

Content Update in Barik Shafii's "New Poems"

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Abstract: Afghan Dari literature has undergone renewal since the beginning of the 20th century. Changes in content, then in form, were reflected in the work of the country's poets and writers with heated debates. One of such poets, Boriq Shafei, played an important role in the introduction of modernity to Afghan Dari literature. By studying his work, one can understand the "new poetry" in Afghan literature, the scope of its themes, its content and essence, and its significance in social life. At the same time, analysing the poems helps to comprehensively understand the importance of the "new poetry" style in expressing ideas and content in Boriq Shafei's poems.

Keywords: Afghan poetry, traditional style, "new poetry", innovation, meter, rhyme, freedom of thought, justice, enlightenment.

INTRODUCTION

Over time, changes also occur in the literary process. Each era leaves its mark, at least to some extent, by introducing updates to the creative heritage created at that time. These updates do not happen all at once but gradually, step by step, and interconnectedly. This leads to innovation in a literary work. As Khurshid Dostmuhammad noted, "Nothing new in life happens suddenly." [Karabayev, S, 2014: 141] Therefore, there are specific reasons for the transition of ghazals from traditionalism to innovation.

The Afghan nation's close acquaintance with the creative works of Iranian poets and their interest in them was one of the reasons that led to the emergence of the "New Poem" style, a style that embodies changes in content and form. In particular, in Afghanistan, the poetry of the great Iranian poet Nimo Yushij had a great influence on this style. The style quickly entered the hearts of the country's poetry lovers, awakening a warm mood in them. Afghan poets also began to write similar poems.

Although the traditional form of these poets was preserved in their poems, their work served as the basis for Afghan poetry lovers to enter a new stage - associated with changes in form - the "New Poem" style. "The meter of a poem in the new style is not formed from a single line or a couplet but from the combination of several lines or stanzas. The poet may not use meter and rhyme in this style. The number of stanzas in the stanzas also varies. According to Nimo Yushij [آصف محمد, 20], "the poet's speech can end anywhere and complete sentences." The presence of rhyme

in poems written in the "New Poem" style is not mandatory. The absence of rhyme and meter allows the poet to freely express the idea he wants to express and to cover the topic more broadly. The use of rhyme in modern poetry decorates the word and creates melody in the poem but does not serve as its main element. The representatives of classical poetry, unlike the representatives of new poetry, favour the presence of meter and rhyme in poetry, and in this regard, a sharp struggle arose between them [گ لزد آصف محمد, 21].

Barik Shafii's work also acquired its style along with the literary process of this period. The poet realises that "literature is a game of feelings, sensations, and moods" and that "whispering rather than shouting, knocking rather than showing, and pointing rather than telling are more important for art" [گ لزد آصف محمد, 75] was able to skillfully apply this in his poems. "Poetry is a heartfelt conversation between a poet and a reader. For a poet, this conversation is an opening of the heart with all its being, and for a reader, it is an understanding of the heartbeats of the heart. Understanding poetry itself is a talent. We call this talent delicacy, subtle understanding." [Umurov, H, 2004:177]

Barik Shafii was also a fan of the "New Poem" and, as one of its prominent representatives, wrote many poems in this style. Among the poet's works in this style, the poem "ای ناله" - "Ay nâla" ("Oh, lament") is noteworthy. This poem was written in 1959, and the poet received the "Rahmon Baba" literary award for this poem. [بارق شفيعی, 73]

<i>Oh, lamentation!</i>	ای ناله!
<i>How many years have you been bursting from the heart,</i>	سألهاست كه بیرون جهی ز دل،
<i>Eager and hot.</i>	هنگامه ساز و گرم.

<i>Blazing and fiery.</i>	پیر سوز و آتشین.
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<i>When the nights were dark and gloomy –</i>	شبها به گاه تیرگی مرگبار غم –
<i>From the troubles of the world,</i>	از گیر و دار دهر،
<i>And from the pains of sorrow,</i>	وز دست رنجها،
<i>In the tormenting pains of my heart,</i>	در پیچ و تاب موج سبکسیر آه من،
<i>You rose from the sky like a fire of desire.</i>	زی آسمان بسوز تمنا شدی بلند.

We must begin the process of analysing a lyric poem, first of all, by imagining its full content. After all, at its core lies the hero, his suffering" (Timofeev L.I. 1966. Basic rules of literature) [http://aks.uz/]. Indeed, this feeling of pain, suffering, and sadness was expressed in the above poem using the poetic image of lamentation, night, and darkness. The poet's hero - "Lamentation"! When addressing him, he brings the feeling to the forefront, enlivens it, and expresses his feelings.

Such a style of expression is considered the primary characteristic of the new poem.

Another poem by the poet, "رها کن!" - "Rehâ kon!" ("Release!") [بارق شفيعی, 107], is also a vivid expression of the "New Poem" style. This poem also does not have rhyme or meter, and the number of lines in the stanza is also different. However, this did not affect the potential of the poem but rather opened the way for the free expression of thought.

<i>Free!</i>	رها کن!
<i>Free me from my troubled life,</i>	رها کن زندگی مشقت پر مرا،
<i>From the bonds of the oceans.</i>	ز دام آشیانها.
<i>My heart longs to fly freely,</i>	که میخواهد دلم پرواز آزاد،
<i>In the vast skies.</i>	فراز آسمانها.
<i>Free!</i>	رها کن!
<i>Free from lifeless wings.</i>	رها کن کاندلر کی بال و پر هست.

In the poem, the poet expresses his tiredness from a life full of lies and vices and his desire for a free life. This world is full of lies, and there is not even a soulmate in it. They have no dreams, which means there is no future, and there is no point in living in such a world, he laments. Here, the poet uses the image of the "wing", which is a symbol of freedom, to describe the content and the idea he wants to express broadly and beautifully. In it, the poet says, "I have wings, I have strength in my body, but my wings are lifeless, even if I want to

fly, I cannot fly, what is the use of these limitations and futility?"

Borik Shafii is also described in his country as a "poet of the revolution." The poet was also initially a member of the radical group "Khalq" (later he joined the "Parcham" group), supported the working class and Lenin's views, and in his poems, he described ideas such as equality, justice, anti-monarchy, the working class and the state built on its basis. In the poem "تصویر کارگر" - "Tasvir-ye kargar" ("Image of a Worker"), the poet creates the lines of "worker" and "revolution".

<i>Yesterday, I heard this from an old worker –</i>	دیشب شنیدم این سخن از پیر کارگر –
<i>That, O interpreter of the worker's lament at dawn!</i>	کای ترجمان ناله شبنم!
<i>If this cry is bloody, it will become a song of struggle,</i>	گر این فغان خون شده گردد سرود رزم،
<i>The worker's shackles will be stained with your blood.</i>	رنگین شود ز خون تو زنجیر کارگر.
<i>Then you can speak of revolution</i>	آنگاه می توان سخن از انقلاب گفت.
<i>And of the awakening of the worker's world-consuming anger.</i>	و ز رستخیز خشم جهانگیر کارگر.
<i>I can say, O spirit of revolution!</i>	گفتم توان هستیم، ای جان انقلاب!
<i>Your dream is a metaphor for the worker's image.</i>	تمثیل آرزوی تو تصویر کارگر.

It is not surprising that the poet's poem, which was renewed in content, was also new in form, which was a convenient way to achieve its expressive goal.

His poem "انسان فردا" - "Ensân-ye fardâ" ("The Man of Tomorrow") was written in 1971. In this poem, written in a figurative style, the poet paints a picture of tomorrow.

<i>Love, my world is a struggle.</i>	عشق، هنگامه جهان منست.
<i>Work, my existence</i>	کار، پروردگار هستی من.
<i>Dream, the meaning of my life.</i>	آرزو، جلوه گاه جان منست.
<i>Poetry is a mirror that reflects my restlessness.</i>	شعر، آئینه دار مستی من.

This poem by Barik Shafii is a statement of his dreams. In it, the poet expresses his vision of what

life in Afghanistan would be like after the revolution.

<i>The early morning world is the light of the eye.</i>	صبح فردا که نور چشم جهان –
<i>Fills the living with sunlight</i>	زندگی را پر آفتاب کند؛
<i>The world is reborn;</i>	باز گردد جهان دوباره جوان؛
<i>Fills the whole earth with revolution–</i>	همه جا را پر انقلاب کند –

OR:

<i>Wherever you look, you will see me.</i>	هر چه بینی در آن مرا بینی.
<i>The trace of my love and dreams.</i>	اثر عشق و آرزوی مرا.
<i>You will see me in the forefront of modern times.</i>	پشتاز زمان مرا بینی.
<i>My search for pleasures is full of love.</i>	نوق پرشور جستجوی مرا.

This collection of the poet also contains poems on the theme of women. These poems also have a socio-political tone. First, let's talk about the role of women in Afghanistan's society based on historical facts.

Nodir Shah, who ruled from 1929 to 1933, restored all traditional and sacred religious rules regarding the role of women in society. According to him, women returned to wearing the veil. The reforms carried out during the reign of his predecessors, Amonullah Khan (1919-1929) and Bachae Saqa (1929), were cancelled. In particular, women's schools were closed, and polygamy was restored. In subsequent years, the laws and constitution adopted also discriminated against women's rights. Their rights and freedoms decreased. In particular, the new constitution of October 31, 1931, did not mention anything about women's rights. "According to the theory of women as Afghan citizens, women were able to demand their rights, for example, the right to vote in elections. "However, due to established traditions and the consensus of the majority, the Loya Jirga considered such opportunities for women to be excessive. Moreover, religious experts in the Ulema Council proved that women are prohibited from voting in Sharia law."¹

Barik Shafii was also a supporter of women's active participation in society. The poet is against the illiteracy of women and the violation of their rights and reflects this in his poems. His poem "بی پردش جلو کن" - "Biparda jelwa kun" ("Flirting without a veil (hijab)" [بارق شفيعی, 47] was written in 1956 - "3 years before the veil was removed in

the country."² He sees all women as his sisters and writes with tenderness.

<i>Oh, my dear sister!</i>	ای خواهر عزیز!
<i>She is the daughter of Arya!</i>	وی دخت آریا!
<i>Listen, I tell you plainly and openly:</i>	بشنو که پاک گویم و بی پرده گویم:
<i>You are not a flower, I –</i>	گل هستی که من –
<i>If I only smell you.</i>	تنها ببویم.

In the following verses, the poet encourages women to find their place in society, ignoring the words of the scoundrels. The influence of Hamza Hakimzoda is also noticeable in this poem of the poet. In Uzbek literature, the idea of freeing women by throwing off the veil, encouraging them to acquire knowledge, and participating in public affairs is put forward in the work of Hamza Hakimzoda Niyoziy (the poem "Show yourself."). For information, Barik Shafii wrote the poem "بی پردش جلو کن" - "Biparda jelwa kon" ("Flirting without a veil (hijab)") in 1956,

<i>O light of Rabia's eye, daughter of Yama!</i>	ای نور چشم رابعه، ای دختر یما!
<i>The breadth of life,</i>	پهنای زندگی،
<i>Not as dark and narrow as the chest of the narrow-minded.</i>	چون سینه تنگ نظران تنگ و تار نیست.
<i>Every particle in this world,</i>	هر ذره زین جهان،
<i>Like the mind that guides,</i>	چون هوش رهنمای:
<i>It is an example of a bright star in the desert</i>	روشن ستاره بیست به صحرای زندگی.

¹ Коргун.В.Г. История Афганистана XX век. – М., 2004. – С. 227.

² Коргун.В.Г. История Афганистана XX век. – М., 2004. – С. 227.

<i>of life.</i>	
<i>Come out of yourself.</i>	باری ز خود برای.
<i>Enter the assembly –</i>	در انجمن برای –
<i>This is the testing ground of human strength.</i>	کاینجاست
<i>O light of Rabia's eye, daughter of Yama!</i>	آزمونگه نیروی مردمی.

In addition to the similarity of the title in the poem, the expressions are also similar. This may, of course, be due to the similarity of the theme and idea being raised. In the above paragraph, Hamza expressed the participation of women in social affairs as follows:

*School, a conference where you can express your thoughts
Let the blade of knowledge and science pierce the heart of anger.*

In the final, Barik Shafii says, "Walk with your head held high." The poet describes such restrictions on women as slavery and says that purity and knowledge will serve as your weapons in the fight against it.

<i>O wise girl!</i>	ای دخت هوشمند!
<i>Beautiful moral lady!</i>	بانوی نیک خوی!
<i>O precious jewel of the human race!</i>	ای گوهر گرامی فرزند آدمی!
<i>Raise your head bravely,</i>	مردانه سر بکش،
<i>In the battle against the corruption of the morals of slavery-</i>	در جنگ با مفاسد اخلاق بردگی.
<i>The fortress of chastity and knowledge are your weapons.</i>	پاکی حصار عفت و دانش سلاح توست.

In general, both poets raised an idea, a topic that was considered a pressing issue at that time. Although these initiatives were condemned by religious scholars and caused several protests, they showed great zeal in protecting the rights of women and making them educated and enlightened. And they were able to achieve this through the power of words and literature.

"True poetry is an attempt to heal the pain of the many."³ (Ulugbek Hamdam "The Need to See the World in a New Way"). Although Barik Shafii is well known in Afghanistan (and in Russia, America, and other Western countries) as a revolutionary poet, there are also poems imbued with the spirit of enlightenment. The political poet

also had a specific purpose in writing poems on the theme of enlightenment, of course. Through these poems, the poet guides the people who have sunk into the darkness of illiteracy, backwardness, and ignorance to enlightenment, calls for them to get rid of backwardness and helplessness through science and move towards a bright future, and wants the scientific potential of the Afghan nation to rise.

The backwardness of literacy seriously affected the creativity of the writers of this period. Barik Shafii writes about this in his poem "Injâ" - "اینجا" ("This place"):

<i>Others are not surprised by the "rocket"</i>	دیگران را "راکت" پندار رفت،
<i>To the sun, to the source of the light of life.</i>	تا بمهر، آن چشمه نور حیات.
<i>But here:</i>	لیک اینجا:
<i>Still in the feast of reason</i>	تا کنون در بزم هوش –
<i>The candle burns, the propeller is amazed,</i>	شمع روشن می شود، پروانه مات،
<i>How long will these legends be repeated?</i>	تاکی از تکرار این افسانه ها
<i>Crazy people will become the owners of the state?</i>	صاحب دیوان شود دیوانه ها؟

In the poem, the poet laments that while other countries are not surprised by "rockets", here (in Afghanistan - A.N.), they organise parties under candlelight, tell legends, and recite poetry, and laments that the country is lagging in development. Barik Shafii uses the word *صاحب دیوان* - "Soheb-ye divân" in two different meanings in the poem, creating a beautiful example of the art of allegory. The first is used in the meaning of "the one who creates a divan", "the owner of a divan", the second is used in the meaning of "ruler" or "head of state", and he wants to ask whether such great people have lost their minds, sitting and reciting poetry at the same time of development.

The lagging behind in education also led to protests among students. The lack of resolution of the problems reached the point of taking on a political character. "In 1969, an active political struggle was initiated by students in the capital - a total of 4,760 students at Kabul University and the Polytechnic Institute, which opened in 1968."⁴ Their dissatisfaction was caused by the fact that the government had taken few measures to develop the education system, discrimination in admission to educational institutions, and the fact that many

³ Kh-davron.uz/tag/ulugbek-hamdami/page/2

⁴ Коргун.В.Г. История Афганистана XX век. – М., 2004. – С. 365.

school and university graduates were unemployed. Also, there was a shortage of teachers throughout Afghanistan, and the education system itself was extremely outdated. These political struggles intensified and led to various student protests and rallies across the country. The first phase of the protests took place in 1968-1969, while the second phase took place in 1971-1972.⁵ Different groups of students supported the ideas of different political groups. In the early 1970s, the groups that gained the most attention among students at Kabul University were "Xalq", "Parcham", "Sho'ole-ye Javid", and "Youth Muslim".⁶

Barik Shafii and others like him, who wanted to build a new world with independent minds, wrote fiery lines urging the people to wake up from this death sleep, build a beautiful life for themselves and their families, and strive for perfection through enlightenment.

The poet's poem "پیام" - "Payyâm" ("Message")⁷, written in the "New poem" style, is exactly like this poem:

<i>O centre of despair and lack!</i>	ای مرکز یأس و نارسایی!
<i>O arrow of poverty and misery!</i>	ای محور فقر و بینوایی!
<i>How long will you be numb, cold and lifeless?</i>	تا چند کرخت و سرد و بی جان،
<i>Will you remain as dry as a mummy?</i>	چون پیکر خشک مومیایی؟
<i>It is shameful for strong hands.</i>	نگ است به بازوی توانا
<i>To hold the cup of begging</i>	آویخته کاسه گدایی
<i>Death is the pledge of happiness</i>	مرگست رهین بخت بودن
<i>With so much aspiration and courage,</i>	با اینهمه شور کدخدایی
<i>O you who lie on the bed of error</i>	ای خفته به بستر مذلت
<i>Listen to the words of a devotee like me.</i>	بشنو سخنی از بین فدایی:
<i>Wake up, wake up from the sleep of death.</i>	برخیز ز خواب مرگ برخیز
<i>Wake up and be angry at the events that are</i>	بر خیز و به حادثات بستیز

happening.

The poet wrote these lines to encourage the people who are careless and indifferent to the events that are happening despite the misfortunes that are falling on them not to remain indifferent to the events that are happening, not to remain stuck in one place in life, but to wake up from the long-term sleep of heedlessness. The poet emphasises that the time has come to wake up from sleep, and if someone is lazy, he brings worries and unnecessary problems to people. He also firmly believes that it is better to hang heads that do not think about the people, and it is better to break hearts that are filled with emptiness and not burned.

Barik Shafii, like his contemporaries, is a folk poet. In his poems, he asks people to abandon the shackles of old while guiding them to enlightenment and to act with new views, new thoughts and deeds in the era of renewal. Without abandoning the old shah system, he both invites and demands that instead of organising poetry and sermon evenings, they work, study, gain their place in society, and discover a unique world for themselves. In expressing such content, the "New Poem" style allowed the poet to think more freely and express the content more broadly without moulding it through form. The reason why "New Poem" was preferred over the traditional style was its freedom in expressing thoughts and expressing emotions.

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⁵ There 365-366.

⁶ Коргунов В. Г. История Афганистана XX век. - М., 2004. - С. 366.

⁷ باریق شفیع. شهر حماسه. - کابل، حوت سال ۱۳۵۸. - ص ۳۴.

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