

## The Popular Misconceptions about *Pashtunwali*

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**Abstract:** This paper is intended to discuss and articulate the popular misconceptions about the Pashtun code of life, "*Pashtunwali*" commonly known as "*The way of Pashtuns*". The established perspective is generated through the narratives and accounts of the orientalists and local Pashtun writers with substantial limitations. The limitations and dichotomies comprise of the suspension of the historical and cultural process that ultimately describe *Pashtunwali* as a derivative of the Islam. The paper also narrates the limitations in the approach of the orientalists that lacks the causal link of the cultural relativism. It strongly concludes with some of the suggestions and future action points for the scholars and researchers to understand and articulate *Pashtunwali* in totality.

The discourse on the origin of Pashtun and Pashtu has long been resonated in the annals of history. There are various theories [mostly] based on assumptions and hypothetical narrations. These theories are mutually contradicted. Dr. Habibullah Tazai, in his historical account "*Pashtanah*" has simplified this phenomenon. "There are various theories mostly stemmed in assumptions and oral tradition that binds Pashtun lineage to the Mughals, Hebrews, Qubties, Haptalies, Sakans, Greeks, Jatts, Turkish, Arabs, Arminians, Tataries and so on"(1).

The origin of a nation has a direct connection to the language and culture. Charles Lindhom, the famous scholar and anthropologist writes that "Pashtun constitute the largest segmentary tribal system in the world."(2). The presentation of Pashtun culture, history and overall tradition in a typical stereotypical pattern has generated a dichotomy.

At popular level, the theory of Pashtun as Israelites (Hebrews) by origin is highly famous. This version also inherits the hypothesis that, Pashtun as a nation was voluntarily converted into Islam. The meeting of the Pashtun forefather Qais with prophet of Islam, Muhammad (P.B.U.H) is considered as an objective historical reality that automatically condenses the history of Pashtuns.

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“...the key point for the Pathans of the frontier is that they came into contact with Muslims during the life of the prophet, whom their original ancestor, Qais, sought out at Madina. He embraced the faith and was awarded the name Abdur Rashid, and his people thereafter were known as ‘Pathans.’”(3).

In this way the lineage of Pashtun is squeezed to the inception of Islam. This theory also negates the historical process through which the Pashtun culture was nurtured, diversified and groomed.

Analysis of most of the scholarly works and superficial assumptions regarding *Pashtunwali* unveils a dichotomous pattern. It is interesting to note that the indigenous and external scholars [orientalists and other non-Pashtuns], narrators, ethnographers, journalists, researchers and critiques have presented and interpreted *Pashtunwali* as a code of life that is stemmed solely in the teachings, customs and rituals of Islam. Most of the Pashtun writers presume this dichotomy as an objective reality and have supported the notions in their accounts. It is interesting to note that the initial writers and poets like Khushal Khan *Khattak* had presented spontaneous version of the Pashtun culture and people.

*Pashtunwali* is defined by various scholars; one of the most comprehensive definitions is phrased by J.W Spain, *The Pashtu Word Pashtunwali* translates well into English as “the way of Pathans” is universally agreed”(4). According to literature, *Pakhtunwali* is a distinctive code of ethics and behavior, dating back more than a thousand years, which is founded on several interrelated Institutions and concepts.(5) According to Akber Ahmed “Pakhtunwali as essentially code of honor”(6). Similarly Fredrik Barth define *Pakhtunwali* as a practical code of life, he phrase it as “Doing Pashtu”.

### **The Pashtun Scholar’s Perspective:**

Analysis of Pashtun culture and literature shows that classical poets predominantly Khushal Khan Khattak (1613-1689) has projected a strong self-image of Pashtun that boosted up their image as courageous, confident and owners of their own land and life. In his land marking account, “*Dastarnama*<sup>1</sup>” he has elaborated twenty traits/abilities and

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<sup>1</sup> *Dasthar* literally means the turban that is a symbol of pride and courage.

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twenty virtues of an Ideal Pashtun. His Ideal conditions for a single Pashtun to impart twenty abilities (*Hunaroon*) and twenty virtues (*Khaslatoona*). “*Dastarnama* literally means the book of turban, hence for the first time Khushal Khan sketched a Pashtun of his time that was importantly able to know the worth and respect of the Dastar or symbol of Pashtunwali”(7). This historical account was written by great Khan during his detention by Mughal in the prison of *Ranthambor*<sup>2</sup>. Reckoned Pashtun scholar, Zulmai Hewad Mall writes that it was completed by Khan in 1645. He has further elaborated that Khan was not provided with the literary stuff and he has written all the account with the help of his strong memory”(8)

In this account, there are two chapters. The prelude of first chapter comprises *Dasthaar* (turban) and its significance similarly the prelude of second chapter uncovers the politics and in the context of *Pashtunwali*. In the first chapter Khan has put forward twenty abilities including behaviors, skills and knowledge. It includes Understanding the self, knowledge, literacy, poetry, war skills, swimming, riding horse, Hunting, Bravery, generosity, child training, research, livelihood means and skills, agriculture, wisdom of domestic affairs. About Political Leadership, the second chapter of “*Dastarnama*” caters, Consultation (*Salah*), Determination (*Azam*), Calmness (*Khamoshi*), Righteousness (*Rashti*), Virtue of modesty (*Sharam wa Haya*), courtesy (*Murawath*), Forgiveness (*Afo wa Karam*), Sense of good and bad (*Thameez*), Justice and equity (*Adal wa Insaaf*), Trust in God (*Tawakal*), Favor of close relatives, Modesty (*Sahram*), Fear and hope (*Khowf wa Rija*), Administrative sense, Courage (*Himmat*), Humility (*Halam*), Honor (*Ghairat*), farsightedness (*Hazam*), Alertness (*Ahtiath*), Obedience of the leader (*Attawath*) and Seeking Forgiveness from Allah (*Astaghfaar*)<sup>3</sup>.

Restoring the political and social dignity of Afghans (Pashtuns) was one of the highest motives and determination of Khushal Khan Khattak. A sense of the revival of Pashtunwali is cross cutting, both in his poetry

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<sup>2</sup> Ranthambore Fort is a formidable fort and has been a focal point of historical developments of Rajasthan. It is situated near Sawai Madhopur town in Rajasthan. This fort is known for the glory and valor of brave Hammir dev of Chauhan dynasty. Khushal Khan Khattak was detained in the fort for almost four years.

<sup>3</sup> The abilities and virtues are translated and summarized by the author (Barkat Shah Kakar, 2012).

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and prose. Although Khan did not use the term “Pashtunwali” but the abilities and virtues shared are ascribed to the ordinary Pashtun.

The Khan’s perspective of Ideal Pashtun is stemmed in secularism and the concrete socio-cultural, political and economic realities. In the twenty abilities, skills and virtues are of universal nature and there are no particular religious duties ascribed by Khan for an Ideal Pashtun.

The glimpses of Ideal Pashtun as warriors, courageous, patient, independent, free, loving, caring, insightful, enduring and above all committed to the collective code of Pashtun way of life is even reflected in the poetry of classical poet of Rahman Baba (1650-1715), Hameed Mashokhail(1735death), Kazim Khan Shaida (1727-1780) Particularly Khushal Khan and Hameed Mashokhail have established “*Mughulwala*”<sup>4</sup> as an anti-culture of the “*Pashtunwali*”.

The Pashtun/Afghan writers after the classical period have come with another version of the description of Pashtunwali. It is composed of the description of mutually contradicted practices, traits and values through a peculiar subjective fashion.

The Pashtun writers of the 20<sup>th</sup> century have particularly used the term “Pashtunwali”. We find an exclusive account of the scholar Qayamuddin Khadim on the subject of “*Pashtunwali*”.

This account interestingly starts from war and Pashtuns. The oral quotes and some of the stories regarding wars are presented in a romantic fashion. The first chapter starts with the title; “Sword” then is followed by “Rules of War” and “*Daarah*”<sup>5</sup>. It is interesting to note that at one stage *Pashtunwali* is connected to Islam, the social spirit of Pashtun is stemmed violence/martial activities, *Pashtunwali* has rules of war but the practices like “*Daarah*” .(Attack on enemy during the night time) are there that violates these rules practically.

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<sup>4</sup> *Mughulwala* means the ways of Mughals that were the fierce enemies of Pashtun even since inception 1526. There have been several violent conflicts; Mughal regime always dominated this area through their political tactics.

<sup>5</sup> *Daarah* denotes Invasion on the enemies during mid-night.

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According to Khadim's account, "*Pashtunwali* is a composite term that encompasses the collective national spirit, historical pride and all customs of Pashtuns"(9).

The account reflects social and familial life, Gender roles, relations and importantly the response of Pashtun towards non Pashtun. The social institutions of *Jirga*, consultations and family unit are discussed in detailed. The second chapter comprises the laws and rights that mainly describe the essence of *Jirga* and the traditional mechanism of conflict resolution.

This account in general has no critical comments about the traditional ways of Pashtuns. The connotation is mainly definite and romantic with respect to the traits, customs, laws and rules. It has neglected the contradiction within the culture regarding injustices and violence on the neglected factions of the society particularly women, children, minorities and social minorities.

Gul Muhammad Mohmand, another Afghan scholar and literary activist has described *Pashtunwali* as inevitably present in every event of the Pashtun national, social and individual's life. His paper published by '*Kabul Amoomi Muthbooa*' in a booklet shape presents Pashtunwali in an idealistic pattern. It is described in the short statements like, Pashtu is freedom"(10). *Pashtu* is strength"(11). *Pashtu* is resistance"(12). Pashtu is ruling"(13). Pashtu is dignity"(14). ...Pashtu is faith"(15). Pashtu is motherland"(16).

This account is written under the influence of writer's deep emotional connection to the people, culture and land of Pashtun. Therefore, the overall account has a selective and preconceived interpretation that is rooted in the adore, inspiration and admiration of *Pashtu* and *Pashtunwali*. The account is written in a conformist pattern and has no objectivity with reference to Pashtun culture in totality.

Abdul Hai Habibi (1910-1984) the reckoned Pashtun scholar has viewed the matter of *Pashtunwali* in a pure scholastic lens. In this account,"*Pashto and Pashstuwali*" his conscious efforts are reflected to remain objective. He has strived to understand and articulate *Pashtunwali* on the basis of its collective psychology. In his research paper published in a booklet form has elaborated that collective psychology is further studied under the themes of virtues (Akhlaq) and rationality (Aqliat)(17).

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In this account he has discussed the ways of Pashtuns in totality. In this connection analysis of language, poetry, folk quotes, folk stories and the oral tradition in general has been discussed. He narrates that a particular culture prospers and nurtures through the two leading factors Inheritance (*Warasat*) and the geography/physical surrounding (*Muheeth*). Habibi's approach is objective and based on the scholastic evidences through an in-depth analysis of the cultural and anthropological stock.

The non-Pashutn writers and scholars in this regards have viewed the Pashtun and their way of living through a tunnel vision of orientalism and careerism. Due to the missing links of cultural relativism, a contrast has been observed across the board in their accounts. Charles Lindholm has deeply studied the contrast in the reports, memoirs, journals and books written by the British colonial administrators, spies, anthropologists etc. "Contrasts in the British colonial view of Pathan character are the norm rather than the exception. In official reports they were viewed either as brave and honorable, or as treacherous scoundrels, as the quotes demonstrate."(18).

This contrast is perpetuated down from the initial writers like Mount Stuart Elphinstone, Mason, Kipling, and Lady Sale to the cadres of the mid era and orientalist of the later days in the British India. It includes Winston Churchle, Major Roveri, Dr. Value, Isac Bruce, Potinger, J.W Spain, Sir Olaf Caroe that have articulated Pashtun ways of living through their individual interaction in peculiar time and space. Like the interaction of Winston Curchile and Lady Sale and that of the J.W Spain and Sir Olaf Caroe has a definite contrast in terms of their interaction canvas, context and the mode of relationship.

#### **Reconstructing the Frame:**

The study of Pashtun's way of life has been diversely interpreted and perceived. There are some common features amongst the writers and researchers that confirm some of the traits, practices and activities as integral parts of the Pashtunwali. It includes the customs of hospitality, retaliation, revenge, collective violent action against the external invaders and egalitarian values that are practiced and endorsed by the Pashtuns of different parts. The overall discourse revolves around the way Pashtun react and act. There are little scholastic endeavors that can deeply analyze the Pashtun tradition beyond symptomatic level. As the local scholars

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reduce the history and evolution of Pashtun culture through connecting it to the inception of Islam and conversion of the Pashtun imaginary forefather Qais Abdul Rasheed. The young archeologist Rafi Ullah has precisely defined it in a relatively holistic context. "As a matter of fact, Pakhtunwali has evolved from the phenomenal historical developments in terms of religion, politics and culture in the Pakhtun land. The fact is supported by Aryan, Zoroastrian, Hindu, Buddhist and Graeco-Roman remnants in the *Pakhtun* culture. Philosopher-poet Ghani Khan, son of Abdul Ghaffar Khan, observes, "Each race has contributed something to his virtues and vices, looks and beliefs, religion and love-songs." This fact clearly dichotomies the religion of Islam and *Pashtunwali* and, thus, all efforts of devising compatibility between the two lose weight"(19).

It is important to note that, the Pashtun code of life should be studied in holistic socio-political, religious, secular, economic, legal and educational contexts. The psyche of the contemporary Pashtun society is evolved in the wake of historical process, the evolution has added a lot to the learning and wisdom of this nation. The study of the *Pashtunwali* through an objective, factual and research paradigm is the need of the time. The paradigm that can go beyond the available text in terms of memoirs, histories, reports, war diaries, fiction, films and books written. An objective analysis of the folk cultural romance narratives, folk poetry especially folk feminist poetry will unveil the secular, tolerant, egalitarian and practical frame of *Pashtunwali*. The Pashtun people and societies have always been used as object research repositories; the aliens have always interpreted them through their tools that most of the time ineffective due to the cultural contrast, technical aberrations, time and resource constraints.

As Pashtun land host the most disastrous and complex war on terror, and the accounts of the political scientists and journalists, while using the historical accounts about Pashtun and their culture once again connect a violent version of political Islam with *Pashtunwali*.

An in-depth anthropological study will nullify the myths like declaring Pashtun as a martial race and violence is imbedded in the Pashtun blood and they are warriors by birth.

At this stage, anthropologists, ethnographers, journalists, researchers and scholars are required to understand and articulate the realities through the eyes, ears and hearts of the people and societies that have been made

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irrelevant and are always silent about their history, tradition, knowledge and wisdom, that help them in living ordinary human being on the face of earth.





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**POST 9/11 SCENARIO:  
AS DEPICTED IN PAKISTANI LITERATURE**

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**ABSTRACT:**9/11 is an important and historical incident of human history which gave birth to a great tragedy. Because of American and NATO attack on Afghanistan a series of horrible incidences are taking place here and our society is facing terribles, hardship, killings bomb blasts and bloody scenes everywhere. A common person has been badly damaged in a state of fear. Our poets and writers are feeling all the horrible and terrible acts and expressing themselves about it in this article we have. We can quote here some specimen from Punjabi, Sindhi, Balochi, Pashto and English literature which has been created in Pakistan but specifically Pashto literature can show us a true mirror in this connection. This paper deals with all these quotations.

The incident of 11 September 2001 is an event which has changed completely the socio-political scenario of Indian Sub Continent. Besides these socio-political effects the incident also has permanent effect on the literary scenario and literature of the sub continent which has become its important part. The incident has long lasting and deep effects on all national and local languages of Pakistan. The incident has effects on the English literature of Pakistan as well as International English literature. As the incident has direct contact with politics, literature, history and geography of *Pashtuns* that is why the effects of this incident can be seen in all literature created in this language. Both prose and poetry has its effect but poetry is highly affected by the incident of 9/11. Such socio-political incident can be properly depicted in lyrical poems. That is why a large portion of the Pashto lyrical poetry portrays the effects of this incident. *Ghazals* is highly based on technical formalities; that is why such topics cannot be properly dealt with in *Ghazals* but *Ghazals* are also not untouched with effects of this incident. In this brisk write up the effects of 9/11 incident on Pashto Ghazal will be examined but after a short introduction to the background of the incident. So the write up may be divided into the following parts:

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1. Short Introduction of 9/11 Event and Taliban
2. Effects of 9/11 on Pakistani Literature
3. Effects of 9/11 on Pashto Literature
4. Effects of 9/11 on Pashto Ghazal

Introduction and background study of the three points will presented and the final one will be discussed in detail.

### **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)

Due to Al – Qaida and Osama Bin Laden ties with Taliban in Afghanistan Mulla Umer and Taliban Movement also considered as their coalition and allies. It was also alleged that Osama Bin Laden has been hidden in the mountainous area of Afghanistan. On 4th April 1949 NATO was signed by 26 European states along with America in which it was decided that a collective defense mechanism will be used in any case of terrorism or invasion. From 1st April 2009 the membership of the NATO has been increased to 28 due to the inclusion of Albania and Croatia in to it. After 9/11 NATO marched forward in Iraq and Afghanistan. America along with NATO Forces invaded Afghanistan on the pretext that they will search for Al – Qaida leader, Osama Bin Laden in the mountainous area of Afghanistan. The situation arise due to this invasion of America and NATO Forces into Afghanistan and their conflicts with Taliban provided new stuff for the intellectual and writers of Pakistan and Afghanistan.

The incident of 9/11 took place in 2001 but Americans have their observation on the government and diplomacy of Al – Qaida and Taliban Movement in Afghanistan. So a short study of Taliban Movement from

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dawn to dusk may be useful for its understanding. “Taliban’s activities/actions start in the spring of 1994 with the incident when two young girls are kidnapped and 30 Taliban with the help of only 6 guns rescue them and hang commander of the kidnappers” (2).

After that they get strength and marched toward their government in Afghanistan. Their major action starts in 1994. From 1994 to 1996 they succeeded in establishing their strong and stable government in Afghanistan. The picture has been depicted in the following words:

“The Taliban’s first major activity was in 1994 when they marched northward from Maiwand and captured Kandahar city and the surrounding provinces, losing only a few dozen men. They captured a border crossing at Spin Boldak and an ammunition dump from warlord Gulbaddin Hikmatyar on October, 29,----. Over the next three months this hitherto unknown force took control of twelve of 34 provinces, disarming the heavily armed population. Warlords often surrendered without a fight. By September 1996 they had captured Afghanistan’s capital, Kabul.”(3)

To defeat / undermine Taliban Ahmad Shah Massoud invaded them from North in 1997 but was unsuccessful. However, Ahmad Shah Massoud retained his control over Mazar Sharif. Taliban gradually weakened due to their continuous incursion fights with Northern Alliance. Even that NATO marched toward Afghanistan and they connected Taliban to Al – Qaida and finished their government. This background has been clarified in the following extraction/excerpt from a lecture.

“On August 8, 1998 the Taliban recaptured Mazar – I – Sharif, avenging their earlier defeat and creating more international controversy by killing thousands of civilians and several Iranian diplomats. This offensive left the North Alliance in control of only 10-15% of Afghanistan in north. Thereafter, the Taliban retained control of most of the country until the NATO invasion. On September 9, 2001, a suicide bomber, posing as an interviewer, now widely thought to be connected to Al – Qaida, assassinated Massoud”. (4)

In this way America combined / connected Taliban and Al – Qaida and blamed them both for terrorism and continued their activities against them. When the incident of 9/11 took place they search Osama Ben

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Ladin – master mind and leader of Al – Qaida – in Afghanistan and in this way dismantle Taliban regime in Afghanistan. After the incident of 9/11 Al – Qaida and Taliban are carrying out their activities against USA. These activities have affected Pakistan completely and other neighbouring countries partially. That is why literature produced in this region present pictorial depiction of these social and political effects.

### **Prevailing/Present 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 tool 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:

“Coventional western public opinion regards the war in Afghanistan as a struggle between NATO and extremist Islamic militants. Since assming 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 northest frontier.” (5)

Shortly, the literature produced in these two countries must demonstrate the uncertain and vague environment until the flames of this war come to an end.

### **9/11 and Pakistani Literature**

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,

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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 in 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.” (6).

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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 Pashtun society especially in the context of the NWFP (Khyber Pakhtukhwa) and its surrounding regions”. (7).

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 Ogoo*” world on Typhoon’s shoulders”

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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 Pashtun region have written poem in this perspective, Pashto *Ghazals* do not have the same intensity and velour. The fundamental 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*.

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