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Intertwined Relation between Poetry and Music: A Case of Subcontinent's Musical Saga and Oral History

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Abstract

Poetry and music have been in a togetherness not just historically but also artistically integrated through the profound establishment of meter and rhythm. Both genres complement each other to such an extent that there occurs the process of 'artistic transmutation', which apparently seems to be radically divergent, but this association empowers and praises both, the beautiful poetic form and the field of musical production. This masterly eluded interrelation becomes even more discernible in the case of Hindustani classical music which is structurally distinguished by its elegant, electrifying, and traditional outlook. This research aims to recontextualize the interconnected relation between poetry and music; reaffirming the propinquity among diction, meter, rhythm, and sonority. Considering this propensity as a source of 'contextual relatability'music and poetry both provide aid for one another's social acquiescence and lastingness. Due to this intersection of music and poetry, Urdu ghazal in the twentieth century reimagined the subcontinental paradox, proliferated the socio-political landscape, and challenged the existing limitations of ghazal as a literary genre. Hence, the works of prominent poets got popularized among the middle class as self-contained musical enactments distinguishing between an ordinary poet and a 'people's poet'. While raag and ghazal may seem like opposites in terms of their nature, they actually share a fascinating and enigmatic connection. This connection stems from the interplay between rhythm and meter in raag, and the mode and tone of ghazal.

Keywords: Oral History, Rhythm, Meter, Ghazal, Music, Poetry, Raag.

Introduction

The magic of language with its changing diction in every genre can't be ignored. The Greeks, Romans, Europeans, Asians, Arabs, and Chinese, all had music, just as other civilizations. Although the music of these civilizations must have differed in its form, style, structure, and composition but existence of music in all bygone times cannot be debated on historical grounds. This fact is aptly explained by Iftikhar Arif as,

> "The musical rendition of poetry is quite mythic. The kind of poetry that is discovered before history whether it was religious or cultural is also believed to be rendered in musical forms. These melodies were sung in temples, synagogues, or

> shrines. In the very first discovered form of poetry, music had a very critical and prominent role to play." (Arif, personal communication, December 23, 2023)

The music itself is a language that has its own self-contained, non-representational aspect which has a lot to do with the rhyme, meter, tone, mood, and melody of poetry. Music is as old as sound and so is the case with the origin of the word, the historicity of which can be traced back to the process of making this entire universe. 'Kun Faya-kun' which says 'Be and it is' was uttered by God Almighty and it is still believed to be resonating with utmost potentiality. Poetry is an ancient 'artefact', which like everything else in a living civilization, has a history. The detailed analysis of the interconnected relation among poetry and music; their sense of intertwined possession, their congruity and collective impressiveness, their sonority and subjectivity, have pointed to their historical interdependency and their ever-engaged attention under different cultural imaginations. Poetry with its principle, organization, meaning, and value might survive for some time in a specific era even without music. But music has always been dependent on poetry (classical instrumental music being an exception). When poetry is amalgamated with a well-organized melodic motion it not only gets social acceptance but also attains longevity which transcends the boundary of time and place. Hence, poetry and music have a discernable sort of historical affinity which in the words of Hegel (1770 – 1831) carries the liberation of the soul to extreme heights I.e., the ultimate attainment of artistic tranquility.

Due to its harmony, rhythm, and melody, poetry and music are said to have shared the same cradle in known human history. Lucien Goethals and Gils aptly identifies, 'nevertheless: reading texts from antiquity we realize that poetry and music go together, that the Greeks treat them as a unity. But an evolution has taken place whereby poetry has become more independent, and so has music. Previously, it must have been the dramatic recital of poetry which was in itself a 'self-sustaining art' (02). This evolution expands over the centuries of historical discourse, dating back to the Renaissance, and moving towards restoration, romanticism, realism, and modernism. Even after becoming distinctive genres of art, the legacy of complimenting each other lingers on between music and poetry. Just as Iftikhar Arif adds, 'Asian 'bhands', European bards, and South African drum beaters used to sing in order to express different art forms. Folk poetry of the world was rendered in melodic form. Poetry before being persevered in written form was an art of musical execution.' (Arif, personal communication, December 23, 2023)

Poetry nurtures expressive potency and music on the other hand gives rise to the melodic tendency; and both are intertwined to verify one another's utmost delectation, hence, the power of artistic harmony. While contemplating upon this intertwined relationship between poetry and music, one should not try to identify the genre which has the sense of governing the other genre; because in this case one of them might lose its charisma, thus becoming a 'discreditable and undeserving kind of endeavor'.

Goethals and Gils highlights this fact as, 'If the poetry is of exceptional quality but the music is worthless and drowning out everything else, then the impact of that same poetry is lost on us, and the final result is bound to be merely soporific' (05) It is always the internal quality of poetry, its sonority, style, and emotional appeal which attracts the externality of music that is its suspension, cadence, and melody; and following this trajectory both of the genres become 'the art whose mission is to give shape to the inner side of personal life' (Hegel). There is a hidden melody in poetry just as there is a hidden imagery in absolute music; when both of these

'epithets' confront each other, it does not only attain a gestural quality but also becomes everlasting. Therefore, I contend that when poetry is composed into melody it gains social acceptance and longevity hence poetry becomes extra-poetical, and music becomes extra-musical.

Significance and Scope

This research aims to re-conceptualize the intrinsic connection between poetry and music which is often ignored not only by the listeners and readers but also by scholars and researchers. This research provides insight into a twentieth-century phenomenon that bestowed transcendental permanence on the works of certain poets. The aesthetic merit and sonic grace of a ghazal cements the intersection between poetry and music; the intensity of this connection decides the immortality of a ghazal. Considering this as an argument, this research also redefines the laudatory, romantic, and melancholic nature of certain Urdu ghazals and recognizes their symbol, imagery, metaphor, and dominant emotion according to the nature of the raag used in their composition. This research is a visionary effort on our part dedicated towards both music and poetry; reassuring that poetry when composed into music, gives powerful, gentle, and life-giving essence to its craft and culture.

Research Questions

- What is the interwoven connection between poetry and music?
- How does this connection impact the longevity and social acceptance of a ghazal?
- How does the nature of a certain raag fit in with the tone of a ghazal, hence making it immortal?

Methodology

A combination of discourse analysis and oral history methodology shall be applied for the detailed analysis of the subject. Discourse analysis explores the functions, operational mechanisms, and other potentials of discourse in text and other forms of literature, decoding the reasons due to which discourse becomes reasonable. The implication of discourse thus helps to analyze a text beyond its written form i.e., understanding the phenomenon behind it.Oral history is a methodology to interview a person or group of people regarding a specific subject or comprehensive matter. These subsequent narrations and interpretations given by the narrator could be part of their personal and collective experience. This method has the potential to transform the experience of bygone days into an empirical study which adds a lot to the research of a specific topic. This technical way of recollecting valuable information about someone's individual and collective past helps to make the discourse more factual and analytical. A historical discourse shall be appertained to recontextualize the stature of poetry in poetic space and the locus of Urdu ghazal in the subcontinent's musical saga. This discourse shall be further bolstered by personal and collective insights of luminaries of music, poetry, and literature as a whole.

Discussion and Analysis

Analogizing the Western & Eastern Music

Western and Eastern music has been highly influential over the centuries as both have wide listeners within and beyond the borders. Western music is manifested in a written form and

consequently can be transcribed. Eastern music is manifested around oral tradition i.e., techniques, principles, and methods that are passed on from one generation to the other. Eastern music cannot be transcribed into the notes and is a more improvised form of art. Western music has recognizably exotic sounds, a high tempo, and a widened pitch of voice and mostly is accompanied by the efforts of the chorus. Whereas eastern music has a very diverse phenomenon of execution; it has both high and low notes, explanation to the level of exaggeration, very definite imagery, a proper beginning, climax, and conclusion with an inspiring 'tarab'. (Tarab refers to musical effect and association: a profound sentimental response by a listener that leads to a feeling of connection among the listener, vocalist, and sometimes the poet too). Also, western music is based on tones and semi tones whereas Eastern music has based its edifice on microtonal grounds. Moreover, eastern music comprises different notes that don't fix or fit into the Western scale of twelve notes. The eastern music has its individuality driven out of its very historio-cultural and Socio-Political occurrences.

When it comes to Eastern music, or more precisely saying the music of undivided India, the most famous and perhaps the most influential form of musical genre is 'ghazal'. The specialty of ghazal lies in the fact that it has both poetic and musical genres which makes it a cultural and traditional phenomenon along with a pure literary context. As a poetic genre, ghazal consists of different rhymed couplets that end with a particular prosodic meter which we refer to as radif and kafiya. Ghazal begins with a rhyming couplet known as 'matlah' and ends with a couplet which comprises of the poet's pseudonym and this couplet is known as 'maktah'. It is to be remembered, maktah becomes maktah only because of the poet's pseudonym otherwise it will be an ordinary last couplet. However, matlah and maktah aren't necessary to be in the modern 20th-century Ghazal, but conventionally it has to be there for the sake of rhythm and also because it marks the beginning and end of the ghazal.

A ghazal isn't bound to have a thematic focus in every couplet, otherwise it will become an ordinary poem ‘nazm’. But there is definitely a sequence of meter and rhythm in ghazal, just as Dr. Radhika points out, ‘There is a set pattern and a set frame in ghazal, and one must abide by it, just like a painter who has to follow the circumscription of the canvas.’ (Chopra, personal communication, December 31, 2023) Every couplet in ghazal is marked with a different point of focus accompanied by traditional symbolic and metaphorical expressions. A ghazal can uphold the different genres of art, including psychology, mysticism, philosophy, sociology, history, politics metaphysics, etc. Conventional Urdu Ghazal usually takes up topics such as nature, climate, Socio-Political chaos, mockery of the religious orthodoxy, betrayal of the paramour, separation from beloved, and most importantly unrequited love. Also, the mention of liquor, infidelity, piety, purity, and divinity under the umbrella of different connotations is very common in Urdu Ghazal.

The Story of Urdu Ghazal

The reconstruction of the available sources suggests that Ghazal became a musical genre under the influence of great sufi Hazrat Nizam Uddin Aulia (1236 - 1325), a group of singers along with one in lead, used to render the ghazal highly energetic and rhythmic tone. Apart from tabla, the main instrument of these performers was their 'clap' known as 'taali' in Urdu and is believed to be transferred from 'taal' which in English can be translated as 'cadence'. This legacy lingered on under the influence of Hazrat Nizam's beloved disciple Hazrat Ameer Khusro (1253 -

1325) whose Persian poems were not just rendered but also performed in public processions of that period of time. Khusro himself was the Master of Music and it's believed that he was the one who introduced India with 'Sitar' and 'tabla'. Apart from this, khusro is also credited for the invention of khayal, tarana, and qaul in Hindustani Classical Music. After Khusro, they were Mughals who nurtured the ghazal and took it to the pinnacle of glory in India. Iftikhar Arif rightly points out, 'When the Mughals came to India, they started the tradition of singing Persian ghazals (and later on Urdu ghazals) along with dancing in their darbars.' He further explains in detail the historical initiation of the tradition of Ghazal in Indian Society,

> "Initially, there was no concept of ghazal singing in Hindustani classical music. It means that ghazal singing wasn't a distinguished genre of Indian music. Traditionally there used to be Vandana which was composed in different raags considering their specifications. And Indian musicians used to sing this Vandana in temples for Goddess sarwaswati, Shri Krishan, Raam Chandar, and Goddess Durga. Before the kathak dance also, they used to sing the Vandana of Saraswati since she was the goddess of wisdom. But once the theater of Agha Hashar Kashmiri begins in India, they used to present 'salamiya' before the beginning of every play." (Arif, personal communication, December 23, 2023)

Although Ghazal is believed to have its origin in Arabic it was polished in Persian and later on it flourished in Urdu and hence became the single most commercial genre of poetry and music. Peter Manual, justly highlights it, 'Moreover, it is clear that by the Mughal period, Ghazal was frequently performed in this manner, that is, accompanying interpretive kathak dance, and in a light classical style stressing emotive text expression rather than a detailed or scrupulously correct rendition of rag.' (Manuel 96). Here it is important to note that three expressions of art face one another at the crossroads, poetry, music, and dance; hence the flexibility of poetry to complement other genres of art by taking itself to the role of mediator.

The blossoming of ghazal can't be isolated from the Indo-Muslim renaissance in Lucknow, Delhi, Lahore, Bhopal, Mewar, Deccan, and all other princely states of Nawabs, Jagirdars, Mansabdaars, etc. To say that ghazal in this specific period was fostered by the courtesans won't be wrong since they were the ones to make it popular as a form of art which by then was referred to as mujra singing. Iftikhar Arif reminds of it as, 'When mujra singing was introduced in Indian society, they dismissed Vandana and started singing for the honor of the elites. And this sort of singing had a lot to do with sexuality and objectification. This form played a vital role in popularizing ghazal in the recent century.' (Arif, personal communication, December 23, 2023)

However, their way of performing it was different because they used to sing highly swift notes, and in a dialect that was quite sophisticated. At the same time, recording technology was introduced in India in 1902, 'which produced in the same year over 500 commercial recordings of prominent vocalists' (Manual 98). Gauhar Jaan (1873 - 1930) was the first Indian vocalist whose voice was recorded on a phonograph. Among other prominent vocalists of that time, the names of Janki Bai (1880 - 1934), Malka Jaan of Agra, Husna Bai, Rasoolan Bai (1902 - 1974), Jaddan Bai (1892 - 1949), Zohra Bai (1868 - 1913) are worth mentioning.

After the socioeconomic fall and rise of the middle class in pre-partition times, courtesans were disregarded due to their association with prostitution and the dismembered status of their nurturers i.e. Nawabs. The new patronage of Ghazal became the middle class and mass media (by this time All India Radio was established).

Politics of Music: Becoming People's Poet

Although the Urdu language encompasses all other genres that are highly praised ghazal remains the most celebrated genre of Urdu because 'it revives the values of harmonious coexistence, to celebrate the potential of poetic space between identification and imagination, the generative space where all people have a hope to thrive' (Hashmi 19). Hence, we can say that ghazal is the identity of the Urdu language and literature because it holds an expression that is closer to life, is culturally aligned and typically sub-continental in nature. Every century has produced a doyen poet in its language and literature and so has been the case with Urdu since its inception in the seventeenth century. The eighteenth century produced Mir Taqi Mir (1723 – 1810), the nineteenth century nurtured Mirza Asad Ullah Khan Ghalib (1797 – 1869), and the twentieth century nourished Faiz Ahmad Fiaz (1911 – 1984). These poets were distinguished among their contemporaries because they made their mark in the genre of ghazal and hence they became 'people's poets'.

The ghazal can't thrive in isolation, it has always been accompanied by the agency of music and this is how poetry in general and ghazal in particular attains longevity; through diction, rhythm, beat, refrain, and meter. Ghalib wrote numerous ghazals, there are more than two thousand couplets in his *deewan;* with profound lyricism, congruity, despondency, wit, and heartbreak. But why are we most familiar with those ghazals that were composed and rendered by the finest vocalists of different generations? Our familiarization with 'Ibn e Mariyum huwa karay koi' which was sung by Akhtari Bai (1914 – 1974), 'muddat huwi hai yaar ko mehma kiye huwe' which was exceptionally rendered by Iqbal Bano (1935 – 2009), and 'ye na thi hamari kismat kay wisaal e yaar hota' sung by Jagjit Singh (1941 – 2001) is not by a fluke or coincidence but it has a purposeful anecdote behind its prominence.

Let us also analyze the case of Faiz Ahmad Faiz and some other significant poets of the twentieth century. Faiz changed the discourse of Urdu poetry by bringing into unity the aspects of love and revolution; followed by literary cohesion, broad horizons, and intensified questions that rose by the onset of socialism in undivided India. There are five books in the collection of Faiz's poetry, with uncountable ghazals along with prominent nazms, qatats, qaseeda, etc. But our acclimatization with ''mujh se pehli si muhabbat meray mehbob naa mang' which was rendered by Madam Noor Jahan (1926 – 2000), 'Gulo me rang bharay baaday noo bahar chalay' vocalized by Ustad Mehdi Hassan (1927 – 2012) and 'dasht e tanhai me' serenated by Iqbal Bano (1935 – 2009) is surely whimsical.

This is not to give the impression that other works of Faiz was less comprehendible, lacked intellectual discourse, or did not have literary appeal at all. The ghazals which attained distinction among others surely had the musical tendency; a smorgasbord of melodic pleasures and literary mysteries that bolstered them to attain social acceptance, longevity, and aesthetic immortality. Aptly put by Shadab Zeest Hashmi, 'The ghazal, in its structure as well as sensibility, not only allows contraries to cohabit but in the best compositions, it makes a demand to frame polarity in the same space' (Hashmi 34). Dr. Radhika further amplifies the fact by saying, 'Music adds a lot to the reach of a poetical piece. If poetry is confined to a book, it remains within the reach of specific people but once it is composed into a melody its

acceptability becomes vast since music itself is a universal language.' (Chopra, personal communication, December 31, 2023)

A very significant aspect of this argument that is worth consideration is the fact that most of the poets mentioned above knew the peculiarities of Hindustani classical music. As Shareef Awan highlights, 'More than knowing music, a poet should have a sense of music. It is more about musicality which is a personality trait.' (Awan, personal communication, January 05, 2024) Why did Ghalib suggest to one of his acquaintances to listen to his ghazal, composed in the 'Raag Jhin jhooti', by a skilled vocalist? Another interesting incident also elucidates the intertwined relationship between poetry and music; recontextualizing convergence and divergence in ghazal by bringing together the charisma of meter (*aurooz)* and rhythm (*taal)*. When one of Faiz's beloved friends tragically passed away at a tender age, Faiz composed a heartfelt ghazal and sent it to the renowned ghazal maestro Farida Khanum. The ghazal was *'Chand nikle kisi jaanib teri zebai ka'* and Farida artistically composed it in raag *'Mang khamaj'* The emotion of *raag khamaj* is quite profound and sensual; followed by proximity, romance, and memory. This particular raga employs the pure form of Ni while ascending and the flat form of Ni while descending, resulting in a distinct asymmetry in both composition and improvisation. It is often emphasized in the lighter genres of Hindustani Classical Music, such as Thumri and Tappa, where its nuances are extensively explored. Farida Khanum belongs to Patiala Gharana of Hindustani classical music, which is named after the city of Patiala in Punjab and is known for its mastery in genres of ghazal, thumri, and khayal styles of singing.

The specialty of Farida Khanum is woven into her *'aarhigayaki'* also known as offbeat singing which she must have learned under the influence of her mentor Ustad Ashiq Ali Khan (d.1948). Now a question should churn up as to why Faiz sent this particular ghazal to Farida Khanum, he could have considered someone else to render this literary piece. He opted for Farida to sing this specific ghazal because Faiz himself was well aware of the lexical makeup of his ghazal and propensity of melody in this ghazal. And Faiz's familiarity with music is of no wonder since he shared a very close relationship with Khawaja Khurshid Anwar (1912 – 1984). In their college days, Khawaja Khurshid Anwar and Faiz Ahmed Faiz were not only classmates but also shared a close friendship. Interestingly, their initial interests were quite opposite. Khurshid Anwar displayed a deep passion for Urdu poetry and literature, while Faiz Ahmad Faiz had a natural inclination towards music. However, as time passed, their paths took a surprising turn to opposites. Khurshid Anwar achieved a remarkable success as a music composer, while Faiz became one of the most celebrated poets of his era. It's interesting how their respective talents and passions nurtured in opposite directions.

Urdu Ghazal and the Treatment of Raag

Just like scales and notes in Western music, ragas are significant in Eastern music to set the mood and tone for a specific musical piece. As compared to scale in Western music, ragas in Eastern music provide intricate detailing which ensures artistic and emotional cohesion of the lyrics. Historically, each raag in Hindustani classical music is associated with a specific emotion and these emotions fit in with the wide range of poetic aphorisms used in poetry. So, we can believe that ragas are significant for the refinement of diction and for the sentimentality of the narrative possessed by each ghazal. There are three main components of ragas; the pitch, the syllable, and the rhythm. Pitch is more like a scale, and it is responsible for the individual

identity of every raag. The syllables are used to sing the notes in every specific range, and these syllables are:

Sa Re Ga Ma Pa Dha Ni Sa

The organization of these specific syllables forms a rhythm for every Raag to be used in different situations. The proximity of pitch, syllable, and rhythm helps the raag to attain diversity, which is why there are raags for morning, afternoon, evening, night, festivals, traditions, rainfall, and similarly for the initiation and ending of every season. As Shareef Awan points out in detail,

> "While composing a ghazal, the selection of raag is a work of high intellect. There are a total of 8 'russ' (embodiments) of classical music in the Indian tradition of art and craft. All of the possible emotions, feelings, and occurrences can be subsumed in these embodiments. The selection of raag entirely depends upon these embodiments and the composer has to be considerate of the overall atmosphere of the ghazal." (Awan, personal communication, January 05, 2024)

Ragas have been used to pay homage to the subcontinental manifestations of Urdu ghazal which is traditionally rendered in three taals only: dadra (6 beats), rupak (7 beats), and gehrwa (8 beats) as elucidated by Dr. Radhika. Hence, in the subcontinent's musical saga, both music and poetry have been complimenting each other for the last many centuries because of this poetic-musical affinity.

One of the very prominent ghazals of Ghalib *'muddat huwi hai yaar ko mehman kiye huwe'* is rendered by phenomenally talented, Iqbal Bano. The ghazal is composed in *raag nand,* which is quite subtle, melodic, and prepossessing. This exquisite raga is the result of unparalleled musical creativity, skillfully blending melodic precision with aesthetic expressions. *Raag nand* encapsulates profound thoughts, emotions, and beauty. The harmonious fusion of its manifestation and aesthetic sensibility is a testament to its exceptional presentation. Raag Nand evokes a serene and contemplative emotion, with a gentle and soothing tone. It carries a sense of tranquility and introspection, inviting listeners to immerse themselves in its peaceful ambiance. In Raag Nand, one can sense the poignant longing for romance, intertwined with moments of uncertainty and fleeting pessimism as the seeker tirelessly searches for their beloved. This raag beautifully captures the essence of yearning for union at the peak of the evening, after hours of meticulous preparation, creating a profound context for the expression of love.

In this ghazal, Ghalib has skillfully played along with the imagery of fire, the dance of sparks, and the glow of wine. The ghazal offers a deep nostalgia with constant repetition of 'once again/yet again' in fourteen of couplets. Nostalgia is another significant factor of raag nand and this ghazal is profoundly woven into it. Another important facet of this ghazal is the inclusion of aesthetic expressions and elements; reimagining the rich Urdu lexicon as well as idioms, metaphors, polysemy, and symbolism regained by the subcontinent's ravishing literary heritage. The reiteration of 'once again/ yet again' highlights the sameness but none of the seventeen couplets has lost its literary individuality, but this reprise has excellently contributed to the counterbalance of diction, meter and rhythm. Shareef Awan comments on this connection, 'Rhythm and meter are synonymous with each other. Without rhythm there is no meter and

without meter there is no poetry.' (Awan, personal communication, January 05, 2024) Some of the stanzas and couplets for the sake of in-depth analysis are stated below:

Ghalib begins the ghazal,

It's been long, since my lover, was a guest of mine
and my house was suffused with the glow of wine

The first stanza highlights the typical raag nand's description of romantic longing and the second stanza brings the aesthetic element to the spotlight with the use of the phrase 'glow of wine'. The same phrase is used again highlighting the cusp of beauty and poetics,

For a youthful beauty 'gain thirst these eyes of mine
Her face being all ablossom then with the glow of wine

Another important, rather mysterious idea, portrayed by Ghalib is the use of words like fire and spark emphasizing on the 'aesthetic sensibility' of raag nand's rhythmic canvas,

Lament longs that from my breath may sparks of fire flow
lts been a while since on a journey, of lights I did go

Lastly comes the romantic tension where Ghalib artistically knits together the aesthetic expressions of eyes/eyelashes and a strong desire for reunification. And this yet again draws our attention to raag nand's testimonial of love, loss, and unity,

I again amass the shards of my heart somehow
Ages since I've feasted on her eyelashes now
The quill of my eyelashes I, dip in my blood anew
For to decorate my vest in the flower's form and hue
My heart and my eyes are now adversaries again
One seeks to think of her, the other for her sight to gain

And perhaps the most celebrated couplet of Ghalib, which recreates the magic of unity and churns up the 'tranquility and introspection', the ultimate of raag nand,

Again this heart seeks those days of leisure as of yore
Sitting just enmeshed in thoughts of my paramour

The radif used by Ghalib for this specific ghazal is quite uncommon '*kiyehuwe'* as it ensures the continuity of ghazal by the sonic hinge which holds together the apparently disjointed thought and emotion structure (Hashmi 45). The narratology of ghazal fits well with the variations of raag nand which usually involves the higher notes to intensify the expressions.

The connection of the ghazal with the intricacies of ragas exceedingly contributed to its popularity in twentieth-century India, hence amplifying our claim of its social acceptance and longevity. The continuity of the ghazal has a lot to do with the flow of specific raag fitting in its mood and tone. The craft of ghazal is traditionally settled in such a way that its ability to reach a wider audience gets higher as soon as it is composed in melodic form despite ghazal possessing a very disjoint emotional construction. Urdu ghazal and Hindustani classical music complement each other's social recognition because they maintain an affinity by being in the same social, cultural, historical, and philosophical context. The ecstasy, emotion, melancholy, and passion of words add a lot to the brevity and climate of raag which describes the miraculous interconnection of poetry and music.

Conclusion

Poetry and music are interconnected due to the equalizing forces of rhythm and meter. Due to this interconnection both of these genres are said to share artistic cosmopolitanism and because of this, over the period of time music has become extra-musical and poetry has become extra-poetical. Yet there's no idea of sameness and no fear of losing artistic individuality. This relationship is profound to such an extent that historically whatever is unsung is believed to be unsaid. Both of these genres have been complimenting each other since their initiation in pre-historical times when music and poetry were considered one form of art.

It is because of this artistic consortium that we still get to know the names & works of poets and musicians whose names otherwise would have been lost under the dust of time. How can we imagine being familiar with the name of Saghar Nizami (1905 - 1983), if his ghazals weren't rendered by the amazingly talented Master Madan (1927 - 1942) who passed away at the tender age of 15. Even the greatest website of the Urdu language *'Rekhta'* has only 16 preserved ghazals of Saghar Nizami. He gained notability just for the two ghazals sung by Master Madan sometime in 1935 and Master Madan was only able to sing two ghazals in his lifetime. A total of only 8 musical pieces were recorded and only 3 are available today. Isn't it tremendously amazing to note that Saghar Nizami (poet) is known because of Master Madan (singer) and vice versa? This is simply the power of poetic-musical fusion which has the ability to preserve both written and sung forms in an artistic time capsule.

The absence of a relational entity between music and poetry would dismantle the artistic certitude of either of the genres. In the case of the Subcontinent's art history, Urdu ghazal and Hindustani classical music have been delightfully engaged together to form a coalition of literary, historical, and cultural significance. And the music and poetry today lack this Intertwined relation that's why there's no soulful rendition as compared to the music and poetry of the days bygone. It is for a very limited time frame that a song comes to the limelight and then it's eliminated not to be remembered. The primary reason is the absence of philosophical provocation and aesthetic sensibility in poetry, and another reason is the unrelated tune in which it is composed. There's no compatibility between music and poetry these days, and for this reason, despite complimenting each other, both of these genres are negating one another's expressiveness and thematic unity. Also, these days poets aren't well aware of the musical intricacies and the musicians/singers aren't cognizant of literary peculiarities. And because of this artistic disability, the poetic-musical fusion (if it exists in true meaning) disallows the social acceptance and longevity of a poetic piece.

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