

In Pashto poetry, the depiction of women or their cries

Content reviewer: Professor Mohammad Aqa Shirzad

Literary reviewer: Professor Alkozai Tayeb

Email address: hosanoori173@gmail.com

Contact number: 0785291107

Research: Professor Hosa Noori

Summary (Abstract)

Pashto folk and rural literature highlights various aspects of our social life and is a unique characteristic of our social relations. Pashto national and folk literature has a type of poetry called 'Landai'. This poetry is so popular among the people that everyone understands it as soon as they hear it; this is because in Pashto folk literature, 'Landai' has its own specific form and unique weight, which is not seen in other poems. The subject of this article is focused on a part of Pashto poetic folk literature that includes 'Landai' and explores the memories and cries of women within these 'Landai'. This article answers the question of why Pashto women or ladies cry and mourn on the day of marriage instead of laughing and celebrating. In this writing, descriptive, explanatory, analytical, observational, and interview methods have been used. The research field includes libraries, wedding gatherings, and parties... The aim of this article is to illustrate the reasons for women's memories and cries in 'Landai', revealing the findings of the research that the reasons for women's memories and cries include family troubles, women and daughters being given in gambling, social structures, emotional or personal relationships, poverty, and destitution... Its content and themes are critical, protest, sorrow, mourning... and others.

Keywords: Landai, cries, folklore, literature, people, dowry, bad, gambling.

Introduction

Landy is a unique, rich treasure of Pashto folk literature. There is no aspect of our society's life and ideology that has not been reflected in landys. Cries, love, beauty, union, separation, happiness, sadness, oppression, justice, sacrifice, patriotism, and all kinds of martial and poetic views are included in landys.

For understanding the spirit of Pashto folk literature, the conditions of life, culture, and customs, landys hold the status of an encyclopedia.

This article discusses those landys that express women's complaints, cries, emotional personal relationships, family troubles, the bad treatment of sisters and daughters, social structures, poverty, bad customs, the selection of unsuitable life partners (males), and so on... The knots of their hearts must be untied. The lives of Afghan women in general and Pashto women in particular are entirely conducted through their fathers, husbands, brothers, uncles, and elders. Women or girls have no right to say anything about their future or to express any opinion.

The statement of the issue

is clear that all people of the world have their own specific culture and tradition based on objective and mental conditions, which are transmitted from one generation to another in their own flowing and simple language, orally and verbally, ensuring their preservation. If these original and authentic materials are not written down in the form of writing, it is evident that they will be lost. They cause waste and the tide of non-existence carries them away and annihilates them. Scholars have noted this matter. If oral literature is not given full attention, it will be lost over the centuries, completely disappearing. This is because the people die with their death and are buried under the soil. Based on this brief note, we can say that a significant, excellent, and abundant treasure of Pashto literature is found and preserved in the folklore, popular, and oral literature of the Pashtun people. It creates a fundamental image of the economic, social life, business, political situation, religious and spiritual traditions, and their customs and practices. In any case, specific books have been written on this subject, articles have been written about it, and this will continue, and scholars will tire themselves in gathering folk literature. It is our duty, and we are obliged to serve Pashto literature and must endure hardships and struggles to serve our sweet mother tongue, Pashto.

The importance and value of research

I think that this small collection and article will be very interesting and useful for our dear readers, poets, writers, and especially for the lovers of folk literature, who will also read the number of couplets in this article that the Pashtun people have created about satire and the cries of women. In this number of couplets and poems, very deep images regarding the memories and cries of women are visible, which our new writers and lovers of folk literature will become more familiar with. The memories of women that I know of in the form of couplets, I have presented with great love to the scholars and lovers of knowledge and wisdom, with great respect. The importance and value of this topic lies in the fact that until now, no one has paid attention to the memories and cries of Pashtun women, and no one has alleviated the pain of their hearts.

The objectives of the research:

Main objective (goal) to depict the reasons for women's memories and cries in short stories. Secondary objectives: Access to the depiction of Pashto women's memories and cries in short stories. Pashto women find and maintain their special methods and tools for expressing their opinions about their lives.

Research Questions

Main Question

1 -Why do Pashtun women and youth cry and mourn instead of laughing and celebrating on the day of marriage?

Sub-questions

2 -What do Pashtun women depict through memories?

3 -How do Pashtun women relieve their heartaches?

The background of the research (context)

If we look at the historical process of folk songs (short songs), the age and date of folk songs (short songs) cannot be determined even approximately, but we can say that this type has existed for a long time. Researchers of Pashto folk literature consider the history of existing songs of Pashto oral literature to be very ancient, and these songs, especially short songs, are regarded as having great historical significance. Jones and Professor Noza Tahir are in agreement on this matter and state that the history of Pashto short songs is related to the era of the Rigveda (900-1500 BC). Like:

Moon head, take my flower pieces. My friend does the flowers. This couplet is on everyone's lips in Pashto. Pashto couplets have also been printed in 303 pages. But regarding its authenticity, we can find very little information in Pashtun society. When it reached the ears of Jones and Ludson, he called it the deep analysis resulting from the Aryans' tradition that in the light of the moon, they would make Soma, Homa, and the ninth plant rail and then make Soma wine from it.

In the same way, this couplet, which has a thousand-year-old tradition and is about the beloved of Khalo :

When the army of Khalo arrived ,

I will go to see my beloved Kamal .

Khalo was a famous general among the Pashto commanders of Ghaznavid Mahmud .When Khalo's beloved realized that he returned from the battle with his army, she recited this couplet .

In the ancient Pashto works, we can see examples of couplets in the works of Hussain (1068-1118 AH), Muhammad Bayaz (around 1200 AH), and Syed Ghulam Nangari. Additionally, there are some black ink works that have recorded a few couplets. However, the fundamental work that has gathered couplets from the people in this field began from the nineteenth century onwards, and we can see examples of couplets in the works of Eastern scholars .

James Dar Mastmeter (1849-1194 AD) preserved (88) examples of Pashto couplets in his famous work (Pashtunkhwa Poetry of Spring). Some other Eastern scholars have also done this work and have discussed couplets with translations in various languages. In the Orientalists, with translation, it has been brought in the couplet work (Moonlight, take the sound). When the attention of the folklore enthusiasts turned to collecting Afghan folklore from the early twentieth century, they made efforts to gather couplets. Such works became well-organized at that time, as academies in Pashto regions have been engaged in revitalizing the Pashto language, culture, literature, and heritage.

The first collection in the printed collection of poems is by the deprived Muhammad Gul Nuri, which is called "National Songs" and contains three thousand Pashto poems. The second printed collection is named "Pashto Songs" compiled by the Pashto Society ,which includes more than a thousand poems in its first part. The third collection is by Professor Abdul Maroof Benawa, which is called "Poems" and the included poems are also translated into English and Persian languages. Additionally, in Quetta, Mr. Gul Muhammad Khan Kakaar has gathered thousands of examples of Pashto poems in a three-part book called "Gul Tapa." In Peshawar, merchants have printed some collections of poems, among which the famous ones are: The collector of this collection is Syed Akbar Saad. The complete wisdom: The compiler of this collection is Jamal. Famous Tapa: This collection is published by "Salim Publishers".

As mentioned above, Europeans have provided translations of Pashto couplets. Similarly, translations of Pashto couplets have also been presented in Urdu, which are popularly known as "Sarood Khesar" and under each couplet, its Urdu translation is also written. Regarding the couplets that have been discussed in the writings of Europeans, we see the first writing of Afghan writers in the 1317 year of Kandahar's "Taloo Afghan". There, alongside other oral literatures of Pashto, there has been a discussion on couplets as well, and later there are many other writings in this area, some of which are famous and are mentioned here: Mr. Bukhari in his valuable work "Pashto Log Gait" has a comprehensive chapter on couplets that includes an analysis of couplets. Likewise, Mr. Habibullah Rafi's book "Khalko Sandaray" also has a good discussion on couplets. However, the writings published by Mr. Suleiman Lai in the series of "Zire" are indeed not without impact in the strong analyses of couplets.

Similarly, Professor Habibi in one of his writings titled "The Role of Women in Pashto Literature" discusses the topic of couplets at the beginning, and this writing is considered a significant work on couplets. In the book titled "Pashto Criticism," Professor Dr. Majrooh, Ms. Masooma Asmati, and Abdul Rasool Amin have published three research articles about couplets. The young poet Jahan Alam, a resident of Lower Pashtunkhwa, has also written about techniques in literature and couplets in a book named "Taba and Techniques." The graduate of Dawat and Jihad University, Mr. Abdul Razzaq Shinwari, completed his bachelor's thesis titled "Aesthetic Beauties in Pashto Couplets" in the year 1374. Similarly, in the magazines such as Heela, Nashtar, Shamshad, Anusha, and other publications; some couplets have been recited and presented on various topics. However, specifically, nothing has been written about the couplets of women's memories and laments. This is a gap that needs to be filled.

Theoretical basis (theoretical foundations)

The couplet is that part of folk literature where the anonymous and unmarked poet has succeeded in expressing and depicting the most sublime moments of human life in two unequal couplets in a concise manner .

In the book "The Form and Content of Pashto Oral Literature," Ghutai Khawray has used the above definition in the discussion of the types of couplets in the context of Pashto folk songs.

Selected text in word: Professor Habibullah Rafi wrote: "A couplet is a two-line poem in which the first and second lines do not rhyme with each other and are not equal in meter." Professor Kanari wrote about the couplet: "A couplet is a rhythmic, unconventional, additional, aphoristic, rhymed, non-stated verse in which the first part has nine waves and the second has thirteen waves." The Kabul University Faculty of Education's "Onsha" magazine published an article by esteemed Professor Mohammad Aqa Sherzad titled "In Pashto Couplets, the Art of Allusion" in the first issue of the year 1383 in the solar calendar, which also utilized similar definitions and recognitions. In the definitions that have been made about the couplet, the common points and words that can be seen in all are that a couplet has two lines, the first is short and the second is long, and it is not the property of an individual (person) but rather a shared property and pride of the entire Pashto nation.

Landi is the art of the people. It has an example like another flame whose place is not known where it was; its time is not known that it has been like this for a long time, but the Pashtun generations pass it on to each other for centuries. It is a mirror of the mentality, culture, and civilization of the people .

Rawrti (a famous Pashto writer who was in the dictionary of English) has served the Pashto language greatly, and he has written about Landi: "It is a type of composite poetry of the Pashto language that is sung through the medium of music, filled with a lot of enthusiasm and heat. It reminds me of my national and patriotic anthems; at that time, I was living in Peshawar, and I wrote a lot of such poems".

The research method

This research, which is an analysis of women's memories and cries, has been written based on the intervention analytical and observational method and has been analyzed with full attention in light of the intervention analytical method .In collecting the materials for this research, various sources have been utilized; such as: general and personal libraries, and from primary sources, which are the author's own works. The research field: wedding gatherings, celebrations.

Findings (Results)

الله ورووکی یار زلی کړې

چې د سینې بازار مې لوتې کړینه

God has made a friend young,

who has broken my heart in the market of the chest.

الله ماشوم لالی را لوی کړې

چې مې تالا کړې د سینې د باغ کلونه

God, child has grown up,

that has taken my heart's garden flowers

خدایه ورووکی وورکی لوی کړې

لکه د واورې ورته هسې اوبه شومه

همیم ۲۲:۱۷-۱۸

په پوره لنډیو کې د جنی سن یا عمر واده ته برابره ده. په هر څه پوهیږي زړه یې هر څه غواړي مگر هلک ورووکی تر څو هلک ځوانیږي جنی زړیږي چې دا یو بد او ناوړه دود ده.

God, the small one is big like the snow,

I became like water.

Hamim 2022: 17-18.

In complete brevity, the age of the girl is equal to marriage. She knows everything, her heart wants everything, but the small boy until the boy matures, the girl becomes old, which is a bad and harmful custom.

دادا په خپل کور کې زړه کړم

د پيغلغلتوب باغ مې خندان لوت کړو مينه

هميم ۲۰۲۲: ۲۷

په پورته لنډۍ کې جنی ناله او فرياد کوي چې عمر مې تيره شوه پسرلی لار او خزان را باندې راغلی او د پلار کور کې زړه شومه چې دا زړښت ډير لاميلونه لري. يو لامل يې دا ده چې کورنۍ ډير ولور (طويانه) اخلي نو ځوانان دومره پيسې نه لري چې د جنۍ د ولور پوره کړي. نو همغه ده چې جنۍ د پلار په کور زيرېږي.

I have a heart in my own home.

The garden of youth has taken my love.

Hamim, 2022: 27.

In the above couplet, the girl laments and cries that my age has passed, spring has gone, and autumn has come upon me, and I have become sad in my father's house because this dowry has many burdens. One reason is that families take a lot of dowry (bride price), so young people do not have enough money to fulfill the girl's dowry. So that is why the girl grows old in her father's house.

نه دې خان نه دې د بل کړم

د دادا کور کې دې زړه کړمه ظالمه

Not you yourself nor you of another do I make,

in the house of grandfather, you cruel one.

تا ته مې نه درکوي ياره

زرگی دې ولې خورينوې د خان دوشمنه

(خاورې ۱۳۶۶ : ۲۹)

په پورته لنډۍ کې جنی وايي چې تا ته مې پلار نه درکوي دا ډير لاميلونه لري چې قوي لامل يې مفلسۍ، بيچارگی، او ناداری دي. ډير خوارۍ او

زحمت مباسه او خان سره دي دوشمني مه كوه. دلته اغلب په كمان كه دير تينگار وكړي دوشمني هم را پيښېږي.

Until you do not give me, my dear,

why do you eat your gold, enemy of yourself?

(Khawaray 1366: 29)

In the above couplet, the girl says that my father does not give you; there are many reasons for this, the strong reason being poverty, helplessness, and being poor. There is a lot of hardship and effort, do not create enmity with yourself. Here, it is likely that if you insist too much, enmity will also arise.

په مخ مې مه وهه خوريريم

په سترگو روند شي پيغلې چا وهلي دينه

(سويمن ۳۵۵ ل. ل: ۴۸)

Do not hit my face, I am sweet.

In the eyes, you become blind, girl, who has been hit by the heart.

(Subman 355 L. L: 48)

د مجبورې ژوندون به څه وي؟

ويرجنه ناوې زور ليوره ته ودوينه

د مجبورې، ناچارې، بدبختې ژوند خو همدا دی چې ناوې زور ليورته ودوينه

What will the life of compulsion be?

A virgin bride will marry an old man.

The life of compulsion, helplessness, and misfortune is just this: that the bride marries an old man.

واده خوښې گناه نه ده

ورونه دې وې پيغورونه راکوينه

(منگل ۱۳۸۹ ل. ل: ۴۹)

په پورته لنډۍ کې جنی وایې په خوښه واده کول کناه نه ده مکر د کورنۍ او خلکو له نظره نه بښونکی کناه ده او خلک ورته پیغورونه ورکوي.

Choice sin not is marriage,

Brothers this why reproaches give

(Mangal 1389 L.L: 49)

In above couplet the bride says in choice marriage doing sin not is but of family and people from view not forgivable sin is and people to it reproaches give.

تر جک کړکي مې سرور جک کۀ

ابک مې شني روپۍ شماری ما ورکويڼه

(رفيع ۱۳۴۹ ش: ۵۵)

په پورته لنډۍ کې جنی وایې: پلار مې شني روپۍ شماری په ما ولور (طويانه) اخلي ما ورکويڼه. همدغه روپۍ ماران لړمان دي. چې چنی په یو رقم خوري. او کورني په بل رقم خوري.

My father counts green rupees, do not give me.

(Rafee 1349: 55)

In the above text, the girl says: My father counts green rupees as my dowry (Tawiana) do not give me. These rupees are snakes and lizards. The chicks eat in one way, and the household eats in another way.

پلاره وړوکي دې واده کړم

د نغري اېرې په لاس جارو کومه

(کاکا خیل ۱۹۸۷ م: ۵۸)

په پورته لنډۍ کې جنی له خپل پلار څخه کبله کوي او وایې: دومره وړوکي دې واده کړم چې مې د نغري اېرې په لاس کوه.

I will marry a small girl. I sweep with the hand of a broom.

(Kaka Khil 1987: 58)

In the above couplet, the bride complains to her father and says: I will marry such a small girl that I sweep with the hand of a broom.

زما که خپل جنان سړی وای

زه به بل یاری ته وې پسخېدمه

(بینوا ۱۳۹۰ ل.ل: ۶۵)

په پورته لنډۍ کې جنی د خپل جنان د نه سړي توب کیله کوی او وایي: که زما جانان سړی وای زه به د بل یاری ته هوسیدمه.

If my beloved was a man,

I would not have gone to another lover.

(Binava 1390 L.L: 65)

In the above couplet, the girl laments the absence of her beloved and says: If my beloved was a man, I would have desired another lover.

پلاره کوډله دې ایره شه

سور کی مڼه دې په کارغانو وخورمه

په پورته لنډۍ کې جنی خان له مڼې سره تشبیه کړې ده ، او خپل میره یا خاوند له کارغانو سره تشبیه کړی ده . جنی مشبه مڼه مشبه به، د جنی او مڼې ترمنځ وجه شبه خوروالی ،سوروالی، او ښایست ده ، د خاوند او کارغه ترمنځ وجه شبه توروالی بې ارزښتي ده ، خاوند مشبه او کارغه مشبه

به ده.

(زیارن ، پتوال ۱۳۸۶ ل.ل: ۶۵)

The bride has become like a pomegranate.

I ate the red pomegranate with the crows.

In the above couplet, the bride has compared herself to the pomegranate and her husband to the crows. The bride is compared to the pomegranate, and the commonality between the bride and the pomegranate is sweetness, redness, and beauty, while the commonality between the husband and the crow is blackness and worthlessness; the husband is the compared and the crow is the comparison.

(Ziaraan, Patwal 1386 L.L: 65)

ته وٺي ناست پي ڊڙي وڪه

ڪنڊو اوبنڌي خلڪ راڻي ما ورڪوينه

په پورته لنڊي جني خپل محبوب ته وائي جي وٺي ناست پي ڊڙي وڪه جي اوس خلڪ راڻي ما ورڪوي .

(لايق ، زيار ۱۳۶۳ : ۲۰۴ ل ل)

Why are you sitting? Shoot!

The ruined people are coming; do not let them take me away.

In the above couplet, the girl tells her beloved, "why are you sitting? Shoot! People are coming to take me away."

(laiq, ziar 1363: 204)

چرته پناه شوې په غم ورکه

ما په اوبسانو بدلوي تا غرقوينه

په پورته لنڊي جني خپل محبوب ته وائي چيرته پناه شوې او په غم ډوب پي ، پلار جي ما په اوبسانو بدلوي او تا غرقوي راځه ما وژغوره ! جي دا

ډير سپک او بد دود دی .

(شينواري ۱۳۸۵ : ل ل ۶۹)

Where have you sought refuge in sorrow?

You drown me in tears.

In this short poem, the girl speaks to her beloved, asking where he has sought refuge while she is submerged in grief. My father makes me cry, and you drown me. Come, save me! This is a very light and bad custom. (Shinwari 1385: 69)

په وديدو به مې واده کړي

نه به کور وکرم نه به تا خوشاله کرمه

په پورته لنڊي کي جني خپل ميره ته اخطار ورکوي او وائي په وديدو به مې واده کړي مگر نه درته کور کوم او نه به تا خوشحالوم لامل پي داده جي

د زور کار ده جني نه غواري دي شخص سره واده وکړي .

(لايق ۱۳۹۲ : ل ل ۶۱)

In the wedding, I will not make a home nor will I make you happy

In the above couplet, the bride warns her husband and says that she will marry him in the wedding, but she will not make a home for him nor will she make him happy. The reason is that it is a matter of force; the bride does not want to marry this person.

(Laiq 1392: L.L p. 61)

زما په برخه دې کمکی کړ

زه چې کمکی یار ستروم زره به شمه

په پښتني ټولنه دا يو ستر ستونزه ده چې د جنی او هلك عمر به پام کې نه نیسی چې زیاتر جنکی له دې حالت فریادونه او کیلی لری او ډیری ځایونو کې ښیرې هم کوی .

You have helped me in my part. When I see a young friend, my heart will be filled

This is a significant issue in the Pashto community, where the age of girls and boys is often not considered. More often, girls express their grievances and complaints about this situation, and in many places, they also suffer.

په جوارگر لالی مې سر دی

په لک مې اخلي په روپۍ مې خرڅوینه

(همیم ۲۰۲۲ م: ۷۸-۷۹)

په پورته لنډۍ کې جنی له خپل خاوند څخه سر ټکوي او وایي د قمار باز سړي سره مې سرشو په لک مې اخلي او په یوه روپۍ مې خرڅوي.

In the field of agriculture, I have a head.

It takes a hundred from me and sells it for money.

(Hamim 2022: 78-79)

In the above couplet, the girl is expressing to her husband that she has become involved with a gambler, who takes her for a hundred and sells her for a single rupee.

لالیه راشه ما واده کړه

په جوارگر بابک مې نشته اعتبارونه

(همیم ۲۰۲۲ م: ۷۸-۷۹)

په پورته لنډۍ جنی په خپل خاوند غږ کوي چې ما واده کړه په قمار باز، پلار مې نشته اعتبار پښتني ښځی هم د پلار کورنۍ او هم د خصر کورنۍ څخه متضرر دي .

Laliye Rashe, we have been given

In the presence of Babak, I have no credibility

(Hamim 2022: 78-79)

In the above couplet, the girl speaks to her husband, saying, "Marry me to a gambler; my father is not present. Pashto women are affected by both their father's family and the family of the husband."

د پښتنو بده رواجه

يار چې ولور گټي نو زه به زره يمه

(جلالی ۱۳۶۰ ل : ۸۴).

په پښتنو سيمو کې کله چې هلک کوژده وکړي دا کوژده په قرض او پور وي نو هلک مجبور دی چې پردي ملکونو ته د کار او غريبی لپاره لار شي ترسو د قرض د خلاصولو او د ولور د پوره کولو لپاره پيسې وگټي تر څو چې بيرته کور او کلي ته راځي نو جنی به زره وي ، انجلی د اعتراض غږ پورته کوي او ووايي د پښتنو بد رواج ده.

The bad custom of the Pashtuns is that when a bride price is gained,

I will be heartbroken

(Jalali 1360: 84)

The bad custom of the Pashtuns: When a boy gets engaged, this engagement is based on debt and loans, so the boy is forced to go to foreign countries for work and poverty in order to earn money to pay off the debt and fulfill the dowry. Until he returns home, the bride will be upset, and the girl raises her voice in objection, saying it is the bad custom of the Pashtuns

پلاره وروکې دې واده کړم

د کلي وورکي مې ياديری مړه به شمه

(هميم ۲۰۲۲ م : ۹۷)

په پورته لنډی کې جنی د پلار نه کیله لری داعتراض په بڼه وايي چې وروکې دې واده کړم اوس مې همزولې يادته راځی مړه به شمه.

I will marry a small girl.

.I remember the small ones of the village, I will die

(Hamim 2022: 97)

In the above summary, the girl complains about her father and says in protest that I should marry the little one, now my peers come to mind, I will die.

پلاره وروکې دې واده کړم

برستن په خوږې نسيم په لاس يې غبرگومه

(هميم ۲۰۲۲ م : ۹۷)

په پورته لنډۍ کې جنې خپل پلار دې اشتباه ته متوجه کوي چې زه د کور د سمبالولونه وم کله چې برستن جگه وم برستن په خوله نسيم په لاس

يې غبرگوم، مانا دا چې کله چې جنې واده کوي نود کور ټول کارونو توانيې او قدرت ولري.

I will marry a small girl, a blanket in the mouth,

Nasim in his hand, a big one

(Hamim 2022: 97)

In the above couplet, the girl makes her father aware of the mistake that I was managing the house when I was a child. The blanket was high, the blanket in the mouth of the breeze in hand. This means that when the girl gets married, she has the ability and power to manage all the household tasks.

ما که په خوښه ميره کړی

به سر مې وړي دي دکلي پيغورونه

(جلالی ۱۳۶۰ ل : ۱۹۸)

په پورته لنډۍ کې جنې بيا ناله او فرياد کوي وايي چې ما که په خپله خوښه واده کړی، دې کې څه تاوان دی چې د کلي خلکو ماته پيغورونه راکوي.

We who have chosen a husband have been subjected to the taunts of the village.

(Jalali 1360 L: 198)

In the above couplet, the girl again laments and cries out, saying that if I have married of my own free will, what harm is there in that, that the people of the village give me reproaches.

خدايه کمکوټی وورکي لوی کړي

چې په خواره اوربل مې ووهي لاسونه

د کمکوټي وورکي سره واده کول هم ديري ستونزې رامینځ ته کوي. د ژوند په رمزونه او رازونه نه پوهيږي او پښتني پېغلې دغسې ټولنيزې ناخوالو سره سوزي.

O God, make the small great that my hands strike in the weak fire.

Getting married with a small dowry also creates many problems. They do not understand the codes and secrets of life, and Pashto girls burn with such social misfortunes.

پاڅه د نجونو بانډار پيررډه

ورور دې بدې كړې په تا بې خلاصوينه

(خاورې: ۱۳۶۶ ش، ۱۹۹)

په پورته لنډۍ كې جنې ناسته ده بنډار كوي ناڅاپه كوم څوك غږ ورباندې كوي چې پاڅه ورور دې بدې كړې تا په بدو كې وركوي او بد په تا خلاصوي. كله چې دا جنې په بدو كې لاره، نو هغه كور كې د دې ژوند نه مرگ بهتره او ښه ده. هره شيبه تدريجي مرگ ده. گناه، ظلم، غلا او بد سترگي ورور وكړي او وسوزيږي خور كې؛ چې دبدو وركول نه د اسلام په دين كې او نه په قانون اساسي كې مجاز لري.

Rise of girls bandit your brother has made bad to you it is released

(khawraiy: 1366 Sh, 19)

In the above couplet, the girl is sitting and suddenly someone calls out to her, saying, "Get up, brother, you have done wrong, you are being led into evil and evil is being revealed to you." When this girl walks in evil, then living in that house is better than death. Every moment is a gradual death. Sin, oppression, theft, and evil eyes are done by the brother and the sister burns; that giving evil is not permissible in the religion of Islam and not in the constitution.

زۀ بې گناه قاتل مې ورور دی

ډولۍ راغلې ما سوره اوس وركوينه

جنې ناله، فرياد، كو كارې، احتجاج او اعتراض كوي. څوك يې غږ نه اوري او وايي چې قتل مې ورور كړې او زه بې گناه يم ما ولې په بدو كې وركوي دا دخداي قهر دی؛ هغه لاس دې پرې شى چې گناه كړې ده. د دغه ډولۍ تابوت ښه ده چې له خپله كور وباسئ، د تدريجي مرگ نه يو ځلي مرگ با عزته ده.

My innocent brother is a killer. The group has come, now give me the verse.

The girl cries, screams, works, protests, and objects. No one hears her voice and says that my brother was killed and I am innocent. Why should I be taken in bad things? This is the wrath of God; that hand should be cut off which has sinned. It is better to take out this kind of coffin from your home; a single honorable death is better than a gradual death.

وره جلكۍ ډولۍ ته خيژي

د پيغمبر امت يې ټول، ژړاونه

The little girl is going to the well.

The whole nation of the Prophet is crying.

په دنيا دوه كارونه نه وای

ژنو مرک بل د تنکی پیغلو ودونو

کله چې جنی وادیږي باید خلک خوشحالی وکړي مگر برعکس ویر، ژرا، فریاد او کوکاري لیدل کیږي لامل یې دا ده چې جلکی وره د کله چې ډولی ته خپري د پیغمبر امت توال په ژرا وي.

In this world, there are two things that should not be :

The death of young men and the marriages of young girls.

When a girl gets married, people should be happy, but instead, sadness, crying, wailing, and mourning are seen. The reason for this is that when a little girl goes to the well, the whole nation of the Prophet is in sorrow.

د پښتنو بده رواج

کلاب ځواني به د سپين پيري غېږ ته ورمه

په پورته لنډۍ کې جنی د پښتنو دود او دستور ته اعتراض او احتجاج په ډول خپل نظر وايي چې زما د کلاب غونډې او د سپين پيري سره واده کول د پښتنو بده رواج ده.

The bad tradition of the Pashtuns,

I will take the rose of youth to the embrace of the old man.

In the above couplet, the girl expresses her objection and protest towards the Pashtun customs and traditions, stating that marrying an old man, like my rose, is a bad tradition of the Pashtuns.

په ځوازي خوار شي خپله پلاره

زوی دې اباد کړو زه دې خاورې ایرې کړمه

په پورته لنډۍ کې جنی ښې کوي او خپل نارضايتی ښيي يا به د ورور سره بدل وي او يا په بدو کې ورکړل شوې وي په دواړو حالتونو کې خپله بد بختي ويږي او وايي زوی دې اباد کړو زه دې خاورې ایرې کړمه.

In hardship, you will become helpless,

You will make your son prosperous; I will turn your land to dust.

In the above couplet, the girl expresses her dissatisfaction and shows her discontent. She may either be exchanged with her brother or be married off to a bad man. In both unfortunate situations, she sees her own misfortune and says, 'You will make your son prosperous, and I will turn your land to dust.'

ابکه پلاره خوشحال مه شي

زما په تور اوربل کې سپين ولکيدنه

په پورته لنډۍ کې جنى خپل پلار ته بښيرې کوي او وايي چې ستا ټول عمر په غم کې تير شي ځکه زما په اور وښته سپينى ولکيده. چې دلته د تور وښتان سپينيدل کتابه د زړيدلو څخه ده.

Do not be happy, father,

For in my dark fate, a light has appeared.

In the above couplet, the girl expresses her sorrow to her father and says, 'May your whole life be spent in sorrow, for my hair has turned white in the fire.' Here, the turning of black hair to white symbolizes the withering away of youth due to hardship.

ابکه پلاره سودمن نه شي

زمن ترڅنگ کړې لونه واړوي تر غرونه

په پورته لنډۍ کې پښتې جونې اعتراض ، احتجاج او انتقاد کوي او وايي زمن دى ترڅنگ ساتې او لوني له غرونه واړوي دا چې لوني د غرونه اړول د کوم امتياز په مقابل کې وي معلومه نه ده خو حتماً امتياز لري.

Do not become prosperous, father,

For my daughters will be turned to the mountains beside me.

In the above couplet, the Pashtun girl expresses her objection, protest, and criticism, saying that my father keeps me by his side, but the daughters are taken away to the mountains. Whether the daughters' removal from the mountains is in exchange for some privilege is unclear, but it certainly carries some form of privilege.

ابکه بلاره رنج دې مل شه

زه دې په ځوانه ځوانۍ اور ته ونيومه

په پورته لنډۍ کې جنى خپل پلار ته بښيرې کوي او وايي چې رنج دې مل شه يعنې ټولو عمر دې ناروغۍ کې تيره شه چې زما ټول عمر په اور کې تيرې ستا عمر په رنج تير شي.

Do not become prosperous, father,

For I have taken your youth to the fire.

In the above couplet, the girl expresses sorrow to her father and says, 'May suffering accompany you,' meaning may your entire life be spent in illness, as my whole life is burning in fire. May your life be spent in suffering.

په سپینه ږیره لېونی شوې

په ایمان خوار شې د لسی په خای دې یمه

پښتنې پیغلې ناله، فریاد او کوکارې کوي د دود او دستور له لاسه د پښتنو لپاره دا مهمه نه ده چې جنی پیغله او که زره ده لک ځوان دی او که زور پیغله جنی زور سړي ته ورکوي او ځوانه کونډه ماشوم یا زور ته ورکوي. د خسر کور کې که ماشوم وي نو شل کلنه ناوې ماشوم ته کینوي او یا پنځوس کلنه لیور ته په نکاح کوي.

Your white beard has gone mad,

In faith, you will become weak; I am in the place of the tenth.

Pashtun girls lament, cry, and complain about the customs and traditions that have been imposed on them. For Pashtuns, it doesn't matter whether the girl is young or old, whether the man is young or old. A young girl is given to an old man, and a young widow is married off to either a child or an old man. In the house of the in-laws, if there is a child, a 20-year-old bride may sit with a child, or a 50-year-old woman may be married to a much older man.

Discussion

Landi (landi) is a genre of oral literature that is a form of poetry, which conveys very long concepts in a very short framework. These parts are expressed in sweet, pure, and fluent language. Despite all these parts, there are also satirical elements in landi. Satire is a genre that appears in the form of criticism; however, in reality, it is meant for the reform of society, the state, oneself, and individuals. In landi, this part is expressed very clearly, distinctly, and in sweet language.

No one has written about the satirical aspect of landi, which could have gathered opinions; but i can say that in landi, there are criticisms of oneself, society, individuals, the state, and others, expressed in the language of landi, and in the previous writing, complete examples have been provided.

From this research, it is concluded that the pashtun people's landi encompasses every aspect of life and gives space to each part. This is, in fact, the true image of pashtun society, which may not have been expressed in any other way

Pashtun women face the constraints of life more than anyone else; in pashtun areas, heavy sorrows are endured. They are separated from others at any cost

even without historical evidence and is rare in the poetry of Regarding the feelings of women, how genuinely landi has spoken is the world. In landi, where the poet is unknown, pashtun women have expressed themselves openly. Landi or tapa (tapa) are songs

of lamentation when their father has given them in exchange for dowry. Landi also refers to girls who have been subjected to .oppression, like family disputes. Tapa refers to girls who have been given in bad circumstances and have been forced, and so on

Pailah (result)

The various nations of the world have their own languages, customs, rules, and some even have their specific clothing that identifies them. The pashtun community also has distinct customs, by which pashtun individuals are recognized from afar. These customs are clearly evident in oral literature, especially in couplets. The couplet is a rich treasure of pashto vernacular literature, encompassing all aspects of life. Among these aspects are satires, which critique society, individuals, and self; however, this critique is for the purpose of reform. Satires are abundant in pashto couplets. In the above writing, critiques about self, society, and others are presented in the form of satire, expressed in a very good and simple language. The qualities of couplets are such that they immediately capture the reader's attention upon a single reading. All these qualities are present in couplets, where the language is pure, clean, delightful, and pleasing to everyone. The couplet, which is a beautiful and captivating part of pashto folklore, has authentically portrayed the pashto women, revealing the oppression and misfortunes they have faced in these songs, boldly raising their voices against those who have wronged them and caused the misfortunes of their lives, labeling them with their dark fate. In these songs, pashto women shed tears of helplessness over their misfortunes and deprivation and raise a voice of protest against the harmful customs that have cast a dark shadow over their lives.

References (sources)

- 1- Binawa, Abdul Rauf. (2011). Pashto Landai, Peshawar: Danesh publishing society.
- 2- Shinwari, Dost Muhammad. (2006). The folk literature of Pashto literature, Peshawar: Danesh publishing society.
- 3- Ziaran, Shahzada, Patwal, Muhammad Momin. (2007). Pashto Landai, Kabul: Mihan publishing society.
- 4- Mangal, Ali Muhammad. (2010). Allusions and historical sources in Landai.
- 5- Subman, Ali Muhammad. (1976). Folklore gathering, Kabul Pashto society.
- 6- Hamim, Muhammad Allah. (2022). Budi Tal (Landai), Kabul: Zheniyat construction publishing society.
- 7- Yousafzai Noori, Hosa. (2021). The national and artistic value of epic Landai, Kabul: Samoon publishing society.
- 8- Khawray Ghotai, (1987) Pashto oral literature, form and content, government press of the academy of sciences of Afghanistan.
- 9- Laiq, Sulaiman, Ziar, Mejawar Ahmad. (1984). Pashto Landai, Kabul: academy of sciences Pashto society.
- 10- Laiq, Sulaiman, (2013) woman and Landai, Kabul magazine 7-8 Gnah, Kabul: academy of sciences Pashto society.
- 11- James Dar Mastatar, (1977) the poetry of Pakhtunkhwa, Peshawar.
- 12- Rafi Habibullah, (1970) people's songs, government press.
- 13- Kaka Khel Syed Nasim Haq, (1987) spirit of literature, Peshawar, Pashto academy.
- 14- Jalali Ghulam Jilani, (1981) the self-literature and music of Pashto, Afghanistan: academy of sciences Pashto society.
- 15- Patang Abdul Karim (1978) oral literature, volume one Kabul: management of Irfan magazine.
- 16- Shaheen Salmi, (1994) Rohe songs (Tappe), Lahore: Milat printers.