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د بشري علومو معاونیت
د پښتو څېړنو بین المللي مرکز

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پښتو
درې میاشتني علمي - تحقیقي مجله

PAŠTO

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Academy of sciences of Afghanistan
International center for Pashto studies

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*Printed in UNESCO languages
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A Discussion of Formal Elements in the Sarookai (Headline/Refrain) in Pashto Folk Music

Abstract

To ensure some depth and specificity, I will limit the scope of my analysis to sarookai, the starting part of the songs, leaving the landei entirely out. This is somewhat arbitrary since the vast majority of folk or popular songs are composed of a sarookai at the beginning and landei as the body. But I believe the landei have received considerably more attention than other prats.

Importance of Research

Although a performance may start with landei or a ghazal, songs do not start with the landei. They start with two or three lines, part or all of which may be repeated within the

sarookai, and thus establish a short refrain. Sometimes, the audience also repeat the refrain. In general, though, the whole sarookai can be considered a refrain as after every one or two landei, the singer goes back to the sarookai. So Soroksi the the main starting point in Pashto song and it has to be analyzed in order with Pashto genuine exemplum.

Aims of the research

In this article first of all we can find the value of Pashto Sarokai in folk songs or in lyrics, secondly we have brought here genuine Sarokies and for those who can't get its meaning we translated those Sarokies in to English third thought is that how sweet is Pashto poetry and its musicale automatic structure which helps the to sing in a better manner.

Methodology

This is an analytical research and bases on genuine exemplum of Pashto Sarokia and its translation and definition, and it is an amateur description of writing on sarokies that is not bases of specific references.

Main Context

I must admit at the outset that what you read here is preliminary observations rather than researched endeavor. Whether formal analyses have been overshadowed by socio-political discussions or they are out there but not very visible I cannot tell. But a discussion of form in Pashto poetry including song lyrics is long overdue.

Some remarks about my approach are in order.

A Discussion of Formal... ---

I am using mostly Romanized transcriptions of Pashto. Rather than diacritical marks, I have doubled the vowels to indicate long ones: aa (for the a in ‘start’ but ‘I’ for ‘ee’). Sometimes, I have included the originals in Pashto script.

My “translations,” therefore do not pretend to be artistic. I have tried to stay as literal as possible without becoming unintelligible. Finally, needless to say, my approach is descriptive and does not reflect the insecurity of some critics who are too eager to underscore that Pashto folklore is richer than or as rich as rival languages and Western cultures etc.

The following diagram may be helpful in visualizing the structure of a typical folk song:

Khān dālāwar khāna Tora de lungəy shamla de lā maza kawina Gulay bibi golay Toray stərgay srə lāsona lā maza kawina
--

Sarookai

Yaw zəlay tora lungei wukṛa Bya ka shaṛei pe sark away yara day yəma

landei

Khan dilāwar khāna Tora de lungəy shamla de lā maza kawina Khkolay bibi golay Toray stərgay sreḥ lāsona lā maza kawina

Sarookai (repeated)

(Khān Dəlāwarkhān, Black your [silk] turban, your tassel looks even better

Rose-like, Bibigul, black your eyes, [henna-] red your hands look even better.

Put on your black turban once.

Then even if you put on a blanket on your head, I will be your lover.)

Since singers have a vast reservoir of landei in their memory, for every song they select landei that match the content of the sarookei. For example, if the sarookai laments about separation, the landei will also be about separation. In the song shown above, since the sarookai included the turban as the dominant image, the landei also included that image. Moreover, folk singers will never limit a song to the typical broadcast limit of a few minutes.

This unity of motif is almost completely lost when amateur media conscious singers adopt folk songs and insert the limited number of landei that they have learned regardless of relevance, point of view, and mood.

A word about authorship of songs: folk poetry is obviously anonymous, its aesthetic quality sustained by longevity and the test of time. However, in practice, many a skilled singer introduces his own or her own contributions. As audience, we won't be able to distinguish the "genuine" folk song and landei from those composed by singers. But those songs which are delivered as whole compositions rather than a sarookai followed by landei are usually authored or adopted by singers.

As expected, some intellectuals have ventured forging folk literature, as it can be told by diction and usage clues. I read a landei recently that had the cliché personification of history. The word تاریخ (history) stood out grotesquely as no folk author would use history as Marx or Hegel have used it. See SolaimanLaeq's analysis of the Landei for a detailed discussion of authorship.

I would like to begin the discussion of the sarookai genre with prosody. I believe it would be a mistake to use the Arabic and Farsi meters to scan Pashto songs. Farsi metric patterns are quantitative with various combinations of long and short syllables that rarely allow any violations. To give just one example:

این خانه که پیوسته درو بانگ چغانه است

از خواجه بپرسید که این خانه چه خانه است

in khaana ke paiwasta daro baange chaghaana st

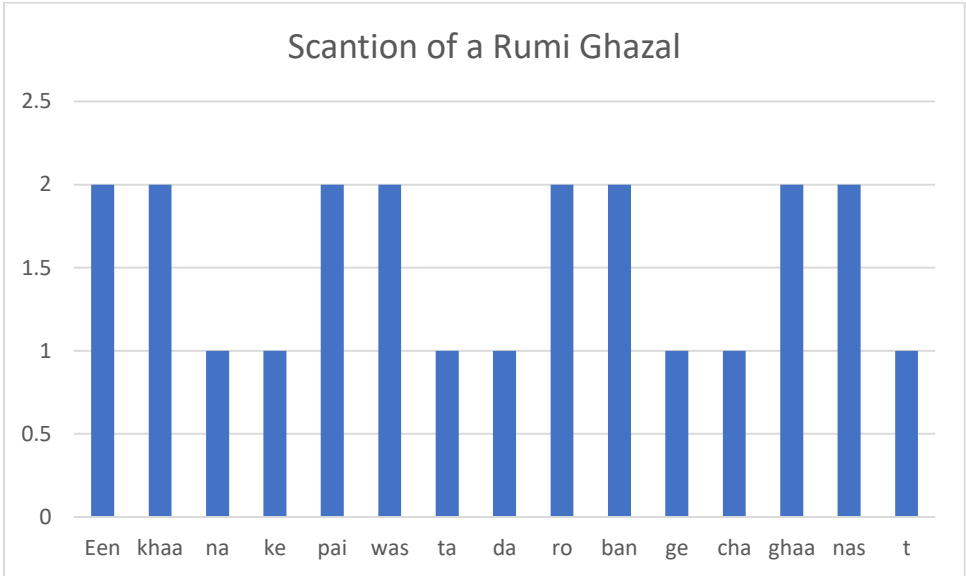
Az khuaja bepursayd ke ein khaana che khaana st

Literal translation:

(This house in which there is always harp and lyre

Ask the owner, what house is this house)

In this metric pattern, the feet are extremely regular: two long syllables followed by two short ones. (The very last syllable is treated differently.) The following represent the meter graphically:



It may appear that (een or in and ban) are more than one long syllable, but Farsi prosody treats “n” differently. Other long syllables contain either a long vowel or two consonants connected by a short vowel. Such a pattern works in Farsi because words naturally break into long and short syllables. In Farsi, there are no consonant clusters. A Farsi speaker who is beginning to learn English may say “derive thorough” for “drive through” and “estates tics” instead of statistics. Pashto, like English and Russian, does have consonant clusters. This makes the quantitative measurement of rhythm less applicable to Pashto. Take the word *stərgay* (eyes) for example. The word converts to two long syllables: ter and gay. But what are we supposed to do with the S sound? The same with words like *xkulā* (beauty). Let us take a famous first line from Hamid Mashukhel:

A Discussion of Formal...

خط پر مخ د صنم راغی کہ سپورمی شوہ پہ ہالہ کی

دا یی غائب پہ خولہ کی زیب کا کہ ژالہ شوہ پہ لالہ کی

khat pər məkh de/ sanam raa ghai/ ka
(s)po(g)mei(sh)wa/ pəhaa la kay

Da ye ghaakh pə/ khwlə ke zayb k̄ā/ kə zhāla shwa/
pə lāla ke

(Literally: Did [youth]hair emerge on my lover's face, or
did the moon go to the crescent phase?

Is it her (or his) teeth glowing in the mouth, or is it hail
inside a tulip)

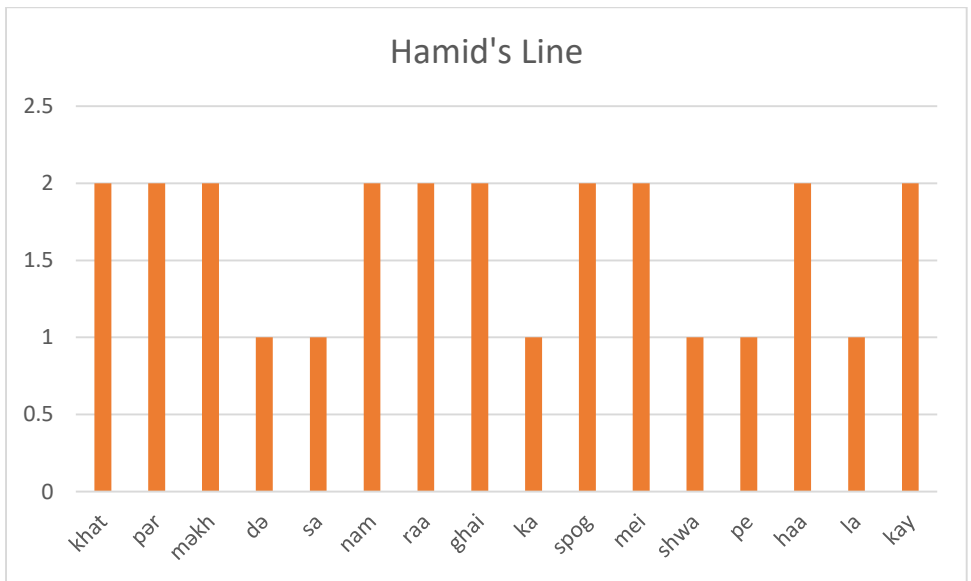
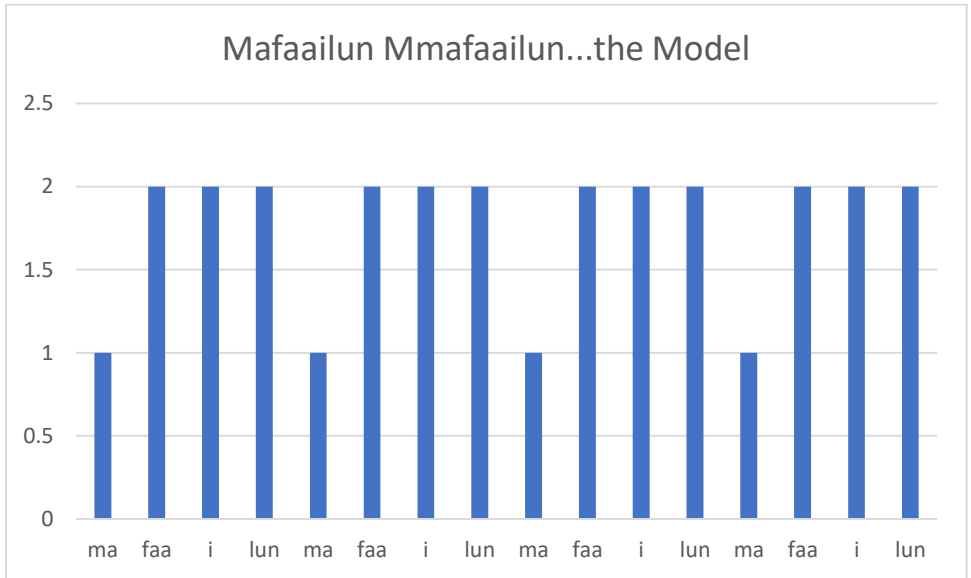
The closest quantitative meter in classical Farsi/Arabic
prosody to use here would be the following:(1 = short
syllable, 2 = long syllable.)

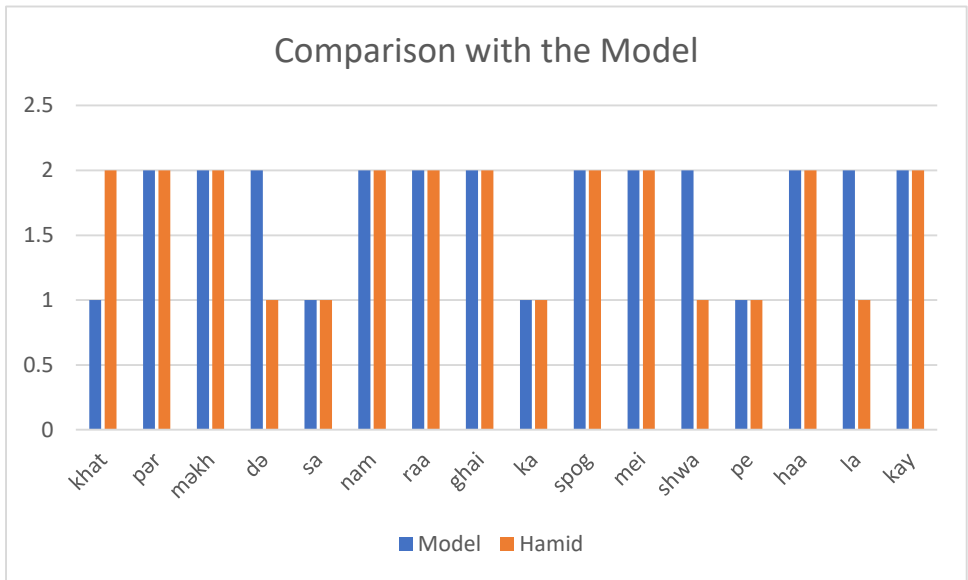
1222/ 1222/ 1222/ 1222/or per the traditional models (مفاعیلن مفاعیلن مفاعیلن مفاعیلن mafaailun mafaailun mafaailun mafaailun),

Let us see to what extent the first line matches the model:

2221 1222 2221 1212

View the two graphs below, the first being the model, the
second one the selected first line.





As shown above, syllables 1, 4, 12 (shwa), and 15(la) diverge from the established meter or *wazn* (weight). Granted, there the weight I have assigned to syllables might be assigned differently, but however you measure them, some syllables simply don't lend themselves to a quantitative formula. Take the syllable "shwa" for example. It is counted short because of the short vowel, but it contains so much more than just "wa" that would be its quantitative equivalent. The important fact is that Hamid's ghazal, whether recited or sung, will present no issues in rhythm.

Therefore, the discrepancy between the Farsi metric model and its application to the Pashto line illustrates the futility of the effort to rely on the "borrowed" quantitative models. The more useful approach, instead, would be accentual or accentual-syllabic meters used in some other languages

including English. Here is how the Hamid line might be scanned in an accentual meter:

Accented syllables are marked with the following symbol:
' . I have also boldfaced them.

khat pər məkh de/ sa nam **raa ghai/** ka
(s)po(g)**mei**(sh)wa/ pə haa **la** kay

u u ' u / u u ' u / u u ' u / u u ' u

daa yay **ghaakh**pə/ khwləh kay **zayb**kaa/ ka zhaala
shwa/ pəlaala kay

u u ' u / u u ' u / u u ' u / u u ' u

This pattern of four-syllable feet may not be the only way to scan the Hamid ghazal and thousands of pomes and songs like it. However, to me, it appears to do justice to the poems without the distractions of quantifying syllables like “شول، خورې، ستړی، غورځنگ” (shwəl, khwaray, stəřay, ghwərzang).

One reason why accentual patterns are more appropriate in Pashto is the prevalence of consonant clusters like “khwaray.” But more importantly, accent or stress in Pashto, unlike Farsi and French, varies from word to word, some falling on the first syllable while others in the middle or the end. Here are some examples:

مننه (دوهم)، پورته (لومړی)، سپارښتنه (دریم)، پښتونولي (څلورم)

manə'na (second), por'ta (first), spaarəxtə'na (third),
puxtoonwali' (fourth).

Scansion of folk and popular culture songs will also benefit from accentual patterns. But before addressing that issue, a few preliminary notes about the structure of the sarookai, which is the focus of our study.

Sarookai typically expresses a lyrical and dramatic situation, often rich with local imagery and descriptive details. Versification in them is highly polished and natural, if for no other reason than the gradual fading of the weaker specimen out of circulation.

Although the whole sarookai is repeated after every stanza or every couplet (landei), at times a segment of it becomes a shorter refrain, which is repeated more frequently or at various positions in the song.

د تندی خال دې په کنډو ختلی لمر دی

چا وې چې مازدیگر دی

چا وې چې مازدیگر دی

Də tandi khaal day pə kanḍaw khatalai lmar dai

Chaa way che maazdigar dai

Chaa way che mazzdigar dai

(The beauty mark on your forehead is sunrise on the
Cliffside

Who said that it is afternoon.

Who said that it is afternoon)

In a number of cases, though, the starter or sarookai is simply the first two or three lines of a complete poem. After each stanza of the body, which is sometimes sung on higher notes, the singer returns to the first few lines. As an example, consider the Belton song with lyrics by Bahai Jaan.

ته چې ناز او کرشمې عيانوي

زړه مې ولې وړانوي؟

عاشقان د زمانې مستانوي

زړه مې ولې وړانوي؟

XXX

زه غريب یم بېنوا

ستا خولگۍ قيمت بها

مابوبا کله خولگۍ ارزانوي

زړه مې ولې وړانوي؟

Tə che nāz aw kereshmay ayānaway

zrə me wale wrānaway?

zə gharib yəm benawā

Stā khulgəy qimatbahaaə

Mābobā kəla khulgəy arzānaway

zrə me wale wrānaway?

(When you act with so much coyness

A Discussion of Formal... —————

Why do you ruin my heart?

You get the lovers of the world drunk

Why do you ruin my heart?

X X X

Your kiss is priced high

I am poor, destitute

Sweetheart, when will you make your kisses affordable?

Why do you ruin my heart?)

This example is not the typical song with the *sarookai* and *landei*. However, it does constitute a popular variety. While the form of the poem is a ghazal, notice the refrain: Why do you ruin my heart?

Let us now apply our scansion to some *sarookais*:

To avoid any confusion, here are my somewhat arbitrary set of symbols:

Accented syllabus: ‘

Unaccented syllable: ˇ

A pause in the meter that is normally equivalent to one syllable: ||

Let me begin with a common iambic-like measure. (Iambic in English refers to a two-syllable foot where an unaccented syllable is followed by an accented one):

اشنا سهار دى ساره مې كېږي
را باندې واچوه لونگى دواړه لاسونه

اشنا سهار دى

Ashnā sahār day sārə me kegi

Rā bānde wāchawa lungəy dwaṛa lāsona

Ashnā sahār day

(Friend, it is morning, I am cold

Throw on me [your] shawl

Your both hands

Friend, it is morning)

In my reading, this song is from the point of view of a married woman or, less likely, a couple with the rare opportunity to be lying next to each other. Here is its scansion:

Ashnā/ sahā/rday/ sārə/ me ke/gi

ˌ / ˌ / ˌ / ˌ / ˌ / ˌ ?

Rā bān/de wā/chawa/ lungəy/ dwaṛa/ lāso/na

ˌ / ˌ / ˌ / ˌ / ˌ / ˌ / na

Ashnā sahār day

A second example

لونگ كرمه

چې لو مې گډ شو ياره تا به راوومه

A Discussion of Formal... ---

Lawang/ karə/ma

Che law/ me gad/shu yā/ra tā/barā/walu/ma

(I am growing cloves

When it's time to harvest, friend

I will bring you over)

Using the two-syllable foot is certainly a workable approach. However, I am tempted to propose a four-syllable foot with the stress falling on the fourth syllable, which we applied to the Hamid ghazal earlier.

Thus, using the song copied above, we will end up with the following pattern:

Ashnā sahā/r—day sārə/ me kegi

˘ ˘ ˘ ˘ / ˘ ˘ ˘ ˘ ˘ / ˘ ˘ ˘

Rābānde wā/chawa lung/ dwaṛa lāso/na

˘ ˘ ˘ ˘ ˘ / ˘ ˘ ˘ ˘ ˘ / ˘ ˘ ˘ ˘ ˘ / ˘

In the third foot, the singer places stress on **rain** the word dwaṛa, which goes against the natural pronunciation of the word. But something like that, on occasion, is permissible per the demands of the melody.

Many songs fall into a rhythmic pattern that begins with stressed syllables. I have no statistics, but a casual glance shows that those songs designated as atəṇeez that are used for the famous dance called atəṇ often use this pattern of stress at the initial position. I will start with a KhaanQarabaghi song, actually recorded with an atəṇ performance:

تور پيکي دې بند

ياره بند په بند اوبلي ده

سترگې دې را واړولې زړه دې را نه وړي ده

تور پيکي دې بند

Tor paykai de band

Yāra band pə band obəlai da

stərgay de rā wāṛawulay zṛə de rā na wuṛai da

tor baykai de band

(Literally: Your black forelock you have weaved

Ring by ring

Friend, you turned your eyes towards me

And took my heart away)

For this song and many in this category, I propose a four-syllable foot, something very rare in English but present in other languages. These feet start with an accented syllable followed by three unaccented ones.

Tor paykai de /**band**-- Yāra /**band** pə band o / **bəlai**
da

‘ u u u / ‘ || u u / ‘ u u u / ‘ u u

stərgay de rā/ **wāṛawulay** /**zṛə** de rāna/**wuṛai** da

‘ u u u / ‘ u u u / ‘ u u u /
 ‘ u u

As you notice here, the feet have four syllables, and the stress falls on the first one.

Here is another song with a similar meter by Abdullah Muqurai:

لاړې کډې لاړې

مونږه څو غزني ته بيا به ته را پسې ژاړې

لاړې کډې لاړې

Lāre kaḍay lāre

Monga zo ghazni ta byā ba tē rāpəse jāray

Lāre kaḍay lāre

Lāre kaḍay lāre

Lāre kaḍay/ lāre

‘ u u u / ‘ || u

Monga zo ghaz/ni ta byā ba/ tē rāpəsay/ jāray

‘ u u u / ‘ u u u / ‘ u u u / ‘ || u

(Moved away, the caravans [of households] moved away

We are heading for Ghazni; you will cry for me/us)

Pay special attention to the pause (||), which forces an extension in the duration. Not only the singer but a reciter of the poem too will compensate for the missing syllable by dwelling on the “lā” and “jā” to keep time. Additionally,

the lingering on “lā” in lāṛay nicely reinforces the image of nomad households moving away.

Without going to details, I will name a few more sarookais that follow this meter:

چا و چا ويل

چې جانان له دې وطنه ځي

سپينه خوله به ورکم مرور لالی پر کومه ځي

چا و چا ويل

Chā o chāwayel

Chā o chāwayel che jānān lə de watana zi

Spina khwlə ba warkəm marawar lālai pər kəma zi

Chā o Chāwayel

(People said that my friend is leaving this country/region

I will give my upset lover a kiss on my lips

Then [let me see] which way he goes)

A third meter very common in songs is the also four-syllable feet, but with the accent on the fourth syllable:

پاس په تنگي مستې ځدراني

جنکۍ ژاري

وړکي بيا کوبل (کابل) ته ځينه

زما شيرينه

Pas pə tangi/ mastay zadrā/ṇay

و و و / و و و / و

jənakəy jā/ri woṛki byā/kubəl ta tzi/na

و و و / و و و / و و و / و

zəmā shiri/na

و و و / و

(High over the canyon, sexy zadran girls are crying

Boys are leaving for Kabul again [returning to the
military school]

My sweet one)

Note: The dzadraan are a well-known tribe in Southeastern Afghanistan (Paktia and Khost). Originally, during the Royal family's return to power in 1930's, many Paktia tribes asked to be exempted from schools. Soon after though, they endorsed schools and enthusiastically sent their male children to Kabul to become army officers.

As you probably noticed, this is the same meter that the landei or couplets also use.

که مې ته روغ لیونی نه کړې

بیا مې خیالي خدراڼه مه بوله مینه

kə me tə rogh/lewanai nə/ kṛay

Byā me khyāli/ zadrāṇa mə/ bola mayə/na

(If I don't turn you into a sane [man gone] insane

Then don't call me a coquettish dzadraaṇ [woman])

Granted, it is tempting to scan these lines as iambic, which does work. Yet the four-syllable pattern better captures the strength of the accents. Musicians sometimes use drum sequences that, it seems to me, reinforce the four-syllable feet. Take as an example the Coke Studio's song "Raashamaamaaraasha."

Khalek pə **ti**/go bānde **wu**/li sarānai/ dai ka **na**
rāsha māmā/**zoy** de lewa/ **naidai**.

This alternation between different meters is not at all unusual in songs.

The musical phrase at the end, "raashaamaamaa," is pounding a dozen times with aggressive drums and crashing cymbals and compels the audience to notice the four-note rhythm. Coke Studio being an innovative band, may be using this instrumental whirlwind to amplify the madness motif of the song and even the sound of stones thrown at people.

Moving beyond meter and accents, I would like to comment on some other formal aspects of the sarookais.

First, it is important to note that the point of view in songs is anything but predictable. Using clues from grammar and context, the gender of the speaker is usually easy to tell. However, there are lyrics which reflect ambiguity. For example, a song addressed to a male beloved is not always clearly composed by a female lover. While a vast number of sarookais and the landei are clearly composed by women, it is only natural to expect that a number of love

lyrics are addressed to male individuals from male individuals.

Then there are a number of songs that switch the speaker as the song progresses. Take for an example a famous song by the famous Hazratbaz:

chərg me halāl kəray sina wukhra paton prida

dəltə qadam kida jələy, dəltə qadam kida

(I have killed a chicken for you

Eat its breast, leave its thighs

Put your steps right here, Girl

Put your steps right here)

In the body of this song, there is actually a dialogue taking place between the speaker of the song (the first person) and the unnamed girl. Of course, in videos and movies, such dialogues are performed by two different parties, but that luxury has not been available traditionally. So the singer dramatizes the piece, speaking in two voices as it were.

The second element worth noting is the pairing of nature and people, landscape and emotions, that begin a great number of these songs. More precisely, we are introduced to an image of landscape or time that transitions into love or a loved one.

Mazdigar, mazdigar, mazdigar day

Shin mangai pə sar mazdigar (It is afternoon, a green jug
on her head, afternoon)

At the risk of saying the obvious, I must say that afternoon is such a dominant presence in folklore because girls at this time make the routine visit to the *gudar*, the pass or the bank of the river or the stream, to bring water home. In the context of love and music, this is also the time when that rendezvous happens, and that forbidden communication both from and to women takes place.

ashnā sahār day Sārə me kigi

rābānde wāchawa lungəy, dwāra lāsona,

ashnā sahār day

(It is morning, friend. I am cold. Throw on me your shawl and both hands)

Pə loyo ghro bānde rātāw sho tofānona... (Storms have closed in on big mountains. It's hailing. Don't leave, spend the night with us. Stay over. It is raining)

O golalei, golalei zār zār, yakh shamal lagaygi

Gudar ta mə za zār zār shāl de lamdaygi

(Oh Gulalei, ---gulalei, cold wind is blowing

Don't go to the riverbank, your gold shawl will get wet)

Pās pə tangi mastay zadrāṇay (copied earlier: High on the canyon [narrow pass], sexy zadrān girls are crying).

Pə bām walāra zangaygay wa lailo

Dā rang de walay zaṛ day jānāna?

(You are standing on the rooftop, swaying, oh pretty one)

Why are you so pale, sweetheart?)

توره توته مات دې شه ښاخونه

زه در ختی نه شم، لایلا درکې جوړ کړي دي ټالونه

Tora tuta māt de sha shākhuna

Zə dər khatai nəshem, lailā dərke joړ karī di ټālona

(Black mulberry [tree], may your branches break

I can't climb you, my love has made a swing on you)

Thirdly, a relatively common motif is a description of the loved person, often a woman. Such descriptions may include

Beauty marks:

Tore de di saṇe dombakdar de tawizona di

Spine de rupəy, yāra shnə shnə de khalona di

تورې دې دي خنې، دومبک دار دې تاويزونه دي

سپينې دې روپۍ دي، ياره شنه شنه دې خالونه دي

(Black are your tresses, long are your amulets. White are your silver coins, friend, green are your beauty marks). Incidentally, I do not believe khaal should be translated as tattoos.

Jewelry: ټik me da ړawaray ,dā chāray də zargər di na (Mymatika[forehead ornament] is badly broken. I know it is the Goldsmith's fault).

Salu (headdress): armān ba de zə wurayjawuma, pa sor salu kalya ba darzəma (Your wishes I will fulfill, wearing a red headdress, I will come to you).

A fourth category is characters, especially those that even in a secluded environment, somehow women have been allowed to visit. Some such characters are:

Goldsmith: yā ye kwunḍa ka yā ye joṛ ka zanzirona,
khyāli zargəra. Jinakəy daraghlay qala ta.

يا يې کونډه که يا يې جوړ که ځنځيرونه خيالي زرگره

جينکې درغلې کلا ته

(Either string them [the coins] together or fix their chains. O handsome goldsmith. Girls are on their way to your compound.)

There is a variant of this sarookai which says “yaa yay rukhsat ka...” which would mean either give them [the girls] leave... I prefer the former version by an authentic Paktia folk singer, KhairmamadKhandaan. The verb *kwunḍakawəl*, according to Academy of Science TashrihiQamos or full-size dictionary, means attaching little ringlets to coins.

Another example of the zargər character:

Zargara joṛ ka də sro zaro tāwizuna lailo jānay ta.
Mastay shinkhalei khyāli norjānay ta. (Goldsmith, make golden amulets for LailoJanay, for sexy, coquettish Noorjaana of green beauty marks.)

One of the most memorable characters of songs, indeed, all Pashto folklore, is the malang (beggar/outcast):

O malanga yāra

Keda qadam wro

A Discussion of Formal...

O də rab dəpara

Keda qadam wro

da də gudar ghāra pray nəday

(O my malang friend

Take your steps slowly

To please God

Take your steps slowly

This is the gudar [river] bank

Take your steps slowly [so I can see you more]

Another somewhat humorous example:

ما درله چرس د لشگرگاه راوړي دینه

چرسی ملنگه

یو چره دار سیگرته ډک که، سمدستی ملنگه

چی دم په دم یې وڅکونه

mā dər̥la chars də lashkarga rāwuriḍina

charsi malanga

yaw charadār segreṭay ɖak ka samdasti malanga

che dam pə dam ye wuskaona

(I have brought you hashish from Lashkargaah

O addicted malang.

Fill a shotgun style [loaded] cigarette right away so we smoke it back to back)

O addicted malang

The character of the malang has intrigued many scholars notably Dr. BahaudinMajrooh, and this discussion cannot do justice to it. Suffice it to say that folklore, be it the landei or the folktales, are richly populated with it. The archetypal hero Adam Khan has a whole compound full of malangs. What the singers and poets do with it though is to take advantage of the space that it provides within but at the same time away from the strict norms of a traditional officialdom mostly hostile to spontaneous love. In this sense, the malang is like the ziarat (shrine) or certain elements within the clergy who do offer women some opportunity for going out and socialize with other women and sometimes men. For the songs, therefore, the malang is a lover in disguise.

ځان دې ملنگ که په ما راشه

د ملنگانو لارې چا نیولي دینه؟

Landei: zaan de malang ka pə mā rāsha

Də malangāno lāray chā niwuli di na?

(Make yourself a malang and come over to see me

Whoever stands in the way of the malangs?)

Finally, for me at least, the most powerful category of sarookais is those with pathos or tragic mood.

خوار شي بېلتونه

چې ماتوي د ملنگانو کچکولونه

Khwār she beltona

Che mātaway də malangāno kachkulona

(O separation, may you be ruined!

For, you break the [begging] bowls of the malangs)

Or this one from one of my favorite folk poets Maamad Noor of Laghman:

دوباره به نه کرم د سیند غاړې گلونه

چې باغ مې جوړ شي را نه یې یوسي سېلاوونه

Dubāra ba nəkarəm də sin ghāray gulona

Che bāgh me joṛ shi rā na ye yusi saylāona

(No more will I grow flowers by the river

When my garden is made ready, the floods will carry them away for me)

Conclusion

Pashto folk literature and music are the main and connecting part of our written literature and poetry but how is the systemic engagement in Pashto folk music with sarooki it is analyzable and hopefully here we find such arrangement in this article and also the importance of Sarookies.

Dr. Nizamuddin Katawazi

Zur Motivgestaltung und -entwicklung in den Kurzgeschichten des Pasto(1900-1978)

Zusammenfassung

Ausgehend von einem allgemeinen Überblick über die Sprachsituation und die historische Entwicklung der Pastoliteratur untersucht diese Dissertation die Gestaltung und Entwicklung der Motive in den Kurzgeschichten und Erzählungen des Pasto. Der Darstellung der Sprach- und Literaturentwicklung sowie der Genrebildung in der Erzählliteratur wird ein Überblick über die Entwicklung der gesellschaftlichen Rahmenbedingungen vorausgeschickt. Die Genre in der Prosa des Pasto entwickelten sich aus der vorliterarischen Formen wie *adbi tota* (Essay) , sowie aus einfachen Formen, *nakluna und kisse* (Märchen und folkloristische Geschichten) . Die Motive, die in den Kurzgeschichten und Erzählungen aufgegriffen werden , sind in Komplexe geteilt : soziale, traditionelle, religiöse und historische. Die zwei erstgenannten Motivkomplexe stellten sich als besonders

prägnant heraus. Ein jeder Motivkomplex ist im historischen und sozialen Kontext untersucht worden. Die Motive bilden die Wesensstruktur einzelner Werke und sind zugleich Bestandteile der literarischen Tradition des Pasto.

Einleitung

Die vorliegende Arbeit beabsichtigt, die innerhalb der afghanischen Literaturforschung fast völlig vernachlässigte Motivforschung anhand von Kurzgeschichten und Erzählungen im Pasto aufzugreifen. Es gibt schon einzelne Untersuchungen im Pasto und Dari, die jedoch auf Teilbereiche der Gattungen beschränkt bleiben. Diese Studien sind vorwiegend soziologisch orientiert oder sie werden im Rahmen der Literaturkritik ausgeführt. Es ist mir nur eine sowjetische, auf Gestaltung, Wandlung und Entwicklung der Motive ausgerichtete Untersuchung in der Erzählliteratur des Pasto bekannt: *obschestvennye motivy v sovremennoj literature afghanistana*, A.S. Gerasemova, u. a. = Moskva, 1961.

Eine Gesamtdarstellung aller Kurzgeschichten und Erzählungen würde den Rahmen dieser Arbeit sprengen, daher wurden hier nur die wichtigsten Erzähler bzw. Werke herangezogen. Die Untersuchung ist vorwiegend darauf ausgerichtet, die Gestaltung der Motive, die Variations- und Kombinationsmöglichkeiten bestimmter Motive in den Werken einzelner oder verschiedener Autoren zu beleuchten. Die Arbeit macht nicht nur in sich geschlossene Werke in Bezug auf ihre Motivgestaltung und -entwicklung sichtbar, sondern mit Hilfe dieses

Verfahrens (historische Darstellung) versucht die Arbeit , die Kunstwerke als Bestandteile einer Traditionslinie zu betrachten, in der auch die überzeitliche und geistesgeschichtliche Bedeutung bestimmter Motive bzw. Motivkomplexe veranschlicht werden kann. Durch eine Untersuchung der Auswahl einzelner Motive mit bestimmten sozialen, politischen und geistigen Problemen in den Kurzgeschichten und Erzählungen versucht die Arbeit , Rückschlüsse auf das Wesen der modernen Kurzgeschichten des Pasto in ihren geistesgeschichtlichen Zusammenhängen zu ziehen.

Die Motive , die in den Kurzgeschichten und Erzählungen bearbeitet worden sind , werden nach Komplexen eingeordnet , um die Vielfalt der wiederkehrenden Situationen bzw, der thematischen Anliegen der Motive besser überblicken zu können. Die Arbeit erhebt keinen Anspruch auf Vollständigkeit und verweist auf viele noch zu lösende Aufgaben , in diesem Gebiet . Sie ist nur ein Versuch , dem Leser zu helfen, das Wesen der Pastoliteratur näher bestimmen zu können.

Das Literaturverzeichnis ist alphabetisch geordnet, um den Interessenten leichter Zugang zur Fachliteratur zu ermöglichen . Für die in der Arbeit vorkommenden Originaltitel und Namen habe ich mich auf die Umschrift von M. Lorenzⁱ bezogen. Ausnahmen bilden die im Pasto unterschiedenen Laute ش und ښ , die in der Umschrift.

1.1. Sprachliche und gesellschaftliche Voraussetzungen

1. 1. Die Sprachsituation

Afghanistan, dessen Einwohnerzahl noch nicht genau erfaßt werden konnte, multilingualer Vielvölkerstaat. Die Angaben über die Einwohnerzahl schwanken zwischen 15 und 18 Millionen. Nach der Volkszählung von 1358 (1979) wurde die Einwohnerzahl mit 13,5 Millionen sesshaften Einwohnern angegeben. Zugänglich

der ca. 2,5 Mill. Nomaden und Halbnomaden würde sie dann 15,55 Mill. Betragen.

Doch auch diese letzten Angaben scheinen nicht vollständig zu sein, da zu dieser Zeit die Volkszählung nicht im ganzen Land durchgeführt werden konnte.

Die Sprachen Afghanistans gehören verschiedenen Sprachfamilien an:

Zum Indoeuropäischen gehören die beiden bedeutendsten Sprachen des Landes das Paschtu und das Dari (eine Variante des Persischen) ,weiterhin das Beluczi, Parachi, Ormuri, und verschiedene Pamirsprachen (Sughni, Ishkani, u.a.) Auch die in Afghanistan verbreiteten neuindischen Sprachen und die Nuristani-Dialekte sind Teile.

Zur dravidischen Sprachfamilie gehört das Brahui. Zu den Turksprachen zählen Uzbekisch, Turkmenisch, Kirghisisch u. a. Sie werden von ca. 8-10 % der afghanischen Bevölkerung gesprochen. Das Arabische findet – von wenigen Ausnahmen in Dörfern Nord Afghanistans abgesehen- nur als Sprache der Religion Verwendung.

Das im Zusammenleben vieler Nationalitäten im Land führt oftmals zu einer starken gegenseitigen Sprachbeeinflussung. In den Verfassungen von 1964 und 1977(Artikel 8) werden Pasto und Dari als nationale und Staatssprachen festgelegt. Auch die anderen konnten sich in den letzten Jahren als nationale Sprachen durchsetzen. Zu den Darisprechern gehören auch ethnische Minderheiten wie Hazara, chahar Aimaq.

Für die Wiedergabe der beiden wichtigen Verkehrssprachen, Pasto und Dari (und auch für die der meisten anderen Sprachen) wird ein modifiziertes arabisches Alphabet verwendet.

Fast die gesamte literarische Produktion wird durch diese beiden Sprachen vermittelt. Der Anteil anderer Sprachen an der Nationalliteratur ist verhältnismäßig gering.

Das Pasto , das dem östlichen Zweig der iranischen Sprachgruppe angehört, stellt eine der wichtigen Kommunikationssprachen dar. Seine Sprecher, die Paschtunen machen 50-60 % der Gesamtbevölkerung aus. Die Siedlungsgebiete der Paschtunen erstrecken sich über viele Teile Afghanistans. Die Hauptsiedlungsgebiete liegen im Osten, Süden, und Südwesten. Auch im Nördlichen und Westlichen Teil des Landes wohnen Paschtunen, allerdings als Minoritäten. Außerdem ist Pasto im Nordwestteil von Pakistan die Muttersprache vieler Einwohner.

Die verschiedenen Pastodialekte (über 20) lassen sich in drei große Gruppen einteilen: die östliche, (Ningrahar), südwestliche (Kandahar), und die zentrale Gruppe (Logar , Wardak usw.). Als Kriterien der

Einteilung gelten phonetische und morphologische Besonderheiten, was jedoch die Verständigung der Sprecher verschiedenen Dialekte in Pasto zumindestens in der Schriftsprache zu einem Standarddialekt zu vereinigen. Die Sitzungen von 1942 , 1948 zu diesem Zweck in Kabul liefern uns dafür Beweise. Neueste Wörterbücher des Pasto Descriptive Dictionary , Kabul, Bd. I-III , 1979- 1982 , sind um Standardisierung der Sprache bemüht. Das Wörterbuch ist mit dem Ziel entstanden, die verschiedenen Bedeutungen eines Wortes oder einer Phrase anzugeben, die im täglichen Sprachgebrauch verwendet werden. Es enthält die grammatischen Besonderheiten und ihre Schreibweise , indem es die Betonung des einzelnen Wortes zeigt , was bei der Bedeutungsbildung in Pasto ein wichtiges Element darstellt. Das Wörterbuch soll die Mängel der früheren Arbeiten auf diesem Gebiet soweit wie möglich beseitigen und eine Standardisierung der Sprache erreichen. Leider sind bis heute nur drei der vorgesehenen sechs Bände erschienen. Die Ausgabe des genannten Wörterbuches wird fortgesetzt.

Das Pasto wurde erst 1936 neben dem Dari als offizielle Sprache Afghanistans anerkannt. Dieser Umstand konnte und kann ohne Zweifel wesentlich zur Entwicklung und Verbreitung der betreffenden Sprache im Land beitragen.

Die Entwicklung des Pasto und seiner Literatur wurde in der Geschichte bestimmten historischen und politischen Umständen unterworfen. Das 16. Und 17. Jharhundert waren Höhepunkte der Pastoliteratur . Die

Entwicklung im 20. Jahrhundert begann erst mit dem Erscheinen der Zeitschrift „serag-ul-axbar“ (Leuchte der Nachrichten) 1906 . Dieser Teil der Litetratur- und Sprachentwicklung wird im folgenden (Abschnitte 1.2. und 1.4.) ausführlich behandelt.

1.2. Das Pasto und seine Literatur bis zum Ende des 19. Jahrhunderts

Das Pasto hat sich während seiner Geschichte in vieler Hinsicht gewandelt. Der Einfluss anderer Sprachen und Kulturen wie des Arabischen und des Persischen war für die Weiterentwicklung des Pasto von großer Bedeutung. Das Pasto verfügt über eine reiche und interessante mündlich überlieferte Literatur ,auf deren Bedeutung für die schriftliche Literatur weiter unten noch eingegangen wird.

Die Literatur des Pasto hat während ihrer Geschichte viele Entwicklungsetappen durchlaufen. Eine umfassende Darstellung der Literaturgeschichte des Pasto ist hier nicht die Absicht , das es einerseits einer umfangreicheren Untersuhung bedarf, und andererseits die Periodisierung der Literaturgeschichte des PaŠto viele bisher ungelöste Probleme aufweist. Daher möchte ich nur auf die Höhepunkte der literatur dieser Sprache und auf bedeutende Autoren bzw. Ihre Werke kurz eingehen.

Bis zum Anfang des 13. Jahrhunderts verfügen wir über keine Prosabeispiele der Pastoliteratur : Das „ tazkerat- ul- awulja“ (eine Anthologie) von Suleman Mako 612 (1233) gilt als erstes Prosabeispiel des Pasto.ⁱⁱ Weiterhin kennt mann ach das „ daftari-

Scheikh Mali „ (Scheik Malis Katasterbuch) , (1417) als ein anderes Beispiel der Prosa des Pasto.

Die Literatur des Pasto erreichte ihre Blütezeit im 16. Und 17. Jahrhundert.

In dieser Zeit wirkten hervorragende Dichter wie Pir Rosan (1525-1585)

Akhund Darweza (1533-1618), Khushal Khatak (1613-1689) und Rahman baba 1632-1703). Pir Roschan verfaßte einige Werke in Reimprosa, die sich sehr von der gegewärtigen Prosa des Paschto unterscheidet. Der Einfluss der Arabischen und Persischen Sprachen auf sein Werk stellt ein Merkmal seine literarischen Stills dar. Dadurch verliert dieser jedoch an Verständlicjkeit und Einfachheit. „ Kheir-u-bayan“ (Die beste Darlegung) ist sein berühmtestes Werk. Es sind eine theologische Abhandlung über islamische Vorlschriften sowie moralische Anweisungen. Pir Roschan war der Führer einer religiös-literarischen Bewegung. In seinem anderen Werk „ serahat-ul-tauhid“ gab er seinem Widerstand gegen die Fremdherrschaft Ausdruck. Zu dieser Zeit herrschte die Moghul-Dynastie über die Gebiete seines Stammes, nachdem Delhi 1526 durch Babur erobert wurde. ⁱⁱⁱ

Khushal Khatak wird mitunter auch als der Paschtoliteratur bezeichnet. Das ist nicht zufällig. Khuschal Khatak verfaßte Werke , meist in Versform, von denen uns bisher 12 bekannt sind und die diverse Bereiche des gesellschaftlichen Lebens und der Wissenschaft einschließen. Auffallend bei

Khuschal und auch bei Rahman baba ist , daß sie fast ausschließlich lyrische Werke geschrieben haben und hierbei Formen hervorbrachten ,die für die späteren Dichter beispielhaft wurden. Bei näherer Betrachtung der Werke von Khuschal und Rahman baba kommt man zu der berzeugung ,daß sie ,was die Wortwahl , die künstlerische Phantasie und die Anwendung gewisser stilistischer Mittel betrifft , beeindruckende Fähigkeiten besessen haben müßten. Mit ungewöhnlicher dichterischer Kraft gibt Khuschal Khatak die historischen Ereignisse seiner Umgebung und den Geist seiner Zeit ^{iv} wieder.^v Neben seinen Gedichtsammlungen „ de khuschal kulyat“ (Gesammelte Werke von Khuschal) ^{vi} verfaßte Khuschal auch ein Werk in Prosa , „ dastarnama“ (Turbanbuch, Kabul, 1966). Das „ dastarnama“ wurde erstmals 1952 von A. Schukur in Peschawar herausgegeben. In der späteren Ausgabe durch das Paschto- tolana , Kabul, 1966 wurden orthographische Änderungen vorgenommen, um das Werk für den heutigen Leser verständlicher zu machen. Das „dastarnama“ nimmt nicht nur deshalb einen bedeutenden Platz in dem dichterischen Schaffen Khuschals ein, weil es sein einziges Prosawerk darstellt , sondern auch weil er darin in einfachem Stil seinen erzieherischen- philosophischen Idealen Ausdruck gibt. Das „dastarnama“ weist aber trotz seiner Einfachheit in hohem Maße Einflüsse aus dem Arabischen und Persischen auf. An zahlreichen Stellen weist Khuschal auf Dichter des Persischen wie Maulan Balkhi, Ferdausi, Sadi usw. Hin und empfiehlt der paschtunischen Jugend das Studium ihrer Werke.

In der klassischen Literatur des Paschto begründete Khuschal mit seiner Dichtung eine literarische Schule ,der sich dann in den nachfolgenden Jahren viele Dichter und Autoren anschlossen.^{vii} Zwar verfügen wir über wenige Werke dieser Autoren ,wollen aber doch die führenden Vertreter der Schule Khuschal Khataks im folgenden kurz einführen :

Aschfrac Khan Hegri(1634- 1694) , der Sohn von Khuschal Khatak ist ein hervorragender klassischer Dichter der Paschtoprosa. Der Diwan von Hegri wurde 1958 vom Hamesch Khalil in Peschawar herausgegeben. Sein Werk ist vom Geist des Kampfes gegen die Moghulherrschaft durchdrungen.

Afzal Khatak (1687- 1748) ist eine andere führende Persönlichkeit, die einen wichtigen Platz in dieser Schule einnimmt. Das berühmteste Werk ,das er in Prosaform verfaßt hat , ist „ tarikh-i- murasa“ Das enthält Informationen über die Geschichte und Herkunft der paschtunischen Stämme.

Qader Khatak (1655-1702) , Kazem Scheida (1723-1778) und Kamran Khatak sind andere Dichter dieser Schule , die mit ihrem Schaffen Kentscheidend zur Entwicklung der Paschtoliteratur beigetragen haben.

Eine hervorragende Stellung in der Paschtoliteratur des 18. Jahrhunderts nimmt das Werk „ pata-khazana“ (Verborgener Schatz) ein. Der Verfaßer dieses Werk ist Mohammed Hotak, der es im Auftrag des damaligen Königs, Schah Hussain Hotak 1142 (1729) in Kandahar zusammenstellte. Von diesem Werk liegt aber nur ein Exemplar aus dem Jahr 1303 (1886) ,

heute im Besitz des Nationalarchivs in Kabul vor. Der Auftrag des Königs Hussain Hotak deutet wohl auf dessen Interesse für die Förderung der Paschtoliteratur hin. Das drückt M. Hotak in den ersten Seiten seiner Anthologie aus.^{viii} Der Verfaßer teilt sein Werk in drei Teile, in denen er erstens auf Werke früherer Paschtodichter (z. B. Amir Kror, Sheikh Razi Ludi, Scheikh Assad Suri, Schkarandoi usw.) zweitens auf Gedichte und Biographien seiner Zeitgenossen und drittens auf Dichterinnen eingeht. Die Anthologi enthält Elegien, Epen und lyrische Gedichte , die unterschiedliche Aspekte der sozialen Geschenisse der jeweiligen Periode aufgreifen. Dem „ pata-khazana“ nach ist das Lobgedicht von Amir Kror das ältested Paschtogedicht überhaupt. Das Gedicht geht auf das 8. Jahrhundert zurück. Es ist in reinem Paschto geschrieben und weist keinen Einfluß anderer Sprachen wie des Persichen der des Arabischen auf. Der überwiegende Teil des Werkes umfaßt fremde Gedichte, nur die Prosa stammt vom Verfaßer selbst. Der Still seiner Prosa ist einfach und verständlich. Das „ pata-khazana ist ein viel diskutiertes Werk, das beimanchen Wissenschaftlern Zweifwel an der Zuverlässigkeit seiner Quellen hervorruft.^{ix} Das Werk „pata-Khazana „ ist bereits in das Dari, das Englische, Deutsche übersetzt worden. Die deutsche Übersetzung wurde vom Verfasser dieser Arbeit fertig gestellt.^x

Zu den Dichtern des 18. Jahrhunderts in Afghanistan zählt auch der Hersher Ahmad Schah Durani (1747-1773). Sein Diwan gehört zu den hervorragenden Leistungen der kulturellen Entwicklung der

Paschtonen. Außer seinem Diwan schrieb er auch andere Werke und nicht nur in Paschto, sondern auch in Arabisch und Dari.^{xi}

Im 19. Jahrhundert stagnierte die Literaturproduktion in Afghanistan. Das kulturelle Leben war aufgrund geschichtlicher Faktoren ins Socken geraten. Die englische Kolonialmacht versuchte im letzten Jahrhundert Afghanistan unter ihre völlige Kontrolle zu bringen. Das afghanische Volk leistete den kolonialistischen Bestrebungen Englands Widerstand. Die Konflikte führten dann im 19. Jahrhundert zweimal zu kriegesischen Auseinandersetzungen: 1838-1842 und 1878- 1880 . Die heutigen Grenzen für Afghanistan wurden während der Herrschaftszeit von Emir Abdurahman Aufgrund des politischen Druckes seitens Englands wurde 1893 ein Vertrag mit Afghanistan abgeschlossen (Durandvertrag) , wonach ein Teil der paschtunischen Stammesgebiete von Afghanistan abgetrennt wurde. Diese politische Spaltung führte zu einer Unterbrechung der literarischen Tradition, was sich in den ersten Jahren der Teilung entwicklungshemmend auswirkte, denn es entstanden auf zwei staatliche Territorien unter völlig verschiedenen gesellschaftlichen Bedingungen zwei Paschtoliteraturen. Später wurden auf dem paschtunischen Gebiet außerhalb der Staatsgrenzen Afghanistans jedoch wichtige Beiträge zur Entwicklung der Paschtoliteratur geleistet, die

ihrerseits einen bedeutenden Einfluß auf die Paschtoliteratur innerhalb Afghanisgtans ausübten trugen in Peschawar Maulawi Ahmad jan, der Autor von „Gangi Paschto“ (Der Schatz de Paschto - 1937) Peschawar , 1874) und Mir Ahmad Schah Razwani (1863-1937) durch ihre Begabung zur Entwicklung der Paschtoliteratur bei.

ⁱ Lorenz ,M.Lehrbuch des Pashto,Leipzig,1979

ⁱⁱ Klimburg, M, Afghanistan das Land im Spannungsfeld Mittelasiens, Wien, 1960

ⁱⁱⁱ Habibi, A. H. Die Geschichte der Paschtoliteratur, Kabul, II, 1338 (1959)

^{iv} Klimburg, M. ders. (S. 21)

^v Morgenstierne, 1975, (S.4)

^{vi} Bd. I. HRSG. Akademie der Wiessenschaften, Kabul, 1358 (1980)

^{vii} Arif,O. Die literartische Schule von Khushal Khatak, 1361 (124)

^{viii} Hotk Bini Daud, , M. Pata Khazana, Kabul, 1386 (1977) (S. 3)

^{ix} Lorenz, M. Die Anfänge der Paschtoliteratur und das pata Khazana.- In : A green leaf : papers in honor of Jes P. Asmussen. Leiden , 1988

^x Seulemankhel, N. 1985

^{xi} Atayi, M. I. : Vorwort. – In : Der Diwan von Ahmad Shah Baba, Kabul, 1978 (S, 17-26)

M.Akbar Kargar

Sufi Spiritual Movements Among the Pashtuns

Abstract

In general, the Sufis believe that the purpose of creation is the existence of Man. Whatever is there in the two universes (this world and the one beyond) is dependent on human existence. The purpose of Human Existence, in turn is realization of the attributes of “Truth” and His Self.

We see that Bayazid Roshan has commitments. He is not after wealth, fame, or glamor but examines everything in the context of remaining close to his people.

Keywords: Sufism, struggle, Identity, Freedom, jihad Asghar, and Akbar

An analysis of some Sufi schools of thought demonstrates that Islamic Mysticism does not recognize barriers based on language or ethnicity. Therefore, geographical environment is also immaterial to it. One of the pioneers and renowned figures of Sufism, Sheikh Mohayyudin

Arabi also known as Shaikh Akbar, makes clear that within The Way (Tariqat), has no borders or limits. Thus Arabi and others focus their attention on Man or Humanity and recognize Truth (Haqq) as the central concept of mystic epistemology.

In general, the Sufis believe that the purpose of creation is the existence of Man. Whatever is there in the two universes (this world and the one beyond) is dependent on human existence. The purpose of Human Existence, in turn is realization of the attributes of “Truth” and His Self. They also insist that any authentic realization of Truth and God is not possible through any means other than humanity. This is so because angels and genes, who were man’s partners in worship, it was only man that shouldered the burden of recognizing God and distinguished itself from the rest of universe. Qur’anic verse expresses it in the following way.

Heavenly creatures here refer to angels and early creatures are animals, genes, and demons. On the other hand, mountains mean wild animals and birds. Of these beings none to shoulder this sacred trust, but man did it because man is a perfect image of divine beauty. Therefore, if the human self, which has the capability of a mirror, is nurtured and perfected, it can reflect all divine attributes. The human person must first recognize himself and discover the purpose of his creation. Then it will realize who he is and what secret has bestowed upon it such dignity and nobility.

But in addition to the above world view, Sufism has completed another mission: We can express this mission in several ways:

1. According to investigations by Sufis and anti-Sufi sources, the self-purification and nurturing of oneself has the status of Supreme Jihad. However,

these scholars of mystic movements within the Islamic World believe that Sufis also pursue a number of social, political, and cultural goals, which we can call objective goals. These goals they designate as the lesser Jihad or *jihad e asghar* ¹(1-61)

“The Sufis were responsible for the first reactions to European Colonialism to the extent that it these Sufis who formed the first line of resistance against the armies of these Colonial powers. It was they who started armed struggle against the atheist and infidel. Interestingly, the Sufis referred to these armed jihads as the lesser jihad. The bigger jihad, on the other hand, meant giving spirituality to the self and show resistance to the worthless self. Their struggle against ego, which amounted to conquering worldly and inner desires, was a struggle against the inner self, not against an external enemy.” ² (1-61)

This remark that refers to 18th and 19th Century events taking place against colonial domination is applicable to many other instances too.

2. Within our own cultural region, particularly in the Pashtun areas, there are examples of such Sufi resistance against “Asian Despotism” type regimes and foreign invaders, which usually took the form of spontaneous mystic movements under the broad umbrella of religion. In discussing such movements, we cannot ignore their historical and sociological context. The trends of social change, which involves

¹ Elizabeth Sirriyeh. *Sufis and anti-Sufis: The Defence, Rejection, and Re-thinking of Sufism*. Routledge, 2014. Translated by Dr. Mujiddudin Kiwani. Published by Markaz, 1351 (solar)

² Suri p. 61.

resisting autocratic regimes and their support for injustice and inequality, entail a complex relation between the objective circumstances of change and the subjective element of consciousness on the part of agents of change. The Sufi movements represent the latter. The process of social change is of course going on as determined by its own historical logic. But groups and individuals who are at the forefront of this change and are aware of the historical logic influence social change by realizing it and speeding it up.

3. There is also an economic theory that explains the mystic movements such as that of the Roshanis among the Pashtuns in the 16th Century. One such theory is offered by Friedrich Engels. Engels writes about the conflict between the Medieval and the modern industrial societies “ .”

The secret is simply the fact that all the popular movements which ferment under the surface are forced by the government to take at first the mystical and uncontrollable form of religious movements. The members of the clergy are deluded by appearances, and while believing themselves to lead the popular passions against the government for their own profit, are in reality the unconscious and involuntary instruments of revolution itself (ME, 1954, 633-634).(2-206)

According to Engels, the struggle against the Medieval powers inevitably had to take a religious form. The opposition to the Feudal power structure was condemned by religious authorities as either heresy or mysticism.

As for the Roshanians, we will have to take a look at some

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scholars. Ustad Rohi's work *Roshan's worldview and Innovating Thinking* offers a comprehensive analysis of relevant views about the Roshani movement. He explains the views of Abdul Akbar Khan Akbar in Roshan, the _____ of the Moghuls:

Accusations against Pir Roshan and his followers that they opposed religion were to a large extent instigated by the Moghul emperors. The Moghuls had taken over the kingdom from the Pashtuns. This seriously weakened their enemies, the Pashtuns and the Lodies. But the Pashtuns of the frontiers and mountains were a strong power. Such a powerful force gathering in one center from Kani Garem to Swat and Bajawur where the zealous followers of Roshan would dominate the region would have been a danger to Emperor Akbar, so he started dividing the Pashtuns into opposing groups and clans and was able to rule over them. Otherwise, there was nothing in teachings and writings of Roshan that could be considered heresy or atheistic.³ (3-49)

2. Rohi further says, referencing Abdul Akbar Khan, that Sayyed Ali was a nephew to the Koraganians (Moghuls) and was serving his uncles under the guise of spirituality.

3. Yousafzai Pathan, written in Urdu, considers Roshani movement a struggle for freedom. Allah Bakhsh Yousufi reports that according to Abdul Shukoor, Bayazid Ansari was an accurate orator, guide, and man of letters, and it was because of narrowmindedness and personal and political hostility that Akhun Darwiza called him Zorasthran and irreligious.

Allah Bakhsh Yousufi offers another argument too: If the Roshani movement had been against Islamic doctrine,

³ Rohi. *Roshan's Worldview and Innovating Thinking* (13-14) p. 49.

Jalaluddin Akbar would have helped him instead of opposing him because he also had initiated a new religion called Godly Religion (Din e Elahi).

4. Researchers also say that if Akhun Darwiza was opposing the Roshanis only based on religious grounds, he would have directed the sharper edge of his criticism against Akbar himself.

5. Former Soviet Union's scholar Aslanov believes that the 16th and 17th Century movements under the Roshanis were a form of peasant rebellion against the Babur regime and the feudal landlords. Doriankov also considers these movements an uprising against the Moghul Empire's domination and feudal lords.

To Afghan scholars and writers, Roshani movement was primarily a resistance against foreign domination.

6. When Kabul's governor Hakim Khan sponsored a debate between Qazi Khan and Bayazid Roshan and Roshan won the debate, Hakim Khan was apprehensive of the adverse reaction from the religious and political establishment. So he approached Roshan and tried to persuade him to join the governor. According to his biography (halnaama),

Oh Sheik, why would you want to stay with this tribe, for they are a people that don't know the difference between clean and filthy and don't take their bath after sleeping with their wives.

What benefit will you be to them? When the Pir (Saint and Sufi leader) heard Hakim Mirza say such things, he stated that God Almighty has caused my birth to happen within these people. And a scholar who is an heir to the Prophet (Peace Be Upon Him), it is commanded that he lead those who are lost and make the ignorant knowledgeable. Even if finding and losing the right way is in God's hands, but it is expected of the Prophet and his heirs to enlighten people

about what is commanded and what is forbidden, and the responsible one has no other obligation other than pointing the right way. ⁴(4-342,342)

We see that Bayazid Roshan has commitments. He is not after wealth, fame, or glamor but examines everything in the context of remaining close to his people. He considers his goals better than anything else.

From the above observations, we can tell that Pashto literature and culture handles mysticism and Sufism in somewhat different manner than one would expect from typical Sufi doctrines. Roshan, the founder of the Roshania school, despite insistence that his spiritual path does not recognize ethnic boundaries, the desire for self-determination and freedom is reflected in his struggle through the medium of the ethnic unconscious.

8. On the other hand, Roshan pays special attention to his native language albeit in a religious and spiritual medium. He mentions God's guidance in this matter: " O Bayazid, write such letters that suit any language to benefit human beings. You are knowledgeable about everything. I don't know anything but the speech of the Qur'an and the word of God."⁵(5-50)

Qalandar Momand writes:

The service of Bayazid Ansari and his family to the Pashto language is also evidence of the Roshani movement's national awareness. No one can deny that this movement had a significant role to play in the growth and progress of the Pashto literature. But service to Pashto was also rendered by the Roshanis' biggest enemy, Akhun Darwiza. So if we bestow the title of national movement to the Roshanis, we will have to consider Akhun Darwiza also a national movement. In fact, as it relates to helping Pashto,

⁴ *Halnama* (pp. 342-342)

⁵ *A Critical Study of Khairul Bayan*

these two opposing poles both had their significant contributions. What remains true, therefore, is the fact that during that time, there was considerable interest in Pashto among the Pashtuns, or at least literate Pashtuns.⁶ (5-50) Qalandar Momand, who does not always agree with other Pashtun scholars, believes that at the time a sense of self-awareness was emerging among the Pashtuns, and we can identify the causes for this awareness in historical developments. Pashtuns had lost the empire to the moghuls and were now fighting their domination. In this context, language became important, not only as a means of communication but as a necessary element of ethnic and national identity, which, in line with socio-economic development, had transformed itself from a potentiality to actuality⁷. (5-20)

It is possible that Akhund Darwiza had also sensed this need as an individual, to write his Makhzan, along with others works like Tazkeratul Abrar wal Ashrar in Pashto. But compared to the more well-known followers of the Roshani movement, the works of Akhun Darwiza was not a result of love and devotion because Rohanis created a significant number of divans (poetry collections). The mere quantity of works by the Ronanis was an indication of their deeper religious and political awareness. He quotes from Akhun Darwiza from his Makhzan Afghani's introduction:

Likewise, Late Professor Academician Professor Abdul Shukur Rasshad points out to something very interesting in the introduction to the Kabul edition of Khairul Bayan: The reason I wrote this book is to decrease the influence of Bayazid 's (Dark Pir's) message. Bayazid was writing

⁶ *A Critical Study N 50 Introduction*

⁷ *Momand p. 20*

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Pashto poems in which he criticized the Shari'a, scholarship, and mullahs, show Pashtuns senseless poems. So I started Pashto poetry in opposition to him. I wrote poems to condemn infidels, Zoroastrians, Mu'tazelas, and the Rawafiz. I translated Arabic writing about religious beliefs to Pashto verse and showed it to Pashtuns. I surpassed him in poetry and in this way convinced many people to stop following him.⁸ (6-83)

Our discussion is also about another mystic leader, Mirza Khan Ansari. In his divan, in the midst of religious and mystic teachings, we occasionally come across references to his native land.

You will find a transient life
Sensing the taste of perishing
If your mouth touches this sensation
Your status will be higher than angels
You are the Caliph of the universe
Your place, the nine skies
The world will be seen through you
The apple of two eyes
Simple talk of the Pashtuns
Tastes better than salt
Step on Mirza's face
O eyeglasses of Truth⁹ (7-118)

Another one of his poems begins with a more familiar mystic and pantheistic ideas such as the One and the Many, the objects receiving attributes, ideas never expressed in Pashto before: Here is an approximation in English. Please keep in mind that the poem is a ghazal and therefore organized by end rhyme.

⁸ *Rashad p. 83.*

⁹ *Mirza p 118.*

He set up the colorful bazar of diversity
 A beautiful exhibition of artists
 He gave everyone attributes
 He himself remaining One
 He decided destinies of opposites
 Here mourning, there singing
 He sided with the lover towards happiness
 Although at times with sadness and sorrow
 Separation became my murderous poison
 And the rendezvous was sweet like sugar
 The arrows of separation were so sharp
 That no shield could have stopped them
 How will a separated lover go through life
 When a friend he sees up close moves away
 See the red of separation on the eyes
 And the drops of pearl sliding on the eyelashes
 O Mirza, may your reward be a seeing
 For you have suffered long in patience
 From what was discussed, we discover that the Roshani
 uprising was a spontaneous movement that expressed, at a
 particular cross section of time, the Pashtuns' desire for
 freedom and national identity. Expectedly, this movement
 was on the one hand a cultural assertiveness and on the
 other a form of a religious and mystical dissent. The goals
 of the leaders in this movement was to unify the people and
 lead them to, consciously or unconsciously, resist Moghul
 domination. Mirza Khan Ansari, who was a key
 personality in this movement, makes frequent references to
 his homeland and its people, although he had immigrated
 to India in his youth.
 On my eyelashes are large tears

Like pearl strung to black thread
 I thought I would build a patience

compound
These hot tears tore down my
fortresses
As I heard the rings of caravans in
isolation
The sojourner youth were packing
their household

Mirza Khan Ansari is one of several well-known writers who make their exiled condition a theme in their poetry. Most well-known is, of course, Khoshal Khan, who was jailed in Ranthambore, India, by Awrangzeb. Khoshal referred to being away from his homeland in many poems that he wrote in prison. Ashraf Khan Hijri is another poet, whose poetry shows nostalgia about his home. Mirza, while not in prison, shows clearly that his exile was not of his own choice.

The Sufi movement among the Pashtuns of the time show that for them, in addition to the Big Jihad, the small one was also important. By the small Jihad (jihad e asghar), they meant engagement in earthly endeavors including the consolidation of local and national identity and increasing awareness against foreign hegemony.

Indeed, there have been Sufis who have actually left their “khanaqa” and picked up arms to defend themselves and their lifestyle. Prime example would be Mirza Ali Khan, the Faqir of Waziristan or A P Faqir.

A P Faqir emerged in the same environment where Pir Roshan had appeared. He studied traditional religious books from his father and was later sent o Banu.

Babrigul Wazir writes that in additional to books of religion and works by Roshan, A P Pir was well-versed in the poetry of Khoshal khan and Rahman Baba, and the writings of Pir Roshan. Moreover, he studied the history of

the British occupation and the struggles of the Afghans against it. Besides Pashto, he spoke Arabic and Urdu.

Renowned historian Hasan kakar writes that once A P Faqir was chosen as a popular political leader, he closed the doors of his khanaqa and raised the flag of resistance against British colonialism.

Across the world too, there are numerous examples of Sufi movements staging armed resistance against European colonialism. From 1786 to 1831, Ahmad Brilvi's? struggle

Or in West Africa, the uprising of Osuman din Fodio (), and in Sudan, there was Mohammad Ahmad Sudani (1881).

In North African, there was the Tijania firqa or division and the movement and Omar Mukhtar in Lybia, who belonged and led the Senussi Tariqa and fought Italian occupation for decades. Similarly, in the Caucasus, the resistance against Russian rule took the shape of mystic movements.

Among the Pashtuns, Hamza Baba is another renowned thinker. Even though he was not part of any political movement and has served in the government army, his writings has always carried a mystical message. His poetry expresses an intense love for the Pashtuns. These poems also reflect some delicate philosophical positions. Without attempting to translate the entire ghazal, I am presenting some of its lines here:

A faithful Muslim's behavior is transparent, but where are the arrows pouring from the moon?

What sense would opposites make, if being and annihilation are both absent?

O Hamza, those that claimed to know the secret— when I closely looked, they are themselves deprived.

In another ghazal, he has this line:
I lowered my eyelashes, my head would not bow
Even in love I had remained an Afghan
Hamza, even if the journey is to Mecca
I would travel with a caravan of Pashtuns
You can call Islam the Pashtun way of life
I say, If God were man, he would be a Pashtun

Asef Samim writes: In Hamza's poetry, alongside love and Sufism as fundamental points are national and religious passion have been closely intermingled in a natural and genuine manner. This shows that religion and nationalism not only do not conflict but in fact reinforce each other. In fact, while keeping eye on moderation and balance, Hamza has brought over to his side quite a few sympathizers and followers.¹⁰ (8-.HAMZA COLLECTION)

In conclusion, like all Eastern societies, the Pashtun society has undergone two types of movements: socio-political, and ideational and mystic. If on the one hand, Khoshal Khan, Aimel Khan, and Bacha Khan led political movements, Pir Roshan, Faqir Saheb, and their followers' efforts constitute a parallel current of enlightening and awakening the Pashtuns.

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⁸Hamza Shinwarai. Collected Works. Edited by Asef Samim. Kabul, The Ministry of Information and Culture, 1387.

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The Manuscript of Noor Uddin Kabuli

Abstract

Noor din Kabuli is a missing name in Pashto literature and his manuscript is an underground treasure of Pashto language and literature. For the first time I found his Poem's Divan's Manuscript in Islamabad in Dataa Ganj Bakhsh library and was shocked for getting such useful manuscript.

Here we will introduce Noor Uddin Kabuli and will have some discussion on his region and his era of life also will analyze his poems and will focus the deferent aspects of his poems regarding new literature and poems artistic material and I am sure that whenever reader read this essay they will be pleased that we add a new treasury to Pashto language and Literature.

Importance of Research

The main purpose of this article is to identify the hidden literary treasury of Pashto and its literature by finding new manuscripts as we all acknowledged that the world most cultural heritage are taken from its manuscripts, also in research on a manuscript we can find the cultural, artistic, literature and historical identification of a nation and many more exemplum.

Aims of the research

In this article I would love to say that I brought a new mystic (sufi) poet to Pashto literary Tazkira, and it is my main aim to introduce hidden poet through my manuscript research and it's my pleasure that Kabuli will never be forget in Pashto literature after publishing of such article. This is my main aim to achieve new academic research and make it an extra ordinary appendix to Pashto creative research and hopefully we got that goal as well.

Methodology

I did research on this manuscript genuinely on its physics in library and according to acceptable stander for analyzing a manuscript I do my best as well as possible.

Main Context

I found the Pashto Manuscript of Nooruddin Kabuli's poems collection in Data GanjBakhsh library in Islamabad in 2016'it was interesting to me that in all manuscripts it was the one which was competed, nice covered and good handwriting and how this manuscript is found in Panjab state of Pakistan it is questionable. This manuscript is

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readable and as quantity it has numbers of pages. It should be noted that Noruddin did good mysticism poetry as well.

Pashto Manuscripts in specific or in general all manuscripts support Pashto literature as well as a national and literal heritage, due to such importance we should research on those unique books. Nooruddin Kabul's manuscript is of the most unique manuscripts that needs research on its deferent aspects and as right person his name and poetry should save in history of Pashto literature. Let me introduce this significant manuscript, this manuscript is saved in (12900) serial # in Data Ganj Baskkh library. ⁱ

Introduction

Name of manuscript: The Nooruddin Kabuli's Dewan

Poet: Nooruddin Kabuli

Year of writing: Unknown

Writer: Poet

Writing: Naskh (a variant of Pashto and Arabic writing)

Paper: White and yellow thin

Page Numbers: 405

Line in each page:12

Size: 20x16cm

Text size: 18x15cm

Cover: Hard paper

Library No:12900

Subject: Mysticism and Irfan.ⁱⁱ

Specifications

This manuscript is written between charts with readable hand writing by black color and also main subjects are writing in blow color by Nai (Special local pen for better hand writing), the manuscript's contents covers religion, mysticism thoughts in poetry in both Pashto and Persian. But the major parts of the manuscripts are in Pashto language also the first and fourth pages of this manuscript is not available and reaming parts are completely fine.

Introduction of the poet of Manuscript

As above mentioned that the poet of this manuscript is Nooruddin Kabuli and according to his some poems he clarified his area of living Botkhak of Kabul, Botkhak is a village that belongs to Bagrami district of Kabul and the first avenue of Ahmadshah Baba Mina's was also known Botkhak avenue but nowadays it names (Malalai Avenue) from this avenue till eastern side of that place is also called Botkhak.

The area of Botkhak is old roadway of Kabul-JalalAbad, from this way three wasy are connecting, one to Gandamak, secong to Lata Band and third to KhurdKabul. Here is a small custom and before decades it was a big custom, so some thoughts indicates that in 18-19 centuries Bagram and Botkhak regions belonged to Logar office ,at the era of Timor Shah and Zaman Shah father of

Naib Aminullah Khan logari, Mirzaie Khan was the Khan of Logar,Botkhak and Bagrami,in Botkhak Pashto and Tajiks are settled, in Pashton tribes of Laknkhial,Ghilji and Khugyani are living as wellⁱⁱⁱ

Here is a folk etymology of BothKhak that whenever Sultan Mahmud Ghaznawi captured sumanat and brought some those sculptures to his country and collected all of them in this region and after a while according to the order of Sultan those sculptures were destroyed and lay them down to earth and finally people name this era (BOTKHAK) means Sculpture and soil^{iv}.

Nooruddin Kabuli has mentioned ten time name of Botkhak in his poems and also he was spiritual follower or devotee of Naqib Sahib of Botkhak and due to this following he tributed a lots of poem to this family. Kabuli also mentioned in his poetry the government era of Saqaw Habibullah Kalakani.According to historical thought Habibullah Saqaw withen the support of foreigners in 1929 has declares his kingdom in Kabul,his governance era was one of the most black era in history of Afghanistan.^v

Due to such evidence we can say that Nooruddin Kabuli belongs to third modern literature era. Kabuli mentioned that those five persons (Khwaja Ishaq,Muhammad Ali khan,Abdul Hamid Dokandar,Ahmad khan of bagram,Bagram Kot Hawaldar, and Mirzai of Midan) were spy of Habibullah Saqaw and said bad words to them.

Here in his dewan I could not find any info about his family roots and his father, but from his poem we can get that he was a calm and had mystics attitude and he was a proper (Sufi) sufies are not interested in this physical world sufies

do not believe in such world, they are in search of real spiritual world and searching real silence in actual world or life.

Like below his poem:

«سکون زه نه لرم دنيا کې رب مې ته يې پاک الله

په خوله وایم اشنا اشنا لا اله الا هو»^(vi)

I don't admire this world you are my gad

Telling by mouth friend friend here is no gad for worship
just one Allah

The education of Kabuli is primary and read traditional knowledge and even in his writing we found some specific mistakes and falls of dictation for example

اهل - احل، همراه - حمرا، نثار - نسا، عاصي - عاسي، قضا - قظا، اظهار -
اضهار، حديث - حدیس، حاکم - هاکم، ثاني - ساني، عذاب - عزاب، ساقی -
صاقي، عرض - ارض.

Kabuli has some misunderstanding in Pashto and Arabic phonology and wrote some word in public dialect like

نبخه - خزه، بښکنځل - کنزل، خود - خد، لمونځ - منز، شفيع - شفي، خویش -
خیش، هیر - یر، پ - لپ

With due dictation's fall his poems are literary strong and according to it's poems contexts he pointed out good subjects in his poems.

A short glance to Nooruddin Kabuli's poems

Nooruddin poems are full of literary artistic and aesthetics beauties and literary he uses Innovative science and expression and as a context he focuses on mysticism thoughts although he also point out some social and world belonging subjects.

According to quantity he wrote a lots of poems and his Dewan's (poem collection Book) poem arrangement's succession is on A-B rows like previous manuscripts and follows such serials, sometimes this succession fail down.

Most of Kabuli's poems are Ghanzal (lyric poem) because Ghazal is called a kind of poems that its structure show that it has one starting point with rhyme and second verse of another Biat(collection of two verses) has always have rhyme and follow previous verse. ^{vii}

He says:

ليونى شوم د عشقه لا الله الا هو

قده شيشه مې ده په لاس لا الله الا هو

I become crazy of love no one is worth of worship just
gad is worship able

I have Mirer in my hand no one is worth of worship just
gad is worship able

دا ستا د عشق په جوارى كې مې راپاتې كړ خپل ځان

ناخبرله خپل ايمان يم لا الله الا هو

In the gambling of your love I just get myself

I don't aware of my faith no one is worth of worship just
gad is worship able

Somewhere Kabuli said an uninformed Ghazal, meant
unformed ghazal is a kind of Ghazal which does not have
informed and first two verses are not follows rhyme. ^{viii}

اشنا له بوی نه خجالت ده مشک د چین

ستا د زلفو بوي زه نه وينم ريحان کي

د واره سترگي نابينا شو د يعقوب

ياره پروت و دا ستا له جوړه په کنعان کي

My sweetheart you embarrassed perfume of china by you
smell

I don't see the smell of your hairs in basil

Yaqub (The prophet) loses his both eyes

My love he was settled in Kanaan(Place name) from your
oppression

He has the same Ghazal in Persian

طلب کردم عمر خود توکن یاشاه

خلاصم زاین بلا به دل گویم که هوالله

به خاک و خون فتادم من زدست لعین شیطان

توکن معافي گنايي مابدل گویم که هوالله

I wanted my age help oh! Gad

Recue me from this evil I said from my heart that you are
Gad

I laid down with soil and blood by Devil

You kindly! Forgive us we say from heart that you are
Gad

In Kabuli's poem we found some Talmih art(showing in poem a historical story) so Talmih is called the art of a poem which indicates to a famous story or an evidence.^{ix} here the poet pointed out this fun and says.

د واره سترگې نابېنا شو د يعقوب

ياره پروت و دا ستا له جوړه په کنعان کې

شرين ياره ته نظر وکه يوسف ته

ستا له هجره ځان بندي کړه زاندان کې

Yaqub (The prophet) loses his both eyes

My love he was settled in Kanaan(Place name) from your
oppression

My sweet love have a look to Yousuf (the Prophet)

My friend he kept himself in jail due to your separation

زه غلام ډير اغايم له اخلاص

نن بادار مې دی ښکاره په خراسان کې

دا دنیا د ډېرو گډه شوه نورالدین

نور ځای نشته ده دا ستا په دا دیوان کې

Kabuli also mentioned the name of khurasan in his poems like below

I am slave but King by my honesty.

Today my lard is certainly located in Khurasn(Name of aria)

Nooruddin! The world of a lot of people has been dismissed

Here is no place in you Dewan(Book)

Khurasan was the name of some arias in ancient Afghanistan and famous arias of this region were Niashapor, Marwo, Balkh and Heart.^x from such thought we can imagine that poet was searching his lard or king in above mentioned cities and also he has study old Khurasan regions. Nooruddin Kabuli's manuscript needs more research and his life and poetry main subject to be focused, may be from his Dewan we would get some fresh literary and historically innovations, this article is not enough and this research is the last but not the least.

Conclusion

The Manuscript of...

Nooruddin Kabuli was a hidden poet and he is now a well-known poet, his way of poetry subjects are mysticism and introduction of Allah. His poems are covered with better literary arts and innovations but with some writing fall as it happened in past with deferent other poets too. Finally I suggest that his manuscript is available and would have to be printout and after his Dewan needs more research form its deferent aspects. This article is not totally able to verify Kabuli's poems as well as it needs.

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Великий друг Афганистана Махтумкули

Анотация

В данной статье автором рассматриваются творческая деятельность Махтумкули Фраги туркменский поэт. Его отцом был известный поэт и религиозный мыслитель Довлетмамед Азяди (1700-1760), сказавший серьезное влияние на сына. Махтумкули окончил Мактеб в родном селении, а затем Медресе Ширгази-Хана в Хиве. После окончания Медресе Махтумкули вернулся в родное селение и начал преподавать в Мактебе. Махтумкули много времени тратил на самообразование, изучая историю, искусство стран востока, став известным поэтом он много путешествовал по Ирану, Афганистану и другим странам Востока. Махтумкули в свое время поддерживал борьбу Афганского народа за свободу во главе с Ахмад-Шахом Дурани.

Предисловие

Великий поэт и мыслитель Махтумкули Фраги приблизил язык поэзии к языку народных масс.

Лирических стихов о страданиях народа, разорённого чужеземными нашествиями, выступав против реакционных духовенств за объединение враждующих Туркменских племён. Мы знаем, что основоположником нового направления в туркменской литературе был Махтумкули, его творчество разнообразно, он писал патриотические, дидактические, любовно-лирические, сатирические, философские стихи о природе, о религии, оды и эллегии. Махтумкули первым в Туркменской литературе использовал форму "гоша" силлабические четверостишья, свойственные народному творчеству всеъ тюркоязычных народов. Наряду с этим многие его произведения написанны в метре аруза, в традициях книжной поэзии востока.

Как философ Махтумкули конкретизировал и углубил мысли Азади о государстве, о благоденствии страны и народа, видвинув новые вопросы обществ, философского, морально-этические и гуманистического характера. Значительное место в творчестве Махтумкули занимают патриотические стихи. Он высмеивал тунеянство, ратовал за моральное обновление человека. Махтумкули как поэт и мыслитель осуждал межплеменные раздоры, призывал народ к объединению. Вскрывая пороки общества, и призывал задуматься о взаимоотношениях имущих, о борьбе за существование, которые ведут люди, лишённые земных благ. Великий друг Афганистана Махтумкули в свое время поддерживал борьбу Афганского народа за свободу во главе с Ахмед-Шахом Дурани, вот как она написал

Ахмед-Шаху:

Великий друг Афганистана... _____

О Ахмед-Шах! Тебя восславить должен Я
Ты славой до небес вознесся
невозюранно

Друзья бойцы твои, враги же дичь твоя,
Так выше подымай венель
Афганистана

Твой Военныйна Иран направить меч
готов

Окрепнет твой престал ужаса врагов
Ты лев среди людей ты властелин
среди львов

Ты царь- левиафан в глубинах океана

В Пустынях и лесах гремит твой
львиный гнев

Ты в недрах нежных гор засел как
некий Дэв

Стрелой алмазною над миром пролетев

Ты на иран глядишь но крнеть твой
туран

Туркмении за тебя враг стразом обуял
Тебе счастливому удел высоких дам
И смотри свои пролей сынам турана

И говорит фраги:
“Тобой цветём Ислам
Ты веру, Царь- Царей, даруешь вновь
сердцами

ТВК пусть же Тегеран падёт к твоим
ногам

Об этом господе молюсь я неустанно” (1)

Более два столетия отделяют нас от эпохи, когда жил и творил великий Махтумкули, имя которого овеяно феолом вечной славы. Он был основоположником туркменской классическрь поэзии XVIII-XIX веков. Большинство его творений не теряют своего значения по сей день, его художественное наследие предстаёт перед нами в своём величии, оно звучит с новой силой в нашу эпоху.

Надо сказать, что его поэзия и мировоззрение имеют международное значени и поэтому и поэтому Академия Наук Афганистана в 2010 году организовала научный семинар под названием “Литературный деятель Мактумкули” и напечатал сборник статей этого семинара. Культурные связи Туркменистана и Афганистана имеют далёкие исторические корни, однако культурные и научные связи между нашими странами и народами складывались и развивались не только в силу их исторической обильности или близости, но и благодаря постоянно растущему друг к другу инетересу, экономическим и политическим соображениям, самой логики развития наук и диалектики человеческих знаний. Мы считаем, что культурные связи между государствами призваны служить великому делу мира и дружбы народов. Жестокость завоевателей и трагедия многих народов- иранский шах Надир неоднократно опустошал Среднюю Азию, Афганистан, Индию и Кавказ- так же стала причиной его пессимистических настроений, отразившихся в стихах. Немало путешествовавший, знавший восточные языки и обычаи, он своими глазами видел последствия опусташенных походов. А нападения других врагов, кизылбашских разбойников,

схвативших Махтумкули и его родичей, стало причиной того, что немалая часть произведений поэта утрачена- его рукописи выбросили в реку. Сколько всего было написано Махтумкули, неизвестно. Сейчас корпус его произведений насчитывает более четырех сотен единиц, общий объём которых превышает десять тысяч стихотворенных строк. (2)

Многие идеи и умозаключения в произведениях Махтумкули почерпнуты из сочинений его отца, который был не только автором лирических стихов и дидактической поэмы Бехишт-нама, но и уникального для туркменской литературы трактата в стихах Вагзи-Азад(1753-1754). Мысли об устройстве счастливого и справедливого государства, выраженные в этом трактате, были затем развиты Махтумкули. Немалое место уделял он вопросам патриотизма и любви к родному народу, встречаются у него и ярко выраженные сатирические мотивы, отразившиеся, например, в стихотворении *Пожалуйста*, ставшим неотъемлемой частью фольклора.

Произведения Махтумкули любимы народом, передаются музыкантами и сказителями, бахши во многом благодаря новому поэтическому языку, выработанному им. Он отказался от трудного для понимания книжного языка, изобиловавшего варваризмами и архаизмами. Его стих приближен к народной речи, построен не на арабо-персидской сетрике, а на народной силлабической системе. Именно поэтому произведения Махтумкули усвоены народом, значительная часть его строк стала пословицами и поговорками.

Неотъемлимой частью туркменской культуры являются и легенды о Махтумкули. Так, согласно одной из них, когда поэт и его близкие попали в плен, именно благодаря стихам они спаслись от неминуемой гибели и получили свободу- шах был поражен строками Мазтумкули. Возможно, на легенде, принятой за правду, основывается сообщение любителя туркменской литературы И.Белякова, относящееся к 1904. Он утверждал, что “недалеко от местности Кара-Кала, среди туркмен сохраняется большой рукописный том...написанной рукой самого поэта”, и этот том ежегодно во время съезда народных судей привозится для списывания в город Асхабад. Рукопись, о которой идет речь, не обнаружена.

Махтумкули перешагнул родовые, племенные грани, отражая в своем творчестве стремление туркменского народа к объединению. Поэт широко пользовался народным языком и сам обогащал его, многие стихи Мазтумкули стали народными пословицами, и многие народные пословицы вошли в его стихи. Махтумкули обращался к религии высокохудожественная значимость поэзии Махтумкули делают его произведения образцами, которым подражали лучшие представители туркменской классики. В настоящее время собраны свыше 300 стихотворений Махтумкули.(3)

Публикацию стихов Махтумкули стали появляться ещё в первой половине 19 века. Польский ученый и литератор А.Ходзько-Борейко в 1842 опубликовал в Лондоне три стихотворения, снабдив публикацию биографической заметкой.

Профессор Казанского и Петербургского

университетов И.Н Березин, наряду с произведениями других туркменских поэтов, поместил стихотворения Махтумкули в составленной им Турецкой хрестоматии. А.Вамбери издал в Лейпциге в 1879 произведения Махтумкули по списку, сделанному им в 1863 году во время путешествия по востоку. Всего было опубликовано 31 стихотворение и 9 отрывков.(4)

На русском языке два стихотворения Махтумкули в 1872 опубликовал Ф.Бакулин. Сборник Махтумкули, где произведения были представлены в арабской транслитерации, вышел в Ташкенте в 1911. Публикация была подготовлена востоковедом Н.П Остроумывым и академиком А.Н Самойлович составили Указатель к песням Махтумкули, где отмечено 197 произведений. Известную культурную роль сыграл сборник стихотворений, вышедший в 1926, в подготовке которого принимал участие писатель Берды Кербабаяев. И хотя человек не вечен, он должен быть справедливым и милосердным утверждает поэт:

Мир – это крепость на зеслоя, стирает
время письмена

В людской извечной кутерьме всему
потеряна цена.

Где, торжествуя, жизнь цвела-
пустыня мертвая видна,

Следов кочевий не найдёшь- не вечен
ты, не вечен ты!

Разлука- это злой недуг, беда тому, кто
разлучен

Будь справедлив и милосерд, пока ты
молод и силён.

И жизнь засветиться твоя, как буд-то ты огнём зажжен.

Как факел, светом изойдёшь- не вечен ты, не вечен ты.

Культурные связи Туркменистана и Афганистана имеют далёкие исторические корни, однако культурные и научные связи между нашими странами и народами складывались и развивались не только в силу их исторической обильности или близости, но и благодаря постоянно растущему друг к другу интересу, экономическим и политическим соображениям, самой логики развития наук и диалектики человеческих знаний. Мы считаем, что культурные связи между государствами призваны служить великому делу мира и дружбы народов.

Заключение

Творчество Махтумкули богато и многогранно. Оно охватывает различные стороны жизни Туркменского общества. Его песни- это как энциклопедия жизни народа, в них отражены исторические события, быт, нравы, законы, культурные традиции Туркменистана, а так же он был великим другом Афганистана и выше оценил личность Ахмед-Шаха Дурани.

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Traces of historical stories in the Diwan of Abdul Rahman Baba

Abstract

Story telling is a natural necessity of life and human society. Whether one likes it or not, one hears stories, writes stories and tells stories. In Rahman Baba's poetic sea, the pearls of stories can be seen and it is necessary to point them out. Rahman Baba is a poet of Pashtun caste who has included the pains and problems of his community in his Diwan. The basic point and material of my work is on the poetry of the Sufi poet Abdul Rahman Baba. The source from which Abdul Rahman Baba, as a leading poet and Muslim mystic, derives this inspiration, is the glorious Qur'an, which draws the line between humor in the form of Ahsan al-Qasas.

The importance of research

The importance of the research lies in the fact that it will also give us new insights into Rahman Baba's extensive study and extensive information. This research will bring new issues and information to the students and lovers of

literature and will further enhance the spirituality aspects of Rahman Baba's poems in a qualitative way. Stories determine the value of life, stories are heard by the people of the community for discussion and kept in mind. It will be clear which stories Rahman Baba is referring to? Other such dumb aspects will also be clarified.

Objectives

Recognizing the value of stories and their contribution to literature, highlighting the benefits and necessity of stories, researching stories in Abdul Rahman Baba's Diwan to be used in textual learning, Abdul Rahman Baba's book "Ahsan Al-Qasas") Implications for interpreters and storytellers.

Research Questions

What is the value of stories in literature?

Are there any stories in Abdul Rahman Baba's Diwan?

What are the stories in Rahman Baba's Diwan?

Methodology

This article or section needs sources or references that appear in credible, third-party publications. The descriptive, descriptive and analytical method is used.

Main context

We begin our discussion with an introduction to Rahman Baba and the narration of historical stories in his Diwan.

Preface

Listening, writing, and reading a story is a natural human instinct. Their deeds and misfortunes to human society remain in the form of stories. Everything that has been left to us since the creation of Adam is in the form of stories. The Islamic law "the Koran" has also brought us many ancient stories as a lesson. History is based on stories as an accepted knowledge and science. Because, it is said that folklore is unwritten history of a nation.

Literature, which cannot be imagined without society, is based on real and mythical stories. Even a new kind of literature is made up of stories. The beginning of historical stories, in written Pashto literature, comes from the poems of Sheikh Asad Soori and Shkarndoi Ghorī, and other poets have accelerated this path since then. In this regard, Abdul Rahman Baba has not remained silent and has preserved many stories in his Diwan.

In this article, readers will find information about the stories in Abdul Rahman Baba's poems. On the other hand, it will be clear to him how much information Abdul Rahman Baba has, which has also placed a sea of stories in the jar of poetry.

Main context

Introduction of Rahman Baba: Abdul Rahman Baba opened his eyes to the world in the year 1042 AH (Anno Hebraico) in Bahadur village on the southern side of Peshawar city. His father, Abdul Sattar, belonged to the Mohmand Pashtun tribe. (1:1)

Rahman Baba is a shining star of Pashto poetry and literature who is equally known to the people of upper and lower (eastern and western) Pakhtunkhwa (Peshawar, Qutta, Pakistan). It will be sufficing to pay homage to Rahman Baba, who is called "Baba" by all Pashtuns, and every year the upper and lower Pashtuns compose poetry in his honor. (5: 242)

What is a story? A story is a narrative or a narration of an event, whether it is true or imaginary or a human desire. The story is a well-organized effort. There are human desires. Stories are a part of the world of life. The well-known scholar, Shakespeare says: "What manages or changes nature is an art, but art itself is nature."

Goethe says: (an artwork is as much a work of nature as a mountain.) Goethe's words show that just as mountains play a role in the beauty of nature, so the same, art is a means of beautifying nature too. The story consists of an analysis of an event in a part of life and the author's perception. According to the literary arts, the recitation of stories in poetry is called Talmih (Allusion). (4:84)

According to a Western writer "Adele Mand Nipper", the desire to tell and hear a story is a characteristic that is ingrained in human clay. That is why different types of stories have emerged throughout human history and developed today. (9: 38)

Traces of historical stories in Abdul Rahman Baba's Diwan: There are many traces of stories in Rahman Baba's Diwan. He has mentioned the tragic and historical story of Jamal Khan in his Diwan. In the last years of Rahman Baba's life, the Mohmand tribe became embroiled in a dangerous feud, a bloody feud and a historical tragedy. Rahman Baba was moved by the tragedy as a sad man and shed tears of emotion.

Before giving the impression of Rahman Baba, let us first take a brief look at this tragedy. After the death of the Moghul king Aurangzeb (1118 AH), Jamal Momand, the leader of a weak hill of Momand, joined the revolt along with some others. His intention was to make his name famous through this uprising and to give him the leadership because of this fame. This is because the Moghuls had already appointed most of their enemies and insurgents as feudal lords of their territories, thereby eliminating some of the insurgencies and insecurity. (3: 133)

Jamal Khan's plan was also successful and in 1122 AH Nasir Khan was appointed governor of the capital of Kabul

(to which Peshawar also belonged). When he came to Peshawar, he gave the leadership to Jamal Khan. He continued his misdeeds. Nasir Khan knew all about his background and current situation. During his leadership he beat the village of Isa Momand. He was one of the strongest children of Mohmand. After this incident, Isa Momand also teamed up with Nasir Khan. (3: 134)

Another context is that Isa Momand had fled from Peshawar to Lahore before the rule of Nasir Khan and it also shows what he would have done against the Moghuls and Nasir Khan would have encouraged Jamal Khan to rob his house. After this incident (1123 AH) the marriage of Jamal Khan's son took place. Nasir Khan also gave a reward of two thousand rupees and the marriage was arranged. It seems that now Jamal Khan has also become a major force. The Mughals were afraid of him so his beating was necessary. According to Afzal Khan, Isa Momand pursued the Moghuls. On the night of his son's wedding, Isa Momand left with the army and came to Jamal's house. The bewildered Jamal, unprepared for battle, but beside that he went ahead and did not give up. When the wounded man entered the house, Isa Momand set the house on fire. He and eighty wedding guests, men, women and children, were also burnt in the house. (3: 135)

Rahman Baba's perception of this incident and his approach to this incident is examined from a purely human, emotional, political and material perspective and draws conclusions from his humane and spiritual beliefs. His statement and tolerance go step by step and shed light on different aspects of the subject.

Many friends were Gul Khan and Jamal Khan

Neither was used when needed
The faces of all friends are black

If anyone else will play like this (2: 143)

In this parable of the poem he condemns unfaithful friends, mean acquaintances, and only good-day friends. He hates such anti-Pashtun and anti-human acts and considers such acts as alien to Pashto and Pashtunism. Elsewhere he says:

No definition can be given in this tongue

Mercy to Gul Khan

Which burn in the fire for one another

I had never seen such sincere people (2: 145)

He makes an exception in this part of the poem and praises Gul Khan's strong and sincere friendship which has paid off. He pays close attention to the emotional aspect, type and kind of incident and strongly condemns the burning of family and children which is inhumane and even against the terms of war:

Who was burned with family and children

God does not oppress anyone like that

Rahman Baba likened the incident to Nimrod's crime in honor of this tragedy and mourning. In which, Nimrod had tried to set Abraham on fire.

I saw Nimrod's deeds

Which burned the prophets in the fire (2: 145)

This tragedy is so severe and hard that Rahman Baba has shown it to him on the Day of Resurrection and says:

People say the resurrection will be on Friday

But during this time, I met on Sunday

It is a pity that such a deception

Occurs at world interest and loss

There was no Sarband, as if the desert belonged to

Karbala

Which was flooded with red blood (3: 147)
Then, as a devout believer, he considers all these actions
to be the work of the soul and Satan's plot and destiny. As
the saying goes:

There is no sin in Jesus and in beauty
These are the tricks of the self and the devil
He killed all his friends
This is the destiny of Subhan (3: 147)

He then presents examples of such actions of the kings as
a shrewd witness and historian and takes them from the
events of his time to distant centuries of history.

Look at Shah Alam Azam who gave charity
The whole of India was covered in blood
Vadara and Aurangzeb surprised him
What happened between them (3: 148)

In short, the incident of Jamal Khan, which was a great
tragedy for the Pashtuns and in which dozens of people
were killed, has been comprehensively witnessed in the
Diwan of Rahman Baba and handed over to the pages of
history in the language of poetry.

Many stories are mentioned in Rahman Baba's Diwan. In
this section, we will collect and discuss some verses from
Rahman Baba's Diwana, in which the stories are
mentioned.

In one of his poems, Rahman Baba refers to the reign of
Hazrat Sulaiman (AS) and describes his status. It is said
that Allah (swt) had given such a high rank to Hazrat
Sulaiman (as) that his throne would fly in the air and he
could go wherever he wanted.

He also had knowledge of all the animals and ghosts that what they are saying this rank had not been given to any other prophet. So here Rahman Baba has referred to the rank of Hazrat Sulaiman (AS) and he has considered the one who is blessed by Allah to have been given the highest rank. As the saying goes:

The rank of Solaiman to whom it may be bestowed

Nothing in the world will be incomplete (1: 69)

Elsewhere, he refers to the historical story of Joseph, the son of Jacob. The story is that when the news of Prophet Joseph (pbuh) came to Prophet Jacob (pbuh) that his son had become the king of Egypt and was alive, Jacob (pbuh) was very happy and his sight was restored. Rahman Baba refers to this story in the following verse and says:

When the messenger broke the news of the lost
Yusuf

Jacob's eyes regained sight (1: 92)

In another poem, Rahman Baba speaks of his love and affection. In the last verse of the same poem, he also mentions Mansoor's love and hanging. The following verse refers to the story of Mansoor when he lost himself in the love of God so much that he uttered the word "Ana al-Haqq". So, the king of time hanged out him and the same words came out of his mouth while he was being hanged. As the saying goes:

Be careful not to hang like Mansoor, Rahman

Don't talk about love and affection anymore (1: 101)

In another poem, Rahman Baba refers to the story of a madman who says:

I stood like a madman (Majnoon) in anticipation of Leila

Now Laila will come with a white face and a frown (1:

101)

In another poem, Rahman Baba refers to the historical story of Qarun. The story of Qarun is also mentioned in the Holy Qur'an. In the following verse is the story of Qarun, who is said to have been given a lot of wealth by God, but Qarun was a very cruel and arrogant man who disobeyed God's commands.

He was very fond of wealth and government. Allah gave him the opportunity to put all his wealth and property on his head and ordered the earth to pull him with all his wealth.

Always be kind and gentle

Not Qarun who puts the name Hatim on himself (1: 112)

Rahman Baba has referred to many historical stories in his Diwan. In another verse, Rahman Baba tells the story of Sultan Mahmud Ghaznavi and Ayaz. It is said that Sultan Mahmud of Ghaznavi had a talented, intelligent and young advisor and minister at his court named Ayaz. He always cooperated with Mahmood and always took advice from Ayaz, so Rahman Baba referred to this historical story in his poem. As the saying goes:

The white-faced and glittering-gap is called love

Or Mahmood and Ayaz are sitting in agreement

In some verses, Rahman Baba refers to the historical and Islamic story of Joseph (AS) and Zulaikha. The story of Joseph and Zulaikha is very famous. Zelikha, the wife of the king of Egypt, never melt herself on her husband. When Joseph arrives in Egypt and is sold in the Egyptian market, he is brought to the house of the ruler of Egypt. From that time Zulaikha fell in love with him and always tried to see him. At this point, Zulaikha stricken a lot of problems and difficulties, even to the point of losing more of her eyesight. As the saying goes:

که لیدلې زلیخا یوسف په خوب و
 ما په وینښه دی لیدلی په خواب نه دی
 (۱۱۹ : ۱)

زلیخا غوندې به بله شیدا نه وي
 که د مصر مستورې شي واړه ټولې
 (۱۴۴ : ۱)

ما په هجر کې لذت د وصال بیاموند
 له یوسفه ملاقي شوم په زندان کې
 (۱۴۴ : ۱)

د هغو چې خدای حق یې سترگې ورکړې
 د یوسف تجلی وینې په دیوار کې
 (۱۴۴ : ۱)

و عیب جن ته واړه عیب څرگندېږي
 بنایسته که ځان یوسف کا په سینگار کې
 (۱۴۴ : ۱)

Rahman Baba has also mentioned another historical story in his Diwan which is the story of King Noshirwan. The story of King Noshirwan revolves around justice. He says that Noshirwan was a just and kind king. The same story refers to the following verse and calls people to justice and action.

If justice and fairness should be like Nawshirwan
 All actions will be equal on these scales (1: 144)

The story of Alexander Macedonian is also mentioned in Rahman Baba's Diwan. Greece was at war with Iran in the 5th century BC and was captured by King Phillip Macedonian in the 4th century BC. A year later, King Phillip Macedonian was killed and his young son was surrogated.

The young man was an angry and militant man, who was a disciple of Aristotle and also had in his heart a desire for heroism and patriotism. In 334 BC, he invaded the Khamenei state of Iran with 30,000 infantry and 4,000 cavalries, who also had food for forty days. He defeated the Iranian forces in three wars in Asia Minor, on the Gulf of Alexandria, and in Kurdistan and Turkey. Alexander the Great conquered much of the world from the Abyssinians to the Arctic Ocean and from Egypt to the Caucasus. (8: 54)

The purpose of bringing the story of Alexander the Great is to invite the thought and action of his oppressed nation to wake up from its slumber and prosper.

Like Alexander, the world will appear to you
If you put your head in the mirror of ypur knees (1: 129)

Rahman Baba also mentions Pharaoh in one of his poems (Pharaoh was the nephew of Malik Ryan and his father's name was Musab) and it is also narrated that his father's name was Musab Walid bin Ryan. He was four hundred years old (4000). Neither he had a headache at that age nor had any enemy succeeded him.

He recently claimed to be a god, so he is called Pharaoh. Prior to this claim, he was a healthy man, but when he claimed to be God, his body became the center of various diseases. Until seventy-two diseases appeared in his body and he became a victim of diseases. (7: 314)

You blackened your face in the manner of Pharaoh

This taste will not be equal to goodness (1: 165)

Rahman Baba also mentions Hatim Tai in another verse. The story of Hatim Tai is that he was a very generous and kind man in Turkey and also very famous in Arabia. He would distribute what he had to the people. Stories of his

generosity spread throughout the country. Even today, when someone is generous, he is addressed as Hatim, so he has referred to the same story in the following verse.

Praise you like Hatem

Appreciate you generously (1: 3)

Rahman Baba has also mentioned the stories of Plato and Majnoon in his Diwan. Plato was a powerful man of Greece. His ideas are still used in various sciences and Majnoon was so engrossed in love that people still remember him. Both these stories can be seen in the following verse of Rahman Baba.

Whatever the love affair, let alone Plato

I consider him Majnoon, whether today or tomorrow (2:
75)

Conclusion

Story is the need of human society. A story is something that a person faces, hears and tells a story. Whether to be folkloric or historical. It is an integral part of human life and if one wants to take it away from his life, still impossible. Since many stories have been mentioned in Rahman Baba's Diwan, it was necessary to work on them and refer to all the stories seen in this Diwan. Rahman Baba is a poet of the Pashtun nation who has always included the pain of his community in his poems and has put the misfortunes of his community in the form of stories. In his Diwan and poems, Rahman Baba has referred to many Islamic stories, all of which are a part of life and should be known to every literate and illiterate.

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