

# Many Solid Instruments of Wasef Bakhtari Poem Music

Author Name: Habibullah Kashefi  
 Instructor Dari Department of Language and Literature Faculty  
 Parwan State University, Afghanistan

## Abstract

*Ustad Wasef Bakhtari is the first poet that used Nima's whole suggestions in Afghanistan modern poem area consciously and newly. Poem of poet can be criticized and studied from different prospective that one of them is poem music. Poem music of him is incomparable among the other contemporary poets of the country. The poet used various instruments for increasing poem music and his poetical work has shown many types poems music colorfully. This research has explained internal music, intellectual music and above all side music. Bakhtari had serious attention to poem music especially choosing rime and its value, its place and also its order. Sometimes, it is equal to Mawlave poem. However Mawlave in classic poem used internal verse with enjoyable manners. Bakhtari in using internal verse in Nima's poem is the prior poet in the Afghanistan. In examining the way of expressing Bakhtari rime, internal verses in poem have highest value and usages among other kinds of rimes. In this research, other new names have been putting like echo-verse and the same like that for rimes. From other side, for first time ordering in Nemayee poem has been concentrating. A part from this other types of rhetorical rime in Bakhtari poem has dominant shown. Poets with other different rimes get benefits from rime order and approximately rimes and always for ever get advantages from internal music and intellectual music. Care of poet to poem of world and selecting of high Parisian words especially in place of rime is the other issue that is used widely in poetical work of poet.*

**Key words:** Poem Music, Bakhtari, Rime, Modern Poem

---

## Introduction

If we accept that no literary current has come into being at once and instantly, it is also acceptable that there were poets before Master Bakhtari, who wrote poetry in the form of Nimai, but Bakhtari, with full awareness and strong ability, wrote all of Nima's suggestions creatively. And has been skillfully used for the first time in the field of modern Afghan poetry; Sometimes, Western creativity and art have been more paraphrased by the suggestions of Nima and his moons, he has entered the poetry of the world and has been able to translate the poems of the world's master poets into the language of poetry. Bakhtari, in addition to being a leading figure in the field of contemporary Afghan poetry, owes most of the country's contemporary poets to his guidance and ideas, most of whom acknowledge this.

Western poetry has various branches, effects and prominences, one of which is the music of poetry; In this research, different types of music of the poet's poetry with the focus on rhyme and line have been dealt with. Rhyme has such a high status in Western poetry that none of our contemporary poets can compete with it. The poet is aware of the use of rhyme, its importance and place in modern Persian formats, and this awareness has caused the rhyme to appear better and more beautiful in his poetry both from a musical point of view and from an aesthetic or aesthetic point of view in the field of Dari poetry.

Bakhtari, in addition to being influenced by great masters of Persian literature such as Nima and Rumi and reflecting valuable points in his poetry, has in most cases sought diversity and innovation, his attention to world poetry, rhymes full of music and beauty. The reflection of the rhyming sound at the end of the passages, the use of other means of poetic music all help us in this direction.

Master Bakhtari is aware of the basic role of rhyme and on the other hand he is very skilled in choosing rhyme words, which is evidenced by the existence of rhymes from the family of rare Dari words in the poet's divan. In addition, at first glance, the radiant effects of selecting and arranging Persian words caress our eyes, and by

observing this principle, the poet will register his name as one of the most powerful poets in the field of Dari Persian literature.

As far as I searched, scholars have ignored Radif in Nimai poetry and have not even mentioned the role of Radif in music, aesthetics, and so on. Since the line has a high place next to the rhyme in the poetry of some poets of Dari literature, and such ignoring it somehow puts a group of young poets in the dark of the beauty and other values of the line, we link it to its value and place in poetry. We have discussed Persian.

### 1. Echo rhyme

It is clear that sound echoes or reflects in the mountains and in some other places. Greek and Western poets have a type of poetry called Echo verse, which is based on this feature of echo; But this method is unknown in Dari literature and poets in the field of Persian literature have taken the least benefit from it (Kamyar, 1388: 19). In other words, in the field of Dari poetry, Amir Khosrow Dehlavi has for the first time paid attention to the issue of speech echo and rhyme reflection of the speaker's speech, where he says in Farrok's ship:

I went to Hazira and cried, for the sake of my friends who were captured, "Where did they go?"

When I said that, Hazira also answered the voice, "Where are they?"

(Adapted from the music of poetry, 73)

Perhaps the Third Brotherhood was inspired by Amir Khosrow Dehlavi - and in "The Tale of the City of Sangestan" where the prince of the city of Sangestan becomes frustrated after Jankah's efforts and stands at the mouth of the cave and asks if there is a window of hope left - and says:

He was talking - he was in a cave - the prince of the city of Sangestan He spoke in the darkness of solitude Sadly, his voice rang out in the cave and he shouted: "- I say sad to you, cave!" Tell me, do I no longer have hope of salvation? "Yes, it's not," the moaning voice replied. (Ibid: 73).

And perhaps the West is influenced by the Brotherhood, which in the poem "... and the sun does not die" where the shadow, with the wind speaks of the beautiful city and the inhabitants of the "rock-breaking iron" that all currents are reversed and the city is more ruined and the people The city became "like statues, maps, dolls" and so on. In this case:

And the shadow, the sad shadow of wandering  
 Heard the answer of his own voice from the wind ...  
 Go ask the birds of the blue groves  
 Shot the messengers of the storm  
 They know the way to the green forest of hope  
 Go and ask, is there another way?  
 Go and ask, is this the way to travel?  
 And the shadow said yes to his twin  
 (Bakhtari, 1388: 141)

As it has been seen, the Brotherhood has taken out the rhyme of "yes" from the rhyme of "salvation" and the rhyme of "yes" from the rhyme of "departure". And the second rhymes of both poets are a reflection and repetition of the last syllables of the first rhymes.

### 2. Choose rare rhymes

Artist poets did not look at rhyme as a simple word, but tried to choose the word rhyme in such a way that it has a special character and privilege in poetry. Mayakovsky says: "I always put a prominent and specific word at the end of the verse and find a rhyme for it, no matter how hard it is, and the result is that my [poetry] rhymes are always unusual" (Shafiee, 2010: 72). Master Bakhtari, like other great poets, is aware of the basic role of rhyme, and he is also high in choosing rhyming words, and in many cases he chooses rhyme from a family of words that is certainly rare in the field of Dari poetry. In addition, at first glance in Western poetry, the radiant effects of the selection and arrangement of all Persian words caress our eyes, for example:

The sun took over the plains and valleys  
 There is no punishment except for the night owl  
 O Aliyev, get up and smell  
 In the light source of this window  
 Talk to you soon and keep up the good content  
 Free the transition of Ahobar ...  
 (Bakhtari, 1388: 99)

The rest of the rhymes in the above poem are majreh, sareh, misreh, larynx, congress, mausoleum and circle, which are really less used as rhymes in a poem. If we are going to examine the use of Persian words in Western poetry, we have to give an example to the contrary, and this is why the use of Persian words is one of the most prominent features of the poet's style.

### 3. The most colorful rhyming style in Nimayi poetry and its western use

The most prominent and promotional type of rhyme in Nimayi's poetry, of which no poet aware of rhyming is unaware, is of two types: "Mal Matlab" is read (Azimi, 1388: 472). And there is another kind of rhymes that connect the passages and the verses; Such rhymes are, in most cases, internal rhymes that are placed in the middle of the text and sometimes in the middle of the sentence, and the rhymes that are placed at the end of the text are the rhymes that connect the verses of the poem. Those who are familiar with Nima's poetry have noticed the increasing frequency of these two types of rhymes more than any other type in the poetry of Nima and his followers.

Bakhtari, in addition to being a follower of Nima, has paid serious attention to rhymes like Rumi and a group of other great poets of Persian poetry. It has been observed that Rumi is the pride of all classical Persian poets in the use of domestic rhymes and Bakhtari in the use of domestic rhymes in Nimai poetry is the pride of all contemporary poets of Afghanistan both in terms of frequency and artistic use.

If we want to study the rhyming style of Bakhtari, we must pay attention to the internal rhymes in the poet's poetry.

Is Sarban the old year of history ...  
 Rise God  
 In this sunny plain  
 Travel to this land full of springs, plants, trees  
 From those sandstones, bring a song, a greeting, a hymn  
 God from this land too  
 Pass, pass, pass!  
 (Ibid: 393)

In the above poem, the main rhymes are the words "journey and passage". The words "springs" with "plants" and "trees" as well as "it" with "sandstones" and the word "greeting" with "hymn" and the words "azin" with "land" that are in the middle remind us. Internal or consecutive rhymes in a poem by Rumi that begins with the following information:

My friend, my cave, my liver-eating love, your friend, your cave, my eunuch (Rumi, 1336: Gh / 37).

Not to mention that the words "rise" and "also" in Western poetry have formed a kind of intermediate rhymes. Now we read another paragraph of Master Bakhtari's poem:

In your corners, familiar with the language, but forgotten, say:

We are of friendly descent  
 We are from the Green Corps  
 We drank like a cup of wind  
 We wore clothes by hand  
 Never leave that cup in the hands of a stone.  
 Never take a bath  
 We do not kiss except with warm fingertips.

(Bakhtari, 1388: 220)

In the above poem, the words "Nesparim" and "Nefsharim" are the main rhymes, and the words underlined are the rhymes that are placed in the middle of the text, at the end of the syllables, and show the inner rhymes.

Let us now take the example of two other clauses that connect the rhymes and form the main rhymes:

In that coral realm marigold  
 Because the border guards  
 Fagand Ghashia on its tropical radiance  
 The night owl falls from the neck of the tribe  
 They fell asleep, opened their eyes, deer  
 The weird old man of the desert  
 What an inconvenience to meet the couple and children  
 Broken, tired and full of winds  
 On the threshold it reached the green village  
 - What green, green in the climate of his memory and thought-  
 Hoping to hear from Shadan and Mamran  
 Clover again, the scent of scents ...  
 (Ibid: 204-205)

The other main rhymes of the above poem, which are placed at the end of the verses, are: mountains, knees, noises, swallows, fortifications, horizons and atmospheres.

#### 4. Rhetorical rhymes in Western poetry

Rhetorical rhymes are generally divided into two major categories according to rhetorical science: verbal rhymes and spiritual rhymes. Verbal rhymes are the rhymes that the poet uses from the novel verbal industries such as: balance, adjectives, puns or any artistic initiative that somehow creates verbal rhymes. And spiritual rhymes from innovative spiritual industries such as: contradiction, observance and other things that are related to spiritual music and the poet creates it with his own initiative and possession. In this section, both types of rhymes are briefly reviewed. First, verbal rhymes in Western poetry have different types, some examples of which are discussed below:

##### 4.1. Homogeneous rhymes

Punishment has been defined in different ways in novel books. In my opinion, the most complete definition is that "punctuation is any kind of commonality in the vowels and consonants of words that can show itself in various designs" (Shafiei, 1389: 301). Whenever it is in the place of any of the types of rhyming puns, we consider it as a homogeneous rhyme.

What chaos falls on the mountains from the sound of gunfire  
 I do not know which finger  
 How cowardly and angrily squeeze a piece of iron from behind  
 But I see that suddenly the old eagle falls  
 (Bakhtari, 1388: 187)

The words "arrow" and "old" are rhymes that are composed of punctuation and make the rhyme music more audible and pleasant.

Step on the infamous path of the enemy  
 His absence is a wish for his comrades to be tongue-tied and enemies  
 (Ibid: 385)

In the above two lines, the words "step" and "com", which are rhyming, also show the punctuation.

##### 4.2. Obligatory rhymes

Obligatory rhymes are derived from the meaning or necessity of malaise. Meaning is a novel trick that has two meanings. Some researchers have found it ugly and lacks any kind of music. And "its other meaning is to bring rich and complete rhymes that in addition to the letter Ravi, several letters before it are observed in all verses" (Shafiee, 1389: 306). Like the rhyme of "sewing" and "fuel" in which the rhymes are observed and only the difference between the words is in the first letter, and its observance has caused the rhyme to be very beautiful both in terms of music and in terms of visuals and with pleasant music.

Obligatory rhymes have a special place in Western poetry, and the poet has paid more attention to the music of the word, and therefore has benefited from it, for example:

Wind us now and in the future  
Enduring success  
And fertile women  
And gnashing teeth  
And abrasive razors!  
(Bakhtari, 1388: 544)

### 4.3. Spiritual rhymes

Rhymes that come from spiritual music, just as spiritual music or innovative spiritual industries have various branches and leaves, spiritual rhymes also have different types. One of them is "observational rhymes" and that is when the words are in harmony and symmetry with each other. Whether this similarity is in terms of being homosexual (green, blue, black, etc.) or in terms of proximity (farm, sickle, slaughter and harvest). Words that have such a feature and are placed in a rhyming position are called observational rhymes. There is symmetry and proximity that can be called observational rhymes:

Each string is played by that song  
Must break  
Each trachea will make a pleasant sound  
Must be cut  
Each curtain can make the heart happy  
Must tear  
(Same: 277)

### 5. Approximate rhymes

The approximate rhyme in front of the main rhyme is the rhyme that results from the coordination and sound fit between the letters of the rhyming words; In such rhymes, the basic condition is to share the last letter of the rhyme. he does. For example, in the following poem, the words "they want", "they scatter", "they do", "they hang", etc. do not have the same letter on them, however, they have formed a rhyme. Such rhymes exist in the poetry of Nima and his followers and even in Shamlou poetry in various forms:

At your command  
When I want to cross my alley  
The guards ask me for the name of the night.  
At your command  
Steel chariots  
On the streets of my city  
They sow the seeds of death.  
At your command  
The poets' feet are connected to electricity  
At your command  
The most humble mercenaries  
They hang the holy word of freedom.  
But without your permission  
Plants of my land  
They come out of the ground ...  
(Ibid: 493)

In the example above, the poet, in addition to repeatedly mentioning the words "at your behest" and "without your order" in a repetitive manner, has somehow given words (underlined) at the beginning of several passages that can be He called it a kind of innovative rhymes.

## 6. Row in Nimai poetry and western utilization of it

As far as I searched, scholars have ignored Radif in Nima's poetry and have not even mentioned the musical role, aesthetics, and other aspects of Radif. This way of looking at the line in Nimai's poetry is not appropriate in my opinion, because the line has a high place next to the rhyme in the poetry of some poets of Dari literature, and thus ignoring it somehow deprives a group of young poets of the beauty and other values of the line in the dark puts.

One of the poets who has paid attention to Radif, both musically and spiritually, is Ustad Wasif Bakhtari. The line in Western poetry has various manifestations. Truth is the soul of poetry and the most basic means from which the poet has benefited artistically.

The mourning hymn of the snobbery of history  
That incomparable ruby fell from the officer of history  
Elaya constable of Vakhshuran alley  
Elaya is the guardian of the passage of history  
Get up, Cainac is a new guest on the way  
The guest Cain will never go out of history  
Dust is the name but the last of history  
Eli, the arrogance of the superior lineage of history ...  
(Ibid: 172)

## 7. A Study of Several Musical Factors of Western Poetry

The music of Bakhtari poetry is "Azhar Man Shams" and from this point of view, Bakhtari is the pride of all contemporary poets of the country, because anyone who has little knowledge of the poetry of contemporary poets in the field of Dari literature and theological instruments, Will talk about this. And this issue has become so widespread in the poet's divan that we have to give an example to the contrary; However, without any choice, we will examine the first two verses of the poem "The Eagle from the Peaks ..." here, because we were supposed to examine these two verses from the point of view of internal rhymes.

In the following poem, Bakhtari has used several instruments of verbal music. "This is what was said in the ancient legends, the legend of the Aryans," or "the hymn of the silent seal and the roar of melodic rage," which echoes the melody of the letters in our ears, repeating words such as "myth," "Babylon," "Language" and the like is musical. In the first paragraph, the words poplar, forest, flower, horn, withered, and next to it, the words city, citizen, land, etc. show similar considerations. Another important issue is the function of internal rhymes, which increase the music of the poem and, on the other hand, cause us to take a short pause to look at the beauty of the poem and enjoy its music more; In addition, in the combinations of "ancient myths" and "myths of the Aryans", the poet, in addition to using the derivation of puns, has somehow disguised the inner rhyme with the main rhyme, because the word "them", which is the main rhyme in the first paragraph of the poem, is associated with "myths". The case has been brought.

In the second paragraph, in the first review, the inner rhymes at close distances place us in a sad atmosphere, and the dominant music also helps it. It is in this process that there is a firm fit between the words "hello", "warm", "lip", "ear", "skirt", "tongue", "mouth", "fluent", "forehead" and other words that It belongs to the organs of the human body and next to it we feel words like "poison", "anger", "resentment" and the like. Although the verbal music of this verse, which includes repetitive forms and internal rhymes, is very strong, besides, the spiritual music of this verse also has coherence and power that affects the reader more than the verbal music, above all the spiritual music of this verse Is, and if we ignore the frequency of the family of words quoted from the organs of the human body as such, the most beautiful kind of observance of this clause is the "complex twist."

If the word is not too long, we will take only a look at the first four lines of this paragraph: at first glance, we realize the strong connection between "one" and "the other" spiritually and musically, and after the words "hot" and "warm" We enjoy that they are puns and in return we feel a firm fit between the words "hello", "warm", "lips" and "ear" and these beauties have not yet ended in our minds to notice the contrast between the words "hello" and

It is cursed that these two words are enjoyable in terms of spiritual music. In the third and fourth stanzas, the rhyme dramatically draws the letters of the stanzas to itself, with the letters "a" and "n" at the top of all of them:

This is what was said in ancient myths, the myth of the Aryans  
 That Babylon, this metropolis - this ancient poplar in the forest of history –  
 Chu became the master of other lands  
 The flower of Azram on the withered horns of the rulers of Babylon  
 And each considered himself a god  
 The pride of the citizens also increased from the religious leaders  
 God became angry with the saddle of wickedness  
 He punished them with surprise  
 Which they did not know since  
 Their language is each other.  
 One had a warm greeting on his face  
 It was insulting to others  
 To Babylon, the city of Zan was then a vast expanse of clouds  
 Tongues in their mouths were like the tongues of moths  
 The souls were filled with the poison of anger and resentment  
 The foreheads are on the other side of resentment  
 The song of the silent seal and the roar of melodious anger  
 You no longer walk in the Garden of Hearts except the cursed weed  
 It was about claws and teeth, and every word was poisoned by an arrow  
 Now, comrades-in-arms, comrades in the horn of intricate grudges.  
 Are we not those Babylonians who are confused by anger and hatred?  
 These bitter fruits are thought to be raw palms  
 We fight with each other because we do not know the language  
 What ignorant singers we are! ...  
 (Ibid: 124-125)

### Conclusion

Master Bakhtari has used various tools to compose his poetry throughout his *divan*. The poet's poetry is the music of all contemporary Persian poetry in the field of Afghan literature. Western initiatives are diverse and unique in terms of poetry music, and most of his achievements, among other types of poetry music, are in the field of side music, and in the type of side music, novel rhymes have been more important to the poet.

Ustad Bakhtari is the first poet who has used Nima's suggestions in the field of Afghan poetry in a conscious way and on the other hand has paid special attention to the poetry of the poets of the world. The poet is more involved in the artistic use of rhymes and rows and their value and function than any other contemporary poet in the country, and in this respect, Rumi is second among poets.

Wasef Bakhtari, like other great poets, was aware of the essential role of poetry music. He used spiritual music, verbal music and side music to make the most of his speech. The poet also had a great hand in choosing and arranging rhyming words and in many cases he chose rhyme from a family of words which is certainly rare in the field of Dari poetry and at least one of these values is rhyme in his poetry. Rhyme decoration is another issue that if we want to examine the Western rhyme style, we must focus on the inner rhymes in the poet's poetry.

Although some issues such as choosing rare words for rhyme, rhyming style in Nima poetry open a bright window for young poets, but new discussions such as echo rhymes, rhyming rhymes, rows in Nimayi poetry and a few solid instruments of Western poetry Will create a new way for further research in the country.

### References

- Radmanesh, Atta Mohammad. (1388). "Its Row, Variety and Fun in Sana'i Ghazals". *Cavshnameh, Saldeh*, No. 18.
- Sana'i, Majdood bin Adam. (1388). *ديوان سنائي*. Corrected by Mohammad Roshan. Tehran: Negah.
- Shafi'i Kadkani, Mohammad Reza (1389). *Music Poetry*. Tehran: Sokhan.

- (1389)\_\_\_\_\_. The poet of mirrors. Tehran: Agah.
- (1390) \_\_\_\_\_. The whips of conduct. Tehran: Negah. Azimi, Milad. (1388). King of Conquest (critique and selection of Nimayoshij's poems). Tehran: Sokhan.
- Afifi, Rahim. (1376). Dictionary of Poetry. Tehran: Soroush.
- Shamisa, Sirus. (1387). Dictionary of Persian literature. Tehran: Metra.
- Kashfi, Habibullah. (1393). The voice of the passion of love. Kabul: Scientific.
- Modarressi, Fatemeh and Omid Yassini. (1388). "Regularization in Shams lyric poems". History of Persian Literature, No. 3.
- Mohseni, Ahmad (1382). Row and music of poetry. Mashhad: Ferdowsi University of Mashhad.
- (1371) (معين ، محمد). Definite dictionary. Tehran: Contemporary Voice.
- Mawlawi, Jalaluddin Muhammad bin Muhammad. (1336). Diwan Shams Tabrizi, correction of Badi 'al-Zaman Forouzanfar. Tehran: University Press.

