

Folk Poetry A National Common Heritage:

By

¹Nasreen Gul Baloch, ²Surraya Bano, ³Yousaf Rodini

Abstract:

No language is to be considered a perfect language without folk poetry as well as folk tunes.

Common poetry and folk tunes are perceived to be the vital organs of any particular language to show the true spirits, essence and each aspects of life. This study aims and focuses to highlight the significant features and importance of folk poetry and folk tunes regarding Balochi, Brahvi, Punjabi, Sindhi, and Urdu language.

Keywords: Poetry, Folk tunes, Literature, Verse, Music, Language, Tradition, National heritage.

Introduction:

Every language and literature starts off with its folk poetry and that remains the ultimate adored genre of the literature. The language primarily garbed in the conversational attire merely. Its chief characteristics remain visible so that the folk regional or indigenous stuffs are found in it.

In this way which represents the actual role and true spirits of the people as well as enlightens the diverse aspects of their life. Though they never possess the literary status but have affinity infatuation and enthusiasm. That is the initial face of the common poetry which consummately molds in the shape of a verse. (Ahmed, 1999, pp. 30-29)

Common poetry actually belongs to rural life instead of urban life which represents the collective experiments of rural life. These

¹Assistant Professor, Department of Balochi, University of Balochistan, Quetta Pakistan

²Assistant Professor, Department of Pakistan Study Centre, University of Balochistan, Quetta Pakistan

³Assistant Professor, Department of Pakistan Study Centre, University of Balochistan, Quetta Pakistan

experiments find the heat of existence by seasons the process of subsistence as well as human happiness and sorrows. These collective experiments are not represented by any particular brain but by a collective brain.

If the first verse of a tune is created by a peasant while he is ploughing and as soon as it reaches home the second verse is created from thereon and if a woman at home adds one or more verses little farther.... so in the normal process the tune is going to be completed in several days.

The creators of the common poetry or tunes are anonymous. Neither they desire for fame nor do they intentionally expose their names for publicity at all.

Each common tune brings its own particular music and harness. Usually, the person who creates the lines of a tune he himself reveals his inner feelings by singing. (Ahmed, 1999, pp. 29-30)

Mumtaz Mufti writes in his book (Folk Tunes) complimenting the folk poetry,

“Folk tunes are the tunes, which have been sung by the people since primitive times. These tunes actually depict the sayings of our elders. In what manner they lived their life? What particular traditions did they possess? What did they ponder about? What did they feel? What did they like or dislike? What were their amities like? What were their enmities like? In what way they sacrificed for each other? In what manner, did a particular tribe fight with other tribe?” (Mumtaz, April 1987, p. 3)

Though there is a little difference between each area’s living standards and traditions but our difficulties happiness as well as sorrows are alike. Realities of our elders are alike. For example, the folk tunes regarding people of Balochistan and K.P.K. depict more about the Bravery.

Folk tunes regarding Sindh and Punjab depict more about Love and Parting. Folk tunes of Punjab depict more of the typical disagreements or accusations between mother in law and daughter in law however this less found in folk tunes of Balochistan. However, the helplessness of lass is found in each area’s tunes as she states, “I can’t help going against my parents! I am helpless!”

Each area’s tunes depict the surrender against the fate.

The great deal of Human honor (honor for family guest) love altruism sacrifice bravery revenge hostility affinity as well as mingling with and great respect for elders) is found in each and every folk tunes.(Mumtaz, April 1987, p. 3)

There are two features of Folk tunes. (Inward and outward).

Inward tunes jubilate the people when they listen it while outward tunes are the realities of the life which our elders actually have themselves suffered and gone through in the past.

The people of olden times were very wise as they found out and realized the huge secrets of life.

To transport those secrets to their descendants they transformed it in the shape of tunes.

The tradition of literacy was not common during those days therefore the wisdom was taught to the people by verbalized sayings.

Those verbal sayings moved by mouth to mouth heart to heart and turned out to be common in this way those folk tunes have been transported heart to heart among people.

We find below mentioned ideas in under discussed languages regarding those sayings.

Balochi Folk Poetry:

Balochi folk poetry is the extract of mutual desires of any nation in which such features are elicited through language and statement regarding common life by that we get acquainted of any nation's civilized and social life. Along with that we also get acquainted of their ideas and feelings toward life way of livings psychology and other aspects of life.

Like other languages Balochi poetry also started off with folk poetry. In which the simplicity of language and mostly all the aspects of human life have been enclosed. That clearly shows that the poetry for any particular gender is for a better cause or for the betterment of a particular nation.

The duration of lifetime poetry for an individual (right from birth till death) is called the folk tunes. For example, the compliments and jubilations at the birth of an individual. And as he grows little, the time comes when his beloved mother and sisters sing him the sweet lullabies with many anticipations. The time comes when he becomes mature. He goes to marriage parties and enjoys lovely tunes with drums. Besides he gets himself involved in good causes and pious works so that he is crowned by the society as he deserves it.

At the time of his Betrothal the lovely complimentary tunes are sung for him. At the time of his marriage after adornment the lovely joyful tunes are sung for him. Hence he goes far away from his people and village.

His relatives are impatient and restless to meet him. And they sing the tunes of sadness.

Or a female herself can't bear the pains of being parted from her relatives and she sings the sad tunes in their memories. Eventually as an

individual pass away and elegies are sung in his /her memories for being no more.

These are not senseless tunes rather it has been perceived by reading and listening those that the type of advice and admonitions are found in it which have turned out to be conducive for the progress of earlier societies.

These advices and admonitions by the ancestors have been conducive the way Quranic verses traditions and statutes are favored.

The customs and traditions of the Baloch are dependent upon these tunes. For example, hospitality understanding bravery revenge honor truce animal husbandry travelling and hunting games virtues literacy skills handcrafts advices and information about patriotism etc., all these significant aspects are found in folk tunes as well as firmly affixed with Baloch society everlastingly.

Besides that, the poets have mentioned about the further customs and traditions in their poetry which represent the way of living in Baloch society and as clear as crystal.

The past way of living affiliation ups and downs excellence and defects are comprehensible and based upon these characters and traditions the society language and its history can be traced regarding their past.

Because each work character skill handcraft virtue and tradition is known as history itself, depicting its exact time of birth and indeed it remains the true evidence and logic of the society and language.

It should be realized that these folk tunes are arrayed mostly by the women relatively. In other words, it would not be wrong to be stated that the bulk of the features of these tunes represent the poetry regarding the time of Baloch women.

However, there are some tunes which are compiled by poets of medieval times and the time of their tunes is recognized itself. Besides that, the language of other tunes is simple and comprehensive just like the beautiful adornment and embroidery of the women is as delicate as the beautiful flower of the spring spreading the fragrance of homeland like Ambrosia.

Urdu Folk Poetry:

As the word "Urdu" gets glued with the tunes as an attributive history it diverts our mind towards the tunes which emerged nearly during the first quarter of the twentieth century through Urdu monthly published poetry and turned out to be the permanent feature of Urdu poetry.

These tunes might have been developed either by Bengali poetry (particularly in the recurrence of Dr. Tagore's lyrical poetry) or romantically, or the outcomes of any other particular sentimental

accomplishments. We do not wish to get involved into this argument immediately.

Such Urdu tunes are usually proving out to be romantic and exemplary. This type of poetry was adopted by the romantic poets to be impressed by the enthusiastic sentiments of puberty.

Usually one odd dominating celebrities if desired have the exception. Normally these tunes are related to the romance-ridden youths who might have not been one because of the social barriers or traditions. They are the ones who search for a world where no such social barriers or shackles around. They want to create an exemplary world to be intoxicated in bars mingling with fairies.

They want to remain free regarding all deeds moves and speech to the extent of absoluteness.

They want an exemplary world where no lamentation of misfortunes around no cries and no injured hearts filled with stigmas of partings. A world of friendship where Men are the models of humanity instead of being wild beasts. In short they are with an abject dissent having pleasant reveries.

In such types of tunes after reaching at its peak the model of sentiments sometimes takes the juncture of escape and the poet being faraway from this world becomes vanished after reaching at a place where no one's around. The place which Ghalib had desired such a long time ago.

“Rahiyey ab aisee jaga chal kar jahan koyi na ho.”

These are the types of tunes tend us to think by creating Urdu tunes. (Fateh puri, p. 294).

And in relation to these tunes the explanation of the idea may be derived that the word (Folk) may not be attached or written with these Urdu tunes rather these are mere Urdu tunes and their precise history along with names of poets are known whereas the word (Folk) in the tunes of the other under discussed languages is the real issue of the argument.

Brahvi Folk Poetry:

About Brahvi folk tunes or folk poetry the below mentioned ideas may collectively be perceived as,

“The real creators of Brahvi folk tunes are those neat grazers being miles away to be literate, uneducated shepherds, herdsmen, simple, gullible, softhearted peasants who work in the scorching heat of the sun, poverty-ridden nomads, fish men who go right at the heart of the ocean for fishing, sailors, sad and aggrieved mothers being inebriated in the love of their children, innocent sisters, newly wedded brides, hardworking camel drivers and juvenile beauties etc.

In short young and old rich and poor all are equally associated with the creation of Brahvi folk poetry.

The creation of folk tunes is carried out in the huts, scorching heat of bleak and barren deserts, thick forests, dry and rocky plains, high, hard, complicated mountains, skirts of the mountains, shores of the waterfalls and cascades, lush, green, curling, fields and pastures, instead of magnificent palaces, temples, and courts of kings or Emperors.

Therefore, it contains naturalness simplicity and originality instead of artificiality formality.

These tunes to be created neither require grate nor peaceful environment.

All of a sudden an incident occurs in front of us sending shivers down our spine. Sweet and beautiful, absorbing and appealing words from the depth of our hearts become the verses of the tune.

Glance on newly wedded beauty garbed in wedding attires, the body of dead daredevil martyr garbed in bloody shroud, and the lamentations of his relatives.

These tunes contain great respect for elders and great love for the customs and traditions. (Susan and Zafar, p. 12).

Observing the Piteous moans and bloody tears turned out to be the verses of the tunes. Sprouting from the experiences of life, these tunes are simple in nature and hardly contain complications altogether. Simple and gullible people never speak ironical and figurative speech. These tunes contain truth, openness and candidness. These tunes contain the extraordinary level of indescribable impression, and originality making the scholars to be amazed. Even the slightly bitter and harsh words molding into the folk tunes creating such absorbing, pleasing, appealing enough sensation making even an extreme stonehearted man to reel swaying the sleeping cords of his heart.

The folk tunes contain the gracefulness of spring flowers, showiness of flowers, softness, and spring of lush green fields, absorbing melodies of fountains, waterfalls and cascades, carnivals of life, traditions, photography of sands, mother's motherhoods, affections of sisters, lamentation of a sister over the untimely death of young brothers, the feelings and sentiments of simple, innocent, and juvenile beauties, beauty of springs, beautiful features of lover's face, bravery and manhood of daredevils, agitation of restless heart, day and night's desires, loneliness and helplessness of dark nights, scenes of envies and dreadful, terrible, sorrowful moments of wars, and describe extreme love, attachment, with Saints of God. In short, these tunes are, (like all aspects of life), full of innumerable issues. These tunes contain war and harmony, tragedy and cheerfulness, beauty and sorrow, originality along with rhythm. These

tunes are also the representative of human desires and wants. These tunes come into existence like envies and sad desires rather like plants. These neither contain the names of their creators, nor the names of their singers and places.

The creators of these Brahvi folk tunes, have often been the Brahvi nomads, and villagers. That's why, the language of these tunes is extremely simple and candid. During the travel, the Brahvi Nomads, residing in the huts, or village women residing in the village huts, Shepherds of herds, or ploughing peasants in the fields, sing of their creations loudly into the rhythm to maintain the pleasantness of their life. In this way, these tunes are created.

Since these Brahvi tunes are related to each aspects of life, that's why they are found in innumerable numbers.

Ploughing peasants in the fields, Brahvi Nomads, during the travel, shepherds, typical Brahvi village women living in the Huts, significant events of weddings, Beautiful scenes of Moonlights, and besides, each moment of happiness and sorrow, Events of significant religious pilgrimages of sacred Saints, are momentous dynamics of these folk tunes. (Ibid., pp. 8-10)

Having fully packed with Love and Affection, these Brahvi folk tunes contain, complementation of the beauty of beloved, description of the disloyalty of loved ones, heart and soul emotions between husband and wife, pure love of Father, Mother and Sister, immense jubilation at the birth of a child, pride of true honor for the family, love for the homeland, sorrows of fate, lullabies of children, helplessness of lass, as she says helplessly, "what shall I do? I am helpless! Can't go against my parents. Head is bowed down accepting the surrender against the fate.

These folk tunes, describe honor for humanity, family, guest, love, altruism, sacrifice, bravery, revenge, enmity, along with desires to be mingled. A heart having no pains, can't enjoy these tender emotions. These folk tunes are signs and memoirs of our ancestors. For us, these tunes are unique, priceless and unprecedented assets. These are the tunes that represent our true culture. The common spirit exists and perceived in it refulgent even today. These are the real assets for all of us. The significance and importance of these can't be ignored at all.

Like other languages' folk tunes, the creators of Brahvi folk tunes are illiterate and simple human beings as well.

These tunes may be gotten and brought into literatures by the Brahvis who are settled in thousands square miles wide areas of Balochistan, Sindh, Afghanistan, Iran, and each corners of Iran and Russia. (Brahvi Abdul Rehman, 1995. Pp. 7-8)

In relation to research, Brahvi folk poetry, mostly consists of classical poetry. The haleness is found in its features. In Brahvi folk poetry, inhabits a wide world of diverse impressions and prospects of sentiments, emotions, and desires. All kinds of subjects and explanations have been offered in these elegy typed folk tunes. These conclude world of tales and historical events, epic, love and beauty, communion and separation, irony, humor, complaints, different kinds of questions and answers, proverbs, aphorism, in short, besides religious and moral subjects, lullabies, elegies, etc.

Folk tune is the most famous and absorbing genre of the Brahvi poetry, possessing extremely delicate and sweet features in nature. Since it mentions mostly about romanticism, same time it owns the representative genre of the features of culture and civilization as well. Since it is known as common poetry, it belongs to common people or individual's life. These are not creations of any particular poet.

Punjabi Folk Poetry:

Each nation owns its own modus operandi in the world, according to which they share their feelings or ideas. In this field, Punjabi is the sole language which is representing us at every difficult stage and it can't be carried out by an ordinary or simple way. It owns it distinct prestige and honor. Be it games of small children, typical wedding games of small girls, growing virilism of young boys and girls, process of bringing water by the wells, process of picking the cotton, the moment of wheat harvest, in short, at every place and point, according to the age and environment, these significant aspects of life, are found in folk tunes.

Simplicity of sentiments, openness, severity, innocence, intoxication of ideality that Urdu language owns, that indeed cannot be facilitated by significant expressions of Saif-ul-Malook, Pir Waris Shah and tale of Yousaf and Zulekha.

Though, these tunes, do not possess any particular meaning, but we could not get such enjoyment.

Not just tune to tune or workout to workout, the moral lessons, feelings of childhood, games, monotony of sounds, movements, conscious of getting together, are the significant parts of these tunes.

The childhood feelings are really bizarre enough to be brought into literatures by any writer till today. That's why, the true representation of that particular age, is only made on the basis of these meaningless tunes. (Aziz Shafi, 1999. Pp. 113-114)

The Punjabi folk tunes, describe all the happiness and sadness. From the birth till death, it grasps everything. Usually these tunes are sung by women and children. The men do not own any particular part, rather they

just possess (Mahia, Dholey, tapey, Heer, Jagni) alongside Punjabi poetry. This issue is not over at this particular point, until and unless we mention the (Mahia, Dholey, and Dohrey). We might not find any other language which may reveal each and everything by just a single verse. And its complete meaning is unable to be revealed. Since Punjabi is the mother of Urdu language, how could English compete with it?

This significant quality is hidden in (Mahia) which is sung by Men and Women. (Ibid., p. 118).

How many kinds of colorful and aromatic flowers are found in the garden of Punjabi Literature?

And the true representation of sentiments and feelings is made by these kinds. By virtue of these, significant aspects of life like love, hate, sadness, happiness, life, death, admiration of pious, and loving one another have been learnt. It does not contain nothing more than the description of racial partiality or color.

Folk tune, in true sense, is the living representative of Punjabi culture. (Ibid. p. 120).

In Punjabi folk tunes, lullabies, meres, drums, lass, swings, Henna, lamentations, rhythm, songs of partings, wedding songs, songs of Moonlight, songs of peasants, harvests, spring, songs of fairs, are particularly famous.

Sindhi Folk Poetry:

The land of Sindh is the land of songs and tunes, where the tunes are rampant at each step. These tunes own the fragrance of Sindh's earth, as well as, sands of human (from birth to death), traditions, happiness and sorrows, dreams and desires, doctrines and fantasies. Though Sindh is the land where the world's ancient tunes are found with respect to the music. There is a haleness found in Sindhi folk tunes with respect to the subjects. These tunes, depict the Religion, faith, spiritualism, war and harmony, love and affection, separations, weddings, traditions, places etc. in short, the attitudes of life as well. The advent of Islam in Sindh, not only caused deep impacts on common life, alongside poetic literature as well as created new trends in Sindhi prose and poems. The new poetic genres which emerged under the Islamic influences, with the passage of several centuries, even today, are yet known to be the famous Sindhi genres. These tunes, have usually been described by the poets showing their feelings and sentiments with reference to monism and prophet hood. Nonreligious folk tunes are relatively old. In religious folk tunes, the encomium, doxology, miracle, particularly the Manaqba and Moulood are prominent.

Encomium, which is called as (Madah) in typical Sindhi pronunciation and (Moullood), both are too prominent equally. Both possess deep relationship with each other as well since both of these are sung at the same time. These folk tunes, comprising of some songs, the faith and spiritualism, particularly with reference to mysticism. Such tunes are very famous among people and sung with immense reverence and respect at the shrines and monasteries of Saints.

Usually the theme of the Sindhi folk tunes is the love and affection. In these tunes, manifestation of love and manners of different sensations have also been mentioned distinctly. There are some folk tunes as well, in which the paramour is the woman who recalls the sensation of being apart from her husband or beloved with respect to several references. Though the tradition of Ring or (Chhallay) is prevalent in other areas too besides Sindh. In such type of folk tunes, the amorous verses are said with reference to the local nature. The folk tunes which have become famous with reference to Ring or (Chhalay), describe the sensation of love and separation, sorrow and grief, grouch over disloyalty of the beloved. However, the great deal of simplicity is the main spirit of these tunes. Besides love and separation, the sentiments of happiness too have been marked in these tunes. The songs of happiness usually comprise of wedding songs, and are sung on different occasions of different wedding traditions. Though the dramatic style is too found in some songs. The women describe the features of a particular character in songs by pretending the humorous characters. Thus the enjoyment becomes twofold with the song and acting merged together.

One of the main aspects of the Sindhi folk tunes is that a particular area's culture or environment seems extremely prominent in it. In connection to the term of "(Larar)", (Interior Sindh), emerges in a number of folk tunes. And then again, in that regard, there is a description of (LARAR), along with the description of preparing the jewelries particularly in the wedding songs. The (Larar) have been mentioned in the famous song of (Ho Jamalo) too.

That shows that an allusion is found with respect to (Larar) to be the center of an ancient civilization. Since the Sindhi folk tunes are geographically outspread on entire of Sindh's physical areas, that's why there, is a depiction of all of these found in the songs. For instance, names of the areas of thar (Dhat Phat, Mehrano), north-west areas of (Kachu, Lamhu, Uljhu) etc. are found in these songs. The deep relation of these songs with this area, is estimated through the use of the names of different cities, towns, lakes, mountains, rivers and drains of Sindh. In respect to the themes of these folk tunes, the human feelings and sentiments, along with

the cultural heritage too is ingrained as well as inhibited in the words and melodies of these songs. It would not be wrong to say that these songs completely describe the life of village's simple people, as well as sung with great enthusiasm in homes, fields, farms, and (Authaq) (apartments) and enjoyed by each person of the village. One of the reasons is that the language of these songs is pure and original i.e. free of foreign influences. In relation to structure, these folk tunes are different as well as own distinct styles. However, in some tunes, the principles of (Auzan) have not been considered, rather measured in different accustomed structures. (Junejo Abdul Jabbar, 1985. Pp. 5-15).

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An Analysis of the Impacts of 9/11 on Pashto Short Stories in Southern Pashtoonkhwa:

By

¹Naseer Ahmed Nangial, ²Dr. Javed Iqbal

Abstract:

The scholars in this dissertation have intellectually strived to evaluate the effects of post 9/11 incident on Pashto short stories transcribed in Southern Pashtoonkhwa (the title attributed to Pashtoon belt falling into Balochistan province) literature. The perplexing 9/11 episode has not only foreshadowed a new turning point in global affairs at an unanticipated way, but it has also dramatically transformed the literature of dwellers – residing at the Pak-Afghan porous borders. The precedents of the war hysteria and assaults on Afghanistan by the world powers – following the 9/11 attacks in America – to chastise the later for offering sanctuary to the architect of the confounding manoeuvres. This can easily perceive in the form of characters and particularly in short stories of the region. The researchers have categorized scores of short stories written specifically in the post- 9/11, which contained copious instances of the incident.

Keywords: Pashto, 9/11, Analysis, Short Stories, Pashtoonkhwa etc.

Introduction:

The 9/11 has turned a historic day not only for the US, but also for the entire world. This tragic incident gave rise to a new terminology, "nine-eleven". On September 11, four passenger aircrafts took off from different airports of US. These aircrafts were planned to attack different targets. Two of them hit the biggest skyscrapers of that time, "World Trade Centre", which were centers of international trade, and razed the two to ground in seconds. The other two aircrafts – destined to attack the sensitive places of 'White House' and 'Pentagon' – were soon immediately located and grounded by the US Air Force. Although, these horrific incidents prompted a long chain of historical events, it indispensably affected US and rest of the world alike.

¹M.Phil. scholar, Department of Pashto, University of Balochistan, Quetta Pakistan

²Assistant Professor, Department of Pashto, University of Balochistan, Quetta Pakistan

For the sake of research, the world is apportioned into two, as;

- a) World before Nine eleven
- b) World after Nine eleven

The Influence of 9/11:

The impact of this apocalypse was prominent in US, especially Afghanistan and Pakhtunkhwa for the reason that the leader of the organization that claimed responsibility for the 9/11 attacks, Usama bin Laden, a Saudi citizen, was in Afghanistan.

The US asked for help against war on terror. The world and Pakistan responded to US call with positive nod. The US entered Afghanistan and a long war began.

Afghanistan was still under flames of the preceding Russian war, when new war began & this time the war was not confined to Afghanistan but the adjoining Pakhtunkhwa came under its sway. Thousands were martyred and similar number wounded. It left indelible marks on the agriculture, trade, industry and socio-economic agency of Afghanistan and Pakhtunkhwa. Quite similarly, this tragedy affected Pashtun literature, Pashto writings, poetry, poems, drama & novels.

This gave a strong incentive to the Pashtun writers to classify and write upon the war and militancy-racked region. The literature that once was abound with the glory of sword, the might of Pashtun warriors and gallantry anecdotes of Pakhtunkhwa now pens down the hapless, oppressed milieu & is now predisposed towards books and technology and also gave rise to new terminologies.

The Impact of the Incident of 9/11 on the Pashto Short Stories of Southern Pakhtunkhwa:

As the long war and militancy across Pakhtunkhwa pre and post 9/11, affected poetry, poems, songs and other literary genres, quite similar repercussions can be witnessed in Pashto short stories. Pashto short stories are not spared in this regard.

Although, many short stories have been written in this regard but as an illustration, we will discuss few short stories of the writers of Southern Pakhtunkhwa.

The collection of short stories of Professor Nazar Panizai's "Da Azadai Kanrhai" or "Freedom's stone" has been one such published by Skam Academy Quetta printed by United Press Quetta.

While all the short stories in this collection revolve around the Pashtuns' milieu, and depicts Pashtuns' impotence, illiteracy and divested lifestyle, but we will choose short stories that display more influence of 9/11.

1-Professor Nazar Panizai's Short Stories, (Da Azadai Kaanrhai) Freedom's Stone:

In this collection, the short story that is very much relevant to our subject is titled as "The Dinosaur". In this short story, Nazar Panizai refers to the world's great powers as 'Dinosaurs'. The short story begins as the author travels with his friend Aimal Khan and Aimal's 12-year-old son in Aimal's Jeep.

They began to toil up and as they reach the forest, they witness fallen trees, incinerated grass & burnt Foxes, Monkeys, Elephants, Bulls, a lion and other dead animals laying around. Blood and stink prompt Aimal and he asks as what has happened to them? How and who has killed them?

He answers, Dinosaur, and tells him that he would rest of the story once they get home back. Then they hunt a Deer and a Bighorn ram. When they return home, Atal Khan reminds his father to tell him the story of 'Giant Monster'. Aimal, out of surprise, asks, which monster? Atal reminds him the Dinosaur that had caused bloodshed and havoc in the Jungle. In this short story, Pashtuns are being resembled with Aunts. Would that Pashtuns could demonstrate the unity, organisation, strength and discipline of Aunts. The story further tells that when all the animals were repeatedly annoyed by the Dinosaurs, they called all animals for consultation. When the intense rumination concluded no result, the aunts called for their own assembly.

"The ants echoed that we will be the victims of this monster and we are in great jeopardy chiefly because we lie in the paths, we neither hurt anyone nor are we make obstacles in someone's way. During their hostility and rampage, we get killed underneath their feet. After an extensive contemplation and debate, a conclusion was reached. The ants decided to bite the vein of the nape of Dinosaurs, whenever they are set to eat their prey. This would drive them crazy, eventually killing each other and thus we would get rid of them" (Panizai)

The writer has exquisitely depicted the atrocities of the US and other powerful states. Would that Pashtuns gather and form strategies to cope with cunning enemies and set way forward to cut the jugular vein of the enemy. Until then, we would be rammed by the mighty foes. The writer further writes: "These diligent and conscientious ants would assemble and would lay out plan to eliminate the Dinosaurs." (Ibid)

Here the writer stresses the point the weak and feeble should unite to resist aggressor. In the end the writer also discusses the 'black rain' and regards it as an identity of Dinosaurs. In the "Azadai Kaanrhi", Professor Nazar Panizai also underlines the causes and roots of the destruction of Pakhtunkhwa. In another short story, "Vainay", where the author points to

the white colour of the termites and wants to set them on fire but his mother stops him from doing so and instead advises to refrain and warns him of the wrath and curse. The writer becomes curious and starts thinking as if every white thing is innocuous? Is Milk safe? Is an ewe perilous and so on? Referring to Mullahs' white turban & white clothes, the Prof. Nazar Panzai writes,

"Dr. Sahib these termites are ferocious. They live in our homes and roam freely in the streets of our countryside, are soft and gentle people still deem them as innocent and harmless. People respect them hitherto. They are scared of their wrath and curse. They need their prayers however these termites are black, they are opposed to development, and they are against prosperity and progress of the people. They have destroyed families, homes and villages, treat them and not me. I'm ok" (Ibid).

In this short story, a Pashtun, who has turned mad visits neurologist who admit him in the ward of mentally disabled patients. The writer wants to extend the explicit message that termites have been the key factor in oppressing and enervating Pashtuns. This needs to be treated as it halts the progress & development of society.

This short story encompasses the role of religious scholars, Mullahs, in propagating Jihad pre and post 9/11. In this collection, Professor Nazar Panizai has beautifully characterised Pashtunwali, brother-hood, love, unity, class struggle, Pashtuns destruction, illiteracy and how Pashtuns have been oppressed and exploited in their own resource-rich motherland.

2. Farooq Sarwar's Short Stories:

Another writer, artist, actor and literary figure published his collection of short stories "Zanzeeruna" (chains) in 2015. Although, this collection covers various aspects of human and Pashtun's society and lifestyle that exist here, still it discusses the subject of our topic. When the tragedy of 9/11 exacerbated peace in Pakhtunkhwa, causing chaos with an undefined enemy, this conundrum swept away many tribal chieftains eventually gaining toehold in southern Pakhtunkhwa in the form of Shia-Sunni strife. On this subject Farooq Sarwar writes a short story "Nawalad" (unknown) and commences it as;

"Overwhelmed with fear and hastiness as the shadow pursues me, as I try to hide in streets". (Farooq)

Farooq Sarwar portrays his city's condition.

"I dwell in a city whose inhabitants are completely dominated by anxiety and horror, and have put themselves in cage like birds. Thus, panic prevails in the streets that one used to be echoed with tee-hee and chuckles". (Ibid)

This short story conveys a very deep message. Farooq Sarwar's another collection was published by Ghaznavi Publishers in 2017 by the name "Mujrim" (convict). As usual it contains the essence of past, its prefaces have been written by Syed Khair Muhammad Arif, Dr. Javed Iqbal and Prof. Aseer Mangal.

"It is really commendable task the way short story writer depicts the miseries of his nation and gifts his people exemplary stories like 'Daamuna', 'Lewanayi', 'Wuna', 'Bangri', and 'Mujrim'. (Ibid)

Gergai Gezhaka:

It is another short story collection of Farooq Sarwar that was published back in 2006 by Skam Adabi Academy Quetta.

The dedication of this is very much relevant with our topic. Here the word "Narhand" stands for any impossible thing or commodity that is hard to gain. US is referred to as Uncle Sam that has beheaded the farthest dreamt peace.

In this collection contains following short stories Gargai Gezhaka, Zmarai, Zharha Gedarha, Thor Perai, Boi, Anzur and Thor Ranguna. Its preface has been written by Saeed Gohar, Aseer Mangal and Sohail Jaffar. Saeed Gohar further writes about the author: In my viewpoint, his observation of the Pashtun society, his apparent expression, flushing out US's hoggish posture in this global village is laudable.

Analysis:

As is known about Farooq Sarwar's predisposition, Saeed Gohar appreciates his portrayal of Pashtun society and pointing out the imperialist role of US, which validates the fact that the incident of 9/11 has deeply affected Pashto literature.

Aseer Mangal in his remarks writes,

"The notorious game that has been underway in Afghanistan since last three decades shocked the world, especially the way the 9/11 jolted the world is yet another episode to write upon" (Ibid)

Farooq Sarwar had very excellently elucidated the condition of Pashtuns' environment and has asserted that Pashtuns are oppressed people and are in no way terrorists, fundamentalists but are actually victims of these two. Farooq Sarwar has not only aired the grievances of Pashtuns but has also surfaced the miseries of poverty-stricken, unemployed and the agony of labour class. In "Girgai Gizhaka", Farooq Sarwar narrates the story of an Afghan boy, who migrates to Europe to flee from the militancy-racked and poverty-stricken Afghanistan. As he arrives in Europe, he starts working in an Afghan owned shop but stays with an Arab roommate. One day when the Arab is held in custody on the charges of complicity in Israel

bombing. As the Italian police later persecute that Arab guy, the Afghan finds himself in deep water.

"The local police treat me very harshly. They call me to police station and interrogate me for hours and sometimes even place me in detention for night. Only I know the pain inflicted on me. They accuse me of complicity in terrorism but have not proved their charges thus far." (Ibid)

Farooq Sarwar's short story endorses our opinion that Pashtuns (diaspora) that work abroad are living in worst condition. He then phones his sister, Nafeesa, who still resides in Kabul. Nafeesa tells him about the prevalent fear and terror and that situation Kabul has unchanged.

"Sister said that fighter jet came and dropped bombs. Children of our relatives were killed but fortunately my mom and younger brothers remained unscathed" (Ibid)

Nafeesa then tells her brother that Mom misses you too much and wants to be back. But he's very worried as how can he return to his country in this volatile environment and he sees a bird "Girgayi Gezhaka" that awakens him each morning. Here the writer portrays the bird as resilient animal that never abandons its home no matter how harsh the conditions may be.

The writer discusses it in the perspective of "Afghan War" when Afghanistan was ruled by "Khalq Party" and the US along with all the neighbours of Afghanistan initiated an undeclared war & welcomed the immigrants and were told that it's forbidden to live under communist rule. But even that time Pashtun literary figures, writers, poets and Afghan President Dr Najeeb Ullah urged the people not to leave their motherland as they would not find its substitute. Abandoning homeland and becoming an immigrant, Farooq Sarwar writes:

"O! Beautiful bird, Papa was right that everything escapes the freezing cold and unbearable heat wave, but you put up with every sort of condition and never shun your nest. You're more powerful than me." (Ibid)

Farooq Sarwar in this short story wants to substantiate that how hard the situation may get, homeland shall never be abandoned. This is the time to fend off enemies and not to escape or give up. But sometimes you may take a step backward in order to advance two steps ahead. If Dr Najeeb had left Afghanistan for quite some time, he would have been back to play more prolific role in Afghanistan's future but he was destined to die and he died. Farooq Sarwar's 'Girgai Gezhaka' still hopes for peace in the motherland. The bird implores the war mongers not to ruin them any further, we are suffocating owing to the stink of bomb and ammunition, eye itches, heart beats and ear drums are being pierced, so I cannot hear my own tweet, can't even hear Qamar Gula's choir,

“Za spina kawtara yam uchath parwazuna kawam,
Garzam dunya walu ta da soli awazuna kawam.”
(www.google.pashtosongs.qamargulaghazals)

"Blessed with high flight, I'm white pigeon,

Echoing the message of peace to the region,"

For God sake, for the sake of those panicked children, widows and orphaned please listen to our cry. You know the truth and you can make distinction between the right and wrong, then why do you turn a deaf ear and a blind eye to our agony?

Zmarai:

This collection has pictured the Russian intervention and later withdrawal from Afghanistan and the way private militias were established in different parts of the country.

Zharha Gedarha:

This is another short story that very covers the minute yet vast repercussions. It envisages the general mores that when we are confronted by weak nemesis, we act as group to deter that aggression but as soon as the enemy vanishes, we tend to revive our old internal strife and start pulling each other leg.

Thor Payrai:

It is one such short story that supports our subject i.e.: The Impact of 9/11 on Pashto short stories. The story entails a character named Kabeer who is in constant fight with the "thor payrai" or black devil. Kabeer assists all those people who have suffered in the war against the Devil. He shelters, sponsors & even nurse the wounded people. He shares his meal with the people who have lost homes in the war against the Devil. He partakes of all the resources at his disposal. Similarly, enthusiasm was seen during the FATA IDPs, when people in different parts of Pakhtunkhwa housed the IDPs in their homes, looked after their children as their own and made them part of their families.

This proves that Pashtuns still believe in commonwealth and partnership. Even to this day, we can get to see joint families whose great grandfathers were cousins.

3- Dr Naseeb Ullah Seemab Short Stories (Manjaarai):

Manjaarai is the second short story from the collection of Prof. Dr. Naseebullah Seemab and was published in 2010. In his collection of short stories' some of them are "Khor Shaadi", "Manjaarai", "Be-numa Musafir", "Tasha ghozi", "Bewasi", "Da peryai lakarha" and "Lwazha".

All tales worth discussing and worth appreciation, every story has acceptable command for society, but that one short story Be-numa Musafir

(unknown passenger) is relevant with our subject, i.e. that 9/11 has affected our culture, norms, and traditions.

A contemporary Pashtun, who once would allow an unknown person to have him as guest, who would stay for a night at his quarter, would partake his children's bread and gave much regard to his visitor, has now totally changed after 9/11.

In the same short story, the writer explains the tale of another traveller that offers prayer in town let mosque. The townsmen authorize him to stay for a night at their home. The next morning, the townsmen were shocked when they did not find the guest. They looked for his whereabouts but the outsider wasn't found. This way the gullible Pashtuns were buffaloed several times.

4 - Rehmat Dewan Short Stories:

Rehmat Dewan also wrote short stories. In his collection of short stories, one is named as "Khizmat" which was published in 2017.

In this short story, he describes that the Pashtun society will not witness felicity, unless the philosophy of Bacha khan and Khan Shaheed is adhered to. Every short story of writer enmeshes the grief of his people and it added a new chapter to the Pashto literature post 9/11.

In Dewan's collection of short story, one of his smallish story named as "Jung" in which he drafted as such,

"I was surfing Facebook's timeline and seeing friends' posts, I saw a little innocent girl's video, I waited to watch that video.' A man asks from a girl, where your father is.

Girl replied 'He died'.

A person asked again where did he die?

'In a battle' girl answered"

I was sagging; I stick hands on my eyes to clean up the tears.

I did not know why

I watched that video,

Daddy is died

Where?

In the battle.

Two oceanic tears fell off my daughter's eyes. (Jang Pashto)

Conclusion:

9/11 has brought a prominent impact on the literature of Pashto language, especially on novel and short-stories and it can be reflected in many ways. And here I refer some of the short-stories written by different writers from the Southern Pakhtunkhwa. The afore-mentioned writings clearly narrate the impact of 9/11 on the lives and livelihood of Pashtuns as well as Pashto literature on short stories. And the research reveals the fact that

9/11 has brought clear impact on Pakhtunkhwa motherland, its masses and the intelligentsia.

References:

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Sarwar-Farooq “Geergai Gezhaka” Skaam Adabi Tolana, page 3.

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