

JADWIGA PSTRUSIŃSKA

POETIC FORMS IN AFGHAN POETRY

The Afghan poetry has always been written in two languages: the Persian which in Afghanistan is now called Dari ¹ and Pashto — the proper language of the Afghans ². This article is concerned with the poetry written in Pashto only. The division into the Afghan and Arabo-Persian poetic forms and the way of defining the problems corresponds with the ideas of the Afghan poetries and aims at presenting them.

The phonetic transcription introduced here is based on the English version of D. A. Shafeev's grammatical outline of Pashto ³, with the following changes: prepalatal affricates *ts*, *ʃ* are transcribed as *c*, *dʒ*, velar fricatives *k*, *g* as *k*, *ɣ* and the bilabial fricative *v* as *w*. Arabic and Persian words are transcribed according to the way of pronouncing them in Pashto. The presentation of the pattern of graphic notation of the lines corresponds with the Afghan manner of writing and so they must be read from right to left.

¹ According to the constitution of 1964 the official languages in Afghanistan are Pashto and Dari.

² Pashto was recognized as an official language as late as 1936.

³ *A short grammatical outline of Pashto*. By D. A. Shafeev, translated and edited by Herbert H. Paper. („International Journal of American Linguistics“, 30:3, part 3; Indiana University Research Center for Anthropology, Folklore and Linguistics, publication 33). Bloomington: Indiana University; The Hague: Mouton & Co., 1964.

I. AFGHAN POETIC FORMS

1. Landəy

It is sometimes called *tapəy*, *tapakəy* or *tapa*. In the Afghan opinion it is this form that is responsible for the high value of their folk poetry. Undoubtedly *landəy* in the field of poetry (like legend in the field of prose) constitutes the basis of the Afghan folklore. Formally, *landəy* consists of one *bayt*, that is, a line including two *misra*'s⁴. The first part always consists of nine and the second of thirteen syllables. *Landəy* rhymes in *-a* exclusively. Its themes are eternal: love and fight. The author is nearly always anonymous. *Landəy* are sung one after another, usually during a march until eagerness, memory or invention of the performers are exhausted. It is a very old form in the Afghan poetry⁵. We know about a *landəy* that was composed about one thousand years ago. It was presumably composed by a sweetheart of one of Mahmud of Ghazna's generals and sung by her from a certain distance as a peculiar „telegram“ informing about the position of her army and the suggested meeting-place. A frequent function of *landəy* was encouraging people to fight. There has been preserved a well-known *landəy* composed during the second Anglo-Afghan war and inscribed on a monument. It was sung at the crucial point of the battle by a seventeen year old girl the legendary Malāley. *Landəy* denotes not only an individual short verse of the kind described above but also a combination of a number of such verse arbitrarily put together in the course of singing. *Landəy* has been sometimes called *misra*', and contemporary poets of Pashtunistan (no longer anonymous) often compose verses with the line-structure identical with that of *landəy*.

Landəy is no longer considered a proper form of folk poetry only but it has become typical of Afghan national poetry and is described as its treasure.

⁴ A hemistich.

⁵ A. Gerasimova and G. Girs, *Literatura Afganistana (kratkij očerk)*, Moskva 1963, p. 23.

sabā xo byā kade bāreži
də dašt gulān ba de lamane buyawina
pə bāy kše ma gərdza mayəna
gulān šarmeži maχ pə pāno pəjawina
cənga pə dzir dzir rāta gori
ləka ɛə nən de pər ma χwār mina rādzina
didan pə lak rupəy arzān dəy
palau mi bād wəxest wəryā de wulidəma
pər gudar sur salu škāra su
ma we de toro ubo or wāxest mayəna
maχ pə marwand kala pəteži
zālīma yāra salāmi wlārəyəma
tukər tukər pə turo raše
ɛə parhārūna dər gəndəm χola dər kawəma
dzānān me sar pə watan kšešod
pə tār də zulfə ba kafan wərle gəndəma
zalmaya χuday ka ba χola dər krəm
pər spar di nəšta də tiro turo wārūna
pə tor topak wištəlay rāše
də binangey aħwāl di ma rādzə mayəna
tə pə sangar kše dzān šahid kra
zə ba χpəl šāl stā pər ziyārat wuywərawəma

And tomorrow once more you will load your possessions;
 Desert flowers will smell your skirts.
 Do not walk in the garden, darling,
 The flowers are ashamed and hide their faces in the leaves.
 You are looking so carefully at me
 As if your love happened to me, poor me, today.
 A hundred thousand is small price for seeing,
 the wind lifted the edge of my shawl, you have seen me free.
 The red kerchief appeared near the ford,
 I said to myself: the black water began to burn, my darling.
 How shall I cover my face with my hand?
 Can one cover one's face with one's hand?
 O, cruel friend, I greet you standing.
 May you come wounded with swords
 I should dress [your] wounds and give you my lips.

I am sowing carnations,
When I gather them I shall invite you too, my friend

Variant C:

complete *nimakəy*
the first *misra'* of *landəy*
complete *nimakəy*
the second *misra'* of *landəy*
complete *nimakəy*

nimakəy:

halək naray ċinār dəy
ndžələy də gulo wəna
The boy is slender like the plane-tree
The girl is like a tree of flowers.

landəy:

pə bāy kše ma wula kawtare
yawa ba mṛake byā na rādzi seyluna
Do not shoot the doves in the garden,
If you kill one, none will come again.

The order of performing:

The boy is slender like the plane-tree,
The girl is like a tree of flowers,
Do not shoot the doves in the garden.
The boy is slender like the plane-tree,
The girl is like a tree of flower,
If you kill one, none will come again.
The boy is slender like the plane-tree,
The girl is like a tree of flowers.

3. Čārbayta

One of more popular Afghan poetic forms. The structure of *čārbayta* (like that of *kasida* or *masnawi*) is most suitable for tales or themes requiring a longer form. *Čārbayta* has the function of

a ballad. The motifs must not be arbitrarily combined; it is one motif that should be consistently developed. Each *čārbayta* includes a refrain called *sar*, *kasər* or *piro*. The refrain occurs in the beginning of the poem and is repeated after each stanza. The content of *kasər* is different after each stanza and it is only the rhyme which is constant. The initial *kasər* consists of two *bayts* and the following ones of one *bayt* only. *Čārbayta* differ depending on the number and length of *misra's*. The number of *misra's* in one stanza varies from four to twenty. The first line of the first stanza must rhyme with the refrain. The remaining stanzas may begin in an arbitrary manner but the final *bayt* of each must rhyme with the refrain. Thus the structural pattern of the poem is the following:

b _____	b _____
a _____	a _____
a _____	a _____
c _____	c _____
d _____	d _____
e _____	e _____
f _____	f _____
a _____	
a _____	
g _____	g _____
h _____	h _____
i _____	i _____
j _____	j _____
k _____	k _____
a _____	
a _____	

Xānamir:

pə čap ke dāl pə še xandžar nisəma
də ɣalim məxa barābar nisəma
yā ba sidka hpəl watan ši zmā
ya ba pə sro wino kafan ši zmā
.....

I shall take a shield into my left hand and sword into my
[right hand,

I shall be facing my enemy.

My country will be really my own

Or there will be red blood on my winding sheet.

.....

4. Rubā'i⁷

A monorhyme song containing advice or instruction. It is recited or sung in a special way, very slowly, and always at the beginning of the meeting, as soon as music is heard. It precedes all other songs and its role is to draw the listeners attention to vocal and instrumental productions to come. After *rubā'i* is sung *yazal*, *kasida*, *čārbayta* and all other forms follow.

Its structure resembles that of a *yazal*. The first two hemistichs and each second hemistich of each *bayt* rhyme. The last but one hemistich contains the pen name of poet. *Misra'* usually consists of twelve syllables.

Ramazān:

tə čə dzān ta hošyār wāye hošyār na ye
dzəka poh di pə žwəndun au rozgār na ye
də kānun au šari'at xəbəri təl kɾe
yaw zarra āgāh də šari'i pə lār na ye
po žwəndun kše de də har maraz dewā ša
pas lə marga ba də hičā pə kār na ye
ka niki kɾe ka badi kɾe dā di wəxt dəy
byā rātlunki pə di dzāy kši do bār na ye
tamām 'umr ter 'abas šu Ramazāna
tə lā mor də dunyā pə bāzār na ye

If you say to yourself: I am wise, You are not wise.
You know nothing about your life and everyday work.

⁷ Cf. *rubā'i* on p. 199.

You always talk about law and *šari'at*
But you know nothing about the ways of *šari'at*.
Be a cure to any illness as long as you live
After you die you are no longer needed.
This time is yours — whether you do good or not
But you will never return to the same place.
Your life has passed, Ramazan, meaningless,
And you have never satiated your desir for the bazaar of the
[world.

5. Bagatay

The name is also pronounced as *bagati* or *bugti*. It denotes a song performed by two singers. The stanzas of *bagatay* consist of one *bayt* only, and (like in *čārbayta*) of the refrain occurring in the beginning and repeated after each stanza. Both *misra's* of each line rhyme. The *misra's* of the refrain must rhyme as well. This pattern is accounted for by the structure of *bagatay*. The first hemistich of the refrain is different after each stanza and it is only the second hemistich that does not change.

Bagatay is also called *loba* meaning „a play“ as this is one of favourite poetic forms among the Afghans and they consider it very enjoyable.

Muhammad Nur:

ɣamuna -liri ka lə mā 'adžiz ɣamgina
rātā wuša lawangina
wu di wištəm roya di nəkrəm
nora yāri dər sara nəkrəm
bəl di pə sro šundo natkəy dzāngi mayəna
rātā wuša lawangina
də lwəzi təndi mi džulə šwe
dılbari tā ta mi gile šwe
zə təšnalaba təžay rāyləma lə sina
rātā wuša lawangina

Drive away sadness from me, poor me

Turn to me, carnation-fragrant⁸.

⁸ „Carnation-like“ in the original. In some parts of Afghanistan women wear necklaces made of fragrant carnation bud.

You have wounded me and you have not healed me,
 I shall no longer be a friend of yours.
 A ring hangs from your red lips, darling,
 Turn to me, carnation-fragrant.
 I am hunger-stricken and thirst-stricken
 Darling, I bear you a grudge.
 I have come thirsty from the river
 Turn to me, carnation-fragrant.

6. Nāre

This form is also called *žayuna* or *yažuna*. It is a special kind of a poem met in the Afghan fairy-tales glorifying the national features of the Psthuns. These legends are called *paštunwālay hindāra*, which means „a mirror of Afghan manners and customs“ or „a mirror of Afghan code of honour“. It is worth noting that the Afghans compose legends very willingly and with much enthusiasm. During the public telling of legends the words of *žayuna* are always accompanied by music.

The number of hemistichs in *nāre* and their length is constant in some tales, and it varies in others. In the Afghan opinion *žayuna* is a form typical of their literature exclusively⁹.

The legend of Džalāt Xān and Šamāila is exceptionally tragic. Šamāila is a daughter of a murderer-king who contrived special requirements for her suitors. If the brave suitor is unsuccessful his head is cut off. Džalāt Xān and his brothers also try to win Šamāila. The six brothers lose their heads and it is finally the youngest, Džalāt Xān, who succeeds in fulfilling all the requirements.

Žayunas are included in stories of this kind, and they usually occur at most dramatic points.

..... The two of Džalāt Xān's brothers have already been killed. The executioner is about to behead a third one when the young man begins to sing his *nāre*:

*kə cowum dəy loya xudāya nən də də myāšte cowum dəy
 zmā dwa wruŋi waželay ɛə dā zmā sar prekawi dā ye dreyəm dəy*

⁹ Pohanyār Nur Ahmad Šāker, *Badi' au bayān*, Kabul 1340 h. š., p. 14.

Which day is it today, great God, which day of the month is it,
 Two of my brothers have been killed, when I am beheaded
 [I shall be the third.]

II. ARABO-PERSIAN POETIC FORMS

1. yazal

The most popular and best-known poetic form, present probably in all *diwan*.

The first *bayt* of *yazal* is called *matla*¹⁰. Both hemistichs rhyme. It is a monorhyme, continuous poem. The number of syllables in each hemistich is constant. The number of lines varies from five to fifteen. *yazal* is a form suitable for any theme but most *yazals* are love-poems. The origins and development of *yazal* in the Afghan poetry are obscure. What is known however is that this form was taken over from the Persians in 14th century and the oldest of the preserved Afghan *yazal* date from that period. They are very short, consisting of seven, five or even three lines and their style is very simple and devoid of complexity characteristic of later *yazals*.

The pattern of graphic notation and the arrangement of hemistichs in the Afghan *yazal* shows enormous variety. Besides conventional patterns many innovations can be observed:

1.	2.
a _____	a _____
a _____	a _____
b _____	b _____
a _____	a _____
c _____	c _____
a _____	a _____
d _____	d _____

¹⁰ These innovations do not destroy adequacy of verse structure or graphic structure (they do not cause the breaking of *misra'*) and are not the result of the author's interpretation of intonation pattern of the form.

a _____
e _____
a _____
f _____
a _____

a _____
e _____
a _____
f _____
a _____

3.

a _____
a _____
b _____
a _____
c _____
a _____
d _____
a _____
e _____
a _____

f _____
a _____

4.

a _____
a _____
b _____
a _____
c _____
a _____
d _____
a _____
e _____
a _____
f _____
a _____
g _____
a _____

5.

a _____
a _____
b _____
a _____
c _____
a _____
d _____
a _____
e _____
a _____
e _____
f _____

6.

a _____
a _____
b _____
a _____
c _____
a _____
d _____
a _____
e _____
a _____
f _____
a _____

7.

a _____
a _____
a _____
a _____
a _____
a _____
a _____
a _____

a _____
b _____
c _____
d _____
e _____
f _____
g _____

8.

a _____
a _____
b _____
a _____
c _____
a _____
d _____
a _____
e _____
a _____
f _____
a _____

9.

a _____
a _____
a _____
a _____
a _____
f _____
a _____

a _____
b _____
c _____
d _____
e _____

10.

a _____
a _____
a _____
a _____
a _____
f _____
a _____

a _____
b _____
c _____
d _____
e _____

ĉa de wugori wu max ta watan preĝdi
watan ĉa dĉy ĉa ruh wāluzi tan preĝdi
ka caŝtan wi dĉa tumano stā pĉa mina
darweza kĉandi iĉhtiyār tuman preĝdi
bulbulĉn ka de lĉ husna ĉabardĉr ŝi
stā pĉa max pĉa nĉndĉra bĉa ĉaman preĝdi
ĉa ho max wĉa butĉĉne wĉta dĉĉr bĉsa
ĉe dĉa buto parastiŝ brahman preĝdi
ŝĉ ĉa zĉĉ me musafir ŝu stā pĉa lore
aĉik lĉ ŝi ĉimati ĉa watan preĝdi
dĉa dĉafĉ dĉa mĉĉo ŝwand ĉa dĉy Hasana
ka dĉa dĉawr ĉoy zmĉ gulbadan preĝdi

Who looks at your face, his homeland will leave,
 What is homeland, when the spirit will fly and the body leave,
 Who has a toman¹¹, out of love for you
 Will choose poverty, and the toman — leave.
 Turn your face a little towards the temple,
 And the brahmin the worhis of gods will leave.
 It is fortunate that my heart is a wanderer [on the road]

[towards you.]

A ruby becomes more precious, when its country it leaves.
 What is life of a man who dies through tyranny, Hasan,
 May the rose-faced her cruel ways leave.

2. Boləla

Its Arabic name is *kasida*; the length varies from sixteen to two hundred lines, thus allowing for the development of a more complex idea. Like in *qazal*, both *misra*'s of the first *bayt* and all the second *misra*'s of the remaining lines represent the same rhyme. The number of syllables is the same for each hemistich.

Abdulkādir Xān Xaṭak:

šegufta pə bāy au rāy šwəl də bahār gul
 ham pə bām ham pə kuca ham pə diwār gul
 na yawādze gul də gulo buṭay wunyo
 bādām gul šaftālu gul winyo anār gul
 har ašyā də mdzəki gul parwardigār krə
 džamādāt gul kul nabātāt gul kul ašdžar gul
 kənay buṭay xāro xas pə gulo pət šwəl
 də hama wāro 'aybuno stār gul

.....
 də dilbar surāt tamam ləka gul roy dəy
 pše ye gul lāsuna gul čihra ruxsār gul
 may gulgun sāyar gulgun šiša gulguna
 sāki gul harifan gul wāra gul nigār gul

¹¹ A monetary unit, 10,000 afghani.

čə dā hasi ye pə daka xola handā krə
 magar nə wu lə xazāna xabardār gul
 pə hawas pə xušhāli ye amoxta wi
 gulparwara makra žər də žəra hwār gul
 bulbul hec na wu xabar də 'išk lə tāwa
 pə faryād kər pə nāru kər pə čəyār gul

.....
 dārang gul čə pə sež kāl də yawāz wušwəl
 də čā yād nəši pə xwā hasi bisyār gul
 čə nišān də xpəl ašnā wər dženī mume
 dzəka yād Abdulkādir kər pə takrār gul
 pə bayāz kše me də še'r dāul dāul
 šagufta dəy tər rāša hazar hazar gul

Buds in gardens and on meadows have blossomed into
 [a spring flower,

On the roof, in the street, on the wall — flower.

It is not only the bushes that have blossomed,

The almond shrub, peach-tree and pomegranate have
 [also born their flower.

To all things on the earth the Gardener has sent a flower,

To rocks, to plants, and to the trees — a flower.

The stone, bush, shrub and thorn are covered all with
 [flowers,

The star of all distress — a flower.

.....
 The body of the beloved is as fresh as a flower,

Her feet — flowers, her hands — flowers, her face —
 [a flower.

Wine like a flower, the cup like a flower, glass like
 [a flower,

Sāki is a flower, everything is a flower, the friends and
 [the beloved one are flowers.

.....
 Thus, laughing joyfully,

About autumn nothing knew a flower.

Having become used to its desires and joys,

Do not let, Gardener, that so soon dies the flower.

The nightingale did not know the flame of love —
The cause of his sighs, his songs and sobs became a flower.

.....
So many flowers in this year — the year *γawāz*¹²,
No one remembers if every bloomed like this the flower.
In order to find the ideal of a friend among the flowers,
So many times Abdulkādir recalls a flower.
Various are the poems in my book.
But — the bud can only for a thousand times turn
[to a flower

3. Rubāi¹³

A popular tetrastich, in which the first, the second and the fourth *misra*'s rhyme. Its graphic presentation often differs from that of Persian *rubā'i*, i.e. it is two *bayts* and not four *misra*'s. Thus the pattern of the graphic notation can be as follows:

a	_____	a	_____
a	_____	b	_____

‘umr mi trix šu pə firākat kše
oše mi cāci təl pə hasrat kše
džudāi or da pə zɾə lageži
pə marg rāzi yəm na pə γarbat kše

With our parting all my joy has vanished,
Sad thoughts my eyes with tears replenish,
And in my heart the parting burns like fire,
I'd rather die than live so banished.

4. Kita

Two or more lines taken out of a poem of a bigger format. Hence, the first two hemistichs do not rhyme, while all the second *misra*'s of the remaining lines have a common rhyme.

¹² Converted according to the so-called *abdžad*, this becomes year 1097 h.

¹³ Cf. *rubā'i* on p. 191.

andešna ka pə γɾə kiž de
γar ba ham ləka wišta kə
χwār saray malāmat na dəy
ka pə γam kše dzān ubə kə

If you lay sorrow on a mountain
The mountain can be turned into a hair.
It is not the poor man's fault
That he is sweating in distress.

5. Masnawi

In this polyrhyme verse, hemistichs rhyme in every *bayt* and not in the first *bayt* only. The number of lines can vary considerably, depending on the subject matter.

Xādim:

nəwi nasl ta payyām

ay də pāk watan farzanda
ay də kām xoža dilbanda
ay də nəwi žwand payyāma
ay ārzu də watan kāmā
də afyān də bāy sumbula
də paštun də baγ bulbula
sabā tə mas'ul də kār ye
ka tə mor au ka tə plār ye
šə aχlāk au 'ilm zda kɾa
hala hala talwasa kɾa

.....
hāy afsus ziba watana
ay də sro gulo gulšana
te džannat de də džahān ye
xo afsus day čə nen wrān ye

A mission for the young generation

Son of the holy homeland,
Sweet lover of your tribe,

Mission of the new life,
 Desire of the homeland and race,
 Hyacinth of the Afghan's garden,
 Nightingale of the Pasthun's orchard.
 Tomorrow you will take over the responsibility,
 Whether you be a mother or a father.
 So learn good manners and wisdom,
 Make haste, make haste.

.....
 Oh, what a pity, my beautiful homeland,
 A garden of red flowers.
 You are the Eden of this world,
 But alas, today you are a ruin.

6. Mustazād

Mustazād is a special type of verse in which every line is followed by a short complementary line with its own rhyme pattern.

na ywaž lareṁ čə wāwrəm na pə xola də xayr wayəl krəm
 mudām minnat pər bəl krəm
 čə kahr rāši 'aql me maylub ši no škandzel krəm
 mudām minnat pər bəl krəm

I have neither an ear for listening, nor does my mouth utter
 [good words,
 I always reproach somebody.
 Anger prevails over my mind, and therefore I swear,
 I always reproach somebody.

7. Murabba'

Murabba' consists of distich stanzas, with four *misra*'s of both first lines having the same rhyme. In further stanzas, the first three *misra*'s rhyme differently, while the fourth *misra*' of each

stanza rhymes with the first two *bayts*. This principle is adhered to throughout the poem.

a _____	a _____
a _____	a _____
b _____	b _____
a _____	b _____
c _____	c _____
c _____	c _____
d _____	d _____
d _____	d _____

etc.

In the following example, the pattern is additionally supplemented by a *radif* whose structural principles follow those of a *murabba*.

Pir Muhammad Kākar:

zə mi nādan wu də mine ɣal šu
 firākat ye or wu rābāndi bal šu
 rāhat mi wāra pe ɣam badel šu
 oši selāb dəy sural mi šalli šu
 zibā nigār čə zə rā pə yād krəm
 lə dard o ɣama ah o faryād krəm
 kabul hayrān yəm də čā iršād krəm
 bel lə mā xwāra də lāre mal šu

My silly heart has become a thief of love,
 Being parted from her is like fire that burns inside me.
 All my serenity has turned into grief,
 In the flood of tears, my body is overwhelmed with inertia.
 Whenever I recollect the beautiful picture [of my beloved],
 I moan and sob in pain and sorrow.
 I am all muddled, it is true. Who will lead me?
 Poor as I am, loneliness is my only travelling companion.

8. Muxammas

Each stanza consists of five hemistichs. The first five *misra's* and each fifth *misra's* of the remaining stanzas represent the same rhyme. Four first hemistichs rhyme differently in each stanza. Thus the structural pattern of the poem is the following:

a	a
a	a
a	
b	b
b	b
a	
c	c
c	c
a	
d	d
d	d
a	

etc.

də hidžrān də lāsa nāst yəm wižarəlay
ləka but pə yafo stərgo dam xatəlay
behuda pə surat roy zərə natəlay
beltāna pə margi hāl yəm rasawəlay
rāba rāwəlay āšnā pə safar tləlay
yā lə yār sara wlāraway pə rikāb ki
yā ye mər wāy də hidžrān pə awal tāb ki

It is because of the parting that I am sitting like this, distressed.
 Like god with large eyes, but without a soul.
 What of my sound body, if my heart is torn,
 The parting is leading me towards [the gates of] death.
 Bring me the friend who had set off on a journey.
 Either let me put my foot into his stirrup,
 Or else, let the first flame of parting burn me.

9. Musaddas

Each stanza consists of six hemistichs. The rhyme pattern is similar to that of *murabba'* or *muxammas*, i.e. the first six hemistichs and the sixth hemistich of each stanza all represent the same rhyme. The remaining *misra's* rhyme differently in each stanza.

a	a
a	a
a	
b	b
b	b
b	
c	c
c	c
a	
d	d
d	d
d	
a	

etc.

waxt də sahar dəy murpān čəyeži
džaras āwāz kā zərə mi larzeži
stərge mi pwurdzi bānu rapeži
asar də yam di rā ma'lumeži
kum bad xabar ba rā wuraseži
də yār də tləlo xabare keži

It is morning time, the birds are singing,
 The bell is jingling, my heart is trembling.
 My eyes are restless, my eyelashes are fluttering,
 Sings of my longing for you appear inside me.

What bad news is going to reach me?
The news about my friend's departure.
.....

Musabba', *musamman* and *mu'ašar* represent the same kind of poem. Their stanzas differ only in respect of the number of hemistichs: seven in *musabba'*, eight in *musamman* and nine in *mu'ašar*. The first stanza rhymes with the last *misra'* of the remaining stanzas.

10. Tardži'-band

Tardži'-band is divided into stanzas, each stanza having the same number of lines and being followed by a refrain consisting of two rhyming hemistichs. The number of lines in a stanza varies from five to ten; Five, seven and ten *bayt* being the most frequent pattern. Very exceptionally, the number of lines may exceed ten. Each stanza has different rhyme pattern.

Pir Muhammad Kākar:

stā pər maχ pə toro zulfo zə šaydā yəm
subh o šām pə āh fiyān pə wāwaylā yəm
pə firak ki di təl xwarəm də dzigar vine
sabr o tawān mi bi tā našta mubtalā yəm
nən falak rā bānde tiy də dżawr wukiš
lə sro wino dak larmun ləka hina yəm
rakibān rā sara dżang o dżadal kāndi
pə darbār kše de də sapiyo mudda'ā yəm
yizāla yunde wahši rā cəxa maša
zə sayyād de də didan pə tamannā yəm
ka šel kāla di māni wi lə mā yāra
begāna me hanuz ma gana āšnā yəm
lə āšnā makra māni ye biwafāi da
čə sidzi mayən bi ora dżudāi da
.....

I have become mad because of your locks and face,
In the evening and in the morning, I sigh, sob and cry.
Parted from you, I keep drinking the blood of my heart,
My patience and strength do not exist without you, I am
[over-powered.

Today, the heaven drew the sword of force out towards me,
My inside is full of red blood, I am like henna.
My suitors argue with me and fight against me,
I am playing the part of a dog at your feast.
Let me not become a wild gazelle,
I am a hunter, I desire to see you.
And if you bear me a grudge for twenty years, my beloved,
Yet do not take me for stranger.
Do not do this to a friend, rancour against him is infidelity,
Parting is burning without fire him who loves.
.....

11. Tarkib-band

Thy only difference between *tarkib-band* and *tardži'-band* is that the former has constant refrain; in *tarkib-band* it changes after each stanza, in respect of both form and contents.

pə manzil ba ye sabā gora cok mal wi
na pohežəm čə ba sār wi ka ba ɣla wi
pə cə šān ba šikasta zahir pə zərə wi
lə nayma ba ye də zərə nayma pə ɣola wi
dam kaadam ba ye ɣwale də maχ pə wlə wi
ranža kri ba ye čā ɣāwre de ple wi

sazāwār har sitam də har peyor yəm
čə mi yār pə safar tləlay zə pər kor yəm

yā də yāra sara tləlay pə safar wāy
pə har dzāy mi wərawəlay pre wazar wāy
yā ye de beltāna də ɣama zər wāy
yā pə dwāro stərgo tap rund pə nazar wāy
.....

Tomorrow, who will be his travelling companion,
 I do not know, will it be a thief or will it be a king?
 How will this song distress and his heart,
 As it comes out of the mouth, thought it belongs to the heart.
 Each step, each breath bathes his face in sweat,
 For whom is the soil of the trace of his foot to become randža¹⁴?

I am worthy of all oppression and all harm,
 My friend has set off on a journey and I am sitting at home.

I wish I had set off with him
 And spread my wings over him in every place
 And I would rather die of the grief of parting,
 Or else let me become blind of both my eyes.

.....

The variety of forms in Afghan poetry is amazing. Besides numerous forms borrowed from Persian poetry there are six originally Afghan, specific and unique forms which are not to be found in Persian folklore. The only resemblance they show is the resemblance with folk poetry of the people of Pamir. The structure of the Shughnanian *dargilik* is similar to *bagatay*; and the fact that each *misra'* of refrain occurs separately resembles a combination of *nimakay* and *landay*.

¹⁴ A mineral used for curing and painting eyes.

ROMAN PYTEL

PS 139, 15

VERSUCH EINER NEUEN DEUTUNG

Der betreffende Vers, der im TM lautet: l' nkhd 'šmy mmk 'šr 'sty bštr rḳmty bḥtywt 'rš ist trotz aller Versuche, ihn verständlich zu machen, eine crux der Textkritik geblieben. Die übliche Übersetzung dieser Bibelstelle lautet:

Vor dir waren meine Knochen (mein Leib) nicht verborgen
 als ich im Geheimen gemacht war
 bunt gewoben in den Tiefen der Erde.

Wenn man diesen Text so übersetzt, hört man darin eine Erinnerung an chthonische Mythen, die von Israel übernommen und auf Y H W H bezogen worden sind: Der aus der Erde gebildete Mensch ist in den dunklen Gründen der „Mutter Erde“ entstanden — so wird der Mythos gedeutet haben. In der alttestamentlichen Rezeption wird nun erklärt, Y H W H hat in diese Werden und Entstehen des menschlichen Lebens eine Einsicht gehabt.

Man kann diese Auffassung überall finden, z. B. bei H. Gunkel¹, H. J. Kraus², H. Schmidt³, D. G. Castellino⁴,

¹ *Die Psalmen*. 1926, S. 586.

² *Biblischer Kommentar*. AT Bd. XV/1 *Psalmen* 1960, T. II, S. 913.

³ *Die Psalmen*. 1934, S. 243.

⁴ *La Sacra Biblia. Libro dei Salmi*. 1955, S. 810.