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Abstract

Free poetry is common since 20th century in Pashto language. Various poets have written poems in this form, but no one has yet recognized the actual forms of free poetry. As the form of Pashto free poetry is different from that of other languages free poems, therefore, this article is looking for clarifying that difference of Pashto free poetry with other languages. Next, for contemporary poets of Pashto, Pashto has ancient background in free verses than English language; for proving this, "Mahzan-ul-Islam" of Akhon Darwiza can be a good example. But one thing should have to be clear that conscious understanding of free poetry is older in the English language than that of Pashto language because in Pashto nobody knew about the actual face of free poetry and was not dealing with that. Thirdly, Rhyme in Pashto language has been linked to regular repetition and numbers of syllables which is different from the Rhyme of Arabic, English, Persian, and Urdu languages, even different from metric poetry of Pashto language. Finally, I can say that in the free poetry of Pashto language, poets are making mistakes which the readers and literary figures should have to be cautious about in order not to repeat these mistakes further.

The reasons to write this article are two: (1) as there is no explicit details in Pashto books of literature, therefore, those who are linked to Pashto literature are facing problems. (2) Rhyme of Pashto Poetry is taught as a course book for the Pashto department, so this article will help answer the following questions for the students:

1. How Pashto free poetry is different from that of Pashto metric poetry and poetry of other languages?
2. What are the basic metric tools in Pashto free poetry, and how to deal with them?
3. Whether Rhyme was pre-existed in Pashto poetry from that of the English or not, whether it was known as Rhyme or not, if yes, then why the Pashto poets are making mistakes in this regard?

The data collected for this research is mostly based on library, in which different books, brochures, and articles have been reviewed and cited. Some of the books and articles are written long ago and some of them are published in current time. In general, in reference to Rhyme, little can be found in Pashto literature which can be equal of nothing in comparison to other languages. But it has been tried to find out how the previous literature has dealt with the Rhyme of free poetry in Pashto literature.

Keywords: Pashto free poetry, forms, Rhyme, history, mistake, difference of free poetry with metric poetry



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1. Introduction

Poem which is part of human imaginary life can be differentiated from prose in many aspects, but the foremost can be its poetic quality. In the past, poem has been defined as one of the metric genre of literature because of the attention given to this quality in poems, and ignoring about free poetry; while, recently, this genre has been the center of many poets. In this article, the focus is on the Rhyme and meter of Pashto free poetry, and how it is different from the other metric poetry of Pashto literature. We do this because Rhyme and meter are the highlighted points in reference to metric poetry, and everyone is familiar with its popular types like sonnet, epic, Masnawi and others while in free poetry, no one is caring about this; however, they are important to be familiar with. Not knowing about the styles of free poetry may cause to lead the readers into confusion. For instance, the Pashto blank verse which is completely different style in Pashto literature and as well from that of the English ones. However, as an accepted notion, it is said that Pashto has adopted free poetry from the English literature.

2. Research Objectives

1. To clarify the doubts existed in regard to the Rhyme of free poetry.
2. To familiarize readers with the Rhyme of free poetry in Pashto language.
3. To minimize misunderstanding of Pashto poets and students of Pashto literature in reference to free poetry of the Pashto language.

3. Research Questions

1. Is Pashto free verses poetry has Rhyme, if yes, what kind is it and what is the difference of its poetry forms with English?
2. Is the history of free verses poetry in Pashto would be older than English, if yes, then why our contemporary researchers say that Rhyme of free verses poetry came from English?
3. Do our litterateurs and poets know completely about Rhyme of Pashto free verses poetry, if yes, then why do our poets make mistake in Rhyme?

4. Literature Review

Generally, from the past, in regards to Rhyme of Pashto literature differences were existed, therefore, mainly whatever has been done was under the influence of Arabic language because in real Pashto, poets were not caring about this issue. However, in recent years, this job has been fluently done by the recent poets, but still not sufficient; and need further

explications. This is one of the complicated subject in Pashto literature where little can be found, and those existed are also full of shortcomings.

4.1 Style

Before talking on free poetry, it is important to highlight the style in free poetry because this is somehow update subject for those who are interested. The styles of Pashto free poetry are divided into two parts:

1. Half free: That style which is not equal in syllable numbers per verse, but the verses are fully metric. This means that stressful words can be seen repeatedly alongside some metric words. Free Frames, Midget, Cantos, Soneeto and Hyko are the examples of half free style.

a. Free Frames: It has been started since 20th century and written similar like European's Blank verse.

b. Midget: Those poems which don't have rhyme and are equal in Syllable numbers.

c. Cantos and Sonnet: In Italian, it is called *Canto*, in Latin it is called *Cantos* which means song. This poem is similar to sonnet, but unlike Pashto sonnets, the subject is represented in circulated form. Sonnet is also taken from Italian root Soneeto which contains 14 verses different in syllable numbers that odd matches odd and even matches with even (Azmoon, 2018). Sonnet and Cantos have been used firstly by Hashim Babari in order to testify its usage in Pashto poetry. Ziar (2010) has stated that Hashim Babari has used Sonnet and Cantos similar to European styles and has formed many volumes of them, but this cannot be renovation or creativity. And it seems a mixture as like European blank verse and Pashto's Midget poetry.

d. Hyko: Hyko is a new style nowadays usable in Pashto poetry which has originally come from Japanese language. In Japanese, it is structure includes 5 syllables in the first verse, 7 in the second and 5 in the third. However, in Pashto, nobody has yet used it correctly; everyone is using the number of syllable per verse according to their own preferences.

2. Full Free Poems: Those poems which are free of rhyme and no correlation is existed in reference to rhyme and meter. Some of these poems neither contains Rhyme nor rhyme. According to Hamkar (2016), the blank verse is a generalized style, those who can convey their thoughts in pros form can be known as blank verse as well.

4.2. Differences of Rhyme between Free and Metric Poetry

In Pashto, the main feature of metric poetry is stress, as it is a common truth in Pashto that Rhyme in Pashto is mainly linked to ups and down of the stress. In Pashto, Durani (2010) has

indicated totally 29 meters which 20 are in long forms while 9 are in short forms. In long forms, 5 are known as big meters which are treated from 1-5 that everyone contains 3 branches. In all these five except third, the fourth branch is similar to the third one because of the stress location and syllables numbers. The only difference is that short meter two verses are get together and form fourth branch for the others. The meters in Pashto free poetry are four, and as like metric poetry big meters contains 1-5 number but does not contain branches as the metric poetry has; therefore, the terms of long and short verses are not important.

4.3. History of Free Poetry in Pashto

Some scholars of Pashto literature believe that free poetry was existed far before it was introduced to English language. As Durani (2010) has indicated its sample in the book of AkhoondDarviza, *Makhzan-UL-Islam*. The author has said that this can be better proved, if we look at the dates when free poetry of Walt Wittman, *Leaves of Grass*, was published for the first time in 1855 while the three prominent literary works of AkhoondDarvizaMakhzan-UL-Islam, Irshad-U-Talibeen, and Tazkirat-UI-Abrar-Wal-Ashrar have been revealed in 1603-1612. However, contemporary researchers urge that this form has been introduced to Pashto after it was introduced in the English.

Akhond Doriza was a person lonely competing religiously and politically against Rohanyan. According to some contemporary researchers, this book (in Mosaja Prose form) could have been written as a response to their literary works. At that time, each side was trying to write Mosaga prose form because it was intended that it could have more impact than poems. Professor Zalmai Hewadmal in his book (History of Pashto Literature) writes that Makhzan UI Islam is written in Masaja Prose, but according to poetic scholar professor Rashad evaluation of different articles of the Makhzan-UI-Islam, he has founded that most parts of the Makhzan are in poetic format. If any part is different, it may be similar to KhairUI Bayan of Bayazid.

In the book of Sediq Rohi, *an Introduction to Poetry*, it has been written by Prof. Mohd Rahim Ilham that no example can be found in pre-eighteenth century of Europe which could indicate that any author could have called their prosaic legends as poetic genre, but in 18th century many writers called their prosaic legends as poetic works (Rohi, 2000).

As Akhoond Darviza has written his book in an era when prose was much more popular than poems, but this prose is somehow composed in metric form which contains a tonic quality and is much more impressive than prose. Hiwadmal (2000) has written that Makhzan-UL-

Islam has been written in metric prose form. However, Rishad (as cited in Hiwadmal, 2000) has separated some parts and indicated them completely as poems.

Religion which is part of the Quran

Being accepted by the prophet

Is also acceptable to me

Religion which is against Quran

And the prophet is upset with

I am upset with, too

Whose followers will be ashamed in both worlds (lives in this world and hereafter)

Source: Durani (2010)

4.4. Metric Errors in Free Verses Poetry

Syllables of the free poetry, indicated by Durani (2010), are difficult to be matched with all the free poems written so far in Pashto literature because majority of the free poems writers have made errors in this regard. One reason can be because of its invaluable status in the classical period. Contemporarily, when free poetry revealed in the Pashto literature imitated from the English language, the Pashto poets tried to taste their imagination in this format thereafter. As the Pashto poets were only familiar with the metric poetry, thus they were believing free poetry free of rhyme poetry. They went on their own generated style which they were intended to be accurate, but this was not the real case of free poetry; therefore their poems are the witness of lack of real free poems format. Let's have a look on of the famous Pashto poet of Abdul Ghafoor Liwal.

This is the story of our happiness

And the gathering of festivals

As the far away dervish heard this

He said noisily

Stop drinking wine and stop music

I have a secret from my self

Source: Liwal (2018)

4.5. Types and Genre of Rhyme/Meter in Free Poetry

In Pashto free verses poetry, many people don't know the differences between blank poem and free poem. This is because of not knowing the actual meaning of free poetry what is actually showcased in the English language. They are interchangeably used in both

languages. Pashto uses free poem similar to that of blank poem of the English. Hamkar (2016), has said that free poetry is what to represent poetic imagination through prose. In my point of view, this is not true because when we refer to the word poet, then we have to take care of this word and represent whatever is required for the real meaning of the word. I can say, it would be better called arty prose rather than poet. In this article, I am not exploring any further about this, so I am shifting to discuss the core of this research article which is all about the Rhyme of free poetry. As mentioned earlier that in free poetry syllables are the core aspects to be consider and based on the syllables used in a verse, free poetry is adopting their own types and genres.

First Meter: The first meter of Pashto free poetry is that in which the stresses of each meter are on the initial waves. Their meters according to the numbers of syllable are: seven, eleven and fifteen syllables. In seven waves melody, the stresses are on the first and fifth waves. In eleven waves melody, the stresses are on the first, fifth and ninth waves, and in fifteen waves melody, the stresses are on the first, fifth, ninth and thirteenth waves. Have a look for the example below:

Oh hunter, I will salute you
 But let the white birds fly
 They depart in pairs and become flowers
 They become beautiful as necklace
 And they lift their beautiful and small ones in wings
 And rub their beautiful and small ones in their chests
 White beak of quail babies

Source: Khad (2009)

Above example according to the number of waves has eleven and thirteen waves. In which there is stress on the first wave and organized in horizontal manner because in this example related parts are not mentioned. Before we pointed that in free verses poetry Rhyme is basically based on stresses. That is why each meter is named according to the location of stresses, and meter in this format is called long first meter of the verse.

Second Long Syllable Meter: is that one, which the stress is on the second syllable. The number of melody can be seven, eleven and fifteen. In seven waves melody, stresses are on the second and sixth waves. In eleven waves melody, the stresses are on the second, sixth and

tenth waves. In fifteen waves melody, the stresses are on the second, sixth, tenth and fourteenth waves. Have a look of the example below:

Gazing to the eyes

I stood on the dry land, but drowned

In such unseen ocean

I did not realized what is going on in the globe

Third Long Syllable Meter: is that one, which the stress of each meter is on the fourth wave. According to the number of syllables, they may be four, eight, twelve, or sixteen waves. In four waves melody, the stresses are on the third, and in eight waves melody, the stresses are on the third and seventh waves. In twelve waves melody, the stresses are on third, seventh and eleventh, although, in sixteen waves melody, the stresses are on the third, seventh, eleventh and fifteenth waves. In this meter incomplete meter is not existed. Have a look of the example below:

If the flowers

Branch and branch, leave and leave

Can be sold in a coin

If no coin, what will you do, what will you do?

Fourth Long Syllable Meter: is that one, which the stress of each meter is on the fourth wave. According to the number of waves, they may have seven, eleven and fifteen syllables. Location of stresses in seven waves melody is on fourth wave. In eleven waves melody, the stress is on the fourth and eighth waves. In fifteen waves melody, the stress is on the fourth, eighth and twelfth waves. Have a look of the example:

Oh, female Member of Parliament

You have decorated yourself too much

The peak of the eyelashes are tied by eyeliner

By the known and unknown hairdresser (cosmetic) of the city

Fifth Long Syllable Meter: In this meter, the stresses are also on the fourth waves of the meters. The only difference between them is that incomplete meter is only one syllable while other incomplete meters are three syllables. This meter has three types of melodies and five waves in which the stress is on the fourth wave, nine waves, fourth and eighth waves. In thirteen waves melody, the stresses are on the fourth, eighth and twelfth waves. Simply, we have to mention that fifth long syllable meter is the ones which can be equaled to Pashto

Landai or Tapa in its Rhyme. Because in Landai, repetition of stresses are equal with fifth long syllable meter. The first melody of Landai or Tapa is nine syllables and the second one is thirteen syllables. In the first melody, the stress is on the fourth and eighth waves while in second syllable the stress is on the fourth, eighth and twelfth waves. This can be shown in the example below.

My relatives

Dry your tears

By your skirts

It's time to work, not to cry

Rush on my funeral

It is getting late for going to that unknown land

In Pashto, the Rhyme of free verses poetry in comparison to metric poetry is new. So this is important to know about the differences between free verses poetry and metric poetry. The fundamental differences between them are as follow:

- 1- In metric poetry, long meters are five which every long meter is divided into other branches, and these long meters according to location and their branches can be differed from the aspect of waves. No order can be seen, and all the branches are mixed in each other because the stresses are focused a lot rather than waves.
- 2- In the Rhyme of free verses poetry, number of verses are because of long meter (groups). It means that a free verses poem is affiliated to long meters of metric poetry which should not be of two different groups. This is why the numbers of free verses meters are lesser than metric poetry.
- 3- The third difference is that meters of poetry are divided in branches, because they are arranged according to the number of waves, and the fourth branch according to the number of waves is arranged from two small verses which is considered as an independent branch without having fourth branch while the remaining three come together in one meter. A poet can use three branches of each group in one meter. As a result, we can say that Pashto free verses poetry generally has five long syllabic meters. In other words, five long meters of poetry are used without branches in free verses poetry. Most of the poetic works are done in third and fourth long syllabic meter. In comparison to first, second and fifth long syllabic meters, third and fourth are rarely seen. Now, let's see whether Pashto free verses poetry is really ancient than English free

verses poetry or not? If it is, then why we claim that the form of free verses poetry has come to Pashto from English?

5. Discussion and Result

In English, firstly without un-metric poetry was common which Ziar (2010) has named Mondai poem. It was a type of poem in which the number of verses were well organized in reference to waves without having any rhyme. Later, this poem was freely inflected by including both long and short verses. We can say that in the past, rhyme was a proficient aspect of Arabic poetry and no one was writing poems without metric exclusion which was common in Pashto, as well that can be found in the ancient poem of Amir Kroor.

I am the lonely lion of this world which no other is existed

Neither in India, Sindh, Takhar nor in Kabul

Pashto classical poetry was similar to that of Arabic language which is known as Diwani Poetry as well. In that time in metric poetry, the most popular genre was sonnet. And this was the reason that in contemporary period sonnet became more common which is still pretty much popular in Pashto language. In contemporary period, Pashtuns who are much closer to other languages rather than the past, especially to the English language shifted to write free poems as well. This is somehow a new style in Pashto poetry that is why, at first, it wasn't of much attention for the poets, but later our poets understood if the poetic thoughts are free and have no limitation, so we may convey something special which could be based on topics of much value rather than metric poems. So this was the reason that the frame of free poetry came into existence in Pashto language.

Mentioned topic should be discussed from two aspects. Firstly, if we consider the history of free poetry and the book of Akhond Darwiza "Mahzan-ul-Islam" the context of the book written on free poetry, proves that free verses poetry is written first in Pashto language. The second, aspect of the issue is that the name of the free verses poetry started first in English with poem, not in prose, but in Pashto the book of Akhond Darwiza was firstly famous for its prose, which long after the researchers realized as in free verses poetry. It is important to mention that the same happened in European languages as well. Some poets published some free poems mistakenly and unconsciously at first as prose. According to Durani (2010), when Khoshal Khan Khatak debated with Mianoor in Swat, Khoshal Khan Khatak criticized

“Mahzan-ul-Islam”, and said it is neither a prose nor a poem, so it could have been a third thing which will be non-other than free poetic form. .

The above explanation shows, if Akhond Darwiza was intending to write the book for the purpose of prose or poem, but it is clear completely that Masaja prose is itself in tunic prose, so the inspiration of the author would absolutely trend to be poetic, and might have written prose like a poem. There was not enough knowledge about poem in that time, so people did not know whether it is poem or prose. At the end, we can say writing free verses prose is older, but its recognition as free poetry could have been later than its existence. Our poets and researchers became able to find out this reality with the help of the English language that Akhond Darwiza “*Mahzan*” is a poem, not prose. So we can claim that free verses poetry in Pashto language is older than English language.

We know that writing free verses poetry in Pashto is older than English language, but Pashto poets recognized its reality later, which still some of the poets are unaware and making mistakes in regards to free poetry. Which I will notify about some of the reason of this unconscious errors of the topic.

1. One clear cause is that our poets cannot differentiate between Misrai and segment, so the readers lose the track and get confused in Misrai and segment which makes the taste awkward. If we take care and separate Misrai and segment in writing, it will solve the problem somehow. Most of the time, poets write free verses poems horizontally in books, in this way Misrai and segment are in similar order. Look at this example:

It is watery and watery

The field of my mind

Sow something sow

But not the echo part

In my watery mind

Which may sow the seeds of doubt?

2. Secondly, some poets combine one syllabic Misrai with another which causes disarrangement of Rhyme in syllable and a good poem could hurt its taste with this kind of mistake. There are a lot of examples in poetic books.
3. Third reason is that poets sometime break the arranged parts of the poem into segments for creating the free verses syllables. This can be because of having enough

poets in Pashto, but not having professional poets. This is why, Pashto poetry is in its weak form in reference to Rhyme in comparison to other languages.

6. Conclusion

Free verses poetry in Pashto is older, but its conscious understanding is long after its revelations, this understanding actually came when the poets exposed to the English language. Rhyme in the English language differs accordingly in segments and stress, but some of them are oppositely famous. The example can be blank verses of the English language which is different from that of Pashto language. Rhyme is very important in poetry, but in Pashto still it is a confusing issue because of not having access to coherent information or interpreting those information incorrectly. Rhyme in free verses poetry is a kind of issue which is circulating on the qualities of stress not on the numbers of syllables. It seems good for all those who are in touch to Pashto poetry in order to know about all those rules highlighted for the free verses poetry.

Generally, investigative works are less in numbers to that of creative works in Pashto language because of the echoes of Pashtuns. However, in informative bases, they are still backward for many reasons. Their writers did many creations and these creations have been very prominent, but due to their unconscious creation they do not know what have been said and what have been done?

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