

# REFLECTION OF COLLOQUIAL LANGUAGE AND DIALECTIC WORDS IN ARIF CHAHAABI'S POEMS

Shir Mohammad Juyanda

Assistant Professor Shir Mohammad Juyanda, Dari Department, Languages and Literature Faculty  
Balkh University, Mazar-e-Sharif, Afghanistan  
Email – shir.juyanda@gmail.com

**Abstract:** *Indeed, dialects make up a big part of language and the role and portion of local dialects are considered to be valuable in enrichment, capacity and vastness of a language. In evolution of various languages, words are replaced with other words and many words are confronted with transition in their meanings. Some words undergo the substitution, increase and decrease. All of them cause emerge of new words and expressions. Abdullah Arif Chahaabi is one of the prominent and veteran poets of our country whose works are eternal. One of the obvious characteristics and secret of his poems are the vast reflection of dialectic language and utilization colloquial indigenous and local words and expressions in his poems such as; Tuyanah, Shah Kani, Futa, Qeleng, Pochaq, Dalak, Joghdak, Sawghat, Qaramsaaq, Khana Gashtak, Kam Baghal, Khartato. Hereby, this article explores the various aspects of this passionate and indigenous-oriented poet's poems which these expressions, dialectic words, local names and other colloquial affairs. Indeed, they reflect early period people's thoughts and literature so that he could exhibit Chahaab resident's traditions in his poems.*

**Key Words:** *dialect, speech, colloquial expressions, repetitive-used-words and poem.*

## 1. INTRODUCTION:

Language is a dynamic and evolving, and most importantly, a social and acquisitive phenomenon which is constantly in evolution and transformation. If these alterations and changes are infinitesimal and negligible, and are understandable among people speaking the same language are called dialects. Dialects make up a huge part of language and the role and portion of local dialects are considered to be valuable in enrichment, capacity and vastness of a language. In evolution of many languages, words are replaced with other words and many words undergo a huge transformation in their meanings which end up in eruption of new words and expressions. The mentioned criteria are embedded in all languages of the world and evolution and transformation are seen in them. Persian-Dari language is one those languages which this criterion is seen vastly and it caused the language to give the ground for blossom of diverse dialects.

One of these Persian-Dari dialects are the dialect of people who live in northern-east part of Afghanistan, specifically residents of Chaahab district Takhar Province. This dialect is not only embedded with elegant nuances for establishing a quality communication which is widely used amongst people who live in rural areas, plus in case of meaning creation and understandability, it has been reflected in art works for writers and poets. Even, exploration of the role and literary position of this dialect is considered essential in literary works of this territory.

Thus, the present article, in consideration of necessary standards of this territory, conducts a huge exploration and analysis. It analyses the dialect words and colloquial expressions of people and repetitive-used-words of local and indigenous this part of Afghanistan which is a highly important reflection of this regions' thoughts and ideas. They can be clearly seen in Afghanistan's very well-known poet such as Abdullah Arif Chaahabi which he reflected and did meaning creation.

## 2. CONCEPT AND POSITION OF DIALECT:

Prior to discussion on the main topic, it is required to put light on meaning and concept of dialect and its role and position in reflection to written and spoken language. As it is crystal clear, every country with all its own tribe, race and color has a language which the countrymen used to communicate with. The main function of the language is to make a connection between its speakers. Meanwhile, it should transmit meaning and concept, exchange and expression of idea and culture. Therefore, the language which different groups of people accepted and use it for expressing concepts, culture and identity is called the formal language of that specific group. On the other hand, this standard language which contains sub-categories are called dialects or colloquial language. Dialectic or colloquial language is a form of standard language that all people utilize for communication in a daily basis. Linguists, dialecticians and speech experts defined dialects in various forms, we study some of them in case of dialect concept clarification.

“Dialect is the changed form of a language which is understandable for other speaker...and dialects usually has sound and vocabular (not much grammatically) differences” (Muqadam, 2009, p. 23). “Dialect is a part of the language

which has its own characteristics, even though, it contains general and national basic signs” (Yamin, 2014, p. 10). Khanlari pinpoints another view about dialect in the book called Persian language linguistics saying that “dialect has dichotomous meaning; one which is driven from linguistics, and other which is based on people’s understanding” (Khanlari, 2007). Based on linguistics definition, all the languages which has emerged from one root and used in a country is called dialect. Here, the number of speakers of the language or the literary and political significance is not a condition. Based on this definition, some languages such as; Samnani Persian various other languages that is common in Iran or it was prevalent in the past are abandoned right now. All of them are called Iranian dialects but public view this as difference in languages. “Samnani is a dialect because its territory is small and limited, but the reason why Persian is considered a language is that it spoken between many of speakers and used in a wider land” (Khanlari, 2007, p. 141-142). Anyways, verbal and sound changes that are occurred in speakers’ speech whether individually or publically is called dialect.

Dr. Hussain Yamin in his book *A Deep Look to Dialects* writes about dependence of dialects in or territory like this; “Dialects, which are the sample of language evolution and prevalent among a specific geographical area of people, indeed all the dialects of that specific area share the same root words, articulation and the integration of dialects and colloquial expressions have historical affiliation.” (Yamin, 2014, p. 43).

Dialects and colloquial expressions are widely utilized amongst common people including literate and illiterate people, they are repetitively used in prior poems and literary works by poets. At this instant, we are going to look at some of the most influential Persian poets’ poems such as; Rumi, Sanayi, Sadi and Abu Shokor Balkhi to pinpoint they have used the dialects and colloquial expressions in their poems, and with that, we will finish this discussion and bring the main topic up.

“The decent prophet Jacob

Because of Joseph with all his countrymen

Joseph’s brethren requested their father

To let them to take him with them to the desert.” (Rumi, 2005, p. 1160)

The word *brethren* (دادار) which is the old form of *brother* is a colloquial word used among in northern region of Afghanistan and Persian speakers of people living in Middle Asia.

In the below couplet, Sanayi Ghaznawi used the word *amty* (کواک), which is the colloquial word for *empty* in his poem:

“Come out of the small and dusty world

What will you do in this *amty* cattle?” (Rejaee Bokharaee, 1996, p. 437)

“When the valued friend comes close to candle

Arise and kill the candle

If he is cheerful with sweet tongue

Take from his army part of cloth and kill the candle” (Sadi, 2013, p. 90).

The word *kill* (بکش) in the above poem by Sadi Sherazi means *to turn off* which is one of the colloquial words and common among northern part of Afghanistan.

In the below poem, Abu Shokor Balkhi the word *beddrest* (کت) which is colloquial word for *bed*:

“This is the day of Ormozd; the king of kings

Settled in beddrest of wino king” (Balkhi, 2004, p. 73).

Abdullah Arif Chaahabi (1881-1943) is one the prominent poets of contemporary literature of Afghanistan which is lucky and eternal amongst the poets of his time, and his literary works are famous in Afghanistan and Middle Asia and other Persian speakers around the world. He, who was a resident of Chaahab district, wanted to make his poems more fascinating by documenting the colloquial language and embedding indigenous concepts and subjects in his poems.

One the obvious characteristics of Arif Chaahabi is the presence and use of colloquial and local words in his poems which are included with tactfulness and elegance is considered one of the national poets who reflects his people’s thoughts and culture, distress, cries and desires, and made himself eternal. Thus, various aspects of his poems vastly filled with expressions, repetitively-used-words, dialects names and other colloquial words are analyzed.

“The village Chaahab is low-class

Since there are ominous, shroud robber and disinherited” (Arif Chahaabi, 2008, p. 457)

The combination of words such as; ominous (شوم), shroud robber (کفن دزد) and disinherited (پدر عاق) used here are obtained from colloquial and spoken language.

“O moon and sun like, where you come from  
Which you came fresh and refreshed, good and smiley” (Arif Chahaabi, 2008, p. 214).

In the above poem, the words came (آمده بی), fresh and refreshed (ترو تازه), good and smiley (خوب و نمکین), which are the colloquial words and expressions, are vastly seen in Arif Chaahabi poems.

Other examples are follows as:

**Istambul:** The famous city of Istanbul is pronounced *istambul* (ستمیل) in colloquial pronunciation.

“My dearest with judas-tree face  
Deemed the colorful elements of Turkish istambul” (Arif Chaahabi, 2008, p. 59).

**Jomanda:** It's the simpler form of *jonbanda* (جمباندہ) which means shackled.

“The one who pilgrimaged had shacked like the present demon  
As he was ominous, it became smoke” (Arif Chaahabi, 2008, p. 243).

**Cheaab:** Cheaab (چباب) which means well is the colloquial form of *Chaah Aab*

“The world be busy in the well of fall  
Sky is friendly with the elegance of well” (Arif Chaahabi, 2008, p. 40).  
“My sorrow prevented me from excursion of the world  
I am not able to because I am bound of dear friends' well” (Arif Chaahabi, 2008, p. 143).

**Chalaaw:** Chalaaw (چلاو) means disorganized in colloquial language. **Khaaw:** Khaaw (خاو) means *sleeping* in colloquial language.

“Insomuch duties of people are disorganized  
No buddy is sleeping sound” (Arif Chaahabi, 2008, p. 402).

**Kadi:** Kadi (کدی) which the full form is Kardi (کردی) means did and r is eliminated.

“You did settle in Kabul by God grace  
All sorrows be aware from you, however, you forgot me” (Arif Chaahabi, 2008, p. 190).

**Pl:** pl (پل) is the shorter form of pul (پول) with elimination of *u* means *money* in colloquial language.

“Broke people cannot even touch her skirt  
It may break the desire of man with a lot of money” (Arif Chaahabi, 2008, p. 55).

**Alaw:** Alaw (آتش) means fire in colloquial language.

“I see the body of the pious is thrown at the core of fire  
I see the head of the devout at brink of being cut by wheat cutter” (Arif Chaahabi, 2008, p. 436).

**Awqat:** Awqat (اوقات) which is plural for of qowat (قوت) means food and popular in Tajikistan.

“Poetry never gave me a piece of bread in my mouth  
Your generous hands gave me my winder food” (Arif Chaahabi, 2008, p. 74).

**Aka:** Aka (اکه) means big brother.

“What is indignant for you my dearest big brother?  
What is wrong with you life's moon of your big brother” (Arif Chaahabi, 2008, p. 103)?

“O Abdul Rahman, my big brother, hardships will be solved  
I will sacrifice myself for your two chignon, O big brother” (Arif Chaahabi, 2008, p. 183).

**Tang Sarmaya:** Tang sarmaya (تنگ سرمایہ) means *poor*.

“A wise person from under his clothe in a morning said  
Do not get angry at me because I am poor  
Winter has come and I am still poor, my dears  
And there is nothing as form of livelihood except some medicine” (Arif Chaahabi, 2008, p. 135).

**Pochaq:** Pochaq (پوچاق) means a piece of dried bread or cover of watermelon, melon and pomegranate.

“You do not even share cover of melon to me  
It seems that you are in revolt” (Arif Chaahabi, 2008, p. 219).  
“There is not even a piece of bread in my house  
It looks like there is not soul in a body” (Arif Chaahabi, 2008, p. 224).

**Dalak:** Dalak (دلاک) means barber and circumciser  
“The barber asked from his skills  
For beautification of his relatives” (Arif Chaahabi, 2008, p. 294).

**Khaskapa:** Khaskapa (خسکپه) means straw-made-house people used to build on watermelon or melon fields.  
Additionally, straw-made-house is also called Chapri (چپری) or Lachegh (لاچغ).  
“Around the elegant buildings  
There are no straw-made-houses” (Arif Chaahadi, 1387, p. 307).

**Joghdak:** Joghdak (جغدک) means *part of old and torn clothes*.  
“One who is wearing torn turban  
Stork has made a nest on campanile” (Arif Chaahabi, 2008, p. 341).

**Chandar:** Chandar (چندر) means *feather grown around a bird's belly*  
**Khafga:** Khafga (خفگه) means *white soft oil on the meat*  
**Gazak Gazak:** Gazak Gazak (گزک گزک) means *hardly bitten*  
“He ate grown feather in his belly and white soft oil in the meat  
His mouth was filled with the taste of good food  
He was hardly biting the while soft oil in the meat  
He assimilated himself with a dog” (Arif Chaahabi, 2008, p. 317).

**Garang:** Garang (گرنگ) means *dizzy*  
“From the inebriation of her lips  
Lovers are always dizzy” (Arif Chaahabi, 2008, p. 31).

**Gholak:** Gholak (غولک) is *hunting tool made of rubber and slashed wood* used by children and elderly for hunting birds  
“Be an imposer, attractive, chivalrous and side walker  
Have hunting tool made of rubber and slashed wood and rush everywhere” (Arif Chaahabi, 2008, p. 156).

**Naari:** Naari (ناری) is the shorter form of *nahari* (نهارى) with elimination of *h* means *breakfast* in colloquial language.  
“The prepared breakfast  
Smells aromas more than basil” (Arif Chaahabi, 2008, p. 334).

**Taghaee and Tagha:** Taghaee and Tagha (تغایی و نغہ) means *maternal uncle* which is widely used in northern part of Afghanistan and Tajikistan.  
“The daughter of his maternal uncle Noor Jahan Begom is in his house” (Rejaee Bukharaii, 1995, p. 348).  
“The offspring of maternal uncle of the pestilential horse  
I do not know who the primary owner is” (Arif Chaahabi, 2008, p. 335).

**Qafayat/Qafa:** Qafayat/Qafa (قفايت/قفا) means *back* which people of Tajikistan, Badakhshan and Takhar use quiet frequently. *i.e. keep going and I will be at your back*  
“She who is naughty and audacious left me in this pool of sorrow  
Ultimately, I will follow her back till Moscow barefooted” (Arif Chaahabi, 2008, p. 97).  
“One day, you will carry her dun rein to desert  
I will be at your back with cries of sorrow and despair” (Arif Chaahabi, 2008, p. 197).

“You go around with your friend attractively, my dear  
My heart full of sorrow cannot follow your back” (Arif Chaahabi, 2008, p. 143).

**Sala:** Sala (سله) means *shawl*.  
“Without any shawl and turban

I am aforesaid in the bed of sorrow” (Arif Chaahabi, 2008, p. 216).

**Sawghat:** Sawghat (سوغات) means *souvenirs*.

“No one can dare to go to the harbor

Without having adjuration, welcome and souvenirs” (Arif Chaahabi, 2008, p. 263).

**Qaramsaq:** Qaramsaq (قرمساق) means *lewd*.

“He is street walker and lewd

But reliable, knowledgeable, patient, famous and contemptible” (Arif Chaahabi, 2008, p. 264).

**Toe:** Toe (توی) means *wedding*.

“In your elegant wedding

Everyone will congratulate you” (Arif Chaahabi, 2008, p. 265).

**Fota:** Fota (فوتہ) means *shawl* which people use during bathing. The apple flower shawl is a piece of textile coming with red and pink colors which women used as scarf and men used as a belt. It’s common in northern regions especially among Chaahab residents.

“Whenever broken the price of sugarcane

Let’s lease his shawl from his waistline” (Arif Chaahabi, 2008, p. 268).

**Khana Gashtak:** Khana Gashtak (خانه گشتک) means *meeting relatives and friends in Eid days*

“I will go to her house for meeting her

And I love her quite cursing me” (Arif Chaahabi, 2008, p. 134).

“Meeting relatives is sweet social deed

Slowly but surely you lighten the house of enthusiasts” (Arif Chaahabi, 2008, p. 275).

**Khazanachee:** Khazanachee (خزانہ چی) means *cashier*

“You are gone and all my patience of cashier is gone

My eyes of eagerly waiting for you is burned” (Arif Chaahabi, 2008, p. 283).

**Bai:** Bai (بای) means the *rich and landlord*

**Baqaal:** Baqaal (بقال) means *rural retailer*

“I never asked for gold and silver

Make me rich by showing your sight” (Arif Chaahabi, 2008, p. 164).

“From manager to rich and retailer and carpenter

Everyone is eager for paying the price of hers” (Arif Chaahabi, 2008, p. 287).

**Chalmachi:** Chalmachi (چلمچی) is the *moveable sink*

“One night my uncle did adjuration in front of me

He kicked the movable sink and water container with his feet” (Arif Chaahabi, 2008, p. 288).

**Qiling:** Qiling (قلینگ) means *dowry* is taken from Turkish language and widely used today.

“I will pure gold in front of her

In exchange to her dowry” (Arif Chaahabi, 2008, p. 191).

**Kolchak:** Kolchak (کلچک) means *shovel* used for cleaning the snow from the roof

“Instead of delicious sour food every morning and evening

The neighbor’s cursing comes like the snow from the shovel” (Arif Chaahabi, 2008, p. 135).

**Kambaghal:** Kambaghal (کم بغل) means *poor*

“My lover talked from the love and troth

I never speak up again, O poor

You sue me for sorrow and pain

I never lie, I tell the truth” (Arif Chaahabi, 2008, p. 141).

**Monqil:** Monqil (منقل) means *fire keeper* which is put under a wooden frame and cover it with quilt and people settle around it to keep themselves warm.

“You settle around wooden frame and fire keeper with ease and warm along with friends

How come your ears do not hear my cries of sorrow” (Arif Chaahabi, 2008, p. 145)?

**Khartato:** Khartato (خرتتو) means *lazy*

“Darkened heart people chase you in following your beauty everywhere  
And the lazy ones follow you along” (Arif Chaahabi, 2008, p. 157).

**Hawakhori:** Hawakhori (هواخوری) means *having fun*

“I am having fun every morning and evening  
Till when you will wait for friends to come over?”

**Khayamali:** Khayamali (خایه مالی) means *flattery*

“When I ask for humanitarian characteristics nowadays  
Go on and to do the flattery everywhere” (Arif Chaahabi, 2008, p. 158).

**Warkhordan:** Warkhordan (ورخوردن) means *greeting*

“When greeting with the poor  
Treat them with generosity and humbleness” (Arif Chaahabi, 2008, p. 159).

**Guli:** Guli (گولی) means *medicine*

“I am depressed; give me a piece of electuary  
I am an addicts; give me a portion of medicine” (Arif Chaahabi, 2008, p. 174).

**Peyawa/Jerjer:** Peyawa/jejer (پیاده/جرجر) a kind of *food* made from water, onion and oil

“A humble and kind friend  
Is like a piece food purifying you” (Arif Chaahabi, 2008, p. 176).

**Cholpaital:** Cholbaital (چل بیتل) means *clothes for female horse*

“Whenever the corruption blossomed; religious knowledge broke down  
Dress up the judge with the clothes of female horse” (Arif Chaahabi, 2008, p. 81).

**Toyana:** Toyana (تویانه) means *dowry*

“I have my heart and soul in my hands in exchange to your dowry  
I am shameful for this short party; I am afraid you get angry” (Arif Chaahabi, 2008, p. 32).

**Yakrah:** Yakrah (یکبار) means *once*

“Once I see you O my lover; my oldness get revived deeply” (Arif Chaahabi, 2008, p. 2).

**Chaprasti:** Chaprasti (چپر استی) means *school guard*

“If you are annoyed by the school guard  
Let me put a knife in his chest” (Arif Chaahabi, 2008, p. 8).

**Qaq:** Qaq (قاق) means *empty and poor*

“In trying to get her for so long  
There is nothing achieved in my empty hands” (Arif Chaahabi, 2008, p. 16).

**Ayraq:** Ayraq (ایلاق) means *green spaces of suburbs*

“In development of the revolution, finally  
I will gain nothing such as green spaces of suburbs” (Arif Chaahabi, 2008, p. 16).

**Beedawa:** Beedawa (بی دوا) means *unfixable*

“O my lover, you forgot me and got acquainted with stranger  
I will call you cunning, harsh and unfixable” (Arif Chaahabi, 2008, p. 24).

**Mastaana:** Mastaana (مستانه) means *food* made of rice with a lot of water in it which in colloquial language is called *mastwa* (مستوه). This food is usually made by people who sacrifice animals in the name of God in Eid and cooked with rice, pulses, water, oil, meat and curry.

“There is no friend in this city who cooks food  
Where is that humble person who is filled with dignity” (Arif Chaahabi, 2008, p. 30).

**Ayzaar:** Ayzaar (ایزار) means *thin pants*

“If you want to get rid of mosquito

Like a holly teacher, do not wear thin pants” (Arif Chaahabi, 2008, p. 103).

In the below poem, the word **sota** (سوته) means whip used for riding animals. In this poem, one of the wedding traditions of Takhar people is reflected which one night before the wedding, people give money who puts color in the groom’s hand. And, whoever do not give money from the close relatives of the groom, the one having whip will hit the person until they pay a small portion of money.

“You have gathered a big amount of money in one night

By hitting people by whip” (Arif Chaahabi, 2008, p. 111).

**Shahkani** (شاه کانی): This expression is closely used in Chaahab district, Takhar province. In this tradition, close relatives of groom come to groom’s house the next day after wedding to eat breakfast with him. After having the breakfast, groom’s family lay out a big shawl over the floor and his relatives throw money. In exchange to their money, groom’s family give gift to guest.

“During Shahkani, groom sweats

Congratulations on the shame and modesty on your face” (Arif Chaahabi, 2008, p. 115).

**Sartaraashan** (سر تراشان): This an old tradition of Chaahab district which the child’s parents arrange a party for shaving their child’s hair for the first time. They invite immediate and extended families and the guests give gifts for the child and parents.

“In shaving party, I will bring gift with me

You may accept my gift” (Arif Chaahabi, 2008, p. 115).

**Kalakashak** (کله کشک): Kalakashak (کله کشک) means *thievish looking*

“O my dear friend, do not thievishly look around

I have been his gardener for a while”

**Alacha:** Alacha () is a *piece of silk textile* used for making *Chapan* (چپن); a traditional clothe men wear

“Put a piece of textile under your arm

You are like the poor of the times” (Arif Chaahabi, 2008, p. 247).

**Estkan:** Estkan (استکان) is a Russian word which means *glass*

“Where are dozen of glasses hidden under your arm?

Where is the high-grade glass?” (Arif Chaahabi, 2008, p. 247).

**Tah:** Tah (ته) means *bottom of something*. For example, if someone says, “Where did you come from?” You would say, “I came from the bottom of the hill.”

“The escape of the thistle is from the tries of the weeds

The fall is like a crippling mouse at the bottom of the wall” (Arif Chaahabi, 2008, p. 251).

### 3. CONCLUSION:

To sum up, we can understand from the deeply exploring Arif Chaahabi poems that he vastly used dialects, colloquial expressions and indigenous and local repetitively-used-words of Chaahab district residents and reflected on their traditions. Indeed, we can say that he is one the rarest indigenous poets of his time who utilized the colloquial language resources of his people in an astronomical degree. As we have seen previously, utilization of dialectic resources in this poet’s poems, on one hand helps the soundness of the concepts, understanding, mentality, plainness and intimacy of poems. On the other hand, his poems have played a crucial role on reflecting and eternalizing the dialects and colloquial expressions. This poet with tactfulness in utilization of accessible resources and pools of spoken language, he used them in transmitting the concepts to reader. In addition, he protected the roots of indigenous poems in colloquial language. In some instances, words are reduced, expanded and changed. In other examples, deep vocal transformations have happened such as; *istambul* (*Istanbul*), *cheaab* (*chaahaab*) and *kadi* (*kardi*). In spite of using the colloquial expressions and dialects for expressing cries, sorrows and sadness of his people, he used them for exhibiting indigenous traditions and believes with integrating expressions and words which consisted harsh and irony language filled with sarcasm and idioms. In nutshell, we can say that Arif Chaahabi is one of the local and indigenous poets whose poems are filled with colloquial expressions and dialects. And, it is one the obvious characteristics of his poems.

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