

JADWIGA PSTRUSIŃSKA

ON AFGHAN CLASSIFICATION OF POETIC FIGURES

This paper concerns poetic figures in Pashto exclusively. The term Afghan poetics is used to denote the relevant part of Pashto literary theory.

Assuming the existence of essential differences between some aspects of theories concerning literatures of different cultures and, consequently, the impossibility of employing universal terminology and methods of description the present paper does not aim at reducing specific trends of Afghan poetics to the concepts we are familiar with, but it attempts to present the problems in the way in which they are considered by contemporary Afghan scholars and in accordance with Afghan view-point and criteria. Some of the examples, quoted after Afghan theoreticians, from our point of view would be classified as illustrations of altogether different figures; some others — even as poetic forms rather than figures. The phonetic transcription introduced here is based on the English version of D. A. Shafeev's grammatical outline of Pashto¹, with the following changes: prepalatal affricates *ts*, *ʃ* are transcribed as *c*, *dʒ*, velar plosives *k*, *g* as *k*, *ɣ* and bilabial fricatives as *w* instead of *v*. Arabic and Persian words are transcribed according to the way of pronouncing them in Pashto.

¹ D. A. Shafeev, *A Short Grammatical Outline of Pashto*, translated and edited by Herbert H. Paper, „International Journal of American Linguistics“, 30, part 3; Indiana University Research Center for Anthropology, Folklore and Linguistics, publication 33). Bloomington: Indiana University; The Hague: Mouton & Co., 1964.

It has not always been possible to ascertain the names of the authors of the poems quoted in the paper. Translations of the poems are in nearly all cases literal; this being dictated by the necessity of retaining the original poetic figures, which was the object of description.

1. *Tašbih*

Tašbih, or simile is a poetic figure that Afghan poetics discusses in great detail. It consists in juxtaposing things or ideas on the basis of their similarity. In the structure of *tašbih* the following elements can be distinguished: *mušabbah* — a thing or idea that is being compared, *mušabbah-bihi* — a thing or idea that is being compared to, *mušarak wasf* or *wadžah šaba* — the common feature of the two things or ideas. *Tašbih* helps to clarify the situation of *mušabbah* or, more frequently, explain its beauty, evil, size etc.

də xpeł 'umr špi au wradze čə pə zɾə kɾəm
hase drumi čə guyā də sind ubə di

When I remember the days and nights of my life
They flow, you would say, like the waters of the river.

čə pər maχ di kɾa χwār də zulfo wluna
zɾuna zāngi pə har tār ləka guluna

When you scatter the rings of your curls over your face
The hearts swing like flowers on each string of your hair.

dā hilāl dəy čə lidə ši pə šafak kše
ka pə lās də gulandāmi spin wašay dəy
Is this a crescent moon seen at dusk
Or a silver bracelet on my roselike love's arm.

co ba šmerəm zə ɣamuna də hidžrān
humra der di ləka reg də beyābān
How long shall I count the miseries of the separation
As numerous as the grains of sand in a desert.

In the above verses, „life“, „the hearts“, „the bracelet“, „miseries“ are the *mušabbah*, and „the waters of river“, „the flowers“, „the crescent moon“ and „the grains of sand“ function as *mušabbah-bihi*.

Simile has two parts (*mušabbah* and *mušabbah-bihi*) and depending on their structure the Afghans distinguish three types of classification.

A. Simple and compound — *murakkaba au mufrada tašbih*. One part of the simile can be simple and the other complex, or both parts can be either simple or complex.

a. *tašbih* in which *mušabbah* is complex and *mušabbah-bihi* simple:
Hamid Māšuxeyl

də yār ɣam rāsara čə wāyem čə čə kri
təl mi wini də zɾə rəwi ləka rəwe

What shall I say, what the longing for my friend is doing
[to me:
It is sucking the blood of my heart like a witch.

b. *tašbih* in which *mušabbah* is simple and *mušabbah-bihi* complex:
Hamid Māšuxeyl

wə bordžal ta mi dildār rādzi pə wro wro
ka čaman ta naubahār rādzi pə wro wro

Is this my love approaching slowly my house,
Or is it the beginning of spring coming slowly to my garden.

c. *tašbih* in which both *mušabbah* and *mušabbah-bihi* are simple:
Hasan

'āšikān ye də dunyā lə ɣama χlās kɾa
'āšiki də suleymān pāčā ɣamay dəy

It frees those in love from the troubles of this world;
Love is king Solomon's jewel.

d. *tašbih* in which both *mušabbah* and *mušabbah-bihi* are compound:
Pir Muhammad Kākar

buy pə zulfo kše zmā gulbadan rāwɾə
ka pə dām kše ye āhu də χutan rāwɾə

Is this the scent that my love with the rose like body
[has brought in her hair
Or has she brought the Xotan gazelle [caught] in the trap.

tori zulfe di pə spino lečo zāngi
šāmārān di də čandano pə šaxuna

Are these your black curls hanging from your white arms,
 Or the snakes in the branches of the sandalwood.

B. Concrete and abstract simile - '*akli au hissi tašbih*'. The combinations can be as follows: one part can be concrete and the other abstract, or both can be concrete, or both abstract.

a. *tašbih* in which *mušabbah* is abstract and *mušabbah-bihi* concrete:

Abdulkādir

'išķ 'āšīķ lara yaw hase gulistān dəy
čə də bāy wəta ye lār də xazān nəšta
sa'ādat ba ləka syure dər sara wi

ka pə zərə kšə de cirāy də 'ilm bal wi
 Love is a garden of roses for the one who is in love,
 Autumn has no entrance to this garden.
 Happiness will always accompany you like a shadow
 If the lamp of wisdom burns in your heart.

b. *tašbih* in which *mušabbah* is concrete and *mušabbah-bihi* abstract:

čə mi yār stergo wulid mā gumān krə
čə ham dā sā'at mi byā munda žwandun
 When my eyes saw my friend I thought:
 In this very hour I found life again.

c. *tašbih* in which both *mušabbah* and *mušabbah-bihi* are abstract:

ham haya sā'at mi ruh lə tana kuč ka
ka xāli mi stā lə xəyāla xpəl zamir kər
 My soul will depart from my body in this very hour
 In which I free my heart from my dreams of you.

d. *tašbih* in which both *mušabbah* and *mušabbah-bihi* are concrete:

mahbubā pər bistar wāwušta lə xoba
ka hosey wa də bahār pə gulo rəšta
 Is this my love, asleep, turning over on her bed,
 Or is it a gazelle wallowing in spring flowers.

C. Classification of *tašbih* according to the number and arrangement of *mušabbah* and *mušabbah-bihi*.

a. in *malfufa tašbih* there are several *mušabbah*, each having its own *mušabbah-bihi*. A perfect example of this type of *tašbih* is *γazal* from *diwan* of Mirzā Hanān; in the first *misra* of each *bayt* the poet enumerates the things or ideas that are being compared and in the second *misra* — those that are being compared to.

dā cə zulfe cə ruxsār au cə zakan dəy
cə sumbul au cə gulāb cə nastaran dəy
dā cə maχ dəy dā cə zulfe dā cə xatt dəy
cə lāla cə binafša cə yāsəman dəy
dā cə xāl dā cə dżabin dā cə tamkin dəy
cə pāčā au dā cə taxt cə našastan dəy
dā cə kəd dəy dā cə stərgi dā cə maχ dəy
dā cə sarw cə nargis dā cə gulšan dəy
cə sabza dā cə gulāb dəy cə yunča da
dā cə xatt dəy cə 'azār dā cə dahan dəy
cə mužəgān dəy cə ābru dəy cə kātə dəy
dā cə rəšay cə linda dā cə zadan dəy
dā cə yār dā cə ayyār dā cə hanān dəy
dā cə gul dā cə bulbul dā cə zayan dəy
 What locks, what a face, what a chin,
 What a hiacynth, what a rose, what a hawthorne.
 What a face, what locks, what down,
 What a tulip, what violets, what jasmine.
 What a beauty-spot, what a forehead, what dignity,
 What a king, what a throne, what bearing.
 What posture, what eyes, what a face,
 What a cypress, what a narcissus, what a garden.
 What green, what a rose, what a bouquet,
 What down, what a cheek, what lips.
 What lashes, what eyebrows, what a glance,
 What an arrow, what an arch, what archery.
 What a friend, what an enemy, what Hanān,
 What a rose, what a nightingale, what a raven.

- b. in *mafruḡa tašbih* there are several *mušabbah* and several *mušabbahbihi* within one *bayt* or even one *misra*'.

Mirzā Hanān

tan di sim yāšuna durr labān di la'l
čawkidār de stā maḡ per ḡazāna yem
alif kada lāla ḡada gulruḡsāra
sumbul muya 'ambar buya gadž raftāra

Your body is silver, your teeth are pearls, your lips are
 [a ruby,

And I am a guard of the treasury of your face.

Your figure is like [the letter] alif, your cheeks are like
 [a tulip: rosy-cheeked,

With hyacinth hair, ambergris-fragrant, walking proudly.

Abdulkādir Xān Xaṭak

šunde di yākut dəy maryaləre spin yāšuna
sar tər pāya drəst də pāčāhāno ḡazāna ye
 Your lips are rubies, your white teeth are pearls,
 From head to foot you are the kings' treasure.

Rahmān Rābā

maḡ di or ḡat di sabza zə hayrān yəm
čə sabza pə or kše cənga zaryuneži
 Your face is fire, the down on it is green: I am bewildered
 [To see] how this green stays green in the fire.

- c. in *taswiya tašbih* there are two or more *mušabbah* and only one *mušabbah-bihi*.

Mirzā Hanān

dā pər maḡ ye ḡāl o ḡat o zulfe nadəy
tor atlas ye pər ka'aba dəy ḡwarwəlay
 'This not a beauty spot, the down and curls over her face,
 'This black satin spread over Ka'aba.

- d. in *džam'a tašbih* there are several *mušabbah-bihi* and only one *mušabbah*.

haya stərḡi čə nargis o ham bādām di
tere turi di zmā pə ḡatəlawəlo
 These eyes that are both narcissuses and almonds
 Are also sharp swords [designed] to kill me.

A poem by Rahmān Bābā is an example of making maximum use of this type of *tašbih*. In each hemistich the poet first names the thing or idea that is being compared and then he lists those that are being compared to.

maḡ də yār šams o ḡamar dre wāra yaw di
ḡad o sarw o sanobar dre wāra yaw di
hādžat nələrəm pə šahad o pə šakaro
lab də yār šahad o šakar dre wāra yaw di
čə yubār ye də kuce rābāndi rāši
dā yubar mušk o 'ambar dre wāra yaw di
pə sabab də zālīmāno hākimāno
gor au or pešawər dre wāra yaw di
 The face of my love, the sun and the moon are one thing.
 Her figure, the cyprus and the fire are one thing.
 I do not need honey nor sugar,
 Her lips, honey and sugar are one thing.
 When the dust from her street is carried over here
 This dust, musk and ambergris are one thing.
 Because of the cruel governors
 The grave, fire and Peshawar are one thing.

Comparative conjunctions — *de tašbih adāt*

The words that most frequently join the parts of simile in Pashto are: *leka* — „like“, „as“, „as if“, „as though“; *dod* — „like“, „as“, „as if“, „as though“; *cer* — „like“; *šan* — „as ... as“, „as though“, „in such a way“; *tə ba wāye* — „you would say“; *yunde* — „as ... as“, „as if“, „as though“; *tə wā* — „you would say“, „almost“, „nearly“, „as if“; *syāl* — „like“, „the same as“; etc. According to the presence or absence of comparative conjunctions *tašbih* can be classified as follows:

- a. *mursala tašbih* — a simile containing a comparative conjunction.

ĉe de xyāl pə lās ki tan de dīlbar nisam

de halək pə dođ pe lās ki kamar nisam

When my hands in a dream clasp the body of my beloved

I am like a boy who clasps the moon in his hands.

- b. *muakkada tašbih* — does not contain a comparative conjunction.

Rahmān Bābā

wə nāwk ta de mužigāno di hadaf kram

pə sina mi de zaxmuno hisāb nəšta

You made me the target for the arrows of your lashes,

In my breast there are innumerable wounds.

2. *Madžāz*

This is metaphor, broadly understood. It is a figure essential for the poetic language, which makes use of the possibility of combining even remote concepts into new semantic units, provided they have one feature in common. In Afghan poetics two types of *madžāz* are distinguished: *musta'ār madžāz* or *isti'āra* and *mursal madžāz*.

A. *Isti'āra*. Concepts juxtaposed in this trope must, apart from their actual and metaphorical meaning, be connected in the same way as the concepts juxtaposed in *tašbih*. The Pashtuns distinguish the following elements in *isti'āra*: *musta'ār-lahu* — the thing or idea that is being identified, *musta'ār-minhu* — the thing or idea that is being identified with, *wadža džami'* — the analogy between the two things or ideas.

de yār xyāl ĉe rāwri de zə tər kora

pə kađam ki ye gohar lə stergo toy kə

When you bring the image of friend into the home of your
[heart]

Let the pearls shed from your eyes accompany its steps.

In this *bayt* the word „pearls“ functions as *musta'ār-minhu*, and „tears“ (implied) as *musta'ār-lahu*. *Tašbih* must always contain

both *mušabbah* and *mušabbah-bihi*; *isti'āra* frequently contains only *musta'ār-minhu* (the element corresponding to *mušabbah-bihi*), and *musta'ār-lahu* (the element corresponding to *mušabbah*) is implied by the context.

Isti'āra has a number of variations:

- a. *musarraha isti'āra*. It contains only *musta'ār-minhu*, and is very popular in Pashto.

Kāzim Xān Šaydā

xpəle turi di pə ĉā dəy nən sre kři

ĉe lidə ši byā pə sro wino kakəri

For whose sake did you make your swords so red,

One can see that they are again stained with blood.

Mosta'ār-lahu implied in this verse is the word „eyes“.

- b. *makniya isti'āra*. It contains only *musta'ār-lahu* plus an additional phrase, connected in some way with *musta'ār-minhu*

Kāzim Xān Šaydā

'išķ yaw hase rang afsun pə 'ālam wukər

ĉe 'āšik pə toro stergo nābinā dəy

Love cast such a spell upon the colours of the world

That the black eyes of the man in love are blind.

- c. *asliya isti'āra*. A concrete concept is employed as *musta'ār-minhu*, e.g.: sword, pearl, hyacinth, narcissus, ruby etc.

mā de yār de maχ pə bāy kše dəy lidəlay

ĉe we dā ĉe tor nargis mundəlay nəši

I have seen them in the garden of my beloved's face,

And someone said you cannot find a black narcissus.

- d. *tabi'ya isti'āra*. In this figure *musta'ār-lahu* denotes activity: it is then a verb and not a noun. In the *bayt* below the verb implied is „to comb“.

Abdulkādir Xān Xačak

lə payrata mi zərgay tokər tokər ši

ĉe ye gwute pə wišto wahi šāna

My heart was torn from pride
When her fingers in her hair changed into a comb.

- e. *mutlaḡa isti'āra*. In this trop an unknown object has been identified with *musta'ār-minhu*.

mā pə maḡ də mdzəki wulido mahtāb
čə ḡadžil tre dā mahtāb dəy ham āftāb
I saw a moon once on the face of the earth
That put to shame both the moon and the sun.

- f. *muraṡaha isti'āra*. It contains a phrase thematically connected with *musta'ār-lahu*.

Pir Muhammad Kākar

stā də ɣəšo lə parhāra ba roy nəšem
čə wištəlay di pə zre ləka naḡčir yəm
The wound inflicted by your arrow will never heal,
You have hit my heart: I am like a *naḡčir*².

- g. *mudžarrada isti'āra*. Not only does it present the thing but also names its features.

Hamid

na lə mā də mihr ɣoy wlār də butāno
na də džawr o də džafā rasm lə duy wlār
Neither have I abandoned my habit of worshipping gods,
Nor have they abandoned their tyranny and cruelty.

- B. *Mursal madžāz*. If relationship between the real and the allegoric meaning is different from *tašbih*, the figure is classified by the Pashtuns as *mursal madžāz*, e. g.

rā ta wukra pə de sro šundo bayān ləž
dā zmā pə užo wāčawa ihsān ləž
Tell me something with your red lips,
Cast some favour on my shoulders.

The word „lips“ is used instead „tongue“; their physical proximity allows this. The connection between these two concepts is

² a kind of a mountain goat hunted by the Afghans; a wild animal (in general).

different from that postulated by *tašbih*. *Mursal madžāz* can be based on different types of relations, with the substitution of different names, e.g. a container can be substituted for the content, a cause for its effect, a part for the whole, a concrete idea for an abstract one etc. Thus in fact it is a metonymy or a synecdoche, but the examples of these figures, which are found in works by Afghan theoreticians are not always obvious (like some of those which were discussed above, under *tašbih*).

- a. effect instead of cause:

Mirzā Hanān

hič ḡabar mi byā də wrək jusuf rā naye
ka ja'ḡub ranga mi šu wāra možgān spin
I have had no more news of the lost Jusuph
Though my lashes turned white like those of Jakub.

effect — „white lashes“, cause — „weeping“ (implied).

Rahmān Bābā

ay zmā də zre ārāma rāša rāša
sarwo ḡada gulandāma rāša rāša
Come, come peace of my heart,
Come, come my rose-like love with cypress-like figure.

effect — „peace of heart“, cause — „beloved“ (implied).

- b. cause instead of effect:

Hamid Māšūzeyl

hasi moɣ kɾəm də yār ɣam lə ḡpəla 'umra
čə pə halḡ kši mi ubə də haywān nšəli
The longing for my friend made me so satiated with life
That the water of life has dried up in my throat.

cause — „satiety“, effect — „dissatisfaction“ (implied).

- c. the whole instead of a part:

Rahmān Bābā

čā pežandəm zə čə 'āšik na wəm pə džahān kšə
os mi stā lə ruya num raswā pə drəst džahān dəy

Who in the world knew me when I was not in love,
Because of you my name is now disgraced all over the
[world.

whole — „the world“, part — „neighbourhood“ (implied).

d. a part instead of the whole:

Pir Mahmād

āh afsus ba e rane zə pīr mahmad nakrēm
ē na zṛə lārēm pə lās kši na dīlbar
O how I, Pir Mahmād, have grieved
About not having the heart in my hand nor my beloved.

part — „hand“, the whole — „the body“ (implied).

e. container instead of the contents:

stā pə bazm kši mi džām də šarāb wučīš
ka sāyər mi hə ēšma də āftāb wučīš
I have drunk a glass of wine at your feast
As if I drank a cup at the sun's eye.

container — „cup“, contents — „wine“ (implied).

f. contents instead of container:

Abdulkādir Xān Xaṭak

pə ruymāl mi uške wučē kṛe dād kṛey
zə faryād kṛēm tə zmā pə delāsā še
I wiped my eyes with kerchief, have mercy on me;
I am in despair: let us be reconciled.

contents — „tears“, container — „eyes“ (implied).

3. *Kināya*

A trop in which a simple term is substituted by a more complex one, consisting of a number of words often figurative. It can function as an allusion, where the task of making a suitable substitution is left to the reader. It is then an equivalent of a periphrasis.

Afghan poetics makes distinction between different types of *kināya*, according to its hidden purpose: whether it aims to give a description, or express approval, reproof, command or prohibition. The type is also determined by the form in which the intention is expressed.

a. *kināya* whose purpose is to express approval:

Hamid Māšūzeyl

darwiza lə darwizgəra nākasi da
də falak kačkol ta ma nisa kačkol
Begging of a beggar is villainy;
Do not take your beggar's bowl with you to the bowl of
[Heaven.

„To take beggar's bowl“ means here „to beg“. „Begging“ is the object of allusion.

b. *kināya* whose purpose is to give a description (the poet names one or more features of the object of reference):

Zaryun Xān

or mi bal də zṛə pə kor kṛə
lə har ēā har e ye tor kṛə
A fire was made in the house of my heart,
Everything was turned black to everybody.

c. *kināya*, involving the relationship between a certain occurrence and the object referred to. It gives one or more features of a given occurrence, connected with man. Its purpose is a command or a prohibition:

Xuṣhāl Xān Xaṭak

tə ē mātā wāye wāya cok de wažni
tə lə xpəlo stərgo ywāra dā džawāb
If you talk to me, tell me: who is going to kill you?
But demand the answer from your eyes.

The poet mentions the ability „to kill“ as a property of „eyes“ — the thing which is connected with the object of reference („the beloved one“).

4. *Tauših*³

The structure follows the principle of an acrostic. The first letters of consecutive *bayts* form the name of the poet who wrote the poem e.g.

Gul Maluk

gumrāhāno sara ma gaḍawa dzān
 farmāyēlay dēy nabi āḡir zamān
 lə fuzulo badkārāno suhbat makra
 bəl ḡabare tə ḡwaṣ ma ḡda də nādān
 mudām gerdza pə mēdḡlis kṣi də nikāno
 kāyīm osa pə ḡpəl dīn kṣi musalmān
 lə ḡunāh ba munaza wi ḡaya cək
 ēṣ sanā sifāt təl wāyi pə zubān
 warkawəl bəl ta də ḡudāi pə nāmə ṣə dī
 pə korān kṣi dāsi wāyi pāk subhān
 kə də gandṣ ləka kārūn pə dunyā dər ṣi
 bi kafana toṣa neṣi wre də dzān

Do not join those who go astray,
 That's the order that the last prophet gave us.
 With importunate malefactors do not talk!
 To the speech of fools do not listen any more!
 Be always ready to meet those who are good!
 Live as a Moslem, unyielding in your faith!

.....

etc.

5. *Suāl au dḡawāb*

The characteristic feature of its construction is that in every verse, the first *misra'* is a question, and the second one - the answer. The dialogue is that between the poet and his lyrical addressee.

³ Because of the peculiarity of Arabic consonantal writing used by the Pashtuns the transcribed example of *tauših* may seem not quite clear. The same refers to the examples of *mu'ammā* and *tadḡnis* included later in the paper.

we mi zulfe dī pər maḡ wale tāwiṣi
 we nawruz da ṣpa au wradz sara sameṣi
 we mi wridze dī linda bānu dī cə dēy
 we nāwak dī dē 'āṣiḡ pə zṣə carḡezi
 we mi stērgi dī tər kuma ḡunḡāri kā
 we dā bāz də ṣkār pə wino na mareṣi
 we mi mā ta stā də ḡāṣo ta'rif wukra
 we ḡalay da pə lāla kṣē cə wileṣi
 we mi ḡāl dī pər maḡ cə wata ṣkāra kəṣ
 we yaw dāy pər sina ḡdem cə yādeṣi
 we mi wuwāya 'ilādṣ də ṣarā cə kṣēm
 we bārān də rahmat ṣə dēy cə wariṣi
 we mi cə rang beltāna lə mā dḡudā kṣe
 we ruh cə rang lə ḡālība dḡudā keṣi
 we mi zə də rakīb zulm pə 'azāb kṣēm
 we pādāṣ də ḡpəl 'amal darta raṣeṣi
 we mi ḡwār ṣu Pir Mahmad pə 'āṣiḡay kṣe
 we pə mā cə mina kṣi ḡaya ḡwāreṣi

I said: why do your curls fuzz all over your face?

She said: it's a new year, and the day is equal to the night.

I said: your brows are like an arch; what are your lashes?

She said: they are like arrows, aimed at a lover's heart.

I said: how long will your eyes feed on blood?

She said: they are hawks, never tired of blood hunting.

I said: describe your teeth for me.

She said: 'tis hail, melting in a tulip.

I said: why did you make the beauty-spot visible on your face?

She said: I [want to] leave an impress on your breast, so that
 [you remembered.

I said: tell me, what medicine shall I find to cure crying?

She said: it is good when the rain of mercy falls.

I said: how did you make the parting part with me?

She said: like the soul with the body parts.

I said: I had been tortured by the rival's tyranny.

She said: it is the payment for your deeds that comes to you.

I said: Pir Mahmad has become a wretch in his love.

She said: a wretch is the one fell in love with me.

6. *Irsāl-ul-masal*

Quoting a well-known proverb in a poem.

ĉe orbe ŝi kare kala ɣanem kezi

dey rištyā ĉe ce kari haɣa aɣli

One who sows rye, will not gather wheat.

The truth is that one gathers what he had sown.

7. *Kisay*

A puzzle, asking for the name of an object that was described in an indirect way, e.g. by giving its cause, reason, resemblance to something else, etc.

le pāsa rāɣey sur baluc

āɣosti ye pindze pandzos

A red Baluchi has come from above,

Dressed up fifty five (times).

Answer: „an onion“.

8. *Mu'ammā*⁴

Following the principle of a charade, a name a date or some other piece of information is interwoven into the poem in a complicated way. *Mu'ammā* can in general be fully appreciated only by an educated man, with some practice in deciphering poems of this kind. To understand the artistry of its structure, it is often necessary to be acquainted with the so-called *də abdžado hisāb*, i.e. the form using letters of the Arabic alphabet so that they stand for numerical values. Thus having solved some kind of an algebraic problem, one finds out for words imposed by the context, an additional level of meaning, which escapes the reader's attention at a normal reading.

⁴ Cf. footnote No 7.

co ĉə nim lab ye namak aɣistay nadəy

də yunas namaki ism pre harām ša

As long as half of the mouth the salt (taste) does not take,
The salt (taste) of the name *Junas* is forbidden.

$y + w + n + s = n + m + k + \frac{1}{2} (l + b)$

$10 + 6 + 50 + 60 = 50 + 40 + 20 + \frac{1}{2} (30 + 2)$

$126 = 126$

In our next example, at least elementary knowledge of Arabic is essential for understanding the *mu'ammā*:

ĉə lās porī ŝi pə maɣ də gulbadan

lə ɣayrata ye ɣāl prəwuzi pə laman

When the hand is put on the rosylike one's face,

From pride, the beauty-spot will drop upon the lap.

The Arabic word for „hand“ is *yad*. Placed immediately after the word „face“ — *maɣ*, it forms a new word, *maɣid*. Shifting the diacritical mark from above to under the line, we get the name *Madžid*, which provides the solution of the *mu'ammā*⁵.

9. *Tadžnis*⁶

Based on play on words, it employs a specific poetic technique, involving using similarities of sound and graphic representations of words. In Afghan poetics (like in Persian poetry), seven kinds of *tadžnis* are differentiated.

A. *Tām tadžnis*. The sound and graphic representations of the words are identical, but they differ in meaning.

firāk pə mā ɣori də zergī wini

āšnā mi nəšta allah mi wini

Separated, I live on the blood of my own heart,

My friend is not here, Allah sees.

wini — 1. „blood“ 2. 3rd person sg. praesentis of the verb *lidəl* — „to see“.

⁵ Cf. the example of *mu'ammā* in *WT*, p. 68. It is a very similar one.

⁶ Cf. footnote No 7.

B. *Nāḳis tadžnis*. The graphic representation of words is identical, but they differ in pronunciation.

*də yār ɣam rāsara ɕə wāyem ɕe ɕə kri
təl mi wini də zɾə rəwi ləka rəwe*

What shall I say, what does the longing for my friend do to me?
It keeps sucking the blood of my heart like a witch.

rəwe — „witch“; *rəwi* — 3rd person sg. praesentis of the verb *rawdəl* — „to suck“.

C. *Zāid tadžnis*. One of the two similar words has an additional morpheme at the beginning, in the middle or at the end.

*də dʒahān pə maɣ ba ɖer wi ʃe maɣuna
wələ zɾe mi stā wə maɣ ta wukra ɣuna*

On the face of the world there is perhaps many a beautiful face,
But your face is home for my heart.

maɣ — „face“; *maɣuna* — plural from the noun *maɣ*; *ɣuna* — „home“.

D. *Murakkab tadžnis*. Two words which occur together make the graphic and sound representation of another single word.

*stā pər maɣ bāndi orbal dəy
dʒəka or bal mi pə gogəl dəy*

You have a fringe of curls over your face,
And this is why I have the fire burning in my breast.

or — „fire“; *bal* — „burning“; *or bal* — „fire burning“; *orbal* — „a fringe of hair“.

E. *Mukarrar tadžnis*. Two words which are placed together have such sound and graphic representation, that the first differs from the second only by an additional semantem in initial position.
Pir Muhammad Kākar

*buy də zulfə ɕə mi ter ʃu mašām šām
wə bulbul ta mi də zɾə ʒdi gulandām dām*

The fragrance of your curls passed through my nose at night,
For the nightingale of my heart, the one with the roselike body
[lays a snare.

mašām — „nose“; *šām* — „night“; *andām* — „body“, „figure“; *dām* — „snare“.

F. *Motraf tadžnis*. Except for a single letter, the two words used have identical sound and graphic representation.

*də yār yād ləka saykal zɾə pre safā kā
āine di də ɣātir wuniwə zang
tā ɕə rang də mayo warkəɾ də labāno
or di pore kəɾ pə kor də mayɣārāno*

Let the memory of your friend brush your heart like a polish,
The mirror of your soul been covered with rust.
When you gave the colour of wine to your lips,
You lit the fire in the house of those who drink the wine.

yār — „friend“; *yād* — „memory“; *zang* — „rust“; *rang* — „colour“; *or* — „fire“; *kor* — „house“.

G. *Xatti tadžnis*. The only difference in the graphic representation of the two words is the placing or number of diacritical marks; in consequence, in pronunciation they differ by one sound only.

*ɕə pə toro stəgo tor rāndʒa ʃi pore
lə yawe tore bāla pāci səl nore*

If we add some black *randʒa*⁷ to black eyes,
Out of one black witch, a hundred others will rise.

pore — a postposition; *tore* — pl. fem. of *tor* — „black“; *nore* — pl. fem. of *nor* — „other“.

*‘ayādat pə zāhir šakl ‘ibādat dəy
pə nuḳta tər ‘ibādat ziyād ‘ayādat dəy*

In its outward shape, visiting the ailing is a prayer,
But there is more point in ‘*ayādat* than in ‘*ibādat*.

‘*ibādat* — „prayer“; ‘*ayādat* — „visiting the ailing“.

The poem makes use of the fact that in its written form the word ‘*ayādat* has more diacritical marks than the word ‘*ibādat*. Also, in Islam visiting the ailing is considered a greater merit than saying a prayer.

⁷ a mineral used for curing and painting eyes.

10. *Talmih*

The contents of the poem appeal to some extra-contextual knowledge on the part of the reader. In general, it is the hint of literary or historical character.

də dunyā pə dušmanəy kše 'isā wuxot wə āsmān ta
pə dustəy kše ye lā dži taxt os-sarata kārūn hase
 Amidst the enmity of the world Jesus rose to Heaven,
 Kārūn, even when among friends, goes to the very bottom
 of Hell.

11. *Tabāḳ*

Also called *tazād* or *taḳābol*. In every *bayt* words occur that are opposite in meaning (e. g. laughter: crying; grief: joy; friend: enemy, etc.). The function of these antonyms is to emphasize contrasting ideas or feelings. Their frequent occurrence is connected with the use of antithesis or even sometimes oxymoron.

marg lə tənde pə mazhab zmə behtar dəy
na žwandum də dun himato pə ubo
 In my religion, dying of thirst is better
 Then living, thanks to the water of the mean.

har sahar stərgi də gul pə ošo ḡaki
pə dā bāy ki bi žarəlo xandā nəšta
 Every morning, the eyes of the flower are full of tears,
 In this garden, there is no laughter without crying.

də ayyār pə surat or yəm čə lağıžəm
ləka gul tar o tāza pə lās də yār yəm
 For the face of my enemy, I am like fire burning,
 Like a flower, fresh and moist, for the hand of my friend.

co mi šta də 'išk xwāri humra šādi da
ka mi wrəka dā xwāri šwa nor ba xwār šəm
 As long as the grief of love exists — the joy exists,
 When I lose this grief, it is only [then] that I'll be sad.

lə adaba ye maḡ tə katay našəm
ḡudāi rā piša dḡudāi kṛa pə waslat kše
 For the sake of decency, I cannot look into your face,
 The God who had joined us had made the parting our destiny.

12. *Murā'āt un-nazir*

„Harmony of imagery“ is a favourite oriental stylistic figure. Its basic principle, roughly speaking, is accumulating inside one *bayt* a maximum number of concepts, belonging to a given notional sphere; e. g. light, bright, lightning, brilliance, sun-ray, etc.

wə kākul ta di kāfi də ruḡsār gul dəy
hādžat nalari wə 'atr o 'ambar ta
 For your curls, the flower of your cheek is enough,
 The need neither perfume nor ambergris.

ma'šuki hameša nāz pə 'āšik kāndi
rahmān hic lə xpəla yāra āzār nadəy
 The beloved one will always tease the lover,
 Rahman's friend never saddenes him.

13. *Husn-e ta'lil*

The chief principle of this stylistic figure is that the poet, when described a certain fact, phenomenon or occurrence does not give the real reasons for its development, but allows his creative imagination to provide a fantastic explanation. Due to antropomorphisation, in the framework of poetical imagery normal existence of Nature's products becomes a new relationship, psychologically motivated and everlasting, with a stronger appeal to the reader's imagination. For example, it is a well-known fact that narcissuses blossom earlier than roses. When the rose bursts into flower, the narcissus is already fading. The poet tells us about it in the following way:

Hamid Māšuxeyl

ĉə nazar ye də gulruḡ sāki pə maḡ šu
de nargis lə lāsa džām prewot naskor šu

When *sāki* with rosy cheeks looked into his face,
 The narcissus dropped his cup and fell down himself.

14. *Laf au našr*

The principle of this trope is that the poet first talks about a given fact or occurrence in a general way and only afterwards makes his picture more precise and detailed, lists its particular features, etc.

Xušhāl Xān Xaṭak

pə dzān au pə džahān kši mā dwa ciza di wukšəli
pə dzān kše dwāra stərgi pə džahān kše wāra kušəli
 In myself and in the world I have chosen two things,
 In myself — the two eyes, in the world — all that is beautiful.

gulgunə oše sārə āhuna
cə lə stərgo cə mi lə zrə wuzi
 Rosy tears and cold sighs —
 (That's) what comes from my eyes and from my heart.

15. *Mubālaya*

A poetic figure, based on the magnification and intensification of features, ascribed to given occurrences. It is a very popular device of verbal expression. Afghan poetics differentiates between several kinds of hyperbole — the criterion for the division is an appeal to common reason or generally accepted habitual norms.

A. *Tabliḡ mubālaya*. A hyperbole, acceptable in terms of both custom and common reason.

lə Xušhāl sara ka kšeni yawco kāla
dā də Xaṭak ba wāra šā'irān ši
 If they sat for a couple of years next to Xušhāl,
 All the Xaṭak from this mountain would become poets.

B. *Iyrāk mubālaya*. The hyperbole is acceptable in terms of reason but has no customary justification.

zrə mi dāsi andišno hidžrān ḡak ki
dzāy də wasl pəkši nəšta yaw ḡašḡāš
 My heart is so full of the grief of parting
 That there is no place for reunion in it, not even as small as
 [a single poppy seed.]

C. *ḡuluw mubālaya*. The hyperbole lacks justification — both in terms of reason and custom. It occurs very frequently. Going beyond the limits of praise, it allows for a particular flexibility of style.

wə āsmān ta ba də še'r zini kšeždi
ka hamid də ḡam lə sara zangun wukiš
 Hamid would rise the stairs of poetry to heaven
 If he only lifted from his knees his worried head.

16. *Takrār husn*

A basic feature of rhythmization. It bases on periodical recurrence of sameness of certain complete elements (words, groups of words, lines or stanzas). It creates the mood of predictability and anticipation which, becomes the source of aesthetic pleasure. The repetitions emphasize the meaning, magnify the emotional impact of an expression, etc. One of the types of *takrār husn* is the so-called *radif*.

stā malālo stərgo zrə lə mā na yuwər
āhučāšma gulruḡsāra rāša rāša
ĉə hamiš di də ayyār pər lor safar dəy
yaw dzal yār ta lə ayyāra rāša rāša
 Your sad eyes have captured my heart from me,
 Come, come, you rosy-cheeked with the eyes of a gazelle.
 You always turn towards strangers,
 Come, come, but once, do come from strangers to a friend.
lə ahwāla ye wro wro puštəy yārāno
beltāna də rahmān wār dəy ḡatā kre

*byā rātlē di wə džahān ta bəl wār nəšta
bəl wār nəšta bəl wār nəšta wār di dā*

Ask him about his fate, his friends, ask one by one,
Parting has led Rahmān astray.
There is no second coming to this world,
There is no second time, no second time, just the one time.

17. *Tadžāhul-ul'ārif*

The poet purposely suggests to the reader that he does not recognize a certain fact or finds it difficult to identify. It is meant to rise misleading associations.

*dā bawrā dəy ɕə pər pāna də gul nāst dəy
ka pər maχ də gulruχsār da tora zəχa*

Was it a black butterfly that sat upon the rose petal,
Or was it a black beauty-spot on the rosy face?

*dā ye stərgi di lə zauka zmā də zərə pə γwašo nəti
ka āhu gul də lāla χuri pə dāhasi dāmāna kši*

Is it that her eyes desire to nestle in the flesh of my heart,
Or is it a gazelle, feeding on tulip flowers in this valley?

18. *Hosn-e maḳta'*

A sudden and unjustified breach of the poem at an interesting point.

*də šādmāno pə χandā žu
də γamdžino pə žarā žu
də randāno pə randəy
də šeyχāno pə taḳwā žu
də wəsāl pə sel χwašəy
də hidžrān pə zər balā žu
də bahār pə šo goluno*

*də bulbulo pə nawā žu
ɕə tər dzān pə tā mayən yəm
ze Xušhāl Xaṭak pə tā žu*

By the laughter of the gay — I swear,
By the crying of the sad — I swear,
By the dissipation of the dissolute,
By the devotion of sheikhs — I swear,
By hundreds of joys of reunion,
By thousand of miseries of parting — I swear,
By beautiful flowers of spring,
By the singing of nightingales — I swear,
That I love you more than I love myself
I, Xušhāl Xaṭak, it is by you that I swear.

Arabic-Persian influences upon Afghan poetics have been considerable, which can be easily explained in the light of historical, geographical and social facts. Afghan independent state was constituted as late as the middle of the 18th century and until then Afghan history was very closely connected with the history of the neighbouring countries. Until recently Persian was the only official language in Afghanistan⁸. One more fact has to be considered, namely, the domination of Persian -Arabic culture until the middle of the 19th century, reaching as far as what today is the territory of India. This contributes to the idea of the Pashtuns as the people almost completely „enclosed“ by this culture.

Comparing Afghan and Arabic-Persian poetics one can find a number of important analogies as well as differences. Differences can be seen primarily when comparing folk poetry and prosody, whereas the consideration of terminology, of borrowed poetical forms (Arabic and Persian) and of the classification and criteria of distinguishing the poetic figures reveal similarities between the two theories.

A number of terms used in Pashto have been taken over from Arabic-Persian terminology any changes (except slight phonetic modifications of the word) e. g. *tašbih*, *madžāz*, *irsāl-ul-masal*,

⁸ Pashto was recognized as an official language as late as 1936.

layz, *mu'ammā*, *tadžnis*, *talmih*, *murā'āt un-nazir*, *husn-e ta'lil*, *mubālaya* etc. Nearly all others are copies of Arabic-Persian terms, e. g. *tām tadžnis*, *suāl au džawāb*, *mursala tašbih*, *də tašbih adāt*, *iprāk mubālaya*, *laf au našr* and others. Afghan original terms occur only exceptionally, and even they occur along with Persian-Arabic terms, e. g. *kisay*.

Classification of the figures of speech reveals equally clear similarities. The distinction between various types and explication of *tadžnis* or *mubālaya* are identical in Afghan and Arabic-Persian poetics⁹. But the classification of *tašbih* is not identical¹⁰ although it is difficult to make very definite comparisons since Persian scholars themselves are not unanimous on the subject. What certainly is identical are Arabic terms denoting the thing or idea to be compared and the one compared to, tertium comparationis and comparative adverb.

There are differences as regards other figures as well. *Este'āre* and *madžāz* are two different figures in Persian poetics whereas in Afghan poetics *isti'āra* is a kind of *madžāz*: a figure broader than metaphor, including metonymy and synecdoche as well, but narrower than trope in general (it does not include litotes or hyperbole). Persian poetics does not make detailed distinctions between various kinds of metaphors. It does distinguish though two ways of quoting a proverb depending on whether one or two proverbs are quoted in the *bayt*. Besides *hosn-e makta* („a beautiful ending of the poem) *hosn-e matla'* is mentioned („a beautiful beginning“). Apart from these two, there are *hosn-e lotf*, *hosn-e taxallos*, *hosn-e adab*, *hosn-e talab*, *hosn-e ta'lil*. Afghan poetics does not include all of these.

In Afghan theory *tauših* is a figure in which initial letters of successive *bayts* form the name of the author. According to Persian poetics these can be either initial or terminal letters of either

⁹ Cf. *QR*, *WT* and *FR*.

In *QR* the figure *tadžnis-e mokerar* is exceptionally called *tadžnis-e mozdawadž*. As regards *mubālaya* *QR* is the only work that does not offer a classification and mentions only one figure *eyrak*.

¹⁰ The only analogy can be seen in the discussion of the type of simile called *taswiya tašbih* in which there are two or more *mušabbah* and one *mušabbah-bihi*.

bayt or *misra'*; which apart from forming the author's name can also form an extra *bayt* (thus constituting an extra level of meaning, not always obvious) or even a complet short poem.

Afghan poetics does not include all the figures which occur in Persian poetics. Some are omitted, others are classified differently. *Kināya*, for example, is considered a separate figure by Afghan poetics whereas Persian poetics treats it as a kind of simile — *tašbih-e kenāye*¹¹. Such figures as *i'dād*, *eltefāt*, *hašw*, *kalb-e matlab*, *madh*, *zamm* and some others are not mentioned at all. A close comparison however is not possible since it is not certain which poetics — Afghan or Persian — should be considered standard and authoritative and, which views can be dismissed as not typical.

Further evidence of the influences I have been discussing is the fact that Afghan rhetorics has been, after Arabic model, divided into sections: *də badi' 'ilm* and *də bayān 'ilm*. These terms are evidently copied and the classification is taken over from Arabic rhetorics.

Afghan *də badi' 'ilm* is concerned with acrostic, with quoting a proverb or a riddle, with charade, the structure *suāl au džawāb*, with pun, allusion, antonyms, *murā'āt un-nazir*, *husn-e ta'lil*, *laf au našr*, hiperbole, repetitions, *tadžāhu-ul'arīf* and so-called „beautiful ending“. *Də bayān 'ilm* is concerned with simile, metaphor, metonymy, synecdoche and periphrasis.

It cannot be maintained that the elements of Arabic-Persian poetics have been taken over by the Pashtuns through Persian mediation exclusively. Undoubtedly there have been more direct contacts as well, and the Pashtuns must have been acquainted with the works of Arabic scholars¹².

The above remarks are, of course, far from complete; they only signal some of the problems.

¹¹ According to *QR* *tašbih-e kenāyat*.

¹² What can serve as evidence of more direct Arabic-Afghan contacts is the fact that there are over 50% of Arabic words in the Pashto compared to 40% in the Persian. Skalmowski W., *A Note on Persian and Arabic Loanwords in Pushto*, „Folia Orientalia“, T. VII, Kraków 1966.

Abbreviations

- WT — Вахид Табризи, Джами-и мухтасар (Трактат о поэтике), Москва 1959.
 QR — Shamsu d-Din Muhammad ibn Qays ar-Razi, *Al-Mu'jam fi ma'ayiri ashari l-ajam* (A treatise on prosody and poetic art of the Iranians), Teheran 1935.
 FR — Friedrich Rückert, *Grammatik, Poetik und Rhetorik der Perser*, Gotha 1874.

JADWIGA WIŚNIEWSKA-PISOWICZOWA

QUELQUES REMARQUES SUR L'ART DE NIZĀMĪ DANS
SON POÈME *HAFT PAIKAR*

La forme de tous les poèmes de Nizāmī est celle dite *matnavī* qui comprend une quantité illimitée de vers (*bait*) rimant toujours ses deux hémistiches. Pourtant la mesure varie d'un poème à l'autre. Pour *Haft paikar* le poète avait choisi la mesure dite *hafif*¹, à six pieds, légère et vivace, et dont la forme classique est:

/—○—/—○—/—○—/ /—○—/—○—/—○—/
 (fā'ilātun, mustaf'ilun, fā'ilātun) (fā'ilātun, mustaf'ilun, fā'ilātun).

Toujours est-il que le *hafif*, dans sa forme de base, ne se rencontre jamais dans la poésie persane, l'oreille d'un Perse ne le trouvant assez harmonieux². En effet, la mesure en question subit toujours des modifications qu'on appelle *zihāf* en l'art poétique persan. Vu que le 'arūd persan n'en connaît pas moins que trente-cinq, les possibilités de manier et transformer le vers dont disposait Nizāmī étaient considérables. D'où vient que le *hafif*, dans le *Haft paikar*, revêt des formes variées. Le plus souvent il se présente comme suit:

/—○—/—○—/—○—/ /—○—/—○—/—○—/

par exemple (*Haft paikar*, chapitre 37, vers 19, page 223)³:

¹ *hafif* veut dire „léger“.

² Vahid Tabrizi, *Gam-i-muhtasar*, Moscou 1959, page 73 (du texte persan), § 115.

³ Tous les exemples sont cités selon l'édition de H. Ritter et J. Rypka: *Haft Paiker, ein romantisches Epos des Nizāmī Genǧe'i*, Prague 1934.