

VOICE OF PEACE FROM FATA IN THE CONTEXT OF PASHTO POETRY (POST 9/11 SITUATION)

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Abstract

The Pashtoons are famous as a martial and warrior nation in the world but the code of life of the Pashtoons shows that they are peace loving people. The ingredients of the Pashtoon code are called Pashtoonwali in tribal Pashtoon setup and unwritten constitution by the orientalist. The basic elements of that particular unwritten constitution are Pashtoonwali played vital role to create an atmosphere of peace and harmony in Pashtoons society.

But as our recent socio-political history shows that a series of war and terror had been imposed on these peace loving people in the shape of nine eleven incident. When we put a glance on the reaction of the Pashtoons, especially in the perspective of Pashto poetry, so we can easily observe that this imposed war and terror has been condemned from both the NATO forces as well as the opponents. This condemnation indicates that the Pashtoons want peace in their territory. In this write up an attempt has been made to explore the thoughts of the Pashtoon poets for the cause of peaceful change.

The write up may be divided into the following parts:

1. *Short Introduction of 9/11 Event and Taliban*
2. *Socio-Political Effects of 9/11 on Pakistan*
3. *Effects of 9/11 on Pakistani Literature*
4. *Effects of 9/11 on Pashto Literature*
5. *Effects of 9/11 on Pashto Poetry*

Introduction and background study of the above mentioned four points will be presented in short and the final one will be discussed in detail.

Keywords: Peace, FATA, Pashto Poetry, 9/11, Pashtoonwali.

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1. Short Introduction of 9/11 Event and Taliban

As the event took place in America therefore America and other European countries alleges Osama Bin Laden and Al-Qaida for this act. The event of 9/11 and its consequential war have the initial remarks as follow:

“On September, 11. 2001 with the collapse of the World Trade Centre, U.S had started the war named as war against terrorism. U.S President George W Bush termed it as an act of terrorism and threatened strong action against the people who had carried out those attacks. It was the Al – Qaida and Osama Bin Laden, who were eventually held responsible for those attacks”.¹

9/11’S Effects on Pakistan

According to American secrets agencies Osama Bin Laden is constantly changing his place, position, and comrades so that American cannot find him. In the reports of these secrets agencies it has been mentioned that:

“Bin Ladin is thought to travel this region in small groups of just four or five people and constantly change his plans in case any of his team have betrayed his movement”.²

With reference to Osama Bin Ladin’s hideout the report says,

“If Osama Bin Ladin has stayed in Afghanistan then he is most probably hiding in the deeply forested, narrow mountain valleys of Kunar province, close to the borders with Pakistan and China”.³

Besides Osama Bin Ladin search operation relations of Taliban and Al Qaida with religious parties are also in American consideration. Religious Madaress and religious political parties are in general and Jamiat Ulema Islam (S) in particular has been linked to Taliban and Al Qaida. Meanwhile, with the passage of time America has declared Osama Bin Laden’s presence and movements in Pakistan territory, which presents bizarre scenario in Pakistan. Religious circles and parties supported Al Qaida and Taliban and government institutions, for American and NATO forces support, declaring Taliban’s activities as terrorism and supported warfare. Political analysts of also have the same opinion about the effects of Nine Eleven on Pakistan. According to them,

“On political front collaboration between Pakistan and NATO modified internationally whereas local side general public was against involvement of Pakistan in this so called Americans war on terror.”⁴

In effects of 9/11 on Pakistan the following points have been highlighted in the above mentioned research paper:

01. Impact of Political scenario
02. Pakistan as front line state in war on terror
03. Joined war on terror
04. Rise of political religious parties in Pakistan
05. Formation of MMA

06. Relation of Government policies
07. Rise of political Islam and terrorism
08. Kashmir and Palestine cause
09. Financial situation post 9/11
10. Foreign aid.”⁵

From the above point it is evident that the Pakistan cannot escape effects of 9/11. From the above discussion and references it is evident that the 9/11 first directly effected Afghanistan and after due to its historical, civilization and cultural and religious relation with Pakistan also came under its effect especially its tribal (Pashtoon) area. And from there it engulfed the whole country bit by bit. Literature produced in Pakistan and Afghanistan portrays the same hue.

Prevailing Situation

Effects of Nine Eleven on Pakistan can be traced back to the policies of former US president George W Bush. After George W Bush his successor Barak Hussain Obama took the charge of the office which make the Pak-Afghan intellectual think differently. But the present situation present different picture and it is evident that there is hardly any change in US policies with reference to Pakistan and Afghanistan. However, Obama declare it Pak-Afghan war rather than religious extremism and fanaticism. Chris Kline, a Western intellectual, explain Obama policy in the following words:

“Conventional western public opinion regards the war in Afghanistan as a struggle between NATO and extremist Islamic militants. Since assuming office Barak Obama has redefined the conflict by calling it the Af-Pak war. The US president’s redefinition is recognition that the Taliban’s nerve centre, as well as Al – Waida’s safe heaven, across Afghanistan’s border in neighbouring Pakistan. In forbidding tribal territories, Waziristan especially, another dimension of the same fierce conflict is underway with more Pakistani troops thrown into the fray, than the whole of NATO deploys on its side of the northwest frontier.”⁶

The present scenario also poses the question whether NATO will quit Afghanistan? And if answer is in affirmative then what is expected date of its evacuation? Another question is also there that whether the law and order of Pakistan would move toward betterment after the evacuation of NATO forces or not? Or it can move in the NATO presence in Afghanistan? All these questions have different answers and opinions around the world but generally international political analysts and intellectuals have the opinion that now the war on terror is not the individual problem of US and Afghanistan now it became an international problem of the whole world. And in this way this war is going to engulf a large portion of the world in the days to come and besides Pakistan India, Iran and China will be directly affected. Indian analysts and intellectuals also have the same opinion, Bahart Vermah an Indian intellectual write in this context, “The truth is that American forces in many ways are fighting Indian’s war too. New Dehli’s expectation that they will continue to fight such a war without Indian chipping is being naïve. While china and Pakistan have joined hands against

India and bide their time for the American forces to leave. New Dehli has appealed to Washington not to exit from Afghanistan, but to unprepared and unwilling to assist.”⁷

Over here one can find answers to questions mentioned above from the write up of Bahart Vermah from it is evident that India does not want NATO to quit Afghanistan and as the war on terror is not the war of American and Afghanistan alone so Indian, Chinese, and Iranian intervention will definitely affects the NATO's choice of leaving Afghanistan, which demonstrate that neither NATO evacuation in near future in not possible or Pakistan escape its effects. Hence, literature produced in these two countries must demonstrate the uncertain and vague environment until the flames of this war come to an end.

Literature always presents the social scenario of a society. If 9/11 affected international literature all over the world with reference to topics and priorities it also has shown different social and political scenario in the literature created in Pakistan. In this connection, poets and writers generally, regardless of their religious, political, linguistics, and geographical likes and dislikes and discrimination have criticized war, brutality, terrorism, manslaughter and all inhuman attitudes. If they have criticized presence of NATO forces in Afghanistan and Pakistan on one hand, on the other hand they also criticized severely those who have undermined humanity and human dignity through suicide bombing and other inhuman activities and destroying peace and stability of the region.

9/11 has its effects on the literature produced English, Urdu and other languages of Pakistan, especially, extremism and havoc has been strongly condemned in this literature. In Pakistan few fictions and novels depicts the situation, in which “The Reluctant Fundamentalist”, “No Space for Further Burials”, and “A case of Exploding Mangos” written by Mohsin Hamid, Faryal Ali Gohar, and Muhammad Hanif respectively, can be especially mentioned for reference. In fiction, Asim Butt has worked with special attention.

Similarly, in Urdu fiction the topic has not been dealt with any worth mentioning attention. However, Mustanser Hussain Tarar has been penned a novel, few miscellaneous fictions and few poems in this perspective. In poetry, Kishwar Naheed, a renowned poet, has written on the topic with more concentration and attention but nothing has been written worth mentioning in Urdu literature. However, the topic needs much more concentration and attention. Other local languages, Sindhi, Saraki, Punjabi, Balochi, has little samples on the topic but there is no major work in any local language. However, literature in Pashto language has dealt with topic with more seriousness and attention as compared to other languages. The reason behind this dealing in Pashto language is obvious that the event directly related to Pashto literature and society. A short summary will be presented with reference to the Pakistani literature depicting the effects of 9/11 and afterward, it will be discussed in the perspective of Pashto literature.

A research paper was presented at SARC Writers Conference inauguration in March 2009 in Agra India, under the title of “Literature in the Times of Terror” published in Frontier Time in which it was observed that, “Like other art forms and mediums of social expression, literature is also a dynamic, evolving collation of human and social experiences. The very fact that there are Pakistani poets and writers challenging the rising tide of extremism and violence regardless of who the originator of such crises may be – is a welcome shift and a testament to the rich heritage of Pakistan’s literary history and its alive present.”⁸

From the excerpt it is evident that Pakistani literature is strongly condemning terrorism in all forms regardless of their planners and executors but when we are experiencing terrorism on our land and people the situation has been depicted in our literature.

Pashto Literature and 9/11

With reference to the effects of 9/11 on Pashto literature I would refer to an excerpt from the research paper presented at first SARC Writers Conference, Agra. It has been mentioned in the paper that literature in Pashtoon geography of Afghanistan and Pakistan explored new horizons due war like situation. Sabotages of peace and terrorism has become the focal point of Pashto literature. The excerpt says:

“Increasingly regional writings are also making powerful statements of rejection, of the culture of violence for instance, Pashto literature has undergone several changes since the advent of violence and fundamentalism to the region especially after the Afghan war and the ensuing crisis of nationhood in Afghanistan. Traditional Pashto literature has been nationalist and based on glorification of past by invoking traditions and folklore. This new dimension within Pashto literature is reflective of the changing nature of Pashtoon society especially in the context of the NWFP (Khyber Pakhtunkhwa) and its surrounding regions”.⁹

In the excerpt change of general culture and collective topics and new horizons has been explained in Pashto literature. All these changes reflect terrorism, fright and panic and abuse of human life in Pashtoon regions. Prose and poetry both clearly expose these inhuman phenomena. In fiction the topic has also been treated properly but Tahir Afridi is the most prominent name among other writers. He made this havoc focal point of most fictions. Farooq Sarwar, Quetta Balochistan, has worked on the topic with more concentration and attention, which has been main and fundamental theme of his several fictions and novel “*Sagwan*”. Not only the topic has been dealt in fiction and novels but research and informative prose book and several dissertations have also been written on the topic. In Afghanistan Muhammad Kamal has written a massive book on the incident of 9/11 and Taliban strategy under the title of “*Narhay da Topaan pa Ogo*” world on Typhoon’s shoulders”

In poetry the effects of 9/11 have depicted in poems and *Ghazals*, however these effects have become the main topic in Pashto poetry. Most of the poets from the Pashtoon region have written poem in this perspective, Pashto *Ghazals* do not have the same intensity and velour. The reason behind the fact is that in poem direct and continuous discussion can be made regarding a single topic with more clarity and explanation. On the other hand *Ghazal*'s demands pun, rhyme and rhythm, simile, metaphor, verbosity and other literary accessories which effect clarity and explanation of any topic in discussion. Furthermore, *Ghazal* is the esthetic expression of romance and fantasy that is why, a poem is more suitable and appropriate way of expression for social, political and epical problems. Therefore, effects of 9/11 are more vivid in Pashto poems than *Ghazals* but its glimpses can be seen in certain *Ghazals*.

Effects of 9/11 on Pashto Poetry

It has been made clear that the tempo of *Ghazal* is such that it cannot be used for propaganda. Therefore, effects of 9/11 cannot be found in *Ghazal* genre with more intensity even then a considerable bulk of Pashto *Ghazal* has the effects of 9/11 in its treasure as it is not possible for any literary genre to escape the effects of any unusual mishap. So it is not possible to enumerate the works of all poets who have ventured their abilities in this regard. However, few samples will be discussed and analyzed for the effects of the most important mishap of this century. Afghan poets have discussed the 9/11 and its effects mostly in their poetry but as the trend or inclination of Afghan poets is more toward poem rather than *Ghazal* therefore they have encompassed the event mostly in their poems. Therefore, they have portrayed the effects of 9/11 in their poems more vividly. In Pakhtunkwa, Pakistan, almost every poet has explored the subject to its core not only in poems but also in their *Ghazals*, with the same intensity of emotions and sentiments. This is the reason behind the fact that *Ghazals* genre also has its depictions and portrayal. Selection and rejection principle will be operative over here too otherwise the discussion will need a bulky book to be compiled in.

In Pashto, mostly the younger generation of poets is more influenced than the older one but the event has its depiction in the work of senior generation of poets. In this connection, the effects of 9/11 may be divided into two parts: in the first part in that one in which the poets have directly portrayed the situations and events came into being due to, Osama bin Laden, Taliban, and America. The second part has the work and poetry of those poets who have not mentioned the event directly but analyzed the violation of human rights, havoc, uncertainty, terrorism and human's inhumanity and cruelty. In this respect Pashto poetry of both younger and older generations will be presented as a sample and will be analyzed.

Ali Akber Sayal is also an important name in the literary world. He is renowned poet from Malakand agency. His poetry is mostly advocating love for peace and reproaching war terrorism. Many collections of Sayal have been published and none of the collections is free from this topic. Before Sept 2001 he

has portrayed the chaos in the region and after 9/11 he enumerated the effects of this incident in his collection. The names of his collections are very much relevant to the topics, for instance, “*Pa Jang Day Aor Olagee*” the war should be ablaze (the war may be inhaled destroyed) October 2000, “*Da Perharoona Gundal Ghwaree*” these wounds need to be stitched, these miseries need medication and cure, September 2005, “*Okhki Okhki Muskitub*” tears torn smile 2008 and “*Zamung Pa Kali k Fasad Ma Joravaye*” Do not create war in our country 2009, the last of these collection is important with reference to 9/11. In this collection the writer reinforced that the war and disturbance should not create in his homeland as is also a part of global village. In all his work he expresses his thoughts in his poetry, but a lot of his Ghazals also have these effects. Some selected couplets from the Ghazals of Mr. Sayal are presented to portray the chaos in the region as a result of war and terror and the intense wish for peace and order. In the last collection Sayal says in a Ghazal that:

Hagha pa Khpul watan k na kave da jang wazoona
*Hagha zama kor tha rowaray da zilat tasawar*¹⁰

Translation

He does not advocate war in his own country but he brought this disgrace [ful inception] into my country.

Cha che da khuday sana kawala
*Nun hagha khaluq da saron karobar kave*¹¹

Translation

People who used to praise God on beads are now having business of human lives (heads)

Sr slamat da hr insane ghwarum
*Aman da zan da jehan khwarum*¹²

Translation

I want life for every person. I want peace for the whole world and myself.

Da jang lambo tha lamun na wahuma
*Sayal da kar da pee4rangee na kawum*¹³

Translation

I do not aerate (air) the fire of war as I do not want to become a helping hand of foreigners.

Zama da kali da watan khaluq ye tol wkhwarul
*Sayala keh wraka da bala she nor san a ghwaruma*¹⁴

Translation

Sayala I will wish for nothing if only this serpent leave my country as it has bitten (poisoned) the whole population of my village and country.

Za da tolay dunya aman ao sakun yem

*Khuaya za da cha lewanay karay nun parun yem*¹⁵

Translation

I am the peace and serenity of the world; I do not know, oh my Lord, who made me the fanatic now.

I will rely on the preface to the said collection written by Khaliq Zayar while discussing this kind of poetry of Mr. Sayal, he says, the basic subject of this collection is present day chaos and terror. He wants to tell that what are the priorities of international powers, what religious parties and religious fighting organizations are doing, for whom and why are they doing? Along with these Sayal also wants to tell that as a nation what the **Pashtoon** should do in such a situation.¹⁶

Muqtader Shah Muqtader, a renowned poet of Pashto from Khyber Agency, has mentioned problems after the incident of 9/11 with valour and concentration. His unpublished collection “**Da Gulono Pandayray**” stockpile of flowers has simple and clear references to this incident. He feels pang of war in Kabul and Peshawar simultaneously. He uses upper and lower or high and low for Kabul and Peshawar and considers people of both regions as a common brotherhood. He condoles the miseries of both regions and says:

*Aghyaro Bul Kra Her Taraf Tha Da Husad Aoroona
Pakay Yo Wroor May Kuz Lamba Sho Bel May Bur Lamba Sho*¹⁷

Enemies have set fire of jealousy and malice which burns my brother of lower and upper regions.

Peace in Kabul for some time he says:
*Da Barodo Aor Keh So La Amana Sorh Day
Khu La Aos Hum La Kabul Na Lugee Khejee*¹⁸

Though Kabul is in peace but the air is stinky with previous fire and fight. Shabab Ranrayzay is a renowned poet from Swat, the most war terror torn territory of Pashtoon, as a result of 9/11 incident. He presents this picture in the following way:

*Rang Day Pa Sro Veenoo Pakay Bue Hum Da Vreeto Ghwakho
Rasha Da Maglum Watan Her Khar Pa Lambo Waswazeed*¹⁹

Come and behold the victimized city is ablaze. It is coloured with blood and scented with sauté meat

*Dad A Barudo Hawganay La Kum Lora Razee
Che Ye Lambay Zama Da Gul Janan Tha Kora Razee
Yum Pakhtoon Pa Ma Bul Sok Balosay Kawolay Na Shee
Ma La Zama Da Qatal Bue Zama Da Wroora Razee*²⁰

Where is this ammunitioned smell coming from; the flames of which are reaching to my beloved home. Pashtoon – I am and non can invade me. The smell of my spilled blood is coming from my own brother's hand.

Shabab has also written elegy on Peshawar; the late. Few couplets from two of his Ghazals are mentioned for reference:

*Da Khpul Arman Da Pekhawar Na Ache Palow Akhluma
Laka Da Veenoo Da Manzer Na Ache Palow Akhluma
Pa Dy Gunah Zama Qatel Da Murg Na Teer Dy
Da Khuplay Khowray Dady Shur Na Che Palow Akhluma
Dee Da Zulmono Qaseeday Ye Pa Seeno Leekelay
Da Kum Chinar Da Kum Nakhtar Na Che Palow Akhluma
Sthergo Keh Aokhkay Ghrew Newalee Asvelee Pa Shondo
Da Pakhtun Kwa Da Mazeegar Na Che Palow Akhluma*²¹

Unveiling my beloved Peshawar is like unveiling bloody scenes each time.

For the crime of mine, unveiling the brutality of enemy, my killer is strongly resolute for my slaughter.

Each and every herb and shrub and tree tells the same story of cruelty of Pakhtunkhwa.

Whenever I behold the evening of Peshawar my eyes fill with tears and lips zipped with unuttered sigh and groaning.

Shabab named Peshawar as “City of Flowers” but when this city of flowers is bombed with fire then he says:

*Da Dy Guloono Pa Khar Cha Skrwatay Aonustay
Pa Her Qadum Dy Zaragany Rala Zra Waranvee
Nor Da Her S Biya Asman Sara Khabray Kavee
Dulta Keh Da Veenay Arzanee Rala Zra Wranavee
Cha Da Nazra Da Dy Khawray Kray Khista Nazaray
Lambay Lambay Dee Vershoganay Rala Zra Wranavee*²²

Who has showered this city of flowers with fire and iron; and the crying people and their screaming rip my heart into pieces.

Every thing is precious and valuable due to inflation but cheapness of blood is in this city rips my heart into pieces.

Who has mar the beautiful sceneries of the region and the burning meadows rip my heart into pieces.

Rehmat Ullah Durd, romantic Ghazal poet of Pakhtunkhwa, also cannot escape the effects of 9/11 on FATA and surrounding areas. He also has penned these effects in his Ghazal. A selection from these Ghazals is mentioned here:

*Laray Kosay Dee Keh Godar Logay Dy
Her Sah Na Taoo Laka Sadar Logay Dy
Da Dy Zama Ter Kora Ra Aowrasady
Zah Mutamin Wom Che Baher Logay Dy
Kabul, Kashmir Keh Palestine Dy Durda
Num Da Mushriq Her Yo Manzer Logay Dy*²³

Every thing of my country is veiled with the cruelty and brutality of invaders. Every road, street and quay (for drawing water) are filled with clouds of smoke.

Behold, my own home also has got ablaze and I was contented that no one will hurt a harmless person like me.

O Durd! Whether it is Kabul, Kashmir or Palestine every scene of the East is covered with smoke.

Pashtoon poets living in Karachi like, Qaiser Afridi and Tahir Bunaray have also unveiled this tragedy in their Ghazals in symbolic manner this should be certain that Qaiser Afridi belongs to Khyber Agency in FATA while Tahir Buner belongs to Buner the most effected areas from war and terror.

Qaiser Afridi narrates the outcomes of 9/11 in his last collection in the following manner:

*Dasy Kosay Dasy Watan Day Zama
Da Her Dywal Suray Dukhmum Dy Zama
Pa Jung Keh Sok Da Cha Pa Zad Walar Dy
Tupuk Zama Dy Hum Badun Dy Zama
Stha Da Barodo Aor May Zra The Thyr Sho
Da Che Awaz Dumra Taaajun Dy Zama*²⁴

My country is such that shadow of every wall of its streets is my enemy.
Who are fighting against whom? The gun is mine and I am the target.

The fire of your arms have reached to the core of my heart that is why my language is ferocious.

Few couplets from the work of Tahir Buniri are presented here which give the terrorism torn Pashtoon nation and land/region:

*Malgaro Ma Jaray Kabul Pa Jara Na Joraygee
Kabul Aram Tha Warisan Da Payghamber Na Preygdee*²⁵
*Da dy Olas Da Byhasay Eilaj Nor Sah Kayday She
Kho Pa Dy Khawary Hum Bamona Gharzol Pathy Dee*²⁶
*Zah Che Bayhisa Shem Baghee Shuem Barod Jorawum
Che Sokhanwr Shema Naghma Gr Shem No Ghazal Aolikum*²⁷

O my friends do not cry the wounds and injuries of Kabul cannot be cured and healed by tears; and the follower and successors of the Prophet do not let Kabul calm and cool.

What would be the treatment of the nations for its callousness but to bombing is the only medication of such nation.

When I become callous I turn into rebel and invent ammunition and instrument of destruction but when I become esthetic I turn into a poet and write *Ghazals*.

In the aforementioned couplets of Tahir Buniri inventor of bombs and people using it has been mentioned as rebel and satirically termed as successor of the Prophet i.e. fake religious fighters. A slight indication has also been made to the religious minded people. He mentioned it as the main reason of turmoil in Kabul.

Similarly in the Ghazals of young poet Javed Ihsas, Bannu, also have the same remorse for the effects of 9/11 in symbolic manner. A selection from his Ghazal is mentioned here:

Na Da Malooma Shwa Ihsasa Che Cha Wowjulum
*Na Da Malooma Shwa Che Cha May Khunbaha Waghista*²⁸
Pa Durdnak Door K Bad Hal Sra Mukh Shway Yuma
*Zah D Durdno, Da Zawal Sra Mukh Shway Yuma*²⁹
Dy La Janat Wistalee Insane Tha Kho Ghyrat Pakar Wa
*Pa Dagha Zamka Kho Pa Her Surat Janat Pakar Wa*³⁰

Translation

O Ihsas! Neither it is known that who has not killed me nor it is known that who has taken my khunbaha.

I am facing the worst situation in the most painful time of my life. Helpless, hopelessness and degradation is all around me.

This paradise lost Adam (human) must have to show some honour and dignity and this earth must need to have a paradise in any situation.

It means that once we have lost our paradise and got a chance on earth then we must have attempted for a paradise on earth that this earth must have sown a picture of paradise. It must have peace and harmony.

Poets From Afghanistan

Peer Muhammad Karwan is the prominent among Afghanistan poets with reference to this incident i.e. 9/11. Before 9/11 Karwan illustrated the picture of Afghan war in his poetry and after 9/11 too he presented the story of war destruction both in poem and Ghazals. Thus he creates basically poetry on

destruction of Afghan people and geography to demonstrate and register his reaction.

Peer Muhammad Karwan is a poet of standard and quality both in poems and Ghazals. Basically in poems effects Afghan war was his main concern. Besides poems his Ghazals also reflects this effect. In the artistic meter of ghazal he mourns the bullets hit towering mountains, villages and streets and say:

*Marghan day rashe zamong laso keh di jalay wokree
Ghrah mo nakhtar na laree kalay mo chinar na laree.*³¹

Translation

Oh beautiful birds come and nest in our hand as the mountains and villages both have lost beautiful and towering trees.

After 9/11 incident America nominated Osama bin Laden as responsible for it. And retaliation under the presumption of Osama bin Laden they killed man in his resemblance, who was a common man in reality. Peer Muhammad Karwan reacted to the incident and presented the incident in a Ghazal as:

*Amerikay byga yo dang saray wazlay
Dy zalimay you malang saray wazaly*³²

Translation

Yesterday night America has killed a tall man. This cruel state has killed a mystic person.

Beside Peer Muhammad Karwan a number of Afghan poets have depicted these effects in their poetry with utmost intensity. Especially Ajmal Annd, Noora Jan Baheer, Andikmun Zazay, Roaid Himat, Said Jillani Jilan, Lal Bacha Azmun, Majeed Ulla Qarar, Izat Ullah Shamray, Gul Sahar among male and among female Perveen Malal are most prominent. Description from all these poets poetry to demonstrate the effects of 9/11 is extremely a laborious task to complete. Therefore only two poets namely Ajmal Annd and Roaid Himat poetry may be mentioned for demonstration and explanation.

Few couplets from the selected poetry of Ajmal Annd's:
*Da bomb wahalee tankee wror work mrwandona goree
Latawee sthoro tha yo sok laiy yoaiy sanday ghondvee*³³
*Da veeno pa watan keh laiy salgo sywa sah dee
Devay kho may da aokhko rawra salay to soghat keh*³⁴
*Khudaya da day toro tupako gharay zr wochey kre
Che mo da chum pa mazigar wkro da gulono baran*³⁵

Translation

A person is looking the hills for the lost parts of young brother withered in a bomb blast.

What else one can find in this bloody region except sighs. So please my beloved bring a light of glittering tear of your eye to my tomb.

O God! Please unload these blackened guns for ever so that we can shower flower on our village.

Roaid Himat also presents the same picture in the following couplets:

Da chum pa jomatono mo bala tughundee raghlah
Imam pakay shahee sho ao member pa veeno rang sho. ³⁶
Hadeeray dakay pa zwanano sholay
Dltha da murg bus tajrobay dee raba ³⁷
Ta may joor watan kandar kandar kro
Ta kho za pa rogh zra bemar krma ³⁸

Translation

A number of rockets have fired on the mosques of our village. The Imam (priest) of the mosque has martyred and his preaching seat has been stained with blood.

The graveyard has been filled with the dead bodies of our youth as if this place is a laboratory for death experiments.
You made a wasteland of my beautiful motherland and my healthy heart is aching with this brutality of yours.

Conclusion

The above examples, from the poetry of different poets mostly from FATA, show a very horrifying picture of Afghanistan and Pakistani Pakhtun regions generally and especially her tribal areas present a shocking picture of human massacre, terrorism, brutality, barbarism, ignorance horror and cruelty. This wave of horror and terror is not limited to Pakhtun region of Pakistan and FATA but now it is engulfing the whole of Pakistan and neighboring countries also cannot escape its effects.

What are the reasons behind all this scene of fear, brutality and cruelty? What are the objectives of promoters of this horror and terror? What are their aims? And who is behind all these things? It is a political problem and till now no clear cut solution can be forwarded for this riddle. However it is clear that intellectuals and those who are related to literature have extremely condemn this inhuman and barbaric attitude. Irrespective of the knowledge about the culprits and victims all the art and literature related people have declared it as an inhuman action and rejected this attitude.

In this short discussion in the perspective of Pashto literature and especially Pashto poetry attitude and opinion of different poets from FATA and other Pashtoon regions has been evaluated while presenting the situation and sketch of the region during and after the 9/11 incident. In this discussion examples have been illustrated from the poetry of the poets of the war torn regions. And it has been laboured that poets from around the effected areas have exemplified the incident of 9/11 for the purpose of to bring to the surface the horrifying results and effects to the world.

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- ¹⁵ Khaliq Zyar, Preface, in continuation of *Zamong Pa Kale Keh Shur Ma Jora Wa* 4.
- ¹⁶ Muqadar Shah, *Da Gulono Panderee* unpublished collection.
- ¹⁷ Ibid.
- ¹⁸ Shabab Ranrayzay, *Pa Thapzano Lulmo Thana Adabee Tolana*, 2010 7, 8.
- ¹⁹ Ibid, 37.
- ²⁰ Ibid, 74.
- ²¹ Ibid, 71.
- ²² Ibid, 65.
- ²³ Ibid, 53.
- ²⁴ Riaz Tasnim, *da kum rang may kashayd kray* (Karachi: Jaris Adabee Jurga, January 2004), 2.
- ²⁵ Qaiser Afridi, *Sul Nomona Da Ishq Nor Dee*, (Karachi: Jaris Adabee Jurga, May 2010), 132, 133.
- ²⁶ Tahir Bunaray, *Zra Keh Da Satalu Sok Dee*, (Karachi: Jaris Adabee Jurga, March 2004), 201
- ²⁷ Ibid, 3.
- ²⁸ Ibid, 49.
- ²⁹ Javed Ihsas, *Sarchina*, Mayaree Adabee Jurga Bannu, Tanqidee Tolana Bannu, 2010, 37.
- ³⁰ Ibid, 230.

³¹ Ibid, 338.

³² Peer Muhammad Karwan, *Chinar Khabray Kavee*, (Peshawar: Danish Kutib Khana, 2003), 47

³³ Karwan, Daily Wahdat, Peshawar, October 2001.

³⁴ Ajmal Annd, *Supo Keh Anzrona* (Peshawar: Danish Kutib Khana, 1379AH), 22

³⁵ Ibid, 68

³⁶ Ibid, 44

³⁷ Roaid Himat, *Wakhtona Dee Tayraygee*, (Peshawar: New Kabul Kutib Khana, 2010) 1

³⁸ Ibid, 67