upon ghazal criticism with disdain. In 1990, the representative free-ghazal writers of Maithili — Siyaram Jha Saras, Taranand Viyogi, Ramesh and Devshankar Naveen ji — edited a joint ghazal collection titled “Lālkilā ā Lokaved.” In that collection there are three introductory statements before the ghazals. The first introduction is by Saras ji, and he begins it in this way:

“In the field of criticism and literary history, only that person should move the pen who feels the minutest pulse of that literary form...”

In other words, according to Saras ji, the criticism, review, or history of a literary genre can be written only by someone who is active in that genre. If I interpret this, the conclusion is that the criticism, review, or history of the ghazal can be written only by a person who is himself a ghazal writer. But I am surprised

that neither before 1990 did Saras ji do this work, nor from 1990 to 2008 could he do this work. Why only Saras ji? No one else did such work either.

I take 2008 as a marker because in 2008 Saras ji's latest so-called ghazal collection so far, "Thore Āgi Thore Pāni," appeared; but even in that he could not do this work. In my view this could have been regarded as the limitation of a ghazal writer, but again, on the third and fourth pages of the same introduction, Saras ji writes:

"In Maithili literature, as in Bengali, there has long been a rich tradition of song-literature. Ghazal is the newest development of that very tradition; a committed critic will have to understand this. Yes, this may be a separate and important matter that the contemporary critics of Maithili do not yet possess any yardstick for the criticism of this newest form. If they do not have it, let them arrange one..."

Now see how Saras ji says two different things in the same essay. At the beginning of the essay his feeling is that a person who does not write ghazals is unqualified to review or write history of the ghazal; but in the same essay he wants a yardstick for ghazal from those critics who have never written ghazals. It is possible that Saras ji was directing this charge at his controversial predecessor in ghazal, Mayanand Mishra. That is clear from almost every essay of Saras ji. But here I have one question for Saras ji: if, for whatever reason, Maya ji could not do that work, or if Mayanand ji had said that ghazal cannot be written in Maithili, then what did Saras ji himself do to prove that statement wrong?

By 2008, ten or twelve so-called ghazal collections had already appeared in Maithili. But where did Saras ji himself review or criticise even one so-called ghazal collection? Writing the grammar or history of the ghazal is a matter far beyond that. Another thing is also clear from this essay: Saras ji was not prepared to give any yardstick for reviewing the ghazal to contemporary critics. If, even slightly, Saras ji had given such a yardstick to the critics, perhaps the field of ghazal would not have remained so barren until 2008.

Now let us come to issue 96 of Videha, in which Shri Munna ji conducted a discussion on ghazal. Along with the other participants there was also a participant named Premchand Pankaj. Among other things, Pankaj ji writes in his essay:

"Some people are singing the same tune: that despite the long tradition of ghazal in Maithili, it is not receiving recognition. Such talk probably arises because no recognised critic or reviewer of Maithili has, until now, considered even looking toward Maithili ghazal, treating it as untouchable and contrary to his own dignity. My personal view in this regard is that only those critics and reviewers consider it untouchable who are wholly devoid of the capacity to understand the subtleties of the ghazal. To understand the structure, temperament and so on of the ghazal, they themselves will have to make an effort; no ghazal writer will sit and give them a ready-made furnace. Yes, this much is certain: the ghazal is being written abundantly, it is spreading, and by the force of its own capacity it will certainly draw critics and reviewers toward itself."

In other words, Premchand ji, like Saras ji, is not in favour of providing a furnace or framework. Saras ji said this in 1990, while Pankaj ji says it at the end of 2011 — twenty-two years later. The year changed, but the mentality did not. Here I must say that the knowledge and will-power needed to provide a framework are

not sold in the marketplace. I also wish to say that the damage done to Maithili ghazal by Mayanand Mishra ji's statement and ignorance was less than the damage done by ghazal writers like Saras ji or Pankaj ji.

Here it is important to clarify that I am not especially saddened by the fact that they wrote ghazals without grammar. I am more saddened by the fact that these ghazal writers betrayed the readers. Had they plainly said that ghazal has grammar and that they were unable to follow it, the matter would have ended there. But in order to hide their own weakness, they created various kinds of devices, and the ghazal suffered the consequences. As far as my study goes, only about four or five critical essays on ghazal have been written independently by the free ghazal writers. If prefaces to books are added, the number may rise to eight or nine. In this line, Taranand Viyogi ji's "Maithili Ghazal: Mūlyāṅkanak Dishā," Devshankar Naveen ji's "Maithili Ghazal: Svarūp ā Sambhāvanā," Dharendra Premarshi ji's "Maithilime Ghazal ā Ekar Sanrachanā," and a few others are prominent.

The Violence Done to Ghazal in Singing

Leaving aside the written form, singers too committed atrocities upon Maithili ghazal in the name of singing it. If one writes anything and has melody in the throat, one can sing it — but does that mean it will be accepted as a ghazal? In this wild game of singing, there were, and are, many singers — such as Chandramani Jha, Ramsevak Thakur, Kunj Bihari Mishra and others. Just as the writers ruined the Maithili ghazal, so did the singers.

The singers began fitting the matra sequence in ghazal according to the musical scale — sa, re, ga, ma, pa, dha, ni, sa — which is not only unscientific but also disastrous. In poetry, metre is not made according to raga. Therefore a composition made in one metre can be, and is, sung by many singers in many ragas. The matra sequence of raga-ragini belongs to music, not to literature. In the same way, the matra sequence of metre belongs to poetry, not to music.

Here it is necessary to make clear that, as a singer, Kunj Bihari ji is honourable to me; in the same way, as a lyricist, Chandramani ji is honourable; and, similarly, as an announcer, Ramsevak ji is honourable. But that does not mean that if they do anything at all in the name of ghazal, they should be honoured for it. My view is that one receives respect according to the genre or art in which one is proficient. If you are a good lyricist, that does not mean that by writing a wrong ghazal you have become a ghazal writer too. This applies to everyone, including me. The names of singers, lyricists and announcers given above are only examples.

There are certainly some ghazal-elements in Sudhanshu Shekhar Chaudhary and Baba Baidyanath ji. Especially in Baba Baidyanath ji's ghazals, all elements are present except aksharvrit. Therefore I place them too in the category of so-called ghazal writers. But I have no hesitation in saying that both of them are more perceptive than the remaining so-called ghazal writers.

Why Such Strong Criticism?

Now a question arises here: why are all these people — the Maya group and the Saras group — being criticised so harshly? If their writings are not ghazals, what are they? How proper is it to criticise in this way? Do they have talent or not?

Certainly I too do not feel good while criticising them, but their style is such that criticism becomes necessary. "I alone am a ghazal writer, and only my ghazal

is ghazal” — this style is their identity. But people are now coming to understand that their ghazal was not, and is not, ghazal. These people neither worked on the ghazal themselves nor allowed others to do the work, and the ghazal is suffering the result. Read especially the prefaces to Saras ji’s ghazal books: you will find no discussion of ghazal and no discussion of ghazal grammar; what you will certainly find is a discussion of how everyone else has received the Sahitya Akademi award and why he has not received it. This is found not only in Saras ji’s ghazal books but in the prefaces and essays of all his books.

Taranand Viyogi, Devshankar Naveen, Gangesh Gunjan, Ramesh and the so-called ghazal writers of that time came as if they were doing a favour to the ghazal. In that uproar, Yoganand Heera, Vijayanath Jha, Jagdish Chandra Thakur Anil ji and others remained suppressed. These so-called ghazal writers did have talent, because without talent no one even comes toward literature; later, of course, study becomes necessary. Therefore I accept that they were talented. Yes, I also accept that some people scrape grass with the sharp end of a spade, whereas these so-called ghazal writers tried to scrape grass with the handle of the spade. The result was that they had to labour, they sweated too, but they could not scrape the grass and feed the cow named ghazal.

Now let us come to the question: if their writings are not ghazals, what are they? Certainly there is charm, lyric grace and singability in their writings, but there is no grammar. Therefore I regard their so-called ghazals as verse. What kind of verse they are — that other critics may define clearly. But as far as my own view is concerned, they are good verse, and, like other verse, are honoured in literature.

Here it is necessary to make public the fact that among the two ghazal collections of Anant Bihari Lal Das “Indu” ji — information about which was given by Saras ji — I have not been able to read even one book. Therefore I shall make no comment on Indu ji’s ghazal. Yes, I will say this much: in some issues of Karnamrit I had the opportunity to read his ghazals, for example in the October–December 2007 issue, but in those ghazals there is an absence of bahr. I would like to reserve this comment for many ghazal writers as well. I also wish to say that this is not academic research; therefore I had difficulty finding the books of many ghazal writers, and for that reason I am still searching for many bahr-based and non-bahr-based ghazals.

Now perhaps it has become clear why women and Muslim poets are few in Maithili ghazal. Leave them aside: Saras ji and others — on the basis of ideology — are not willing to provide even people of the general category with a framework for ghazal, so what count do women, Muslims and Dalits have? Here is one question for everyone: when the rules of a genre are broken, that genre becomes easy. Then why, even with ruleless ghazal in Maithili, did the number of poets remain so small? How many new poets did Saras ji, Surendranath, or any other grammarless ghazal writer encourage? The answer will be zero. Saras ji writes by himself; he begins with himself and ends with himself. The same is the condition of other free ghazal writers. Whose responsibility, after all, was it to bring new poets into the ghazal genre?

It may be said that rather than seeking responsibility from others, it is better that one fulfil one’s own responsibility. Therefore let us now move to the next topic.

Toward the Representative Poets of Maithili Free Ghazal

Now I shall introduce a few representative poets of Maithili's free ghazal. The introductions begin in the next part.

Representative Poets of Maithili Free Ghazal

Now I shall introduce a few representative poets of Maithili's free ghazal.

1. Ravindra Nath Thakur



This is the Ravindra of the well-known Ravindra–Mahendra pair. He has one ghazal collection: “लेखनी एक रंग अनेक” (Lekhani Ek Rang Anek), published by Purvanchal Prakashan, Patna, in 1985.

His other details are as follows. He was born in 1936 in Dhamdaha village of Purnea district. From childhood he had a special interest in singing songs and writing poems. Whenever he stands on a stage, he easily delights the audience. Seven Maithili song collections, one mini-epic, one experimental poetic work, one novel, one Maithili play titled “Ek Rati,” one Hindi play, and the ghazal collection mentioned above have been published by him.

2. Mayanand Mishra



Mayanand Mishra occupies a place in Maithili ghazal that is both well-known and notorious. His statement that ghazal cannot be written in Maithili created a great uproar. According to Shri Gajendra Thakur, the first aruzi scholar — that is, the first writer of a ghazal-shastra — in Maithili, Mayanand Mishra's opinion was only that, at that time, bahr-based ghazal could not be written in Maithili. Therefore he himself composed ghazal-like writing under the name “geetal.” Here it should be remembered that Maya Babu gave the Maithili ghazal the name “geetal,” which was unacceptable. But other ghazal writers took it in another form and publicised it as Maya Babu's statement that ghazal itself could not be written in Maithili.

Gajendra ji further writes that even if Maya Babu did say that ghazal cannot be written in Maithili, that statement was a limitation not only of his own but also of all the ghazal writers of that time. At that time not a single ghazal writer could

write a bahr-based ghazal in Maithili; in that way they kept proving Maya Babu's remark true. But later, with the arrival of "Anchinhar Akhar" in 2008, all of Maya Babu's views and assumptions were destroyed.

He was born on 17 August 1934 in Banainiya village of Supaul district. "Bhānk Loṭā," "Āgi," "Mom ā Pāthar," and "Chandrabindu" are his short-story collections. "Bihāri," "Pāt Pāthar," "Mantraputra," "Khotā ā Chīrai," and "Sūryāst" are his novels. "Dishāntar" is his poetry collection. In addition, "Sone Ki Naiyya Mati Ke Log," "Prathamāsail Putri Cha," "Mantraputra," "Purohit," and "Stridhan" are his Hindi works. In 1988 he was honoured with the Sahitya Akademi Award in Maithili for the novel "Mantraputra." He was also honoured with the Prabodh Samman in 2007.

3. Late Kalanand Bhatt



Village: Uchhati, Darbhanga.

Birth: 15 May 1941. Death: 5 October 1994.

Published work: "कान्ह पर लहास हमर" (Kānh Par Lahās Hamar), a ghazal collection.

Unpublished manuscript: "हिलकोर" (Hilkōr), a rubai collection.

4. Siyaram Jha "Saras"



Date of birth: 10 July 1948. Birthplace: Mehath, Madhubani, Bihar.

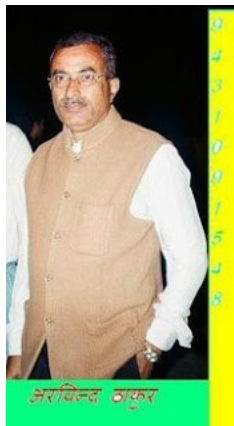
Ghazal collections:

- 1) "शोणिताएल पएरक निशान" — published by Sarla Prakashan, Mehath, in 1989.
- 2) "लोकवेद आ लालकिला" — edited anthology, published by Vidyapati Seva Sansthan in 1990.
- 3) "थोड़े आगि थोड़ पानि" — published by Navarambh in 2008.

Special note: Shri Saras ji was the first chief selector for the “Ghazal Kamla-Kosi-Bagmati-Mahananda Samman,” the first award for ghazal in Maithili, sponsored by Anchinhar Akhar and begun in 2011. His other details are as follows.

He is a noted lyricist and ghazal writer, and later he began writing short stories. His other published works include “Āñjur Bhari Śingarhār” (poetry, 1982), “Gīt Rashmi” (songs, edited, 1994), “Nai Bhetaut Khālistān” (songs, 1994), “Ākhar Ākhar Gīt” (songs, 1999), “Channāk Pahār” (translated novel, published by the Sahitya Akademi in 1999), “Ugait Sūryak Dhammak” (short-story collection), and the ghazal collections named above.

5. Arvind Thakur



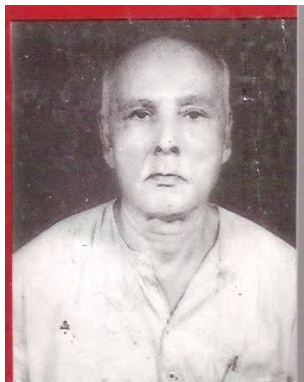
Published ghazal collection: “बहुरुपिया प्रदेश मे” (Bahurupiya Pradesh Me), Navarambh Prakashan, November 2011.

Other published works: “परती टूटि रहल अछि” (poetry) and “अन्हारक विरोधमे” (short stories).

Birth: 14 February 1957, Supaul.

A source-image URL appears in the text:
http://i.bp.blogspot.com/-7VNXlpCHoYo/T8MG4mjRBOI/AAAAAAAAANU/t7oxWSKFprA/s1600/SudhanshuShekhar_Choudhary_1920_1990.jpg

6. Sudhanshu Shekhar Chaudhary



Published ghazal collection: “गजल ओ गीत” (Ghazal O Geet). This book contains some songs and some ghazals.

He was born in 1922 in Mishratola of Darbhanga and died in 1990. After spending some time in different livelihoods, he began his life as a writer. For some time he edited “Vaidehi” along with Shri Suman ji and Shri Krishnakant Mishra ji; thereafter, from 1960 to 1982, he successfully edited “Mithila Mihir” in Patna. His dramatic works — “Bhāfāit Chāhak Jīngī,” “Leṭāit Ānchar,” and “Pahil Sāñjh” — show his sound practical experience of drama. Two novels by him were published in “Mihir” under a pen name. His novel “ई बतहा संसार,” published by the Maithili Akademi, received the Sahitya Akademi Award in 1980.

7. Dhirendra Premarshi



In the photograph mentioned in the source, Dhirendra Premarshi, his wife Rupa Jha, and their two children are present.

Personal details:

Full name: Dhirendra Jha.

Popular name: Dhirendra Premarshi.

Birthplace: Govindpur, G.V.S. Ward no. 1, Bastipur, Siraha district, Nepal.

Date of birth: Vikram Samvat 2024, Bhadav 18 (3 September 1967).
Education: Graduate.
Father's name: Pandit Krishnalal Jha.
Mother's name: Anandi Devi Jha.

Main profession: employee of the Government of Nepal, under the Department of Agriculture, as a Plant Protection Officer.

Published literary work: "Samaylāi Salām," a Nepali ghazal collection.

In addition to this, he has extensive participation in audio-video recordings of songs. He is also a good FM announcer.

Contact address: Post-Harvest Management Directorate, Shrimahal, Pulchok, Lalitpur, Nepal.

Phone: 97715536994 / 9841280733. Email: dhipre@yahoo.com and dhipre@gmail.com.

Note: "Pallavmithila" is the second internet magazine in Maithili, whereas the actual fact is that "Bhālsarik Gāchh," which had been on Yahoo/Geocities since 2000 and is still available from 5 July 2004 at <http://www.videha.com/2004/07/bhalSarik-gachh.html>, is the first internet magazine in Maithili. Its name was later changed to "Videha" from 1 January 2008. This remark is only for the sake of historical accuracy. The names, URLs, and first-post dates of all Maithili internet magazines from the first one up to the present can be seen at <http://www.videha.co.in/feedback.htm>. If anyone has a link earlier than 5 July 2004, it should be presented.

I had also given this same introduction on the Facebook version of Videha. The subsequent argument and comments with Dharendra Premarshi ji on the Facebook version of Videha at <http://www.facebook.com/groups/videha/> are given here; they are useful for historical accuracy.

You, Ashutosh Mishra, Prabin Chaudhary Pratik, Rajeev Ranjan Mishra, and 12 others like this.



<http://www.facebook.com/groups/videha/permalink/322432547834880/>
*Jan Anand Mishra: Premarshi ji has become a star.
6 hours ago via Mobile · Unlike · 1*



*Ashish Anchinhar: And my effort has been that the stars among the stars should also appear in this photograph; they have appeared.
6 hours ago · Like · 4*

<http://www.facebook.com/groups/videha/permalink/322432547834880/>



Dhirendra Premarshi: Ashish ji, thank you for placing me in the introduction series. Regarding Pallavmithila, I had said earlier too that it began in January 2003, but I could not give it continuity. Therefore I make no claim over it. Yes, in it "up to the present" has been written, which is entirely wrong. A little editing was needed in this bio-data, but that could not be done. In any case, Pallavmithila was made public by the linguist Dr. Ramavatar Yadav, and news of that was also printed. But finding that cutting will also be difficult for me, because I am very weak in matters of organisation.

3 hours ago · Unlike · 3



Dhirendra Premarshi: From Maghe Sankranti 2059, Nepal's first internet magazine in the Maithili language, Pallav, www.pallavmithila.mainpage.net, has been started. This magazine is edited and published by Dhirendra Premarshi on behalf of the Maithili Vikas Manch, Kathmandu. It contains various literary materials in the Maithili language. Its contents are updated every month. (At present, the book written by Vinay Kasajoo, chair of Nepal's Information Commission, also mentions Pallav. Because the link is temporary in nature, it is no longer found. I am giving the link to Dr. Kasajoo's book here: http://www.kasajoo.com/itbook_vinaya.pdf) www.mainpage.net: The Leading Main Page Site on the Net

2 hours ago · Like



Ashish Anchinhar: I tried to open both <http://www.pallavmithila.mainpage.net/> and <http://www.pallavmithila.net/>, but neither opened. <http://pallav.blogsome.com/> opened, and it is dated 17 May 2006; <http://hellomithila.blogspot.com/> also opened, dated 3 May 2006. It may be that the domain name was deleted. But if we look at deleted data too, then on that basis Bhālsarik Gāchh had been continuously on Yahoo/Geocities from 2000. After Yahoo shut down the Geocities service, that domain name also closed. Yet its oldest link still available is from 5 July 2004: <http://gajendrathakur.blogspot.com/2004/07/bhalsarik-gachh.html> and <http://www.videha.com/2004/07/bhalsarik-gachh.html>. In Nachiketa's play, published serially from the eighth issue of Videha and later brought out as a book in 2008, the beginning of Maithili on the internet is mentioned as having been made by Gajendra Thakur ji in 2000. The link is http://sites.google.com/a/shruti-publication.com/shruti-publication/Home/NO_ENTRY_MA_PRAVISH.pdf?attredirects=0. The two links you

gave, which are opening, are also discussed by Gajendra Thakur ji in Antika's internet-magazine special issue. Still, the information you have given is important, and Pallav can be considered the second internet magazine after Bhālsarik Gāchh. Accordingly, I am editing your bio-data.

mainpage.net: The Leading Main Page Site on the Net
www.mainpage.net

32 minutes ago · Like



<http://www.facebook.com/groups/videha/permalink/322432547834880/>
Dhirendra Premarshi: You are right, Ashish ji. I had written this in the comment above too. Because that link is temporary in nature, it is no longer found. Anyway, I have no claim; it is only information. Now that its proof is also disappearing, perhaps I may remove that detail too.
22 minutes ago · Unlike · 1



Ashish Anchinhar: Yes, the mainpage.net domain name has probably expired, and perhaps someone else has taken it afterward. Because of that, all subdomains of mainpage.net, including Pallav, may also have disappeared. In the same way, Bhālsarik Gāchh and some other sites that Gajendra Thakur ji began in 2000 under Yahoo/Geocities also disappeared after Yahoo shut down Geocities. Yet its oldest link, 5 July 2004, still exists. On that basis also, Bhālsarik Gāchh is proved to be the first internet magazine and Pallav the second. Changes/edits have been made accordingly.

Respectfully.

about a minute ago · Like

8. Other Poets Who Wrote Free Ghazals Occasionally

In addition to the representative ghazal writers given above, there are many other poets who wrote occasional free ghazals and achieved mastery in other genres. This list covers the period from the beginning up to the present, and includes both India and Nepal. If any name has been left out, I request that it be communicated at once.

Babu Bhuvneshwar Singh Bhuvan, Ramanand Renu, Phool Chandra Jha Praveen, Vaikunth Videh, Sheetal Jha, Premchandra Pankaj, Pandit Nityanand Mishra, Shardanand Das Parimal, Taranand Jha Tarun, Ramakant Rai Rama, Mahendra Kumar Mishra, Vinodanand, Dilip Kumar Jha Diwana, Vaidyanath Mishra Baiju, Vilat Paswan Vihangam, Saraswat, Karna Sanjay, Anil Chandra Thakur, Shyam Sundar Shashi, Ashok Datt, Kamal Mohan Chunnu, Roshan Janakpuri, Jiaur Rahman Jafari, Dharmendra Vihval, Surendra Prabhat, Atul Kumar Mishra, Ramesh Ranjan, Kanhaiya Lal Mishra, Govind Dahal, Chandresh, Chandramani Jha, Fazlur Rahman Hashmi, Ramlochan Thakur, Vinayvishwa Bandhu, Ramdev Bhavuk, Somdev, Ramchaitanya Dheeraj, Mahendra, Kedarnath

Labh, Gopal Ji Jha Gopesh, Nand Kumar Mishra, Devshankar Naveen, Markandey Pravasi, Amarendra Yadav, Kedar Kanan, and others.

Many of these names are based on the ghazal special issue edited by Dharendra Premarshi ji. I hope that detailed introductions to all of them will appear in a future book.

List of Books of Maithili Free Ghazal

1) “उठा रहल घोघ तिमिर” — a ghazal collection without bahr. Poet: Vibhuti Anand. Published June 1981. It contains 34 ghazals and was published by Bharati Prakashan, Patna. Price: 3 rupees ordinary, 6 rupees special.

2) “कान्ह पर लहास हमर” — a ghazal collection without bahr. Poet: Kalanand Bhatt. Published 2 September 1983 by Kisun Sankalp Lok, Supaul. It contains 48 ghazals. Price: 4 rupees.

3) “मोमक पघलैत अधर” — poet: Ram Bharos Kapadi Bhramar. Published in 1983. I do not have it available.

4) “लेखनी एक रंग अनेक” — a ghazal collection without bahr. Poet: Ravindranath Thakur. Published 15 August 1985. It contains 109 ghazals and 7 qitas. Published by Purvanchal Prakashan, Patna. Price: 10 rupees.

5) “अवान्तर” — contains ghazals without bahr. Poet: Mayanand Mishra, 1988.

6) “शोणिताएल पएरक निशान” — a ghazal collection without bahr. Poet: Siyaram Jha Saras. Published in 1989. It contains 48 ghazals. Published by Sarla Prakashan, Mehath. Price: 12 rupees.

7) “पहरा पर इमान” — a ghazal collection without bahr. Poet: Baba Baidyanath. Published in 1989. It contains 30 ghazals.

8) “लोकवेद आ लाल किला” — a ghazal collection without bahr. Editor-poet: Siyaram Jha Saras. Published in 1990. It contains 84 ghazals by 12 ghazal writers. Published by Vidyapati Seva Sansthan. Price: 12 rupees.

9) “नागफेनी” — a ghazal collection without bahr. Poet: Ramesh. Published in 1990. It contains 58 ghazals. Price: 10 rupees ordinary, 15 rupees library edition.

10) “गीत ओ गजल” — contains ghazals without bahr. Poet: Sudhanshu Shekhar Chaudhary. It contains 31 ghazals and 7 songs.

11) “अपन युद्धक साक्ष्य” — a ghazal collection without bahr. Poet: Taranand Viyogi. Published in 1991. It contains 40 ghazals. Published by Chaturang Prakashan, Begusarai. Price: 7 rupees. A second edition of this so-called ghazal collection came out in 2016 from Kisun Sankalp Lok; along with the so-called old ghazals, it also includes 25 new so-called ghazals and adds 12 songs.

- 12) “थोड़े आगि थोड़े पानि” — a ghazal collection without bahr. Poet: Siyaram Jha Saras. Published November 2008. It contains 80 ghazals. Published by Navarambh Prakashan, Patna. Price: 70 rupees.
- 13) “गजल हमर हथियार थिक” — a ghazal collection without bahr. Poet: Surendranath. Published in 2008. It contains 68 ghazals. Published by Navarambh Prakashan, Patna. Price: 70 rupees.
- 14) “सूर्यास्तसँ पहिने” — a ghazal collection without bahr. Poet: Rajendra Vimal. Published in the year 2068 / 2011 by Prithu Prakashan, Janakpur, Nepal. It contains 96 ghazals. Price: 100 rupees ordinary, 200 rupees institutional.
- 15) “नवीन मैथिली गजल” — I do not have it available. Poet: Anant Bihari Lal Das “Indu.”
- 16) “मधुर मैथिली गजल” — I do not have it available. Poet: Anant Bihari Lal Das “Indu.” Information about Indu ji’s collections was received from Saras ji, although he too does not have both collections.
- 17) “बहुरुपिया प्रदेश मे” — a ghazal collection without bahr. Poet: Arvind Thakur. Published November 2011. It contains 66 ghazals. Published by Navarambh Prakashan, Patna. Price: 125 rupees hardbound, 75 rupees paperback.
- 18) “दुखक दुपहरियामे” — contains ghazals without bahr. Gangesh Gunjan. It contains about 14 ghazal-like pieces.
- 19) “संघर्षक पथ पर” — Ashok Datt. I do not have it available.
- 20) “चानन-काजर” — contains ghazals without bahr. Devshankar Naveen.
- 21) “आखर-आखर गीत” — contains ghazals without bahr. Siyaram Jha Saras. It contains 16 ghazals and 73 songs. It was published by Sarla Prakashan, Mehat.
- 22) “सोम पदावली” — contains ghazals without bahr. Poet: Somdev.
- 23) “जे गेल नहि बिसरल” — poet: Mohan Yadav. First edition: June 2015. Publisher: Maithili Prerna Parishad, Shripur, Sakri, Darbhanga. It contains 81 so-called ghazals.
- 24) “साजन सिनेहिया” — Satish Sajan, 2017, Navarambh Prakashan. It contains both songs and so-called ghazals.
- 25) “टाँगल मोलायम रौद” — Rameshwar Nishant, 2017, Navarambh Prakashan.
- 26) “विश्वग्रामक बलिवेदीपर” — Ajit Azad, 2019, Navarambh Prakashan.
- 27) “मीन तुलसीपात पर” — Arvind Thakur, 2020, Navarambh Prakashan.

28) “बाजब बदलि रहल छै” — Manoj Shandilya, 2020, Navarambh Prakashan.

29) “रखबार” — Baikunth Jha, 2021, Navarambh Prakashan.

30) “नब युद्धक ओरिआन” — Premchandra Pankaj, 2021, Navarambh Prakashan.

31) “घर-घर इजोत रहय” — Taranand Jha Tarun, 2021, Kamakhya Jhingur Sahitya Kala Parishad, Maladh.

32) “आबि रहल एक हाहि” — Kamal Mohan Chunnu, 2021, Navarambh Prakashan.

33) “स्वेद-राग” — editor: Dharendra Premarshi, 2021, Navarambh Prakashan.

In addition to these so-called ghazal collections, Vilat Paswan Vihangam ji too has some ghazals, which the poet called “geetal.” The ghazal special issue of the magazine “Pallav,” edited by Dharendra Premarshi ji, is the first free-ghazal special issue in Maithili journalism. Anant Bihari Lal Das “Indu” ji has many ghazals, but there is no information about them.

Harimohan Jha’s Poem and Its Scansion

In addition to the details above, I present here this ghazal written by the emperor of Maithili satire, Professor Harimohan Jha ji, taken with acknowledgement from page 87 of his collected works, poetry volume. After that I shall scan it and show whether it is actually a ghazal or not.

Original poem in Devanagari

ने	लड़लहुँ	फौजदारी	जौं
त रुपया केर धाहे की			
खसौलक	नोर	नहि	बापक
त ओ कन्याक विवाहे की			
ने	आधा	ऐँठ	फेकल
त फेर ओ भोज भाते की			
ने	बहराएल	एको	बन्दूक
त ओ थिक बराते की			
ने	लगला	जोंक	बनि
तेहन दुलहाक बापे की			
जौं	लस्सा	बनि	कुटुम
त ओहिसँ बढ़ि पापे की			

पड़ल	नहि	खेत	सुदभरना
त ओ बापक सराधे की			
ने	फनकल	जौं	देयादे
त ओ गहुमन दराधे की			सन

English translation

If no criminal case was fought,
 what use is the fever of money?

If the father did not shed tears,
 what kind of daughter's wedding was that?

If half-eaten leftovers were not thrown away,
 what sort of feast of rice was that?

If not even one gun was brought out,
 what kind of wedding procession was that?

If they did not cling like leeches,
 what kind of groom's fathers were they?

If the relatives stuck like paste,
 what sin could be greater than that?

If no field was mortgaged under interest,
 what kind of father's śrāddha was that?

If it did not spread its hood like co-sharers,
 what kind of snake-like terror was that?

Written/published in 1972. Now see its scansion.

The matra-sequence of the first line of the first couplet is 1222-1222, and the matra-sequence of the second line of the first couplet is also 1222-1222.

The matra-sequence of the first line of the second couplet is 1222-1222, but the second line of the second couplet is 1222-11222, which is not in accordance with the matla.

The matra-sequence of the first line of the third couplet is 1222-12221, and that of the second line is 12122-1222, which is not in accordance with the matla.

The matra-sequence of the first line of the fourth couplet is 1222-122221, and that of the second line is 122-1222. If, allegedly, “ए” is treated as short — which is wrong — then the sequence of this fourth couplet will be: first line 1222-12221, second line 122-1222. In both arrangements the matra-sequence is not in accordance with the matla.

The matra-sequence of the first line of the fifth couplet is 1222-1222, while that of the second line is 2222-1222, which is not in accordance with the matla.

The matra-sequence of the first line of the sixth couplet is 1222-1222, while that of the second line is 1222-222, which is not in accordance with the matla.

The matra-sequence of the first line of the seventh couplet is 1222-1222, and that of the second line is 1222-1222, which is in accordance with the matla.

The matra-sequence of the first line of the eighth couplet is 1222-2222, while that of the second line is 1222-1222, which is not in accordance with the matla.

From the above analysis it is clear that this is not a ghazal. Harimohan Jha ji does write in his autobiography “Jīvan Yātrā” that after coming to Patna he also began taking part in mushairas. It may be that Harimohan ji wrote this so-called ghazal merely out of playful eagerness. Whatever the case may be, this is not worthy of mention in the history of the ghazal. Even so, I have given the details only so that tomorrow someone may stand up and say that a great humorist and satirist like Harimohan Jha wrote ghazal and wrote it correctly. That alone is why I have taken so much trouble; otherwise there is nothing especially noteworthy in this ghazal.

A specimen of what Harimohan Jha ji thought about ghazal is given in the first section of his poem “Kahū Kī Au Bābū”:

Original in Devanagari

बसाते	तेहन	छै	जे	गोष्ठी	मे	कवियो
गजल	दादरा		आ	कव्वाली		गबैये
किछु	दिन	मे	एहो	देखब	औ	बाबू
जे कविताक संग-संग तबला बजैए						

English translation

The atmosphere is such that even poets in gatherings
sing ghazal, dadra and qawwali.
In a few days, O Babu, we shall see even this:
that the tabla is played along with poetry.

This is from “Harimohan Jha Rachanavali,” poetry volume, page 120, published on 11 November 1978. It may be that Harimohan ji had close relations with Urdu poets, but that closeness did not turn into knowledge of shayari; this is clear from his view quoted above.

Closing Note

So this was history at a glance. Many people may be laughing and saying: is this what history looks like? I welcome them and hope that they will write a better history than this and place it before readers. In the end I wish to say only this: neither is my essay academic, nor am I an academic. Therefore it is quite possible that a grammar-based ghazal writer or ghazal may have escaped my attention. I request readers to provide those names and also to bring forward other incorrect facts, so that Maithili ghazal may become stronger. This book is the first book of Maithili ghazal; it is not the last. My wish is that not one but a thousand books should appear on the grammar of Maithili ghazal.

Appendix I

Certificate of the “Ghazal Kamla-Koshi-Bagmati-Mahananda” Award

Please pay attention here. In Maithili, for the first time, an award certificate that honours women began with forms such as “Shrimati” and “Sushri.” I had also given this fact on Facebook.

गजल कमला-कोसी-बागमती-महानंदा सम्मान
गजल कमला-कोसी-बागमती-महानंदा सम्मान

श्रीमती/सुश्री/श्री

कै बरख..... क “गजल कमला-कोसी-बागमती-महानंदा
सम्मान” मास मे प्रकाशित हुनक

..... लेल देल जा रहल अछि।

अनचिन्हार आखर
<http://anchinharakharkolkata.blogspot.com>

ई सुचित करेत आपर दर्श भऽ रहल अछि जे मैथिलीक पहिल गजलक ब्लाग "अनिदिलर आखर" तब शाइरक प्रोत्साहित आ पुरस्न शाइरक मिलन तोड़लक लेल एकटा तुल्य मूना भावनासँ ओत-प्रोत सम्मान अही लोकनिक मौख लामि रहल अछि जकर नाम "गजल कमल-कोसी-बागमती-मलनबा सम्मान" रखल गेल अछि।

ई पुरस्कार बू वरगमे पुरा कएल जाएत जकर विकरण एना अछि-----

पहिल वरग-----हरेक मासमे प्रकाशित गजल, रूबाइ, कता, पद्य, समीक्षा, आलोचना, समालोचना, इतिहास (गजल, रूबाइ, कता, पद्य, आदिक)मे सँ एकटा रचना चुनल जाएत जे सालक बारसो मास वजन (साल मने 1 जनवरी सँ 31 दिसम्बर)।

ऐ तहँ वजन कता लग अछि तब सँ बारस रचना प्रान हेतन्हि आ ऐ बारसो रचनाकँ मुख्य वजनकर्ता लग सौपि देल जाएत।

दोसर वरग-----मुख्य वजनकर्ता अछि तब सँ प्राप्त रचनामे सँ ओकर भाव, व्याकरण आदिक आधार पर एकटा रचना चुनल जाएत, जे अछि तब सँ मास चुनल जाएत आ ओकरे ई पुरस्कार देल जाएत।

ऐ बरसक मुख्य वजनकर्ता कलाह-----

रचना चुनबाक नियम

- रचना अनिवार्य रूप "अनिदिलर आखर" पर प्रकाशित होबाक चाही। जे कौनो रचनाकारक रचना अन्य द्वारा प्रस्तुत कएल गेल छैक ते सोले मान्य हएत।
- रचना मैथिलीक होबाक चाही। जे कौनो रचनाक अमैथिलीक पुरस्कार प्राप्त भेलक बाद प्रमाणित हएत ते रचनाकारसँ अनिवार्य पुरस्कार आपस लऽ लेल जाएत आ भविष्यमे एकरा पटनाकँ लेखकक लेल "अनिदिलर आखर" कानूनी कारवाइ सेले कऽ सकैत अछि।
- रचना वजन प्रक्रियाकँ चुनौती नै देल जा सकैए।
- एकरा रचनाकार जे मैथिलीक रचनाकँ अन्य भाषाक संग घेर-मट्ट कए लिखैत छी ते ऐ पुरस्कार लेल सवर्ग अयोग्य छी, ई जेकरा रचनाकार जे मैथिली आ अन्य भाषामे फराक-फराक लिखैत छी तिनकर रचनाकँ पुरस्कार देल जा सकैए, बशर्त कि ओ अन्य पात्रता रखैत होथि।
- पहिल वरगक प्रक्रिया हरेक मासक 5 सँ 10 तारीखक बीच आ दोसर वरग हरेक तिला-संक्रान्तिकँ पूरा कएल जाएत।
- ई पुरस्कार वजन पूर्णतः ऑन-लाइन हएत।
- रचनाकार कोनो देशक नागरिक भऽ सकैत छी।
- "अनिदिलर आखर" क संस्थाकक ऐ पुरस्कारमे भाग नै लऽ सकैत छी।

मुख्य सम्मानक अलावे जे लोकनि पहिल वरगकँ पार करैत तिनकर नाम सेले मासक क्रमसँ अछि। हुनको लोकनिकें शुभकामना

जनवरी	अप्रैल	जुलाई	अक्टूबर
फरवरी	मई	अगस्त	नवम्बर
मार्च	जून	सितम्बर	दिसम्बर

Appendix 2

On the death anniversary of Pandit Jeevan Jha, which falls in May, an award will be given every year. Its name will be the "Pandit Jeevan Jha Lifetime Achievement Ghazal Award." In brief, it will be called the "Pandit Jeevan Jha Ghazal Award." This honour may be given to any person or institution that has worked for ghazal during its lifetime.

The arrangement for this honour will be as follows. Readers, critics, universities, Maithili institutions, and others will send a nomination form to Anchinhar Akhar. It will be accepted only through the internet. The selection committee of Anchinhar Akhar will consider those names and make the final decision. Since this honour is based only on work, dispute will not be tolerated. The form is available below. Readers, critics, universities, Maithili institutions, and others should keep the following points in mind while filling the form:

- 1) At one time, only one person or institution will receive it.
- 2) In the year in which someone is receiving this honour, that person's work on ghazal over the previous 30 years will be evaluated. Along with this, at least more than five of that person's ghazal collections, or books on ghazal criticism or history, should have been published.
- 3) If the recipient is an editor, 30 ghazals should have been published every year in that editor's journal. If the editor has changed, then the honour will be given to the journal.
- 4) An institution that has published 15 books of ghazal may receive it.
- 5) An editor who has edited 10 ghazals while preserving the original spelling of old ghazal writers may receive it.
- 6) A donor who has donated for publishing ghazal books may receive it, with the minimum number being 20 books.
- 7) The effort will be to give this honour every year, but in the absence of a suitable contestant it may also be postponed for that year.
- 8) Anchinhar Akhar has reserved all procedures of this honour and also accepts the responsibility for them.
- 9) This honour is not suitable for anyone who sees honour and money as being tied together. Yes, according to means, provision for an amount of money will also be made, but in the future.
- 10) Someone who has connected 30 or more new ghazal writers with the ghazal form during 30 years may receive it.
- 11) The founder of Anchinhar Akhar will not be entitled to this honour.
- 12) Any member of the selection committee of Anchinhar Akhar may receive this honour only after two years.

हुनक नाम जे की ऐ बरखेक "पं. जीवन झा Lifetime Achievement गजल सम्मान"
लेल योग्य छथि----

हुनक वर्तमान आयु (संस्थाक स्थापना दिवस रजिस्ट्रेशनक जेरैक्सक संग)---

जे व्यक्तित्व छथि जे कौन बरखेमे हुनक पहिल रचना प्रकाशित भेलनि (रचनाक जेरैक्सक संग) ---

हुनक की योगदान छनि मैथिली गजलमे----

जे संस्था छथि जे की कज छनि हुनक ---

व्यक्तित्व वा संस्थाक वर्तमान ठेकना, मोबाइल नं.,---

नामक सुझाव देब' कला व्यक्तित्व वा संस्थाक नाम---

ठेकना---

सम्मानक लेल सुझाविल रचनाकारक संबंधमे टिप्पणी---

Appendix 3

English-language ghazals written by Maithili ghazal writers

As far as I know in this regard, Kundan Kumar Karn is the first Maithili ghazal writer, considering both India and Nepal together, who also wrote ghazals in English. After him, Rajeev Ranjan Mishra also wrote English ghazals. For full details on this matter, go to this link of Anchinar Akhar: https://anchinharakharkolkata.blogspot.in/2017/03/blog-post_u.html

According to historians of the English language, the Indian-origin American poet Agha Shahid Ali wrote ghazals in English. However, many translators had already translated Arabic-Persian ghazals into English before that. Just as a lack of

rules is seen in the early phase of ghazal in every language, the same is also seen in English ghazal. Later, a syllable-based rule was applied for English ghazal, meaning that every line should have an equal number of syllables.

Now understand what a syllable is. A syllable is the “vowel-sound unit” of a word. See the syllables of a few words below: free (1 syllable), eat (1 syllable), bio (2 syllables). Now one may ask how “bio” has two sound units. It is bi-o, whereas free or eat has only one vowel sound. “Doctor” has two syllables. In the same way, the syllables of every English word can be known. This system appears to be closer to Maithili’s “simple varnic bahar.”

Some English forms of ghazal terms are as follows:

Term	Meaning
Sher	A couplet.
Matla	The first couplet of the ghazal; both lines end in the rhyme and refrain.
Radif / Radeef	The refrain.
Qafia / Qafiyah / Qaafiya / Kaafiya	The rhyme.
Makta / Makhta	The signature; the poet invokes herself, or an alter ego or pen name (takhallus), in the last couplet, directly or through wordplay.
Behar / Bahar	Poetic metre.
Ghazalkar	One who writes ghazals.
Misra	A line of a couplet.

To read some English ghazals, you may go to this link:
https://www.poets.org/poetsorg/poems?field_form_tid=413

Author Introduction

Ashish Anchinhar



Original name: Ashish Kumar Mishra

Mother: Shrimati Gambhira Mishra

Father: Late Krishna Chandra Mishra

Village: Bhatra Ghat, Bisfi, Madhubani

Birth: 4/12/1985

Founder and editor of “Anchinhar Akhar,” an internet journal, in blog form, focused on Maithili ghazal and sher-o-shayari, started in 2008: <http://anchinharakharkolkata.blogspot.com/>

Published works

(If you click on the book title, the book will open for reading.)

- 1) Anchinhar Akhar (collection of ghazals, rubai, and qita).
- 2) Maithili Ghazalak Vyakaran o Itihas (this version published).
- 3) Maithili Web Patrakaritik Itihas (this version published).
- 4) Janghajori (ghazal collection; this version published).
- 5) Maithili Ghazalak Ready Reckoner (a concise form of Maithili ghazal grammar; this version published).
- 6) Kumari Ichchha (ghazal collection; this version published).
- 7) Shabd-Arth-Shakti (the first independent book of Maithili ghazal criticism); e-version published.

Edited book

- 1) Swatantracheta (Arvind Thakur: Personality and Works; revised form of Videha's Arvind Thakur special issue; year 2020, Shashi Prakashan, Kalikapur, Supaul).

Books co-edited with Shri Gajendra Thakur

- 1) Maithili Ghazal: Aagaman o Prasthan Bindu (the first book of Maithili ghazal criticism in edited form); e-version published.
- 2) Representative Maithili Ghazals (from 1905 to 2022); e-version published.

Honour

For the year 2014, he was honoured with the Videha Language Award (Parallel Sahitya Akademi Award) for the book “Anchinhar Akhar” (ghazal collection).

Email: ashish.anchinhar@gmail.com