

## PASHTO VERSE

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غنچه د گلو م په لاس ده  
که خوځک کلونه بویوی نو را د شینه

IN, and since, the nineteenth century a more than passing interest in Pashto verse, both literary and popular, has been shown in Europe, as the following titles (not to mention a number of chrestomathies) testify :

H. G. Raverty, *Selections from the poetry of the Afghans*, London, 1862 ;

C. E. Biddulph, *Afghan poetry of the seventeenth century, being selections from the poems of Khush Hal Khan Khatak*, London, 1890 ;

J. Darmesteter, *Chants populaires des Afghans*, Paris, 1888-90.

In more recent years the Pashto Academy (*Pəštō Tōlma*)<sup>1</sup> of Kabul has published an admirable series of books, including the verse of such major poets as *Xuṣṣhāl Xān Xatak*, '*AbdulḤamīd Momand*', '*AbdurRaḥmān Bābā*', and others, and two valuable collections of popular verse.<sup>2</sup> Yet, to my knowledge no writer, Afghan or European, has ventured to write on Pashto prosody in any of its forms.<sup>3</sup> It is, therefore, with some trepidation that I offer the following few notes on the subject, the more so as they are the result of a 'paper' analysis, without benefit of native Afghan advice. But in so doing I may perhaps win for my subject a more favourable verdict than Biddulph's, who felt that Pashto metre was not 'such as would commend itself to or be appreciated by European readers unaccustomed to its rhythm'.<sup>4</sup>

Pashto verse falls simply into the two categories of 'literary' and 'popular'. Literary verse is that cast in the Arabo-Persian mould of the *bayt*, *yaṣal*, *kaṣīda*, *rubā'ī*, *maṣnawī*, etc. Afghan writers tend to refer to such verse generally as 'metrical' ('*arūzī*'). This is a misnomer, for though they follow the classical rhyme patterns Pathan (*Pəštūn*) poets do not, indeed cannot well, obey the

<sup>1</sup> Although based on Lentz's *Lateinalphabet für das Paschto*, Berlin, 1937, the transcription employed here is a personal attempt (which must needs be justified elsewhere) to represent the Pashto script by a similarly pan-Pashto transcription. It does not, therefore, accord with the phonemic system of any one dialect, least of all, probably, with that analysed in Penzl's *Grammar of Pashto, a descriptive study of the dialect of Kandahar*, Washington, D.C., 1955. Of the more unusual diacritics, [˘] (plainer and less ambiguous than a subscript dot) indicates a retroflex consonant, while [...] marks a distinction in the Arabic script having no significance in Pashto.

<sup>2</sup> *Millī sandere*, edited by Muḥammad Gul Nūrī, Kabul, 1944 ; *Pəxtanī sandere*, edited, Pt. I, by Muḥammad Dīn Žwāk, Pt. II, by Muḥammad Ḥasan Zamīr Sāpī, Kabul, 1955-6 (cited below as *PS*, I and *PS*, II respectively).

<sup>3</sup> [Addendum. S. M. Idris touches upon the subject in 'Pashto poetry through twelve centuries', *Journal of the University of Peshawar*, No. 3 of 1954.]

<sup>4</sup> *op. cit.*, p. xvii.

quantitative rules imposed on Persian verse. In fact, *all* Pashto verse is syllabic in nature.

Popular verse is again divisible into two categories. The spontaneous verselets sung, we are told, at work and on the road, and those sung to the national *atañ* dance, are truly popular. Often, it would seem, they are traditional, and nearly always anonymous. Then there are the more ambitious songs of the professional musicians. These always have a 'signature' but, professional ethics being what they are, not necessarily that of the true composer.<sup>1</sup> It is this latter type of 'popular song' which is mainly represented in Darmesteter's collection and in the second part of the *Pax̄tanī sandāre*.

The popular songs are classed according to their rhyme patterns. The commonest forms are the *γazal* and the *čārbayta*. Darmesteter dismisses the former perhaps too easily with the words,<sup>2</sup> 'Il n'y a rien de particulier à dire du *ghazal* : il a passé de la poésie persane dans la poésie indienne, et c'est là que l'ont pris les poètes populaires de l'Afghanistan'. Far from the simple rhyme pattern of the literary *γazal* :

MM AM BM CM etc.

the popular *γazal* (*PS*, II, 117-66) may have such rhyme schemes as :

MM AAMM BBMM CCMM etc.

MM AAAM BBBM CCCM etc.

MM AABM CCDM EEFM etc.

and, with internal rhymes,

M-M aaB-M-M ccD-M-M eeF-M-M etc.

aaM-bbM C-ddM E-ffM etc.

M-M aaA-M bbB-M ccC-M etc.

The famous song 'Zaxmī Dil', by Mīrā, may serve as an example.<sup>3</sup>

*Γazal da Mīrā.*

*Zaxmī pa γam k̄xe prot yəm da hiγrān pa kalāro.*

*z̄f̄a me yowaf̄ pa mangul k̄xe č̄e n̄n rāγala xāro, ro ro.*

*Lab šakar larī, sīna samar larī, dandān garwar larī ;*

*z̄e ye wištalem pa zamūr, j̄aka gad̄ yəm pa nāro, ro ro.*

*Təl pa řang yema, pa wīno rang yema, z̄e stā malang yema.*

*yār tabīb day j̄emā, z̄e muhtāř yəm da dāro, ro ro.*

*Ši'r č̄e xpəl wāyī, waz<sup>an</sup> da bəl wāyī, j̄ān ta de γal wāyī ;*

*Mīrā wāyī təl sanā, γammāz gīr šu pa panřero, ro ro.*

'I lie in sorrow, wounded by the daggers of separation.

Khara carried off my heart in her hands when she came to-day, softly,  
softly.

Her lips hold sugar, her breast bears fruits, her teeth are jewelled ;

<sup>1</sup> See Darmesteter, op. cit., p. cxcii.

<sup>2</sup> op. cit., p. cxcv.

<sup>3</sup> This text, differing again from the three versions given by Darmesteter, op. cit., No. 70, follows as far as possible that sung by Begam Jan of Peshawar on a 'Banga-Phone' record, NP 14.

she has struck me to the heart, therefore do I cry, softly, softly.  
 I am always at war, coloured with blood, I am thy dervish.  
 My beloved is my physician, I am in need of physic, softly, softly.  
 If one calls a verse his own and sings the song of another let him call himself  
 a thief ;  
 Mira always praises God, for the slanderer has been caught in a cage, softly,  
 softly.'

The *čārbayta* (*PS*, II, 1-116), which despite its name may have any number of *bayts* from two onwards in each stanza, differs from the *γazal* in having a refrain. It is also known as the *sandəra*, the 'song' *par excellence*, or the *badəla*. Darmesteter rightly analysed the rhyme patterns as :

RR AAA..MRR BBB..MRR CCC..MRR etc.  
 or rR(mM) aAaAaA..mMrR bBbBbB..mMrR etc.  
 where (m)M rhyme with the refrain (r)R. The following is a particularly short example (*PS*, II, 92), with an internal rhyme :

*Čārbayta da Aḥmad Xān.*

<i>Məx de day ʃumāt, ʃanam,</i>	<i>šīn xāl de imām day.</i>
<i>Wə-me-līdə ʃubḥ ū šām ;</i>	<i>naʕa da islām day.</i>
<i>Məx de ləka lmar, ʃənəy,</i>	<i>waxtī da bām pa sar.</i>
<i>Zə de yəm nokar, ʃənəy,</i>	<i>tə ləre sūr šāl pa sar.</i>
<i>Lūr da zorawər ye tə,</i>	<i>gərje da kalā pa sar.</i>
<i>Đera xārista ye tə ;</i>	<i>nən me dar ta pām day.</i>
<i>Məx de day ʃumāt, ʃanam,</i>	<i>šīn xāl de imām day.</i>
<i>Zə Aḥmad Xān zātəma,</i>	<i>laga zamāna šwəla.</i>
<i>Đer pa armān lāfəma,</i>	<i>dā zəmə bāna šwəla.</i>
<i>Xwəla čə war na γoxta mā,</i>	<i>masta begāna šwəla.</i>
<i>Wəgorəy, 'ālama,</i>	<i>da 'āšik da γə anʃām day.</i>
<i>Məx de day ʃumāt, ʃanam,</i>	<i>šīn xāl de imām day.</i>

' Thy face is the congregation, O idol, thy bright mole the prayer-leader.  
 I saw it morning and evening ; it is a sign of my faith.

Thy face is like the sun, lass, early on the roof.  
 I am thy servant, lass ; thou art afar with a red shawl on thy head.  
 Thou art the daughter of a tyrant, wandering on the roof of the fort.  
 Thou art very beautiful ; to-day I am thinking of thee.

Thy face is the congregation, O idol, thy bright mole the prayer-leader.

I, Ahmed Khan, weep ; the times have betrayed me.  
 I went with great sadness, this was my pretext.  
 When I sought her mouth from her she, intoxicated, became a stranger  
 to me.

Behold, ye people, this is the end of a lover.

Thy face is the congregation, O idol, thy bright mole the prayer-leader.

Within these rhyme patterns the lines of the *γazal* and *čārbayta* show a bewildering variety of lengths. They may, but by no means always do, have one of the regular syllable and stress patterns described below, but the versification seems to be subordinated to the demands of the tune.

A third type of popular song, which may be mentioned to obviate any misunderstanding, is the *rubā'ī* (*PS*, II, 167–80). This is in fact no more than a popular version of the literary *γazal*, as a short example (*PS*, II, 169) will show.

*Rubā'ī da Mīrā.*

*Be la tá na zēmā héc nā šī ārām,*

*lōka prót če wī mārγō pa mazbūt dām.*

*Xušālī ba zēmā cō wī pa dunyā kčē*

*čē walāt yēm stā pa dār sahār māžām ?*

*Ka de hér yēm rā ta sām wəwāya hāl,*

*čē me 'úm<sup>r</sup> zyātī nō ktēm nāārām.*

*Dā me xpōla kambaxtī da, ay nigāra,*

*čē badbīn yēm stā da lāsa pa xpōl kām.*

*Rab da pára Mīrā má seza pa ór kčē,*

*war ta wārka da sro máyo yaw đak řām.*

' Without thee I can have no rest, like a bird lying in a strong snare.

What happiness can I have in the world when I stand at thy door morning  
and evening ?

If thou hast forgotten me tell me the plain truth, that I may no longer  
spend my life in unrest.

This is my own misfortune, O beauty, that I can see no hope for my desire  
at thy hands.

For the Lord's sake, do not burn Mira with fire, but give him a full goblet  
of red wine.'

Turning to the more popular verselets we find a gratifying regularity of syllable and stress patterns. The commonest type, to judge from the 7,000 examples published in the *Pəštānī sandəre* (*PS*, I, 1–330), is the distich. This is called *landəy* in the west (*land* 'short') and *řapa* or *misrəy*, in the east. A *misrəy* has two unequal lines, the first always of nine syllables, the second of thirteen.<sup>1</sup> The lines do not rhyme with each other, but the last line always ends in *-ina*, *-ūna*, *-əna*, or *-əma*.

The pattern of stresses within the line is constant throughout.<sup>2</sup> A main

<sup>1</sup> *Contra* Lentz, *Lateinalphabet*, p. 11, 'Die Silbenzahl wechselt'.

<sup>2</sup> The importance of the distribution of stresses in Pashto verse was first kindly suggested to me by Professor G. Morgenstierne and it is largely through his encouragement that I have pursued this analysis.



'In the end you will be dust, my body,  
however much I keep you in fine fabrics.'

The following example from among many in *Abaseen* (a Karachi periodical) shows the vitality of the form :

*Xudāyā*, 'amāl me nek naṣīb kfe, 9  
da pākistān ḡinā de dā du'ā kawīna. 13  
' " O God, mayest Thou grant me good fortune in all my deeds ",  
thus do the girls of Pakistan pray to Thee.'

*Begam Jamāl.*

The *da ataṣ nāra* (*PS*, I, 331-47), 'dance song' or chorus, normally has three or four lines of the following rhyme and syllabic patterns :

(A) M B M, (7) 11 7 11.

The stress patterns of the two lines are again regular, namely :

7 - ' - ' - ' - ' -  
11 - ' - ' - ' - ' - ' - ' -

as in (*PS*, I, 332) :

*Amrāt pa wəna tóra, kàndahāra,* 11  
*zulfé me ūḡde šəwe ;* 7  
*ūḡde zulfé ba có gərzəm be yāra ?* 11

' O péar upon a bláck tree, Kandahár-o,  
my lócks are grown so lóng now ;  
how lóng must I exist long-locked and lóve-lorn ? '

Another verse usually connected with the *ataṣ* dance is the *sar* or *nīmakəy* (*PS*, II, 227-306). This is normally of two or three unequal lines, not necessarily rhyming, and apparently varying in length from five to fifteen syllables. Any stress pattern is, therefore, by virtue of the individual line and not of the verse form.

*Nīmakəy.*

*Mā tà aṣīl šālūna ráwfa là bāzāra,* 13  
*zəmə šīrtna yāra.* 7

Such a *nīmakəy* is usually sung mingled with a *mīsrəy*, as in (*PS*, II, 244) :

*Ka dè aṣīl šāl rà ta ráwət,* 9  
*zəmə šīrtna yāra,* 7  
*pa srò mangúlo bà de šs cāpt kawəma.* 13  
*Zəmə šīrtna yāra,* 7  
*mā tà aṣīl šālūna ráwfa là bāzāra,* 13  
*zəmə šīrtna yāra.* 7

' If thou bringest me a fine shawl,  
my sweet beloved,  
I'll knead thee well with my own rosy hands.  
My sweet beloved,  
bring me fine shawls from the market,  
my sweet beloved.'

Similarly (PS, II, 229), with a different type of *nīmakəy* :

<i>Tor lāwangīn rā tā tayār kəy ;</i>	9
<i>atāñ ēe dà kand'hār n'jūnè kawīna</i>	11
<i>spīnà sīnà bāndè lawāng mazà kawīna.</i>	13
<i>Atāñ ēe dà kand'hār n'jūnè kawīna,</i>	11
<i>lānd' ye kāmīsūna,</i>	6
<i>lawāng ye pà nāmś γūlē wahīna.</i>	11

' Make me a garland of sweet-smelling cloves ;  
when the girls of Kandahar go dancing  
a clove upon a white breast looks delightful.  
When the girls of Kandahar go dancing  
their shifts are short,  
they plunge sweet-smelling cloves into their navels.'

A last type of short popular song which deserves mention is the *bābū lāla* (PS, I, 348-64), sung by the women of a bridal party to the waiting bride. This is a regular tristich, rhyming A B A, generally with an eight-syllable line of the following 'Hiawatha' pattern :

8    ˘   -   ˘   -   ˘   -   ˘   -

as in :

<i>Ūš walāt, zangūn-tafālay ;</i>	8
<i>tār haγó ba yè xlās nś kəm</i>	8
<i>cò jmā řān nə dāy rāγālay.</i>	8

' Camel stānding with knees hóbbled ;  
until thén I'll not reléase it,  
till my lóver cometh tó me.'

<i>Nāwakəy par lās dasmāl day ;</i>	8
<i>ēe da kām ye bēlawīna</i>	8
<i>pār zřəgī ye đēr armān day.</i>	8

' The little bride has a handkerchief in her hand ;  
when they take her away from her people  
there is much sadness in her wee heart.'

There is some variation, however, in the length of lines, as in :

<i>Rwāje dwé đī dà řādśy<sup>a</sup> ;</i>	8
<i>awāl ēe jòy ye zéřī,</i>	7
<i>bəl ēe ráwřī nāwakśy<sup>a</sup>.</i>	8

' There are twó days of rejóicing ;  
the first her boy-child's birthdāy,  
when a bríde he brings the óther.'

If we now compare the stress patterns usual in these popular verses an overall scheme emerges providing the clue to the literary verse forms. Starting with the shortest line of five syllables and building always with an extra *initial* syllable we get :

					5	-	˘	-	˘	-	-
					6	˘	-	˘	-	˘	-
					7	-	˘	-	˘	-	˘
					8	˘	-	˘	-	˘	-
				9	-	˘	-	˘	-	˘	-
					11	-	˘	-	˘	-	˘
					12	˘	-	˘	-	˘	-
					13	-	˘	-	˘	-	˘
					14	˘	-	˘	-	˘	-
					15	-	˘	-	˘	-	˘
					16	˘	-	˘	-	˘	-

From these possibilities it is the 8, 12, 14, 15, and 16 syllable lines which occur most often in the literary *ḡazal*, precisely those patterns which popular verse generally excludes. Here follow a number of typical *ḡazals*.

I<sup>1</sup>

<p><i>Pà har kār kē maṣlahāt šta,</i>  <i>Če lar-bar la maṣlahāt šī</i>  <i>Da safī humra ẓādī da</i>  <i>Če himmat da safī nā wī</i>  <i>Sar hāla pa tana ẓā day</i>  <i>Da safī če 'izzat nā wī</i>  <i>Pa saḡīḥ ḡanī haḡ day</i>  <i>Da nīstāy<sup>2</sup> andūh ma kfa</i>  <i>Če ṣiḡḡat da ḡurat nā wī</i>  <i>Dīn dunyā de mubāarak šu</i>  <i>Os yārī ma kfa, Xuṣḡhāla,</i></p>	<p><i>xpəl, pradī ta nāṣīḡāt šta.</i>  <i>kəla xayr ū barakat šta ?</i>  <i>če pa zfa kē ye himmat šta.</i>  <i>muhayyā war ta nakbat šta.</i>  <i>ka da sar sara 'iṣrat šta.</i>  <i>da žwandūn ye cə lazzat šta ?</i>  <i>da har cā če kanā'at šta.</i>  <i>ka pa tan kē de ṣiḡḡat šta.</i>  <i>cə pa-kār ka de dawlat šta ?</i>  <i>ka dānā sara ṣuḡbat šta.</i>  <i>da yārāy<sup>2</sup> sara āfat šta.</i></p>	<p>8 8</p>
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That there is a proper way to do all things  
is my advice to friend and stranger alike.

When one acts without regard for prudence  
how can one be blessed with riches ?

A man will have just such happiness  
as the courage in his heart merits.

When a man has no courage  
misfortune will always dog him.

A head rests well upon its shoulders  
if it has happiness for company.

When a man has no honour  
what pleasure can his life hold ?

In truth, he alone is rich

<sup>1</sup> Biddulph, op. cit., p. 64 of the texts.

<sup>2</sup> The diphthong *-āy*, normally one syllable, as in the last line, may *metri causa* count as two, thus : *da nīstāī*.



who is satisfied with all men.  
 Do not worry about death  
 while you have health of body.  
 Even when you have not health  
 what matter if you have good fortune ?  
 Your spiritual and temporal lives are both blessed  
 if you share the company of wise men.  
 Do not now indulge in close friendship, Khushal,  
 for that way lies misfortune.'

II <sup>1</sup>

<i>Čè warbál ye pá spīn máx álúfta kéǵī</i>	12
<i>pa nmāšdm kǵe ráhā wráj nihúfta kéǵī.</i>	12
<i>Ka da máx šārist ye dá day če lúda šī</i>	
<i>lá ba má ǵunde pre der ášufta kéǵī.</i>	
<i>Pa baño ye ože ná dī áwezānde,</i>	
<i>hamagī durr ū gawhar dī, sufta kéǵī.</i>	
<i>Nəway rang, nəway nakhat, nəwe ye páñe,</i>	
<i>pa dá bāy kǵe 'a'jab gul šigufta kéǵī.</i>	
<i>Pa žafā me ba poheǵī, xob wa-na-kā</i>	
<i>haǵa kas če pa gesū ye xufta kéǵī.</i>	
<i>Da Xušhāl da xwle xabare xūše ná dī,</i>	
<i>dā hama la yawa hāla gufta kéǵī.</i>	

' When her fórelock falls dishévelled her fair fáce o'er,  
 it is like a bright day hídden at the súnset.  
 If this which can be seen is the beauty of her face  
 then many more like me will be distracted by it.  
 These are not tears hanging on her lashes,  
 all are threaded pearls and jewels.  
 A new colour, a new fragrance, new its petals,  
 a rare flower blossoms in this garden.  
 He will understand by my cries ; may he not sleep  
 who lies wreathed in her tresses.  
 The words from Khushal's mouth are not happy ones,  
 all this is said in one sad state.'

Very commonly the rhyme lines are apocopated throughout the poem.  
 This gives rise to a further set of possible patterns :

	7'	˘	-	˘	-	˘	-	˘	-	˘
	11'	˘	-	˘	-	˘	-	˘	-	˘
	12'	-	˘	-	˘	-	˘	-	˘	-
	13'	˘	-	˘	-	˘	-	˘	-	˘
	14'	-	˘	-	˘	-	˘	-	˘	-
	15'	˘	-	˘	-	˘	-	˘	-	˘

<sup>1</sup> *Gulshan-i-Roh*, ed. H. G. Raverty, London, 1860, verse texts, p. 65.

III<sup>1</sup>

<i>Kà cə wāyəm là hiḡrāna wāyəm cə ?</i>	11'
<i>Là de dārda bè-darmāna wāyəm cə ?</i>	11'
<i>Twān da dām wahəlo nṣ larəm wa yār ta ;</i>	12
<i>čə twān nṣ larəm be-twāna wāyəm cə ?</i>	11'
<i>Če ye wəwīnəm la jāna zabar nə yəm ;</i>	
<i>čə zabar nə yəm la jāna wāyəm cə ?</i>	
<i>Da xpəl zḡ la ḡāla hec wayəlay nə šī ;</i>	
<i>la be-nām aw be-nāḡāna wāyəm cə ?</i>	
<i>Da 'išk rāz čə hečā nə day bayān kəḡay</i>	
<i>tro ba zə la be-bayāna wāyəm cə ?</i>	
<i>Da xpəl yār la γama drəst pa oḡyo đūb yəm ;</i>	
<i>la de hase rang tūfāna wāyəm cə ?</i>	
<i>Zə čə prot yəm da hiḡrān pa tanārə kḡe</i>	
<i>da wiṣāl la gulistāna wāyəm cə ?</i>	
<i>Sar ū māl da safī lūt ka, zḡ ye yošī ;</i>	
<i>la de hase dīl-sitāna wāyəm cə ?</i>	
<i>Zāγān bolī, bulbulān šafī la bāγa ;</i>	
<i>da de dah<sup>ar</sup> la bāγwāna wāyəm cə ?</i>	
<i>Har čə wāyəm tar hama wāfa bihtar day ;</i>	
<i>zə Rahmān ba la ḡānāna wāyəm cə ?</i>	

' If I say anything what can I say of my separation ?  
 What can I say of this pain for which there is no remedy ?  
 I have not the power to speak to my Beloved ;  
 what can I say when I have not the power to speak ?  
 I no longer know myself when I behold Him ;  
 what can I say when I do not know myself ?  
 Nothing can be said of the state of my heart ;  
 what can I say of the nameless and the unknown ?  
 Since no one has explained the secret of love  
 what then can I say of it, knowing nothing ?  
 I am utterly submerged in tears of sorrow for my Beloved ;  
 what can I say of such a tempest ?  
 I who lie roasting in the oven of separation,  
 what can I say of the garden of attainment ?  
 Of one who loots a man's wealth and takes his heart,  
 what can I say of such a stealer of hearts ?  
 The crows He calls, and drives the nightingales from the garden ;  
 what can I say of the gardener of this world ?  
 Whatever I say He is the best of all ;  
 what can I, Rahman, say of the Beloved ? '

<sup>1</sup> *Gulshan*, verse p. 15 ; *Poštāna šu'arā*, Pt. 1, ed. by 'AbdulḤayy Ḥabībī, Kabul, 1941, p. 201.

IV <sup>1</sup>

*Klák xarðbātī yəm, là mā má ywāfā šalāh ;* 13'  
*đáke pyāle áxləm tār sabāh aw tār rawāh.* 13'  
*Cók day èè da nmár xūbt ba stā da mēx pa cēr kā ?* 14  
*nmár mişāl ċirāy day, stā jamāl ləkā sabāh.* 13'  
*Ma poša, zāhida, de ċē mēx la nandāro na ;*  
*sterge èè dā kār dī pa fatwā da 'išķ mubāh.*  
*Toy kfa pa hangām da hādise, sākī, pa jam kče*  
*may, èè bāda pācī pa zuşāf kče ċē mişbāh.*  
*Pāca, muhtasiba, Xuşhāl rāyay, şang ta şof ša ;*  
*yus<sup>1</sup> pa may wəkfa, da mu' min wuzū-y šalāh.*

' I am a confirmed tavern-haunter, do not ask devotions of me ;  
 I take full glasses till morning and again till evening.  
 Who is there who will liken the sun's fairness to thy face ?  
 The sun is like a lamp and thy beauty like the dawn.  
 Do not hide thy fair face from sight, O devotee,  
 eyes of this kind are lawful by the decree of love.  
 Pour wine into the goblet on the instant, O cup-bearer,  
 that the wine may rise in the glass like a lamp.  
 Khushal has come, O tipstaff, arise and prepare for battle ;  
 wash thyself in wine, the true-believer's ritual ablution.'

V <sup>2</sup>

*Hayrān yəm, nē pohēşəm èè zē cē yəm, cē ba šēm,* 14'  
*la kēma yəm rāyşlay, byā ba kēm lorī ta jēm.* 14'  
*Xabār da hāyo tlşlyo byā pa byārta èè rā-nş-wəf,* 15  
*la hāla, là aħwāla kā ye hār co wəpuktām.* 14'  
*Dale èè cok līdā şī nən ye şpa pa dā bānda kče,*  
*āxər ye la de jāya wār pa wār wātē gañəm.*  
*Jahān yaw katoray şu, zē pa maşal da meşī yəm,*  
*hayrān pa kče şārwezəm, lās aw pče pa kče wahəm.*  
*Dunyā wata èè gorəm, kār ū bār ta da wagəfī,*  
*da wafkyo tamāşe dī, zē ye hēm war sara ktəm.*  
*Èè tē pre mubtalā ye, ka de māl day, ka de mulk day,*  
*dā wāfa be la zoba, be la xyāla nē wīnəm.*  
*Èè tor weşte de spīn şwəl xoy de nor nē şu, Xuşhāla,*  
*bāwar kfa, os nāhaķ da safi nūm dar bānde ĵdēm.*

' I am bewildered, I do not understand what I am, what I shall be,  
 whence I have come, whither I shall away.  
 News of those who have gone before nobody ever brought back,  
 however much I ask tidings of them.

<sup>1</sup> *Kalid-i-Afghānī*, ed. T. P. Hughes, Peshawar, 1872, p. 342.

<sup>2</sup> *Kalid*, p. 351.

When anyone is seen here, spending the night in this bivouac,  
 I count on his leaving this place at last at the appointed time.  
 The world has become a metal bowl, while I am like an ant ;  
 I wander back and forth in it bewildered, writhing restlessly.  
 When I survey the world and the affairs of its creatures,  
 it is all a game for children, and I too am playing.  
 When you are afflicted by it, if you have wealth or possessions,  
 I do not see all this as other than a dream and an illusion.  
 When your black hair has turned white your nature is unchanged, Khushal ;  
 believe me, I give you now the name of man undeservedly.'

*Kit'a*.<sup>1</sup>

*Tāvānēgēm è hargiz ba zfh da hēcā āzār nā kfēm,* 16

*bē hāsīda, è zahmāt lart pa zfh kxe dā hasād.* 15

*Day ba xlās la de zahmata hēm hāla šī è day wmfī ;*

*tar hasada pa ranjūno kxe hec nāšta bāl ranj bad.*

' I am able never to trouble the heart of any man,  
 except the envious, who carries the malady of envy in his heart.  
 He will only then be free from this malady when he dies ;  
 there is no other disease worse than envy amongst them all.'

Occasionally one line of a poem may have an extra initial syllable, and so the next highest stress pattern. For example, the first lines of these two verses from Khushal's long autobiographical *kašīda*<sup>2</sup> are the only exceptions to the 14-syllable line :

*Da xwdāy minnāt rā bānde è ye hāst kfēm lā 'adāma ;* 15

*bāl xilkāt ye nā kfēm, rā paydā šwem lā adāma.* 14

' God's favour rests upon me, that He created me from the void ;  
 no other creature made me, I am descended from Adam.'

*Calérīšt zōya nór larēm, yaw dāy pa kxe è lōy day ;* 15

*wāfa bārxurdār ša, xwdāy ye wssātā la yāma.* 14

' I have twenty-four other sons, this one (Ashraf Khan) alone  
 among them great ;

May they all enjoy long life and God protect them from sorrow.'

The last, and typical, verse is :

*Hāl haktkāt wāyem è har cā watā ma'lām šī,* 14

*zš è šā'ir nā yam ; hāy tobā la mādḥ-ū-zāma.* 14

' I (Khushal) tell the whole truth that all may know,  
 I who am no poet ; now here's an end to praise and blame.'

More rarely a stanza may have a secondary stress pattern throughout, or it may switch to one, as in these lines from the *Guldasta* :

<sup>1</sup> From the *Guldasta*, 'AbdulKādir Xān's translation of Sa'dī's *Gulistān*. Text in *Gulshan*, prose, p. 160.

<sup>2</sup> *Kalīd*, p. 351.

*Masnavī*<sup>1</sup>

<i>Če wáxt pa sáfi táng ši, nè xlāségī là zarúra,</i>	15'
<i>lāzím war làra dá ši èè lās wfi pa tèra túra.</i>	15'
<i>Pišó čè št 'āfiza spáy ye ká tar sīna lānde,</i>	15'
<i>xwāh nāxwāh rússà paydá ká, hàmla ká pa spito bānde.</i>	16

'When a man falls on evil times and cannot escape from constraint  
then he must needs seize the sharp sword by its blade.  
When a cat is cornered it will throw itself on a dog,  
willynilly it will, impassioned, attack the hounds.'

*Masnavī*<sup>2</sup>

<i>Dèr ye hásk kfəl, byā ye wəwīstəl pa zmáka ;</i>	12
<i>mīna ná ká hòxyārān pa dūnyā jáka.</i>	12
<i>Če nīyat wəkānde da tlólo árūwāh pák</i>	12'
<i>cə mār<sup>ag</sup> pás pa tàx<sup>at</sup> bānde, cə pa xák !</i>	12'

'Many has it raised up, then thrown down to earth again ;  
therefore wise men have no love for this world.  
When pure souls are intent on departing  
what matter if death come on a throne or in the dust ?'

Among the above patterns a 10-syllable line is conspicuous by its absence.  
Its place is taken by a different kind of 10-syllable line in the literary *rubā'i*.  
Here, for the first time, the line must be divided into feet, thus :

5/5 - ˘ - ˘ - ˘ - / - ˘ - ˘ - ˘ -

as in <sup>3</sup> :

<i>Pa màfālīs kčē, berūn la háma,</i>	5/5
<i>dā àwāz wəxot da xum la fáma,</i>	
<i>čē, 'zə həm stāse may-xūr jalmáy wəm ;</i>	
<i>jəmā la hāla ma šəy be-γáma'.</i>	

'At the party, apart from all those present,  
this voice rose up from the mouth of the wine-jar,  
"I too was once a wine-bibbing youth like ye ;  
be not regardless of my present state".'

'*AbdulKādir Xān*

and <sup>4</sup> :

<i>Tə xò zmā gúl ye, zə bīlbul stá yəm ;</i>	5/5
<i>pa zəro žəbo ba dè təl stáyəm.</i>	
<i>Jānāna, stá yəm, čē təl de stáyəm ;</i>	
<i>zə xò təl stá yəm, no təl de stáyəm.</i>	

'Thou art my rose, I am thy nightingale ;  
in a thousand tongues I'll always praise thee.

<sup>1</sup> *Gulshan*, prose texts, p. 154.

<sup>2</sup> *ibid.*, p. 153.

<sup>3</sup> *Pəxtūnə šu'arā*, I, p. 181.

<sup>4</sup> *ibid.*, p. 350.

Beloved, I am thine, for always I praise thee ;  
but I am always thine, therefore must I always sing praises.'

*Āxund Gadā*

Either foot, or both feet, may have an extra *unstressed final* syllable, thus :

5/6 - ˘ - ˘ - / - ˘ - ˘ - -  
6/5 - ˘ - ˘ - - / - ˘ - ˘ - -  
6/6 - ˘ - ˘ - - / - ˘ - ˘ - -

The longer line may appear in the third line of the quatrain, as in <sup>1</sup> :

*Ābsāra, wāle dā hāse žāfe ?* 5/5  
*La čā faryād kfe, cok pāse γwāfe ?* 5/5  
*Ka təl faryād kfe, la kārū sār wahe,* 5/6  
*byā bā rā-ná-šī obà če wlāfe.* 5/5

' O cascade, why dost thou weep so ?  
For whom dost thou lament and pine ?  
If thou criest always, beating thy head on stone,  
the water, once departed, will not come back again.'

*'AbdulKādir Xān*

and <sup>2</sup> :

*Wagəfi wāfa kārūna xpəl kā ;* 5/5  
*mardān haγs day če kār da bəl kā.* 5/5  
*Cok čè ārām gatī, da nēko nām gatī,* 6/6  
*da xūžo žtūno dārū ba təl kā.* 5/5

' All men work for their own good ;  
the real man is he who works for others.  
He who would win repose, and a good name,  
will always bring relief to aching hearts.'

*Xušhāl Xān*

Alternatively the rhyme lines alone may be longer, as in <sup>3</sup> :

*Wafà de čá da, řafà de séway yəm ;* 5/6  
*zə sāmāndār yəm, hiřrān dāγsłay yəm ;* 5/6  
*zə, Kālandār, de pa hiřrān wəswəm ;* 5/5  
*be-rāhmī má kfa, dar là rāγsłay yəm.* 5/6

' Thy faithfulness is well, but thy cruelty burns me ;  
I am a salamander branded by separation ;  
thou hast burnt me, Kalandar, by thy very absence ;  
be not merciless, for I have come to thee.'

*Kālandar*

or the whole quatrain, for example <sup>4</sup> :

*Bulbùl har čá ta dā xabarūna kā,* 5/6  
*'waxt dà bahār šu, γūtəy gulūna kā'.*

<sup>1</sup> *ibid.*, p. 181.

<sup>2</sup> *ibid.*, p. 167.

<sup>3</sup> *ibid.*, p. 252.

<sup>4</sup> *ibid.*, p. 244.

*Psarlày da háyo ĉe yàr tar cáng larī,*  
*hewàd bel šśway, lā àrmānūna kā.*

'The nightingale brings this news to everyone,  
 "Springtime has come, the buds are blossoming".  
 Those whom Spring surprises with a lover in their arms,  
 be they sundered from their homeland, yet are they distressed.'

*Xān Gul, Xalīl*

and <sup>1</sup>:

<i>Nāràsta šśja yanəm warbàše kā ;</i>	5/6
<i>lā trè be čāna warbàše tšše kā.</i>	5/6
<i>Pišò tre páy catī dā wàr ta góri ;</i>	6/5
<i>humrà tre ná šī ĉe pššo pšše kā.</i>	5/6

'A bad wife will turn wheat into barley ;  
 more than that, she'll throw the barley away unsifted.  
 If a cat licks the milk she'll just look at it ;  
 she cannot even be trusted to shoo the cat off.'

*'AbdulKādir Xān*

A *rubā'ī* may, of course, have one of the simple stress patterns. For example <sup>2</sup>:

*Dunyā prégda pà dūnyá kšē, kà cə 'áq'ál dáy pa tá kšē. 8 8*  
*Afrīdāya, ĥūbb da xwdáy kta ; dáy nukšān pa mà-siwá kšē.*

'Even in this world leave the world alone,  
 if there is any sense in thee.  
 Love God, O Afridi,  
 for there is fault in all else.'

*Kāsīm 'Alī, Afrīday*

and <sup>3</sup>:

*Zə bandá yəm gūnahgār ; stā rīzā cə šwa ? 12*  
*Pà zə tór yəm ; stā da nūr tajállā cə šwa ? 12*  
*Kà ĵannát pa 'ibādát jəmà mawkúf wī,*  
*dā xo báy'a šwà ; stā lútf ū 'àtā cə šwa ?*

'I am a sinful slave ; what of Thy approval ?  
 I am black of heart ; what of the splendour of Thy light ?  
 If paradise depends upon my obedience,  
 this is but haggling ; what of Thy grace and generosity ?'

Translation from '*Umar-i Xayyām*, anon.

قلم به مات گوتی به پری کرم  
 د دی لیکنی که سپکوالی بشکاره شینه

<sup>1</sup> Ahmad Jan, *Da Kissa Khane gap*, Peshawar, 1930, p. 198.

<sup>2</sup> *Pəštānə šu'arā*, I, p. 373.

<sup>3</sup> *Gap*, p. 198.