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Analyzing the Phonetic Variations in the Pronunciation of English Loanwords in Pashto Spoken by Pashtuns in the Attock Region

Saqlain Hassan¹

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Abstract

The Pashto language spoken in pakhtonkhwa has many English loanwords, which have been borrowed into it because of the dominance of the English Language in the region; hence, it is one of the official languages in the country. These borrowed words in the Pashto language go through various types of phonetic variations when pronounced by native Pashto speakers. This research aims to analyze the phonetic variations in the pronunciation of the English loanwords in Pashto by native Pashto speakers of the *Attock* region. A list of 50 English loanwords was made by observing the conversations of the native Pashto speakers. A mixed-methods approach has been utilized for the present study. As per the findings of this research, it has been identified that most of the selected English loanwords have been substituted by phonetically varied sounds. For example, this study has found vowel sound replacement in all the selected English loanwords. This study recommends that there still exist various dialectical and phonetic variations across the Pashtun belt, which need to be thoroughly researched.

Keywords: Language Interaction, Pashto-English Contact, English Loanwords, Phonetic Variation, Pashto Language.

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Introduction

Multiple languages are spoken by people all across the globe. As man is a social animal and cannot live in isolation, therefore, language contact occurs when social communication happens among the speakers of these languages. Language contact refers to the speaking of more than one language by the people living in the same area at the same time (Thomason, 2001). According to Data (2007), it is not only inevitable but also necessary because people cannot live in quarantine, and it is the primary channel through which people share their thoughts and ideas. Different types of linguistic variations take place when one language comes into contact with another language (Baitullah, 2023). The most common phenomenon that results from language contact is the borrowing of words from other languages. As language contact results in language change, therefore, a strong link exists between these two processes (Hussain et al., 2012).

Being an international language, English is spoken by almost all speakers who have different native languages. When people converse with one another in English, they acquire English words which become a part of their native language vocabulary slowly and gradually. Words that are taken from a certain language and become a part of another language's vocabulary are known as loanwords (Zaigham et al., 2022). The English language has influenced many languages since it is the universal mode of communication among speakers of different countries. English is a dominant language in Pakistan because it has remained a former British colony. According to Rasul (2006), many local languages of Pakistan have been impacted by English. In this way, multiple native and regional languages of Pakistan have borrowed words from English into their lexicon.

English loanwords undergo various phonetic changes when non-native speakers articulate them. There is an increased propensity of phonetic adaptation in English

loanwords owing to the absence of certain English consonant and vowel sounds in the recipient language. Due to this very reason, Pakistani English has emerged as a new variety of English because of its distinctive features, which are entirely different from those of standard English (Rehman, 1990; Baumgardener, 1993; Talaat, 2003). The pronunciation of English loanwords has gone through deviations in different native languages of Pakistan, like Urdu (Mahmood et al., 2011; Shabbir et al., 2013), Pahari (Khan & Qadir, 2012), and Punjabi (Riaz, 2015) when speakers of these languages pronounce them due to the influence of the phonetic inventory of their first language.

Like many other regional languages, Pashto has also adopted many English loanwords in its vocabulary. Currently, 38 million people, having Pashto as their mother tongue, are living in different parts of the world (Abbasi et al., 2024), with 13.2 % Pashto speakers residing in Pakistan according to the 1981 census (Rehmat, 2025). In Pakistan, Pashto is the second-largest regional language (Akram & Iqbal, 2021). It has numerous dialects like the *Khattak* dialect, *Kohati* dialect, *Yousafzai* dialect, *Afridi* dialect, *Mohmandi* dialect, *Shinwari* dialect, and *Shilmani* dialect (Rehmat, 2025). Loanwords in the recipient language mostly undergo morphological and phonological changes. According to Hassan and Khan (2019), borrowed words go through four types of phonological variation, i.e., *substitution*, *addition*, *deletion*, and *assimilation*.

Significance of the Study

The current study aims to analyze the phonetic variations in the pronunciation of English loanwords by the native Pashto speakers of the *Attock* region. This research is extremely significant for the readers who have different native languages other than Pashto, as it will add new information to their existing knowledge pool about English words borrowed in the Pashto language, because English loanwords in Pashto

are pronounced in such a nativized Pashto style that such words seem to be the native words of the Pashto language. In light of the present research's purpose, this study has been conducted to find the answer to the following research questions:

- What is the most common type of phonetic variation found in the pronunciation of English loanwords by the native Pashto speakers of the *Attock* region?
- What are the most replaced sounds in the nativized Pashto pronunciation of English loanwords by the native Pashto speakers of the *Attock* region?

Literature Review

Every verbal language in the world contains certain words that have been taken from some other language. The native speakers pronounce them with certain changes due to the influence of their first language's phonemic system. Pakistan, as a multilingual country, has many regional languages, and each of these regional languages has foreign words in its lexicon. Every regional language of Pakistan has borrowed words from English. Many researchers have carried out studies to analyze the changes observed in these English loanwords, which have occurred because of the influence of the native speakers' mother tongue.

Khan (2011) has researched to explore the phonological changes in the collected three hundred English loanwords of the Pahari language. The researcher has found that the vowel sound /ʊ/ has replaced /ə/ in the last syllables of the loanwords. It has also been found that four consonant sounds /θ/, /ð/, /w/, /ʒ/ of these loanwords have been replaced by other four consonant sounds /t/, /d/, /v/, /j/ as /θ/, /ð/, /w/, /ʒ/ sounds do not exist in Pahari language.

Another important study in this regard has been conducted by Hassan and Khan (2019). In this study, 160 English loanwords of the Punjabi language have been

collected through recordings of the thirty speakers of the Dhani dialect during their general conversation. The researchers have used a random sampling method for participant selection. Substitution is found in a high percentage, while deletion is found in a lower percentage. Therefore, this study indicates that most of the selected loanwords have gone through substitution as phonetic variation when pronounced by native speakers of the Dhani dialect.

Likewise, Khan et al. (2021) have examined the adaptation of English loanwords in the Khowar language. 53 English loanwords have been collected from 20 speakers of this language during their routine conversation. Through a qualitative research approach, the researchers have found that substitution is the most observed phonological change in the selected words. Apart from this, Shah et al. (2021) have gone for analyzing the phonological alteration in English loanwords in the *Sarawani* dialect of the Brahui language spoken in Baluchistan. The findings of this study show that the replacement of consonant sounds by the vowel sounds at the end of the borrowed words is the most frequent alteration in the pronunciation of these words by speakers of the *Sarawani* dialect.

After reviewing the existing literature about the phonological variation of English loanwords in several regional languages of Pakistan, the researchers have found that no one has analyzed the phonetic variations in English loanwords in the Pashto language spoken by native speakers of this language in pakhtonkhwa. Therefore, the current study aims at analyzing the phonetic variations in the pronunciation of English Loanwords in Pashto spoken by Pashtuns of the *Attock* region.

Research Methodology

Research Design

The researchers have employed a mixed-methods approach for the current study. The observation of deviant pronunciation, when native Pashto speakers pronounce English loanwords in Pashto, falls under the qualitative research approach. On the other hand, identification of the most frequent type of phonetic variation along with the type of most replaced sounds found in the selected English loanwords, through the retrieval of the percentage of each type of phonological variation, comes under the quantitative research approach.

Data Collection and Transcription

For this study, the researchers have collected the data through long-term observation of the selected English loanwords' pronunciation by the native Pashto speakers of the *Attock* region in pakhtonkhwa. The researchers have observed deviant pronunciation in the selected 50 English loanwords when native Pashto speakers of the opted region pronounce them. Nativized Pashto pronunciation of all 50 English loanwords was then transcribed by keeping the International Phonetics Association (IPA) chart as the main scale of transcription.

Results and Discussion

The researchers transcribed all the selected English loanwords of the Pashto language, keeping in view the nativized Pashto pronunciation of these chosen words. After that, the nativized Pashto transcription of English loanwords was compared to the standardized English transcription of the opted words.

Table 1: *Phonemic Transcriptions of the Collected English Loanwords*

Serial no.	English loanwords	Standardized English	Nativized Pashto	Type of phonetic
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Analyzing the Phonetic Variations in... _____

		transcription	transcription	variation
1	Suit	/ su:t/	/sʊt/	Substitution
2	Boot	/ bu:t/	/bʊt/	Substitution
3	Time	/ taɪm/	/teɪm/	Substitution
4	Photo	/ fəʊtəʊ/	/fu:tu:/	Substitution
5	Pencil	/ pensəl/	/pɪnsəl/	Substitution
6	Coat	/kəʊt /	/ku:t/	Substitution
7	Report	/ rɪpɔ:ʔt /	/rɪpu:t/	Substitution and deletion
8	Powder	/ paʊdəʔ/	/pʊdəʔ/	Substitution
9	Cycle	/ saɪkəl/	/sɪkəl/	Substitution
10	Biscuit	/ bɪskɪt/	/bɪskʌt/	Substitution
12	Light	/laɪt/	/leɪt/	Substitution
13	Market	/ mɑ:ʔkɪt/	/mɜ:ʔkɪt/	Substitution
14	Mobile	/ məʊbaɪl/	/məʊbeɪl/	Substitution
15	Pipe	/ paɪp/	/peɪp/	Substitution
16	Doctor	/ dɒktəʔ/	/dʌktəʔ/	Substitution
17	Cream	/ kri:m/	/krɪm/	Substitution
18	Copy	/ kɒpɪ/	/ka:pɪ/	Substitution

19	Fruit	/fru:t/	/frʊt/	Substitution
20	Ticket	/tɪkɪt/	/tɪkʌt/	Substitution
21	Polish	/pəʊlɪʃ/	/pʌlɪʃ/	Substitution
22	College	/kɒlɪdʒ/	/kʌlɪdʒ/	Substitution
23	School	/sku:l/	skʊl/	Substitution
24	Film	/film/	/fɪlɒm/	Addition
25	Box	/bɒks/	/bʌkʌs/	Substitution and Addition
26	Company	/kʌmpəni/	/kʌmpnaɪ/	Substitution and Deletion
27	Jacket	/dʒækɪt/	/dʒɪkʌt/	Substitution
28	License	/laɪsəns/	/leɪsʌns/	Substitution
29	Master	/mɑ:stər/	/mʌstər/	Substitution
30	Hotel	/həʊtel/	/hʊtəl/	Substitution
31	Telephone	/telɪfəʊn/	/telɪfʊn/	Substitution
32	Bag	/bæg/	/beɪg/	Substitution
33	Bat	/bæt/	/beɪt/	Substitution
34	Ambulance	/æmbjʊləns/	/æmbu:lʌns/	Substitution and Deletion

Analyzing the Phonetic Variations in... _____

35	Machine	/məʃiːn/	/ məʃɪn/	Substitution
36	Screen	/skriːn/	/skrɪn/	Substitution
37	Cricket	/kɪkɪt/	/krɪkɪt/	Deletion and Substitution
38	Police	/pəliːs/	/pəʊlɪs/	Substitution
39	Horn	/hɔːn/	/hɒrən/	Substitution and Addition
40	Motor	/məʊtə/	/mɒtər/	Substitution and Addition
41	Seat	/siːt/	/sɪt/	Substitution
42	Sheet	/ʃiːt/	/ʃɪt/	Substitution
43	Tile	/taɪl/	/teɪl/	Substitution
44	Science	/saɪəns/	/seɪəns/	Substitution
45	America	/əˈmɛrɪkə/	/əˈmɛrɪ:kə/	Substitution
46	Chalk	/tʃɔːk/	/tʃæk/	Substitution
47	Tyre	/taɪə/	/teɪə/	Substitution
48	Radio	/reɪdɪəʊ/	/reɪduː/	Deletion and Substitution
49	File	/faɪl/	/feɪl/	Substitution
50	Cup	/kʌp/	/kəʊp/	Substitution

The above table represents different types of phonological variations identified by the researchers after making a comparison of both the standardized English and nativized Pashto transcription of the selected English loanwords.

English Loanwords in Pashto Indicating Substitution

The researchers have observed that all the selected English loanwords, except the word *film*, spoken by native Pashto speakers, are exhibiting substitution. In terms of percentage, 98 % (49/50) of the selected English loanwords have substitution and show variation, different from the original when pronounced by native Pashto speakers of the *Attock* region.

English Loanwords in Pashto Showing Addition

Among all the selected English loanwords, addition is observed in 4 English loanwords, which are *film*, *box*, *motor*, and *horn*. Thereby, this type of phonetic variation is seen in 8% of the total selected words.

English Loanwords in Pashto Showing Deletion

Apart from substitution and addition, the researchers have also noticed deletion in 5 selected English loanwords, which include *report*, *company*, *ambulance*, *cricket*, and *radio*. Thus, 10 % of the total words manifest the phonetic variation of deletion.

Phonemic Sounds' Replacement in the Nativized Pashto Pronunciation of the Selected English Loanwords

The researchers have identified different types of vowel sounds' replacement in the pronunciation of the selected English loanwords by the native Pashto speakers of the *Attock* region.

Replacement of Vowel Sounds

In most of the selected words, the native Pashto speakers have replaced a certain type of vowel sound with another one.

Substitution of Short Vowel Sounds in Place of Long Vowel Sounds

The long vowel sound /u:/ in the words *school*, *suit*, *fruit*, and *boot* has been replaced by the short vowel sound /ʊ/. Similarly, the /i:/ sound in the words *cream*, *machine*, *screen*, *police*, *seat*, and *sheet* has been replaced by /ɪ/. Likewise, the /ɑ:/ sound in the word *master* has been replaced by /ʌ/. Besides, the /ɔ:/ sound in the words *horn* and *chalk* has been substituted by /ʌ/ and /ə/ sounds, respectively.

Substitution of Long Vowel Sounds in Place of Diphthongs

It has been found that the diphthong sound /əʊ/ in the words *photo*, *radio*, and *coat* has been replaced by the sound /u:/. Moreover, the /əʊ/ sound in the words *hotel*, *telephone*, and *motor* has been replaced by /ʊ/. /aʊ/ sound in *powder* has been replaced by /ʊ/. Apart from this, /aɪ/ and /əʊ/ sounds in the words *cycle* and *polish* have been replaced by /ɪ/ and /ʌ/ sounds, respectively.

Substitution of One Diphthong by Another Diphthong

An important replacement identified by the researchers, regarding vowel sounds, is the substitution of the diphthong sound /eɪ/ for other diphthong sounds in most of the selected English loanwords. The /eɪ/ sound has replaced the diphthong sound /aɪ/ in words like *time*, *light*, *mobile*, *pipe*, *license*. It has also substituted for the /ʌɪ/ sound in words such as *tile*, *science*, *tyre*, and *file*.

Findings of the Study

In light of the research questions of the present study, the researchers have presented the findings of the study in this section through an in-depth analysis of the results retrieved by having a comparison of the standardized English and nativized Pashto transcriptions of the English loanwords spoken by the native Pashto speakers of the *Attock* region. The results of this study reveal that substitution, which is observed

in 98% of the total selected words, is the most common type of phonological variation found in the pronunciation of English loanwords by the native Pashto speakers of the selected region. Moreover, the results also indicate that only vowel sounds have undergone replacement in the nativized pronunciation of the selected English loanwords. As far as the replacement of the vowel sounds is concerned, the results reflect that short vowel sounds have been substituted for long vowel sounds in 26 % of the selected English loanwords. Moreover, long vowel sounds have replaced the diphthongs in 18% of the total selected loanwords.

Conclusion

The present study was meant to analyze the phonetic variations in the pronunciation of English loanwords in the Pashto language spoken in Pakistan. The researchers selected 50 loanwords pronounced by Pashtuns residing in the *Attock* region by observing their conversation. By analyzing the nativized Pashto transcription of these words through their comparison with their standardized English transcription, the researchers have found substitution as the most frequent phonetic variation in the selected English loanwords. Besides, vowel sounds have been replaced in all the selected English loanwords.

Delimitations

This study is limited to the collection of only 50 English loanwords used in the Pashto language. Moreover, the researchers have observed daily conversation of Pashtuns living in the *Attock* region.

Future Suggestions

Based on the delimitations of the current study, future researchers can conduct a similar sort of study by selecting more than 50 English loanwords in Pashto. Researchers interested in this type of study can make a comparative analysis of phonetic variations in English loanwords in two or more dialects of the Pashto language. Apart from this,

phonetic variation in words borrowed into Pashto from languages other than English can also be analyzed.

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Variants and Altered Types of Proverbs

Abstract

Proverbs are short and simple expressions of meaning. They are easy to remember and are used in speech for reference and reasoning, because they are frequently used in spoken language, they appear in various forms and variants. In one region, a proverb may be said in one form, while in another region it may appear in a different form and sometimes it may have several versions. We have also clarified how different variants of proverbs are created, spoken and found.

Furthermore, we have discussed proverbs along with their alternate forms and variants. Various versions of proverbs have been presented according to their meaning, concept and structure. This article examines those alternative forms of proverbs that exist in both written and oral forms and provides several essential and authentic examples of written and oral proverbs drawn from literary sources.

Introduction

Folklore is the shared heritage of humanity. It is passed down from one generation to another and each generation contributes to its enrichment. The advancement of science and technology isn't the achievement of a single individual, nation, or cultural sphere; rather, successive generations have played their roles in the development of this ongoing process, keeping it organized and continuous to this day.

Folk literature, like language is the collective property of a community and its people. No one has the right to tell others that their language is incorrect. In the same way, folk literature differs slightly from one region to another and no one can claim that one version is right while another is wrong. This diversity is one of the distinctive features of folk literature; it exists in various forms and variants across different regions and places.

Variants and altered...

Our topic focuses on the variants and altered forms of proverbs. In this article, we discuss proverbs and their different versions or variants.

The Importance and Necessity of the Research

Although extensive work has been done on proverbs and many collections have been published, sufficient research hasn't yet been conducted on the various variants of proverbs. This clearly highlights the significance and necessity of the topic.

Proverbs may be heard in several forms and versions and in written form as well, they may appear in multiple variations. This study focuses on exploring the different forms and variants of proverbs.

Research Objective

Since proverbs have various forms and variants, the aim of this study is to clearly identify and explain the different forms of proverbs.

Research Questions

1. What are the different variants of proverbs?
2. What is meant by variant forms and altered forms?

Research Method

This study and article utilize the descriptive – analytical method.

Main Text

The word *variant* is an English term and in Pashto it can be translated as *badal-bana* (altered form), *bela-bana* (different form), or *badal-dawal* (modified type). Although originally an English word, *variant* is now also commonly used in Pashto speech, conversation and even in writing.

Variant has been defined in one source as follows:

“*Variant* in dictionaries means change, an alternative form of

something, an altered shape, or a modified version. In Arabic, the word *badal* refers to something that is used in place of another thing.” (1)

The term *variant* (or *badal-baṇa*) is used in the field of literature, but in addition to literary studies, it is also applied in folklore. As stated in one source:

“*Variant* (or *alteration*) is used not only in folklore but also in grammar, dialect and literature. For example: *žaba*, *jāba*, *zāba* — according to dialectal differences, these are three variants or altered forms.” (2)

Folklore, or oral literature, refers to the body of literature shared by all the peoples of the world. It serves as a cultural link that connects different nations and communities. Folklore is also known as *folk knowledge*, *folk literature*, or *the literature of the people*. It is the kind of literature that belongs collectively to the people. While it may show minor regional variations, in general, it is regarded as the common cultural property of a nation or community.

Oral or folk literature has been passed down from generation to generation since ancient times. It has a vast scope, encompassing every aspect of human life, because of this wide range, various *variants* emerge within folklore and oral literature. Referring to this point, Majawir Ahmad Momand writes in his work:

“In the world, many nations and tribes speak different languages, although their cultures differ from one country to another and from one region to another, with the expansion of the world, we can still observe similarities and connections among some cultural and folkloric phenomena. Among these, we can mention proverbs and idioms, which often show resemblances and affinities among different peoples and nations of the world. Every researcher of language can confidently state, as a result of their study, that the proverbs and idioms of their mother tongue are rich, vibrant and full of meaning.” (3)

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Similarly, changes and variations can be observed in folklore and oral literature across different regions. Ghotai Khawre writes in an article:

“During the process of transmission from one region to another, folklore doesn’t always reach the new area in its original form. Even if it does, when these are tales, they present their heroes within the framework of the local conditions, customs and traditions of that particular region, influenced by the surrounding environment, and if they are *landāy* (two-line folk poems), *sarūkay* (short verses), or proverbs, they may find certain dialectal, lexical, grammatical, or geographical differences.” (4)

Since folklore and oral literature are generally collective and shared and their original creators are unknown, their forms naturally change across different regions. Proverbs, likewise, vary according to local conditions, founding dialectal, lexical, grammatical and geographical differences.

Below, we present some practical examples of proverbs that illustrate these variations.

Some proverbs express the same theme or convey the same meaning, yet certain words within them have been altered or replaced, showing regional differences in form and expression.

For example:

For the proverb “Was Zulaikha a woman or a man?” (In Pashto: (زلیخه ښځه وه، که سړی ؤ؟) (5); another version is found as: “The story ended and they said: Was Laila a man or a woman?” (In Pashto: (قېصه خلاصه شوه، ویل: لیلی نر ؤ که ښځه؟) (6); and yet another version: “The tale was over and he said: Was Adam Khan a man or a woman?” (In Pashto: (نکل تمام سو، ده ول: (آدم خان نر ؤ که ښځه؟) (7); the differences among these versions of the proverb are clearly noticeable and these can all be regarded as different forms or variants of the same proverb.

The proverb “Two people can’t fit on one saddle” (In Pashto: (په یوه زین کې دوه تنه نه ځایېږي) (8); has another version: “Two

feet can't fit in one shoe" (In Pashto: په يوه موزه کې دوي پښې نه (9) (خايپري); another: "Two swords can't fit in one sheath" (In Pashto: (په يوه تيکي کې دوي تورې نه خايپري (10); another: "Two naked people can't cover themselves with/ in one blanket" (In Pashto: (په يوه برسټن کې دوه لوڅ نه پټپري (11); and yet another form: "Two watermelons cannot be held in one hand" (In Pashto: (په يوه لاس کې دوي هندواني نه اخيستلي کپري (12).

For example, the proverb "No one let him join the caravan, yet he said: I will ride on the front camel" (In Pashto: چا په قافله (کې نه پرېښود، ده ويل: د مخ پر اوبښ زه سپرېږم (13); has another version: "No one allowed him in the village, yet he said: Tie my horse at the landlord's house" (In Pashto: چا په کلي کې نه (پرېښود، ده ويل: آس مې د ملک کره وتړئ (14); another version: "No one let him into the caravan, yet he said: The front camel is mine" (In Pashto: (چا په ورا کې نه پرېښود، ده ويل: د مخ اوبښ زما دی (15); and the final version: "No one allowed him in the village, yet he said: Place my weapon in the landlord's house" (In Pashto: يو چا په کلي کې نه پرېښود او ده ويل چې: وسله مې د ملک کره (کېږدئ (16).

Or consider this example: "I have come from the battle and you speak of it" (In Pashto: (له جنگ نه زه راغلی يم او خبرې ته کوي (17); another version is "I came from the mill, yet you know" (In Pashto: (له ژرندي زه راغلم، له واره ته خبر يې (18); another form is "I came from the city, yet you know the price" (In Pashto: له (19) (ښاره زه راغلم، له نرخه ته خبر يې (20); and the final version is "I came from the market, yet you know the price" (In Pashto: له (بازاره زه راغلم، له نرخه ته خبر يې (20).

Or take this example: "As the question, so the answer" (In Pashto: (څنگه چې سوال، هغسې يې ځواب (21); or "As the mill, so the flour" (In Pashto: (څنگه چې ژرنده هغسې يې دوړه (22); or "As the mosque, so the prayer herbaceous rugs" (In Pashto: (څنگه (23) (جومات، هسې بروزي (24) (څنگه چې ژرنده، هغسې يې اوړه (25) (څومره خرگي، دومره بارگي (26) (لکه پزه، هغسې نټه (26); or "As the

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mountain, so the beast” (In Pashto: لکه غر، هسې ځناور (27); or “As the mountain, so the mountain lizard” (In Pashto: لکه غر، (28); or “As the forest, so the jackal” (In Pashto: لکه ځنگل، هغسې شغال (29); All these examples convey the same meaning and each of them is considered a different form or variant of the same proverb.

Likewise, this proverb “First meal, then speaking” (In Pashto: اول اتم پسي کلام (30); or in another version and variant with the same meaning can also appear as “First salute, then speaking” (In Pashto: اول سلام، بيا کلام (31).

Or take this proverb “Gain in summer and lick in winter” (In Pashto: په اوري يې گټه، په ژمي يې خټه (32), which has another version or variant: “Gain in mugginess and lick in shade” (In Pashto: په گرمو يې وگټه او په سيوري يې وڅټه (33).

The proverb “As you do evil, so shall you receive evil” (In Pashto: چي بد کوي، بد به مومي (34) also appears in several forms and variants, such as “If you act badly, so badly will come upon you” (In Pashto: چي بد گرځي، بد به پرځي (35) and “If you wish evil, so you’ll be faced in evil” (In Pashto: چي بده غواړي، (په بده به واوري (36).

There are also many proverbs whose themes and meanings are the same, though their wording differs.

For example, the proverb “God says: You make the move/effort, I’ll bring the blessing” (In Pashto: خدای وايي: ته حرکت (37) has a variant form “If you walk (move), you will find something” (In Pashto: چي درومي، څه به (38).

In proverbs, changes in wording occur frequently and this feature is quite applicable and observable in them. There are many examples of this, such as: “The way of water is through the watershed of farmland” (In Pashto: د اوبو لار په وټي ده (39) and another form, “The way of flour saddlebag is to the mill” (In Pashto: د گودي لار په ژرنده ده (40).

In some proverbs, the subject remains the same while the predicate changes, adopting another form: “The poor man cow

goes missing on the day of charity” (In Pashto: د غريب سړي به د (خيرات په ورځ غوا ورکه وي (41) and its variant, “The poor man suffers from stomach pain on the day of Eid” (In Pashto: د غريب سړي به د اختر په ورځ په نس درد وي (42).

In another example, “The rich man knows nothing of the hungry man’s condition” (In Pashto: موړ د وړي د حاله څه خبر دی (43) has another form, “The rider knows nothing of the walker’s condition” (In Pashto: سپور د پياده له حاله څه خبر دی (44), in which the subjects have changed, but the predicates remain the same.

Different written forms and variants of proverbs also exist; examples of these have been identified in various works and are presented in this article. However, every regional form and variant of a proverb, in itself and in its nature, is considered a proverb.

Conclusion

People use proverbs to support and substantiate their claims and ideas, making them firm, credible and acceptable to others. Proverbs are used by people in daily life according to the situation and conversation and different forms and variants of them may appear or be heard. Some proverbs may have two or even several versions and variants.

In this article, we have collected and analyzed examples of different variants of proverbs.

The various forms and variants of proverbs have been presented both in structural and semantic terms and many more examples couldn’t have been added, because doing so would have made the article too lengthy. In this study, an effort has been made, to the best of our ability, to provide authentic examples of different variants of proverbs.

In conclusion, we can say that different written forms and variants of proverbs exist, as well as various spoken and oral forms used in everyday speech and dialogue; examples of which have been presented in this article.

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Pashtun Society

Summary

This article, written under the title “Pashtun Society,” begins with an explanation of the concept of society, its definition, and historical roots. It then discusses the types of social structure, the identifying characteristics of a society, and the fundamental components that form social organization. In particular, the article provides a detailed and comprehensive analysis of Pashtun society. One significant section of the article explores the internal structure of Pashtun society, the traditional communal gathering spaces and the social ethics and cultural values of the Pashtuns. The article concludes with a list of references and sources used in the research.

Research Objective

Every research begins with a specific objective; a study without a goal cannot be considered true research. Based on this principle, this research was initiated with the aim of explaining and understanding Pashtun society. Furthermore, in this article, Pashtun society has been studied in a detailed and comprehensive manner.

The Importance of the Research

The significance of this research can be summarized as follows:

1. Although scattered writings have been produced about Pashtun society, no independent and comprehensive work such as a research article has yet been written on this topic.
2. The gathering places of the Pashtuns have not been described in any previous article or study; however, this paper explains and analyzes them, which constitutes an important contribution.
3. The social customs and behaviors of the Pashtun people are highly valuable and deserve to be

introduced to other societies. This article discusses these aspects in detail.

Research Methodology

The methodology guides the researcher and clarifies the path of the study. Based on the chosen methodology, a study is conducted within a specified timeframe. In this article, both descriptive and analytical methods have been employed.

Keywords: Nomads, Gudar, Guest House, Dira

Main Context

When a person opens his eyes to the world, he sees a strange picture with his eyes and thus cries because the world seems to him an unknown place, but in fact, it must be said that from the first day, the relationship of a person is tied to society and he needs the people of the society. This means that shortly after birth, this person needs his mother's milk to grow on it; While his mother, like him, had once opened her eyes to the world and needed milk, as time passed, she began to need not only milk but also other necessities of life. For example: shelter, clothing, food, tools for education, as well as other necessary things to carry on life, this person is forced to work hard for these tools and continue his/her efforts to achieve them; but if we consider that a very small percentage of people will be born who make most of the tools to carry on their lives on their own; but the reality is that a person can never continue his life alone and provide tools for himself, so she is forced to establish relationships with other people and continue his life with this.

Sociology explains the social relationships, cultures, and customs that exist or take place between people. It also explains how people relate to each other, how people need each other, and how they exchange ideas. So, the main thing is that people always need each other to continue their lives. Society guides people to the right path. Through society, people can learn many things. If a person fully participates in

the structure of society, then that person is a fundamental element of society.

Roots and Functions

The word "society" is derived from the 12th-century French word "société" meaning "company". This word is derived from the Latin word "societas" and came to Latin from the word "socius" meaning "fellow, companion, supporter, and the adjective status is social". It is used to refer to the relationship or interaction between two groups of friends, or at least to the civilized. Without any doubt, the term can also be applied to all of humanity (society in general, "society as a whole", etc.), but those who are not friends or civilized in relation to the rest of society are called "unsocial". In the 1930s, the term was used to refer to "those who are bound together by neighborliness and interaction, and who are well acquainted with the common life of an organized society." However, in the 18th century, the Scottish economist Adam Smith explained that a society "may be formed of separate persons, as of different merchants, who feel their own advantage, without any mutual affection or inclination, but only when they refrain from doing harm to each other." (9:1)

When used in the sense of fellowship, a society is a collection of individuals who are bound together by an active contract with each other. It is made up of such characteristics as national or cultural identity, social cohesion, language, or hierarchical structure.

Therefore, in this regard, various definitions of society have been given in dictionaries and various books, but the meaning is the same. Here are some definitions:

In the Zahid Pashto-Pashto dictionary, the meaning of society is as follows: "(Female, M) meeting, assembly, formation 2- population, crowd. 3- gathering. 4- assembly. 5- collection" (5:290)

In the Pashto Pashto Explanatory Dictionary, it is said about society: "Gathering, assembly. 2- meeting, formation. 3-

population, assembly, crowd. 4- unifying, 5- consolidation, 6- collection, sitting refer to a large group of people who have various relationships with each other, their basic relationships are in the production of material goods and the means of production with which these goods are produced"(1:1215)

Sociologist Yusuf H. Fikhter defined society in his book Sociology as follows: "Society is a large number of people who are engaged in satisfying their social needs together (in a (in a sense) and has a common culture. "(8:121)

In the above definitions, a concept of society has been established that it is a group of people living together in a certain geography, in such a way that their culture, language, religion and geography are the same. In general, society refers to a group of people who have common cultural and religious traditions and live in a specific geography.

Society is divided into two parts according to the subject:

1- Human society: In this society, relationships and cultural examples between humans are generally studied.

2- Animal society: In animal society, issues that occur between animals are studied in terms of the subject.

The Characteristics of a Society

The features or indicators of a society are as follows:

A: The members of a society must be a national unit. That is, they can be seen as a complete nation. The members of a society should be so many that the nation can be applied to them. The most important sign for the formation of a society is the majority of members who are organized within the framework of a nation. (8:121)

B- Specific geography: Geography is very important for a society. A society is organized and formed only when it has a specific geography. Geography is important for a society because if geography does not exist, society cannot exist. Geography encompasses the society. A society is limited by geography and people of a specific culture, language and religion that live in it.

C- Cultural unity: Cultural unity is an important principle in a society and with this, several families who have cultural ties form a society. Cultural unity is one of the important signs of a society, by which a society is recognized. With cultural unity, a society is distinguished from other societies.

A society must be recognizable as an active unit, because society should be active and its citizens should perform various functions.

E- A society should be recognized as a social unit in its entirety and all the characteristics of a society should be reflected in it.

All the above-mentioned items are necessary for an independent society, without these items, society is incomplete, in an independent society, every element from population to social unity should be fully present.

Since our topic is about Pashtun society, let us try to talk a little about the division of human society here to understand how human society is divided. Some scholars divide it into two parts, one called the large (large) society and the other called the small (small) society, but Ustad Gul Pacha Ulfat defines it in his book entitled The Science of Society as follows:

"The perfection of men-women depends on the community, and some human communities are perfect and some are imperfect. The perfect community is divided into three types - maximum, medium, and minimum. Maximum is the consensus of all nations, medium is the community of a nation in one part of the world, and small is the community of the residents of a city. Incomplete communities, such as small communities in a village or neighborhood, are considered the basis of a large and complete community."(4:11)

A perfect and good society is one whose members have good morals and always help and cooperate with other members of the society. In a society where honesty and truthfulness exist, the members of that society are always successful and strong.

Knowledge and understanding are very important in society, because the value of a society is determined by knowledge and understanding.

In addition to knowledge and understanding, the members of society should be aware of the Prophetic morals. In the research journal of Tibyan, the author writes: "Knowledge and knowledge are good values. We should educate our people in this value, and a large share of it should be given to religious and prophetic morals. If a society truly educates its individuals with prophetic morals, then it will definitely become a healthy society, just as the Messenger of Allah (PBUH) modeled the society on the Bedouin society."(3:55)

Morals are a good characteristic of a good society. Through morals, a society can be made the best and most perfect society. If one person in a society has bad morals, it affects the entire society. Through these individuals, the society goes towards deterioration.

There are different societies in the world based on language and religion, such as Christian, catholic, communist, and Buddhist societies, as well as based on language, such as: English society, Spanish society, Russian society, Arabic society, Pashtun society, multi lingual and so on.

The Elements of societies structure

Every construction has small parts for its structure, which when combined together form a strong construction, and there are also some structures for the formation of society, the development of which forms a society. The Elements of society structure are below:

Family

The family is a sub-structure of society, the development of which forms a good society. The morality and upbringing of the people in the family take place in a good way, the family is the basis of the structure of society, if the family is well educated, a successful society is formed.

Professor Gul Pacha Ulfat says in his book, *The Science of Society*: "Whenever the family is the origin and basis of branches and tribes, then the family of any nation that is built on the correct basis of social science, that nation will definitely have sovereignty and freedom and progress, and if not, it will be tainted with humiliation and humiliation". (5:11)

From the above text, it is clear that knowledge plays an important role in the formation of society. A society whose citizens are educated has a stronger and more solid foundation than a society that is not educated.

The family is the primary center of social reform. Children are raised in the family for a functioning society. If children are given a healthy upbringing in the family and then presented to the society, this society will be a prosperous society. If children are not given a healthy upbringing in the family and they grow up to be arrogant and uneducated and then presented to the society, it will have a very bad effect on the society. Therefore, a good family forms the basis of a prosperous society. Ulfat says elsewhere: "If every nation wants to educate its people for a legal life, it must set such laws that make every family aware and compel us to participate in reformative and necessary matters such as increasing wealth, raising children, amending and correcting marriage customs and traditions, etc." (4:26)

It is clear that a good family can create a good society. A family whose members are well-educated is good for the society, and a family that does not have a healthy upbringing is bad for the society. The role of a good family is very important in the formation of a healthy society.

Marriage

Marriage is important for the formation of a family in a society. If marriage does not take place, the family will not be formed, and if the family is not formed, the existence of the society will be impossible. Marriage is a religious command

for the reform of the society. After marriage, children come into the family, the upbringing of the children is the responsibility of the parents. If they give the children a proper education and then present them to the society, they will lead the society in the right direction. Marriage or getting married has different traditions in societies.

Professor Ulfat says about it: "Marriage, that is, getting married, is a natural order that changes depending on the purposes and laws of the nations, and transfers it from a natural form to a legal and beneficial form. Therefore, philosophers consider it a natural order, and legislators consider it a civil contract. Religious people consider it a sacred and ancient work and very necessary and necessary to increase Heritage of generation. Social scientists and economists also consider it a source of community and a great cause of order and comfort."(4:12)

Marriage is the first stage of family formation. From the beginning of this stage, a family is formed, and then over time, this family turns into a society.

Children

Having children after marriage is very important for the formation of a family. Once married, the cycle of having children begins. Having children is necessary for the formation and development of society. If children are raised well in a family, the society will progress well, and if the upbringing of children is indirect and useless, the society will suffer. Having good children is beneficial to both the society and the family. If righteous children are raised in a family, that family will always be happy.

Since our society is Pashtun and is located in a certain geography, we will examine the Pashtun society in this regard:

Pashtun society

As the name suggests, this society is dedicated to the Pashtun race and all the people who speak Pashto live in this society. Although the Pashtun society is divided into other small communities among itself, it forms a Pashtun society as a whole. The geography of the Pashtun society is basically the areas of Afghanistan, Khyber Pakhtunkhwa, and Baluchistan. The Pashtun community is present in these three regions and its people are mostly Pashtuns.

Pashtun society is very different from other societies in terms of culture and traditions. There are customs and folk forms in Pashtun society that are not found in any other society in the world, such as: Atan, Landi, hospitality, and so on.

There are some morals and attitudes in Pashtun society. If the Pashtun society before Islam is studied, these Islamic attitudes will be found in Pashtun society. Pashtuns are originally modesty, helpfulness, trustworthiness, and loyal. Later, these attitudes were considered very valuable in the Islamic era, and Islam also commanded Muslims to observe these attitudes and morals. However, Pashtun society has adopted these attitudes from its inception and they are common among the people in the society.

Division of Pashtun society

Pashtun society is generally divided into two major groups:

1- Nomadic Pashtun society**2- Native or local Pashtun society****1-Nomadic Pashtun society**

A nomadic Pashtun society is a group of who lives in tents, is engaged in raising sheep and goats, and migrates from one place to another in different seasons of the year in order to find pastures and meadows for their animals. Nomads raise camels for the purpose of migration and for carrying and transporting their belongings. They fulfill all their daily needs through selling the products of their livestock. Nomadics are called Nomads in English, and in Swedish, they are related to

the Greek word Nomader, which means to graze. An example of identifying nomads is grazing animals. In Pashto and Dari, nomadism is also characterized by the breeding and herding of livestock.

Among the nomads of Afghanistan, there are Pashtuns, Baloch, Uzbeks, Turkmens, Kyrgyz, Hazaras and Aimaqs, but the majority of them are Pashtuns. Pashtun nomads have two major branches: Durrani and Ghilji nomads. According to the description of Al-Finsein, half of the Durrani tribe are nomads and the rest are farmers.

In south Asia Afghanistan is the origin of nomadism also dates back to ancient times. There are many descriptions of hostilities between nomad tribes and Zoroastrians in the texts of the Zoroastrian era. There is still a tradition that the nomads defeated the great Persian emperor (Cyrus), despite his invincible army. The Kuchi Sakans are tribes that were spread in Takharistan, Sistan, Arakozia, Murghab, Nangarhar and Bamyan. The Kushan Empire was related to these Sakans. According to historical documents, in the northern and northwestern provinces of Afghanistan, a number of residents have given up the nomadic life long before other regions. However, despite all the economic and cultural changes, in 11 provinces such as (Badakhshan, Takhar, Baghlan, Kunduz, Samangan, Balkh, Jawzjan, Faryab, Badghis, Herat, Ghor) Pashtun nomads of various tribes, as well as Tajiks, Uzbeks, Turkmens, Baloch's, Bakhtiaris, Tatars, Charaimaqs, Arabs, Pashtuns, Gujars, Jats, Mughals, Jogis and others lived some of them have now disappeared, and the northern regions have migrated to the southern and eastern regions.(10:1)

According to classification, nomads are divided into two groups. The first group is the settled nomads. Settled nomads are those whose places of residence are fixed, and they do not migrate from one place to another, their main source of income is livestock. this group of nomad remains in one place throughout different seasonal conditions and continues their

daily life there. the second group is known as migratory or moving nomads, they migrate from one place to another according to seasonal changes and they frequently change their living locations. they move from region to region in order to fulfill their daily needs and make use of various means to support their livelihood.

In Afghanistan, most of the Pashtuns nomad live a nomadic lifestyle and change their places of residence with the change of seasons.

2 – The Settled Pashtun Community

The settled Pashtun nomad community differs from the nomadic Pashtun community in that they permanently live in one place, and their source of income is not limited to livestock. instead, they fulfill their daily needs through various means of livelihood. One of the key characteristics of the settled Pashtun community is that its members value education among themselves. Education is considered the only practical way for the community to progress and develop.

The culture of the settled Pashtuns has only slight differences from that of the nomadic Pashtuns. However, there are certain traditions practiced among the settled Pashtuns that are not found among the nomads, such as celebrating a child's birthday, performing circumcision ceremonies for children, and preparing the bride in a beauty salon. On the other hand, some traditions are common among nomadic Pashtuns but not among settled Pashtuns, such as giving a daughter in marriage as compensation for breaking a tooth, and the custom known as "Da Mri Por" (the obligation of paying one million rupees after death) among the Sultan Khel tribe.

Places of Gathering Among Pashtuns

In Pashtun society, there are certain places where Pashtuns, both young and old, gather to share cultural stories, traditions, and celebrations. These gathering places are unique and are not commonly found in other societies. These places have

preserved the Pashtun culture and have played a significant role in the development and strengthening of social relations among the Pashtuns. The gathering places of Pashtuns are separate for men and women. Men are not allowed to attend the women's gathering places, and women are not allowed to participate in the men's gathering places. The main gathering places of Pashtuns are as follows:

Dira

In the historical and cultural fabric of the Pashtuns, the Dira represents one of the earliest and most significant communal spaces. Traditionally, it served dual purposes: hosting guests and conducting tribal councils (Jirgas), which were central to social governance and dispute resolution. Typically located in a corner of a garden or a plot, the Dira is surrounded by trees or Flowers that provide natural shade and fragrance of flowers. Beyond its functional role, the Dira embodies a space of social cohesion, bringing together individuals from various walks of life both ordinary members of the community and distinguished guests to engage in dialogue, hospitality, and decision-making.

The Dira is one of great important aspect in Pashtun culture. One of the best heritages of Pashtun culture is the Dira, which is a symbol of Pashtun hospitality. For Pashtuns, the Dira is a place where youth and elders of the village gather and hold meetings during the hot season. The Dira is the only place where guests can sit in both joy and sorrow. Since ancient times, jirgas, interviews and youth meetings have been held in the Dira. The Dira is mostly used in the summer season, because at this time there is a lot of agricultural work. When the youth return tired from work, they go to the Dira to make a mat. There are beds and cold water in the Dira, which relieves the fatigue of the person. Nowadays, culture of the Dira become less popular in the Pashtun society, but the Dira culture is still used well in rural areas.

The Dira is widely used in Pashtun poems, some of which are mentioned here:

Raĵá yáw mazingár lará ġálátá kṛá jananá

Dirá ke me číləm, mángay, sitar pedakezi

Come, my beloved, take the wrong path one afternoon, came mistakenly an evening you find out hookah, water pot and sitar in my rest or guesthouse.

In the Dira, there is a Hookah (Chelam), a water pot (Mangai), and a sitar (musical instrument).

Just as some words were associated with the word Gudar, the names of some other cultural objects are also definitely mentioned with the word Dira, such as: pips, sitar, mangai, bed, etc. In the above verse, the presence of the pips, mangai, and sitar in the Dira shows the Pashtun culture. The Pashtun Dira will definitely have the mangai, pips, and sitar.

Dárxo xpəl ʔikray ḡahíd tá wár Pə sár kər

Če sperá də páṣtanə kəli derá šwá

In the above verse, the poet says that when the Pashtun village monastery was destroyed, the monk took his hat to the ascetic, meaning that the destruction of the Pashtun village monastery is a sign of ignorance in the Pashtun society.

Hujra

Hujra is Arabic word and its history is not more than 1400 year. alongside the Dira, the Hujra has emerged in contemporary Pashtun society as a formalized venue for social interaction. Architecturally, a Hujra is a structured building, often comprising a main room, restroom facilities, and a parking area, reflecting its organized design. Primarily used during the winter months, it hosts distinguished guests and serves as a center for social, cultural, and occasionally political gatherings. The Hujra differs from the Dira in its exclusivity: while the Dira remains open to the community at

large, the Hujra is accessible only on specific occasions, reserved for selected individuals, emphasizing its role as a formal and respected social institution.

The Hujra is an important place for the formation and preservation of Pashtun cultural heritage. Many traditional customs of Pashtuns are practiced in the Hujra. In Pashtun society, the Hujra is a special place where young men gather and spend time day and night, and where elders hold community meetings and councils (jirgas). The Hujra is a symbol of Pashtun honor and hospitality. A Hujra is usually built outside the main house, in a place that is close to the home. writer Shughla Nangarhari says in one of her essays: “The Hujra is the shared heritage of the Pashtuns. It is the place of gathering where discussions, solutions to disputes, joys and sorrows, greetings, and daily interactions take place. It is accepted that the Hujra and the Pashtun are inseparable. Pashto and Pashtun identity are framed around the Hujra. In every Pashtun village there is a Hujra.

Pashtunwali is practiced both at home and in the open land. The main place for Pashtun communal participation is the Hujra. in past, various traditional games and activities were held in the Hujra, such as shooting contests, wrestling, patta gota (a guessing game), parbaazi, and Mangai competitions. During seasonal breaks and free times, workers of different trades such as laborers, barbers, performers, spear players, shooters, thinkers, and poets would gather in the Hujra to express their skills and knowledge.

The Hujra is frequently mentioned in Pashto poetry. For example:

bya da xuz zruno takor day pə hūjrā ke

Dase gáram tang takor day pə hūjrā ke

English Literal meaning

“Again, there is healing for tender hearts in the Hujra,
Such a warm and lively musical gathering is in the Hujra.”

Translation:

In the Hujra, a Happiness Program has been arranged to soothe and heal the hearts of the youth. The poet says that today, the Hujra is filled with joy, friendly gathering, where wounded hearts find comfort and relief.

The above couplet refers to the cultural aspect of the Hujra where young people take up the beating program. The poet says that the beating of wounded hearts is done in the Hujra.

Elsewhere, the poet says:

ħūjrā lārēmā jūmaṣāt hām štā pə hār cə xábār yám
atāñ lá hām zēmā, ṭápá aw ya qūrban hām lārēm

I also go to the Attan because this is my cultural forum and he is proud of the Tapa or Ya Qurban; he says in a loud voice that he also has the Tapa or the YA Qurban. In this poem, the Hujra is mentioned as a cultural place.

In this verse, the poet highlights the cultural role of the Hujra as a social space where young people gather for poetry recital, poetry, discussion, and companionship. The Hujra is not only a place to sit; it is a cultural institution that promotes friendship, unity, relaxation, and emotional healing through collective gatherings.

Elsewhere the poet says:

ħūjrā čiləm satu mangay aw rábab hām satu
xo táqádūs də xpəl jūmaṣāt aw míħrab hām satu

(6:139)

In the Hujra, we keep the hookah, the water-pot (Mangai), and even the rabab,

Yet we also preserve the sanctity of our mosque and mihrab.

In this couplet, the poet mentions the essential objects commonly associated with the Hujra. Whenever the Hujra is mentioned, one naturally imagines the chelam (hookah, smoking pipe), the mangai (water pot), and the rabab (musical instrument), as these items are culturally linked with the traditional Pashtun communal space.

In the second verse, the poet highlights the balance between social life and religious devotion. He says that although the Hujra provides space for poetry gathering, conversation, and leisure, the Pashtuns still maintain deep respect for their mosque and prayer space. This reflects that Islam is inherently rooted in the Pashtun nature. Many of the moral values and traits found among Pashtuns existed even before Islam, and Islam later affirmed and emphasized these same principles.

Along with formal poetry, the Pashtun Hujra is also frequently mentioned in traditional Tappa (folk couplets). The following examples beautifully illustrate its cultural value:

“ Kə də mǎrgəy wázár zǎma way”

“ Nən də ħūjre ná bá čaperá gárjedəmə”

If I had the wings of a bird

I would be moving around the Hujra today

“Če me janan pə ħūjrǎ wǎrši”

Zalmyan rapaci wǎrtǎ sár pə sǎlam šiná

When my beloved enters the Hujra

The young men rise and greet him with respect.

Sta də ħūjre dǎršəl kǎzǎ šǎ

zǎma də zṛə stəne kǎze dǎrpáse dinǎ

May the doorstep of your Hujra become crooked,
the pillars of my heart have already bent for you.

In these folk verses, the Hujra is depicted as a symbol of a distinct Pashtun cultural value. It is shown as a place of gathering, respect, affection, and communal warmth. The Tappa conveys that the Hujra is not merely a physical space, but a center of love, honor, hospitality, and social bonding where youth welcome and show respect to their guests and companions.

Gudar

Gudar is a word and place in Pashto culture and society that brings to mind beauty, love, girls, performances, views, and charms. The word Gudar is a pure Pashto word that is mean common in Pashto society, and with the word Gudar, the words Mangai, Chinar and Mazigar come to mind. The words Gudar, Mangai, Chinar, and youngish girls have been used well by singers in their poems and short stories.

Much of our folk literature is closely related to Gudar, and much folk literature has been created through this Gudar.

There are two types of Gudar in Pashto society. One Gudar refers to a place where there is a flat area in a river and there is little water, making it easy for people to travel and come.

The second Gudar is the part of the river or spring from which women wash their clothes and household utensils in addition to fetching water. This second type of Gudar has great importance and ancient history in Pashtun society. With Gudar, Pashtun girls definitely come to mind, Gudar and girls have an inextricable relationship, Gudar seems tasteless without girls. We as surely say that Gudar is women's Dira.

The word Gudar is used a lot in poems and short stories:

də gudər hár buṭay daru day

pre lágedəle wi də peḡlo wárbáluná

In the above short story, Gudar plants have been mentioned, Gudar plants have also become a medicine due to the blessing of maiden's tresses, in this Tapa it is said that all the plants

around Gudar are medicines for a lover because the maiden's tresses are attached to the branches of these plants.

Gudər tá zəm rapáse raśá

máangi me dwá di narəy mla me matáwiná

In the above Tapa, the word Gudar is used in such a way that all the related details are mentioned with it. In this Tapa, the beloved addresses her lover and says that I am going to Gudar, come after me, I cannot carry two mangie's, because these mangies (water pot) will damage my narrow back. There is a very delicate imagination in this Tapa. In Pashto language, Tapas are such folk form that a book can be written on each side of a Tapa.

Gudər tá z əm rapáse raśá

Ma pə mangi ke páťase rawəre diná

In this Tapa, a girl addresses her lover and says that I am going to Gudar, come after me, I have brought sweets in my Mangai. The word Gudar is mentioned in this Tapa. along with the word Gudar, the word Mangai is also mentioned, which has clarified the valuable to Gudar. It is Mangai that women carry out water from Gudar to home.

Če mazdigár ši zřə me şə ši

Pə Gudər joř ši də mángyo kátaruná

The words (Mazdigar, evening, Mangaie's water pot) are creating astatic science.

Pár Gudər Rağle Bárabára

Ya Xwálgəy Raká Ya Máangi dármatáwumá

In this Landay or Tapa, a lover challenge and warn his darling to damage her water pot (Mangai) if she denies from giving a kiss or kisses. Here we see that all those verses and words come from specify location which is called Gudar, here we can say Gudar is a mean of love and friendship. Miss

fortunately this romantic and interesting place or spiritual tool is no more active in Pashtun community as before.

If we talk about the importance of Gudar in Pashtun society and folk literature, then a whole book will be written on it, because Gudar is a place where folk etiquette is cultivated, which has a folk color throughout. The word Gudar has come up a lot in Pashtun short stories with its original meaning.

Social ethics of Pashtun society

The social ethics of the Pashtuns, in general, emerged alongside the very origin of the Pashtun people and are still practiced among them today. Even before the arrival of Islam, Pashtuns possessed social virtues that were later regarded as important and fundamental morals within Islam for all Muslims such as modesty, hospitality, honor, and others.

Since Pashtuns are a nation that, according to scholars, has collectively accepted the holy religion of Islam, Pashtuns have social ethics that are related to the holy religion of Islam. Most of the ethics of Pashtuns are similar to Islamic ethics. That is, before Islam, there were such ethics in Pashtun society, which have been mentioned to us through the verses of the Quran even with the advent of Islam, such as modesty, cooperation with the poor, prevention of oppression, not taking the rights of orphans, etc.

Since Pashtun society is mostly facing economic problems, some such ethics have emerged from poverty that have left bad consequences for society, such as bribery, theft, and insecurity. Security is the most important element for the development of a society, because poverty prevents security and society becomes insecure due to poverty. As one scholar says: "Poverty is an obstacle to the safety and security of a society. In a society where its citizens are unable to earn even a single meal, that society is not secure."(7:70)

Pashtun society has a series of social customs and ethics, the collection of which is often called Pashtun culture, which we will mention as follows:

Hospitality

As we discussed earlier about the cultural places of Pashtuns, in those places (hujra, dira) they are a symbol of hospitality in Pashtun society. Pashtuns respect the guest very much. In Pashtun society, even if the enemy becomes a guest of a Pashtun, he is at peace, because it is ingrained in the Pashtuns that a Pashtun does not say anything to an enemy in his own home. Hospitality is a very good culture of Pashtuns that is still well practiced among Pashtuns. Most Pashtuns who do not have a hujra are told by others that they are afraid of guests. Pashtuns never want a guest to leave them in a bad mood, as they say in one Tapa:

Beltuná rašá stəray mə še

Zrə me páštun day melmá nə xápá káwiná

In the above Tapa, the guest is welcomed, that is, the heart of a Pashtun is also a Pashtun, and is full of Pashtun love, that is why he invites his rival or enemy and gives a message of peace so that he can spend the feast with confidence.

Helping/Assistance

Helping is a good social habit of Pashtuns, Pashtuns always try to help the poor people materially, spiritually and personally, helping reduces moral deficiencies in the society, helping others is in the blood of Pashtuns. Helping the helpless is a special feature of Pashtuns. Pashtun youth always help in their areas in a charitable manner. There are many things that cannot be done without the help of each other.

Modesty and Honor

Pashtuns are religious people, in Pashtun society, modesty and honor are more valuable than anything else, even costing them their lives. Pashtuns are the only people who are against modesty and honor. Modesty has a very strong precedent in Pashtun society, before the advent of Islam, modesty was highly regarded by the people of the society.

Nanawati/ To Apologize

A very good habit in Pashtun society is Nanawati, that whenever a person misbehaves with another person in the society or harms him, then he sends some elders to apologize to him for the sake of reconciliation, which is called Nanawati. Nanawati has a cultural value in Pashtun society, and Pashtuns are known for these habits. No matter how much Pashtuns do bad things to each other, they still reconcile through Nanawati and start a normal life.

Asking the patient

In Pashtun society, asking the patient has a social value. Although asking the patient is a very good practice from the point of view of Islam, it is very significant among Pashtuns. Community leaders and youth always ask about other patients and also assure them of help.

Ustad Amrullah Omid says in his book Social Values about asking the patient: "We and you as human beings have a moral responsibility to ask the patient. Those who know you count every moment of your visit to the sick bed. Ask them and fulfill your Islamic and moral responsibility with this."(2:110)

Fostering Friendship

The culture and customs of fostering friendship among Pashtuns have been preserved since ancient times. Pashtuns cultivate friendships for years. Cultivating friendship among Pashtuns is done with full love, cultivating friendship is also an Islamic command. Professor Amrullah Omid writes in his book: "Keeping friends is an art, and this art will give you the pride of good friendship. Your loving smile and bright face will make you proud of your friendship."(2:107)

Keeping promises

An important habit of Pashtuns is keeping promises. Pashtuns fulfill their promises no matter what. Keeping promises is also a commandment of Islam. Islamic principles place great

emphasis on keeping promises, and this act is a sign of a good Muslim.

Respect

In Pashtun society, respecting one's elders has a very ancient history. This habit of Pashtuns is more practical than in many other societies. Pashtuns always respect their elders and elders. Generally, in Pashtun society, respect for elders, elders, scholars, and teachers is given great importance.

Caring for orphans

Among Pashtuns, caring for orphans is a sign of pride. A family that takes care of orphans is a very proud family. In Pashtun society, every family has orphans. Because of the oppression of the time, a severe war was waged on Pashtun society, and as a result of this war, there are many orphans in Pashtun society. Pashtuns take great care of orphans. In every region, orphans are given special care and everyone helps them.

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**“Da Afghanistan Osani Adabyat”
(The Contemporary Literature of
Afghanistan)
The First Critical Study of the Literary
Works of Migration and Jihad**

Abstract

“Da Afghanistan Osani Adabyat” (The Contemporary Literature of Afghanistan) is a collection of Pashto and Dari papers presented at a three-day seminar organized by the Afghanistan Cultural Association during the period of migration in collaboration with the Writers Union of Free Afghanistan and the Professors’ Association of the Afghan Universities. The seminar was held from Mizan 11–13, 1369 (October 3–5, 1990) in Madian-Swat, Khyber-Pakhtunkhwa, with the purpose of analyzing and evaluating the country’s then-contemporary literature.

Following the inaugural session, the seminar comprised five academic sessions, concluding with the presentation of its findings and resolutions. The collection of seminar papers also includes an appendix featuring a poem by Abdullah Ghamkhor.

Significance of the Research

In the introductory remarks of this collection of seminar papers, it is noted that this was the first time that an analytical and critical seminar had been held on contemporary Afghan literature during the circumstances of migration and jihad. The critical aspect of the seminar papers is particularly prominent and praiseworthy, since our literature had long remained distant from critical study and there was an important need for such analytical and evaluative research. Engaging with

literary movements through this type of critical approach ensures the brilliance, beauty, and development of literary movements. The papers included in this collection discuss various aspects of Afghanistan's then-contemporary literature. Although, these discussions are not comprehensive from every perspective—since many dimensions of our literature remain unexplored and still require considerable academic effort—literary scholars have regarded this seminar as a hopeful beginning in this academic endeavor.

Objectives

- To contribute in advancement and completion of the process of analysis and evaluation of these literary works;
- To draw the attention of academic, research, and literary institutions to the literature of migration and jihad.

Methodology

Methodology used in this paper is descriptive and analytical and the type of the research is library based.

Preface

“Da Afghanistan Osani Adabyat” (The Contemporary Literature of Afghanistan) is a collection of Pashto and Dari papers presented at a seminar organized by the Cultural Association of Afghanistan during the period of Afghan migration. The seminar was held from Mizan 11–13, 1369 (October 3–5, 1990) in Madyan, Swat, Khyber Pakhtunkhwa, to analyze and evaluate the country's contemporary literature.

Following the opening session, the seminar consisted of five academic sessions, concluding with specific results and resolutions. The collection of seminar papers also includes an appendix containing a poem by a famous Pashto poet Abdullah Ghamkhor.

According to the editorial board of Spede literary and cultural magazine, the papers in this collection discuss various aspects of Afghan contemporary literature. However, this does not mean that the papers are comprehensive in every respect. The editorial board considered this seminar to be a valuable beginning in a broader series of academic efforts. (1)

Fazl Rahman Alizai, who has studied the critical approaches within migration literature, notes that the papers presented in this seminar are highly useful for understanding the literary trends of that period. In his opinion, throughout the entire movement of migration and Jihad literature, such a seminar had not previously been held in which the pathways and developments of literature were discussed (2).

It is notable that the opening session of the seminar was chaired by Saaduddin Shpoon with Sabawoon Momand as vice-chair. The first academic session was chaired by Professor Rasul Amin and Shuhrat Nangyal as vice-chair; the second by Abdullah Ghamkhor and Azizullah Hisari as vice-chair; the third by Professor Hakim Taniwal and Mohammad Nasim Stanizai as vice-chair; the fourth by Habibullah Rafi and Sayed Mohiuddin Hashimi as vice-chair; and the fifth by Mohammad Akbar Aashiq with Mirwais Moj as vice-chair. (3)

Opening Session

At this session, speeches were delivered by Professor Rasul Amin, head of the Writers Union of Free Afghanistan (WUFA) Professor Hakim Taniwal, head of the Professors' Association of the Afghan Universities and Mohammad Sadiq Pasarly, head of the Cultural Association of Afghanistan.

The head of WUFA stated: "Our current literary movement is not only engaging highly for our people at the national level, but also is for audiences worldwide. However, we have not yet undertaken even the fundamental or preliminary work in terms of introducing, identifying, analyzing and critically evaluating these literary works." (4)

According to the WUFA's head, this seminar represents a valuable starting point for future extensive research and academic work on the analytical and critical study of Afghan literature.

In message from the Professors' Association of the Afghan Universities, it was noted that, according to academic demands, they show greater interest in analytical and critical study of contemporary literature, especially Jihadi literature, and this reflects a dimension of scholarly effort that has not received adequate attention yeso far.

The head of the Cultural Association of Afghanistan remarked that the poet, known for his committed literature has been subjected to hostility, animosity and prejudice from all sides. The session emphasized exploring remedial approaches to attend the garden of our national literature and cultivate it according to the demands of the time.

Academic Sessions

In addition to the opening session, the seminar on contemporary Afghan literature included five academic sessions, during numerous Pashto and Dari papers which were presented for discussion. Here, we provide a brief discussion focusing only on the Pashto research process of the seminar, centered on the following topics.

1. A Study of the Literary Aspects of Jihadi Publications

This paper was authored by Sabawoon Momand, presenting criticism and suggestions regarding Jihadi literature within the categories of poetry, prose, research, and critique. Regarding prose, he observes that due to the revolution, writing of editorials, commentaries, ideological-political essays, bulletins, literary pieces, short stories, and other literary forms has progressed more than ever before, and they have effectively fulfilled their literary mission.

Concerning poetry, he notes that poets have raised awareness among the nation against Russian imperialism, but in terms of form and structure, poetry continues to face more challenges than prose. As committed poets, alongside producing war poetry, they also incorporated spiritual songs. In addition, he mentions that in the field of research progress has been made but cannot be fully evaluated yet. Regarding literary criticism, he states: "If criticism had even a small role in our contemporary literature, it would not be grappling with the numerous challenges that have arisen in poetry, prose, and research today. While pointing out the problems and issues in Jihadi literature, the author expresses regret but simultaneously sees the literature and publications as vibrant and well-organized.

The article provides no example to substantiate its claim about progress, literary mission, or effectiveness in the field of jihadi publications compared to the past. Moreover, due to the absence of substantive work in criticism and research, the author's tone of disappointment and regret renders even the advancement of those journalistic materials he names suspect the reader. It is notable that the seminar participants did not discuss this paper. However, the review committee mentioned two points: first some papers received no discussion, and second two or three papers were discussed but due to technical reasons they were not recorded (pp. 7_8).

2. Poetry, the Poet and the Mission of a Mujahid Poet

In this paper, Sayed Mohiuddin Hashimi provides both lexical and technical definitions of poetry and discusses the concepts of poetry, the poet, and the poet's mission. He defines good and beautiful poetry as it conveys a positive and meaningful message to society. Considering the current period, in which the nation is engaged in a struggle against disbelief and heresy, the author advises poets to produce what kind of poetry and constitutes their literary mission. After this general information, he divides the country's population into two groups: one, a small portion who are agents of the Russians, and the other, the majority of society defending religion and the homeland through jihad. He notes that poets and writers are similarly aligned some act against religion and homeland, while others stand in support of them, fulfilling their literary mission accordingly.

The author's definition of poetry requires more accuracy. Poetry cannot be produced on command. Because, the poetic experience is a psychological event that suddenly manifests itself in the poet's consciousness (5). The poetic mission is to create beauty and make it accessible. The constitutive element of poetry is not thought alone, nor is its sole purpose to

convey a message language, imagination, emotion, rhythm, and other elements likewise participate in the making of poetry. The only point concerning language that demands serious attention is that a word functions in two respects: first, in terms of its denotative meaning; and second, in terms of its particular form and appearance (6). The author does not provide specific examples of poetry written either in support of or against religion and homeland. The paper was not discussed at the seminar, and if it was, it was not recorded.

3. The impacts of the April Coup (1978) on Contemporary Literature

This paper was authored by Afzal Shirzad, noted that the literary movement faced obstacles and delays with the coup. Prominent scholars, writers, and poets were restricted, and their freedom of expression curtailed. The responsibilities of scientific, literary, and cultural institutions were entrusted to inexperienced and unqualified individuals, many of whom had only a rudimentary acquaintance with art and literature. Following the coup, poetry and literature largely adopted the form of dry political slogans, and the content of literary and artistic works became so narrowly focused that, apart from praising the party and the revolution and reiterating political slogans, no other themes or subjects were addressed.

Shirzad writes If we examine the different genres of literature during the coup period, we find that there is no trace of true literature or art. The poetry of this period is neither real poetry nor verse; in its name, there are only a few dry political slogans. Short stories of that time lack any standard of storytelling... These are stories about borders and plots, peasants and landlords, masters and workers... stories filled with hatred and resentment. Our future literature will not,

under any circumstances, accommodate such nominal literary forms and genres.

The author's position is absolute he pronounces categorical judgments. For example, he asserts that the short story of that period lacked any standards, claiming they were merely stories of borders and fields, of farmers and landlords, of masters and laborers. The truth, however, is that the short story in this regard was precisely nurtured and brighten by writers who depicted these very themes of land, class, and labor. Whether their works later exhibited deviations is a different matter altogether one that demands its own separate investigation. The paper was discussed by Saaduddin Shpoon, Hakim Taniwal, Zakaria Matalar, Habibullah Rafi, and Sayed Mohiuddin Hashimi, who asked questions that the author addressed in his responses.

4. What Did Our Uprising Contribute to Our Poetry?

In this article, Fazal Wali Nāgār formulates several key questions and undertakes a focused examination of them. Drawing upon the perspectives of Islamic scholars, he categorizes literature into Islamic and Jāhilī traditions, and contends that Pashto poetry historically encompasses Sufi, martial, and epic aesthetics. According to his assessment, the present transformation in Pashto poetry and literature constitutes a disciplined and coherent continuation of these earlier literary trajectories. Nāgār writes

within the structural genres of our poetry, ghazal has been most significantly strengthened by Jihadi literature. Although in moments of armed struggle, nazm is fully capable of expressing emotional and affective states, the Tappa another constituent of our poetic corpus, representing a substantial portion of the illiterate population particularly women appear comparatively diminished in quantitative terms. The

underlying causes may be traced to the disruptions of Afghan society, the numerous martyrdoms and the cycles of migration. Nevertheless, even in its present condition of relative neglect, a cursory examination reveals the extent to which this form conveys the unparalleled sacrifices of Afghans, as demonstrated in the following example. Ultimately, she will say to her son: 'Hide yourself, my child the Afghans have arrived.

The author approaches literature and its categorization from an ideological point of view. His claim that jihadi literature most strongly enhanced the ghazal raises an immediate question: who, during that period, were the leading and powerful ghazal poets? The author provides no example of any poet's ghazal to substantiate his assertion. No critical discussion of the article appears to have taken place if such a discussion was held, it has not been documented.

5. Obstacles and Hopes for National Literature

This paper was authored by Mohammad Sadiq Pasarly and discusses national literature, the obstacles it faces, and hopes for its future. The paper emphasizes that just as every nation has its own language, customs, traditions, and unique clothing, so too does its literature maintain distinctive characteristics even in translation. Pasarly writes that the sands of Arabia give purpose to the weary camels of the Arab caravans; seafarers have songs of their maritime journeys; the inhabitants of dense forests sing the melodies of the woods. In the snowy mountain slopes, which Afghan will not let the shouts of Attan resonate through every vein with the rhythm of warm blood? And which Arab will not let the echoes of his voice stir the heart with longing for the journey? This is the distinction visible in the literatures of these two Muslim nations, and this is their national literature.

According to author, national literature should not be reduced to slogans that some politicians attach it to every opportunity for their political purposes, nor should it be repeated like the refrain of a song. He states if a scene of a hero's bravery and sacrifice is depicted, or if the names of famous individuals are mentioned indirectly, it is commendable, but it should still be in a poetic form, not in a mandatory or formulaic manner. Similarly, portraying the beauty of the homeland its fertile plains, tall mountains, and flowing rivers is the work of an artist. Yet if it is painted in the finest strokes of art, as seen in the late Professor Khalili's 'The Last Rider'¹ and the late Bainwa's 'The Mountain Twilight'² and others, it is truly commendable (p. 86_87).

Pasary identifies the following obstacles to sound literature:

- The publication of non-artistic works under the name of art
- The absence of independent literary societies
- Pursuing art solely as a means for livelihood
- Failing to provide opportunities for those possessing taste and talent
- Marginalization of good writers and intellectuals, preventing the publication of quality works

¹ **"The Last Rider"** is the narrative by Dr. Bryden, who was the sole individual to reach General Sale, the commander of his regiment, half-alive following the Anglo-Afghan war. In this poem, Ustādh Khalīllullāh Khalilī offers a masterful and vivid depiction of that moment.

² **"The Dawn of Kohistan"** (*Da Kohistan Shafaq*) stands as a remarkable poetic chronicle of Afghanistan's heroic and romantic history, rendered in verse by Ustādh 'Abd al-Rauf Bēnawā.

- Direct and indirect control of writers by organizations and political parties
- In Saib's words, praise by the foolish and silence by the wise
- The imposition of popular and market-driven literature

Despite all these obstacles, the author maintains hope for a bright future. The author emphasizes the principle of rootedness as essential for safeguarding the national consciousness of literature. He considers commitment and adherence to political ideologies a deviation, whereas he regards devotion to artistic creation and aesthetic innovation as the foundation for producing masterful literature. Most of the author's arguments rest upon his extensive study and discerning observation.

The paper was discussed by Zarreen Anzoor, Saaduddin Shpoon, Afzal Shirzad, Mirwais Moj, Abdullah Ghamkhor, and Mohammad Asif Samim, who actively participated in the discussion.

6. Critical Review of Pashto Jihadi Poetry

This paper was authored by Saaduddin Shpoon. It discusses the question of what becomes of beauty when art is used merely as a means for livelihood, and whether beauty itself can be considered a tool of life. After providing some background, the author turns to the decade in which literature was oriented toward a higher purpose, namely the survival of Afghanistan as a nation. He writes the fundamental difference between this contemporary stage and the three previous movements the constitutionalist movement, the Pashtunistan movement, and communism lies in the fact that here the matter concerned basic and vital values what in English would be termed 'grassroots' or fundamental values not imported or

emotional constructs. Here, the uprising was general and comprehensive people's religion, lives, honor, land, property, and all material and spiritual assets essential to human existence were threatened. Thus, people were compelled to resist through rifles, words, pen, migration, imprisonment, and acceptance of death.

The author laments stories of Afghan heroism are known throughout the world, and foreigners have written novels and epics about them. Yet we, even though affected, have not produced a single notable literary masterpiece. For the past ten years, we have failed to explore these glories and have settled for clichéd expressions. Of course, this is not a universal judgment; there are a few writers in Pashto and Dari who depict reality as it is, but I do not speak of exceptions. According to the author, the only legitimate mission of an artistic work is to reveal a fresh aspect of life.

In this paper, the theory concerning the 'literature for life' is rejected, and all emphasis is placed on the creation and dissemination of beauty. Likewise, the author cites examples from the works of both versifiers and poets in jihad and migration poetry, thereby clarifying his own position on poetry and literature. He discusses the subject with elevated literary and artistic reasoning. The paper was not discussed at the seminar, and if it was, it was not recorded.

7. A Review of Pashto Folk Literature During the Decade of Jihad

In his paper, Mohammad Arif Gharwal discusses the definition, antiquity, and significance of folk literature, then, in the light of historical comparison, presents examples of folk poems that record certain historical events. Considering the national and historical mission of Pashto folk literature, the author writes even during this sorrowful period of our history,

Pashto folk literature has maintained its historical mission and has fortified the frontlines of jihad against the Russians and internal communists. Our era is one of grief and pain—an era of storms and upheavals of calamities and migrations and of uprisings of truth against falsehood. Our contemporary folk literature has been influenced by all these threats, and now no one can see in it the subtleties of intimate dialogues between two lovers at a Goodar (riverside). The author presents examples of folk poems from this period.

The author presents examples of the folk poetry composed during the period of jihad, which can significantly contribute to the study and understanding of the folk literature of that era. The paper was discussed at the seminar, with active participation from Azizullah Hisari, Habibullah Rafi, Zarreen Anzoor, Saaduddin Shpoon, Abdullah Ghamkhor, Mohammad Sadiq Pasarly, and Afzal Shirzad.

8. The Pathways and Branches of Contemporary Afghan Literature

This paper was authored by Zarreen Anzoor. He asserts that contemporary Afghan literature had established its identity through efforts of resistance against colonial occupation, the movements of jihad, the Constitutionalist movement, the journalistic and cultural efforts of Siraj al-Akhbar (an Afghan publication), and in light of global changes. However, this process was severely affected by the Saur coup, that divided literature along multiple paths. The literary movement became fragmented, and the line of nullification was drawn over previous literary and cultural heritage, all unfolding amidst heightened emotions.

Following this tragedy, many writers and poets became prisoners or exiled. Folk literature was replaced by party-oriented literature, and every effort was made to recruit all

writers, poets, and literary resources to serve communism. Literature became a tool of party propaganda. Party-affiliated writers became leaders, and so-called conservatives followed them, while others either remained silent or withdrew. Some secretly spoke or wrote, sharing their works privately, while others turned toward jihad and resistance, invigorating the cultural front of the resistance, and some became migrants scattered across the globe.

The author provides a detailed discussion of the different pathways and branches of contemporary literature, identifying the following trajectories:

- The path of party literature
- The movement of dissident writers and poets under party rule
- The literary and cultural path of armed jihad
- The path of exiled and dispersed writers and poets worldwide

In the paper, some of the trajectories of contemporary literature that are identified receive insufficient attention from the author. For example, he overlooks the literary path taken by those writers and poets who opposed the regime of the time as well as the parties established outside. This was the trajectory of writers and poets who would declare:

سړې بلا نه خلاص شوي، خو په توره گوره وا نه وړي،
ای غاږي افغانه! باید تېږغ دي تل دوه دمه وي.

(You got out of the Red Calamity, do not be swept away by the Black one.

O Afghan fighter! Your sword must always be double-edged.)

Or:

هلته هم زه مرم، دلته هم زه مرم.

(There (Kabul) I die, and here (Peshawar) I die.)

Likewise, the trajectory of those who adhered to the view that “the war is between Russia and America, and the Pashtuns have merely been sacrificed in it” a position held mostly by local writers and poets in Pakhtunkhwa was also a subject worthy of discussion, both then and now.

The paper was discussed by Habibullah Rafi, Mohammad Asif Samim, Afzal Shirzad, Hakim Taniwal, Mirwais Moj, Abdullah Ghamkhor, Saaduddin Shpoon, and Mohammad Sadiq Pasarly.

9. National Culture, Alienation, and the Role of the Writer

This paper was authored by Professor Hakim Taniwal. It discusses the challenges and impacts of migration, the cultural and social disruptions in Afghan society, the shortcomings of intellectuals, the harms of capitalism, and the process of development. Referring to the intellectuals, he writes they thought that throwing the turban away and wearing a robe was civilization. Such an approach alienated our intellectuals from their villages, homes, and people once they reached the big cities, particularly Kabul, very few would return to their villages, and if they did, they were fundamentally unchanged. Our intellectuals and educated elites were highly knowledgeable about foreign affairs—in Vietnam, Rhodesia, Israel and Palestine, Russia, and America—but they lacked understanding of their own homes and villages. We did not know how many people in Afghanistan live a nomadic life, what kind of economy they have, how many are Jamshidis, Timuris, or Pashais, or how they live. We had neither analysis of our society nor the sense that such analysis was necessary. Meanwhile, five ideological periods emerged from socialism

to communism foreign languages were learned, we acquired salon skills, and modern manners; key vocabulary used in social gatherings was acquired, and we could even produce mechanical or stereotypical commentary. The tools for understanding and guiding societal development were forgotten or never learned so far.

According to the author, the cultural damage affecting the youth and new generations could become severe. Modern global influences, including video films, illiteracy, drugs, and breaking ties with traditional society, threaten to place Afghan youth and future generations in a serious crisis.

The paper rests largely upon the author's studies and observations in the fields of sociology and anthropology. He identifies the factors of failure, decline, and crisis, and articulates each point with clear and cogent reasoning. The paper was not discussed at the seminar, and if it was, it was not recorded.

10. The Two Values of Our Poetry

This paper was authored by Habibullah Rafi, providing a brief discussion on the reconstruction of Afghan contemporary literature in the light of the ancient one. The author notes that since ancient times, Afghan literature has preserved and nurtured the values of religion and homeland. However, literature under the communist regime lost these two core values, followed foreign paths, and even borrowed imagery and concepts from Russian literature. In contrast, he writes:

"Jihadi literature flourished. In general encompassing both oral and written literature it preserved these two values well. In particular, the value of religion became more deeply embodied. As for the second value, the homeland, it was somewhat diluted by statelessness and by the Since this

literature was created in foreign countries, it also acquired Pakistani, Iranian, Arab, and Western influences, and thus failed to fully preserve the distinct values of our literature.

The article is an ideological study of the foundations of Pashto literature. Religion and homeland constitute two essential pillars of our intellectual and cultural system that do not admit change; whenever attempts have been made to alter them, systems and powers have been overthrown. This is because certain laws are akin to morals they are constant and immutable (7). The paper was not discussed at the seminar, if it was, it was not recorded.

11. A Review of Pashto Jihadi Narrative Prose

This paper was authored by Mohammad Asif Samim. After a preliminary discussion on jihad in the context of the 1978 Saur tragedy, the author introduces the concept of the story, highlights the distinctive characteristics of story writers, and provides a brief evaluation of the narrative language.

First, Samim introduces ten narrative collections of Jihadi literature, such as: Zala and Toofan, Pa Wino Sur Kamees, Lewani Bad, Dase Hum Wo, Tiare Laray, Raneh Karhai, Da Sra Sangar Kisse, Sra Ghali, Sepai, Da Saba Ghazi, and Telpatay Yaduna. He briefly examines the themes and linguistic aspects of these stories, noting only linguistic weaknesses. For practical reasons, he does not cite the authors or sources while pointing out deficiencies. Despite these linguistic and thematic shortcomings, he considers these works valuable achievements produced during this period.

The author argues that themewise, these stories share the foundation of Jihadi narrative literature, because the calamities inflicted by Soviet forces on Afghan society and their social and political effects were same. Consequently, the

plots or outlines of these stories revolve around the challenges of migration, the mother of a martyr, the widow and orphans of martyrs, the heroism, honor, and bravery of the mujahideen, the defeat of the enemy, and the endurance of suffering.

The paper was discussed by Zarreen Anzoor, Pasarly, Rafi, Afzal Shirzad, and Taniwal, who actively participated in the seminar discussion.

In general, it is notable that the method of analyzing the seminar papers is conventional. None of them provides references in accordance with the latest standards of indexing.

Resolutions

According to the official document published on pages 317-320 of the collection of seminar's papers, the main resolutions of the seminar were as follows:

- Various cultural and academic institutions and associations related to jihad were urged to strengthen cooperation and to form a leading committee within a united organizational structure. This committee would ensure the material and moral rights of Afghan migrant and mujahideen writers and literary figures. The committee would coordinate with the Jihad Cultural Council of Afghanistan and other cultural institutions in Islamabad, establish connections with Afghan writers in Pakistan and Iran, and also maintain contacts with writers' associations that support Afghanistan's cause worldwide.
- While considerable attention has been given to literary works in the context of migration and jihad, it was emphasized that further attention to quality is necessary. Cultural associations and centers were urged

to take firm steps in publishing the best literary and artistic works of writers and, within their capacities, allocate a suitable portion of their publications specifically to literary works.

- The collection of seminar papers was to be published as a special edition of Spede magazine. The seminar member institutions were requested to collaboratively support Mr. Habibullah Rafi, with assistance from Mr. Mohammad Akbar Ashiq, in preparing and publishing the Jihad literary anthology promptly. Furthermore, summaries of the papers and discussions were to be translated into English and published simultaneously in Pashto, Dari, and English alongside the seminar collection.

Finally, the seminar participants expressed gratitude to the member institutions of the seminar and the Asia Foundation for their cooperation. It is notable that, at the conclusion of the seminar, participant Abdullah Ghamkhor expressed his reflections on the seminar and its participants in a poem titled “Da Durkho Lamany”.

Conclusion

From 11–13 Mizan 1369 (October 3–5, 1990), for the first time, an analytical and critical seminar on contemporary Afghan literature was held under the conditions of migration and jihad. The critical dimension of the papers is evident and commendable. Afghan literature still requires serious analytical and critical study. The papers presented discussions on various aspects of the country’s literature at that time (36 years ago). Although the discussions are not exhaustive, they represent a strong and pioneering effort to explore many unexplored dimensions of Afghan literature.

The current literary process, particularly the literature of migration and jihad, is not only nationally important but also internationally significant. However, no fundamental or even preliminary work has been undertaken to introduce, analyze, and critique this remarkable literary process yet. This seminar serves as an excellent starting point for future comprehensive research and academic study of Afghan literature in terms of analytical and critical inquiry.

It is also the responsibility of Afghan universities to take greater interest in the analytical and critical study of contemporary literature, especially the literature of migration and jihad, and to integrate it into their educational curricula. Historically, poets of committed literature have been subjected to bias, resentment, and hatred, and continue to face such pressures. The seminar highlighted methods to address and remedy such biases, and recommended that the garden of national literature be cultivated according to the demands and needs.

Indeed, this seminar represented a major scholarly step regarding contemporary literature at the end of the first decade of migration and jihad. Fortunately, approximately 36 years later, in 1401 AH (2022–2023 CE), the Afghanistan Sciences Academy (ASA) organized a one-day seminar on Afghan migration literature, and the collected papers were published in a special issue of *Zeray Jareeda* (1402 AH) instead of its issues 1–24. A comparative study of the papers from these two seminars will further illuminate the paths and directions of Afghan migration and jihad literature.

The seminar resolutions recommended that summaries of the seminar papers and discussions be translated into English and published as a special volume simultaneously with the original collection. To the best of my knowledge, this has not

been done yet. Therefore, this article can be regarded as an useful and effective summary of at least the Pashto papers and discussions of the seminar.

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The Research and Errors of Georg Morgenstierne

Abstract

The research and explorations of Orientalists concerning the languages, culture, literature, history, archaeology, and other aspects of the Eastern nations have, for more than a century, been a major field of scholarly attention. Authors from various countries, particularly Afghan and Pashtun scholars have produced numerous studies on this subject. However, most of these writings remain limited to the introduction and description of Orientalists and their published works, while only a few engage in analytical or critical evaluation of their research.

Among the Orientalists, the linguistic and ethnographic studies of Professor Georg Morgenstierne hold particular importance in the study of Pashto language and culture. His research on Pashto dialects, etymology, and ethnography are of great scholarly value, yet not free from shortcomings and inaccuracies. Morgenstierne conducted his research at a time when he lacked full familiarity with the Pashtun regions, their dialectal variations, traditions, and the range of available literary sources. Consequently, much of his data was based on interviews and limited field interactions, which naturally led to certain factual and analytical errors.

This paper critically examines the research and publications of Professor Georg Morgenstierne, identifying his major methodological weaknesses and linguistic inaccuracies in order to provide a balanced evaluation of his contribution to Pashto studies.

Introduction

Orientalists have conducted extensive research and exploration on the languages, literatures, history, archaeology, and particularly the authenticity of the Pashto language in Eastern countries especially Afghanistan. Even after several decades, their works continue to be regarded as credible references by modern researchers and writers.

This article, besides introducing Orientalists and the Western scholars' attention to the East, presents twelve scholarly works by the renowned orientalist Professor Georg Morgenstierne. Among these, those works which discuss issues related to the Pashto language, the Pashtun people, and the various dialects of Pashto are critically analyzed.

Objective

The purpose of this article is to explore and examine the errors and shortcomings found in the Pashto-related research conducted by the distinguished orientalist, Professor Georg Morgenstierne, among the circle of prominent Orientalists.

Research Methodology

This article employs both the descriptive–explanatory and critical–analytical methods of research.

The Text of the Article

Orientalists have carried out extensive research and exploration on the languages, literatures, history, etymology, ethnography (archaeology), and particularly on the authenticity of the Pashto language in the Eastern countries especially Afghanistan. Even after several decades, these works continue to serve as credible sources for contemporary researchers and writers.

Considering this academic significance, many Pashto scholars and researchers have studied various aspects of the lives, works, and contributions of Orientalists. Each of these studies holds its own importance and value for Pashto readers. However, one notable gap remains the critical evaluation of Orientalists' research, particularly the identification of their shortcomings and errors. This aspect has received little attention and, in some cases, has been almost entirely neglected.

In this article, along with a brief introduction to Orientalists and their attention to the East, the life and works of the distinguished orientalist Professor Georg Morgenstierne have been discussed and evaluated. Moreover, the study highlights

several errors and deficiencies found in his Pashto-related research and writings that do not conform to the grammatical and linguistic rules of the Pashto language.

Before turning to Professor Morgenstierne and his works, it is necessary first to briefly define the term Orientalist and then discuss, in short, the Western scholars' interest in the Eastern world particularly Afghanistan.

Orientalists are writers and researchers from Western countries who have conducted studies and investigations concerning the peoples, languages, cultures, history, and folklore of the Eastern nations. Anyone engaged in such scholarly pursuits is regarded as an Orientalist.

To gain a clearer understanding of the term, it is useful to consult several dictionaries and lexicons.

In the Afghan Dictionary, Orientalist is defined as:

“کسیکه دانا به امور مشرق زمین است” (p. 135, ref. 4)

Translation: A person who possesses knowledge about the affairs of the Eastern countries.

In another well-known Pashto lexicon, the Pashto–Pashto Explanatory Dictionary, an Orientalist is defined as:

“A scholar from the Western countries who has expertise in Eastern languages.” (vol. 1, p. 288).

Similarly, the famous Urdu dictionary Feroz-ul-Lughat defines Orientalist as follows:

“وہ فرنگی جو مشرقی زبانوں اور علوم کا ماہر ہو – جمع: مستشرقین” (p. 1084, ref. 7)

Translation: A European who is an expert in Eastern languages and sciences; plural: “Mustašriqīn” (Orientalists).

Based on the definitions discussed above, it can be said that the Latin word “oriens”, the French “orient”, the English “oriental”, the Arabic “مستشرق”, the Persian “خاورشناس” or “شرق شناس” and the Pashto term “ختیځپوه” all convey a similar meaning. They refer to a scholar or researcher from the Western world who studies the beliefs, languages, cultures,

literatures, folklore, histories, and various aspects of life of Eastern nations.

After briefly introducing Orientalists, it is necessary to understand why and for what purposes they turned their attention to the Eastern countries?

There are numerous opinions regarding Western scholars' interest in the East. Some trace the beginning of Western engagement with the East to Alexander the Great's invasions, others to Christopher Columbus's voyages, some to the Crusades, and yet others argue that in the 18th and 19th centuries, following the Industrial Revolution, the Western world sought access to raw materials and markets for their manufactured goods in other parts of the world particularly in Eastern countries. This period is often considered the true beginning of Orientalist activity.

Allama Professor Abdul Shakoor Rashad, in the preface to his work *Orientalists* (Mustašriqīn), dates the Western interest in the East to 1497 CE. He notes that the Portuguese king, Manuel I, sent Vasco da Gama with three ships to reach India via the southern route. After an eleven-month voyage, Vasco da Gama's fleet reached India via southern Africa:

“This was the first European ship to anchor on the Malabar coast (Calicut) at the eastern edge of the Arabian Sea during the reign of the Pashtun ruler Sultan Sikandar Lodi of North India (894–923 AH). Vasco da Gama's discovery of India ignited European interest in exploring the East and brought tales of India's wealth and riches to Europe.” (vol. 3, p. 147)

From the above mentioned, it can be said that the Spaniards were the first Westerners to attempt to reach the East (India) through Christopher Columbus, though they were unsuccessful. Subsequently, the Portuguese, Dutch, and later the British actively pursued control and influence over Eastern countries, particularly India. In 1715 CE, Dr. Hamilton, a British official, obtained permission from the Mughal

Emperor Farrukh Siyar (1123–1131 AH) to acquire thirty-eight villages and estates in Bengal for the East India Company achieve their long-term objectives, a group of scholars from Western countries was stationed in India under military and intelligence protection.

Over time, these efforts extended into Greater Afghanistan, leading scholars to conduct research on Afghan society, particularly the Pashto language. Their studies covered numerous aspects of the Pashtun people and Pashto, and even decades later, their research continues to be highly regarded and cited by writers and researchers. However, to date, only a few scholars have critically evaluated these works according to scientific standards, leaving unanswered questions about the extent to which these studies align with the linguistic structure of the Pashto language.

In this article, we critically examine the research conducted by the renowned Orientalist, Professor Georg Morgenstierne, on the Pashto language, highlighting the errors and shortcomings in his work that require careful analysis and evaluation.

Professor Morgenstierne, a resident of Oslo, Norway, devoted nearly half a century to the study of Pashto and other Afghan languages, including Pamiri, Nuristani, Pashayi, Shughni, Sanglichi, Prashi, Ormuri, Balochi, and others. For the first time, at the age of thirty, he visited Afghanistan in 1924 CE during the reign of King Amanullah Khan. Over the course of his life, until the age of eighty-four, he made nine visits to his Pashtun homeland, conducting research on various topics. Some of his findings were published in books, while others have only recently been made available online. Here, we present a brief introduction to these contributions.

Introduction to the Works

Among Professor Georg Morgenstierne's numerous studies, the most significant works are the reports in which he

documented the objectives of his travels to Afghanistan and surrounding regions, his observations, and the results of his research in various fields. These include:

1. Report on a Linguistic Mission to Afghanistan: This report details Morgenstierne's first scientific journey to the East, specifically to Pashtun territories and Afghanistan, conducted in 1924 CE. It includes his research on twelve Afghan languages, including Pashto, along with observations made during his travels.

2. An Etymological Vocabulary of Pashto: Following the work of the German scholar Geiger, this is Morgenstierne's second major research contribution in Pashto. Published in 1927 by the Norwegian Institute for Comparative and Cultural Studies, the work spans 197 pages and presents a comprehensive study of Pashto vocabulary and etymology.

3. Report on a Linguistic Mission to North-Western India: This report covers Morgenstierne's second scientific journey to the East, or to Pashtun territories. In addition to providing ethnolinguistic information about Baluchistan, the study includes research and observations on twenty-seven languages. The report was published in 1932 and spans 74 pages.

Other Linguistic Studies by Professor Morgenstierne

Professor Georg Morgenstierne also conducted research on a number of other languages. Here, we briefly list these works by name:

1. Indo-Iranian Frontier Languages,
2. Notes on Phalura or an Unknown Dardic Language of Chitral,
3. Notes on Gawar-Bati,
4. An Etymological Vocabulary of the Shughni Group,
5. Kalasha Language: Texts, Translations, Vocabulary, and Grammar,
6. Research on the Prashi language,
7. Research on the Ormuri language,

8. Research on the Pashayi and Paruni (Nuristani) languages
 9. Tirich Mir: The Norwegian Himalaya (in Norwegian)
 10. Pa Sprogjakt I Hindukush: A collaborative work with Fredrik Darson in Swedish, documenting their travels in Chitral
 11. Study in German on the relations between Karodata and Marcha Katika
 12. Contributions to Tarikh-e-Talafuz wa Sarf-e-Pashto, (on Pashto phonology and morphology)
- Additionally, Morgenstierne produced several unpublished works, such as:

- A study on the Waigali language, mentioned in a letter published in Kabul Magazine, Issue 365, 1332 AH
- A Collection of Stories in the Apridi Dialect, also referenced in a letter to Professor Sediqullah "Rashtin", published in Kabul Magazine, Issue 21, 1332 AH.

Critical Analysis of the Works

Nearly a century ago, Professor Georg Morgenstierne, in his "Report on a Linguistic Mission to Afghanistan", evaluated the general status of the Pashto language and examined several of its dialects, their distribution, and the influences of Iranian and Indian languages on these dialects. He classified Pashto dialects based on the pronunciation of the two primary letters "ښ" and "ړ" into "soft" and "hard" dialects. Dialects in which "ښ" and "ړ" are pronounced as "خ" and "گ" were labeled as hard dialects, while those pronouncing these letters in the standard form were labeled as soft dialects.

Morgenstierne's approach to Pashto dialects, however, was relatively cursory, relying primarily on the pronunciation of these two phonemes rather than on a broader linguistic or sociolinguistic framework. Language evolves due to historical, geographical, social, economic, and cultural factors, giving rise to variant forms known in linguistics as dialects.

Researcher Sharifullah “Dost”, in his own study, identifies multiple causes for dialectical differences and classifies Pashto dialects into three main groups based on geography:

“Dialects arise due to a variety of factors, such as geographical or regional, historical, social, and other influences.” The author further explains: “From a geographical perspective, contemporary Pashto is divided into three major dialects:

1. Kandahari or Western dialect
2. Nangarhari or Eastern dialect
3. Central dialect

“The distinctions that separate these three Pashto dialects are phonological, acoustic, grammatical, and lexical, rather than being based solely on a few phonemes or sounds that give rise to the dialects” (Dost, p. 17).

In the same report, Morgenstierne noted that several Pashto dialects, particularly the eastern (hard) dialects spoken in Apridi, Momand, and surrounding regions, were influenced by Indian languages. He observed that the phonemes “ن” and “ځ” had been incorporated into Pashto from Sanskrit and other Indic languages (Morgenstierne, p. 88).

This claim, however, does not fully align with the views of Pashto linguists, as these phonemes, along with “ن” and “ښ”, are shared phonemes between Pashto and Indian languages, each having specific and distinct usages in both.

Another seminal work of Morgenstierne, “An Etymological Vocabulary of Pashto”, is considered highly valuable for understanding the authenticity and historical development of the Pashto language. In this study, he compared numerous Pashto words with ancient languages such as Avestan, Sanskrit, Pahlavi, and other Iranian-Afghan languages, identifying common historical forms. The materials for this research were collected during his first visit to Afghanistan, and the work was published two years after his return to Norway.

Although Morgenstierne had intended to publish a revised edition with additional entries, his untimely death prevented this. Subsequently, his colleagues J. Alfenbeyn, D. N. MacKenzie, and Nicholas Sims-Williams published a “New Etymological Vocabulary of Pashto” in 2003, incorporating these additions.

In the preface to his etymological vocabulary, Morgenstierne highlighted the usage contexts of various Pashto words and systematically compared Pashto morphemes, arranged according to the alphabet, with those of other ancient Aryan languages, presenting their historical and comparative forms in detail.

In this section, the author begins his discussion with words whose initial letters represent independent sounds, such as: “اوبړی (obrai), اوچت (ocht), ویده (widah), اومه (oma), انا (ana), انځر (anzar), اوره (orah), اورېدل (orēdal), اوبه (obah)”, and dozens of other examples. He compares these words across several Pashto dialects with Avestan and other ancient Aryan languages, dedicating around eleven pages to analyzing the sound changes between them.

In this work, the researcher presents hundreds of Pashto words alphabetically from A to Z, comparing them systematically with other Afghan and ancient Aryan languages.

Etymological studies are the most complex and delicate aspects of linguistics. They involve comparing the words of a language with those of other languages according to etymological principles to determine the language’s authenticity or to help establish a standardized form of a language with multiple dialects. Although such studies have a long tradition in other languages particularly Arabic, where scholars claim that the science of “Iṣṭiqāq” (derivation) marked the earliest development of etymology before spreading to other languages. This type of research in Pashto was initiated by Orientalists. Notable examples include the German scholar Geiger and Professor Morgenstierne, whose

work laid the foundation for systematic etymological studies in Pashto.

Professor Morgenstierne's studies on the roots of Pashto words have been praised by some earlier scholars, while others consider his work preliminary and call for further critique and refinement. The latter group of researchers is particularly concerned with Pashto words that Morgenstierne identified as borrowed from Hindi, Persian, or Arabic, or those words he treated as common between Pashto and these languages.

Another major research contribution by Morgenstierne is the report of his second scientific journey to Afghanistan, titled "Linguistic Mission to North-Western India". This report, published in 1932 over 74 pages, documents research on twenty-seven languages, including Pashto, the languages of Baluchistan such as Brahui, Balochi, Waneci, and Khetrani, as well as the Indo-Aryan, Iranian, and Kafiri languages of Chitral and surrounding regions.

In this report, from pages 10 to 12, Morgenstierne examines the influence of other languages especially Iranian languages on Pashto. He challenges the prevailing notion that Pashto belongs to the Iranian language group, arguing instead that Pashto is phonetically distinct:

"Although it is often thought that Pashto is an Iranian language, its phonetic system differs considerably from Balochi and is in no way related to these languages" (Morgenstierne, p. 13).

Under the second section, Pashto in North-Western Peshawar, spanning pages 17 to 19, Morgenstierne briefly discusses regional studies, research methodology, and then analyzes the similarities and differences among Pashto dialects. He compares the dialectic structure of Pashto with several other languages to illustrate its unique features.

In brief, Professor Morgenstierne's "Linguistic Mission to North-Western India" report serves a dual purpose. On one

hand, it examines the influence of Iranian and Indian languages on certain Pashto dialects in Baluchistan and Peshawar. On the other hand, Morgenstierne demonstrates that Pashto is not a member of the Iranian language group; rather, it is an ancient, independent North-Eastern Aryan language. For thousands of years, Pashto has functioned as a vital medium of communication and cultural transmission among millions of people, not only across Upper and Lower Pashtun territories but also in various regions of Iran and India.

The most well-known work often mistakenly attributed to Morgenstierne “*Tarikh-e-Talafuz wa Sarf-e-Pashto*” (History of Pashto Pronunciation and Morphology) is, in fact, a compilation and translation by Dr. Rawan Farhadi. This work gathers various articles and studies on the history, origin, and pronunciation of the Pashto language authored by four Orientalists: Van Wyl, Darmstädter, Geiger, and Morgenstierne, and presents them in Dari after translation.

The final section, titled **Takhlees wa Takaluma**, was written by Professor Morgenstierne himself and is divided into six chapters covering different topics. In the first chapter of this section, Morgenstierne discusses the human geography and dialects of the Pashtuns and affirms that Pashto is an Eastern Aryan language. He also notes that millions of speakers use Pashto not only across Upper and Lower Pashtun territories but also in several regions of Iran.

In the second chapter, Morgenstierne identifies 36 consonant sounds of the Pashto language, including “ف” and “ق”, and provides detailed explanations for each. He also lists all nine Pashto vowels: “/a, ā, i, u, e, ɪ, ū, ē, ō/”. In this chapter, he asserts that two Pashto consonant phonemes, “پ” and “ږ”, were borrowed from Indic–Sanskrit languages. Additionally, he discusses Pashto diphthongs, identifying three main diphthongs: /ay/, /aw/, and /əi/.

While Morgenstierne's work on the history of Pashto pronunciation and morphology possesses numerous scholarly and research merits, it also presents several topics and viewpoints that are contested by Pashto writers and researchers, who hold differing opinions on some of his conclusions.

Regarding the independent vowel sounds of Pashto, Morgenstierne identifies nine vowels; however, many Pashto linguists and scholars do not agree with this classification. For example, Professor Majawar Ahmad "Zyar" considers Pashto to have seven independent vowels rather than nine. Similarly, Morgenstierne claims that two consonant phonemes of Pashto, "پ" and "ږ", were borrowed from Indic and Sanskrit languages. Pashto linguists reject this view, arguing:

"Indic languages spread from Aryana and Afghanistan to India. It is therefore unlikely that these two phonemes came into Pashto from Indic languages. These two phonemes, along with "ښ" and "ن", are shared phonemes between Pashto and Indic languages" (Zyar, p. 491).

Another point of critique in Morgenstierne's work concerns Pashto diphthongs. He identifies only three diphthongs, but in reality, Pashto has more than ten diphthongs. These include:

/w/-based diphthongs (all written with the grapheme /و/):

1. /aw/ = کنډو / kanḍaw,
2. /iw/ = تريو / triw,
3. /ew/ = دېوال / dewāl,
4. /āw/ = پړاو / paṛāw,
5. /əw/ = کټو / kaṭəw,

/y/-based diphthongs:

1. /ay/ = سړی / saṛay
2. /iy/ = پيالہ / piyāla
3. /ey/ = پېيل / peyəl
4. /āy/ = آيا / āyā, (used as a question or interrogative morpheme)
5. /Əy/ = کړی / kaṛəy, شړی / šaṛəy, پړی / peṛəy,

Conclusion

Professor Morgenstierne conducted nearly half a century of research in Afghanistan on languages, dialects, ethnic groups, customs, ancient civilizations, and literature, following in the footsteps of Orientalists such as Darmstädter, Rawerty, Padre Hughes, and others. His studies stand out for their scientific rigor and adherence to established research principles and standards.

During his nine scholarly journeys to Greater Afghanistan, Morgenstierne carried out extensive research on Afghan languages, particularly Pashto, and on the Pashtun people. His most significant contribution was the comparative study of Pashto with the ancient Avestan language, through which he established that the Pashtuns are Aryans and that Pashto is a North-Eastern Aryan language.

Among Orientalists, Morgenstierne is distinguished as a Pashto researcher who conducted his work purely on a scientific basis, free from political or intelligence-driven motives. This is why, even decades later, his studies continue to serve as reliable sources for scholars. While some minor inaccuracies exist in his work, as in the case of other Orientalists, these are largely attributable to the limited access he had to Pashto dictionaries, lexicons, and historical sources, rather than deliberate error.

Given the constraints of field research at the time, the use of observations, interviews, and discussions with local speakers nearly a century ago represents a major academic achievement, demonstrating the depth, diligence, and scholarly value of Morgenstierne's contributions to Pashto and Afghan studies.

Recommendations

1. It is recommended that the Ministry of Foreign Affairs and the Ministry of Information and Culture to collect, review, and re-publish the research and scholarly works conducted by Orientalists, which are currently available in various

countries, to make them accessible again for Afghan scholars and researchers.

2. We suggest that the Academy of Sciences of Afghanistan undertake the task of reviewing and evaluating the research and scholarly works conducted by Orientalists, and subsequently republish them after careful scholarly assessment.

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Associate Prof. Dr Abdul Rahman Habibzui

Rohtas

Buffer Zone among Sories Imperial and the Mongol's Dynasty

Abstract

This essay is a primary effort in identifying those cultural and historical heritages which belongs to Pashtun dynasties. I hope to analyze and observe such heritages which are out of sights and it is my keen wish to research on them step by step and finally give a bright image of Pashtun all round the world.

Research Aims

To recognize, analyze and realize Pashtun dynasty and architecture art and hobby alongside with governance and its rest hirtages as well as new introduction.

Significance of the Research

1. In this article we will find out, out sights heritages of sori dynasty like Rohtas fort.
2. Exploring Pashtun emperor's army enclosures and its way of governance to defend his own country.
3. The research is being written by field research and physical witness.

Main Context

Rohtas forte is belt by Indian-Pashton- Sories dynasty in west Panjab in 1568(1). Shir Shah (Farid Khan) the founder and sori emperor belt Rohtas Forte to secure and assure India from occupation of Kabul Mongolian Kingdom, Meanwhish Shir Shah constructed another Rohtas in Behar of India as well. After a while his successor and son Islamshah restored some parts of those forts as well.

In this article I am gona tell that I have been visited west Panjab's Rohtas Forte recently this year, during my visit to west Punjab, as a researcher it was my keen wish to see such historical and important heritage of Pashtun dynasty in old

Rohtas

India and today's Pakistan territory. For this purpose and hobby, I went to Faizabad of Rawalpindi an area with full bus stations and road travel agencies. I and one of my local Pashtun friend took two tickets of Faisal Movers bus and start traveling through GT road, the only way to see Rohtas you have to book tickets through GT road, not motorway. Basically Rohtas fort is located in Jhelum District, Dina village, approximately Dina village is 80 km from Pindi, we took the bus and start our trip to see and get to the point. GT road is not quite relax and secure route rather than motorway, in every police check point police were entering into bus and checking passenger's pocket and also the speed of this way is not as good as motorway, fortunately GT road is absolutely naturalized and has quite interesting and beautiful scene, after one and half hour we reached to Dina city and get off the bus and took a Janji (Riksha Bic) the special fare from Dina to Rotas is about 2500 rupees, finally we were in way of reaching our goal, we started our journey to observe this historical heritage of Pashtun Sori Dynasty in the heart of Pakistan.

Rohtas Fort is located in left side of Dina town which starts by a narrow road between green jungles and hills, in front of mentioned road is a big high gate which name is Rotas gateway I think this gate way is not as ancient as Rotas, might be Punjab's government has built this to indicate main Rohtas road for tourists, after this gateway a few mile forward well be seen a bridge by the name of (Sori Birdge) above the Kahan river, which goes directly to Rohtas Fort and joined with front side of Kabuli gate of Rohtas fort. After 12km the red and blackish strong and heavy walls appear and definitely it was Rohtas fort made by Farid Khan-ShirShah Sori.



Misfortunatly Rohtas is currently in damage condition and some parts of it has been destroyed and local residents build houses and even pastures. Rohtas fort has seven gates which starts by Khawas Khani gate and ends with Kabuli Gate, may at a time from north Kabuli gate was the first and Khawas Khani gate was the last, nowadays the front of Kabuli gate is destroyed by Kahan river and now one can enter to Rohtas fort from this gate because Kahan river flows in front of it as well. Khawas Khani gate is tribute to ShirShah Sori's prominent commander Khawas Khan Marwat whom fights side by side with ShirShah and spent his whole life in defensive war in faver of Shir Shah Sori, even he was with him in Kalanjar danger battle 1545 which causes the death of ShirShah Sori. Khawas Khan marwat belongs to Bahramkhil tribe and he was the right hand of Shir Shah Sori, Marwat was died in 1552(2).

Rohtas



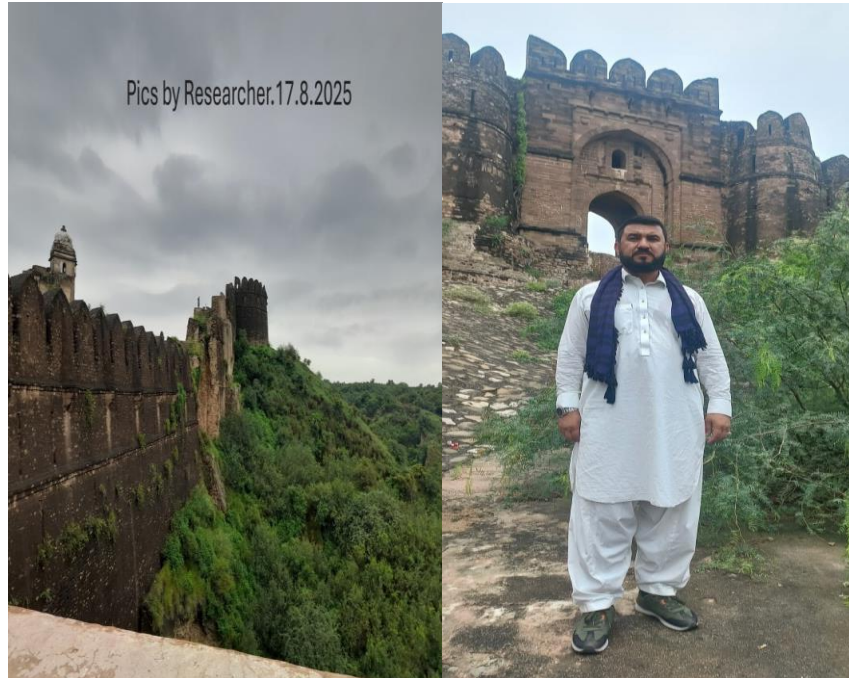
As I mentioned Rotas has seven gates along with Kabuli and Khawas Khani gates, and some other cottages and buildings too, here are the name of all gates: Shishi Gate, Langer Khani Gate, Talaqi Gate, Badshahi Gate, Gadi Gate, Shah Chandoli Gate, Sohail Gate and Pahansi Gate.



Sohil Bukhari was a prominent saint (sufi) in Sori Dynasty. Shirshah sori respected him and Sohil gate nomination is in his honor as well. (3)

Full access to Kabul gate is imposible as I have already mentioned that Kahan river block its way of entering you can see it only from the roof of the gate ,this gate like other gate is heavy and has width walls and stears as well.Rohtas fort is constructed magically and some one amgine hunderds years ago such construction work with limited equipment its very tough work which has been done by Shir Shah Sori.This fort is built red and black carved stones which reflects the architecture hobby and arts of Sori Dynasty. Rohtas fort is constructed I hunderds acre land,if some one want to check the Rotas fort by feet so it take more than five hours,some area of the fort is blocked due to water flow from Kahan river and seasonal flood, only you can see it from far and it is impossible to touch it, these parts are lightly damaged unfortunately.The gate which we mentioned before are not regular gates, every gate has its separate restrooms, pedestrian house and security bridges, I can say that every gate is a buiding which hieghts are 70-80 feet.Over all this fort is a humble effort of Sori's dynasity defending India territory at all.

Rohtas



As I declare before some of gateways and cottages have been destroyed like: Rani Mahal(Qeen house),Mansingh Havili and Badshahi Masjid.Shir Shah Sori was a mulim Pashtun king and he constructed a very beautifull and charming masque in Rohtas fort to satisfy his or their soldiers worship and prayers.This Masque is built from white carved stones with triangle style entrances.This masque is the symbol of honor, regard and loyalty of Sori dynasty to his Gad and religion Islam as well.



Rohtas fort is being recognized by UNISCO as a world ancient and historical heritage. This organization declare a statement relevant to Rohtas fort: After defeating the Mughal emperor Humayun in 1541, Sher Shah Sori built a series of defensive works at Rohtas, a strategic site in what is now northern Pakistan. The Rohtas fort was never stormed and remains intact today. The main fortifications consist of massive walls extending for over 4 km; they include bastions and are pierced by monumental gates. The Rohtas fort, or Qila Rohtas, is an exceptional example of early Muslim military architecture in this region of Asia. (4)

When I see this fort phi scaly by my eyes, I really impressed by the style of the governance of Sori dynasty over all in Indai. Sori Dynasty implemented mega projects for development of region and prosperity of nations residing in the territory of Sori dynasty.

When I observe this magic fort,I start thinking that how a Pashtun young and talented man withdraw Mongol dynasty from India and establishes a new historical era in region,that till now all the nations among India tribute pride to such man, even though Shir Shah Sori is a symbol of Ideal bravery and prestigious by (Shir Khan) means loin.Shir Khan-Farid Khan and Shir Shah Sori is the name of bravery, talent,mercy,kingdom,develolment and good governance.(5) Shir Shah as a founder of infrastructure, his continuation of mega projects led India economiclay stronger than before. Shir Shah's Sori connecting roadmap on ground, highway from Behar to lohore and from Lohor to Peshsawr and direct to Kabul (Grand Trank Road or GT Road) is his sufficient and stable mega implemented project through the region not only Indai.



Shir Shah Sori did number of significant and strategic assignments toward the region,meanwhile he remembered his beloved homeland Afghanistan too.When I saw the name of one (Kabuli Gate) in Rohtas fort,I observed that farid khan was not impressed by India's beautiful nature and season,but

at the same time his heart was beating his own motherland, due to such love and proud to his motherland, so he nominated the gate name Kabuli, which is the Capital City of Afghanistan. Historical books pointed out that whenever ShirShah Sori military men talk in Pashto, so ShirSha became cheerful and felt pleasant and upgrade his rank.

So, in conclusion we can say that Shir Shah Sori is proud for Afghan-Indian Nations and his remaining heritages like Rotas Forts are signs of vigilance and awakening for his successor generations, now these are not the unanswered Qs that how will Pashtun generation would achieve such imaginary aims and finally how would be possible to convert that imagination to realities.

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Translated by: Mohammad Imran “Stanikzai”

The Orakzai Folk Songs

Folklore is an English word which means the knowledge or public education of the people. About this, Professor Dawar Khan Dawood writes: “Folklore (FOLKLORE) is a compound word in English, formed from two words: *Folk* and *Lore*. The literal meaning of *Folk* is ‘people or public’ and of *Lore* is ‘knowledge’ or ‘learning.’ Thus, the meaning of folklore becomes ‘the knowledge or learning of the people.’”¹ The word folklore was first used by an Englishman named Thomas. “The first person to use the word folklore was the English writer W.J. Thoms. Under his pen name *Ambrose Merton*, in an article published in 1846, he used the word folklore for the very first time.”² After this, folklore became a well-known term, widely used by writers, and it was eventually adopted into Eastern languages and writings as well. In folklore included customs, frolic, songs, habits, social interactions, clothing, weddings, festivals, and other traditions that are directly related to the people.

“Folklore refers to the customs, traditions, culture, civilization, beliefs, superstitions, biases, rituals, weddings, funerals, joys, sorrows, experiences, practices of a nation.”³

Songs, frolics, proverbs, and riddles also fall under folklore, as they are transmitted orally from one generation to another, without a fixed author or specific time of origin. In this regard, Pashto folklore is very rich—indeed older and more historical than many languages in the world. Unfortunately, it has not been studied and worked on as much as in other developed and ancient languages.

“Folklore includes stories, speech, names, proverbs, riddles, children’s songs, village songs, superstitions, traditions, dances, folk frolic, folk instruments, handicrafts, arts, professions, clothing, shoes, and traditional foods.”⁴

Folklore is passed down orally from one era to another and preserved through memory. Whenever there arose a need to preserve these orally transmitted tales and traditions, written literature came into being as a result.

“Folkloric literature is the foundation of written literature.” ^۵ A society cannot remain alive or active without its folklore. Folklore is as necessary for a living community as food and drink are for living beings. The stronger and more powerful the folklore of a community is, the more vibrant that society will be. Folklore is the true mirror of people’s lives. Through folklore, the intellectual level and worldview of a society can easily be understood. Professor Dawar Khan Dawood, quoting Farigh Bukhari, writes: “The folklore of a country is the true wealth of its people; it reflects the heartbeat of their souls.”^۶

Song is tied to life, and the Pashtuns are lovers of life. Even though they spend more of their time in war and sorrow than in peace and happiness, they have sung more songs than they have lamented. This indicates that Pashtuns are live-loving people, however war has always been imposed upon them. The wars fought by the Pashtuns have all been defensive. It is also important to clarify here that Pashtuns are not only hospitable, fearless, and brave, mean while they also understand love. From their folk songs, it is clear how romantic they are. Unfortunately, Pashtuns did not write their own history, and others for their own objectives, gave them labels that deprived them of their real identity. Today, it is crucial for Pashtuns to tell the world: “We are not a different species from you—we are also human beings like you, with the same emotions and feelings.” But this will only be possible if Pashtuns turn towards knowledge and take their history, traditions, and folklore seriously.

Although the Orakzai are a prominent and evident tribe, because of the lack of basic human rights they remained behind other Pashtun tribes in terms of progress. However, in

The Orakzai Folk Songs ...

preserving their Pashtun traditions and customs, the Orakzai are second to none. Whenever they got a suitable opportunity, they demonstrated their talents and abilities.

The traditions of the Orakzai are not very different from other Pashtun tribes, though they do carry their own unique character. Here, I present one such folk song, full of emotions and feelings.

Chirg Ghag (The Rooster's Call)

On the wedding night, when women gathered in the bride's home, they would stay awake all night. When, in the last part of the night, the roosters began to crow, at that very moment, an elder woman would sing a special song called *Chirg Ghag* ("The Rooster's Call").

This song was so sorrowful that upon hearing it, all the women would burst into tears. They wept so bitterly that the cries of the bride and her mother and sisters would be drowned out within the chorus of wailing. The song had a unique style and was only sung on this occasion. The song is as follow.

الۍ چرغاږ دے لالیہ
یہ لہ خوبہ پاخه خوب به بیا وکړې مئینه
الۍ چرغاږ دی لالیہ
خدایه صبی (سبا) مه کړې میاندي لونې بېلوینه

تله را واخله وړه راپور که
نن اولمنه (مېلمنه) سبا به بل کاله ته ځینه
الۍ چرغاږ دی لالیہ
یہ لہ خوبہ پاخه خوب به بیا وکړې مئینه

نن د هغې جلې واده دے
په دوه لاسي یې ټولوله د پلار خونه
الۍ چرغاږ دی لالیہ

يه له خوبه پاڅه خوب به بيا وکړې مټينه

چې غونډۍ کي لور يې واديږي
که مور يې ځوانه وي زړه به شي مټينه
الې چرغاږ دی لاليه
يه له خوبه پاڅه خوب به بيا وکړې مټينه

دا جلولي د جلې تخت دی
پلار يې ور سر دی دغه تخت يې ږنگوينه
الې چرغاږ دی لاليه
يه له خوبه پاڅه خوب به بيا وکړې مټينه
چې يوه مور وي يوه لور وي
لور يې واده شي مور يې بېله پاتې شينه
الې چرغاږ دی لاليه
يه له خوبه پاڅه خوب به بيا وکړې مټينه

لونې د پلار د خونې څه وږي
سبا به ووځي تورې سترگې سره لاسونه
الې چرغاږ دی لاليه
يه له خوبه پاڅه خوب به بيا وکړې مټينه

Translation:

The cock has crowed, my dear,
Wake from your sleep—
Yeh, you may return to dreams again, beloved.

The cock has crowed, my dear,
O God, don't let tomorrow comes,
Mothers and daughters torn apart.

Take the scale, lend the flour,

The Orakzai Folk Songs ... ---

Today the guests are here,
Tomorrow they will go to another home.

The cock has crowed, my dear,
Wake from your sleep,
You may return to dreams again, beloved.

Today, is the wedding of that girl,
With both her hands she gathers of her father's room.

The cock has crowed, my dear,
Wake from your sleep,
You may return to dreams again, beloved.

When the splendor daughter rides away,
If the mother is still young,
Her heart will break with longing.

The cock has crowed, my dear,
Wake from your sleep,
You may return to dreams again, beloved.

This bridal throne is shiny,
Her father goes beside her,
Yet, tomorrow this throne will fall apart.

The cock has crowed, my dear,
Wake from your sleep,
You may return to dreams again, beloved.

When there is only one mother, one daughter,
And the daughter is wedded,
The mother is left separated.

The cock has crowed, my dear,

Wake from your sleep,
You may return to dreams again, beloved.

The daughters take what from their father's house,
Tomorrow they will depart,
With kohl-dark eyes and henna-red hands.

The cock has crowed, my dear,
Wake from your sleep,
You may return to dreams again, beloved

On Eid nights, village women mostly young girls would gather outside near a spring or under special trees, and there they play frolics, sing, and recite folk verses till afternoon. This was a colorful gathering, but one remarkable aspect was that men would never approach this area, as there was absolutely no place for shamelessness or impropriety. This custom was called *Sail* (festive gathering). In this, women had the opportunity to express their inner feelings through frolic, songs, and *tappas* (folk couplets).

اسکول يې ونه
ماشتر (ماستر) يې پانې
او ماشومان يې زېر گلونه
اسکول يې ونه
باران د سکول له لوري راغی اسکول يې ونه
اسکول يې ونه زما جانان سره يې لامده کړو کتابونه
اسکول يې ونه

Translation:

The school is a tree,
Its master the leaves,
And its children the blossoms of yellow spring.

The school is a tree,

The Orakzai Folk Songs ... _____

From its boughs descends the rain, the school is a tree.
The school is a tree,
It drenched our books together,

When the wheat harvest would begin, the villagers became very busy, in those days there were no modern farming facilities, and they had to do everything with their own hands. Wheat has remained an important subject for poets: some mention it often because of the belief that it was the cause of Baba Adam (peace be upon him) being expelled from Paradise, while others choose it as the theme of their poetry due to its closeness with human life. But the harvest of wheat has been a very important and romantic subject in folk literature. Here, I present a folk song of the Orakzai about the wheat harvest.

چېته (چرته) وی هغه وخت ته چېته (چرته) وی
وخت خو هغه وه چې خالي وو دیدنونه چېته (چرته) وی
چېته (چرته) وی هغه وخت ته چېته (چرته) وی
غنم پاڅه دي ياره گډ به شي لَوونه چېته (چېته) وی
هغه وخت ته چېته (چرته) وی

Translation:

Where were you then, my love?
Where were you that time?
That was the time when gatherings were only of sights,
Where were you that time?
Where were you then, my love?
Where were you that time?
Oh, be loved, the wheat has ripened, the harvest would
begin,
Where were you then?
Where were you that time?

It is also necessary to mention here that most of the Orakzai folk songs that I have come across are in the form of

couplets, meaning that in between them tappas can be sung, which they call “Tekai.” The song mentioned above is also that kind, where tappas are inserted according to the occasion.

This song has remained a famous one of its time.

گل څانگې جانان دی وئ کنه
دا زه په لالي گرانه یم که ما د غولوینه وئ کنه
مینه دې نه کوم یرېږم وئ کنه
کل څانگې جانان دی وئ کنه
د لرې لرې تماشې به دې کومه وئ کنه

Translation:

My beloved is a branch of flowers, tell me, is it not so?
I am in love with the ruby-red one, or have I been
deceived? Tell me, is it not so?
I do not love you, I only fear, tell me, is it not so?
My beloved is a branch of flowers, tell me, is it not so?
From afar, I will gaze upon you, tell me, is it not so?

And this song too was quite famous.

کوم دی څه (چې) باران دی
ته ما ته راگورې زه درځمه (درځمه) شین اسمان دی
کوم دی څه (چې) باران دی
اول دې وې څه (چې) رامښته شه
کوم دی څه (چې) باران دی
اوس راته وائې زړه دې صبر که مښته
کوم دی څه (چې) باران دی

Translation:

What is this, is it the rain?
You look toward me, I come to you,
the sky is green,
What is this, is it the rain?
First you said, “Fall in love with me,”

The Orakzai Folk Songs ... ---

What is this, is it the rain?
And now you tell me, "Be patient, beloved,"
What is this, is it the rain?

The door or gate has remained an important theme in folk literature, because Pashtun women, unlike in some other societies, are not free in Pashtun society. For them, the door or gate represented the ultimate boundary of their choice and expression. The song related to the door was also a beautiful piece of its time.

دروازې جانانه!!!!
جونکو (جینکو) راوړو په وړبل چې (کې) زېر گلونه
دروازې جانانه!!!!!!
په دروازې چې (کې) راته بند (کوړ) شوې
دروازې جانانه!!!!!!
بره ده (دې) کله شه د لور په ځای ده (دې) یمه
دروازې جانانه!!!!!!

Translation:

Oh beloved door!
The girls brought yellow flowers in their forelocks,
Oh beloved door!
You leaned toward me at the doorway,
Oh beloved door!
Your beard to shaved, I am instead of your daughter,
Oh beloved door!

This song also provides evidence of the Orakzai's travels to Delhi. During an era, Delhi was a major city in India, and the Pashtuns earn their livelihood by traveling there as much as today, Pashtuns travel to the Gulf countries.

د بادشاه لورې ډيلي بېگمې...
د دروازې خولې نه اوچتې کره منگلې

ډيلي بېگمې...

Translation:

The king's daughters... Delhi's lady,
From the doorway lift your talon,
Oh Delhi's ladies...

With this song, they would pair it with their favorite Tekai (folk verses) and sing them in a very lively, joyful melody.

های زارو جانې!!!!

نری باران دی په تیراه یې وروینه..... های زارو جانې
راځه چې پاس تیراه ته لاړ شو های زارو جانې
های زارو جانې..... زه به غوزان خورم ته په شونډې سرې کوښه.....
های زارو جانې.....
چې کارته (ښکته) ځې پورته راستون شه..... های زارو جانې
های زارو جانې.... کارته (ښکته) پېسې دي پورته ډېر دي دیدنونه
های زارو جانې.....

Translation:

Oh my beloved Zaro!
Soft rain falls upon Tirah—oh my Zaro!
Come, let us climb up to Tirah—oh my Zaro!
Oh my Zaro!
I will eat the walnuts, while you redden your lips—oh my Zaro!
When you go down to work, return again—oh my Zaro!
Oh my Zaro!
Down there is money for work,
Up here are countless sights—oh my Zaro!

This song, Oh Zaro Janay, is so famous that even well-known Pashto singers have performed it.

The Orakzai Folk Songs ...

جانانه گله وړکي د په سرو وئ شونډو لونگ ژوولي دینه
په زلفو مه وهه لاسونه
جانانه گله وړکي د په سرو وئ شونډو لونگ ژوولي دینه
زلفې لمدې شي بیا به نه شي ولونه ولونه
جانانه گله وړکي د په سرو وئ شونډو لونگ ژوولي دینه

Translation:

My Beloved...

Little one, your red lips taste of cloves.

Do not touch your tresses with your hands,

My Beloved...

Little one, your red lips taste of cloves.

If your hair gets wet, it will never bloom again,

My Beloved...

Little one, your red lips taste of cloves.

را واوره جلې..... شین باغ یې تالا کړو

یا شنه طوطیان راغلي دینه

Translation:

Turn around, O beloved...

The green garden has been plundered,

Or the blue parrots have arrived.

Like other folk songs, tekai (folk verses) would also be inserted in the middle of this song. The turban has remained an important element of Pashtun attire. It is considered a humbled and honorable part of Pashtun culture. Even today, the elder men of most Pashtun tribes wear the turban with pride.

یه متې (وارې) توره لونگي بیا وکه مئینه

په سر د تا دی او خوند ده (دې) ما ته راکوینه

Translation:

Wear a dark turban, my beloved,

It rests upon your head and brings me delight.

Daburi is the center of the Orakzai tribal councils and also the source of the Mastura spring. Its summers are mild, while its winters are extremely cold, often covered with snow. This song also mentions the cold season of Daburi.

پټ مې که سالو کې ساړه مې کېږي
د ډېوري په غرونو واورې شوې دینه ساړه مې کېږي
باران دې ووري خـود دې ووري ساړه مې کېږي
پټ مې که سالو کې ساړه مې کېږي
واورې د نه ووري څه (چې) لارې بندوینه ساړه مې کېږي

Translation:

Hide me within the Saalo ... I feel the chill,
Snow has fallen on the mountains of Daburi... I feel
the chill.

Let the rain fall, let it pour... I feel the chill,
Hide me within the Saalo (a silken shawl) ... I feel the
chill.

Not the snow falls, blocks the roads ... I feel the chill.

This song was very famous in its time, sung widely and
on the lips of every elder.

پورې ولاړه زېږیه گله.....پورې ولاړه زېږیه گله
لالیه څه دې راته وائي راغلې یمه... لالیه څه دې راته وائي راغلې یمه

Translation:

Stand over there, O yellow flower... Stand over there,
O yellow flower,

Tell me, my beloved (Lalai), what you would say, I
have come,

Tell me, my beloved (Lalai), what you would say, I
have come,

پورې مې لالی دی ————— راپورې زه ولاړه یمه
لالی مې شین غمی دی — زه ارغونجه ولاړه یمه

The Orakzai Folk Songs ... ---

Translation:

My Lalai is on the other side, near me— I stand up this side,

My Lalai is a green jewel— so I stand among the Arghunja.

Arghunja is a wild mountain fruit tree that bears plum-like fruits which have small seeds.

References

- ¹ Dawar Khan Dawood, *Khushal and Folklore*, Peshawar, Jadun Printing Press, Feb. 2006, p. 13
- ² Encyclopaedia Britannica & Encyclopaedia Americana (cited in *Khushal and Folklore*, Dawar Khan Dawood, p. 13)
- ³ Dawar Khan Dawood, *Khushal and Folklore*, p. 13
- ⁴ Salma Shaheen, *The Social and Cultural Impact of Pashto Tappas*, Peshawar, Jadun Printing Press, 1988, p. 17
- ⁵ Dawar Khan Dawood, *Khushal and Folklore*, p. 18
- ⁶ Ibid, this book p. 22

3.2. Soziale Motivkomplexe

Afghanistan ist ein Land sozialer Gegensätze und ungelöster sozialer Fragen, die sich aus der allgemeinen Rückständigkeit, den historischen Bedingungen und Gesellschaftsstrukturen des Landes ergeben. Die soziale Struktur, die sich im Laufe der historischen und gesellschaftlichen Entwicklung herausgebildet hat, ist durch eindeutige soziale Grenzen zwischen und durch Abhängigkeitsstufen innerhalb der sozialen Schichten dieser Gesellschaft charakterisiert. Die sozialen Gruppierungen der ländlichen Bevölkerung unterscheiden sich zudem von der städtischen Bevölkerung. Eine gewisse berufliche Differenzierung, hervorgerufen durch Ausbildungsmöglichkeiten in neuerer Zeit, hat es ermöglicht, daß sich neben den höheren Schichten der Geistlichkeit und der Großkaufleute auch eine relativ grosse Mittelschicht der Intellektuellen und Beamten herausgebildet hat.¹

Die soziale und politische Struktur der Landbevölkerung funktioniert differenzierter und zeigt Eigenheiten. Hierbei muß Faktoren mit traditionellem oder geschichtlichem Hintergrund Rechnung getragen werden. Die Rolle der Tradition im Leben der afghanischen Bevölkerung wird im Abschnitt der traditionellen Motive behandelt. Wenn wir die Rangstufen der einzelnen Individuen im sozialen System dieser Gesellschaft betrachten, stoßen wir auf Begriffe wie "Xan", "malik", "bazgar", "hamsaya", "dam", "paš" usw., von denen jeder eine spezifische soziale Stellung und zum Teil auch eine berufliche Funktion bezeichnen kann. Jede dieser Personen hat eine nur ihr eigene soziale Stellung inne, und übt gleichzeitig immer auch eine dieser sozialen Stellung verbundene und mit diesem Titel bezeichnete Tätigkeit bzw.

¹ KRAUS, 1972, S. 207-220; HAHN, 1986, S. 161-162.

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Aufgabe aus. Auf der Basis dieser sozialen Gliederung kommt es einerseits zu einer Arbeitsteilung und andererseits zu einem Abhängigkeitsverhältnis zwischen "Xān" und "malik" hier und "bazgar" oder "mazdor" und "hamsaya" dort. Das spezifische Abhängigkeitsverhältnis beinhaltet sowohl ökonomische als auch politische Aspekte. "Xan", meist als Besitzer von Reichtum und sozialem Ansehen, tritt z. B. als Vermittler zwischen den "bazgaran" und dem Staat auf. Auch kann er bei Streitigkeiten zwischen den betroffenen Seiten als Schlichter auftreten. Die soziale Stellung des "Xāns" drückt sich ökonomisch durch seinen Besitz an Grund und Boden aus. Der "Xan" ist eine Person, die ihre soziale Macht durch Reichtum und Durchsetzung soziale Wertvorstellungen verfestigt und ausbreitet. Der "malik" oder "qaryadar" übt dieselbe Funktion wie der "Xan" aus, mit dem Unterschied, daß der "malik" für seine Funktion nicht unbedingt über Reichtum zu verfügen braucht, und daß er gewählt werden muß. Außerdem bleiben seine Machtbefugnisse auf das Gebiet beschränkt, in dem er gewählt ist."[†] Angesichts dieser Aufgabenverteilung werden die sozialen Beziehungen innerhalb dieser Gemeinschaft entsprechend den in ihr herrschenden Wertevorstellungen geregelt. Vor diesem sozialen Hintergrund hat sich die Paštoliteratur etwa ab 1940, mit der Entfaltung neuer künstlerischer Formen die Aufgabe gestellt, mehr und mehr die soziale Problematik der Prosa, und die Motive, die sich aus sozialen Situationen gewinnen lassen, zu gestalten. Die Autoren rücken das Individuum, seine Stellung in der Gesellschaft, seine Beziehung zu sich selbst und zu seinem sozialen Umfeld in den Mittelpunkt ihrer Darstellungen. Fragen und literarische Situationen, die unter der Kategorie der sozialen Motivkomplexe in der Literatur des Pašto untersucht werden können, enthalten meist ein ganzes Bündel von Einzelproblemen aus der sozialpolitischen Sphäre

[†] HASIQ, 1987, S. 255

dieser Gesellschaft. In der Regel stellen diese Motivkomplexe typische Situationen dar, die sich in der literarischen Situation mehrfach wiederholen. Die Strukturen der Motive die sich aus diesen festen literarhistorischen Situationen gewinnen lassen, deuten auf das Verhalten des Individuums in konkreten repräsentativen Situationen und auf die wesentlichen Züge seines Daseins hin. Sie motivieren einzelne Probleme, verhalten sich aber in Texten untereinander additiv und stellen insgesamt einen Komplex von sozialen Motiven dar. Probleme der Machtstruktur oder sozialen Hierarchie, des Kulturwandels, aber auch der sozialen und ökonomischen Ungleichheit bilden besondere literarische Motive für die Literatur des Pašto wie an Hand von folgenden Beispielen gezeigt werden soll:

3.2.1. Motive der Sozialstruktur

A. Baxtaney, ein bedeutender Schriftsteller der Pašto-sprache, hat mit seiner Dichtung und eigenartigen Stilform zur Entwicklung der Paštoliteratur beigetragen. Neben seinen Gedichtsammlungen und zahlreichen Essays zur Paštoliteratur sind auch Kurzgeschichten von ihm erschienen. In gedrängter Form wird in diesen Kurzgeschichten ein konkretes Ereignis aus dem Leben der jeweiligen Hauptgestalt herausgegriffen und ohne Komplizierende Abschweifungen geschildert. In der Regel löst dann diese knapp gefaßte Darstellung einen ganz bestimmten, zumeist effektvollen Eindruck beim Leser aus. Als Beispiel hierfür kann "zor hakim" (Der alte Hakim) (Gemeindevorsteher, 1973), genannt werden, eine Kurzgeschichte,

die in dem Sammelband "de pašto pat"[†] Baxtaney erschienen ist. Baxtaney behandelt in ihr das Thema des sozialen Milieus und der Machtstruktur auf dem Lande. Der Autor gestaltet das Verhältnis Obrigkeit und Gehorsamkeit, ein in den Kurzgeschichten anderer Autoren des Pašto mehrfach

[†] BAXTANEY, 1973.

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verwendetes Motiv. Der alte Hakim, die Hauptfigur dieser Geschichte, ist in seinem Machtstreben gleichzeitig Träger des genannten Kernmotivs. Er herrscht mit Hilfe seines "nazir" (Verwalter), Xodaidost, streng über seine Diener, Bauern und Gärtner. Schon eine winzige Nachlässigkeit bei der Behandlung seines Besitzes oder andere geringfügige Vergehen bringen den Hakim so sehr in Wut, daß er zu seiner Pistole greift und den betreffenden mit Er- schießen droht. In solchen Augenblicken tritt gewöhnlich der Nazir auf, der den Hakim stets beim Begehen seiner Felder begleitet. Der Nazir versucht dann, seinen Herrn zu besänftigen und ihn von seiner "Absicht" abzubringen. Daraufhin gibt der Hakim immer nach. Beide Figuren sind sich ihres Handelns vollauf bewußt. Der Hakim weiß z. B., daß die Ausführung seiner Drohung schwerwiegende Folgen nach sich ziehen würde, denn das Gesetz macht um niemanden einen Bogen. Deshalb ist der Hakim auch nicht darauf aus, seine angedrohte Tat zu verwirklichen und beabsichtigt nur die ihm gegenüberstehende Person in Furcht zu versetzen, ihr seine Macht zu demonstrieren. Der Au- tor weist begrifflich schon zu Beginn der Geschichte auf diesen Umstand hin und schreibt über den Hakim: "Er hatte Angst vor Gesetzlichkeit und wußte, daß das Gesetz sich vor nieman- dem fürchtet, denn vor dem Gesetz sind alle gleich."^f Der Hakim läßt sich demzufolge in seiner Handlung ausschließlich vom Motiv der sozialen Macht, der Obrigkeit und der Selbstherr-lichkeit leiten.

Das Motiv, das der Handlung der zweiten Hauptfigur zugrunde- liegt, ist anderer Art. Der Nazir, ewig katzbuckelnd und Mitwisser der Pläne des Hakims, sieht in seiner eigenen Tätigkeit und Vermittlung zwischen dem Hakim und den Dienern und Bauernzu genießen. Insofern ist dem Motiv der Handlung beim Nazir eine Nebenrolle zuzuschreiben. Es füllt

^f a. a. O., S. 68.

und unterstützt lediglich das Kernmotiv der sozialen Obrigkeit. Baxtaney bringt übrigens dieses Nebenmotiv und den vermeintlichen Ruf des Nazirs auf ironische Weise zum Ausdruck, indem er die Diener folgendes über den Verwalter sagen läßt:

"Xodaidost (wörtl. Gottesfreund) ist tatsächlich Freund Gottes wenn er nicht wäre wüßte Gott allein, was wir mit diesem Feind Gottes (Hakim) machen sollen."^Δ

Baxtaney gestaltet und motiviert das Verhältnis der sozialen Hierarchie u. a. dadurch, indem er die beiden Hauptfiguren ein falsches Spiel spielen läßt. Für sein Ziel, die gewalttätige und bedrohende Herrschaft zu behaupten, bedient sich der Hakim mit der Hilfe seines Verwalters einer Intrige:

"Unter vier Augen war der Hakim überaus freundlich mit Xodaidost aber in der Öffentlichkeit ging er mit ihm sehr streng um..... untvier Augen war er sein intimster Berater, aber in der Öffentlichkeit streute er Sand in die Augen der Leute. Er wollte damit zeigen, daß er von allen unabhängig sein."^Ε

Das Kernmotiv der Machtgier hat Baxtaney so zentral angelegt, daß es den weiteren Verlauf des Textes bis zum Höhepunkt wesentlich bestimmt. Aber was dem Geschehen eine ungewöhnliche Wende verleiht, ist die Tatsache, daß am Schluß, dem Höhepunkt der Geschichte, ein echtes Ehrgefühl als Nebenmotiv bei Xodaidost in den Vordergrund tritt. Der Autor hebt das Doppelspiel des Nazir auf und konfrontiert den Leser mit einer unerwarteten Kombination von Figuren und Motiven. In ihr wird o. g. Kernmotiv durch ein gerade erst neues Nebenmotiv sogar verdrängt:

"Dieses Mal ist Hakim sehr zornig auf Onkel Scherzai,

^Δ a. a. O., S. 71.

^Ε a. a. O., S. 71-72.

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einen Bauern, der den Weizen nicht gereinigt haben soll. Er schrie auf ihn ein, greift erneut zu seiner Pistole und bedroht ihn damit. Xodaidost seinerseits versucht wiederum zu besänftigen, doch es hilft nicht. Außerdem ist er als Nazir am selben Tag ebenfalls viel beschimpft worden. Der Hakim hatte Xodaidost auch dessen Jahreslohn nicht vollständig ausgezahlt. Somit war der Verwalter sowieso des ewigen Bittens und Bettelns überdrüssig. Da wandte sich Xodaidost von ihm ab, dreht sich um und stellte sich hinter den Hakim. Er packte ihn von hinten an seinem Kragen, schob ihn in Richtung auf Onkel Serzei und sagte mit lauter spottender Stimme:

Schieß ihn doch ab, wenn du ein Mann bist.^v

Im Jahr 1973 wurde die Kurzgeschichtensammlung von Kubra Mazhari "Brešnā" (Das Licht", Kabul, 1350 (1973) herausgegeben. Alle drei Geschichten dieser Sammlung von K. Mazhari widmen sich kritisch der Darstellung der sozialen Umgebung der ländlichen Bevölkerung. In der Kurzgeschichte "Brešnā" (S. 110-119) greift die Autorin das Motiv der durch die sozial-traditionelle, ökonomische Ordnung bedingte Machtlosigkeit und Armut bestimmten Schichten in den Dorfgemeinschaften auf. Deutlich erkennbar ist bei K. Mazhari die Bevorzugung typischer Motive aus den sozialen und ökonomisch rückständigen Gebieten. Obwohl die geistesgeschichtlichen Tendenzen bei der Prävalenz solcher Motivkomplexe eine wesentliche Rolle spielen, ist es dennoch nachweisbar, daß die individuellen Erlebnisse und Empfindungen der Autorin sich bei der Stoffund Motivwahl nachdrücklich aufdrängen. Einen beträchtlichen Teil ihrer Geschichte "Brešnā" (S. 113- 114) widmet K. Mazhari dem Ausdrücken ihrer Gefühle, Anschauungen und Emotionen, in denen sie ausdrücklich Partei ergreift und die später bei der Motivgestaltung ausgeprägten

^v a. a. O., S. 75.

Niederschlag finden. So wird das Motiv der Armut und Machtlosigkeit bei ihr sehr intensiv, und in expliziter Form verwendet.

Hierbei darf jedoch nicht der Eindruck entstehen, daß die Kurzgeschichte von Kubra Mazhari an dieser Stelle ausschließlich unter dem Aspekt der Erlebnisse und Empfindungen der Autorin untersucht wird, denn spätere Werke von ihr können sich anders entwickelt haben. Ihre Geschichte "Brešnā", die wir zu untersuchen haben, deutet daraufhin, daß es sich hier um ein frühes Werk handelt.

Das genannte Kernmotiv ist hier dem armen Tōr (Eigennamen) zugeteilt, der einem Xan (Stammesführer und meist ein reicher Mann) gegenübersteht. Die Hauptfigur der Geschichte, der arme Tor, ist mit einem Mädchen verlobt, welches er sehr liebt. Er kann sie aber nicht heiraten, da er das notwendige Geld für "walwar" nicht aufbringen kann. Sardar, der Xan, bietet ihm die notwendige Geldsumme an (S. 112). Davon gibt der Held einen Teil an den Malik ab als Geschenk (longay). Der Malik tritt in seiner Rolle als Führer und Vermittler auf und zwingt den Momen Lala (den Vater der Braut) die Hochzeit vorzubereiten. Nach einer Bedrohung durch den Malek sagt Momen Lala:

"Es ist gut, schicken Sie keine anderen in mein Haus. Ich verlange den walwar nicht. Gegen Mächtige kann ich nichts sagen. Tōr kann selbst seine Frau mitnehmen." (S. 116)

Das Motiv der sozialen Machtlosigkeit zieht sich auch durch die konkreten Beispiele und Vorfälle bis zum Ende der Kurzgeschichte durch. Tōr heiratet seine Verlobte und zieht nach der Hochzeit auf ein Angebot Sardar Xans hin auf dessen Hof, da er selbst kein Haus besitzt. Bald stellt sich heraus, daß Sardar Xan noch eine andere Absicht hat. Der Nebenfigur Sardar Xan wird von der Autorin ein niederes Motiv zugeordnet. Er will sich in Abwesenheit des Ehemannes dessen Frau nähern. Die Frau weigert sich und fordert ihren Mann eindringlich dazu auf, Hof des Xans

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wegzuziehen. Eines Tages, als der Held gerade auf der Suche nach einer anderen Unterkunft das gemeinsame Haus verläßt, versucht Sardar Xan die Gelegenheit auszunutzen und trotz der wiederholten Warnungen und Bitten von Brešna, ihr Gewalt anzutun. Brešnā "war so edelmütig und glaubte so streng an 'pašto'" (d. h. den Ehrenkodex der Paštunen), daß sie den Tod einem königlichen Leben vorzog (S. 118).

Als ihr Mann nach Hause zurückkehrt, findet er seine Frau nur noch tot. Er verliert seine Nerven und wird wahnsinnig. Neben dem Kernmotiv (Machtlosigkeit) finden sich hier auch andere Motive wie das Motiv der Loyalität im Eheleben. Gerade dieses Verhältnis wird in der Kurzgeschichte so stark hervorgehoben, daß die Voraussehbarkeit des Verhaltens der Figuren (hier der Braut) durch den Leser in bestimmten Situationen möglich ist. An Hand der Konfliktsituation, die auf Seite 115 geschildert wird, läßt sich das eventuelle Verhalten von Brešna voraussehen. Brešna wird durch Sardar Xān unter Druck gesetzt und gezwungen, seine Wünsche zu erfüllen. Obwohl sie sich erfolgreich zur Wehr setzt, findet sie doch aus Treue zu ihrem Mann keine andere Lösung als den Selbstmord. (S. 118) Dieselbe Verfasserin verwendet in ihrer Erzählung "parhez" (Diät) [^] das für ihre Werke typische Motive der Machtlosigkeit. In "parhez" schildert K. Mazhari die traurige Lebensgeschichte einer Frau, die durch die Grausamkeit der Turburen (nächste Verwandte ihres Mannes) gezwungen wird, das eigene Haus zusammen mit ihrer vierjährigen Tochter zu verlassen. Das Schicksal dieser Frau steht als Beispiel für das Schicksal vieler Obdachloser. Ausgelöst wird das traurige, kummervolle Schicksal der "alten Tante" durch eine in der afghanischen Gesellschaft bestehende Tradition, der des "turburgalwi" oder "turbgeni" (Rivalität zwischen den Vettern), worauf wir

[^] "MAZHARI; 1350 (1971), S. 1-98.

später eingehen werden, in der der Ehemann der "alten Tante" von seinen Verwandten getötet wird (S. 14).

Die Trägerin des Kernmotivs ist die "alte Tante". Sie ist eine typische Frauenfigur, die den sozialen Verhältnissen wehrlos ausgeliefert vor sich hin lebt, die aber zugleich die Kraft in sich zeigt, alles über sich ergehen zu lassen, ohne sich zu verändern.

Abgesehen von wenigen Abschweifungen zu Beginn der Erzählung (S. 1-11) reduziert K. Mazhari das fiktive Geschehen auf einen

zusammenhängenden Ablauf und entwickelt es in einer Richtung und auf ein bestimmtes Ziel hin.

Die Episode mit Dr. Rašid wird passend in den Ablauf des Geschehens eingeschoben, in der das Nebenmotiv der Empörung gegen die gesellschaftlichen Schranken gestellt wird, (S. 47-96).

Der Hauptfigur entgegengestellt sind Charaktere wie "malek", "Xan", "nazir", "alakadar" (Gemeindevorsteher), die als Träger des sozialen Bösen auftreten, (S. 16, 35, 37 u. a.).

Die Autorin läßt die Geschichte von der Hauptfigur selbst erzählen. Sie dramatisiert das Motiv der Machtlosigkeit dadurch, daß sie konkrete Situationen aus dem Leben der Figuren gestaltet, in denen die Hauptfiguren, Alte Tante und "malek", jeweils in gegensätzlichen Positionen und aus unterschiedlichen Interessen heraus handeln.

Die alte Tante findet eine Unterkunft beim Onkel Šamal, einem alten armen Mann, der eine Frau und einen minderjährigen Sohn hat. Inzwischen vergehen einige Jahre und Onkel Šamal stirbt. Für seine Beerdigung soll die Familie bestimmte Kosten aufbringen, wozu sie aber nicht in der Lage ist. Die alte Tante entschließt sich, den Malik, den einzigen reichen Mann im Dorf um das Geld zu bitten. Der Malik stellt eine Summe zur Verfügung, will sie aber verzinsen. Die alte Tante findet die Zinsen zu hoch. Sie ist bereit, die Summe

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gegen weniger Zinsen zu nehmen. Da ärgert sich der Malik und sagt:

"Steh auf und mach, daß du wegstommst.
So eine Unverschämtheit Das habt
ihr Obdachlosen verdient. Gott sieht,
daß ihr schlecht seid, und es ist euer
Schicksal. Wer kann schon 400 Afs für
nur 12 Afs monatlich Zinsen verleihen?" (S. 37)

Der Erzählstoff erfährt bei K. Mazhari eine gewisse Erweiterung, indem sie es zu einer neuerlichen Verknüpfung verschiedenartiger Motive bringt. An diesem Phänomen kann auch gleichzeitig eine Motiventwicklung festgestellt werden. Die Motive, die sie durch die Einschleusung der Episode von Dr.

Rašid in den Erzählvorgang mit den Motiven der Hauptfigur in Verbindung bringt, weist auf ihre Wachstumserscheinung hin. Die Motive, die der alten Tante und Rašid zugeteilt werden, erwachsen zwar aus verschiedenen sozialpolitischen Sphären, es stellt sich aber dennoch eine gewisse Verwandtschaft zwischen ihnen heraus. Der gemeinsame Ausgangspunkt für die Auswahl der Motive besteht für die Autorin darin, daß die Haupt- und Nebenfigur unter gleichen Lebensbedingungen aufgewachsen sind und über gleiche Erlebnisse und Erfahrungen verfügen, (S.47).

Der Episodenfigur Dr. Rašid wird das Nebenmotiv des politischen Kampfes und des sozialen Engagements zugeordnet. Er stellt sich gegen die Konventionen der Gesellschaft und empört sich gegen die bestehende Ordnung. Als ausgebildeter Arzt setzt sich Dr. Rašid das Ziel, den armen Menschen, den Dorfbewohnern zu helfen, und sie über ihre Lage aufzuklären. Dr. Rašid agiert als ideale Figur, als eine Figur, die die Wünsche der alten Tante in die Praxis umzusetzen bemüht ist, (S. 68- 69).

Hier verschmelzen traditionelle und realistische, aktuelle Motive miteinander: Das passive Verhalten der alten Tante

gegenüber den sozialen Bedingungen und das Empören des Arztes gegen die gesellschaftlichen Schranken.

Auffallend ist in der Erzählung "parhez", daß sich die Zuordnung bestimmter Kernmotive zu feststehenden Figuren einheitlich vollzieht. Konkret heißt das hier, daß Charaktere wie "Xan", "malik", "nazir", "hakim", "alte Tante", "zondai", "Rašid" konstante Figuren bilden, die stets unterschiedliche Motive tragen. "Xan", "malik", "nazir", "hakim" werden unedle Motive zugeordnet. Sie sind Träger des sozialen Bösen, die drei anderen Figuren tragen die Kernmotive der Machtlosigkeit, die durch die ihnen zugrunde liegenden Verhaltensweisen charakterisiert werden und mit denen die Autorin ihr leidenschaftliches Interesse am Schicksal ihrer Haupthelden explizit zum Ausdruck bringt.

Der Gesamtverlauf der Erzählung konzentriert sich auf die Darstellung dieser unterschiedlichen Motive und ihrer Ausformung⁷, die ,aziale Niedertracht ist hie in den Mittelpunkt der MgerUckt, die als eine Kraft dargestellt wird, welche erung "alte Tan, tets eine Gegenreaktion bei den anderen Figurer, ten, Ro,gid" usw. hervorruft. In diesem bdard.iDiFeisgell und Motive bei K. Mazhari voneinander luinnont ren Dieselben Figuren erfüllen stets dieselben Funkt jede Figur agiert in ihrer Position entweder als neit:Eeiteer der sozialen Gehässigkeit oder als der des sozialen Diese Verteilung der Motive an feste Charaktere ist zu einem Hauptcharakterzug der Werke von K. Mazhari geworden. Allerdings zeigt sich dieses Phanomen nicht nur bei K. Mazhari soridern, wie wir in den nächsten Untersuchungen sehen werden auch bei vielen anderen Autoren der Kurzgeschichte im Pa'Sto.' Auf dieser Basis kann festgestellt werden, daß in den Kurzgeschichten von K. Mazhari eine Motivkonstanz vorhanden ist. Diese Anordnung von Motiven bringt sowohl Nachteile als auch Vorteile filr die jeweilige Kurzgeschichte mit sich. In "par-hez" laBt sich z. B. feststellen, daß die Textstruktur einem festen Plan folgt,

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dessen Spielregeln und Konfliktauflösungen schon bekannt sind. In der Erzählung zeigt sich eine Tendenz der Schematisierung, an der sich der Leser leicht orientieren kann. D. h., daß das Verständnis des Textes zum großen Teil erleichtert wird, indem die Regeln des Spieles und des Gegenspieles dem Leser bereits bekannt sind. Andererseits kann sich eine solche Zuteilung der Kernmotive an feste Charaktere nachteilig auf die Motiventwicklung auswirken. Die Konstellation der Figuren und Motive in 'parhez' sieht so aus, daß sie ausschließlich darauf konzentriert ist, die lose Seite der sozialen Verhältnisse in konkreten Motivgestaltungen zu zeigen. Es ist eine einseitige Akzentuierung des Kernproblems vorhanden, so daß andere Komponenten und Wesenszüge der Erzählung keine Aufmerksamkeit finden. Die Erzählung ist z. B. nicht zu, daß Motive ihre Funktionen wechseln. Es fehlen ihr Spielregeln, die die Elemente des Erzählstoffes in bestimmten Formen und Kombinationen auftreten lassen könnten. Insgesamt läuft es darauf hinaus, dem Wachstum der Motive entgegenzuwirken.

Dasselbe Motiv der Machtlosigkeit, der Verlorenheit greift Habibullah Tagey in seiner Kurzgeschichte "Gar urbal" (Die hutsche Frisur)¹ auf. Der Autor legt als zentrales Anliegen seiner Kurzgeschichte die Veranschaulichung des kümmerlichen Lebens einfacher Bauern in einem Dorf zugrunde. Die „Ausweglosigkeit der Bauernfamilie zieht sich bis zum Ende der Kurzgeschichte hin. Schon der zweite Abschnitt weist auf die Situation hin, in der Bauer Onkel Rasul lebt (S. 193), die aber erst am Ende der Geschichte veranschaulicht wird (S. 196) •

H. Taejey gestaltet das Motiv der Verlorenheit nicht durch den Einbezug der Polarstruktur der Motive, wie wir es bei K. Maz-hari in den vorangegangenen Geschichten gesehen haben, sondern er greift bewußt zu einem Kunstgriff der

¹ In: BENAUA, 1340 (1961) 1, S. 193 - 196.

Inversion, obwohl sich die allgemeine Funktion des Motivs nicht ändert. In "Gar urbal" erfährt der Leser eine andere Variation des genannten Kernmotives, daß durch die konkreten Gestaltungen einen bestimmten Eindruck von Charakterzügen ihrer Figuren vermittelt (S. 193). Im weiteren Handlungsablauf und in den Bildungen, die der Autor für die Beschreibung einer Situation heranzieht, verstärkt sich einfach der vermittelnde Eindruck. Onkel Rasul macht sich fertig, sein Holz in die Stadt zu bringen und es zu verkaufen, denn nur dadurch kann er seine Familie ernähren. Die Situation schildert der Autor: "Er lehnt das Holzbdndel, das er gestern abend gebunden hat, gegen die Wand und ruft: "Spozmey, Spozmey!" Die einzige Tochter des Onkels ist ein tüchtiges, junges Mädchen. Sie kommt schnell aus dem Zimmer heraus. lehnt sich einer jungen Birke gleich an das Bündel und ergreift es mit ihren langen schmalen Fingern fest; sie sagt "Hott" und

hebt des BÖndel Schulter an Schulter mit ihrem alten Vater auf den Rücken des Esels." (S. 193-194)

Das Motiv bei H. Tagey, dessen Träger wieder der alte Bauer ist, stammt aus der Kritik der gesellschaftlichen Zustände. Der Autor gibt ihm, gemäß seinem eigenen Stil eine andere kompositorische Ausformung. Tagey setzt das Motiv differenziert ein, und lädt es die innere Organisation des Textes z. B. dadurch bestimmen, daß er die zweite Figur Spozmey in den inneren Monolog versetzt, in der eine gewisse Identifikation des Autors oder des IchErzählers mit der Seinswirklichkeit der Figur festzustellen ist. Spozmey sagt zu sich selbst: "Oh Gott, wir sind auch Deine Geschöpfe, Du hast uns ins Leben gerufen und wir leben auf Deiner Erde. Wie lange wird mein alter Vater bei diesem kalten Winter, bei diesem weiden Schnee, dem starken Wind und den zugeschneiten Wegen hinter seinem Esel her in die Stadt gehen, um sich eine Maisfladenmahlzeit zu verdienen." (S. 195)

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Der Autor bekennt sich jedoch zu seinen Intentionen und Anschauungen und bringt das schon bekannte Motiv explizit zum Ausdruck, indem er kurz danach diese Überlegungen nicht als typische Gedankengänge seiner Figur Spozmey anerkennt: "Woher kann Spozmey auf solche Denkweise kommen" (S. 196). Insofern bestätigt das Motiv der Ausweglosigkeit seine Eigenständigkeit und tritt dem Autor gegenüber als konstanter Begriff und geistesgeschichtliches Phänomen in der literarischen Tradition auf. Das Motiv der Ausweglosigkeit in der Gestalt von Onkel Rasul erhält mehr künstlerische Pragnanz, indem der Autor die Daseinsverhältnisse des Bauern am Ende seiner Geschichte bildhaft darstellt: "Nachdem ich einige schwere Schneehaufen weggeschippt hatte, stach ich die Schippe in den Schnee und sah nach dem Onkel, der auf dem Weg zur Stadt war. Der Onkel war nicht zu sehen, aber weit entfernt vom Dorf in der Weite, auf dem Weg zur Stadt bewegte sich etwas Schwarzes. Es sah so aus, als ob ein schwer beladener Esel in den Schnee gefallen wäre und sein armer Besitzer vergeblich dabei wäre, ihn wieder auf die Seine zu stellen." (S. 196)

Автор: Профессор Абдулрахим Бахтани.

Критический обзор некоторых исторических событий между афганцами и британцами в начале

XX века

В начале XX века хозяйственное и культурное развитие Афганистана проходило в весьма сложных условиях. Внешнеполитическая ситуация стала более устойчивой лишь в результате стабилизации положения на границе с Россией. Что касается границы Афганистана с Британской Индией, после соглашения 1893 г. с Англией, эта граница сделалась постоянным очагом конфликтов. На территории пограничных афганских (пуштунских) племен почти не прекращались военные действия против английских завоевателей. Они нарушали традиционные коммураческие связи между Афганистаном и Индией, торговля с которой оставалась на первом месте во внешнеторговом обороте Афганистана(1).

По восшествию на престол Хабибулла-хана вице король Индии лорд Керзон попытался немедленно вырвать у нового эмира дополнительные уступки, еще более урезающие суверенитет страны.

С этой целью Керзон послал Хабибулле приглашение встретиться в Пешаваре весной 1902 года, на что эмир ответил отказом, мотивируя свой отказ тем, что из-за отсутствия спорных вопросов нет надобности в дополнениях к соглашениям, заключенным Абдуррахманом. На второе приглашение эмир вообще не ответил(2).

В первые годы правления Хабибуллы-хана внутреннее положение страны было неустойчивым, а его власть непрочной. В 1902 году Афганистан поразила засуха, вызвавшая голод вспыхнула эпидемия холеры. Такие влиятельные племена как дуррани гильзаи отказывались поставлять одного воина из каждых восьми способных

носить это оружие, (как это предус- матривалось указом о воинской повинности) и Хабибулла вынужден был пойти на некоторые уступки.

Между тем британская дипломатия противодействовала выходу Афганистана из состояния изоляции. Попытки России установить прямые контакты с представителями Афганистана оканчивались безрезультатно.

Английские власти шантажировали Афганистан проводили военную политику, увеличивали и реорганизовывали колониальную армию, построили железную дорогу на севере Индии и готовились проложить ее на территории Афганистана на случай войны между Англией и Россией. Британские колонизаторы даже вели перегово- ры с эмиром об уступке Англии Кунара для сооружения по доли- не реки бунар дороги к русской границе (3).

Неудачи царской России в войне с Японией облегчала англичанам проведение активных действий на Среднем Востоке. С целью укрепления своих позиций в Афганистане руководители британской политики направили в Кабул специальную миссию, ко- торой поручалось заключение нового договора. Руководителю британской миссии Дэну поручалось добиваться полного контро- ля со стороны британского правительства над внешней политикой Афганистана и получить соглашение эмира на постройку железных дорог, которые соединили бы Афганистан с Индией. Дэн потребо вал также заменить находившегося при кабульском дворе агента из индийских мусульман официальным посольством и получить раз- решение эмира на приезд в Афганистан английских военных инженеров. Англичане привезли в Кабул проект договора, выработанный Керзоном. Одна из статей договора ограничивала право ввоза оружия в Афганистан. Выразив резкое недовольст во, Хабибулла отклонял его.

В начале января 1905 года эмир предложил англичанам свой проект договора, который продлевал на срок правления Хабибуллы прежние соглашения, заключенные с Абдуррахман-ханом. Афганский проект был признан англичанами неприемлемым. Однако через несколько месяцев (21 марта 1905 года) британские власти, не считавшие выгодным идти на риск войны, решили принять проект договора в редакции Хабибуллы-хана и подписали его.

В тексте договора Хабибулла-хан был назван независимым королем афганского государства, но лишился права самостоятельных дипломатических отношений с другими странами. За это англичане стали платить новому эмиру такие же субсидии какие получал Абдуррахман-хан.

В 1907 году по приглашению нового вице-короля Индии Минто Хабибулла-хан посетил Индию. Ему устроили пышный прием. Особый интерес эмир проявлял к военным делам, Вернувшись в Афганистан он стал поддерживать идею модернизации армии, военнотехнических усовершенствований и признал неотложность проведения реформ в стране(4).

В начале XX века резко усиливается англо-германское соперничество в международных делах. В связи с подготовкой к войне с Англией на Востоке Германия стала уделять все больше внимания не только Ирану, но и Афганистану, как воротам в Индию. Немецкие фирмы продавали афганскому эмиру образцы артиллерийского вооружения, по которым предполагалось обновить производство орудий на заводе в Кабуле. Проникновения германского империализма на Ближний Восток служила и Багдадская железная дорога. Британским политическим руководителям приходилось считаться как с перспективой появления в Персидском заливе германских военных кораблей, базирующихся в построенных

немецких инженерах доках, так и с угрозой использования Багдадской дороги немецкой армией. Усиленное проникновение германских империалистов на Ближний и Средний Восток и их экономическое наступление, резкое обострение англо-германских противоречий, революция в Персии и рост освободительного движения в Ливии определили новую обстановку, что побуждала британские правящие круги искать пути сближения с Россией.

Со своей стороны, царский режим, ослабленный поражением в войне с Японией и революцией в России, был очень заинтересован в получении французских и английских субсидий, поэтому он был готов отступить от прежних позиций, связанных с Афганистаном, взамен на содействие Англии в вопросе о проливах и в балканской политике. И ввиду уступки Англия по глазным политическим вопросам, касающимся Афганистана царская дипломатия надеялась выговорить какие-нибудь льготы для развития русско-афганской торговли (5).

Англо-русское соглашение о размежевании сфер влияния было подписано 18 августа 1907 года. В этом соглашении пять статей касались Афганистана. В первой статье Афганистан признавался страной лежащей вне сферы русского влияния". Вместе с тем, в отличие от прошлых лет царское правительство обязывалось пользоваться для всех своих политических отношений с Афганистаном посредничеством правительства его британского величества. Оно соглашалось также не посылать никаких агентов в Афганистан"(6).

Со своей стороны, правительство Англии заявляло, что оно обязуется не присоединять и не занимать какой-либо части Афганистана, не вмешиваться во внутреннее управление этой страной (статья 2). Это лицемерное заявление британского правительства сопровождалось оговоркой насчет необходимости выполнения афганским

эмиром его обязательств перед британским правительством, как условия действительности, зафиксированного в этой статье английского обязательства.

В третьей статье признавалось, что русским и афганским должностным лицам на границе и в пограничных областях" не возбраняются непосредственные контакты с целью решения местных вопросов, не имеющих политического характера". В четвертой статье декларировалось признание принципа торгового равноправия Англии и России в Афганистане и предусматривалось, что если развитие торговли приведет к необходимости иметь в Афганистане русских торговых агентов, британское и царское правительства" согласуют между собой этот вопрос" о мерах, которые надобно будет принять. В статье пятой, вхождение в силу соглашения применительно к Афганистану, обуславливалось одобрением относящихся к нему статей со стороны афганского эмира(7).

Когда 10 сентября 1907 года британские власти Индии информировали Хабибуллу-хана о содержании имеющих к Афганистану статей соглашения, эмир в своем ответе сообщил, что государственный совет признал соглашение невыгодным для Афганистана и нарушающим его независимость. Он публично заявил о непризнании соглашения(8).

Позиция эмира, по отношению к соглашению и его дальнейшая политика, сводили на нет торговое равноправие сторон и допуск в Афганистан русских торговых агентов. Афганистан остался "запретной страной прежде всего именно для России".

Англо-русское соглашение 1907 года ослабляло позиции Афганистана, ибо для него создавалась гораздо более тяжелая, чем в предшествующие годы, внешнеполитическая обстановка, осложнявшая

перспективы восстановления его государственного суверенитета. Потеряв надежду использовать англо-русские противоречия в свою пользу, Хабибулла-хан стал придерживаться политики изоляции страны, проводившейся его отцом(9).

Именно она и господствующий феодально-деспотический режим значительно тормозили развитие Афганистана.

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عندما يستمع الإنسان إلى نغمة جميلة، يُشكّل الدماغ عالماً شعورياً متكاملًا: من الصور والتخيلات والعواطف، وصولاً إلى تجربة وجدانية وجودية.

الخاتمة

في الختام تكشف هذه الدراسة عن مكانة السمع كمدخل أساسي للحب، والعاطفة والعشق في الشعر الصوفي والأدب العربي، وتُبرهن على أن الحب ليس نتيجة للرؤية وحدها، بل قد يكون للسمع فضل سبق. كما أن المقارنة بين شعري بابا عبد الحميد وبشار بن برد رحمهما الله توضح تفاوتاً فلسفياً في تقدير أثر الحواس، وتُظهر كيف تتجلى المفاهيم العرفانية في بناء الصورة الشعرية.

التوصيات

1. ضرورة توسيع الدراسة حول السمع كمصدر إدراكي للعاطفة، خاصة في الأدب الصوفي، حيث تلعب الأصوات دوراً مركزياً في التجربة الروحية.
2. تشجيع دراسات مقارنة بين الشعراء من مختلف اللغات والثقافات (العربية، البشتو والفارسية) لاستكشاف كيف تُترجم فلسفة العشق عبر الموسيقى الشعرية.
3. دمج نتائج علم الأعصاب والإدراك الصوتي في تحليل النصوص الأدبية، لفهم العلاقة بين الصوت، والذاكرة، والعاطفة.
4. تضمين النصوص الشعرية السمعية في المناهج التعليمية لإدراك أثر الموسيقى في تشكيل الشعور الجمالي لدى المتلقي.
5. تشجيع الباحثين في الأدب الصوفي على دراسة الأبعاد الحسية للعشق، وخاصة العلاقة بين الصوت والوجد، في شعر شعراء مثل بابا عبد الحميد رحمه الله.

السمع والحب: مقارنة شعرية بين بابا عبد الحميد وبشار بن برد رحمه الله

• بشار بن برد: رحمه الله

- بيته أطول وأكثر تعقيداً من حيث التركيب.
- يمزج بين التنعيم، وتغيّر مخارج الحروف، وتعدّد الإيقاعات.
- يمنح المتلقي تجربة صوتية وفكرية مركبة، تتسم بالعمق الفلسفي.

٤ . أثر الموسيقى في توليد "فتنة" الحب

تشترك البيتان في تقديم العشق كـ"فتنة" تنشأ من الاستماع الصوتي:

- بابا عبد الحميد رحمه الله يقرّ بأن الفتنة غالباً ما تبدأ من السمع.
 - وبشار بن برد رحمه الله يقول إنها أحياناً تبدأ من السمع.
- هذا التباين يتجلى كذلك في شدة التأثير الموسيقى:
- بيت بابا عبد الحميد: رحمه الله بسيط، مباشر، وفعل في تحريك المشاعر.
 - وبيت بشار بن برد رحمه الله: غني، مركّب، وعميق في فلسفته الموسيقية.

5. البعد الفلسفي للموسيقى

- في كلا البيتين، لا تقتصر الموسيقى على كونها تجربة صوتية، بل تتحوّل إلى وسيلة لتجسيد فلسفة الحب:
- الصوت يُفعل الخيال، ويُولد التصورات.
 - الإيقاع يُحفّز الانفعال العاطفي.
 - الموسيقى تُصبح جسراً بين الإدراك الحسي والتجربة العرفانية.

يُظهرُ التحليلُ أن السمعَ لا يُعدُّ مجردَ سببٍ في إثارةِ فتنَةِ الحب، بل يُشكِّلُ أيضًا وسيلةً أساسيةً في بناءِ المشاعرِ داخلِ الذهنِ البشري. وتكتسبُ هذه النتيجةُ أهميةً خاصةً في سياقِ توسيعِ الفهمِ الفلسفي والأدبي لنظرياتِ كلِّ من بابا عبد الحميد وبيشار بن بُرد رحمهما الله .

2. الخصائص الموسيقية في بيت بشار بن برد رحمه الله

يقول بشار بن بُرد رحمه الله:

يا قوم أذني لبعض الحي عاشقة

والأذن تعشق قبل العين أحياناً

في هذا البيت، تتولد الموسيقى الشعرية من خلال الأساليب الإنشائية وتمايز الأصوات في التراكيب اللغوية. إذ إن الجملتين:

• "أذني لبعض الحي عاشقة"

• "والأذن تعشق قبل العين أحياناً"

تحملان إيقاعاً داخلياً وجرساً صوتياً يمنح المستمع تجربة وجدانية متكاملة، حيث تُعرف فلسفة العشق عبر التناغم اللفظي والصوتي . وتنعكس خصائص اللغة العربية — كالإطالة، والنغمة، والتناغم بين الحروف — في تعزيز التأثير العاطفي للنص، مما يجعل السمع أداةً للعشق الروحي والفكري.

3. مقارنة في الإيقاع، والنغمة، والتأثير السمعي

• بابا عبد الحميد رحمه الله:

○ بيته قصير، واضح، ومباشر في التأثير السمعي.

○ يستخدم ألفاظاً بسيطة في لغة البشتو

○ الإيقاع يُستخدم لإيصال العاطفة بلطف وسلاسة، ويخلق صدىً وجدانياً حميماً.

الفرق الفلسفي بين الشاعرين يتجلى في التعبير عن درجة التكرار أو العموم:

فبيشار رحمه الله يقول: "أحياناً"، ما يفيد القلة أو الندرة.
بينما يقول بابا عبد الحميد رحمه الله: "أكثر"، ما يدل على أن السمع هو المسار الغالب للعشق.
وهذا يشير إلى أن بشار رحمه الله ينطلق من تجربة فردية أو استثناء،
بينما بابا عبد الحميد رحمه الله يؤسس لرؤية عرفانية عامة ترى في السمع طريقاً أعمق نحو القلب.

الاستقبال العاطفي للشخصيات غير المرئية

التجربة الإنسانية والأدبية تثبت أن الإنسان لا يحتاج دائماً إلى الرؤية كي يُحب. كثير من الشخصيات التاريخية أو الروائية الملهمة لم نرها بأعيننا، لكننا نحبها ونتأثر بها من خلال سماع سيرتها البطولية أو قيمها الإنسانية. حيث يتشكل الارتباط العاطفي عبر السمع والخبرة السردية، لا عبر الصورة المرئية فقط.

الجانب الموسيقي في تلقي الشعر

1. أساس الموسيقى وقوة السمع:

الموسيقى تُعد لغة الشعور الإنساني، وهي لا تعتمد فقط على الألفاظ، بل على الإيقاع والنغمة وطبيعة الصوت. عندما نستمع إلى بيت شعري، لا نتفاعل مع الكلمات المجردة فقط، بل مع جرسها وإيقاعها وتأثيرها الصوتي.

2. التطبيق العملي على بيت بابا عبد الحميد رحمه الله:

"عاشقي موقوفه نه ده په ليدو= دا فتنه اكثر پاخي له اورېدو"
عند سماع هذا البيت، يشعر المتلقي بتناغم داخلي بين المعنى والإيقاع، حيث يُولد الصوت إحساساً يُقارب التجربة الشعورية للعاشق، ويُحدث وقعاً موسيقياً يتجاوز اللغة إلى الوجدان.

"يا قوم أذني لبعض الحي عاشقة،
والأذن تعشق قبل العين أحياناً"،
فإنه يعتمد على ثلاث تقنيات بلاغية رئيسية:
التخصيص والتفرد: إذ يُوَطر عبارته بخصوصية تدل على أن ما يقوله
ليس أمراً شائعاً، بل تجربة شخصية أو غير معتادة.
نداء الجمهور: يستهل كلامه بـ"يا قوم"، وهي جملة إنشائية غير
خبرية، لا تُحمل على الصدق أو الكذب، بل تُستخدم لجذب الانتباه
وتحفيز التفاعل العاطفي مع المتلقي، كما هو معهود في البلاغة
الكلاسيكية.
التوسيع المجازي: يشير إلى "قومه" مجازاً ليعني الناس عامة أو
المجتمع كله، مما يمنح قوله بُعداً إنسانياً عاماً يتجاوز الذات الفردية.
هذا البناء البلاغي يخدم هدفاً فلسفياً واضحاً: تأكيد بأن العشق قد
يبدأ من السمع، بل وقد يسبق البصر في التأثير والانفعال.
الأسبقية الإدراكية للسمع في النصوص الدينية والعلمية
عند النظر في القرآن الكريم، نجد أن العديد من الآيات تُقدّم السمع
على البصر عند الحديث عن الحواس، كما في قوله تعالى: "إِنَّ السَّمْعَ
وَالْبَصَرَ وَالْفُؤَادَ كُلُّ أُولَئِكَ كَانَ عَنْهُ مَسْئُولًا" (الإسراء: 36)
هذا الترتيب يُعد دلالة رمزية على أن السمع يحتل مكانة متقدمة في
الإدراك والمعرفة. وتؤكد الدراسات العلمية هذا الترتيب، إذ يُولد الطفل
وقد تطورت لديه حاسة السمع قبل الرؤية، ويثبت البحث أن الأذن تُميز
الأصوات بسرعة ودقة، وتكون أساساً للاستجابة الإدراكية المبكرة.
أما البصر، فمع أنه أداة رئيسية في التفاعل مع العالم، إلا أنه كثيراً ما
يُخدع، كما هو الحال في ظواهر السراب أو رؤية الحبال كأنها أفاعٍ في
الظلام.

الموقف الفلسفي المقارن

جميل، لا يُنتج الدماغ مجرد استجابة عاطفية سطحية، بل يبني خيالاً وصوراً ذهنية ومعاني شعرية متكاملة، تُصبح لاحقاً أساساً لاتخاذ الموقف أو القرار.

على سبيل المثال، عند الاستماع إلى غزليات خوشحال خان أوالشاعر عبدالرحمان بابا، لا يقتصر الأثر على المتعة اللحظية، بل يقوم الذهن بتركيب صور وخيالات ذات طابع وجداني وفني، تؤثر في مزاج المتلقي وتكوينه الفكري.

موقف بشار بن بُرد رحمه الله

يقول الشاعر العربي بشار بن بُرد:

"يا قوم أذني لبعض الحي عاشقة

والأذن تعشق قبل العين أحياناً"⁽⁴⁾

وفي هذا البيت، يُعلن بشار رحمه الله أن السمع قد يسبق البصر في ولادة العشق، ويُصرّح بأن الأذن قد تقع في الحب قبل العين. تتقاطع هذه الرؤية مع ما جاء في شعر بابا عبد الحميد رحمه الله، غير أن الفرق بينهما يكمن في درجة التكرار أو الاحتمال:

بشار رحمه الله يستخدم تعبير "أحياناً"، ما يدل على حدوث متقطع أو غير دائم.

بينما يقول بابا عبد الحميد رحمه الله "أكثر"، مشيراً إلى أن السمع غالباً ما يكون المصدر الأساسي للعشق.

هذا التفاوت في التعبير اللفظي يعكس تفاوتاً في الرؤية الفلسفية: فبينما يرى بشار رحمه الله أن السمع يسبق البصر أحياناً، يرى عبد الحميد رحمه الله أن السمع هو الطريق الغالب والأكثر فاعلية في إثارة الحب.

التحليل البلاغي للمقارن بين بيتي الشعارين

يسعى الشاعر بشار بن بُرد رحمه الله إلى إضفاء خصوصية على عبارته عبر استخدام أسلوب غير معتاد في السياق الشعري. فهو حين يقول:

مكانته الأدبية

يُصنّف بابا عبد الحميد رحمه الله بين كبار الشعراء ذوي الحسّ الجمالي العالي في أدب البشتو. يمتاز شعره بالرقّة والعمق والخيال الفني، ولذلك استحق لقب "الموشگاف"، (أى المتأمل الدقيق كأنه يثقب الشّعر). ويرى الباحثون أن أسلوبه الفني متأثر بالمدرسة الهندية في الشعر الفارسي، التي تميّز بالتزويق اللفظي والخيال الواسع والتكثيف الرمزي. (اوريدو او ليد فلسفه) أى فلسفة السمع و البصر.

تحليل بيت بابا عبد الحميد رحمه الله

يقول بابا عبد الحميد رحمه الله:

"عاشقي موقوفه نه ده په ليدو

دا فتنه اكثر پاخي له اورېدو"⁽³⁾

ومعناه بالعربية:

«الحب ليس موقوفاً بالرؤية، فهذه الفتنة غالباً ما تنبعث من السمع». في هذا البيت، يوضح الشاعر أن العشق لا يتوقف على النظر وحده، بل إن السمع — في كثير من الأحيان — هو من يوقظ المشاعر ويحرّك القلب نحو الحب. وتُستخدم هنا كلمة "الفتنة" بمعناها الفلسفي والعرفاني، أى بوصفها لحظة انكشاف عاطفي أو انبهار وجداني ينقل الإنسان من الإدراك الحسي إلى الانجذاب الروحي. وتُظهر التجربة الإنسانية أن العقل يشكّل الصور والتصورات من خلال السمع والبصر معاً، ثم يخضعها للتحليل واتخاذ القرار. لكن السمع — أحياناً — يسبق البصر في خلق الانفعال العاطفي، ويبدأ العشق من خلال الصوت قبل أن تراه العين.

العلاقة بين الجسد والعقل

يؤكد علماء الأعصاب والمعرفة الإدراكية أن التفكير لا ينشأ من الدماغ وحده، بل إن الحواس الجسدية — كالبصر والسمع واللمس — تُشارك بفاعلية في تشكّل الوعي والإدراك. فعند الاستماع إلى صوت

أن العثور على نسخة من كتابه "شرعة الإسلام" أثبت أنه كان على قيد الحياة حتى عام 1148هـ.

الأعمال الأدبية

ديوان بابا عبد الحميد رحمه الله

يُعرف باسم "دُمرجان"، ويُعتقد أنه جُمع في حياته. توجد منه أكثر من 25 مخطوطة محفوظة، أشار إليها الباحث الأكاديمي البارز زلمي هيوا دمل.

نيرنگ عشق (مكر الحب سحر الحب)

ترجمة البشتو لأحد أعمال الشاعر الفارسي الملا محمد أكرم غنيمت الهندي، (المتوفى: ١١٠٧هـ) باسم « نيرنگ عشق » وهي مثنوي تحتوي على نحو ألفي بيت. تميّزت ترجمة بابا عبد الحميد رحمه الله بجمال لغوي وقوة بلاغية عالية في الأدب الفارسي أيضاً.

شاه و گدا (الملك والفقير)

مجموعة قصصية مترجمة إلى البشتو، تعود في أصلها إلى الكاتب بدرالدين هلال جغتايي الأسترابادي. (المتوفى: ٩٠٨هـ) تمّت ترجمتها عام 1037هـ، ويظهر فيها بابا عبد الحميد رحمه الله براعته الأدبية بشكل لافت.

شرعة الإسلام

هو نظم البشتو مترجم عن نص عربي باسم (شِرْعَةُ الْإِسْلَامِ إِلَى دَارِ السَّلَامِ) من تأليف الشيخ ركن الإسلام محمود بن أبي بكر الحنفي الإمامزاده، أحد علماء بخارى (المتوفى سنة 573هـ). تُعد ترجمة عبد الحميد بابا لهذا العمل واحدة من أرقى الأعمال الدعوية في الأدب البشتوني من حيث الدقة والجمال الأسلوبي⁽²⁾. وينبئ عمله هذا أن بابا عبد الحميد رحمه الله كانت له يد طويلة في الأدب العربي أيضاً، حيث ترجم الكتاب المذكور بنظم البشتو ببراعة.

توفي بشار سنة 167هـ، وكان عمره يناهز التسعين عاماً⁽¹⁾.

نسبه وطبقته بين الشعراء

يُعرف بشار بن برد رحمه الله بن يرجوخ، ويكنى أبو معاذ، وهو من الشعراء المخضرمين الذين عاشوا في أواخر العصر الأموي وبداية العصر العباسي. ينتمي إلى أسرة فارسية الأصل، ويروى أن جده يرجوخ كان من أهل طخارستان، وقد أُسر في إحدى غزوات المهلب بن أبي صفرة. يمتد نسبه، كما ورد في بعض المصادر، إلى ملوك الفرس، ويُقال إنه من نسل أدريوس بن جستاسب بن لهراسب، وهي سلسلة نسب تنسبه إلى سلالة ملكية فارسية قديمة.

يحظى بشار رحمه الله بمكانة مرموقة في طبقات الشعراء، وقد أجمع الرواة على تقدّمه في الشعر وعلوّ منزلته الأدبية، حتى عدّ من أبرز شعراء عصره، دون خلاف يُذكر حول مكانته. جمع بين المدح والهجاء، ونال جوائز السلاطين، وكان له حضور قوي في الحياة الأدبية في الدولتين الأموية والعباسية⁽²⁾.

لمحة موجزة عن شاعر البشتو بابا عبد الحميد رحمه الله

يُعد عبد الحميد مومند من أبرز الأدباء والشعراء في أدب البشتو، غير أن تاريخ ولادته ووفاته لا يزال موضع خلاف بين الباحثين، حيث لم تُحسم بشكل نهائي في المصادر التاريخية.

الميلاد: لم يجمع الباحثون على مكان ولادة عبد الحميد بابا، لكن الدراسات الميدانية الحديثة ترجّح أنه وُلد في قرية تُدعى "ماشوكغر (ماشو)"، الواقعة على الجانب الأيمن من نهر "باره" على طريق بيشاور - كوهات.

الوفاة: حتى عام 1959م، كان معظم الباحثين المحليين والمستشرقين، ومنهم راورتي و بلومهارت (Blumhart)، يعتقدون — استناداً إلى الروايات المتداولة — أن عبد الحميد توفي عام 1145هـ. إلا

- مقارنة آراء بشار بن بُرد رحمه الله حول البصر والسمع في سياق الحب.
- إيضاح الجوانب الفلسفية، والنفسية والأدبية المرتبطة بالسمع.

أسئلة البحث

1. هل ينشأ الحب فقط من خلال البصر، أم أن السمع يمكن أن يكون سبباً للعشق أيضاً؟
2. أيُّ الحاستين — السمع أم البصر — أكثر تأثيراً في إثارة القلب وفتنته؟
3. كيف تدعم السرديات الأدبية والفلسفية دور السمع في تجربة الحب؟

4. منهج البحث

تم في هذه الدراسة الأدبية استخدام المنهج التحليلي المقارن.

تُبذة عن الشاعر العربي بشار بن بُرد رحمه الله

يُعد بشار بن بُرد من أبرز شعراء عصره في القرن الثاني الهجري. كنيته أبو معاذ البصري، وقد وُلد أعمى، إلا أن إعاقته البصرية لم تمنعه من نظم الشعر ببراعة، إذ يُقال إن عدد أبياته وصل إلى ما يقارب ثلاثة عشر ألفَ بيتٍ.

انتقل إلى بغداد، حيث مدح كبار القوم من الوزراء والولاة، وكان من موالي بني عقيل، أي من العبيد المعتَقين الذين انتسبوا إلى هذه القبيلة. لُقّب بـ "المُرَعَث"، وذلك لأنه كان يضع الحِلَق (الرَّعَاث) في أذنيه في صغره، وهي جمع "رَعَثَة" وتعني قرطاً أو حلية أذنية. يذكر بعض المؤرخين أن بشار وُجِّهت إليه تُّهمة الزندقة (الإلحاد أو الانحراف العقدي)، فأمر الخليفة العباسي المهدي بجلده سبعين جلدة لإجباره على الاعتراف، غير أن بشار توفي متأثراً بتلك العقوبة.

وټسهم هذه المقالة في فتح أفق جديد لفهم التداخل بين الأدب، والعرفان، والإدراك الحسي، وتبرز كيف يمكن لبيت شعر أن يشملاً يختزلاً رؤية فلسفية وإنسانية عميقة تجاه الحب وأدواته الإدراكية.

المقدمة

غالباً ما فُسِّرت التجربة الإنسانية من خلال العين، إذ تُعتبر العين نافذة الإدراك التي يرى الإنسان من خلالها الصور، ويقوم بتحليلها وإصدار الأحكام بناءً عليها. هذا التصور التقليدي للإدراك الإنساني أثّر بشكل عميق في آراء العديد من الشعراء والفلاسفة.

في هذه المقالة، نحاول أن نُبين — من خلال أشعار الشاعر البشتوني المتأمل الدقيق بابا عبد الحميد رحمه الله، والشاعر العربي بشار بن بُرد — رحمه الله أن الحب لا ينشأ بالضرورة من البصر وحده، بل إن السمع قد يكون سبباً رئيسياً في توليد العشق وإثارة القلب وإن كان للبصر أهمية بالغة و ذو خطر للغاية؛ فإن أول المصائب مبداهها من النظر و معظم النار من مستصغر الشرر!

أهمية الدراسة

• يُعد السمع من القوى الحاسمة في تشكيل الإدراك والمشاعر الإنسانية.

• فهم تأثير الأدب والموسيقى في الإنسان يحمل قيمة كبيرة في الدراسات الأدبية.

• في المجتمعات المعاصرة، وخاصة بفضل التكنولوجيا، أصبح الشباب يعيشون تجارب الحب عبر الصوت، مما يشكّل دليلاً عملياً على صحة هذه الفلسفة.

هدف البحث

• تحليل تصور السمع والحب في شعر بابا عبد الحميد. رحمه الله

كتب: الاستاذ المساعد محمد طاهر شرر
عضو ا카데미ة علوم أفغانستان

السمع والحب: مقارنة شعرية بين بابا عبد الحميد وبشار بن برد رحمهما الله

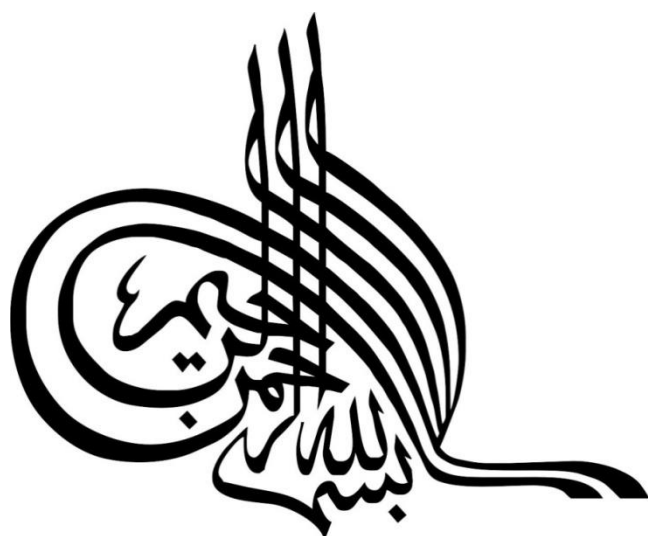
الملخص

تهدف هذه الدراسة إلى تحليل تمثّلات قوة السمع وفلسفة الحب في بيتين مختارين من شعري بابا عبد الحميد ، الشاعر الصوفي البشتوني، وبشار بن بُرد، الشاعر العربي العباسي. تُسلّط المقالة الضوء على الدور الحيوي الذي تؤديه حاسة السمع في تشكيل الإدراك والعاطفة، وتبيّن أن الحب لا يُشترط أن يتأسس على الرؤية، بل قد ينشأ من أثر الصوت والسمع، بوصفهما مدخلين إلى الوجدان.

تنطلق المقالة من فرضية مفادها أن الإدراك الإنساني لا يُبنى على النشاط العقلي المجرد وحده، بل يتشكل من خلال تفاعل الحواس، خصوصاً السمع. وتُناقش العلاقة بين الجسد والعقل من منظور ظاهري وإدراكي، مستعينة بقراءتين شعريتين؛ الأولى تُظهر كيف يرى عبد الحميد بابا في السمع أصلاً من أصول العشق، والثانية تُبرز موقف بشار بن بُرد الذي يُقرّ بأن السمع قد يسبق البصر في توليد الفتنة العاطفية.

وتعتمد الدراسة على تحليل بلاغي ونفسي لنصّي الشعريين، وتُظهر كيف يُقدّم بشار خطابه بلغة مباشرة تُعلي من قيمة الصوت والتخييل، مقابل حضور خافت للبصر. كما تستأنس المقالة ببيانات علم الأعصاب التي تثبت أن السمع هو أول الحواس التي تتفعّل عند الإنسان الوليد، وأن الأذن غالباً ما تكون أصدق من العين في التلقّي والانفعال.

وتُختتم الدراسة بالإشارة إلى إسقاط هذه الرؤية على العصر الحديث، حيث يختبر الشباب مشاعر الحب غالباً من خلال الوسائط الصوتية (كالهاتف)، مما يُشكّل تحقّقاً معاصراً لفلسفة عبد الحميد بابا.





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 ۶۱ — ۶۲ ګڼه، پرلپسې ۱۱۲ — ۱۱۳ ګڼه
(پسرلی، اوړی) ۱۴۰۴ لمریز کال

د تاسیس کال: ۱۳۵۶ لمریز
کابل — افغانستان



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

پښتو

درې میاشتنۍ علمي - تحقیقي مجله
د یونېسکو په ژبو څېړندونکې خپرونه
دویم پړاو ۶۱ - ۶۲ گڼه، پرلپسې ۱۱۲ - ۱۱۳ گڼه
(پسرلی، اوړی) ۱۴۰۴ لمریز کال

د تاسیس کال: ۱۳۵۶ لمریز
کابل - افغانستان