

## **The Prose System in the Poetry of Pashto: Scales of Pashto Poetry**

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**Abstract**

Prose means the way to the top of the mountain or to offer something. The literal meaning of prose is the scales of poetry, but the scales on which the weight of Pashto poetry is weighed is the syllabotonic scales which consider both the intonation and the syllabic of poetry. It means that, the stressed syllables are regular in all pillars and are positioned at equal distances following the first pillar. The purpose of this research is to make the prose system in Pashto's poetry clear to the readers. The library research method was used in this study. The study found that the prose system in the poetry of Pashto has a diverse characteristic; in all the lyric poems, there is pressure in every third syllable element and on its quatrains, the stress is on its fourth syllable.

**Keywords:** Pashto language, prose system, Pashto poetry, scales of poetry.

**Introduction**

Our outline of the topic of this article is that, firstly, we introduced the topics before the main topic, then the light was shed on the selabotonic system. And with this, the matter has been sufficiently clarified that the poems of Pashto language should be put on the scale.

**Background**

Regarding the background, we can say that no work has been done on this topic so far, which is sufficient for serious readers. Some scholars have worked on prosody in general, but in

particular, they have explained the syllabic characteristics of a Pashto poet's poetry to the esteemed readers. It is hoped that the problems of serious readers will be solved.

## **Introduction**

Before we examine the scales of Pashto poetry or the prosody system of poetry, we will first shed light on the prosody:

## **Prosody**

The literal meaning of the words is the mountain road, the supply, the poet's scale and the last pillar of the first verse of the verse.

The subject of this knowledge indicates the correctness and incorrectness of the poem. (Rafiq, 1397, p. 228)

Prosody in the dictionary means the path of the poem, the last pillar of the first pillar and the path on the mountain (Hamkar, 1392, p. 73). The rules used in Arabic prosody using which the poems of the Arabic language are written are not used for the Pashto language.

The type of transition is different in Pashto, that is, the prosody system of these two languages has different types, based on which the poems are moved.

Pashto language poetry is based on selabotonic system.

The number of verses and the regular and equal spacing of the waves of the poems are taken into consideration.

In addition to sound, it also appears in the movements of animals and humans. Musical instruments are also shaped by weight. This weight moves and takes shape according to the movement of the heart.

Some sounds that sound bad are caused by the fact that their movement is not equal to the movement of the heart.

The movement of the eyes creates a melody. Master Rashad has divided the weight into two parts:

### **1- Absolute Weight**

A weight that does not require the existence of meaningful sounds is called absolute weight, such as *Raga*, *Riz*, *Shapilka* etc.

## 2- Restricted Weight

Any weight that is made up of meaningful sounds is called a limited weight, which Sheikh Al-Rais calls it poetic rhythm and the subject of our discussion here is this limited weight or poetic rhythm.

Some words are made from sounds in such a way that they have a real or natural weight, and some are lengthened or shortened for the sake of order. These are virtual words.

Tie me with a weight, so we balance it with a number of meaningless sounds (*nana, wai wai, ooh ooh*) or bring related letters for the sake of weight: *che, khou, uh*, so...) For balance, the basic ingredient is Khajj.

## Two Types of Weight

Pashto rhymes have two types of weights:

**1-Restricted or metric:** It is the weight that provides the number of waves between two meters.

**2- Unrestricted or non-metric:** It is a weight that has a deep difference in the number of waves between two meters.

## Song

The melody is the basic element of the poem that harmonizes the sounds.

In certain cases in the language, speeches, phrases, clauses and sentences are expressed in a specific and special way. For this reason, there can be a special melody for the sentences and phrases, but each word and composition also has its own special melody or, in other languages, a melody, rhythm and presentation.

The meaning of the sounds is to join together in a strong or light way, which conveys different syntactic, mathematical and emotional meanings in the language, and each component of these prosody elements is called **harmony**. These compounds are as follows:

## Melody

Melody is the basic tone of voice movement (lowering and rising) and the speech that is divided into phrases, each phrase has a specific melody.

Of course, the phrases that convey the meaning of the news are said with a low tone, for example, Abdullah came. Those that convey the meaning of the question are said with a high

tone. Similarly, exclamatory, and adverbial sentences and phrases are described with a parallel melody, such as *Abdullah came*.

There are three levels of music in Pashto and Dari languages, and melody is one of the most essential compositional components.

The linguists called the song a type of bomb and that char, the practice is called language

A number of people read the poem in such a way that they do not keep the idea of harmony in the speech, so they make the poem tasteless, colorless and weightless.

In short, a melody is a combination of sounds that gives a jagged, low and low sound, between the words, there is a hidden noise that can be felt.)

Melody is between the syllables in a poem, a sound combination or regular combination that provides weight and music to the poem.

Every sound has its own unique melody. Each word provides music to the melody.

The melody is Odon. Repeating the letters and connecting them to each other creates music. Behind some of the words are moving images.

These pictures have a sound and movement, which is the same movement, has a special melody.

As an example, we mention *Sharashara*; the repetition of (Sh) and (R) in Shar Sharah has a melody and a special music.

Some words have ugly, sad, and heart-wrenching melodies, behind which there are images of hatred and war, such as: *Daz, Dum, Garzari, Darz, etc.*

Use of words, phrases and sentences in the structural and spiritual aspects

Sides of this verse are equal in terms of the number of waves, that is, the sea has eleven waves, but there is no harmonious ratio or ode between the waves.

### **It is not equal to Hajj**

In the first verse of this verse, the khaj falls on the third wave and the fifth wave, and in the second verse, the khaj falls on the first and seventh wave.

There is no regular and coherent relationship between the regular lagi and the words. (Azmoun, 2020, p. 79; Akramy, et al., 2022)

**Salab** refers to a certain frame of the weight and volume of the poem.

**Silab** is the amount of sound that comes out of the mouth at once, or when it hits the wall, ie., every vowel in the word forms a syllable.

### **Silaba Tunic Weight**

The term silabo-tunic is derived from two Greek words (flood, tonus), whose weight is based on both the wave and the khaj.

A rough wave comes against a rough wave.

Pashto poetry has been excluded from research, which can only be applied to the syllabotonic system, in which only one syllable is Khajna out of four syllables.

If Hajj has come in every wave of the first verse (first, second, third, fourth), Hajj comes in the same waves in all the verses until the end of the poem. (Associate, 1392)

### **The Beginning**

The first verse of the second chapter of *Dehr Bayt* is called the Beginning.

Zarb or Ujaz: The second and last column of Dhar Bayt is called Zarb.

Hashuh: The middle of the two verses of the verse is called *Hashuh*. This happens in the case that the verse has six or eight verses, each verse has more than three syllables.

Types of houses according to the number of locks:

A verse with four columns: It is one in which each stanza has two columns.

A verse with six verses: It is one in which each stanza has three verses.

Eight Rukneez Bayt: It is the one that has four verses in each stanza.

Types of Rukn according to the bearing: Since the Pashto language has an independent khuj, the khuj sometimes comes on the first wave, sometimes on the second wave, sometimes on the third wave and sometimes on the fourth wave.

The verse that the first stroke of the bow is a treasure: the sword that passes but has a blow but does not have a sword, which may fall but does not have its support.  
(Khattak, 1393 p. 174)

The verse, the second wave of the Rukn is the treasure:

Dear friend, I'm going to buy a kite. There is a secret in this business.  
(Hamkar, 1392, p. 41)

The verse, which is the third wave of the Rukn:

If you bring a messenger to Rome, turn to face it.

The verse, the fourth wave of the Rukn is the treasure:

When will you come back from India, when will you smile at me (Hamkar, 1392, p. 43)

### **Scales of Pashto Poetry**

Now let's examine the scale of Pashto poetry or the prosody system of Pashto poetry, which is also the syllabic aspect, which first divides the twelve syllabic ghazals into pillars and then we see the khujna wave in each pillar.

#### **A: Twelve Floods Ghazal**

In the twelve-syllable ghazal of Kazim Khan Shida, a strong poet of Pashto literature, the emphasis is placed on the third flood of four floods, such as:

What a relief to the heart of Dajhan  
That constantly leaves the heart of the sky  
(Sheeda, 1393, p. 184; Akramy & Aiyaz, 2022)

The above verse is divided into the following parts:

The above ghazal, all of which are complete, has been stressed on the third verse of the poem.

#### **Another example:**

If you know that the flame is like an oven, this burnt chest is mine  
(Sheda, 1393, p. 173)

The above ghazal, all of which are complete, has been stressed on the third verse of the poem.

Sheda's heart is filled with sadness as there is no cure.  
(Sheida, 1393, p. 258)

In the above verse of Shida, which mentions grief absolutely, its purpose is not any other kind of wound, but the wound of love.  
(Nagar, 1395, p. 306)

There are twelve waves on each side, and there is a sound pressure or Khaj on the third wave of each column.

### **B: Yoles Selabiz Ghazal**

Shida's 11 syllabic ghazals also have a prosaic structure like the 12 syllabic ghazals, the first two pillars of which are complete, and the third pillar is incomplete.

Another thing is worth mentioning, that in Shida's 11-syllabic ghazals, sometimes the rhymed verses are eleven syllables and the non-rhymed verses are twelve syllables and do not have incomplete stanzas, such as in the following verses:

Everywhere there is disgrace, the Lord has a veil of love, the Lord of love.  
(Sheda, 1393, p. 135)

In this ghazal, we can see the non-stanzaic verse, the non-rhymed verse is twelve syllables, and the rhymed verse is eleven syllables again: Qaf will be as powerful as dew if it is cast on the head.

In this ghazal, we see another non-rhyming verse, which has 12 stanzas and 11 stanzas.  
(Sheda, 1393, p. 135)

In this ghazal, we are looking at another non-rhyming verse, which has a non-rhyming line of twelve syllables and a rhyming line of eleven syllables: **I can't stop thinking about it.**  
(Sheda, 1393, p. 135)

### **Multiplication**

The rhymed lines of the above ghazal are (11) and the non-rhymed lines are (12). And the sound pressure has been applied to the third and third of all the verses.

### **C: Sixteen Chapters Ghazal**

Kazim Khan Shida has also written 16 chapters of ghazals, but his ghazals are rarely noticed.

The prosodic structure of these ghazals also has the third salab hajj (11, 12).  
For example:

She was constantly lying down and didn't have any other worries.

Show the coast of the ocean, that is, drink the water.  
(Sheda, 1393, p. 279).

My house in the flood is filled like a bubble, so I could never settle down.  
(Sheda, 1393, p. 279)

Each verse of the above ghazal has 16 verses, all its parts are complete.

Another example:

Shine your light, perfect like the sun, do not look at it in the morning.  
(Sheda, 1393, p. 204)

### **Eight Flood Verses**

O industry of the whole world, O innovation of every sky.

The full power of payment is a rare attribute of payment

The Grand Council has arranged that the man has chosen.  
(Sheda, 1393, p. 51)

The sound pressure of this flood has also been imported in the second column of the third flood.

### **Another example**

Arabic in his mouth, and his country was Llama, not Abi.

There was water there that was of no use.



He was addicted to that water, and it was better than clean water.  
(Sheida, 2014; Akramy, 2022a).

In the above two different verses, each of which has eight verses, the second column is the third verse.

### **Characteristic Structure of *Rubaiyat***

Before Arabic Prosody showed its effects in Pashto literature, there was a kind of foursome in Pashto language and literature, which was said in millions (Rashidi, 1397, p. 183; Akramy, 2022b).

Shida Rubaiyat also has one type of characteristics, which are ten syllabic, eleven syllabic and twelve syllabic according to weight. Each musrah is on its back, that is, there is a period between the two musras, and before the third period there is a complete and one incomplete unit, then there is a period, and after the first unit, one unit is complete and the other unit is incomplete, and in the following examples

### **Presenting**

#### **The ten flood verses:**

The upper quatrain has 10 silabahs, five silabahs come before the end, and five silabahs come after the tardama.

#### **Another example:**

The subject of the poem is like a picture, its colorful words, texture and ornament.

It is necessary for him, both of these items make the article interesting.

(Sherzad, 1395 p. 277)

The upper verse is also ten silabahs, five silabahs come before the end and five silabahs come after the tardama. The upper verse is a 10-syllabic verse, five of which come before the end and six of the last stanzas. The fourth stanza of the complete verses is khujn, and the incomplete stanzas are without verse.

The flood is after midnight.

### **Twelve Flood Verses**

The upper verse has twelve verses, in which six verses come before the end and six verses come after the end, and the fourth verse of the complete verses is khujn and the incomplete verses are empty.

The flood is after the third, which is a total of 10 floods.

If we compare the four verses of Khushhal Baba, there is a characteristic like Khushhal Baba who says:

A wise man, wherever he may be, needs advice from him.

The fool will not be fooled by the advice of the wise

The upper stanza, the first stanza of which is rhymed, that is, both stanzas are rhymed, and the second stanza is non-stanzaic because only one stanza rhymes and the first stanza is free. In addition, this quadrilateral also has a period in the middle of it, it is similar to it from the selabotonic aspect, which is the fourth wave of the two complete pillars.

(Rouhani, 1395, p. 244; Akramy 2020; Akramy 2021)

## Result

In some poems of Pashto language, we came to the conclusion that in the section of ghazals, the sound pressure is imported on the third syllable of the second verse.

The type was analyzed as an example and this pressure has also come in the first, second, third and fourth wave of each stanza in the poems of other Pashto poets.

And the Rubaiyat of Shida have another type of characteristics, which include ten silabas, eleven silabas and twelve silabas according to the weight. After this period, one column is complete and the other column is incomplete, the fourth of the complete columns is khajn and the incomplete columns are not khajn.

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