
BRAHVI FOLK STORIES; ITS THEMATIC SIMILARITIES WITH PASHTO

Ms. Zahida Razzaq
Dr. Naseebullah Seemab
(Corresponding Author)

Abstract

Folk Literature plays pivotal role in the protection of historical, cultural and literary aspects of any language. The very roots of a language are traced in its folkloric tales.

These are a source of providing comic relief to the readers as well as moral cleansing. All sorts of virtuous deeds are given an exposure to. Thereby, encouraging the readers, including women folk, to be able to combat the troubles and turmoils of life boldly, and as such, they will be able to emerge successful. The evil is shown to be defeated and is associated with catastrophic ending.

The author of this paper strived to pin point its significant role, similar aspects in the folk tales of both languages and many more.

Key words: Brahvi, Pashto, Folk Tales. Folk literature

Research Methodology:

The study of folk stories could be carried out through qualitative measurement hence for this study qualitative tools and method has been used. On the same basis assorted sources have been consulted which also includes the contemporary literature.

Introduction to Folk Literature:

The basic purpose of writing epics, short stories or any folk story has been to entertain and delight people. Besides being their educational values and historical knowledge, which these actually impart, the Psychological benefits obtained from these stories cannot be over looked.

These folk Stories play an important role in Literature. These stories reflect the Psychological aspects, superstitions, the fundamental beliefs and such like aspects of life.

The stories are the reminiscences-the old nostalgic memories, which are deemed essential treasure-house by the demographical experts. Who believe that these stories

throw ample light on human Psychology and the origin and development of human mind.

The critics keep an eye on the technical aspects of the stories, whereas the reader is kept engaged in the element of joy these stories provide.

There are flaws which may be traced in plot construction. However, this is only plot which maintains the reader's attention throughout. This interest is because of the supernaturalism or metaphysics. The judgment of the critics may be at times critical or harsh, we do not however, lose imaginative contact while reading such stories.

It may be true to say that at times we are likely to forget the relationship between cause and effect, owing to the metaphysical aspects in the stories.

We for a while, are likely to be oblivious of the actualities of life, rather are lost in the magical world latent in these stories, this world is a strange one; replete with multi colors and attractions at every point. We do here have to credit the critic, who does assess the plot of the story, but cannot help keeping his eyes off the subtleties and delicacies of it.

He is not to be considered a loser. He is drenched in the beauties of these stories, the genre of folk stories is soaked with the heavenly relics, the narration reflecting the civilization. It is to the credit of these folk stories through which prose has flourished in all times.

If we analyze the scenic aspects hidden in folk stories we find out that no other types of literature come close to it. We find out in abundance the scenic display in the folk stories. It relates to the panoramic views from local to universal. The themes such as orchids, rivers, deserts, the calmness in the evening, the gentle touch of heat; all are interpreted and portrayed with utmost care and delicacy.

Not only these but the pain of desertion, cowardice and gallantry, motherhood, respect, honour, the bashfulness, wrath and much more are interwoven systematically at intervals. The feelings and emotions are found in these stories are multifold. The folk story is the representative of all such aspects of life.

Brahvi Folk Stories:

We may say it with confidence that the folk story is a precious gift of the ancestral treasure. Brahvi Literature cannot ignore the importance of folk stories, keeping in view the fact that these stories have made Brahvi literature shine like a pearl. These stories have added beauty to it and have made it ornamented and loveable.

The Brahvi Story writer does take the readers to a world of sublimity and imagination; normally unaccusable. He does develop the love for humanity unconsciously. These Brahvi stories may have supernatural characters like fairies but the hero-the protagonist is always a man like our selves. Among the magical displays are found true human beings.

We find the readers being sympathetic towards the miseries of these characters and also see the element of joy in them upon seeing their heroic characters, coming out of troubles and turmoil's. Such is the characterization of these folk stories, that it always keeps the readers intact. We may cite here the story of the character her of the central character of the story, who in order to help the neighboring king, goes out to fetch the eyes of Bordue, to help the wife of the king is entrapped by Bordue; who lights up the fire to kill him We see in the hearts of the readers the anguish, the pain which they feel for their hero. The prayers of the elderly person rescue him and he succeeds in killing Bordue. The readers are enormously delighted at this rescue.

The central character also comes in contact with some villainous characters. We find the hatred in the hearts of the readers for these antagonists. This is truly called the poetic justice-love for the good characters and hate for the evil ones.

The readers want their heroes to be successful and want to see the evil meeting catastrophe. Another instance of these feelings being developed in the heart and soul of the readers is when in Gul-e-Khandan's story, the wife of the hero, suffers at the hands of her husband's two brothers; who force her to dance and want to take her to koe kaaf. We see the readers dejected and melancholic and when the young prince is rescued by the caravan, from the well, and reaches home safely, wife returns home and the repentance by the two brothers; all these make the readers happy. This is how in each story the protagonist is shown to be undergoing ups and downs in life; facing the vice and the virtue, thereby, concluding each story with hero to be victorious and this indirectly is the victory of being virtuous. The readers come across various themes of life including sympathy, sacrifice, love and kindness and are bent upon developing these qualities.

We find that the central characters of these folk stories are mostly the conspicuous personalities like princes, the ministers, the nobles etc. They prefer serving humanity at the cost of ease and comfort in their lives, they want to establish virtue.

They do face calamities and challenges but their unflinching and untiring efforts and zeal makes them successful. They do this only in order to safe guard their people. They combat with evil, fight the monsters, the wicked and the vicious characters, by defeating them these heroes relax.

If we analyse Brahvi folk stories we realize that there is always some sort of moral cleansing besides the comic relief and delight. For instance, here may refer to the readers the book “Masa Cal” by renowned author Afzal Maingal, Brahui Academy, 1988. in which each story contains elements of Solidarity, unity, love for mankind and affection.

Similarly, the book compiled by Abdul Rehman “Brahvi Kisa ghak” Brahui Academy 1977. also reflects the similar trends.

A book “Brahvi Khalki Kisa-e-ghak” by Afzal Maingal ‘Bay-na-takr’, Brahui Lok Kahany, 1978. ‘Masalal’. ‘Hussan-e-wazir’, ‘Gul khanda’ 1993., ‘Hussan Bano’ 2002., ‘Shams-o-kamar’ 2003, Azeem Jaan’s Kacharee, Brahui Academy, 1995. and Kafla-the caravan, the Sosan Brahui’s Heerof, Brahui Academy, 2004. Professor Anwar Roman’s Brahvi folk stories, Brahui Academy, 1965. All these folk stories reflect Brahvi culture, traditions, habits and personality traits of people and this exposure leads the readers to have a peep into the world of virtue. These folk stories in Brahvi literature certainly more the readers towards virtuous actions.

These make men brave enough to face boldly the challenges of life and also to be able to resolve the intricate issues. In his efforts they will surely be victorious.

We also find a special space for women in these folk stories, who are encouraged to confidently face the problems in life.

Similar aspects of life are also found in Pashto folk stories

These stories reflect the various features of society including physical and economic ones, and also reveal to the readers the ways of life these people have adopted. We find likeness and index of similarity of themes between Brahvi and Pashto folk stories; with a slight difference of Life Style Patterns, Circumstances, Language and Culture.

“Mili Hindara” is the epitome of these traits in Pashto “These long and short termed incidents and anecdotes bring to light the Pashto Social life and are narrated, out of the discussions that take place at homes infinite, and Hujras and Daria’s (Places where group of people gather for counselling and judgments). (Prof. M. Nawaz Pashto Academy Pashto-1987, Pg-168)

Qazi Hanifullah Hanif says in his book “Pashtoon Aur Madee Folklore” page No. 10.

”انسانیت اور تہذیب و تمدن جامد اور ساکن نہیں ہوتی بلکہ یہ سب کچھ ہمیشہ ترقی کی طرف گامزن ہوتی ہے۔ اسی

طرح انسان کی زندگی کے رنگ ڈھنگ تہذیب و تمدن اور رہن سہن کے طریقوں اور ان سے متعلقہ اوزار اور

آلات میں بھی تصنع ترقی اور نفاست آگئی۔“

Translation: Culture and civilization are not static in nature but it always make progress. By the way it reflects in the life style, tools and culture of a nation.

The Characters in these stories, both of Pashto and Brahvi are men like ourselves, full of breadth and blood.

“The Pashto Literature has preserved and protected the language and has introduced lively characters representing social life and these characters are presented as role models for the readers and have made them once again living and out of the world of stories (Pg-108).

One important point related to these folk stories is that, these portray in true essence, the national events, cultural values, and if these are devoid of them, shall never be deemed as true representative of society. There may be a touch of colors of event from the lives and the cultures of other nations, but these are presented to the readers with a feeling, that we find a symmetry and balance in their exhibition, with a touch of similarity of the events as belonging to reader’s culture and life.

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