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PASTO

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Establishment: 1978
Kabul – Afghanistan



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Afghanistan Academy of
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Editorial Board:

- 1-Associate Professor Mohammad Aman Rasooli (Arabic)
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Chief-Editor:

Associate Professor (Ph.D) Shahad Rahimi

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The address:

**International Center for Pashto Studies,
Zanbaq Square, Wazir Akbar Khan,
Kabul – Afghanistan**

Contacts: +93(0)766110008/

+93(0)777374501

E-Mail: dr_shahad.rahimi@asa.gov.af

E- Mail: Info@asa.gov.af

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Chief- Editor's Note:

"Pashto" Journal

The aim of establishing the international center for Pashto studies within the organizational framework of the Afghan Academy of sciences was to conduct research on the ethno – historical, cultural, social and economic issues of the Pashtuns in the region. These studies should be published by the authors in the UNESCO languages (Arabic, English, Russian, German, French and Spanish) in order to introduce various aspects of the cultural history and economy of the Pashtuns to the world.

To pursue these goals, a journal called (Pashto) was established at the center for Pashto studies, which has published in UNESCO languages since its inception.

With the publication of this issue of the Pashto journal, the remainder of the previous year (1403) ends, and from now on, four issues will be published regularly every year based in the collaboration of domestic and foreign writers. Since the middle of the year 1404 is over, two issues of the Pashto journal will be published this year, and in the coming year 1405 AH, the journal will be published continuously every quarter.

Kind regards

The journal administration

Associate Prof. Dr Abdul Rahman Habibzui

GulZar-e-Chaman Pashto Rare Manuscript

Abstract

Pashto language and literature history has a number of challenges in different eras, due to the socio-geopolitical circumstance, in this up and down Pashto literature lost its a large number of written books and booklets during war-battle conflicts, according to our bad or good luck some of such books has been transferred by foreigner to overseas and fortunately Pashto researcher including me got the chance to access to some of those manuscript. Might be in all over the world Pashto has a numerous number of manuscript that we do not have the access even to touch them.

I found “Gulzar-i- Chaman” in Islamabad in Data Ganj Bakhsh library. It is a significant rare Pashto manuscript in the history of Pashto literature, but the poet of this manuscript has been introduced by Pashto prominent author and researcher Zalmay hiwadmal .This rare manuscript is already with me in my rare manuscript’s collection. According to context of this manuscript the composition of poems are quiet standard and structured and even the subject of context is near to epic poetry as well. So as a manuscript specialist I am committed to take a look on such significant hidden treasury and analyze and investigate on it. “Gulzar-i-Chaman” belongs to 19th century and its poetry style is same as 19th century traditional poetry.

Research Objectives

The only single aim of this research effort is to add rare manuscripts within the Pashto literature history and approve that claim that Pashto language and literature has an enormous written history, but due to historically

suffering, home land of Pashtuns as a war zone has damage and every single written effort, otherwise Pashto literature has its own written history and manuscripts specially rare are the accomplish of such claims.

Research Importance

Pashto language and literature has hidden treasury of Manuscripts, investigating, analyzing and finding out them will be a new appendix in Pashto literary history, because manuscripts are hide from public attention and its very important task for a researcher to bring them out for new comers' researcher.

Research Methodology

This research effort is abroad library base research. I have gone through physical attestation of manuscript and then analyzed it from deferent aspects.

Main Context

Pashto, a language of hidden manuscript's treasury .Due to Pashtun's strategic homeland's political occurrence and circumstances, especially foreigner occupations and domestic abnormal socio-political dilemmas in Pashtun belt regions are the main Couse of scattering Pashto hand written books all over the region and world as well. Spreading out Pashto manuscripts gradually hide them from public attention, rarely some amateur scholar has the access to find out those hidden manuscripts as their hobby not responsibility. In such case I found out 25 rare Pashto Manuscript in DATA GANJBAKSH library as well, and one theme is "Gulzar-e-Chaman" which is worth to research and in light its efficiency in Pashto literature, so let's have a glance on its generalities, structure and specifications as below.

Generalities

Name of the Manuscript: GULZAR-E-CHAMAN

Author: Nader Shah

Calligraphy Year: 1901

Calligraphy Style: Nastaliq

Calligrapher: Author

Paper: Indian

Number of Pages: 114

Lines in every page: 16

Size: 24,5X16

Context Size: 17x13

Cover: Unsheathed

Library no: 4446

Library: Data GanjBakhsh

Specification

This manuscript is written in simple style hand writing with black vogue ink. It's a primary version of epic poetry which describes war and battle of Imam Mohammad Hanif's with enemies in format of Pashto verses. (1)

Manuscript Entitled and Author

As above I mentioned the name of this Manuscript is (Gulzar-e-Chaman), the poet has declare and point out naming of his epic poetry (Jang Nama) in some verses as below

په پاک روی د هاشمي نبي اي خدايه
«نادرشاه» په قيامت مه كړه رسوا تور مخ
شكر شكر حمد ثنا د پاک اكبر بيا
چي تمام شو دا كتاب دُر گوهر بيا
جنگنامه د شاه حنيف شوله تمام
په توفيق د ذولجلال و الاكرام
مياشت د صفر المظفر ورځ او وېشتمه
نماز پېشين د دوه شېني مبارك ومه

له هجرت ديارلس سوه نولس شماره
ده تير شوى د حضرت نبي رويداره
«نادر شاه» دى زما نوم «چولي مي كلي
په تپه د «داودزو» كي دى بناغلي
په حسب نسب شريف سيد زاده يم
حسيني يم پشت په پشت خانواده يم
پيشاور مي دى وطن اي زما وروره
د هر خوار غريب مسكن شي په كي گوره
ما پرې كېښول «گلزارچمن» نوم
دا كتاب مي كړ په دې اسم موسوم
نادرشاه په لاس تمام شو دا كتاب
خدای عالم دى والله اعلم بالصواب

2(سنه هـ ۱۳۱۹ تمت بالخیر)

Translation

Oh Allah for the sake of Hashami prophet
Don't disgrace (Nader Shah) on doomsday
Thanks and gratitude praise and glory of Allah
again

That the book like jewel has been completed
Battle book of Shah Hanif has been over
With the grace of Almighty Allah
The month Safar Mozafar day 27th
At the time of afternoon prayer on Monday
On the year of 1319

Immigration of Prophet Mohammad
(Nader Shah) is my name and Choli is my village
My village is located in Dawadzi's hill
I am Noble and my lineage is Sayeds
I am Hussaini from father and grandfather
Peshawar is my homeland O brother
Everyone is settled in this area as well
I name my book (Gulzar-e-Chaman)
This book has been written by Nader shah

Allah sees every thing

As we see he introduce himself from Peshawar **Choli** village. Here are two Choli villages in Peshawar, Choli Payan and Choli Bala. Nader Shah the author is from choli Payan. According to mapcarta Choli Payan is a village in Peshawar District, Khyber Pakhtunkhwa. Choli Payan is situated nearby to the village Charpareeza, as well as near Pajagi. (3)

Basicly Nadershah is Sayeds in tribe and wrote this manuscript about Imam Hanif due to his religious interest and his believes. NaderShah is a brilliant poet of his era even though he understood the way in poetry to mention the date inside the verses by words not in numbers it is itself a poetry tactics that only capable writer and poet could do that.

(Gulzar-e- Chaman) as an independent Pashto manuscript and did not mention anywhere in Pashto literature's research, although the author Nader shah has been mentioned in some Pashto poet biographical books as well. Afghan Prominent scholar and researcher Professor Zalamay hiwadmal introduced Nader Shah as a (Nader Ali) in his book BIDYANI GULONA and pointed out that Nader is a Shoya Pashton poet living in Pakhtonkhwa's tribal areas and brought some sample of his poem as well too.(4)

According to above research Nader Ali and Nader Shah are one name with similar differences in titles (Ali&Shah) as my investigation and Zalmay hiwadmal,s findings Nader is a Shoya poet as he introduce his self in below verse:

په حسب نسب شریف سید زاده یم
حسیني یم پُشت په پُشت خانواده یم

I am Noble and my lineage is Sayeds
I am Hussaini from father and grandfather

Fortunately another reference of prof Zalmai hiwad mal FARHANGI ADABYATI PASHTO incredibly iterated Nader Ali(NaderShah) as Pashto poet in 13th century and indicates that Nader Ali composes poem on the incident event of (Karbala).(5)

As I also wrote above that Nader shah has epic poems (Jangna ma-e-Imam Hanif «son of Hazrat Ali») and battle of Karbala. So if my this research and analysis were at that era it could more significant and used full for better introduction of this poet (Nader Shah), but hopefully I will make a humble request from my teacher Zalmai hiwadmal that whenever he updates and reprints his both books (Bidyani Gulona& FARHANGI ADABYATI PASHTO) I can provide him a copy of Nadershah's manuscript.

How and why Pashtun shoya uses two title (Ali&Shah)? this inquiry was answered by Academician Prof Dr Sayaed Mohayodin Hashami he replied to me that in Pakhton north west belt, people called to Sayeds (Shah Sahib) as a title of more respect and aslo Shoya Sayeds named themselves (Shah) like Nader Shah, Sayed Mahdi Shah, while that category of (Sayeds) Shoya also called themselves (Ali) like Nader Ali and may more. (6)

Poetry and Composition of Nader Shah

According to current definition of poems, Pashto language has a small number of poets which wrote poems with today's poetic structure like cadence, imagination, symbols and so on. In 19th century a big number of poet emphasis on internal concrete structure of poem or

composition like number of word in verse or in couplet, consideration rows, rhyme, simile and many more subjective angles for poems even they ignore and did not realized white or independent poem. So if we categorize the above modern specification for poem then we can claim that in such eras we have a small number of poets and an enormous number of compositors not poets.

Nader shah is a compositor like other as well. His one hundred sixteen page manuscript is in very well manner, according that time composition and poem structure is really appreciable with the concept of Epic poetry. Nader Shah Structured his compositional poetry 13th century traditional knowledge of poems and compositions. Nader shah consider Rhyme and rows as well standard structure of Pashto composition for example:

خير راگر راله هسي روپيارانو
شگفتي غوتي گلونه باغ بوستان كره
د حزان له بده شوره زما ياره
په باغ خوشي رب لپاره بلبلان كره

Translation

I informed by some one
That do something best like blossom of flower in
the garden
Due to ugly noise of fall
For gad sake Release nightingales to garden

Here if we make a glance to above couplet he fallows same Rhyme (BOLBOLAN&BOSTAN) in second verse of couplet and also Nader Shah consider the rows in each couplet's last verses as well. From his poetry we can say that Nader Shah had the talent of structure composition and poem and he knows the art of rhetoric, because he written Majizat in composition and at

the same time he wrote Persian poetry in his Mojizat as well as Pashto compositional poetry .I hope and it is my dream that one day I can research on Gulzar-i-Chaman and publish the whole manuscript to Pashto literature.

Conclusion

Gulzar-i-Chaman, a Pashto rare manuscript which has been written in composition by Pashto poet and author NaderShah. This manuscript belongs to 19th century, subject of this manuscript is religious epic telling battle of Imam Hanif[ؒ], s with his enemies. This manuscript is a new addition or appendix in Pashto language and literature. My humble suggestion to Academy of Science of Afghanistan especially to International Center for Pashto Studies is to make an effort for analytical investigation of entire manuscript and prepare the whole context of this important manuscript and publish it. Manuscripts are genuine treasury of a language and literature and this treasure has to be revealed for researchers as well.

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Pašto (Pashto) Falklori and the Landey

Saduddin Shpoon

Because of the obvious fact that Pašto has not been a court language in Afghanistan for a long time, it has remained and still continues to remain, a spoken language. Only recently, that is, roughly since half a century ago has and has thus begun to be regarded as our national language, in area the new constitution Pašto is considered one of the two major languages of Afghanistan the other being Dari.

Afghan rules of the past as was the common practices with the rulers, had a circle of learned men, scholars and poets around them. But history gives scarce evidence of a Paštoon in it. The Paštoon were wrote in Dari because that was the tradition. And this accounts for the fact that today competed with Dari we have every few fact that today competed with Dari we have every few written Materials in Pašto, be it Diwans, manuscripts or any other form of literary stock.

Taking into consideration the fact that a large portion of the population of the country speaks Pašto, one is led to the oral literature. This conclusion is true. Pašto is as rich in oral literary tradition as Dari is in written.

The first valuable attempt to collect Pašto oral literature was made by the French scholar James Darmesteter in Dis afghan all sorts of verses that were popular among the paštoons of Peshawar and kohat regions. He divided these songs into five genres. Namely Masra, Charbait, Ghazal, Kesa and Matal.

Native scholars become aware of this vast treasure some thirty years ago. The famous afghan scholar, Professor Abdul Hai Habibi was the first to publish series

of articles on folklore and national poetry in Tolo – I – Afghan newspaper in Kandahar. Then followed Mohammad Gul Nuri MILLI HINDARA or NATIONAL MIRROR in two volumes. The Pašto Academy, a research institute carved out of the former Anjoman-i-Adabi has made a valuable contribution in recording and editing deferent forms of folk songs in two volumes. Since the many articles have dealt with this them, and materials are being collected for more inclusive collection by the Pašto Academy and many individual researchers. It is beyond the scope of the paper to deal with all forms of folk literature in Pašto. I will confine the articles only to one genre, namely landey. This is one of the most unique forms of Pašto songs and is not comparable to anything but the Japanese Haiku, and even there the similarity is crude.

Here are some aspects in which landey differ from the rest of Pašto folk songs:

1. About eighty percent of them are created by women.
2. All landeys are anonymouse, nobody known who created them.
3. They are non – musically composed, that is no one group of landeys id suited for a certain musical composition. In fact there is no group division in landeys.
4. It is one of the few forms of poetry that will not stoop to Arabic rules of versification and scansion.
5. It is non – rhyming.
6. It exists in every Pašto speaking community and is not regional in the sense in which other forms may be.

How are to define the landeys. So for we only read that, a landey is a couple which has nine syllables in the first line and thirteen in the second I think this definition is incomplete.

Before we attempt a new one let us see a landey in transcripts.

1. First line:

Tar nimo shopo pore raanaghly

Second line:

Skarwate mrre shwe os ero ta naasta yema.

2. First line:

Ashnaa pe tooka Na pohizhi

Second line:

Ma pe khwaro zalpo waae marwar shena.

The two landeys cited above have three striking similarities: the first is of course that the first line of the first landey has the same number of syllables as the first line of the second landey likewise, the second line of the second landey. The second similar is their rhyme scheme both end in NA and MA. The difference of consonants M and N doesn't count in landey. The ear of a native is so used to it that he considers it as legitimate to rhyme M with N with N. the third similarity, and the one often overlooked in describing to their rise and fall. Pašto language is highly accentuated and its poetry is not an exception. The quantitative rules of versification, borrowed from Arabic prosody is not suitable for the scansion of Pašto poetry it is somewhat more applicable to Dari poetry because of its long exposure to the influence of Islamic, especially language. In fact Dari poetry has been scanned according to Arabic Taqi (versification rules) for so long a period that it is a matter

of guess as to which metter is genuinely Dari and which borrowed from Arabic.

But when scholars try Arabic scansion rules on Pašto poetry it invariably is artificial and forced the Semitic language is too quantitative for the Indo- Iranian. In Arab poetry, and in written Dari poetry, the number of characters in each line should equal that of its counter – line. One thing that stope this rules from work in pašto poetry is the frequent use of words such as zhmenze (a comb), mzhore (sons wife) etc, which are very frequent in pašto are considered two – syllabic and are treated similar to words such as Tor (black) and ranz (illness). In this, Pašto has more in common with English than is has with Arabic. The

Terms I will use below by no means mean that it is fit to seen landey on Latin scale rattier than on Arabic language poets and scholars have their own difficulties in trying to adopt Latin prosody. I shall use these terms solely for two purposes. First team to make it more obvious to those who read this paper, and second to emphasize the qualitative aspect of Pašto poetry.

The first line of the landey is diameter catalectic; it is made of two feet plus one syllable. The second line is catalectic trimeter three meters plus one syllables, three unaccented followed by one assented syllabic. The last catalectic syllables in each line is unaccented syllables at the end of each line. As can be seen the second line is merely one foot longer than the first. A practical definition of the genre would be a non- rhymed two lined catalectic verse with five anapestic pea on feet, two in the first line and three in the second, ending in MA or NA.

The two lines of the landey do not rhyme, but the last lines of all the landey rhyme with each other. The following ending are used in landey.

INA as in KAWINA, MA as in SHEMA, NA as in LAASUNA. In each case it is either MA or NA affixed to a vowel preceding it. The final A is often attached to the last syllable, or as a last syllable only for the purpose of rhyme.

This a doesn't always change the meaning of the word to which it is attached. The consonant preceding it, is either M or N. if it is M the word does not change at all. If it is N the meaning of word changes slightly in two cases: it become vocative, as in MAYEN (lover) which becomes mayena (oh, lover), it turns singular into plural as GUL (flower) which becomes GULUNA (flowers). In other cases it does not add anything to the meaning of the preceding word as ZI (goes) which after it becomes ZINA still means GOES. The ending are mostly attached to verbs usually come at the one of the sentence.

Let us now turn to the subject matter of the landey and its literary significance in Pašto folk songs. As mentioned earlier one peculiarity of landey is the contribution of women in it. In Dari and Paxto literature we have quite a number of women poet But most of these women like men Pretend to be men and there is no aesthetic difference between their points of view and those of men-poets. They have praised red lips, hair-thin waist and long locks of hair as if they were men and really thirsted for these things. They write poetry that their contemporary men-poet write. But landey describes beauty from a women's point of view and no creation of landey has tried to depart from her feminine emotion, of

course I am not referring to the ones clearly attribution to men.

Every landey is a closed chain; it begins with the first line and ends with the second. The lines give a sense of wholeness similar to English epigrams or the Hapanese Haiku. It is a grammatically compete sentence with a subject and a predicate. It does not try to convey and imperfect meaning to be completed in another because of the ten to twelve thousand landeys common in Pašto no two supposed to inevitable follow each other. The main reality may be that no series of landeys has been musically composed in one song. Another reason may be that no single person has made a series of landeys and in fact nobody is seen in the act of making a landey. Landey is grown and cultivated rather than create. Every paštoon, everywhere knows some landey by heart and molds them into songs when the occasion demands. The songs are composed in different regions of Pašto speaking areas of Afghanistan and Paštoonistan. These songs are named after these regions. They are called gharra of melodies. The most important of these are, however there is no such thing as de tira landey or wardaki landey.

Landey like the people it is used among has a restless and nomadic nature and soon becomes the property of all the paštoon. As a result a kaka is knows and sings almost the same landeys that are sung in Tira. One main factor in this common ownership may be the existence of nomad tribes among the paštoon. A portion of the same tribe may be nomads while another may lead a settled life. Deferent nomad tribes may move in the same direction in one season of the year and disperse in deferent detections in another. Deferent tribes may meet in some big nomadic market places at least once a year.

There they exchange not only materials, goods and commodities, but they also trade culture.

How old is the genre no one knows for certain. Paštoon scholars adhere to theory that it is involved from ancient bedic chants. It seems plausible. Some landey do have the sacred simplicity and directness so characteristic of the veeic chants but we have no other evidence beyond this seeming similarity of style. I have not found a landey which Afghanistan. The oldest landey I could find is one that goes as far back as manhood of chazni. It mentions one of his wars and a certain malek khalo as a commander of one of mahmoods army divisivle.

According to its subjects matter landey can be divided into five categories.

1. Love and beauty.
2. Social tragedies.
3. The epic.
4. Mature, depicted and described.
5. Departures and exodus.

Love and beauty

In few other cultures does the theory of sublimation in literature true hold as true as it does among the paštoon. A paxtoon lover (especially if it is a girl) has a hard lot and the opportunity of a meeting and a marriage is nill. She marries the man her father chooses for her and the gather takes everything into consideration but choice of his daughter. Her only chances may be to exchange glances with him as he walks by her sack or her black tent or else down by the river where she fetches water every evening. The very word GODAR, which simply means riverside or the part of the river where it is possible to cross it, has earned the connotation of a

meeting place for lovers. One can imagine the young boys of the table hiding behind the bushes of waling along the godar and a bunch of girls filling their sheepskins by the river, giggling self-consciously.

Any suspicions or rumors result in bloodshed. Under these hard circumstances it is amazing to know that love life continues and the wildest landeys are created.

Here are a few examples in the original and translation:

Zelfe me, ma pre kawa more
 Pesar pre kerr oweno ne keni bazoona.
 Please let my hair grow, mother,
 Don't cut it
 A trimmed tree
 Is no place for song birds?
 Golaab che pre she Bea raa shin she
 Zrre che zakhmi she tol wajud war sra marina.
 You cut a flower and another grows
 As red as tender as the fist
 This is not the way with hearts.
 Asmaan ta laar de khato nishta
 De mzeke SAR de raa ta blae lambe kena.
 God knows there is no way
 To climb the sky.
 And the earth, you've made it
 A blazing fire for me.
 Orrai de yakh Kabul ke ter kerr
 Pe meni raaghle salaamat ghwarre guloons.
 You spent all summer in cool Kabul
 You return in the fall
 And want your flower intact

SOCIAL TRAGEDIES:

In every society there are events, episodes and happenings which are considered catastrophic by the ethical codes of that society. As a rule these events stem from the injustice inherent in or forces upon the society itself. True literature of any era might seem to have a double standard, on the one hand it is an integral part of culture and guardian of it, and on the other it is rebellion against those aspects of culture which so not correspond the basic human values and needs. The landey is not an exception. We will suffice by citing only one example of a tragedy reflected in it. The story told briefly below is very simple:

Maimoona is the newly married wife of Sher Alam. She is also his cousin; Sher Alam already has a wife when he marries Maimoona. The co-wife was jealous of Maimoona and was waiting for an opportunity to destroy her. One day while Sher Alam is away a friend comes for a visit. When told that Sher Alam won't be back for awhile he asks Maimoona to give him a chilam or hookah before he leaves. She brings out the pipe and also the beautifully embroidered tobacco pouch. It is a silk pouch she had made when still at her father's and brought it with her as part of her Dowry. She gives it to the guest and goes into the house to attend her daily chores. The co-wife makes her plan. She tells him that Maimoona has an affair with a guest who is a frequent visitor while he is away, and that Maimoona has given the man the tobacco pouch as a token of their growing love to verify the story. Sher Alam goes to Maimoona's quarters and asks for the pouch. After a thorough search she comes back to him empty handed and says she is sorry to have lost it. Sher

Aalam swears revenge in his heart but keeps it a secret. The next morning he bids her to get dressed for a visit to a far away village across the desert. She is too excited about the visit to be suspicious. She remarks that she didn't know they had relatives be-and the desert but that it was a wonderful opportunity to leave the house for the first time. She washes her face does her hair, blackens he eye lashes and rubs walnut bark on her teeth and tips. They walk far away into the desert. He stops and asks her get ready for the slaughter. She laughs at it at first and thinks it is an awful joke. Then she knows hes and complies. She is slaughter sher Aalam returns to the village and relates the story.

Here are two landais about this tragedy:

Kaawand de khwaar ka sher aalam

Da tomaako pe paanno chaa Kerri margoona

Bods curse be upon you sher aalam

Shoever has slaughtered another for tobacco leaves
de akaa zoy man be ne alaawina.

Maimoona was twisting with laughter

God, you're my cousin

You certainly won't kill me

THE EPIC

As is obvious the history of Afghanistan is a history of wars, and bloodshed. It is also a history of civilization and cultural renaissance, but the fall has been as catastrophic as the rise glorious nowhere has the cyclic theory of history held truer. Because of these destructions and wars some foreigners have been attacked Moore than it has attacked. From alexander the great to Genghiz khan and then from tamerlain to the British invasion this country has been subjected to humiliation and destruction. The struggle for existence will turn anyone

into a warrior. Landey has played an active role in the afghan war drama and we have many examples of epic landeys.

The one about the battle of maiwand is the most famous encounter took place in maiwand, a desert near Kandahar, and it was the first time the British were defeated by a regular afghan army this landey is attributed to malaalai, a girl who fought on the front and who say disheartens in the afghan army. They say she turned the tide by singing;

Ke pe maiwand ke shaa'id ne shwe

Khudaaygo laalaya be nangi la de saatina

You love, if you do not fall in the battle of maiwand

By god, someone is saving you for a token of shame

There is also this one in praise of the hero of maiwand:

De Hindustan perangei zarri

Ke zherr ayoob pe donyaa WO kunde be shoona

The wives of the British are crying in India

We'll all be widows if this aye lives long

We also have many epic-lyric landies. Here is an example:

De tor topak wishtelai raashe

Che parhaarona de gandum khulldarkawema

May you (my lover) come home all torn up with black bullets, and I'll mend your wounds and cover you with kisses.

Landey is an out-dated genre. Right now there is someone somewhere creating one. Neither have the social situation changes so much. We have a landey that must

have been created quite recently. It deals with the issue of national concern among all Afghans today:

Ke de zalmo Na poora ne shi

Paxtenoistaana jennaki be de gatina.

Oh paxtoonistan, if our young men cannot fulfill your ideal. It all right, we girls will justify your freedom.

NATUE DEPEICTED AND DESCRIBED

On the map Afghanistan look like the skeleton of a huge mammoth with the Hindu Kush as its backbone. The ribs are the small mountains that branch off from the Hindu Kush to the south and north. These ribs form narrow gorges between them. The gorge widens into valleys and then water thanks to the melting snow of the mountains. These are inhabited.

There is a small fertile land, a few villages and a circle of trees disturbing the vast wilderness around it. Even then they are so scarce that they can be considered incidental. The mountains and the deserts make the real Afghanistan on the map. Nature is the supreme ruler, and it is so despite all the plans and programs drawn to modernize it country. The country is simply too rough and barren to be brought under control in a few years. Landey shows man relationship with nature. Among the five thousand landeys at our disposal I have counted one thousand which either describe nature or show its effect on the life of the afghan. Reach home soon and some want more grass on it for grazing the sheep flocks of their tribes.

Here is an example of the typical treatment of a mountain in landey. Incidental to say that the famous norwegian orientalist, professor morgensterne likes this

landey very much and recites it whenever he sees a lofty mountain during his visits to Afghanistan.

Pe loyo ghro de khudaay nazar Dai

Pe SAR-ye waawe warawi xhaaper goloona

God has an affair (an eye) with lofty mountain,

With snow he caps them and around them plants flowers.

When a paštoon lord and warrior sees that the chief of another valley has fallen in the war with the British he says:

De loyo ghro kajir ye merr kerr

De kamo ghor kajira khudaay be de saatina.

Alas they killed the eagle of the higher mountains

May god protect you, the eagle of the lesser mountain?

DEPARATURES AND EXODUS

The scarcity of natural resources and trade of raising sheep has given the paštoon a wandering and nomadic nature. Afghan nomads move towards central and northern Afghanistan during the summer and in the fall come down to eastern and southern Afghanistan and paštoonistan.

A portion of the settled Afghans is also nomadic on occasions, before the partition of India whole tribes of the paaktika region would move into India during winter for jobs and commerce. Rebhadrnath Tagore Kabul wala is a good example of one such departed afghan. It was he, who went away, leaving their wives and children behind. A young man, who did not have enough money to marry a girl, would disappear one morning and years later come back as empty-handed as when he left. Some would get rich and decide to stay in India. A few would come back bringing with them stories of a paradise from which they

were sadly driven away hungry. India lured everyone in paktia. Here are a few example of landey dealing with departures:

De hindostaan gata de zaar sha

Zemaa pa tor worbal ke spin welagedena.

May what you earn in India become poison to you
gray strands are beginning to appear in my black hair

Mosaaperi ta de zaan jorr kerr

Charra raa waakla maa halaala kam mauena

You getting ready for departure why don't you
draw a knife and kill me first.

Taa de Sapar moce pe psho krre

De zarro golo bagh pe shaa spare mayena.....

You're putting on your travelling boots to whom
would be entrusting you're your flower garden

A few word about the translation I have tried to be
as close to the original as possible. In some cases I have
completed the English meaning in brackets. The selection
has been on a random basis and such that would fit the
occasion. Part of the selection is taken from my MFA
thesis, and part done important.

Associate professor (Ph.D) Shahad Rahimi

Swat Pashto Literary Societies in the Light of its activities

Abstract

In general, the literature of a language develops based on the existence of cultural and literary societies. Writers and poets are trained in cultural and literary societies and work is done for the development of language and literature. Cultural societies are also formed to preserve the literary and cultural heritage of a society. This article discusses the history of cultural societies in Swat and it is found out from when cultural societies started operating in Swat and also how many cultural societies there are at present. All of them have been included in this article.

Introduction

Swat was the only state or government in which Pashto was the official language of the office and other languages were banned. All government decrees and judicial decisions were written in Pashto. Initially, poetry was composed in the court by the Governor of Swat; a selective poetry was published by the Governor of Swat under the name (Jahanzebi Poetry). Also, when Swat was merged with Pakistan, the Pashto language moved away from the court and was given a place in the cultural and literary societies of the region and was regularly worked on by cultural and literary societies. Currently, Pashto cultural and literary societies are a hotbed in Swat and about forty cultural and literary societies have been established in Swat and are working regularly for the Pashto language, culture and literature.

Research Objective

Every research is conducted with a specific objective, and the researcher always strives to achieve that goal at the end of the study. The main objective of this research is to present the historical condition of Pashto literary and cultural societies in swat has been discussed with accuracy, and the currently existing Pashto literary and cultural societies in the region have been mentioned as well.

Significance of the research

In academic field, every research holds a particular significance, and such singnificancy determines its worth. A research without significance cannot meet academic standards. The significance of this study lies in the fact that, until now, no organized work has been conducted on the Pashto literary and cultural societies of swat. What distinguishes my research from others is that I have presented the history of Pashto literary and cultural societies in swat in chronological order, whereas other studies have only referred to a specific part while leaving out the rest.

Research Methodology

Every research follows a specific methodology, because methodology enables the research to be completed in an organized manner within its timeframe. In my research article, I have employed historical and descriptive methods in order to present the subject matter with logical sequence and clarity.

Main context

History of Pashto literary and cultural societies in Swat:

Swat is a district of Khyber Pakhtunkhwa, which is famous among the Pashtuns for its natural beauty. The

capital of Swat is Saidu Sharif, but its largest city is Mangura. Swat was an independent state until 1969, with Pashto as its official language. Until then, the laws of Swat, all decisions, and written documents were executed in Pashto, but when Swat merged with Pakistan in 1969, the Pashto language also lost its centrality. The majority population of this region is Pashtun, a large part of them are from the Yousafzai tribe of Pashtuns. This region is also not left behind in terms of science and literature. This fertile land has produced great poets, writers and scholars in every period of history. From 1916 to 1969, Swat was in the form of a tribal state. After 1969, it was formed as a district and the residents of this place were also able to free life. After the merger, as other efforts were started here, a revolution also took place in the field of literature. (290:1)

Swat is a beautiful region covered with natural beauties. Various forms of literature have flourished in this region in its time. Swat, along with its historical value, is also a region of special importance in Pashto literature.

A writer writes about the state of Swat: "If there is an example in history where the official and state language of a Pashtun Reyasat was Pashto, then this only State is the "Reyasat Swat". This Pashtun Reyasat is the "Reyasat khudaidad yousafzai". The political law is written in Pashto. The judicial orders, magistrates, and even the decrees of the king were written in Pashto. On the occasion of the coronation of the second governor of the state, Miangal Abdul Haq Jahanzeb, a grand official poetry recital was held in the royal palace, in which the governor himself would sit. Great Pashto poets would come to this poetry recital and valuable gifts would be

given to them by the government. In addition to these poetry recitals, Pashto writers and poets would also be honored in the royal court. Another achievement of this governor was that he arranged these poetry recitals in book form, and these books contain the poetry of each year. (Jahanzeb Poetry Recitals) are still available, reflecting the literary atmosphere and it is also a standard and reliable document on the standards of poets. (4:8)

From above text, it is clear that the Pashto language and literature have been fostered in Swat since ancient times. This work also started from the court. The Swat region was a Pashto-speaking state that was unique in the world, because all its affairs were conducted in the Pashto language. In other Pashtun regions throughout history, the Pashto language has not become an independent state or court language. Therefore, we can claim that the Swat state has done a commendable job for the Pashto language in Pakhtunkhwa officially. Whatever work is being done for the Pashto language in Swat so far is a blessing from the importance of the Pashto language during the time of the Governor of Swat.

The author of Swat Pashto literature and culture, Miangal Abdul Wadood, says: "My interest in the Pashto language does not mean that I deny the importance and progress of other languages, but it is simply that Pashto is our own native and regional language, so love for Pashto is a natural order. After I became the ruler of Swat, after some time I came to the conclusion that it is better for each region and each nation to adopt its own native language. Looking down on one's own language and culture is the work of a fallen slave and is an act of hostility against one's own national dignity and national pride. Therefore, I made Pashto the official and judicial

language of my state. I printed official forms, stamps, registers, books and everything in Pashto.” (2:298) it is clear from the above statement that whenever a language is given importance at the government level, that language can progress. A lot of work was done for the Pashto language in Swat during Mian Abdul Wadood’s time, and this language it was the official language in governmental institutions, in which all business was conducted.

In Swat, apart from the government, the common people have also served the Pashto language in various ways. In this regard, various cultural and literary societies have been formed in Swat throughout history and have rendered significant service to the Pashto language.

Dr. Muhammad Ali Dinakhil says in his work about literary societies: “After the merger of the state, literary societies also came into existence in Swat, which played a very important role in the development and upbringing of literature”. The first literary society in Swat was established in 1972 under the name “Swat Literary Society Mingora Swat”. The first meeting of this society was held in the cell of Muhammad Jan Lohar) (2: 441).

The Swat Literary Society Mingora is the first literary society in the history of Swat that regularly contributed to the service of the Pashto language in Swat, and thanks to this society, that lovers and writers of the Pashto language increased in Swat. The history of Pashto literary and cultural societies in Swat began in 1972. Since then, various literary and cultural societies have been established in Swat over time.

In 1984, a literary and cultural society named (Swat Adabi Sanga) was established in Swat, whose members worked for the development of Pashto language

and literature. At the same time, another society in Swat was established named (Swat Adabi Karwan) where writers held cultural and literary meetings. Later, in 1985, with the efforts of Ajabuddin Khattak, a literary and cultural society named (Pashto Literary Caravan Swat) was established in Swat, which worked for the Pashto language and culture (2: 442). Also in 1986, a literary and cultural society named (Nawi Togh Mingora Swat) was established in Mingora, Swat, with the efforts of Muhammad Parvesh Shaheen and Habib-ur-Rahman Afgar. Javed Khalil says in his book, "Nawi Togh Pashto Literary Society Swat was established in November 1986 with the efforts of Muhammad Parvesh Shaheen and Habib-ur-Rahman Afgar. When the first elections of the society were held that year, the following office bearers were elected to serve the society, who are still serving the society in these positions." (1: 314) This society used in organize cultural gatherings in Mingora, to which poets and writers from far away used to come. Then in 1988, (Elam Pashto Literary Society, Brikot, Swat) the literary society was formed in Brikot, Swat, by local cultural figures and writers, who would hold literary and cultural meetings from time to time.

In 1991, the (Sahar Literary Society, Koza Bandi, Swat) was established in Swat. This society was established through the efforts of Toti Baba and Bakht Mohammad Bakht. Many writers and poets from Koza Bandi participated in this society, society hold poetry recitals and literary meetings from time to time. After this society, in 1996, the (Jahanzeb College Pashto Literary Society) was established in Swat, which was attended by students and teachers of Jahanzeb College. Then in 1997, the (Nangial Pashto Literary Society, Swat) was

established. Like other literary societies, this society also held cultural and literary meetings and trained many poets and writers of the Pashto language.

When the century turned, people's attention to Pashto literature increased in Swat, and cultural and literary societies were formed by poets and writers in every village and place. In 21st century, the first cultural society in Swat was established in 2006 by (Yousafzai Pashto Literary Society Swat), which served the Pashto language a lot. Later, in the same year, (Chinar Literary Society) was established in 2006 by Didar Yousafzai. In this society, writers and poets held cultural and literary meetings from time to time and served the Pashto language through this means. (2: 528) Similarly, in 2010, a literary society named (Pashto Literary Movement Swat) was established in Swat, which has started its activities in Swat. In this society, writers gathered monthly and held cultural meetings. In 2010, the Dastar Literary Society, Swat, was established in Swat. This society has served the Pashto language in collaboration with other literary and cultural societies. Many writers and poets have been trained in this society (2:528).

In 2012, a cultural association called (Dukat Pashto Literary Association) was formed by cultural figures and writers and held a meeting once a month. These cultural and literary associations held meetings from time to time and trained poets and writers in the region. (2: 528)

In 2013, a cultural and literary association called (Ron Sahar Literary Association Swat) was formed and started operating in Swat. This association has worked to appreciate cultural heritage and develop literary works in Swat. 2: 528)

In the same year, 2019, a cultural and literary association called (Shoor Adabi Karwan) was formed, which brought together many writers and poets. Iqbal Shakir writes in his book about the Literary Karwan of Consciousness, "This society came into existence in the room of Hussain Ali Hussain in December 2019, and we immediately felt the need for this society. There are other literary societies in Swat and they are active, but we, all the elders in the society, came together and formed ourselves as the Literary Karwan of Swat." (3: 247)

A young man from Swat, named Adel Arman, along with his friends, formed a literary and cultural society in his area in 2018 called (Rana Pashto Literary Society Swat). The board of this society changes once a year, and it organizes a literary meeting every month, inviting poets and writers from each region. It also organizes programs on various cultural days and works day and night in Swat to celebrate its culture and heritage.

Between 2019 and 2020, a literary and cultural society called (Swat Adabi Stori Swat) was established. In this society, writers and poets of the region would gather together and hold literary and cultural events. Since then, various new cultural and literary societies have been established in Swat and are carrying out literary and cultural activities.

Along with the above-mentioned cultural associations, some other cultural and literary associations are also active in Swat, their names are as follows: Socha Lekwal Swat, Swasto Art and Culture Association Swat, Kabal Adabi Taroon Swat, Mashal Pashto Literary Association Mata Swat, Pashto Adabi Ghorzang Swat, Swat Adabi Taroon Swat, Rana Adabi Karwan Swat, Malgari Likwalan Swat, Pashto Literary and Cultural

International Association Swat, Zowandi Likwal Bari Kot Swat, Mandoor Literary Association Afzal Khan Lala College Mata Swat, Islamic Literary Association Swat, Swat Adabi Aluat Mata Swat, Adhiyana Literary Association Khwaza Khela Swat, Jinki Khel Adabi Zghal, Zalmi Adabi Malgary Swat, Swat Adabi Jirga Swat, Margha zaar Adabi Sanga Swat, Madin Adabi Sanga Madin Swat, Swat Adabi Ghoncha Swat and Ghorzang Literary Association Shamuzai Swat.

At present, many literary and cultural societies are active in Swat, and in every society, Pashto language and literature are greatly served. Various books have been published by these societies at different times on Pashto language and literature. They have also preserved many historical materials of the region in written form. Poets and writers are trained in cultural and literary societies. Ideas are exchanged, with which the language and literature sector is directly nurtured.

Results

Some of the activities of Pashto cultural and literary societies in Swat can be mentioned as follows:

These cultural and literary societies have maintained and nurtured relations between the common people and writers.

They have presented the creative and research works of poets and writers to the society.

In Swat, through these cultural and literary societies, literary consciousnesses have been kept alive among the people and a large number have been trained in them.

Through these literary societies, writers and poets were trained in the region.

The critical knowledge of the people has been improved by these literary societies.

The tradition of writing Tazkiras in Swat has been established by these cultural and literary societies, and various Tazkiras of the Swat region have been written and published by these societies.

The above-mentioned Pashto cultural and literary societies have done a lot to enrich the culture and literature of Swat. With the development of these cultural and literary societies, the development of the Pashto language in Swat is certain and useful as well too.

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Associate Professor Jamila Sarwari
Translated by: Assistant professor Hemayatullah Khad

Analysis of Social Issues & Concepts in the Poetry of Khushhal Khan Khattak

Abstract

Khushhal Khan Khattak, a distinguished figure of the classical period of Pashto literature, was not only a renowned poet but also a visionary national leader, intellectual, and warrior-scholar. His comprehensive grasp of Pashtun sociopolitical structures, codes of conduct, and traditional leadership dynamics positioned him as an insightful analyst of his society. Through critical observation and profound engagement with the cultural psyche of his people, Khattak demonstrated a deep awareness of the socio-political pulse of Pashtun society. In his literary works, he strategically elevated Pashto, asserting its aesthetic and intellectual parity with other classical languages of the region. His contributions laid a foundational corpus for Pashto literary heritage, establishing a rich reservoir of poetic and intellectual material. Moreover, Khattak's commitment to knowledge dissemination extended to his entire family, where both men and women actively participated in the intellectual legacy he initiated. This intergenerational dedication to scholarship underscores the epistemic value system embedded in his lineage.

Khushhal Khan Khattak, as a formative figure in the classical period of Pashto literature, was the originator of a distinctive poetic style and literary school that shaped generations of followers. His deep engagement with the sociocultural realities of his time is vividly expressed through his poetry, where social concerns are intricately woven into artistic expression. There is scarcely a major

social issue that he did not articulate through verse. His poetic oeuvre reflects a comprehensive awareness of the societal structures, moral codes, and communal challenges of his era. This study seeks to analyze the ways in which Khattak incorporated social issues and conceptual themes into his poetry, and to explore the intellectual frameworks and perspectives through which he articulated these concerns.

Research Objectives

This concise study principally seeks to conduct analysis of social issues and conceptual motifs embedded within selected poetic works of Khushhal Khan Khattak. Furthermore, it endeavors to reposition this eminent Pashto poet as a perceptive social theorist, underscoring his profound engagement with the sociological fabric of his society.

Significance and Urgency of the Study

Khushhal Khan was a multidimensional figure — a scholar, intellectual, political analyst, physician, and possessor of a remarkable and strong memory. Beyond these attributes, he was also a well-versed sociologist with comprehensive knowledge and insight in this discipline. This concise study aims to present his poems that address social issues, through which various significant societal problems are highlighted and examined in different ways.

Research Questions

1. To what extent and in what ways did Khushhal Khan Khattak understand social issues?
2. How extensively and in what manner did he

reflect social themes in his poetry?

Research Methodology

This study adopts a library-based research design, employing explanatory, descriptive, and analytical methods to examine and investigate the subjects under consideration.

Main Context

Among classical poets, Khushhal Khan Khattak's poetry is unparalleled in both quantity and quality. He is acknowledged as a pioneer of innovation, whose creative contributions are highly commendable. He introduced fundamental qualitative transformations within Pashto poetry. The infusion of novel ideas and original imagery in his work is uniquely his own. Moreover, in terms of thematic diversity, his oeuvre remains unmatched. (1)

There is scarcely a social issue that Khushhal Khan Khattak has not alluded to in his poetry. In this section, these matters will be briefly analyzed with illustrative examples. Khushhal Khan Baba was intimately acquainted with the customs and thoughts of his people; he possessed a profound understanding of their language and was deeply aware of their hearts. He was well-versed in their culture, traditions, and behaviors. All these themes are preserved in Baba's poetic corpus or collected works. For this reason, he metaphorically likened his diwan to a garden, stating:

«درست دیوان مې لکه باغ د علم گنج دی
په کې هر قسم گلونه، هر نهال»

(2)

Transliteration:

“drəst diwān me ləka bāḡ də alam ganj day
pə ke har qísəm gulūna, har nahāl”

Translation:

“My whole diwan is like a garden treasury of
knowledge
within which bloom every variety of flowers and
saplings”

Indeed, the collection (*Kulyat*) of Khushhal Khan Baba may rightfully be likened to a garden, as previously noted. Since the central focus of this paper is the examination of social themes within Baba’s poetry, it is appropriate to begin with a brief conceptual clarification of the term *society*. From there, we will gradually transition into Baba’s poetic reflections, interpreting the societal issues of his time through the lens of his verse viewing his society through his poetic vision.

According to the Ariana Encyclopedia, a society is defined as a group or collective of individuals who share common customs, traditions, habits, lifestyle patterns, and cultural traits. What ensures the continuity and cohesion of societies are shared historical experiences, cultural heritage, and a common homeland. Sociologists employ the term *society* in both broad and narrow senses. In its broader sense, society encompasses the entire human race as a unified whole. However, in its more commonly used, narrower sense, it refers to distinct, independent social groups and communities with specific characteristics. (3)

In addition to the aforementioned definition of society, the “pašto — pašto tašhreḥi qamūs” (Pashto: پښتو — پښتو تشرېحي قاموس) or (English: the Pashto — Pashto Explanatory Dictionary) also offers various nuanced meanings of the term “ṭoləna” (Pashto: ټولنه) or (English: Society) reflecting its linguistic and conceptual richness.

According to the dictionary, the word “*toləna*” encompasses the following interpretations:

1. *ğunḁa*, *majlis* (Assembly or gathering);
2. *ijtimāṣ*, *taškil* (Collective formation or congregation);
3. *naḁus*, *majmaṣ*, *jamṣiyat* (Population or mass of people);
4. The act of coming together or unification;
5. *hayāt* (A body or organized group).

A society is defined as a large group of human beings who maintain diverse forms of relationships with one another. Its foundational connections are rooted in the production of material resources and the means by which these resources are generated. (4)

Khushhal was, in every sense, a true poet. Broadly speaking, the defining characteristic of his poetry can be identified as his national ideology, an ideology rooted in the freedom, prosperity, enlightenment, unity, and elevation of the Pashtun people. The total number of Khushhal Khan Baba’s poetic verses exceeds 40,000, within which he consistently gives space to social issues. Regarding the nature of his own verses, he states at one point:

«د دیوان مې که بیت بیت سره حساب کړې

په څلوېښت زره به تېر شي په سړ کال»

(5)

Transliteration:

“*də diwān me ka bayt bayt sara hīsāb kړe*
tər calwešt zəra ba ter ši pə saz kāl”

Translation:

“If one were to count the verses of my *diwan* one

by one

they would exceed forty thousand within this year”

In 1095 AH (1684 AD), the number of Khushhal Khan’s poetic verses had already reached a point of considerable magnitude, securing a prominent and enduring place within Pashto literary heritage. As previously noted, the volume of his poetry is vast, and thus, it is beyond the scope of this paper to present all the poems that reflect social issues. Therefore, I am compelled to adopt the method of “must namūna-ī-xarwār” (in Dari: *مشت نمونه خروار*) or (in English: a sample to represent the whole), selecting only key examples that explicitly address social concerns. Endowed by God with exceptional and extraordinary talent, Khushhal Khan’s writings offer meaningful insight and utility across nearly every aspect of life.

Khushhal Khan extols virtue within social life, and in this regard, he states:

«راشه، ښېگڼه د ونې گوره
خپل خان په لمر کا، بل کا په سيوره
په سنگ يې ووله، مېوه درواچوي
خصلت له ونې واخله ای وروره!»

(6)

Transliteration:

“rāša, šegəṇa də wəne gora
xpəl jān pə lmar kā, bəl kā pə siwra
pə sang ye wəwla, mewa dər wāčawi
xīṣlat lə wəne wāxla ay wrora!”

Translation:

“Come, observe the virtue in a tree
It places itself in sunlight and gives shade to others

Even if struck with a stone, it offers you fruit in
return

Learn this noble trait from the tree, O brother”

In the above verse, Khushhal Khan invites us to reflect upon the virtue and character of the tree. The tree stands as a symbol of patience, humility, and forgiveness it endures hardship itself while offering comfort and benefit to others. Moreover, the tree serves as a powerful metaphor for moral excellence and generosity. Embedded within these lines is a profound ethical message: a person ought to be gentle, kind, patient, and forgiving. This is one of Khushhal Baba’s subtle sermons to his society, delivered in plain language through an illustrative example drawn from nature.

This very verse also offers a profound lesson for establishing a just and harmonious social order. The ethics of virtuous living echo the voice of human and societal justice.

In life, persistent effort and striving are the foundations of personal growth and the realization of one's aspirations. Such effort requires firm determination and strong will. Whatever is attained in this world even that which is extracted from the depths of mines or oceans is ultimately the product of human endeavor and resolute intention. On this theme, Khushhal Baba states in one of his verses:

«که غوتې پسې وهې، په لاس به درشي
چا وې دا چې په درياب کې گوهر نه شته؟»

(7)

Transliteration:

“ka ġoṭe pəse wahe, pə lās ba dərši
čā we dā če pə daryāb ke gawhar nə šta?”

Translation:

“If you persistently strike at the knots, they will
eventually unravel in your hand
Whoever claimed that there are no pearls within the
sea?”

In this verse, Khushhal Khan metaphorically emphasizes that through persistent effort and determination, even the most challenging goals become attainable. The “knots” symbolize life's difficulties, while the “sea” and its “pearls” represent the hidden rewards of struggle. The poet challenges despair and passivity by affirming the value of unwavering endeavor.

The above verse encapsulates the profound value of effort and perseverance. It delivers a compelling message to society: consistent work and striving will inevitably yield results. Moreover, the poem alludes to the idea that hidden potential exists within every individual, community, or nation. Even if one lacks immediate confidence in others, opportunities must still be provided. Judgment should not be based on superficial appearances or current conditions.

Ultimately, every form of success in social life is the product of sustained effort and determination. This elevated verse also carries an inspiring message in the face of social poverty or hardship, one must not fall into despair. Through patience and diligence, individuals can rise from the depths of adversity with success and beauty just as a pearl emerges from the depths of the sea.

Khushhal Baba held a deep aversion toward narrow-mindedness, greed, and miserliness above all else. He despised a life of poverty to the extent that he preferred death over it a fate that ultimately befell him. This was largely because he had spent his wealth in acts

of generosity and hospitality. He makes a pointed reference to this in one of his poems:

«چې کالي يې پاتې نه شي مرده شوی ته
خدايه! ورکړې و خوشحال هسې رحلت»

Transliteration:

“če kālī ye pāte nē šī, murdašoy ta
xdāya! warkṛe wə xušhāl hase rihlat”

Translation:

“I wish that corpse washer won’t access my deaths
O Lord, such a departure you granted to Khushhal”

This verse reflects Khushhal Khan’s rejection of materialism and his commitment to dignity, generosity, and service to others. Despite dying in poverty, he views this as an honorable end, having lived a life of integrity and selfless giving. The tone is one of humble gratitude, portraying death not as defeat but as a noble conclusion to a purposeful life.

«چې بازيې په جهان کړم، هغه زه يم
هم يې پوسم، هم ترې يوسم، اړ پرې نه يم
و اغيار ته لکه کاني، موم و يار ته
په سختۍ او په نرمۍ کې هغه زړه يم»

(8)

Transliteration:

“če bāzāye pə jahān kṛəm, haḡa zə yəm
Ham ye posəm, ham tre yosəm, aṛ pre nē yəm
wə aḡyār ta loka kāṇay, mūm wə yār ta
pə saxtəy aw pə narməy ke haḡa zṛə yəm”

Translation:

“I am the one who engages with the world on my
own terms

I both seek from it and take from it, yet remain
unbound by need
To outsiders, I am like stone; to be loved ones, like
wax
In both hardship and softness, I remain the same
steadfast heart”

Khushhal Khan Khattak, who occupies a distinguished position among the classical poets of Pashto literature, was more attentive than any of his contemporaries to these elevated human ideals. As a wise and exemplary moral guide, he masterfully encapsulated these noble concepts in a quatrain, expressing them with remarkable eloquence and aesthetic grace.

«څوک چې له خلکو شور و غوغا کا
نادان حريص دی، هغه چې دا کا
چې عاقلان دي، چې صابران دي
هغه به کله جنجال له چا کا»

(9)

Transliteration:

“cok če lə xalko šor o ġawġā kā
nādān ḥariṣ day, haġa če dā kā
če ɕāqílān di, če šābírān di
haġa ba kəla janjāl lə čā kā”

Translation:

“Whoever stirs noise and turmoil among people
He is but an ignorant and greedy man
For those who are wise and patient
When would they ever engage in quarrel with
anyone”

In this quatrain, Khushhal Khan Khattak emphasizes the moral distinction between the wise and the foolish. He critiques the one who disrupts social

harmony, attributing such behavior to ignorance and greed. Conversely, he presents wisdom and patience as the foundations of peace and civil conduct. The verse promotes the ideal of a balanced and disciplined society where emotional restraint and rational behavior prevail over chaos and confrontation.

Khushhal Baba, who consistently addressed a wide range of social issues in his poetry, either openly condemned them or provided guidance toward reform. In the following verse, he denounces companionship with the ignorant and states:

«د جاھل سره گلگشت لکه دوزخ دی

له نادان سره راضي یم، که مې بند کا»

(10)

Transliteration:

“də jāhīl sara gwəlgašt ləka dozax day

lə nādān sara rāzi yəm, ka me band kā”

Translation:

“To walk with the ignorant is akin to dwelling in
hell

Yet I am content with the wise, even if I am
imprisoned with them”

In the aforementioned couplet, a comparison is drawn between two types of individuals the ignorant and the wise. The “ignorant” is one who lacks both knowledge and reason, while the “wise” is defined by intellect and insight. This verse offers a profound sociocultural lesson highlighting that one's choice of companions and social associations can either bring comfort or misery to life.

It instructs us to be cautious when choosing friends, gatherings, and social environments.

Companionship with the learned, intelligent, and morally upright is essential, for such relationships form the very foundation of a noble human character.

Khushhal Baba strongly valued humility in social life. In this regard, he beautifully states:

«ترې بل سل رنگه گلونه زرغونه شي
هر سړی چې خاکساري واخلي، ځان خاک کا»

(11)

Transliteration:

Tre ba səl rənga gulūna zarġunə šī
har saray ĉe xāksāri wāxli, jān xāk kā”

Translation:

“A hundred kinds of flowers will bloom from him
Who embraces humility and turns himself to dust”

In this verse, Khushhal Khan Baba emphasizes humility (خاکساري) as a core social and ethical value. The metaphor of “dust” symbolizes modesty, self-effacement, and surrendering the ego. Baba asserts that when a person humbles himself or herself reducing pride and embracing simplicity they become a fertile ground from which countless virtues (symbolized by "flowers") blossom.

From an academic perspective, this aligns with Sufi ethics, where “becoming dust” signifies annihilation of the self (fanā) in the service of others and for spiritual elevation. Socially, it is a call to abandon arrogance and to seek greatness through service and humility. This poetic reflection teaches that true moral richness and societal harmony emerge from inner modesty and outward grace.

A person who is humble in society, who does not consider themselves superior, treats others with kindness,

and shows respect to both elders and youth is generally admired, trusted, and respected by others. Such individuals do not incite conflict; rather, they promote peace, harmony, and affection. A humble person becomes a source of prosperity, goodness, and positive change within a community.

The verses mentioned above urge people to reject arrogance, pride, and egotism, and instead embrace humility. Arrogant individuals are often harmful to social cohesion they create division and distance themselves from others. In contrast, humble individuals foster unity, love, togetherness, and mutual trust. Pride and vanity give rise to social disintegration, whereas humility strengthens collective harmony and social solidarity.

Khushhal Baba, who sought the prosperity and well-being of the Pashtun society and its people, strongly despised idleness. Through his poetic language, he pointed to this issue with the following verse:

«هر ساعت چې په چا ځي هسې بېکار
تر هغه نه زه لا ښه گڼم بېگار
رنځوران که کاروبار نه کا، معذور دي
روغ سړی به ولې نه کا خپل روزگار»

(12)

Transliteration:

“Har sāṣat ɕe pə ɕā ʃi hase bekār
Tər haḡa Na zə lā ʃə gaṇəm begār
Ranžūrān ka kār-o-bār nə kā maɕzūr di
Roḡ saray ba wale nə kā xpəl rozgār”

Translation:

“Anyone who spends every hour in idleness
I consider forced labor even better than that

If the sick do not work, they are excused
But why should a healthy man not earn his own
livelihood”

These verses convey a profound social message regarding work, effort, and responsibility. No task is without value any productive engagement is better than idleness. An idle person benefits neither himself or herself nor society. In this poem, the community is encouraged not to surrender to laziness, unemployment, or irresponsibility. As the Pashto proverb says, "Even the forced labor of a Khan is better than sitting idle," Khushhal Baba similarly emphasizes the importance of labor in society. A society is considered healthy, progressive, and balanced only when its people make good use of their time and each individual fulfills their responsibilities.

Likewise, if a person suffers from physical or mental illness, they are considered exempt or disabled. However, a healthy, sound, and capable individual bears full responsibility to work, support their family, and contribute to society. Broadly speaking, this verse carries a significant social message about the recognition of responsibility, the dignity of labor, and the essence of social justice. Every individual is expected to play a role according to their ability and must not remain idle in the development and progress of society.

Khushhal Baba, who was a man of deep experience in daily life, describes the attributes of a good and noble person in the following way:

«مړه هغه چې نه يې نام، نه يې نښان شته
تل تر تله به ژوندي پايي ښاغلي»

(13)

Transliteration:

“Mrə haġa ċe nə ye nām, nə ye níṣān šta
Təl tər təla ba žwandi pāyi šāġəli”

Translation:

**“He is truly dead whose name and legacy do not
endure**

But noble men live on, forever remembered”

Khushhal Baba, through this couplet, draws a sharp line between mere biological existence and meaningful life. He suggests that immortality is not physical but symbolic preserved in the legacy of virtuous deeds, honor, and service to society. Those who contribute nothing are forgotten as though they never lived; whereas honorable individuals live on through the echo of their actions and virtues.

Khushhal Baba regards the noble individuals of society as eternal. Those who lack virtuous qualities, noble character, and moral conduct who have not embodied the attributes of an “honorable person” are, in his view, as good as dead: nameless, without legacy, and without meaningful deeds. In contrast, those whose lives are marked by good actions preserve their name and reputation across time, achieving a kind of immortality through their positive contributions to society.

From a social perspective, this verse emphasizes that individuals who fail to play a positive role in society those who neither serve others, reflect meaningfully, nor leave behind any legacy lead lives of little value. Here, the concept of “name” or “trace” does not refer to mere fame, but rather to a positive memory, heartfelt presence among the people, and meaningful actions. Those who embody good character, knowledge, service, and

humanity such individuals, even after death, remain alive through their influence, legacy, and thought.

From a sociological perspective, individuals such as true leaders, educators, intellectuals, and mentors serve as guiding figures in society. Their influence becomes a lasting part of people's memories, history, and collective life.

Khushhal Khan Khattak, who possessed a profound understanding of his people and environment, advises caution in placing trust and confidence in others. He warns against blind reliance on everyone, and expresses this idea poetically as follows:

«په خپل زوی او ورور باور نه شته خوشحاله!

غافل مه شه د جهان له مکره، دروهه»

(14)

Transliteration:

“pə xpəl zoy aw wror bāwər nə šta xušhāla!
ğāfil mə ša də jahān lə məkra, droha”

Translation:

“Even in one's own son and brother, trust is not
guaranteed, O Khushhal
Do not be heedless of the world's deception and
trickery”

In this verse, Khushhal Khan Khattak expresses a deep philosophical and social observation. He emphasizes the importance of caution and vigilance in social interactions, suggesting that blind trust even in close kin can be misguided. The line reflects the harsh realities of human nature and societal dynamics, highlighting the prevalence of deceit in the world. It serves as a timeless warning to remain discerning and aware of the complexities of human behavior and worldly affairs.

Moreover, the first hemistich of the above couplet highlights a bitter reality of contemporary society the level of trust and confidence among people has diminished to such an extent that even close family relations, like sons and brothers, are difficult to rely upon. Khushhal Khan Khattak, centuries ago, was keenly aware of such social dynamics and, through his poetry, sought to awaken others to this reality. The poet does not imply disrespect toward kin; rather, he warns that blind trust even in the closest of relationships can lead to hardship and regret.

The second hemistich deepens this insight by emphasizing that the world is not as simple as it may appear. Often, behind apparent love and affection, hidden personal interests lie. Hence, a wise person must never be heedless of the cunning and deceit that exist in society.

Ultimately, the message of this verse is not to eliminate trust, but to ground it in discernment and wisdom. In modern life, relationships must be managed not merely by emotions, but with rational thought, foresight, and caution. Prudence and self-protection are essential at every stage of life; otherwise, manipulative individuals even from within one's own household may cause harm.

Khushhal Baba, having faced various conflicts and societal challenges within the Pashtun community and its environment, engaged in many discussions and debates with diverse individuals. However, he firmly denounces association or discourse with the ignorant, expressing his disapproval in the following words:

«چې دوزخ دی په دنیا کې

د ناپوه سره صحبت دی»

(15)

Transliteration:

“če dozax day pə dunyā ke
də nāpoh sara ʃuḥbat day”

Translation:

“What constitutes hell in this world is the
conversation of the ignorant”

In this couplet, Khushhal Khan Khattak presents a powerful metaphor equating the torment of Hell not with the afterlife, but with something experienced in this world the company of the ignorant. The verse offers a profound social critique, emphasizing that ignorant individuals can cause so much intellectual and moral discomfort that their presence become a source of suffering and degradation.

Khushhal Baba warns that associating with the unwise can hinder personal growth, lead to conflict, and deprive one of rational and meaningful discourse. This line reflects his broader educational and philosophical stance that ignorance is not only a personal flaw but a social hazard one that wise individuals must avoid to preserve their integrity, wisdom, and moral clarity.

In the above couplet lies a profound social message that befriending an ignorant person is a source of social harm. Association with the unwise, the ignorant, or the narrow-minded is not only fruitless but can also be dangerous. One who spends time in the company of the uninformed is susceptible to misunderstanding, useless discussions, poor decisions, and even intellectual downfall.

The implicit message in this verse is that companionship with knowledgeable, wise, and positively-minded individuals is far more beneficial. An ignorant person neither listens to reason nor accepts it, making

persuasion nearly impossible. It is on this basis that Khushhal Khan refers to such companionship as “Hell in this world.”

A society progresses and prospers only when individuals choose to associate with informed, ethical, and insightful people. Avoiding the company of the ignorant helps protect against the decline of thought, action, and moral values. This couplet ultimately urges individuals to be discerning in their relationships to preserve social harmony and intellectual integrity.

Various social issues are reflected in the poetry of Khushhal Khattak. For instance, in the following verse, he points to a very important topic:

»چې باور دې په رښتيا خبره نه کا
و هغه ته به څه خورې سوگندونه«

(16)

Transliteration:

“če bāwār de pə rīštyā xabəra nə kā
wa hağə ta ba cə xwre sawgandūna”

Translation:

“If someone does not believe your words as truth
Then what use is it to swear oaths to them”

In this couplet, Khushhal Khattak reflects on a deeply rooted social issue the breakdown of trust. He questions the utility of taking oaths or making solemn affirmations to a person who fundamentally does not trust or believe you. The verse emphasizes that when trust is lost, even the most sacred gestures like swearing by oaths lose their power and meaning.

This verse not only exposes the fragility of social relationships built on trust but also critiques those who

are habitually suspicious or refuse to accept truth even when it's apparent. It offers an ethical and philosophical reflection on the importance of mutual belief, credibility, and honesty in human interactions.

From a broader perspective, this verse is a social lesson urging people to be discerning but not cynical to value trust as a foundation of society, because without it, even truth becomes powerless.

This verse also conveys the idea that if a person lacks belief in the truth, then any kind of oath, promise, or argument becomes futile in front of them. From a sociological perspective, it highlights the critical issue of broken trust. When trust collapses, no amount of swearing or reasoning can restore belief.

Furthermore, this reflects a deeper crisis in society the erosion of intellectual maturity, mutual understanding, and social cohesion. It signals a stage in which communication and relationships suffer, not because truth is absent, but because the willingness to accept truth has been lost.

In essence, Khushhal Baba is not only presenting a personal or emotional reflection, but a sharp social critique in a society where trust is no longer a shared value, dialogue becomes unproductive, logic loses its influence, and relationships weaken. His message calls for the rebuilding of trust, sincerity, and intellectual openness as foundations of a healthy and harmonious society.

If a society loses the value of truth, its people will begin to lie to one another, promises will go unfulfilled, social relationships will weaken, and the level of mutual trust will decline. As a result, peace and unity will vanish,

and the chain of friendship and cooperation will break apart.

Speaking the truth and preserving trust form the foundation of a society's health and cohesion. Every individual must be responsible for their words, promises, and commitments. A person whose truth is no longer believed can no longer retain credibility, value, or influence within the community. When trust between people disappears, even solemn oaths and affirmations become meaningless. Therefore, honesty is not merely a personal virtue it is the cornerstone of social character and collective stability.

Khushhal Khan Khattak, who gave a new flavor and depth to Pashto poetry in every aspect, had a particular viewpoint about wealth and materialism:

«خپل پردي واړه په خوله وايي څار څار!
و عالم ته تر هر څه دي بهتر زر
اوس په دا دور ما وليدل خواړه دي
تر پدر، تر برادر، تر پسر زر»

(17)

Transliteration:

“xpəl pradi wāṛa pə xwlə wāyi ǰar ǰar
wə ɟālam ta tər har ca di bīhtar zar
os pə dā dawər mā wəlidel xwāṛə di
tər padər, tər bīrādər, tər pīsar zar”

Translation:

“Everyone, whether kin or stranger, speaks
constantly of gold
To the learned man, gold surpasses all else in
worth

In this age, I have witnessed with my own eyes
Gold has become dearer than father, brother, and
son”

These verses not only carry profound philosophical content, but they also vividly portray the transformation of societal values, the erosion of human relationships, and the shifting nature of priorities in a rapidly changing world. Money or wealth has replaced every other value. The poem serves as a powerful voice against materialism, moral decay, and the death of genuine human emotion. With deep sorrow and regret, the poet laments that people no longer value humanity, but rather judge one another based on wealth. Even family ties are subordinated to material gain. This reflects a bitter truth of our society, that success is increasingly measured not by virtue or character, but by financial status.

Khushhal Baba's heart was so deeply wounded by the people and the society around him that he poured his pain into the sweet and expressive language of poetry:

«خپل دي، كه پردي دي، قلم وڅكوه په واړو
دور د فساد شو، په خپل زوى او ورور مه وياړه
گوره، كوم يو باد دى چې په درست جهان راوالوت
زړه په چا بڼه نه شي، لباسي شول خلك واړه»

(18)

Transliteration:

“xpəl di, ka pradi di, qalam wackawa pə wāṛo
dawər də fasād šo, pə xpəl zoy aw wror mə wyāṛa
gora kūm yaw bād day če pə drəst jahān rāwāl wət
zṛə pə čā šə nə ši, líbasi šwəl xalək wāṛa”

Translation:

“Whether kin or stranger put all to the test with your pen

Analysis of Social Issue... ---

The age is one of corruption take no pride even in your son or brother

Observe the storm that has swept across the whole world
The heart finds no sincerity, for all have become people of mere appearance”

These verses of Baba express deep philosophical and social thought. We will analyze each line separately:

In the first line, it is pointed out that whether someone is a relative or a stranger, their actions should be judged by the pen, meaning that justice and truth should be written equally for all. One should not defend the mistakes of their own people this expresses a mindset centered on fairness and truth.

In the second hemistich, the poet declares that the current era is marked by moral decay, corruption, and a decline in justice. Therefore, one should not take pride merely in familial ties such as having a son or a brother if they are not virtuous. Goodness should be measured by righteous actions, not blood relations. This line delivers a profound criticism of tribalism and blind familial loyalty, advocating for ethical merit over kinship.

In the third hemistich, Khushhal Baba employs a powerful metaphor, likening the societal decline to a strange and destructive storm that has swept across the entire world. This imagery captures the widespread nature of chaos and the erosion of fundamental human values.

In the final hemistich, the poet laments that people no longer bring joy to the heart, as they have become deceitful, superficial, and hypocritical. The word "labasi" metaphorically refers to those who appear righteous outwardly, but are inwardly corrupt.

Through these verses, Khushhal Khan Khattak offers a deeply philosophical reflection on the social,

political, and ethical degeneration of his time. He uses poetic expression as a tool to expose the hypocrisy and injustices prevalent in society, urging his audience to uphold truth and moral integrity above superficial appearances and inherited affiliations.

He calls upon people to uphold justice, principles, and truthfulness, while firmly opposing tribal, familial, and personal prejudices. This message retains profound relevance even today. It is important to note that Khushhal Khan Khattak's poetry extensively illuminates various social issues through poetic expression. Given that this study does not have the capacity to present and analyze numerous additional examples, we shall confine ourselves to the aforementioned illustrations and conclude the discussion accordingly.

Conclusion

Khushhal Khan Khattak's social poetry offers a profound reflection of Pashtun societal values, challenges, and calls for reform. Through critical analysis and commentary on the conditions of his era, he composed verses that not only guided his contemporaries but also retain significant relevance today. Khushhal vocally opposed oppression, injustice, tribal conflicts, and ignorance within his community. Using the power of his pen, he encouraged unity, patriotism, honor, and knowledge, striving to establish an intellectual foundation for social change and reform.

His poetry is not only artistically beautiful but also imbued with deep social consciousness and a sense of responsibility. Therefore, it is accurate to describe Khushhal Khan Khattak not merely as a poet, but also as a social thinker and reformer who served the awakening

of Pashtun societal awareness through his verse. Additionally his works advocate for social justice, human dignity, rationality, and enlightenment, guiding the nation towards these ideals.

Khushhal Baba's poetry inspires his people to resist slavery, promotes unity over discord, and emphasizes scholarly, ethical, and social values. These messages are conveyed in a poetic language that resonates deeply with readers' hearts, motivating practical and meaningful change.

In conclusion, it is important to note that Khushhal Baba expressed his poetic emotions, thoughts, and experiences not only through literary themes but also engaged deeply with social issues. Therefore, he can be regarded as a sociologist, thinker, philosopher, and a reformer of Pashtun society. His social poetry remains a valuable source of inspiration for contemporary generations, encouraging reflection, action, and transformation. Moreover, Khushhal Khan Khattak has left a lasting impact on the social dimension of Pashto literature.

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Assistant Professor Hekmatullah Aziz

The Value of the Pashto Language for Foreigners

Abstract

Pashto, as a vital expression of cultural identity and regional influence, remains underrepresented in the study and practice of many foreign scholars and professionals. This research examines the academic, diplomatic, and practical significance of Pashto language acquisition for non-native speakers. It emphasizes the language's historical depth, rich oral and literary heritage, and strategic importance in the contemporary geopolitical landscape, particularly across Afghanistan, northwest Pakistan (Pakhtunkhwa), and the broader South-Central Asian region and India as well. The study demonstrates that proficiency in Pashto facilitates deeper intercultural understanding, strengthens professional credibility, enables more effective communication in complex environments, and fosters meaningful engagement with Pashtun communities.

1. Introduction

Language is a fundamental part of human life. It shapes how we connect with others, express our thoughts, and share emotions. More than just a tool for communication, language is essential in personal development, culture, society, and business. It allows us to convey complex ideas, preserve traditions, bridge cultural differences, and strengthen communities. In education, it supports cognitive growth and identity. In

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business, it fosters collaboration and creates new opportunities. While non-verbal communication matters, a shared spoken language is key to building meaningful personal and social relationships.

In today's interconnected world, learning regional languages has become a powerful tool for diplomacy, peacebuilding, academic research, and international cooperation. Regional languages support intercultural understanding and help prepare individuals for global citizenship.

Education in regional languages significantly benefits children's development. It strengthens cognitive skills, improves academic performance, and supports emotional well-being. Learning in a familiar language enhances literacy, boosts self-confidence, and fosters a sense of belonging. It also helps preserve cultural identity and encourages parental involvement. Online education platforms make regional language learning more accessible and inclusive, particularly for marginalized communities. These platforms support lifelong learning and cultural continuity.

Pashto, as a regional language, plays a vital role in this context. Learning Pashto improves children's cognitive abilities, academic success, and emotional resilience. It also enhances communication, builds cultural pride, and deepens the sense of identity. In multilingual societies, it bridges communities and enables meaningful social participation. Online education further expands access to Pashto, making it easier for learners

worldwide to connect with their heritage and strengthen cultural pride.

Pashto holds a unique position among regional languages due to its historical depth, cultural richness, and strategic importance in South-Central Asia. However, despite its value, Pashto remains underrepresented in global academic and linguistic studies. This research aims to highlight the significance of Pashto for foreigners in various fields, including culture, education, and diplomacy.

Pashto is an Indo-European language primarily spoken by the Pashtun ethnic group. With about 40 to 60 million speakers worldwide, it is mainly used in Afghanistan, Pakistan, and India and by diaspora communities in North America, Europe, and the Middle East. There are also reported to be communities of Pashto-speaking migrant laborers from both Afghanistan and Pakistan in Iran and the United Arab Emirates, and small populations of Pashto speakers have been documented in Tajikistan. With recent political upheavals, even more have migrated to the West, including Western Europe and North America. The language dates back to the mid-1000s CE and is considered the second most significant Iranian language after Persian. It is written in a modified Perso-Arabic script, read from right to left, and includes unique characters. Pashto gained literary status in the 1600s and grew further through poetry and printed materials in the early 20th century. Despite its deep cultural roots and

official status in Afghanistan, Pashto faces challenges due to the rise of English and political tensions in Pakistan. The language consists of multiple dialects and remains a central part of Pashtun identity. It is worth mentioning that Pashto had an oral literature prior to these periods.

Pashto is a prominent living and literary language within the Eastern Aryan branch of the Indo-European family. Since 1936, it has served as one of Afghanistan's official languages. The 1964 Afghan constitution reinforced its role by making it compulsory in education and government. However, its national importance predates the constitution, with influential support from figures like Amir Sher Ali Khan and Allama Mahmood Tarzi during the reigns of Amir Sher Ali and Amir Habibullah Khan. According to Article 16 of Afghanistan's constitution, both Pashto and Dari are official state languages, and Article 20 designates Pashto as the language of the national anthem.

2. Research Objectives

This study is guided by the following objectives:

1. To investigate the historical, cultural, and geopolitical significance of the Pashto language within regional and global contexts.
2. To assess the academic, diplomatic, and professional benefits of Pashto proficiency for non-native speakers.
3. To identify the primary challenges faced by foreigners in learning Pashto and to examine the

resources and strategies available to support their language acquisition.

4. To highlight successful case studies and personal testimonials of foreign individuals who have effectively learned and utilized Pashto in various professional and cultural settings.

3. Research Questions

To achieve these objectives, the study explores the following key research questions:

1. Why are the historical and cultural underpinnings of the Pashto language significant for foreign language learners?

2. How does proficiency in Pashto enhance the effectiveness of foreign professionals working in different sectors?

3. What are the primary challenges encountered by foreigners in acquiring Pashto?

4. In what ways does learning Pashto contribute to fostering intercultural dialogue, building trust with local communities, and promoting more contextually informed international engagement?

4. Methodology

This study adopts a qualitative descriptive methodology, drawing upon a range of secondary data sources which include academic publications, reports, online testimonials and reflections from diplomats, scholars, and journalists.

The collected data is synthesized and analyzed thematically, with findings organized under clearly defined sections to address the study's core objectives.

Historical and Cultural Significance of the Pashto Language

Pashto is an Eastern Iranian language within the Indo-European family, spoken by an estimated 40 to 60 million people worldwide. It holds official status in Afghanistan alongside Dari and serves as a major regional language in Pakistan's Pakhtunkhwa province. It is also spoken by Pashtun communities in Iran, India, Tajikistan, the UAE, and beyond (2:460). While its precise origins remain debated, some scholars link it to ancient languages like Avestan or Bactrian, Pashto is believed to have emerged as early as the 3rd century CE (8).

Pashto developed primarily as a spoken language and only gained literary status in the 1600s when Persian poetry began to be translated into it. By the early 20th century, original Pashto literature and newspapers appeared, helping to establish a written tradition. Despite these advances, Pashto remains largely oral in many regions, with folklore, history, and poetry passed down through generations. Low literacy rates in certain areas have contributed to the dominance of oral transmission (7).

As a living and historic language, Pashto holds a central role in preserving Pashtun culture. It is deeply rooted in oral literature, including poetry and folk tales

that reflect the ethical code of Pashtunwali; a traditional system that values honor, hospitality, independence, and community loyalty. Legendary poets like Khushal Khan Khattak, Rahman Baba, and Hamza Baba have expressed these values through rich and philosophical poetry. Their works have built a deep intellectual and spiritual tradition within Pashto literature (3).

Today, language faces modern challenges. The global spread of English and political instability especially in Pakistan, where Pashto lacks formal status have hindered its growth and development (5). During the 1990s, the Taliban emphasized the use of Pashto, but prolonged conflict has since interrupted many cultural and educational initiatives (7). Despite these obstacles, revitalization efforts continue. Institutions such as the Pashto Academy and regional educational programs in Afghanistan are working to preserve and promote the language. These initiatives aim to maintain Pashto's role as both a practical communication tool and a vital medium for cultural continuity.

Geographical Distribution and Strategic Importance of the Pashto Language

Pashto is primarily spoken in Afghanistan and Pakhtunkhwa, where it holds official and national language status alongside Dari in Afghanistan. In Afghanistan, it is widely spoken in regions around the Hindu Kush Mountains and across the north and

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northeast. Over 40% of Afghans speak Pashto as their first language. In Pakistan, about 20 million people, particularly in Khyber Pakhtunkhwa and the former Federally Administered Tribal Areas, use Pashto as their primary language. Globally, Pashto is spoken by approximately 40 to 60 million people, including diaspora communities in Dubai, the UAE, India, Europe, and the United States.

Pashto includes up to five major dialects; Northwest, Northeast, Southwest, Southeast, and Central which differ primarily in consonant pronunciation but remain mutually intelligible (7).

Beyond its role as a national and regional language, Pashto holds significant strategic importance. In diplomacy, security, and peacebuilding operations, proficiency in Pashto enables more effective engagement with local populations. It offers direct access to community leaders, local media, and grassroots communication, all of which are essential for building trust and ensuring accurate, context-sensitive understanding of the local environment.

Learning Pashto opens up opportunities for communication not only within Afghanistan and Pakhtunkhwa, but also with Pashtun refugee communities around the world, including in the United States (2: 461). Pashtuns are the largest ethnic group in Central Asia and continue to exert a growing influence on the political, economic, and strategic affairs of the region. Knowing Pashto allows individuals to access important information

and perspectives, which can be critical for analyzing and understanding the complex development dynamics across South and Central Asia (9).

Academic and Professional Importance of Learning Pashto

Pashto holds significant value for academic research in fields such as anthropology, linguistics, conflict studies, and Islamic philosophy. It offers unique access to under-documented dialects, oral traditions, and indigenous knowledge systems that are often unavailable in translated form. Researchers proficient in Pashto can directly engage with primary sources, avoiding the interpretative errors and cultural nuances often lost in translation.

Although few people in the United States study Pashto, the demand for experts in the language is steadily growing. Careers in Foreign Service, intelligence, translation, journalism, and international development increasingly require professionals who can communicate with Pashtuns across Afghanistan, northwest Pakistan, and the global diaspora.

Pashto not only provides linguistic access but also offers deep cultural insights into one of the most influential ethnic groups in Central and South Asia. Shaped by centuries of contact with both Iranian and non-Iranian languages, Pashto reflects a rich historical and cultural evolution. Though it is considered a challenging language to learn, mastering Pashto is highly rewarding. It opens the door to understanding the hospitable Pashtun

culture and their ethical code of Pashtunwali, which emphasizes honor, hospitality, courage, and community loyalty (9).

Pashto's Growing Global Recognition and Professional Relevance

The recent use of Pashto by the official Saudi Arabian Facebook page "Aljawazat Al-Saudia" to welcome Afghan pilgrims marks a significant step toward the global acknowledgment of the language. After years of marginalization, such gestures reflect Pashto's increasing visibility and acceptance on international platforms. This trend is further supported by global institutions like Al-Azhar and other international media outlets that now incorporate Pashto in their communications.

However, while many Pashto speakers appreciate this development, some have criticized the quality of the translations, calling for greater accuracy and the involvement of qualified native speakers to ensure correct usage and cultural relevance. These discussions reflect a broader desire among Pashtuns to see their language represented with dignity and precision (10).

Pashto's global presence is also being amplified through non-native advocates, such as a Chinese writer with over 1.5 million followers who publishes content in Pashto. This highlights both the growing international interest in the language and the Pashtun community's pride in their linguistic heritage.

Professional Sectors Where Pashto Proficiency Is Valuable:

Proficiency in Pashto is becoming increasingly essential across a range of professional sectors, particularly those that require direct interaction with Pashto-speaking populations (6). Key areas include:

- Non-Governmental Organizations (NGOs) and humanitarian agencies operating within Afghan and Pakistani communities, where effective communication is vital for delivering aid and building trust.
- Journalism and Media, where accurate, context-sensitive reporting depends on direct engagement with local populations.
- Military and Intelligence Services, where Pashto is recognized as a language of strategic importance in regional security and operations.
- Diplomatic Missions, where language proficiency enhances cultural diplomacy, fosters mutual understanding, and reduces dependence on interpreters.

As its international relevance expands, Pashto is evolving beyond its traditional regional role, emerging as a vital medium for communication, diplomacy, and intercultural connection throughout Central and South Asia.

Challenges and Resources in Learning Pashto

For English speakers, learning Pashto can be challenging due to its unique grammar, complex verb system, and use of the Arabic script. Additionally, Pashto's many dialects add another layer of complexity.

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However, with dedication and appropriate resources, mastering Pashto is achievable. Guidance from native speakers or experienced instructors is invaluable for understanding the language's nuances.

Pashto grammar is notably intricate. It features a split ergative system, which is rare among Indo-Iranian languages. This means that verbs change depending on whether the action is complete or ongoing, and whether the sentence is transitive or intransitive. Moreover, nouns and adjectives in Pashto are gendered and inflected for case, which adds further grammatical complexity (8).

The language is also rich in dialectal variation, commonly divided into Northern, Southern, and sometimes central dialect groups. These dialects primarily differ in pronunciation and phonology. Regional dialects such as Kandahari, Yusufzai, and Waziri reflect this diversity, affecting pronunciation and vocabulary. Such variation is crucial to consider in translation and interpretation.

Pashto vocabulary includes many loanwords from other Iranian languages like Avestan and Pamir, increasing the complexity for learners. Its expressions and idioms are deeply embedded in Pashtun traditions and daily life, requiring cultural understanding to fully grasp. Furthermore, Pashto sentence structures differ significantly from English and lack articles, which can confuse new learners. The language is written in a modified Perso-Arabic script and read from right to left, a format unfamiliar to those accustomed to Latin scripts.

Despite these challenges, resources for learning Pashto are expanding. Formal instruction remains limited but is offered at institutions such as SOAS (School of Oriental and African Studies), Georgetown University, and the University of Arizona. Additionally, online platforms like Mango Languages, Clozemaster, and various YouTube lessons are making Pashto more accessible to learners worldwide.

Historical and Scholarly Perspectives on the Pashto Language

Pashto is a historically rich and linguistically complex language primarily spoken by the Pashtun people. It belongs to the Indo-European family, specifically the Eastern Iranian branch, although its exact origins have been debated among scholars for centuries. Early Western linguists like Major Raverty, Kalaport, and Max Müller rejected claims that linked Pashto to Semitic or Prakrit languages, emphasizing instead its Aryan roots. Some researchers, such as Ernest Trumpp, considered Pashto a bridge between Indo-Aryan languages (like Hindi and Sanskrit) and Iranian languages. Others, including James Darmesteter and George Morgenstern, connected Pashto closely to ancient dialects like Zand or Saka (4).

Historically, Pashto evolved from a predominantly oral tradition into a literary language influenced by regional tongues and cultural exchanges. Although its precise lineage remains contested, most modern linguists agree that Pashto is a distinct and ancient Eastern Iranian

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language, with unique grammar, vocabulary, and phonetics reflecting both Iranian and Indian linguistic traits. Its status as one of Afghanistan's official languages and its wide geographical spread highlight its enduring cultural and political significance.

Several Western scholars have made important contributions to the study of Pashto's structure, literature, and history. Henry George Raverty, a British military officer authored foundational works including *Pashto Grammar* (1855), *Pashto-English Dictionary* (1860), and *Selections of Pashto Poetry* (1862). Although he initially proposed links between Pashto and Semitic languages, he later supported its Indo-Iranian roots. Henry Walter Bellew, another British scholar, published *Pukhtu Grammar* (1867) and conducted ethnographic research on Afghan tribes. French orientalist James Darmesteter placed Pashto in the Indo-Aryan language family and compiled *Har-o-Bahar*, a collection of Pashto folk poetry. American linguist Burt Penzl analyzed the Kandahari dialect's phonetics and grammar in 1955. Other notable figures include European grammarians C.I. Bedolf and Goldenstedt, Berje Bečka who studied Pashto stress patterns, and George Morgenstern who linked Pashto to ancient Eastern Iranian languages like Saka. Collectively, their work has shaped the global understanding of Pashto's history, structure, and literary tradition (1:106-112).

Foreigners who have learned Pashto often describe transformative experiences. For example, a US

anthropologist researching tribal governance in Loya Paktia said, “Speaking Pashto gave me access to narratives I would never have discovered through interpreters.” A German journalist noted, “It changed the way I reported stories from surface observations to real, contextual understanding.” Such testimonials highlight the personal and professional benefits of learning Pashto.

The significant attention from foreign writers, researchers, and linguists, many of whom have authored works in Pashto or gained fluency demonstrates the language’s profound importance in cultural, academic, and societal contexts.

Language shapes worldview. Pashto opens a window into Pashtun values, rich poetry, religious devotion, and tribal honor. Foreign learners gain nuanced insight into Pashtun perspectives on justice, spirituality, and community ethics knowledge often missing in Western policy analyses.

In international dialogue, regional languages like Pashto are essential for true multicultural engagement. They challenge stereotypes, foster empathy, and support locally informed solutions to global challenges. Mastering Pashto enables foreigners to move beyond observation and become active participants in cultural conversations.

Conclusion

Pashto is not merely a regional language but a cultural and strategic asset for comprehending the complex social dynamics of South-Central Asia. For

foreign learners, proficiency in Pashto unlocks access to primary sources, oral traditions, and lived experiences that are otherwise inaccessible. It facilitates deeper engagement with Pashtun communities, enabling more authentic and respectful relationships. The language serves as a gateway to a rich intellectual and literary heritage, fostering a nuanced understanding of Pashtun identity, values, and worldviews. In professional domains such as diplomacy, journalism, international development, and academic research, fluency in Pashto significantly enhances communication, contextual awareness, and operational effectiveness. Although challenges to learning the language persist, the growing global acknowledgment of Pashto highlights its increasing relevance in cross-cultural dialogue and international engagement.

Recommendations

To advance the acquisition of Pashto among foreign learners, this study proposes the following strategic actions:

1. **Institutional Investment:** National governments, academic institutions, and cultural organizations should prioritize and expand funding for Pashto language instruction, curriculum development, and linguistic research.

2. **Digital Resource Development:** Innovative and accessible digital tools including mobile

applications, e-learning platforms, and interactive multimedia content should be created to facilitate global access to Pashto language education.

3. Professional Incentive Programs:

Scholarships, fellowships, and targeted career incentives should be offered to professionals, students, and researchers pursuing Pashto studies for application in diplomacy, journalism, development, and academia.

4. International Academic Collaboration:

Strong partnerships between Western universities and Pashto language centers in Afghanistan and Pakhtunkhwa should be established to promote knowledge exchange, joint research initiatives, and pedagogical innovation.

5. Qualified Language Instruction: The involvement of native Pashto speakers and professionally trained language educators is essential to ensure the linguistic accuracy and cultural integrity of Pashto instruction for foreign learners.

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Love for the Motherland
(2)

The love with one's homeland is one of the main characteristics of nationalism. For all practical purposes Khushal's devoted his life and poetry for the cause of his nation and the love of his land-Kohistan/Roh/Pashtunkhwa embracing the area from Kandahar to Attack or from Kandahar to Damghar (Swat). The following Persian couplet quoted by Zalmay Hewadmal from *Agher Nama* also supports Khushal geographical concept of the Afghan state from Attack to Kandahar:

افاغين زهر سو برانگيخت سر
همه بسته برخوان اغر کمر
زحد اټک تاحد قندهار
پديد آمد لشکر بي شمار
همه جمع گشتند بهر مصاف
تو لشکر مگو بلکه یک کوه قاف
مسلح همه گشته از بهر کين
رسيد ندير حد لغمان زمين¹³⁵

Translation:

Afghans from every side raised their heads, All of them
girded their loins to slay Agher,
From Attack to Kandahar, appeared countless army,
All of them mustered at field of battle,

Don't call it an army but the mountain of Caucasus, All
were armed for the battle,

They reached the boundary of the Laghman area.

Though he mentioned the geographical
boundaries of his country and his nation as well as
criticized the Pashtuns for their misdeed. He has
focused on the Pashtuns living in the stated geography
and has endeavored to awaken them from somber to
forge unity and has scolded them for their
shortcomings as he says;

پښتانه په عقل پوهه څه ناکس دي
کوټه سپي د قصابانو د جوس دي
بادشاهي ئې د مغل په زرو بائيله
د مغل د منصوبونو په هوس دي
اوښ له باره سره کورته ورغلي
په اولجه د اوښ د غاړې د جرس دي
سر ئې هورې قندهار بل ئې د مغار د
تر دا مينځ همه مېشته واره عبس دي¹³⁶

Translation:

What worthless creatures Pashtuns are, Without a
scrap of sense!

They act like livery dog and cur Haunting the butcher's
yard

Their sovereignty they have renounced, Preferring
Mughal gold:

They seem to have but one desire, To seek for Mughal
titles

A camel's strayed into their house, Laden with untold
wealth,

And what part do they covet most? The brass bells
round its neck!

They commence from Kandahar,
And reach unto Damghar; [place in Swat]
And all are worthless and for nothing, who dwell
between.

Khushal in one of his *Ghazils* praises his great
grandfather Akor Khan and also
Cherished the scenic beauty and the geo-strategic
importance of his own town Srail:

1. Black mountain runs straight from Hoddai to
Tirah
2. Mighty Indus and Landdai rivers have laid their
heads before its feet?
3. The great high road runs from Hind to
Khurasan.
4. The crossing of Attock that makes both kings
and beggars tremble.
5. Swat, Hashtnagar [Charsadda] and Peshawar is
all linked with it.
6. Falcon, hawks and other birds are in
abundance.
7. The youth of Srail are straight, strong, active,
fair and tall in stature.¹³⁷ In another couplet, Khushal
as a true Pashtun nationalist adores Afghan abodes and
Afghan geography, when he said;

هغه باد چې کابل خپز دے
په ما وار هغه نيرېز دے
چې څوک ياد کاندې کابل
په گوگل مې شي غلغل
چې څوک ياد کا پېښور
زړه زما شي منور
چې څوک ياد کاندې اټک
قافيه کړم د خټک¹³⁸

Love for the Motherland

Translation:

The gentle breeze from Kabul is just like essence If
someone reminds me Kabul, my heart disturbed If
someone remind the name of Peshawar
My heart suddenly enlighten If someone remember
Attock I put Khattak into the rhyme
Khushal intentionally praised his own homeland as
everyone loved his own kid as he said:

هر سړي د خپل وطن ثنا صفت کا
د هر چا تر فهم ښکلې خپل فرزند وي¹³⁹

Translation:

Everyone is praising his own homeland To everyone
his own kid is beautiful.

The love and affection of homeland is natural and is born in the very nature of man. Khushal's nationalism espouses, Pashtun homeland, Pashtuns, Pashtu as cardinal ingredients. Eminent Afghan scholar Habibullah Rafi refers to the word Pakht/ Pasht mentioned in Rigvid, wherefrom he derives four precious "components" i.e Pashtu, Pashtun, Pashtunwali and Pashtunland (Pashtunkhwa), 140 which we witness as the (basic) major constituents of Khushal's Pashtun nationalism.

د وطن مينه اے ځان
راپیدا ده له ایمان¹⁴¹

Translation:

Love for one's homeland is like love for one's self As it
born out of one's faith

Expressionism, poetic mind and nature overwhelmed love and hate for tribe and nation. Khushal seems to have infused the essence of nature, dwelling on his land into his soul as he says;

د وطن اوني چندين اګر دي
خاورې ئې واړه مشک و عنبر دي
که سرائي و نورو و ته سيګر دے
کاني ئې واړه ماته سره زر دي¹⁴²

Translation:

The trees of my country are all sandal and aloe, Its dust is all Mushk and ambergris.

If Sarai [Khushal home village] is stony and hard to others, To me its very stones are glittering gold.

د چا زړه لکه کابل د چا باګرام دے
د يوه نصيب ساړه د بل ګرما¹⁴³

Translation:

Some hearts are like Kabul and some like Bagram [Peshawar] In one fortune is cold in another hot.

بني دي تر مشکو د وطن خاورې
تودي اوبه دي د وطن واورې
د وطن اوني چندين اګر دي
کاني ئې واړه ماته سره زر دي¹⁴⁴

Translation:

The soil/dust of country is better than mushak The ice of homeland is like hot water

Heat, you made me straw [worthless] in the huge river

Now the tides will push me where.

Khushal in several places talk about all other foodstuff, buildings and other essentials of Hindustan but complaining about cold water and beauty.

بنائسته د قندهار د چا په یاد دي
په دې حسن ئې بنده واره کشمیر کړه¹⁴⁵

Translation:

The Kandahar beauties are par excellent, there beauty subdue all Kashmir.

He further praises his homeland by saying:

بنه په هند کښې چناب گل دے
تر دا گل د وطن خار بنه
د هېواد یاران مې هر زمان یاد پېري
چېنې مخ په خوب کښې ووينم وویارم¹⁴⁶

Translation:

Khushal was penniless when he died and left nothing in inheritance- except unexplored treasure of Pashtu literature and kingdom of knowledge to be utilized by his nation for centuries. Scholars agree that Khushal left no legacy or inheritance in the form of property but rather he left treasure of knowledge, literature, love for friends and his homeland as he stated:

درزي لاگز لري مقراض سوزن لري
يو جمد رگوته خوشحال خيرن لري
کوچ ئې اسان د ډې مشکل هېڅ نه د ډې
غم د يارانو درد د وطن لري¹⁴⁷

Translation:

Still tailor has measure, scissors and needle,
but worthless Khushal's only possession is
dagger-head. His departure is easy, there are no
obstructions,

as his (only) links(with the world) are love of
friend and love of country. For Khushal leaving the life
of this world was easy or in other words he was not
scared of death and mentally prepared for the
new voyage. In Ranthambore (India) prison,
loneliness, stress and strain developed in to nostalgia
of his homeland. His hatred of King Aurangzeb and
even with the land and water of India also increased.
He devoted a whole poem to his own village, Indus and
Kabul Rivers (Landi), which haunted him in the forced
exile from his soil and put him to sufferings in the
prison. Separating such a staunch and devoted patriot
from the scent of his soil, is a grave persecution in
itself, alone. Khushal remembers his environ in a
heartrending nostalgia in the following poem;

که غزر په خپر اباد وکړې نسیم!
 یا دې گشت وشی د سرائي د سیند په سیم
 په وار وار زما سلام ورته عرضه کړه
 ورسره زما دلوریه خو تسلیم
 اباسیند وته ناره وکړه په زوره
 ولندي ته وېنا ووايه حلیم
 گوندي وي چې بیا مې ستاسې جام نصیب شي
 په گنگا جمنه به نه ووله قدیم
 که د هند له هوا څار کړم خو به څار کړم
 د اوبو بلا ئې لا بده عظیم
 که د نهر اوبه څنې کلمې پرې باسي
 هم د هر کوهې اوبه نه دي بې بیم
 چې سرې اوبه د غره نشته په هند کښې
 ترې توبه که واره ډک د له نعيم
 تل به هېڅوک نا امید په دنیا نه وي
 په کریا بو کرم کېږي له کریم¹⁴⁸

Translation:

Gentle breezes of the mom!

Souldst though pass over Khairabad.

Or should the course lead thee by Sarai on the banks of
the Sind [river]

Hail them again and again with my greetings and
salutations;

And with them, many expressions of my regard and
love! Cry out unto the swift AbaSind with sonorous
voice;

But unto the Landday, mildly and whisperingly say
"perhaps, I may drink once more a cup of the waters;
For whilom, I was not on Ganges, nor onJamna's
banks.

His imprisonment, detention and public
humiliation by the Mughals during the journey of his

captivity from Peshawar to Ranthambore brought about a turning point in Khushal's life and thoughts, targets, and determination. This ordeal gave **him** a new vision. It was during his period of imprisonment that he wrote his "*Dastar Nama*" a great book in Pashtu prose. He envisioned how to give Pashtuns a new and independent life.

He preferred to like everything of his homeland whether these were the thorns, trees, wild berry and even dust and soil again and again by saying:

نۀ د خپل وطن خاړونه
نۀ د بل وطن گلونه
نۀ د خپل دیار یلوسی
نۀ د بل دیار نلگوسی
نۀ د خپل دیار گورگري
نۀ د بل دیار شکري
حُسن خېزي دي دا خاوري
مهر آمېزي دي دا خاوري¹⁵⁰

Khushal categorically and specifically mentioned time and again his own land different from Hind/ Punjab, by saying:

ما خوشحال پۀ خوب دا حال نۀ وۀ ليدلے
چي به دا د غم بېتونه پۀ پنجاب کښم¹⁵¹

Translation:

I never dream of such situation,
That I will recite these couplets of grief in Punjab

About his hometown he showed his fondness in the following couplets;

دسرايې قدرنورچا نه زده
په خوشحال دے تر فرخار بڼه¹⁵²

چې په کښې خواږه ياران دي
پېښور تر هر ديار بڼه¹⁵³

Translation:

Sarai is dear to me whether other like it or not, For
Khushal it is better than Ferkhar.

He also loved Peshawar and Kabul and remembered
them in his poems even in captivity:

د غفا په بوکه پرېوتې په غرونو
تر کابل ټراټکه سپينې واورې¹⁵⁴

Translation:

White snow fell on the mountains from Kabul to Attock
In the month of Dilo Uanuary/February] of 1081 Hijra

Just in the beginning of next year “on Friday 26th
or 28th of Rabi II, 1100 A.H (20th February 1688/89
A.D) the inevitable took place and Khushal passed
away from this world” at Dambarah near Musa Darra
Hassan Khel)

Afridis, a branch of Adam Khel Afridis), were
none of his kith and kin was nearby, besides him
during his last time. The irony was that nobody in his
descendants carried on his freedom struggle against the
Mughals as for 70 years after the earlier Roshnites did
after their celebrated ancestor, Pir Roshan.

Assistant Professor Nazoo Kamal
Wedding's Traditions in Khost Province

Abstract

Pashtun society gives so much value to its customs and traditions. These customs distinguish Pashtun society from others and represent its cultural identity. Like every other region and society that has its own unique traditions, Khost is also a Pashtun region that has both general and specific customs for various ceremonies. Among these are wedding traditions, which, in my opinion, differ in some ways from other regions. These traditions, including Bride-price (walwar), Engagement, Henna night, Wedding day customs, In-law visits, “bakna”, “jeeb khoni”, and others are discussed in detail.

Introduction

Every province has its own ways of celebrating joyous events. Some customs are same across areas, while others are performed uniquely in specific regions and can't be seen in other areas at all. This same applies on wedding customs in Khost. In Pashtun society, traditions are highly respected. For this reason, this article will focus on the wedding customs in Khost province. Before discussing the customs, here is a brief introduction to Khost: “Khost is a border province located in 225 kilometers southeast of the Kabul.” Khost is capital of khost province.

Khost is a province predominantly inhabited by Pashtuns, meaning it is a Pashtun society with its own distinctive traditions. This section will focus on the

wedding traditions of Khost and how marriage ceremonies are conducted. Some are common across all districts, while others are distinct and interesting, which will be discussed in this academic article.

Importance and Necessity of the Research

Customs inform us about so many characteristics of a region. It is essential to study the traditions and customs of each area. The importance and necessity of this academic article lies in its presentation of unique celebratory and joyous customs of one province to readers.

Research Objective

The aim of this research is to study the wedding customs in Khost province and to clarify which specific traditions are practiced during marriage ceremonies in this province.

Research Questions

1. Do the wedding tradition in Khost province have a distinctive form?
2. Are these traditions entirely unique, or they share similarities with other regions?

Research Methodology

This research utilizes a descriptive-explanatory method.

Text

A custom or tradition is one of the most valuable cultural and social assets of a region. If someone gets to

know these cultures and tradition so, they can also understand many characteristics of that area and people's mindset through these traditions.

The first step is the tradition of meeting the girl, where senior women from the groom's family visit the girl's home. These women usually initiate the talk of engagement, followed by the formal delivery of the "scarf" (desmal), which symbolizes agreement. At this point, only the male members of the groom's family visit the bride's home, where they discuss the bride-price (walwar), gold, clothing, and other details. The groom's family often tries to negotiate and reduce these requirements. Finally, an agreement between them is being decided, and all terms are written and signed by elders. The desmal is then taken, a tradition that is said to be specific to all Pashtun regions.

Bride-Price (Walwar)

Walwar refers to the money that the bride's family takes from the groom's family in exchange for their daughter. "In most parts of Pashtun society, brothers or male guardians take a bride-price when giving away their sisters or daughters, a practice considered un-Islamic and a source of conflict between families. It often leads to mistreatment of the bride in her husband's home." (2:11 page)

Another source defines walwar as: "a fixed amount of money taken by the bride's family from the groom's side in exchange for their daughter." (1: 154 page)

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As mentioned, walwar is common across many Pashtun areas, but its amount varies modest in some regions and exorbitant in others. Khost is among those regions where the bride-price is typically high. It may range from 800,000 to 1.2 million Afghanis, and for educated girls, it can go up to 2 million Afghanis. This is largely due to societal expectations if a girl's dowry is low, it is seen as shameful, suggesting that the girl had a defect or was married for free.

“I’ll beg to your mother,

But your father is cruel, he demands Walwar
(bride-price)

This folk verse shows the pain young men in Khost feel due to the heavy burden of walwar. Many migrate to Saudi Arabia or other countries, enduring hardship to fulfill these obligations. One source notes: “In Paktia, when someone’s sister or daughter is betrothed, the walwar is paid partly on the day of engagement and the rest in installments until the wedding.” (1:156 page)

This is still true even for those in urban areas of Khost. The bride-price is often paid gradually.

Groom’s Visit (Zoomgiri)

Tradition called “zoomgiri”, the groom’s first visit to the bride’s home? He is accompanied by several women and girls. The women from the bride’s side attempt to collect as much money as possible from the groom through playful rituals, while the groom’s side tries to minimize the cost and trouble.

During the visit, the groom is subjected to various forms of playful teasing:

A girl quietly sits next to the groom and sews his clothes to the bedding.

Women present trays of sweets and demand money before freeing him.

A greasy glass of water is handed to him with a challenge not to spill a drop if he fails, he must pay.

He might be sat on a broken bed, which collapses under him.

His future mother-in-law tries to protect him from excessive harassment.

These customs are not considered offensive but are cheerfully accepted as part of Khost's traditional practices.

In-Law Visit (Kheeshi)

Another custom is known as "kheeshi", which occurs a day before the wedding. A group of women from the groom's family visits the bride's home. "Kheeshi includes young women and girls who sing, dance, and celebrate at the bride's house." (3)

This custom is especially common in the southeastern zone of Afghanistan, though it may exist elsewhere too. However, in this region, it is considered an essential wedding ritual.

Kheeshi participants are highly respected and honored. The bride's family hosts a feast and presents

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them with special gifts, including dresses, scarves, and other clothing items. (3)

In this tradition, the female relatives of the groom's side sing good and delightful songs, which are very enjoyable for the listeners. After this, both sides talk with each other and decide wedding date, and all relatives in villages, often the entire community are informed about the event and marriage ceremony.

Some times ago, I personally traveled to Khost province for a wedding. There, it was said that whenever women and relatives in the village are informed for the wedding, a woman from the groom's family must personally visit every household to invite them. It is believed that if a woman from the groom's household will not go to someone's home, they will not attend the wedding. This was particularly strange and notable for me, because in other areas like Kabul people simply send wedding invitation cards and guests attend based on that. However, in Khost, it is essential that a woman must visit homes personally in order to inform other women for the wedding.

Henna Night

Applying henna during celebratory events is a distinct tradition in Pashtun areas. On this, we read:

“Applying henna, coloring hands and feet is still prevalent in rural and nomadic Pashtun life just as in the past. Especially during weddings, Eids, and other joyful

occasions, coloring hands and feet is considered a sign of good fortune.” (2: 17 page)

“My dear is in love with red-stained hands.

I will harvest henna at my home” (2: 17 page)

The night before the wedding is called the Henna Night. On this even, the groom’s family and close relatives bring henna to the bride’s home, sing joyful songs, perform the traditional Attan dance, and apply henna to the bride’s hands. The bride’s family prepares a feast and offers full hospitality to the guests.

Wedding Day

In Khost or other rural areas, the wedding day starts very early. In urban areas, weddings usually take place in hotels and during nighttime, but in villages, guests begin arriving from 9 a.m. Unlike in cities where a limited number of people are invited, in many parts of Khost, almost the entire village is informed and attends. Sometimes the large number of attendees can cause trouble. On this day, women sing songs, play dhol (drums), and perform darya dances.

Safia Haleem writes about Attan:

“During celebrations, groups of men and women spin in a circle. This spinning is always counterclockwise, opposite the direction of the clock’s needles.” (4)

She inlights about Attan as below:

“Attan is an inseparable element of Pashtun social life. Traditionally, Attan is accompanied by singing,

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which some Pashtuns call ‘Attan chants’, ‘Attan voices’, or ‘Attan verses’.” (5)

“In Khost’s tribal culture, Attan is inherited from the Pashtun cultural and tribal philosophy. Khost youth and the general population have historically kept the spirit of joy and national enthusiasm alive through Attan whether in celebrations or national struggles.” (5)

These statements show how significant Attan is in the cultural fabric of Khost, which is why Attan holds a special place in Khost weddings. After the songs, Attan, and feast, groups of women go with the bride. Some women return the same day, while others stay with the bride for three days before returning to their homes.

Bakna (Veil)

This is a shawl or scarf placed over the bride’s head after the wedding ceremony. As the bride arrives, her face veil is removed and a large scarf usually three-colored in red, green, and another color is draped over her to prevent others from seeing her. This custom is strictly followed in Khost. (7)

Jeeb Khoni (Gift Collection)

Khoni refers to the gifts women ask from the bride after she is brought home. This consists of different types of dried fruits like raisins, chickpeas, peanuts, sweets, chocolates, walnuts, and others, mixed together. Girls and women ask the bride for these gifts. Though the bride has the Khoni with her, she does not hand it over until the women gather together and start singing songs. (9)

For example:

“Let me search your pocket, dear sister.
What did you bring from your father’s house?” (9)

Or:

“Dressed up in fancy clothes,
Dressed up in fancy clothes,
Yet there is no Khoni (gifts) in the pocket.” (9)
After singing, the bride hands over the Khoni, which is
then distributed among all.

Dowry Check (Bride’s belongings)

The morning after the wedding, the bride’s belongings brought from her family’s home are checked. In Khost, since a significant amount of money is typically paid as dowry, it is expected that the bride would bring many household items. These are shown to the guests the next morning. If the items are fewer than expected, the women gather and sing sarcastic songs, like:

“Why is our bride’s head down? Why is she being embarrassed?

There isn’t even a bowl in her trousseau.

That’s why she’s embarrassed.” (9)

At such times, disputes may sometimes arise between the two families. However, in general, brides in Khost are given many household items.

From this article, we observed that Khost has some unique wedding customs that may not be found in other regions. If we compare with Kabul, these traditions are

not seen there. Therefore, it was important to document and introduce Khost's cultural values.

Recommendations

At the end of this academic research article, the following recommendations are offered:

1. There are many Pashtun regions with unique traditions that are still unknown. Researchers can study such topics to introduce their culture to local and international audiences.

Conclusion

Tradition is a cultural asset of any region or community. Through traditions, the values of a society are revealed. Traditions may be universal or region-specific. This article discussed the unique wedding customs of Khost, highlighting how Khosti people have special practices that are not seen in other Pashtun areas.

We discussed how Khost people demand higher dowries than other Pashtuns, the tradition of Bakna (three-colored veil), and the Zomgiri (where the groom visits the bride's home for first time and is humorously teased by her family). Then we covered Kheshi, where women from the groom's side visit the bride's home a day before the wedding with song and dance.

On the wedding day, unlike in urban settings, the entire village is informed. We also covered Jeeb Khoni (gift collections), where women request small gifts from the bride, accompanied by special songs. Finally, the bride's belongings are inspected the next day if found

lacking, women sing teasing songs to embarrass and tease them.

These are traditions that, in my opinion, exist only in Khost province and are not found in other Pashtun areas.

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Résumé, rédaction et ajouts: Professeur Mashwani
Résumé traduit par: Professeur adjoint Akmal Zhwand

Les recherches de certains orientalistes européens sur les langues et ethnies d'Afghanistan ne sont pas fiables

Résumé

Cet article court analyse les interprétations erronées, intentionnelles ou non, que certains chercheurs étrangers, en particulier européens, ont faites au sujet des langues et des ethnies d'Afghanistan.

Pendant plusieurs décennies, les recherches des étrangers étaient considérées comme les sources les plus crédibles sur l'Afghanistan. Cela s'explique sans doute par le fait que la majorité des Afghans ne disposaient ni de savoir suffisant, ni d'expérience dans le domaine. Aujourd'hui, les Afghans sont exposés au monde, aux sciences et aux civilisations modernes. C'est pourquoi nombre d'entre eux considèrent désormais ces études comme biaisées, voire erronées.

Importance de la recherche

Au cours des dernières décennies, de nombreux ouvrages écrits par des étrangers sur les Afghans, en particulier sur les Pachtounes, ont été traduits en pachto et en dari. Certains de ces écrits présentent, de manière délibérée et contraire aux standards académiques, des informations inexactes sur un peuple, une langue ou une ethnie. Malheureusement, certains de nos concitoyens, par bonne foi, les considèrent à tort comme des sources fiables. Il est donc nécessaire d'en révéler les faits.

Objectif de la recherche

L'objectif est de sensibiliser la nation afghane musulmane aux intentions inavouées et aux études

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trompeuses de certains étrangers, afin qu'elle puisse, en connaissance de cause, définir une stratégie pour un avenir éclairé.

Questions de recherche

1. Les écrits de tous les étrangers sont-ils véritablement fiables et crédibles?
2. Les auteurs occidentaux écrivant sur les Afghans et l'Afghanistan étaient-ils des experts compétents?
3. Les erreurs des orientalistes étaient-elles volontaires ou involontaires?
4. Que doivent observer les Afghans lorsqu'ils utilisent des sources étrangères?

Méthodologie

Comme l'indique le titre, cette recherche utilise une approche critique et explicative.

Introduction

Compte tenu du titre, le sujet est vaste et complexe. Il est impossible d'en traiter toutes les dimensions dans un seul article. Néanmoins, tout travail commence quelque part. Ce texte est donc une première tentative. L'intention est de consacrer, dans chaque numéro de cette revue en pachto, une analyse à un ouvrage ou une recherche d'un auteur étranger.

Sujet

Les recherches de certains orientalistes européens sur les langues et ethnies d'Afghanistan ne sont pas fiables

Les études de certains orientalistes sur l'Afghanistan, et plus précisément sur les Pachtounes,

sont biaisées et souvent erronées. Si certaines erreurs peuvent être dues à des lacunes, d'autres relèvent d'intentions délibérées. Cette étude se concentre uniquement, de manière argumentée et scientifique, sur les erreurs et interprétations trompeuses, volontaires ou non, de Sir Olaf Caroe dans son œuvre *The Pathans*.

Depuis longtemps, des intellectuels et historiens afghans ont réagi à de telles affirmations erronées et publié des articles pour les contester. Cet article se limite à une synthèse critique des théories exprimées par Caroe dans *The Pathans*.

Sir Olaf Caroe (23 novembre 1892 – 1981, Londres)

Caroe arriva en Inde en 1916 en tant qu'officier de l'armée britannique. À l'époque, l'Inde était une colonie britannique. Selon le professeur Rashad, académicien et orientaliste reconnu:

«Ce Britannique a vécu trente ans en Inde. Il a d'abord été sous-commissaire dans la Province de la Frontière du Nord-Ouest, puis secrétaire au ministère des Affaires étrangères, et enfin, entre 1946 et 1947, juste avant l'indépendance, le dernier gouverneur britannique de la province (aujourd'hui Khyber Pakhtunkhwa).»

En raison de son contact prolongé avec les Pachtounes, Caroe a accumulé de nombreuses informations sur leur mode de vie, leurs coutumes, leur langue et leur culture. Son livre *The Pathans* contient donc de nombreux éléments, parfois contradictoires, dont certains méritent d'être analysés ou critiqués.

Caroe a passé près de 30 ans à renforcer l'autorité britannique dans la région frontalière. Il a voyagé dans les montagnes pachtounes, séjourné quelque temps au

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Baloutchistan, établi des liens avec les habitants, puis écrit un livre sur l'histoire, l'origine ethnique et la langue des Pachtones intitulé *The Pathans*. Ce livre a d'abord été publié en Allemagne par la Société du Développement Culturel d'Afghanistan, puis en 1999 (1378 A.H.) par l'édition Danish à Peshawar.

The Pathans est considéré comme un ouvrage majeur parmi ceux écrits par des étrangers sur les Pachtones. Il aborde l'histoire, l'ethnographie, la structure tribale, les migrations, et d'autres aspects sociopolitiques et naturels liés aux Pachtones.

Analyse critique des théories de Caroe

Lors d'un séminaire international organisé en 1975 à Kaboul par le Centre mondial de recherche en pachto, une communication intitulée «Analyse critique des théories de Sir Olaf Caroe» fut présentée par A. Ghani. Il y analysait *The Pathans* et en proposait le résumé suivant:

«Le livre de Caroe a attiré l'attention de nombreux chercheurs spécialisés sur l'Afghanistan. L'objectif de ce livre est de présenter une image des Pachtones entre 550 et 1957. Certains chercheurs lui ont accordé un statut d'ouvrage classique. Cependant, selon nous, ce n'est pas le cas. Caroe échoue à fournir une analyse complète et impartiale. En outre, ses opinions sont influencées par certaines orientations spécifiques.»

Caroe présente trois théories principales dans son ouvrage:

1. Première théorie

«Tous ceux qu'on appelle Afghans ne sont pas uniquement les citoyens de l'Afghanistan actuel. Le terme "Afghan" est apparu en 1747 et a une portée plus large.»

Caroe considère les Pachtounes comme trois groupes distincts: Karlani, Abdali (ou Durrani) et Ghilzai. Il avance même que ces tribus vivent aux mêmes endroits depuis l'époque grecque.

2. Deuxième théorie

«Les relations tribales traditionnelles ont été modifiées par l'influence de l'administration britannique, ce qui a conduit à leur développement.»

3. Troisième théorie

«Dans son histoire moderne, l'Afghanistan est resté un État féodal incapable d'exercer son autorité sur les tribus, en particulier sur les Karlanis.»

Ces théories sont examinées en détail dans l'article. L'auteur démontre que Caroe n'offre aucune preuve convaincante, ignore les dynamiques historiques réelles et présente des analyses superficielles.

Contestation des théories de Caroe

L'analyse critique montre que:

1. Caroe considère les Karlanis comme non authentiquement pachtounes, les reliant à un groupe non pachtophone intégré plus tard.
2. Il ignore des preuves historiques de migrations tribales importantes, par exemple le déplacement des Ahmadzai vers la vallée de Wana.
3. Il ne prend pas en compte les sources britanniques telles que le *Gazetteer* publié en 1900.
4. Il avance des théories sans fondement sur l'origine des Ghilzai, les reliant aux Khiljis turcs, ou encore en supposant que les Pachtounes seraient issus des dix tribus perdues d'Israël tout en les classant linguistiquement parmi les langues indo-iraniennes.
5. Il n'est pas linguiste, mais avance malgré tout

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des conclusions sur l'évolution phonétique du pachto, comme la transformation du son «خ» en «پش», que les linguistes rejettent.

6. Il affirme que l'Afghanistan féodal ne pouvait pas centraliser le pouvoir, alors qu'il cite en même temps la participation massive des Karlanis dans les armées d'Ahmad Shah Durrani, ce qui est contradictoire.

7. Ses propos sur l'origine turque du mot «Ghilzai» ou sur la noblesse des tribus comme les Yousafzai sont douteux.

8. Il ignore que des peuples peuvent perdre leur langue, mais que leur génétique demeure identifiable (cf. les Hazaras d'Afghanistan).

Conclusion

Caroe semble plus soucieux de défendre les intérêts coloniaux que de proposer une recherche honnête. Selon le sociologue Karl Mannheim:

«Le concept d'idéologie exprime l'idée que les classes dominantes peuvent être tellement influencées par leurs propres intérêts qu'elles deviennent incapables de percevoir les vérités qui menacent leur pouvoir.»

Dans la préface de *The Pathans*, Caroe lance même un défi aux chercheurs pachtounes de réviser et compléter ses travaux. Ce travail, selon lui, devrait éclairer un siècle de conflits entre Britanniques et Pachtounes.

Note finale

Cette série se poursuivra. Les prochains numéros de cette revue analyseront de manière critique et fondée d'autres erreurs et tromperies des orientalistes.

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Автор статьи: Профессор Абдулрахим Бахтани:

Журнал (Пахтун) «Пуштун» Важный источник по истории, литературе и культуре пуштунов

Краткое содержание: Журнал (Пахтун) «Пуштун» был впервые издан в 1928 году ханом Абдулом Гаффар-ханом (Баача-ханом) в деревне Атманзо Хайбер-Пахтунхва. В журнале публиковались статьи о политических, экономических, исторических, литературных, социальных и культурных условиях жизни пуштунов.

В данной статье сначала рассматриваются политические и социальные условия того времени, затем рассматриваются политическое, экономическое, историческое, литературное, социальное и культурное значение журнала «Пахтун». Также рассматриваются многочисленные закрытия журнала «Пахтун» и

Также были проведены исследования по интерпретации содержания некоторых его номеров.

Введение: В 1927 и 1928 годах Борьба за независимость достигла своего пика во всех частях Индии и Пуштунских регионах. В то время существовало несколько журналов и газет на других языках, до этого не было ни одного журнала

или газеты на язык пушту. Хан Абдул Гаффар Хан решил, что публикация на язык пушту необходима для просвещения пуштунов. Поэтому он принял решение и воплотил его в жизнь. Издание этого журнала началось в 1928 году. В этом журнале публиковались статьи, посвященные политическим вопросам того времени, пуштунской литературе и пуштунской культуре. В статье представлена информация об историческом, политическом и культурном значении этого журнала.

Актуальность и значимость исследования:

Важность и значимость данного исследования заключается в том, что это первый журнал на языке пушту, который начал издаваться почти столетие назад и продолжается до сих пор. Все выпуски этого журнала содержат статьи по политическим, экономическим, историческим, литературным, социальным и культурным вопросам пуштунов, все из которых являются прекрасными источниками по истории пуштунов.

Цель исследования: в журнале «Пахтун» публиковал материалы, связанные с политическими, экономическими, историческими, литературными, социальными и культурными условиями жизни пуштунов. Эти темы в настоящее

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время являются частью истории и ценным источником истории.

Вопросы исследования: Вопросы исследования следующие:

1. При каких обстоятельствах начал издаваться журнал «Пахтун»?
2. Описываются ли в журнале «Пахтун» исторические и политические ситуации?
3. Каковы социальные, исторические, литературные и культурные ценности этого журнала?

Метод исследования: В данном исследовании использовался аналитический и описательный метод.

Начало публикация журнала Пахтун «Пуштун» : В то время не в регионе, не в мире не было газета и журнала на языке пушту. Издание такого журнала имело очень важное значение для пуштунов региона и мира. Поэтому Хан Абдул Гаффар Хан решил, что журнал под названием Пахтун «Паштун» должен издаваться на языке пушту. О создании журнала Пахтун «Пуштун» Хан Абдул Гаффар Хан так говорит: «В тюрьме я внимательно размышлял о положении моего народа. Я пришёл к выводу, что не одна нация в мире не может развиваться без своего языка». Я решил, что обязательно буду издавать журнал на

языке пушту, чтобы обучать свой народ и информировать его о мировых событиях. Я также постараюсь организовать начальное образование для пуштунских детей на языке пушту. В 1928 году я опубликовал журнал под названием Пахтун «Паштун» на языке пушту. Это был первый журнал который напечатан на язык пушту на земле пуштунов » (1).

Поскольку это был первый журнал на языке пушту, у него было много поклонников не только в Пахтунхва, но и в регионе, и по всему миру. О влиянии журнала Пахтун «Паштун» в Афганистане и других странах Хан Абдул Гаффар Хан говорит: «Когда пуштуны в Европе, Америке и Австралии услышали об этом, они помогли оплатить журнал. После выхода журнала у Паштонов появился интерес к языку пушту. Журнал «Пуштун» пользуется большой популярностью в Афганистане » (2).

«Впервые этот журнал печатался в селе Атманзо, затем его стали издавать в Сардарьябе. После 1930 года Абдул Халик Халик был назначен помощником хана Абдул Гаффар-хана по работе над пуштунским журналом. Абдул Халик Халик занимался административными и техническими вопросами журнала. Общую идеологию, цели и

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художественную работу журнала разработал Хан Абдул Гаффар Хан»(3).

Фазал Рахим Марват пишет о политическом и литературном значении пуштунского журнала: « В 1928 году был основан журнал «Пуштун» для развитие языка и литературы пушту. Это был огромный шаг в развитии пушту. В этом журнале публиковались статьи на политические, экономические, литературные и культурные темы»(4).

Журнал «Пуштун», основанный по распоряжению Бачи Хана, редактировал Абдул Халик Халик. Фактически, журналом «Пуштун» руководил Абдул Халик Халик. Потому что организация содержания журнала, написание, печать, распространение журнала и все остальные задачи выполнялись Абдул Халик Халик»(5).

Период закрытия публикации журнала «Пуштун»: В 1928 году начал издаваться журнал «Пуштун». С 1928 по 1947 год, то есть в течение 19 лет, журнал «Пуштун» закрывался четыре раза, а затем возобновлял свое издание. Информация об этих четырех периодах издания журнала «Пуштун» представлена следующим образом:

1. Первый период публикации журнала «Пуштун»: Журнал «Пуштун» был основан в мае 1928

года и прекратил свое существование в апреле 1930 года. В том же году (1930) Абдул Гаффар Хан и многие его друзья были заключены в тюрьму. И так, журнал «Пуштун» также прекратил свое существование, и это первый выпуск журнала «Пуштун».

2- Второй период издания журнала «Пуштун»: После освобождения Абдул Гаффар-хана из тюрьмы в мае 1931 года издание журнала «Пуштун» возобновилось. В этот период «Пуштунскому журналу» не исполнился еще и года, и номер за январь 1932 года уже не был опубликован и должен был быть отправлен в печать, когда снова произошли аресты: Бача Хан и его соратники были арестованы, а журнал закрыт.

Четвертый период издания журнала «Пуштун»: После нескольких лет закрытия журнал «Пуштун» возобновил свою публикацию в мае 1939 года, что ознаменовало начало его третьего выпуска. На этот раз редактором журнала стал Абдул Халик Халик, но вместо ежемесячного журнала выпуск стал выходить раз в десять дней. Журнал «Пуштун» на этот раз издавался несколько лет. В 1940 году он снова прекратил своё существование (6).

Пуштуны не только боролись и упорно трудились ради обретения независимости от британского колониализма, но и внесли свой вклад в дело свободы своими произведениями. Все пуштунские писатели, поэты, учёные и религиозные деятели внесли свой вклад, по мере своих возможностей. Тот факт, что журнал «Пуштун» закрывался так много раз за столь короткий период времени, показывает, насколько сильным было влияние журнала. Как уже упоминалось, этот журнал несколько раз закрывался и возобновлялся из-за политических и финансовых проблем. С тех пор прошло почти восемьдесят пять лет, но журнал всё ещё издаётся, и его ценность, престиж и преимущества остаются прежними. профессор Абдулла Бахтани Хидматгар пишет о относительно ценности, престижа, пользы и влияния этого журнала: «Нет сомнений в том, что этот журнал придал серьёзность деятельности Абдул Гаффар-Хана и его друзей. Речи и стихи Абдул-Гаффар-хана и его друзей публиковались в журнале. Жители сёл и городов читали эти журналы и получали от них пользу»⁽⁷⁾.

Темы и содержание журнала «Пуштун »:
Журнал «Пуштун» публиковал пропагандистские материалы о независимости и свободе,

религиозных вопросах, Вопросы связанные с образованием и правами женщинах, информацию о разоблачении зверств британского правительства, а также исторические и социальные вопросы. Профессор Хабибулла Рафи пишет о темах и целях журнала Журнал «Пуштун»: « Главной целью журнала «Пуштун» является национальная пропаганда, и больше всего он посвятил много страниц национальной пропаганде и поддерживает идею национальной пропаганды в каждой статье. Об этом много писал на эту тему, как в стихах, так и в прозе. Многие статьи и стихотворения были опубликованы в пуштунском журнале об женское образование и права женщин. Журнал «Пуштун» опубликовал множество статей по своей истории, особенно по истории пуштунов» (8).

В этом разделе статьи я расскажу о толковании и интерпретации содержания некоторых выпусков журнала «Пуштун». Журнал «Пуштун» был основан в мае 1928 года, и его первый номер вышел в том же месяце. На пятой странице первого номера опубликована статья под названием «Пуштун». В ней говорится о важности и необходимости журнала «Пуштун»: «Звук о прибытии журнала «Пуштун» был слышен с самого начала. Многие газеты появились и ещё появятся,

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но радость, которую пуштуны выразили по поводу журнала «Пуштун» прибытия, невозможно измерить количеством статей, которые пришли в редакцию после объявления о приезде журнала «Пуштун»(9).

В этом разделе статьи я расскажу о некоторых темах июньского номера за 1938 год: этот номер был напечатан на (40) страницах. На второй странице представлен список тем, а на четвёртой — стихотворение Абдула Халика Халика. На пятой странице журнала под заголовком «Цивилизация XX века и тюрьма» опубликован отрывок из тюремных мемуаров Хана Абдул Гаффар-хана. На восьмой странице журнала под заголовком «Некоторые причины нашего осуждения» опубликована статья руководства журнала. В этом разделе я хотел бы привести несколько строк из начала этой статьи: «Люди из-за рубежа удивляются, почему в Индии живёт (55 миллионов) человек, а (150) тысяча человек, всё ещё находятся под властью британцев и влачат унижительное рабское существование. Поэтому я пишу этот ответ, исходя из собственного мнения: у нас есть несколько недостатков, и пока эти недостатки существуют, нет надежды на то, что мы станем достойными правителями. Поэтому,

если кто желает свободы, то должен стремиться удалить из себя эти недостатки» (10).

В этой статье подробно описаны шесть недостатки пуштунов. В этом разделе я кратко расскажу о каждой из них:

Первый недостаток: наша общая разобщённость. Среди нас тысячи сект, и каждая из них имеет дурные намерения по отношению к другим. Если бы одна секта могла справедливо отстаивать свои права, это было бы хорошо, но получается так, что, помимо своих собственных прав, она хочет узурпировать и права других...

Второй недостаток: Ещё один наш недостаток заключается в том, что мы подражаем той части британской цивилизации и общества, которая нас разрушает. Мы не обращаем никакого внимания на ту сторону их жизни, благодаря которой они достигли столь значительного прогресса. Например: Англичане пьют чай и курят, поэтому мы тоже привыкли к чаю и курению. Англичане ходят в кино, поэтому мы тоже ходим в кино. Англичанин не возьмёт миллион рупий в качестве взятки от другого англичанина, поэтому мы готовы принять десять рупий в качестве взятки от нашего брата...

Третий недостаток: У нас нет дисциплины, мы не ценим время, мы не ценим правила и предписания, наши рабочие время неизвестны, наши время отдыха и развлечений также неизвестны. Ночью, когда пора спать, Мы не спим и рассказываем анекдоты. Днём, когда пора работать, мы спим...

Четвёртый недостаток: Работа и бизнес у нас обстоят очень плохо. Рабочих среди нас очень мало. В доме, где живёт десять человек, работают только один или двое...

Пятый недостаток: Мы халатно относимся к своему здоровью, не соблюдаем чистоту, наша одежда, как правило, грязная, наши дома грязные, все предметы домашнего обихода грязные...

Шестой недостаток: Ещё один важный недостаток — наша расточительность. Наш доход — десять рупий, а расходы — двенадцать. Если у нас нет возможности потратить сто рупий, мы тратим двести рупий...

Эти недостатки – причины нашего рабства и унижения. Если мы сможем избавиться от них, нам не составит труда жить достойно и ценно, как и другие народы мира (11).

Шестой номер журнала «Пуштун» вышел в октябре 1928 года.

На пятой странице этого номера были опубликованы тюремные воспоминания Хана Абдула Гаффар-хана под заголовком «Цивилизация и тюрьмы XX века, и я в тюрьме». В этом номере опубликованы и другие политические, исторические и литературные статьи и стихотворения. На странице (49) журнала опубликована Речь Хушал-хана на митинге в Чаргали. Привожу фрагмент этой речи: «Наши разногласия, наша зависть и наши войны — всё это потому, что мы враги друг другу. Со времён Мисри-хана и по сей день наши обычаи таковы: сильный силой захватывает землю слабого, а мудрый присваивает имущество невежды»⁽¹³⁾.

Журнал «Пуштун» и события в Афганистане: Журнал «Пуштун» с особым интересом следит за событиями в Афганистане. Когда король Афганистана Аманулла-хан и его свита посетили Индию в 1928 году во время длительного путешествия по Европе, журнал «Пуштун» подробно описал поездку и все достижения Афганистана считал Аманулле-хану.⁽¹⁴⁾

Третий номер журнала «Пуштун» вышел в июле 1928 года. На пятой странице этого номера была опубликована статья под заголовком «Добро

пожаловать, король и королева Афганистана». В 1928 году, когда Аманулла-хан во время своего путешествия посетил в Индию, он был тепло принят пуштунами и другими афганцами. В этом выпуске журнала «Пуштун» краткий отчет о приёме Амануллы-хана в Индии. Ведущие зачитали послание, адресованное Аманулле-хану, первые строки которого я вам представляю: «Добро пожаловать, поздравляю с вашим приездом, ваш приезд сюда является источником утешения и покоя не только для нас, но и для всех пуштунов, будь то здесь или там, будь то в горах или на равнине, будь то на родине или за границей, все они счастливы...» (15).

На восьмой странице этого номера опубликована статья под названием «Пуштунские студенты Лондона приветствуют короля Афганистана». Эта статья посвящена встрече Амануллы Хана в Лондоне. Часть статьи журнала я вам представляю: «Мы, пуштунские студенты этой страны, с уважением говорим вам: Не устаешь, добро пожаловать, и хотим сказать, что мы все очень рады видеть вас сегодня» (16).

Заключение: Из описания и объяснения тем журнала «Пуштун» становится ясно, что этот журнал был очень полезен для просвещения

мыслей пуштунов. Благодаря публикации этого журнала пуштуны осознали и пришли к выводу, что они должны освободиться от британского колониализма. Ради этого они были готовы пойти на личные и финансовые жертвы. В результате Индия обрела независимость от британского колониализма. Журнал «Пуштун» не только сыграл положительную роль в ту эпоху, но все выпуски этого журнала являются очень достоверными источниками истории этого периода, поскольку все события этого периода объективно и реалистично зафиксированы в этом журнале. Содержание этого журнала может быть использовано историками как надежный и авторитетный источник при написании истории этого региона.

Предложения: В этой связи я предлагаю сделать фотокопии некоторых коллекций этого журнала и сохранить их в библиотеках для использования исследователями.

منابع (Источники)

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ساهمت مجموعه القراء والكتاب المتعاونين مع المجلة خلال فترة الهجرة والجهاد في إحياء والدفاع عن الأدب الوطني، والتراث الثقافي، والتاريخ. كما اكتشفت ودربت وشجعت شعراء، كُتاب، فنانين ومثقفين جدد أصبحوا اليوم رموزاً معروفة في المجتمع الأدبي والثقافي للبلد. العزيز

نشرت المجلة مقالات علمية وأدبية، قصص قصيرة، روايات، يوميات السفر، تقارير وأخبار ثقافية عكست الأحداث الأدبية، التاريخية، والثقافية في البلاد، بالإضافة إلى المشاكل الاجتماعية، الاضطرابات الاقتصادية، والفظائع التي ارتكبتها السوفييت وعملاؤهم. كما لم تغفل المجلة عن الإشارة بشكل مستمر ورمزي إلى الانقسامات والشقاق بين التنظيمات الجهادية.

ولفتت المجلة انتباه الناس إلى الأدب الشعبي، وجمعت وصدرت مواد تتعلق بهذا النوع من الأدب. بالإضافة إلى ذلك، تضمنت مقابلات مع شخصيات بارزة في مجال العلم، الأدب، اللغة، التاريخ، والثقافة ذات أهمية خاصة. وبما أن الأستاذ محمد صديق پسرلى كان مدير ورئيس المجلة في كلتا الفترتين للنشر، لا يظهر اختلاف كبير في اتجاهات الذوق والميولات عبر الزمن.

وبما أن مجلة سيپدي (الصباح الصادق) الأدبية والثقافية كانت منبراً هاماً لنشر أدب الهجرة والجهاد الأفغاني ضد الاحتلال السوفياتي و عملائهم، فهي تُعد مصدراً أساسياً للمواد والوثائق في بحوث هذا الأدب الفذ.

تم العرض هنا كمخطط عام لعملية نشر المجلة. ولتقديم بحث شامل ونتائج قوية، يتطلب الأمر مراجعة دقيقة وتحليل وتقييم مفصل لعملية النشر ومحتوى المجلة.

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مجلة سپيدي: أهم مصدر لأدبيات المهجر في بشتونخوا

أيضاً أمسيات نثرية، وجلسات نقد، وأقامت ندوة بحثية عن الأدب الأفغاني في ذلك الوقت.

النقاط المشتركة بين فترتي النشر:

- مجلة سپيدي (الصباح الصادق) الأدبية والثقافية في كلتا الفترتين للنشر:
- غنية بالمحتوى؛ وفي الفجوات بين المواد تضمنت أشعاراً، ورسومات، وتصاميم تصويرية، وكاريكاتورات.
- ملتزمة بتجديدات اللغة، والأدب، والفن.
- أولت اهتماماً أكبر لتطور وتقدم النشر مقارنة بالشعر.
- تجنب التعليق المباشر على الخلافات التنظيمية والحزبية بين المهاجرين والمجاهدين الأفغان.
- لا يظهر اختلاف واضح في تجديدات، أذواق، وميولات تلك الفترة، وإذا وُجد فهو يعكس ذوق وميول شخص واحد فقط.

استقبلت مجلة سپيدي (الصباح الصادق) الأدبية والثقافية بحماس كبير في المجتمع الأدبي والثقافي للبلد والمنطقة. جذبت اهتمام الأدباء والعلماء، وشاركوا في إثراء أبعادها العلمية والأدبية والثقافية من خلال كتاباتهم، اقتراحاتهم، وتوصياتهم. وبما أن هذه المجلة كانت منبراً مهماً لنشر أدب الهجرة والجهاد الأفغاني، فهي تُعتبر مصدراً أساسياً للمواد والوثائق في دراسات هذا الأدب الرفيع.

النتيجة

مجلة سپيدي (الصباح الصادق) هي مجلة أدبية غير تنظيمية. صدرت في بيشاور خلال سنوات 1363-1365 هـ ش (المقابلة تقريباً 1984-1986م) باللغتين البشتو والفارسية خلال فترة هجرة الأفغان من ظلم الشيوعيين و الاتحاد السوفياتي.

- في الفترة الأولى، كانت حالة الطوارئ سائدة، أما في الفترة الثانية، فكانت مرحلة ما يسمى "إعادة الإعمار" قد بدأت!
- في الفترة الأولى، لم يكن للمجلة مكتب ومنشأة منظمة من الناحية المادية، بينما في الفترة الثانية، كان للمجلة مكتب ومنشأة منظمة ومتناسقة.
- في الفترة الأولى، كان إصدار مجلة "سپېډي" (الصباح الصادق) مبادرة شخصية فقط، أما في الفترة الثانية، فتم إصدارها ضمن إطار مجتمع معين. وكان السيد محمد صديق پسرلي هو المسؤول أيضاً في كلتا الفترتين. في الفترة الثانية، كانت للمجلة جمهور محدد ومدير مسئول، وهو ما لم يكن موجوداً في الفترة الأولى.
- في الفترة الأولى، ركزت إدارة المجلة على تطوير الأدب الإبداعي، مع التأكيد على تسجيل مشاكل الهجرة والجهاد وظلم السوفيت وعملائهم، مع الحفاظ على الجانب الفني والجمالي للأدب. أما في الفترة الثانية، فقد أضافت اهتماماً بنمو الأدب البحثي والتحقيقي إلى جانب الأدب الإبداعي.
- في الفترة الأولى، نشرت المجلة 455 عنواناً من المواد، وفي الفترة الثانية نشرت 419 عنواناً. لم تكشف المجلة عن عدد النسخ، لكن مصادر أخرى مثل السيد الدكتور حليم تنوير وأحمد شاه وحدت ذكرت أن عدد النسخ كان حوالي 1000 في الفترة الأولى و1500 في الفترة الثانية.
- في الفترة الأولى، نظمت المجلة أمسية شعرية واحدة ونصف بعنواني راسره وژړل (بكي معي) اور پورې شو _ (اشتعل النيران) - 1364 هـ ش)، أما في الفترة الثانية، فبالإضافة إلى الأمسيات الشعرية، نظمت

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- يعمل على حفظ الثقافة الإسلامية ونشر الأدب الجهادي ودعمهما.
- وتنشر إدارة مجلة سبيدي (الصباح الصادق) الأعمال التي تتوافق مع المبادئ والعقائد الدينية، وترتبط بالجهاد الحالي، وتكون بارزة من الناحية الأدبية.

تجنبت إدارة المجلة الدخول في السياسة. لم تنشر شيئاً عن خلافات أو مشاكل أو تجريح الأشخاص والأحزاب، بل حتى تعهدت بعدم الكتابة عنها. من الواضح أن بيئة وقوى الهجرة في ذلك الوقت لم تكن تنظر بعين الرضا إلى وسائل الإعلام والمنشورات الحرة، بل كانت تعارضها وتقاومها. التواصل مع القضايا والقيم الوطنية كان يعتبر خطراً كبيراً. كان ذلك وقتاً قُتل فيه بعض الكتاب والمفكرين. كان أعضاء مجلة سبيدي (الصباح الصادق) في حالة خوف شديد ليس بوسعهم أن ينطقوا بكلمة واضحة. واتبعوا حكمة وتقنية "تمرير الماء تحت التبن" (د بوسو لاندې اوبه تيرول) أي تجنبوا المواجهة المباشرة. واقتصر عملهم على الأدب والثقافة فقط. وإذا ما مارسوا بعض السياسة، فكان ذلك ضمن قواعد وأطر الأدب والثقافة فقط.

نقاط الاختلاف بين الفترتين النشريتين

هل تحب أن أضعها في جملة كاملة مضبوطة بالحركات أيضاً؟ في الفترة الأولى، كانت مجلة "سبيدي" (الصباح الصادق) مجلة أدبية شهرية فقط. في ذلك الوقت، كان الوطن محتلاً من قبل القوات السوفيتية، وكانت المواجهة والمعركة جارية بين الأفغان والقوات المحتلة وعمالئهم. أما في الفترة الثانية، فكانت المجلة تصدر كل شهرين، وبجانب الأدب أصبحت مجلة ثقافية أيضاً. في هذا الوقت، كانت القوات السوفيتية قد طُردت من البلاد، وكان نظام نجيب الله على وشك السقوط بعد حوالي عام، حيث استلمت بعض التنظيمات الجهادية السلطة، وبدأت الحروب الأهلية.

موضوعات تاريخية ومقابلات، وقدمت تقارير تعريفية عن الشخصيات الوطنية والمثقفين الذين ذاقوا مرارة السجن من قبل الشيوعيين الغاشمين. وباختصار، فإن مجلة سپېدي (الصباح الصادق) كانت مجلة ثرية بالمحتوى، وذاخرة بالفنون، وزينت مساحاتها البيضاء بين المقالات والموضوعات بالقصائد، والصور، والرسوم، والكاريكاتيرات، ما أضفى عليها حيوية وتميزاً.

معيّار المجلة

تُعدُّ مجلة سپېدي (الصباح الصادق) في البيئة الثقافية آنذاك مجلة أدبية وثقافية ذات مستوى عالٍ من المعايير. فهي تمتلك معايير خاصة للابتكارات الأدبية، حيث يُشترط في الكاتب والأديب أن:

- يكون له ارتباط عميق والتزام جاد ببيئته الثقافية والاجتماعية، وألا يغفل عن واقع زمانه ومحيطه. ويُضفي على كتاباته شخصية وهوية مميزة.
- يوازي كفاحه الأدبي وكفاحه الثقافي مع الكفاح المسلح، لأن السلاح والقلم عند الأفغان ليسا متساويين؛ فبينما يتفوقون بالسلاح، إلا أن القلم ليس بنفس القوة، لذا تسعى المجلة إلى تقوية الكفاح بالقلم والتخلص من ضعفه ونقائصه.
- يرسخ في قلوب الأجيال القادمة كراهية وعداء مستديمين ضد الإلحاد، والشيوعية، والاستعمار، والخيانة الوطنية.
- يعزز روح التعاون العملي بين الكتّاب في إبداع أدب الهجرة والجهاد، دون التمييز بين الأحزاب أو الجماعات.
- يتجنب الخوض في الخلافات الداخلية والتنظيمية والقضايا السياسية للمجاهدين.
- يوجه اهتمام الكتّاب نحو إنتاج أعمال ذات معيار فني وأدبي عالي الجودة.

مجلة سبيدي: أهم مصدر لأدبيات المهجر في بشتونخوا

عبدالرازق پالوال، عبدالوكيل صداقت، مرزاخيل پېنبورى، عبدالله غمخور، زركه، وغيرهم من خيرة الشعراء والكتّاب والمثقفين والباحثين. مجلة سبيدي (الصبح الصادق) الأدبية والثقافية، التي تُعدّ إحدى العلامات البارزة في جهود الكتّاب والمثقفين الأفغان خلال فترة الهجرة، تميّزت بتنوّع أجناسها الأدبية، وغنى محتواها، وتنوّع إصداراتها الإبداعية. لم تكن مجرد مجلة للنشر فحسب، بل كانت بمثابة مدرسة للأدب المهجري، عكست القدرة الفكرية والإبداعية للكتّاب والشعراء، واحتضنت تجاربهم وهمومهم الثقافية والاجتماعية.

ففي الأجناس النثرية، نشرت المجلة افتتاحيات، مناجاة، قصصاً قصيرة، مقالات أدبية، روايات، خواطر، نصوصاً حماسية، محاورات أدبية، تقارير، مقالات، مراسلات، وأخباراً.

وفي الأجناس الشعرية، ضمّت المجلة: الأبيات، الرباعيات، المقطوعات، القصائد، المثنويات، النظم الرباعي، الشعر الحر، الشعر الأبيض، اللنديات، والأزجال الشعبية (چاربيتته). أما في الأجناس التصويرية، فقد نشرت رسوماً، كاريكاتيرات، صوراً، بورترية، فنون المنياتور، والخط العربي.

من حيث الموضوعات، فقد تناولت الكتابات المنشورة فيها قضايا المناجاة، المسائل الدينية، الفضائل الأخلاقية، قضايا الهجرة والجهد، القيم الوطنية، السير الذاتية للشخصيات، المسائل الأدبية والفنية، القيم الفولكلورية، القضايا الثقافية والاجتماعية، الأحداث التاريخية، التواصل والتفاهم، بالإضافة إلى الأخبار الأدبية والثقافية.

اهتمام المجلة كان موجّهاً بدرجة كبيرة إلى الأدب الإبداعي؛ حيث شهدت القصص القصيرة، الخواطر، القصائد الغزلية، والمدائح الوطنية، تطوراً ملحوظاً. كما اشتملت المجلة إلى جانب الموضوعات الأدبية والثقافية على

وقد اكتسبت الأعمال الأدبية الجهادية طابع الفن والجمال، وبرز أدب مقاوم أمام الاحتلال الروسي، أدب ملتزم مشبع بالفن والرسالة. في فترة وجيزة، جذبت سيپدي (الصباح الصادق) عددًا كبيرًا من القراء، وشقّت طريقها إلى مخيمات اللاجئين وخنادق الجهاد. فتبادلت الكثير من المواطنين أحاديث القلب، وبهذا الشكل، لم تجد المجلة قراءً فحسب، بل استقطبت عددًا كبيرًا من الكتّاب أيضًا. وقد وردتها من المخيمات والجبهات قصص، وأشعار شعبية خاصة (لنډی)، وقصائد، ومقالات. أثبتت مجلة سيپدي (الصباح الصادق) أنها تمثل الجبهة الأدبية والثقافية للجهاد، حيث حولت كثيرًا من وقائع الجهاد وذكرياته ومشاهده إلى أعمال أدبية وفنية، واحتضنت بشائر الأدب الجهادي الجديد، ومهدت الطريق لحركة أدبية نيرة وواضحة^(٥).

بالنظر إلى البيئة الأدبية والثقافية التي سادت في زمن الهجرة في منطقة پشتونخوا، فقد حظيت مجلة سيپدي (الصباح الصادق) الأدبية والثقافية خلال دورتي نشرها بعددٍ ملحوظ من الكتّاب المتعاونين بقلمهم، كان من بينهم بالفعل أعلام كبار في مجالات الفن والأدب في زمانهم، وقد قدّموا إسهامات متميزة ومبتكرة.

لقد كتب هؤلاء للمجلة قصائد شعرية بديعة، ومقالات أدبية، وقصصًا قصيرة، وكتابات عن الرحلات، وخواطر، وتقارير أدبية، ومقترحات فكرية، ورسومًا وتصاویر وكاريكاتيرات ولوحات فنية. كما قام بعضهم بترجمة مواد نافعة من اللغات العربية والأردية والإنجليزية إلى لغة البشتو، مما أضفى على المجلة بُعدًا ثقافيًا رائعًا ومتنوعًا.

ومن أبرز هؤلاء الكتّاب والشعراء والأساتذة: السيد محمد صديق پسرلی، الأستاذ حبيب الله رفیع، الأستاذ عبدالرحمن پژواک، محمود فاراني، الأستاذ يوسف آيينه، إسحاق نگارگر، عصمت قانع، الأستاذ خليل الله خليلي، الدكتور

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الدورة الثانية للنشر (1369-1371هـ.ش)

بدأت الدورة الثانية من إصدار مجلة سپيدي (الصباح الصادق) في شهري جوزا-سرطان من عام 1369هـ.ش، حيث صدر العدد الأول منها (والذي يُعد العدد التسلسلي 22) في بيشاور. في هذه المرحلة، تحولت مجلة سپيدي (الصباح الصادق) من مجلة أدبية شهرية إلى مجلة أدبية-ثقافية تصدر كل شهرين. كانت تُنشر سابقاً بإشراف الأستاذ محمد صديق پسرلى، أما الآن فتصدر عن الجمعية الثقافية لأفغانستان، التي يترأسها الأستاذ پسرلى. تُنشر المجلة مرة كل شهرين، وقد صدر منها في هذه الدورة 14 عدداً، غير أن نشاطها توقف مجدداً بعد شهري أسد-سنبله من عام 1371هـ.ش. في هذه الدورة، أصبحت المجلة تملك هيئة تحرير ومديراً مسؤولاً. أعضاء هيئة التحرير هم: السيد حبيب الله رفيع، محمد آصف صميم، زرين انخور، وأمان الله ساهو، بينما المدير المسؤول للمجلة هو السيد محمد آصف صميم. من الجدير بالذكر أن اسم المدير المسؤول، السيد محمد آصف صميم، ذُكر في العدد الثاني ضمن هيئة التحرير أيضاً، غير أن هذا الخطأ صُحح في الأعداد اللاحقة، حيث بقي السيد صميم مديراً للمجلة فقط، وظهر بدلاً منه ضمن الهيئة الكاتب الفارسي السيد ميرويس موج. في هذه الدورة، ركزت مجلة سپيدي (الصباح الصادق) الأدبية-الثقافية على دعم الأدب الإبداعي، كما أولت اهتماماً بالأدب التحقيقي-النقدي، وبدأت تكتب دراسات نقدية وتحقيقية. وقد أكدت على ضرورة دراسة وتحليل أدب الهجرة والجهاد، والتمييز بين الأصيل والدخيل فيه، ووضعه على طريق المعايير الأدبية. ونقرأ في افتتاحية العدد الأول من هذه الدورة ما يلي: «مع شروق سپيدي (الصباح الصادق)، بدأ الانتباه إلى الجانب الأدبي والفني من الجبهة الثقافية للجهاد.

يُقارنان من حيث التأثير. وإذا نظرنا إلى ما تم نشره من أعمال أدبية، لوجدنا أن الأعمال ذات القيمة لا تتعدى أصابع اليد. وإن كنا نعزو هذا الضعف من جهة إلى عدم توفر الظروف المناسبة للنشر، فلا بدّ من الاعتراف أيضاً من جهة أخرى بأننا "لا نمتلك الذوق الكافي"

كان الأجدر بالأفغان أن يرسموا ملامح هذه المرحلة المؤلمة من تاريخهم في مختلف فروع الفنون، وأن يغرسوا في قلوب الأجيال القادمة كرهاً أبدياً للإلحاد، والشيوعية، والاستعمار، وخيانة الوطن. ولكن للأسف، فإن افتقارنا إلى الوسائل حرماننا من تحقيق هذا الهدف. ومن حسن الحظ أن نشر الأدب، مقارنةً بغيره من الفنون، يبدو أمراً ممكناً وميسوراً نسبياً. وبناءً على وجود هذا الإمكان، وشعوراً منا بهذه الحاجة، شددنا العزم على إصدار نشرة أدبية^(٤)

كان كتاب مجلة سپېدي (الصباح الصادق) عادةً يروون قصص الظلم والقمع الذي مارسه السوفييت وعملاؤهم المحليون، دون أن يصرحوا بأسماء الأحزاب، لكنهم كانوا يعبرون عن شكواهم من ممارساتهم بشكل غير مباشر، كما أبدوا امتعاضهم من حالة الفرقة والانقسام.

وجدير بالذكر أن أعضاء "سپېدي" (الصباح الصادق) في إطار نشاطهم الأدبي والثقافي، أسسوا إلى جانب إصدار المجلة، "المنتدى الأدبي لكتاب وشعراء المهجر والمجاهدين الأفغان"، إلا أن هذا المنتدى، بعد عقده لعدد من الأمسيات الشعرية واللقاءات الأدبية بمناسبات معينة، انهيار نتيجة الاضطرابات التي شهدتها المشهد الأدبي والثقافي آنذاك.

كذلك أسسوا "المنتدى الأدبي للوطن"، وقد نُشرت تقارير بعض اجتماعاته التي كتبها أسد الله غضنفر في الأسبوعية "هېواد" التي كانت تصدر من بيشاور. لكن نشاطات هذا المنتدى أيضاً توقفت بسبب بعض العقوبات والاضطرابات.

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وقد صدرت مجلة "سيبدي" (الصباح الصادق) الأدبية والثقافية في دورتين، ونشرت ما يقارب 700 مقال وموضوع. ومن الصعب تقييم هذا الكم الهائل من المقالات والمواد في مقالٍ صغير، بل حتى لو كان ذلك ممكناً، فإنّ - بحسب تعبير الباحث "روهي" - فحص كلِّ مقالٍ على حدة واستعراضه بشكل منفصل لا يبدو عملاً ضرورياً أو مثمراً.^(٣)

ولهذا، ومن أجل رسم صورة أقرب إلى الواقع عن مجلة "سيبدي" (الصباح الصادق) الأدبية والثقافية، فإننا نعتمد على التغيرات الداخلية والخصائص النوعية فيها كميّار للتقييم، ونتناولها من خلال دورتين مختلفتين في النشر، لنبرز السمات الخاصة بكل دورة ونُشخص ملامحها بدقة.

الدورة النشورية الأولى (1363-1365 هـ.ش)

بدأت الدورة النشورية الأولى لمجلة "سيبدي" (الصباح الصادق) الأدبية بتاريخ 20 من شهر أَسَد سنة 1363 هـ.ش (الموافق لعام 1984 م) في دار الهجرة، بمدينة بيشاور، واستمر صدورها شهرياً حتى العدد الحادي والعشرين، إلا أنّ النشر توقّف بعد تاريخ 20 من شهر حمل سنة 1365 هـ.ش (1986 م). تولّى إدارة المجلة محمد صديق پسرلي، وتألفت هيئة الكتاب، في العدد الأول، من الحاج غلام فاروق چشتي وأسد الله غضنفر. غير أنه في الأعداد التالية، لم تُذكر هيئة تحرير محددة.

في تلك المرحلة، ركزت المجلة على تنمية الأدب الإبداعي، وكان تأكيدها الرئيسي على جمع وتوثيق وحفظ أدب الهجرة والجهاد، ولا سيما الأدب الشعبي، وذلك تمهيداً للبحوث المستقبلية في هذا المجال. وجاء في الافتتاحية للعدد الأول من السنة الأولى في هذه الدورة من مجلة "سيبدي" (الصباح الصادق):

«مقارنةً بالجهاد المسلح الذي يخوضه مجاهدونا الأبطال، فإن الجهاد الأدبي يُعد ضعيفاً وناقصاً جداً. يمكننا القول صراحةً إن سيف الأفغان وقلمهم لا

خصوصاً في مجال الشعر والأدب، تثير التساؤل. فالأنفع أن تكون هذه المنشورات أقل عددًا، ولكن أكثر جودة وعمقًا في الفحوى، بدلاً من أن تكون كثيرةً بلا محتوى^(٣).

في مرحلة الهجرة والجهاد، كان من الضروري أن يُسمع صوت المهاجرين والمجاهدين الأفغان داخل الوطن وخارجه، وأن تُلفت أنظار العالم إلى معضلة البلد والوضع المزري الذي كان يعيشه الشعب. ولهذا الغرض، كان لابد من وحدة وتناغم بين جهود الشعراء، والأدباء، والمثقفين. ومن هنا تأسست مجلة "سپېدي" (الصباح الصادق) الأدبية.

ونظرًا لأن مجلة "سپېدي" (الصباح الصادق) أُسست في وقتٍ حرج وحاسم، أثناء اشتداد المعركة ضد السوفييت وحلفائهم، فقد كانت ضرورة حتمية فرضها الواقع، إذ كان الشعب الأفغاني حينها يخوض حربًا غير عادلة ضد الغزاة السوفييت والشيوعيين. ومثل باقي شرائح المجتمع، كان لزامًا على الشعراء والكتّاب والمثقفين أن يتحملوا مسؤولية الدفاع عن الوطن والشعب، وأن يشاركوا في معركة التحرير.

غير أنهم لم يحظوا بالفرصة الكافية للتأمل العميق في نتاجاتهم الأدبية والفنية بما يتناسب مع مقتضيات الفن والأدب، ولذلك كانت هذه الناحية ضعيفة في أعمالهم. فموادهم الأدبية كانت في الغالب سامية وعالية، غير أن أساليب عرضها وصياغتها كانت باهتة وضعيفة.

ولأجل تحسين هذا الجانب الفني من الطرح، أولت مجلة "سپېدي" (الصباح الصادق) وكتّابها هذا الموضوع اهتمامًا جادًا. فلم تقتصر جهودهم على إنتاج أعمال قيّمة، بل سعوا أيضًا إلى بيان السبل والمناهج التي تؤدي إلى إنتاج تلك الأعمال. كما اكتشفت شعراء وكتّابًا ومثقفين مبدعين، وأسسوا مؤسسات ومجتمعات أدبية مهمة، مثل: "الحركة الأدبية الأفغانية"، و"الجمعية الثقافية الأفغانية"، و"الجمعية الأدبية الأفغانية" وغيرها.

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الحدث الحركة الأدبية، ورسم خط البطلان والإلغاء على التراث الأدبي والثقافي السابق، ولا سيما في ذروة المشاعر الثورية، حيث جرى الدوس على جميع القيم الأدبية الموروثة.

ويتابع قائلاً: لقد جعل أدب الأمة الواحدة أدباً حزبياً بحثاً، وسعت السلطة إلى تسخير كل شيء في خدمة الشيوعية، فتحول أدبنا إلى أداة للدعاية السياسية الحزبية^(١).

في خارج البلاد، وفي ظل بيئة الهجرة والجهاد، كانت وسائل الإعلام والمنشورات تقتصر معظمها على تسليط الضوء على قيم الكفاح المسلح والجهاد التي تبنتها التنظيمات الجهادية والأفراد المعارضون للإنقلاب الشيوعي، دون أن تولي اهتماماً يُذكر للقيم والمطالب الوطنية والقومية. كانت التنظيمات الجهادية، والإتحادات، والمجالس القومية، والمؤسسات غير الحكومية، وبعض الأفراد يقومون بإصدار منشوراتهم، والتي تمثلت في بيانات دورية، ومجلات، ونشرات، وكتب. غير أن غالبية هذه المنشورات كانت محض دعاية ونظرية جافة، ولم يكن هناك تركيز حقيقي على الإنتاجات الأدبية والفنية أو البحوث الجادة. وإن وُجدت، فإنها غالباً ما كانت تفتقر إلى المعايير الأدبية والفنية.

لقد كانت آلام الوطن ومعاناة الشعب عميقة، لكن انعكاسها في هذه المنشورات ظلّ سطحيّاً.

وقد كتب الأستاذ يوسف آينه في هذا الصدد:

«لا شكّ في أن أبطال الجهاد وصنّاع الملاحم، من المجاهدين الأحياء والشهداء، قد حملوا في ذواتهم نهضةً أدبيةً جديدةً، وأخرجوا منها ثورة فكرية تُعدّ حدثاً تاريخياً. إنّ الصحافة الجهادية، ومؤلفات وأعمال الشعراء والكتّاب المهاجرين المعاصرين، دليلٌ واضح على ذلك. إلا أن الكثرة المتزايدة من المنشورات - سواء المجلات أو الصحف اليومية - من حيث الكمّ والمحتوى،

- جذب انتباه الكُتّاب والباحثين والمؤسسات العلمية والبحثية إلى هذا المصدر المهم.

أهمية البحث

تُعَدُّ مجلة سپېدي (الصبح الصادق) الأدبية والثقافية من أهم المنابر التي أسهمت في نشر أدبيات الهجرة والجهاد، ومصدرًا أساسيًا للمواد والوثائق الضرورية في دراسة هذا المجال. لقد كان لها دورٌ كبيرٌ في إنتاج وتشكيل الأعمال الأدبية والفنية التي تناولت الهجرة والجهاد الأفغاني. كما تُسهم مراجعتها وتقييمها - لا سيّما من قبل الباحثين المتخصصين في الأدب عامة، وأدب الهجرة والجهاد خاصة - في الكشف عن التوجهات الأدبية لذلك الزمن، وتُسهّل المقارنة بين أساليب الكتابة وخصائص اللغة المستخدمة آنذاك.

منهج البحث

اعتمدت هذه المقالة في إعدادها على المنهجين الوصفي والمقارن، ونوع البحث المصادر المكتبية.

نص المقال

شهدت أفغانستان والمنطقة تغيّرات جذرية عقب التحوّل السياسي الذي وقع في شهر ثور من عام 1357هـ.ش (أبريل 1978م)، إذ تدهورت الأوضاع بسرعة وبدأت موجات الهجرة من البلد. إلى سائر البلاد المجاورة وفي بشتونخوا، تأسست حركات ومخيمات ومكاتب للجهاد والمقاومة، وبدأت أنشطتها. في داخل البلد، كانت وسائل الإعلام والمنشورات الرسمية تابعة للنظام الشيوعي الحاكم آنذاك، تدور في فلك الحزب المسيطر وقيم "الصداقة السوفيتية-الأفغانية"، وتخدم أهدافها.

ويشير زرین أنخور - وهو من المتابعين البارزين لاتجاهات الأدب المعاصر في أفغانستان - إلى أن انقلاب ثور عام 1357هـ.ش، وما أعقبه من غزو سوفيتي للبلد، قد أدّى إلى تقسيم الأدب الأفغاني إلى مسارات متباينة. لقد مزّق هذا

كتب المقال: الأستاذ المشارك الدكتور نورالحبيب نثار
متخصص في لغة البشتو وآدابها وعضو أكاديمية علوم أفغانستان
تعريب الأستاذ: محمد طاهر شرر عضو أكاديمية علوم أفغانستان

مجلة سپېډي: أهم مصدر لأدبيات المهجر في بشتونخوا

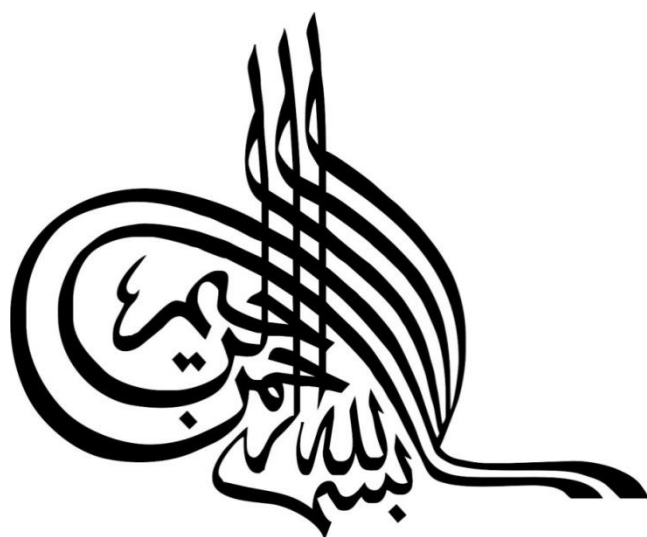
الملخص

نُشرت مجلة سپېډي (الصباح الصادق) الأدبية خلال سنوات الهجرة الأفغانية في مدينة بيشاور في الفترة ما بين 1363 - 1365 هـ.ش (الموافقة لـ 1984 - 1986 م) باللغتين البشتو والفارسية، وقد صدر منها واحد وعشرون عدداً متتالياً قبل أن يتوقف إصدارها مؤقتاً. ثم استؤنف نشرها لاحقاً خلال الفترة ما بين 1369 - 1371 هـ.ش (1990 - 1992 م)، ولكن هذه المرة بشكل نصف شهري، إذ صدر منها أربعة عشر عدداً، واتسع نطاقها ليشمل إلى جانب الأدب، القضايا الثقافية أيضاً.

تناولت هذه الدراسة أهداف المجلة، مهامها، رؤيتها، مسار نشرها، والبيئة الثقافية التي نشأت فيها. كما عرّفت قيادة المجلة، مديرها المسؤول، ومساهماتها بالقلم. وتناولت بالبحث المرحلتين اللتين صدرت فيهما المجلة، مبينة أوجه الاختلاف والتشابه بينهما. كذلك تم تحليل الخصائص الشكلية والفحوائية للمواد المنشورة فيها، مع تحديد الأنواع الأدبية والموضوعات التي تطرقت إليها.

الأهداف

- إبراز دور مجلة سپېډي (الصباح الصادق) الأدبية والثقافية ومساهمتها في تطوّر المسار الأدبي والثقافي البشتوني.





د افغانستان اسلامي امارت
د علومو اکاډمي
د بشري علومو معاونیت
د پښتو څېړنو بین المللي مرکز

پښتو

درې میاشتني علمي — تحقيقي مجله
د یونېسکو په ژبو خپرېدونکې خپرونه
دویم پړاو ۵۷ — ۶۰ گڼه، پرلپسې ۱۰۸ — ۱۱۱ گڼه
(پسرلی، اوړی، منی — ژمی) ۱۴۰۳ لمریز کال

د تاسیس کال: ۱۳۵۶ لمریز
کابل — افغانستان