

Dari transcript:

شعر

مرد: خوب، از بس که شعر در ادبیات ما، مسلط بوده، مخصوصا اشعار سنتی با قالب های سنتیش، در تمام فرهنگ ما مسلط بوده، و علتش همین است که به خاطر مسلط بودن شعر کلاسیک و شعر سنتی، تا حالا شعر جدید یا شعر سپید نتوانسته که جای خود در ادبیات ما در ای قرن بیست و یک باز کنه. و توقع ما ای بود که در دوره جنگ، در سالهای جنگ، ما باید درامه نویس های خوبی می داشتیم، باید ناول نویس های خوبی میداشتیم، چرا شعر سنتی، یا شعر کلاسیک، با قالب های خشک و جامدی که داره، به او اندازه آزادی به نویسنده و شاعر نمی ته که همه چیزه بیان کنه و همه چیز هم د این اشعار بیان نمی شه. بنا بر آن ای هم یکی از نکات منفی ادبیات ما بوده، ادبیات سنتی ما بوده، که تا اندازه ای به نویسنده ها، ناول نویس ها و داستان نویس ها، اجازه نداده و اگر داده هم او احترامی که شاعر سنتی در فرهنگ ما داره، و او اعتبار و اهمیت و پرستیژ و حیثیتی که شعر ای سنتی دارن، این جوان های که داستان نوشته کردن یا درامه نوشته کردن، یا شعر جدید نوشته کردن، به او صورت ندارن. به همین علت هم است که اگر شما جستجو کنین در فرهنگ و ادبیات دوره جنگ و قبل از جنگ، یک اثری پیدا کنین که آئینه حوادث همی بیست سال، سی سال گذشته باشه، آئینه دقیق و واقعی باشه، به او صورت شما پیدا کده نمیتوانین. و ای یکی از مشکلات فرهنگی ما بوده. در قسمت موسیقی هم، موسیقی سنتی ما، به او اندازه نتانسته استقلال داشته باشه که به صورت مستقل تبارز کنه. همیشه موسیقی دانای کلاسیک ما آنچه برایشان بسیار مهم بوده، اشعار بوده. مثلا اگر شما رحیم بخشه ببینین، یا استاد سر آهنگه ببینین، همه ایناره ببینین، آنچه که در موسیقی ازینا بسیار زیاد مهم است، اون اشعاری است که میخوانن. بسیار زیاد. پس به صورت کلی که ما ارزیابی کنم، فرهنگ افغانستان، به صورت کلی ما فکر می کنم که عنصر بسیار مسلط در فرهنگ ما شعر بوده. نه داستان، نه درامه، نه موسیقی، و نه چیزی دیگر. و شعر سلطان بوده تا اندازه ای، حاکم بوده در ادبیات ما و تا حالا هم است.

English translation:

Man: Well, poetry has been dominant in our literature. Especially traditional poetry with its traditional form has been dominant in our culture. Because of the dominance of classic and traditional poetry, until now the new poetry or modern poetry has not been able to find a space for itself even in the 20th Century. Our expectation was that during the war period, in the years of war, we should have had good drama writers, good novel writers, because traditional poetry or classic poetry with its dry and rigid form doesn't give that much freedom to writer or poet to express everything. And everything can't be expressed in this poetry. So this has been one of the negative points of our literature, our traditional literature, it has not given space to writers, novelists and story-writers. And even if they

are given the space, they do not enjoy the same prestige that traditional poet has in our culture. The credibility, significance, prestige and status that our traditional poets hold, these young people who wrote stories, or dramas, or new poetry, they don't hold it (in eyes of society). It is for this reason that if you search in the war period or pre-war culture and literature, you can't find a novel that is the mirror of events of last twenty, thirty years, a precise and real mirror. And this has been one of our cultural problems. In music too, our traditional music has not been able to have independence, it hasn't been able to manifest itself independently. Always for our classic musicians what has stayed important has been poetry. For example if you look at Rahim Bakhsh¹ or Ustad Sarahang², if you look at all of them, what is important in their music is the poetry that they sing. It is very important. If I observe the Afghan culture, in general I think that a very dominant part of our culture has been poetry, not story, not drama, not music, and not anything else. Poetry has been the king almost. It has been prominent in our literature and it still is.

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¹ a well know Afghan musician and singer

² Ustad is the highest professional title given to musicians and Sarahang was one of the most famous Afghan musicians of his time