

IMPACT OF WAR ON TERROR ON PASHTO LITERATURE AND ART



A Research Project of FATA Research Centre



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A RESEARCH STUDY
BY
FATA RESEARCH CENTRE
on
**IMPACT OF WAR ON TERROR
ON PASHTO LITERATURE AND ART**
(March -2014)

**Dedicated to Those Who
Understand and Promote Pashto
Literature**

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About FATA Research Centre (FRC)

FRC is a non-partisan, non-political and non-governmental research organization based in Islamabad. It is the first ever think-tank of its kind that focuses solely on the Federally Administrated Tribal Areas (FATA) in its entirety. FRC's main aim is to help concerned stake holders better understand this war ravaged area of Pakistan with independent, impartial and objective research and analysis. People at FRC think, write and speak to encourage all segments of Pakistani society and the government to join their strengths for a peaceful, tolerant, progressive and integrated FATA.

FRC key work areas include:

- **Research Studies-** Previous research studies included “An Overview of Social, Political, Cultural and Economic Landscape of FATA”, “The State of Governance in the Federally Administered Tribal Areas”, “Post NATO Withdrawal Scenario in Afghanistan: Impact on Peace and Development in FATA”, “Electoral Violence: Nature, Sources, Forces and Implications” and “Crisis of IDPs in FATA: Issues, Challenges and Way Forward”.
- **Research Journal-** TIGAH is FRC biannual research journal that publishes up to 10 research papers on different issues related to FATA.
- **Security Reports-** Quarterly security reports on FATA reviews recent trends in conflict such as the number of terrorist attacks, type of attacks, tactics used for militancy and the resulting casualties. The objective is to outline and categories the forms of violent extremism taking place, the role of militant groups and the scale of terrorist activities.
- **Internship Programme-** FRC invites young applicants from FATA to join its summer internship programme run through July-September every year.
- **Seminar Series-** FRC arranges seminars on contemporary issues related to FATA and thus provides a platform for different stakeholders and key informants to share, discuss and nurture ideas.
- **Guest Lectures-** Regular guest lectures are delivered by experts who not only share valuable information but enrich participants with latest updates on political, social, economic, cultural and other aspects of the issue in question.
- **FRC Website-** FRC website (www.frc.com.pk) is a rich source of information for visitors. Daily and weekly security updates, articles, commentaries and all FRC publications are available for download.

Preface

Pakistan is both culturally rich and diverse while bearing significant natural resources across its unique and changing landscape. The country's prominence in global geopolitics continues to increase due to its game-changing geo-strategic location. This has unfortunately had a detrimental impact on the lives of many civilians, post 9/11. Global events of the last decade have impacted the Northern regions of Pakistan in particular, with a severe deterioration in peace and development observed in the Federally Administered Tribal Areas (FATA). This area has been greatly disturbed and left unsettled over the years by the Afghan war, Talibanization and the subsequent war on terror. Though Pakistan, in general, suffered great loss of human life and financial decay, FATA was arguably worst hit and its regeneration and recovery through all possible measures is vital to ensure peace and stability in the entire region.

Being a focal point of international attention, both locals and those abroad are learning more about FATA, its unique cultural mores, rich political history, strategic importance and constitutional reality. Charged with the belief that literature can be used effectively as a 'soft' tool in counter-terrorism, the study delves into the myriad ways that peace literature can curb violence and allow the indigenous people to sublimate negative emotions and re-channel their attention towards peace and development. The Pashto language is replete with rich literature that spans over millennia and Pashto poets and writers have written extensively about their environment and beliefs from the classic to the modern era. With the advent of 9/11 and its subsequent ramifications, literature in FATA and KPK in general appears to have been changing. This change is complex in that it is both negative and positive and has had a nuanced impact on FATA's culture and thought. This study was carried out to gain a more insight into these vicissitudes, in order to propose ways by which peace literature could be promoted to safeguard the interests of the region and steer FATA in a diplomatic and non-violent direction.

FRC carried out extensive interviews with artists and literary figures of FATA in order to shed light on changing literature. These notable individuals shared their views and analyses for the constructive development of FATA through non-security based intervention, focusing primarily on creative art and peace literature. The development of this report involved surveys, data analysis, and incorporating the views and insights of renowned and respected literati. The report is a collective team effort that involved months of dedicated and focused work. I would like to personally thank all those who helped make this ambitious study a reality.

I would like to acknowledge all the poets, literary figures and societies that shared their insights and contributed to the development of this study. We investigated the reciprocal relationship between literature and society and explored ways by which peace literature and art in the Federally Administered Tribal Areas (FATA) can positively influence lives and help offset violent propagandist narratives in the region.

We would also like to acknowledge the help and support offered to FRC at every step by The Royal Danish Embassy in Islamabad for the execution of this report.

Dr. Ashraf Ali
President, FATA Research Centre (FRC)
Islamabad, Pakistan
March 2014

Executive Summary

Literature and art are mirrors that we hold up to society. These mirrors reflect our environment, collective values, traditions, practices and beliefs. The conventional writer often captures real life situations in his inscriptions, while the less common visionary artist projects vivid images of the future, through the prism of the present. Due to the timeless value these writings hold and the rich perspectives they provide, literature gives great insight into the socio-cultural and political realities that surround us. It is for this reason that literature is at times considered the 'un-compiled' version of history.

The ongoing conflict in the Federally Administered Tribal Areas (FATA) of Pakistan brought about significant changes to the institutions as well as to the values, traditions and cultural norms of the region. The values and traditions of a society are captured and represented by the literature of its time. It can be said that literature is a product of society which in turn shapes and influences society. Society and literature feed into each other and thus cannot be separated. The war on terror and the violence that it transported to Pashtun society, resulted in literary elements of violence and resistance to begin appearing in the region. This is because Literature is also often used as a political tool and it has been utilized this way by revered politicians, philosophers, and revolutionaries throughout history. One needs to review Russian literature during the communist era, Iranian cinema under Ruhollah Khomeini, Egyptian plays under Gamal Abdel Nasser, or Iraqi poetry under Saddam Hussein, to see how creative writers, actors and poets expressed themselves. Plato and Sophocles both challenged the system with their literary talent. Thomas Hobbes, regarded as one of the intellectual forbearers of Realism and Realpolitik, used literature to help bring about political reformation. The writers and poets of the French Revolution of 1789 emblematically used their poetry as a means of dealing with the trauma of the revolution's bloody transformation and the disappointment of the democratic hope. In Russian literature written during the Russian Revolution however, the high hopes turned into dismay. The British poet Rudyard Kipling came up with the theory of White Man's Burden (1899). This poem had a eurocentric view of the world with a xenophobic outlook towards non-Western national cultures, seeing them as child-like and needing to be developed by western minds. It has been used to justify cultural-imperialism and colonial conquests. We see from these examples that Literature has been used as a 'political tool' by both the oppressor as well as the oppressed. One uses it as a tool for domination, while the other uses it as an instrument through which a voice can be raised against injustice and exploitation.

Pashto literature has also been used for political goals as Pashto Poetry was also a means for the Pashtun to revolt against the system and demanded more rights. Nationalists have used Pashto literature for their common cause- the quest for identity in Pakistan'. After the establishment of Pakistan as a unified nation-state, few Pashto nationalist asserted their will against this sovereign force through literature.

Pashto has a rich literature that spans over thousands of years. Pashto poets and writers, from the classic to the modern era, presented a vivid picture of the society they lived in. We can understand the situation and circumstances of the time through reading the poetry of classic Pashto poets as almost all of them have hinted at important issue and happenings in their writings. So is the case with modern Pashto literature.

Pashto literature underwent a significant change after the tragic incident of 9/11. As a war was initiated on the soil of Pashtuns almost immediately after the shocking event took place. The bloodshed, bomb blasts, drone attacks and aerial firing compelled writers to forget evergreen topics of love, romance and nature. The violent circumstances that rose from the ashes of 9/11 compelled Pashto literati to write about broken families, severed limbs, war-torn infrastructure (mosques and schools) and displaced people rather than silky curls and rosy cheeks of their beloveds. This transformation can be referred to as the 'effects of 9/11 on Pashto literature'.

Although the war on terror gave rise to darker literary and cultural movements in Pashtun society, it also provided Pashto writers with new themes and topics. It can also be argued that great literature is usually produced in challenging circumstances.

Presently, some of the writers criticize the Taliban and hold them largely responsible for the current chaos. Some have condemned NATO and American forces for initiating the war. A fringe group of poets continue to write jihadi poems in favor of Taliban, boosting their morale.

Most Pashto poets and writers condemn violence and bloodshed in all forms. These poets criticize both the US and Taliban as they consider both equally responsible for the plight of the Pashtuns.

In these circumstances the authorities should recognize the effect that literature has and can have on the public mind. It should be used as a soft counter-terrorism tool. Literature can mold public perception and influence opinions on a vast scale. Literature can help in the restoration of peace and the uprooting of terrorism, although this is a long term strategy that requires patience and prudence for effective implementation.

The crux of this study shows that tribal people continue to have hopes as they believe in peaceful coexistence. The study has rejected the stereotypes about tribal culture and has come up with a result that Pashtuns are the promoter of peace as 90.8 % of the respondents said that the portrayal of Pashtun is peaceful in literature, and 87.6 % of the respondents vision that Pashtun resist violence by means of literature as the portrayal of Taliban is not of a savior in Pashto literature. The role of literary societies in peace building is great in the region as 78.40 % of the respondents said that literary societies promote peace but 82.80 % of the respondents said that the role of government in promoting literature was discouraging.

The concerned authorities can make tribal people shun gun by providing the pen to them, encouraging them to write. Promotion of literary activities and patronage of writers should help tribal people sublimate positively.

Concerned authorities should put some energy into using literature as a soft counter-terrorism tool in FATA and promote peace in the region through literature.

Introduction

The ongoing conflict in the Federally Administered Tribal Areas (FATA) of Pakistan has brought about significant social, political and economic changes in the tribal society. Many have had their lives forever changed, hopes have been tarnished and countless people buried, displaced or forgotten. Local literature portrays these shocking and transformative happenings in society with the help of a protagonistⁱ, antagonistⁱⁱ, the settingsⁱⁱⁱ, its stylistic techniques and themes^{iv} used, which are mostly the outcome of prevailing and evident circumstances in the particular society. Hence it can be said that literature is a 'reflection and essence of the age and society'. Society's values and traditions are truly represented by its literature. The perennial War on Terror has brought with it a plethora of literary elements based on violence and resistance into Pashto literature. The reason for this is that this violence has now penetrated into the heart of the Pashtun.

Language is a medium; literature is a form. Neither the form nor the medium is important in itself. Both are important only as they support human values, and—the eternal peril of an articulate society—both the medium and the form, both language and literature, are always capable of being misused, become misleading, or misinforming us about the truth (Fisher, 1972, p. 16). This is because Literature is as mentioned earlier, a political tool that has been utilized by many influential individuals. This was a way for people to take a stand against their repressive government without being severely punished (L.,2000). Art and literature are among the vehicles by which the bourgeoisie impose their value system on the proletariat. The arts can make the current system seem attractive and logical, thus lulling the workers into acceptance and passivity. The writings of Rudyard Kipling were patronage by Queen Elizabeth as 'White Man's Burden' was colonization rhetoric disguised in aesthetics. Moreover V.S Naipaul also used his writings for political aims. His controversial travelogue among the believers is considered to be brilliant and prophetic book of 9/11. Throughout history literature and art have been used to fulfill political ends as literature affects the reader/spectator consciously and subconsciously, drawing him deep into the text, holding his attention while he remains oblivious to manipulation.

Literature on the other hand, also has a potential to play a positive role in the society through peace education (Zamir & Hauptman, 2009). The role of Pashto literary societies in promoting peace Pashto literature in the same way have been utilized by Pashto poets and writers. The prevailing conflict in FATA has divided the writers in two classes, where some of the writers, mostly new writers, may praise the actors of the conflict while the rest of them condemn both the violence and the actors involved. Thus the conflict engendered new themes and genres^v in art and literature produced in tribal regions of Pakistan especially in FATA.

Methodology

The study examines how in the aesthetics of the society; 'literature and art' can play a potential role in peace building, reconciliation and conflict management in the war rugged areas of Pakistan (i.e. FATA). For this purpose, this research has combined two disciplines, Pashto

literature and peace and conflict studies for achieving its objective of peace in FATA. Some literary analysis of conflict eras of various regions of the world is included in the backdrop of this research study. It also relies on a comparative study of international literature utilized for peace building processes in various regions.

A descriptive and exploratory mode of inquiry has been employed to formulate this study. It relies on both primary and secondary data in its research methodology. The primary data has been collected from the quantitative and qualitative interviews of literary figures/experts, random literary societies and literary academics. The research is based on *Time Series Analysis*^{vi} in which the main focus is on the impact of the 'war on terror' on Pashto literature while the period before 9/11 was taken as a threshold or reference point in order to observe changes in literature. Pashto literature is divided into two sections; one post-9/11 and the other is pre-9/11 literature. Jihadi *Taranas* and other violent literature are viewed critically for their role in instigating false jihad and also the role of literary societies in countering this threat.

Literary analysis using literary theories, literary techniques, literary symbolism, and literary criticism have been used on the data collected through primary and secondary means. We have crucially relied upon the *Reader Response Theory*^{vii} and Aristotelian *catharsis*^{viii} while analyzing the qualitative feedback attained from the primary mode of research. The SPSS^{ix} and regression method was applied to the quantitative feedback of the questionnaires for the statistical analysis. The secondary data has been collected from analytical reading of different literary masterpieces of the renowned Pashto poets and literary essayists. Peace and war theories have been used to analyze the violent text and the extent to which it has been inculcating violent ideologies in the people. The content of the performing arts is critically analyzed, that which depicts elements of violence, and that which positively impacts peace building processes.

Having an international audience, FRC publishes its research in the English language. This research study involved meticulous translation and transcription as the report has to be drafted in English language. The questionnaires and interviews were initially drafted in English and later they were translated into Pashto language for the convenience of the interviewees. English language experts were employed for the translation of their feedback (that was mainly in Pashto language). The study has come into final shape after multiple phases of translation and literary interpretation.

FRC has consulted literary analysts from within Islamabad for structuring this research study, has conducted various guest lectures and expert sessions on literary topics and has held detailed literary discussion in order to enhance the scope of this study while making it compact. The participants of these sessions were known poets, academics and research scholars with backgrounds in literature, who have given great input in defining the direction of this study. For the sake of convenience, the data collection was outsourced to FRC field reporters/researchers actually present in the volatile agencies and KP who have carried out extensive research in trying circumstances, engaging in primary data collection. Around 250 quantitative questionnaires were circulated in FATA and KPK with respondents chosen through the method of convenience sample^x and 20 literary societies were chosen from in-depth/elite interviews^{xi} for qualitative interviews to have an impartial and overall impact of conflict on aesthetics of the society.

Demographic Profile of Respondents

The research study consisted of different survey techniques to different types of respondents. The respondents were divided into the following groups:

1. Literary Societies

Information obtained from literary societies working on the Pashto language was made part of the research study. The study included all the active literary societies representing different areas across Pashtun population in the country. A total of 35 literary societies in KPK were selected through Simple random sampling while the remaining 15 in FATA were reached through Convenience Sampling because of difficulty in including the entire set of Literary Societies of FATA due to security situation of some FATA regions.

The average size of each society included in the study was 50 – 60 members. Five questionnaires were distributed to each society as part of the research to obtain quantitative feedback. A total of 250 quantitative questionnaires were distributed among the literary societies.

2. Literary Figures

In order to get a deep insight into the subject, interviews of people qualified in the field of Pashto literature were carried out. A total of twenty literary figures were interviewed that included:

a. Members of Literary Societies

- a. Members: Poets and other literary figures
- b. Heads of literary societies

b. Academic Personalities

- a. Professors (with literary expertise)
- b. Research Scholars (with literary expertise)

The presidents of literary societies and poets were taken from the same 50 Literary Societies that were part of the sample of the study. While Professors and Research Scholars were contacted in the following educational institutions:

- a. Bacha Khan University, Mardan
- b. University of Peshawar, Peshawar
- c. Pashto Academy, Peshawar
- d. Kohat University of Science and Technology, Kohat
- e. Quaid-i-Azam university, Islamabad
- f. Alma Iqbal open university, Islamabad

For the purpose of research, 12 members of literary societies were contacted while another eight academicians were contacted for interviews.

Research Questions

1. How has the war on terror impacted indigenous literature of FATA?
2. How have the theme, language, stylistic techniques and genre(s) been affected?
3. Can it be compared to the international or native literature of Pakistan that was produced during the times of conflict/What is the role of international literature in peace

- and conflict?
4. What is the role of indigenous literature, literary societies and jihadi literature in peace building process of FATA?
 5. What is the role of government, literary societies and other stakeholders in promoting Pashto literature?

Objectives

- To trace the shift in thematic and stylistic techniques in the Pashto literature of conflict era (in pre and post 9/11).
- To assert that war is inevitable for balance of power but peace is most desirable in any society and how literature can be utilized in this respect in FATA.
- To find ways for utilizing Pashto literature for peace building, reconciliation, and conflict management in FATA.
- To trace the role of Pashto literary societies for peace building, reconciliation, and conflict management in FATA.
- To trace portrayal of image and identity of the indigenous people and how it can be play role in peace building in FATA.
- To find a way forward for neutralizing the threat of violence expected by jihadi literature.
- To provide the impetus for readers to be part of the solution to the conflict and to suggest ways to the government and other stakeholders for the promotion of Pashto literature for peace building process.

Rationale of the Study

The research study “Impact of War on Terror on Pashto literature and Art” investigates literature that has responded to the 'war on terror' in the tribal areas of Pakistan. It aims to utilize a non-coercive-political tool i.e. literature to fight against the violent element in the Pashtun society. This research study is unique in a sense that it has introduced an innovative 'soft counterterrorism' tool to the policymakers, government and US to fight with the insurgency. A lot of research work has been done on devising counter terrorism policies and a way forward for peace building by keeping wars and drones as a focal tool but the most effective psychological tool, 'literature and art', has been overlooked or ignored by the government and non-government stakeholders in the war on terror. This research study provides a broad variety of perspectives on the inevitable element of war and looks for utilizing a non-coercive apparatus; literature and art for peace building reconciliation and conflict management. This study presents a new and useful picture of conflict and peace to be displayed alongside others in our gallery of attempts to understand conflict, and in turn create a better and more peaceful society. A significant gap that FATA Research Center has filled in this regard is taking an initiative in focusing entirely on a non-coercive tool for conflict management and peace building in the federally administered tribal areas of Pakistan. FRC must be acknowledged as a pioneer in this research study in this regard.

Contextual Background

Peace and War Through Literature

War on terror has immensely affected the institutions, values and the aesthesis of Pashtun society of FATA as well as the rest of the Pakistan. The Pashtun people have been 'maimed and have lost their property and livelihood due to the War on Terror. The American tragedy of 9/11 has had disastrous consequences for the Pathans' (Khalil, 2012). When countless deaths and chaos becomes pervasive, it affects the psyche of the people and 'piece of art' written in the times of conflict have the elements of chaos and turbulence as literature is 'the faithful representation of reality' (Campbell, n.d).

Due to the unique geographic placement of Pashtunkhwa on the world map, it has suffered the most from European colonialism and the Great power rivalries (Marwat F. , 2007). It has remained a 'frontline region' and different invaders have used different political tools to meet their ends in the region. Literature has also been utilized for the political purposes in this land as 'literature always bolsters the paradigm shift because it is the instrument through which a nation articulates a new balance. (Askari, 1976). Pashto literature and art has performed multiple roles in Pashtun society in different eras of history according to its need. Literature has been utilized by the wise people keeping in mind that Literature influences psychology and consciousness, as the reader/spectator views the literary work subjectively^{xii} and empathizes with the characters and feelings of the writer. In times of war Pashto literature has performed its role in the peace-building^{xiii} process in FATA by mobilizing people because Pashtun common man has a literary consciousness^{xiv} and for him it is the best way to be entertained, get leisure time as well as education. Besides being an important part of life of the common man, Pashto literature has also been used for political aims as Pashtun 'nationalists used Pashto literature for their common cause- the quest for identity in Pakistan' (Marwat F. , 2007). On March 25, 1955, Abdul Ghaffar Khan a Pashtun nationalist articulated "A nation is known and recognized by its language and without a language of its own, a nation cannot really be called a nation. A nation that forgets its own language will eventually disappear from the map altogether' (Marwat F. , 2007). Therefore, Pashto language and ethnicity was chosen as a policy and identity-marker by Pashtun nationalists for educational, economic, cultural and political reasons, to create a place for themselves within Pakistan.

Poetry was a means though which Pashtun revolted against the system and demanded their rights. This situation is depicted in a poem by Abdul Akbar Khan Akbar: ***'If liberty means starvation and stark nakedness I hate it./What type of a windstorm it was?/Which blew off my gathered harvest./Who planted wild grass in my garden of roses?/Probably we are not destined to/enjoy the blessing of freedom/Not a flash of it- not a grain of it./What sort of freedom this is?'***(Marwat F. , 2007). After the establishment of Pakistan, Pashto nationalists leader asserted their will against the one unit through literature and in the same way to counter the government of Pakistan also used literature by publishing two Pashto monthlies Jamuhar-

Islam (Islamic State/Democracy) with the objectives to motivate people against these Pashtun nationalists among their own Pashtun fellows. To assimilate Pashtun population government used the name of Islam. These official periodicals were anti- Kabul regime, anti-India and pro- "One Unit" scheme, rejecting the diversity of Pakistani peoples. **'Oh! Pashtuns of Kabul be awakened and be ready/for the creation of independent democracy,/How far will you be under the yoke of despotism?/Try and be independent (liberate) yourself/from personal despotic government'**(Marwat F., 2007).

This is not a unique phenomenon as literature around the world has also been utilized in the same way to mobilize people as it has been utilized by Pashtun to serve their political purpose. One needs to review Russian literature during the communist era, Iranian cinema under Ruhollah Khomeini, Egyptian plays under Gamal Abdel Nasser, or Iraqi poetry under Saddam Hussein, to see how creative writers, actors and poets were expressing themselves. This was to get their message across, while avoiding arrest (Moubayed, 2011). During Bolshevik revolution, French revolution (romantic era), World War I and World War II (modern era), colonial period (known for post-colonial literature), Iranian revolution and Arab-Israeli conflict of 1948 etc literature was utilized to instigate conflict, wars, revolution and also was used for peace building processes and reconciliation throughout different ages of the world. Literature for the Greek philosophers served as a forum of justice, education and freedom of expression. Plato's understanding of the rational and virtuous character of political art as a constitution of justice as well as its relation to the ethics and politics of democracy and education (Wallach, 2001, p. 236). Canonic thinkers and philosophers of Greece, Plato and Sophocles both challenged the system using their literary talent to convey a message of political merit (L. 2000, para. 1). These philosophers used symbolism, irony and satire for political reformation in the system. Plato in his *Protagoras* incorporated Sophist morals to encourage political reform (para. 16). He combined politics with poetry and employed the technique of ordinary conversation between characters in his dialogues to make a political statement (para. 1) that was camouflaged in a literary work. More precisely called a 'political art', literature was used for enlightenment and reformations and saving humanity from regression and downfall.

Literature in Britain was utilized for political reformation as the turmoil depicted in British literature played its role in the political reawakening and setting the society in right order for peace. Hobbes used literature to revolt against the conflict between the privileged and marginalized class of his time. *Leviathan* (1640) encompasses the fear, instability and insecurity that were experienced during the English Civil Wars. Hobbes placed his mirror against society, making the case that humans are inherently violent and in a state of war with each other. He argued that civil peace and social unity are best achieved by the establishment of a commonwealth through social contract^{xv} (SparkNotes Editors, n.d.). It provided the solution for social and political harmony by involving the masses in the gigantic political system.

The writers and poets of the French Revolution 1789 emblematically used their poetry as a means of dealing with the trauma of the revolution's bloody transformation and the disappointment of the democratic hope. Voltaire through 'his fictional novels and writings criticized the upper class and its ignorance to social inequities. His writings played the role of catalyst in instigating the layman against the unfair and corrupt practices by the government and church'(Withers, 2009). Wordsworth used his poetry in the same way as the poem *Salisbury Plain*(Wordsworth, 1793) depicts a society that is wrought with war and misery. Wordsworth has used a narrative of a traveler to explain the despair, despondency, loneliness, and what life was like during a time of civil unrest (Lawrence, 2008). **'From the night-terrors of that waste to**

shield/But there no human being could remain/And now the walls are named the dead house of the plain'(132-134).The reflection of chaos, dehumanization and insecurity that is also evident in Modern literature written during World War I and World War II. The works of the prominent Modern literary figures greatly shifted from the themes and styles of the traditional poets of previous ages as literary 'content was no longer merely used to charm or entertain, many of them have now taken their mission as a serious call to leadership. They have initiated a quest of a new gospel, accepting the task of re-discovering, in the present chaos, a place where the human spirit can again find self-realization, assurance and poise' (Allport, 1941). Their works were aimed at showing the modern man an ugly picture of their self to awaken their dead souls engrossed in materialism so they could morally and ethically make corrections in themselves.

Russian literature written during the Russian revolution such as the masterpiece *Dr Zhivago* (Pasternak, 1957)discusses the effects of war i.e. death and ruin and, indeed, physical and metaphysical homelessness (Peirce, 2006). Pasternak seemed to associate high hopes with the revolution and glorify it with the following words; **'Wars and revolutions, kings and Robes pierres, are history's organic agents, its yeast'**(Pasternak, 1957, p. 14). However the high hopes are turned into dismay as we see that the protagonist of the novel is questioning the purpose of his existence. **'Everything had changed suddenly--the tone, the moral climate; you didn't know what to think, whom to listen to. As if all your life you had been led by the hand like a small child and suddenly you were on your own, you had to learn to walk by yourself. There was no one around, neither family nor people whose judgment you respected'**(Pasternak, 1957, p. 13).The novel discusses the plight of man whose life is destroyed by the violence and revolution which is glorified by the politicians as essential elements for the reformation of the political system.

Moreover, the colonizers divided the world into two sections occident^{xvi} and orient^{xvii} which was an explicit way of manipulation. The concept of *Orientalism* (Said, 1997) elaborates these false cultural assumptions of the Western world which facilitates the cultural misrepresentation of the 'Orient'. The British poet Rudyard Kipling invented the theory of *White Man's Burden* (1899) which was the rhetoric to colonize the whole world (Murphy, 2010). **'Take up the White Man's burden/Send forth the best ye breed/Go send your sons to exile/To serve your captives' need** (1-4).This theory preached that Whites are the chosen people of God and they have the burden on their shoulders to set the world in right order. Therefore literature is a powerful political tool which British utilized to justify and rationalize the subjugation and colonization of the world. Post-colonial writers used Post-colonial literature^{xviii} to revolt against the colonizers. They used the stylistic technique of *Appropriation*^{xix} and *Abrogation*^{xx} of the colonizers' language and use indigenous syntax structure and language in the text that describes their Ambivalence for the colonizers (Jefferess, 2008).

The pre independence history of Indian Muslims then the fall of the Mughal Empire in 1857; and the demise and division of the Ottoman Empire in 1922 added more to their feeling of insecurity and hopelessness (Huston, 1987). At this point of time when the Muslims of the subcontinent were going through a period of darkness, poets like Allama Iqbal, Mir Taqi Mir, Mirza Galib played a vital part in leading Muslims out of the abyss into which they had fallen through their progressive essays, poetry and leadership (Amjad, 1995). Allama Iqbal in particular helped them to get a correct understanding of themselves and their religion which was sullied by neglect over several millennia (Singh, 2012). Similarly Mir Taqi Mir criticized and condemned the apathy of Mughal rulers and shed light on annihilation and decline of the Mughal Empire

particularly right after the death of Alamghir (Amjad, 1995). **'Dil wo magar nahi ke phir abad ho sake/Pachtaoge suno ya basti ujar ke'**. Galib through his unique stylistic techniques has on one side applauded the prestige and high esteem of Mughal Empire but on the other hand has unveiled the actual picture of superficial status of Mughal Empire. Galib in a classical way has used satire and sarcasm to portray the demoralized, hopeless status of Muslims and declining state of the Muslims rule in the subcontinent (Schimmel, 2004).

During the rule of General Ayub Khan, from 1958 until 1969, Galib particularly represented the public conscience when he chanted his poem *Dastoor* (Constitution), which was about Ayub Khan's tailor-made "constitution" (Amjad, 1995). **'Aisay dastoor ko/Subh-e-baynoor ko/Mein nahi manta/Mein nahi janta'** (*Translation: I do not accept/I do not recognize/A constitution that resembles/A morning with no light*). The 11 years of General Zia al-Haq's rule were particularly harsh and repressive for those members of the opposition intelligentsia. Writers and poets increasingly chose to express themselves using symbolism and allegories (Rumi, 2008).

Literature played its political role in Iran through its rejection of modernization brought by Mohammad Reza Shah Pahlavi. This kind of literature enables us to understand a situation in which modernization is experienced not as liberation but as repression, and this is why, in 1979, a majority of Iranians voted in favor of an Islamic Republic (Cleveland, 2009). The literature that reflected this conflict encompassed the main themes of rejection of the modernization imposed on the people by Raza Shah. One example is the story *The Time of Celebration*, published in the magazine Aras in 1961. In this the writer describes from a child's point of view how oppressive Raza Shah's dress regulations of 1936 were for the people as women, forbidden to wear the veil, were so ashamed that they scarcely dared to go out into the street anymore (ARAS, 1961). Another novel *Tuba* by Sahrnus Parsipur, looks at history from a different point of view. It was written in 1983 in a prison in the Islamic Republic. In which he portrays the feeling of alienation experienced by the masses under Shah's rule. He portrays the scenes of the streets that are filled with American, English and Soviet troops. Everywhere there is upheaval and local people feel like a foreigner in her own country (Parsipur, 1989). This sort of political literature influenced people to vote for an Islamic government in Iran and in turn ended the influence of America.

The Arab writers in Israel speak out quite freely about their problems and aspirations in writings published in Israeli Arabic literature of the Palestinian cause. The themes related to conflict are refugees' yearning for the lost homeland, and accounts of Zionist terrorism. Arabs also are seen to employ self-criticism in their poetry as (Stein, 1979). **'Palestine would never have fallen,/Never would its lions have been dispersed,/Had not seven mighty states tried to rescue her/Truly astounding was the outcome.'** this was vision of Arab-Jewish coexistence in a future. The Palestinian poet Mu'In Bashil writes about the peaceful coexistence in these words; **"And my child will be raised/In Jerusalem and Ghaza/With Rachel and Sarah."** Arab writers have also used literature to raise their voice, exposing weaknesses in Arab society. *Nizar Qabbani* a legendary Syrian poet used these words to describe Arab weakness and fear in the 1980s; **"Ninety years have passed, while we stand tall like electricity posts, staring blankly into the skies, like idiots. Entire civilizations pass above our heads. Earthquakes pass beneath us and yet we feel nothing. We know nothing. And we remember nothing. Neither God agrees to stay with us, and nor do the prophets'.** (Moubayed, 2011). His poetry was in banned in Iraq, Egypt, Tunisia, Saudi Arabia and even in Syria as his poetry is said to be, calling on people to revolt against their military governments. The works of famous Arab dramatist Duraid Lahham were also banned by Saddam Hussein during his rule as his plays severely criticized the government and its rampant corruption. The governments on the other hand utilized literature by giving incentives to the intellectuals 'under the watchful eye of the government, hoping that their shows or poems would "defuse" public discontent'(Moubayed, 2011). Therefore literature and art was utilized as a political tool not only to suppress and

indoctrinate but also to motivate and assimilate the masses.

The Arab spring holds a great association with literature and art. The collection of essays in *Arab Spring Dreams: the Next Generation Speaks Out for Freedom and Justice from North Africa to Iran* (Weddady & Ahmari, 2012) disclosed what the media did not cover, revealing 'a cursory glimpse into the oppressive experiences caused by repressive Middle Eastern governments, and a long list of deferred dreams—a vision of society with civil rights for all. It provided a backdrop to the recent revolutions in the Mideast and the daily struggle citizens face against their oppressive regimes and raised issues that have been simmering for decades, such as gender apartheid, discrimination against sexual orientation, and freedom of thought and expression' (Marans, n.d). This narrative informed the reader and enriched his/her understanding in symbolic words about oppression and the repression which media and government constantly censored in the Arab world to curb uprisings. This instigated the masses to demand their rights and step forward for the pursuit of democracy and freedom.

Therefore, Literature has been utilized as a 'political tool' by the oppressor^{xxi} and the oppressed^{xxii} through out the world, the former to suppress, the latter to motivate and to be heard. The Taliban also realized the power of this art and have spread their aggressive ideology through skillfully written manuscripts in the form of Jihadi *Tarana, Laiha, Shabnama, Jihadi* Magazines, Novels, and Travelogues etc as 'such literature reinforces those beliefs and helps Taliban get recruits and funding' (Siddiqui, 2012). To counter this propaganda, Pashto Literature and art have been utilized in the same way by the esoteric Pashto literary circles^{xxiii} and government for the peace building, reconciliation and conflict management^{xxiv} in FATA in the conflict era. The different themes, stylistic devices and literary genres have been employed for spreading the message of peace and tolerance, countering 'false Jihadi Propaganda' of anti-state actors and thus mitigating the threat of violence.

Theoretical Framework

The analysis in this study is informed by literary theories of literary criticism, orientalism and post-colonial theories that claim that literature is a powerful political tool that instills values while reflecting social changes. It evolves the perceptions of the readers and shapes the identity of the specific culture that is portrayed in the literature. Thematic analysis was used to code and categorize data. Aristotle's rhetorical theory^{xxv} provided a framework for this qualitative study. The four generation warfare formed the basis of theorizing this study which is characterized by a blurring of the lines between war and politics, combatants and civilians in the conflict area, therefore, all segments of society are influenced and come in the fold of war. Moreover the theory of social constructivism has been employed that will enable us to see, how literature and art were influenced by the environment, or social setting, within which it is produced. The analysis is also drawn from peace and conflict studies which argue that literature is a powerful tool for cultivating peaceful co-existence, mutual respect, ethical values, and social responsibility in the psychology of the reader as he undergoes a subjective experience and it is very difficult to detach the reader from the literary text. The 'reader response theory' of literary criticism and Aristotelian 'catharsis' was taken into consideration while seeing the impacts of violent text on the emotions of the reader such as pity and fear resulting in a complete change of emotion for renewal and restoration. It focuses on the reader/audience and their experience of in literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work.

Conceptual Framework

Literature is used as a 'political tool' for resisting war. Resistance literature is a response to war and the ongoing conflict in which different resistance literary techniques are employed to resist war. Literature enables the reader to have a subjective experience therefore it has an ability to promote peace or instigate war by showing a mirror to society and shedding light on circumstances.

Literature is influential and can be used as an effective tool in soft counter-terrorism. Drones, military operations, and intelligence have proven futile as they exterminate the terrorist and not 'terrorism'. Literature can manipulate and alter perspectives and psychologies of people. This 'manipulation' can be used positively for development and the peace-building process. It can change the view point of people and thus act as a peace bringing change--agent in FATA.

The frequency of wars has been consistent in society. War is a persistent element of society and the end result of war is peace. Many a time people go to war or are forced to fight in order to attain peace and regain harmony. Wars bring untold misery and death, but wars have neither abated nor has human suffering. Despite this age of modernity, swelling libraries with peace plans and anti-war literature, burgeoning international organizations and communications, mushrooming anti-war movements and demonstrations, the frequency of wars remain high.

Dialogue is the non-coercive strategy to achieve the ends of peace building and literature was used as a tool in this strategy where peace was achieved by dialogue through poetry. Poetry, by its very nature, is a form of dialogue and poems are attempts to communicate with the second party. Poetry in this regard has been used to convey messages to "the other side," or to explore their feelings about the conflict. Communication through poetry is particularly important to the people of FATA, where literature and poetry are highly valued for giving voice to the deepest feelings and concerns of the people. Not only does poetry maintain a central role in Pashtun society but also Pashto poets carry the additional role of being spokespersons, who must articulate their society's struggles, desires, and political views.

Impact of War on Terror on Pashto Literature

Pashto Poetry

Literature in general and poetry in particular depicts feelings of a community. Literature and poetry can reflect social status of the time. The impacts of 9/11 will always be depicted in history, culture and literature. The impacts of 9/11 on Pashto poetry will be analyzed from different perspectives. It will be discussed that how poets belonging to different regions responded to it while expressing their valuable thoughts through verses. Dr. Hanif Khalil analyzes the views of different poets while writing about the impacts of the incident. He has taken two main themes of Pashto literature to comment on the topic. Dr Hanif Khalil says; "The impacts of 9/11 have been shown in poem, Ghazal and other literary themes but they are openly discussed in Pashto poem. The impacts of the incidents couldn't be expressed in the theme of Ghazal by many Pashto poets as the same can be expressed in poems. Some formalities like Kafia, meter, rhythm, diction, simile and allegory etc. must be observed while writing a Ghazal. That's why it is very difficult to express something in a direct and continued manner. Ghazal is written to express views on romance. Poem is considered the most suitable form to express views on social and political issues besides war and heroism. For the same reason, the impacts of the incident of 9/11 are found mostly in Pashto poem and rarely in Pashto *Ghazal*."

The content of modern Pashto poem and Ghazal -- two main forms of poetry-- will be analyzed to ascertain the impacts of 9/11 on Pashto literature. Besides these, other literary genres will also be discussed to see the effects of the said incident on Pashto literature. It has been witnessed that the event of 9/11 introduced the people with new themes in Pashto literature.

The role of stakeholders -- America, NATO, Al Qaeda, Taliban and common Pashtuns -- was presented by Pashto poets. Dr. Hanif Khalil has also pointed out this fact in his thesis; "Young poets have expressed their feelings about the impacts of the incident on Pashto but some senior poets also contributed in this regard. The writers influenced by 9/11 can be divided into two groups. One group holds Osama bin Laden, Taliban and America responsible for the situation in a direct manner and names them in their verses. The other group doesn't quote their names but presented their views in general form to show that how the incident resulted into distrust, violence, terrorism, ruthlessness and massacre."

The Pashto writers, belonging to the areas that are affected by terrorism directly, name Al Qaeda and Taliban in their poetry while those, who reside in the areas that are not affected directly by terrorism, talk in general terms by opposing war and terror and supporting peace and tranquility.

Pashto Poem (*Nazm*)

The incident of 9/11 has affected Pashto poetry greatly. The effect is more evident in Pashto poems as compared to Ghazal and other genres of literature. In this article "The impacts of 9/11 on Pashto Poem", Dr Pervez Mahjoor has described that how topics of poem have been changed. He juxtaposes Pashto poems written before 9/11 with the ones written after the incident. "But the incident of 9/11 has given birth to a new retribution. It has deepened its effect in the regions of Pashtuns and has been gradually extended to entire Pakistan," he writes. He adds that the situation has directly affected Pashto literature as now most of the poetry is laden with grief and frustration. Most of the poems of our young poets are written under the direct influence of 9/11, he claims.

Renowned Pashto poet Akbar Syal has discussed different incidents that took place as a result

of 9/11. Dr. Hanif Khalil says Ali Akbar Syal is the most important poet, who has shown the impacts of the Afghan war generally and that of 9/11 particularly. Syal hates war and terrorism and loves peace and tranquility. His books *Pa Jang di Or Olagi* (May the war go to Hell), October, 2010; *Da Parharoona ba Gandal Ghwari* (The wounds needed to be stitched up), September, 2000; *Okhki Okhki Maskitoob* (Teary smile), 2008; *Zamung pa Kali Kay Shar Ma Jurawai* (Do not create chaos in our village), 2009; have great relevance to aftermaths of 9/11. Syal mourns for peace and wants the bloodshed stopped. In one of his poems titled 'Akhtar', he says; **O day of Joy, take with thy;/Message of peace and tranquility;/For the orphans whose fathers were massacred.**

Bakht Sher Aseer, another Pashto poet, has discussed the impacts of 9/11 in a more explicit way. The preface of his book, *Baghi Fikruna* (Rebellious thoughts) published in 2007, was written by renowned writer and scholar Ajmal Khattak. "Bakht Sher Aseer lamented the helplessness of his people in his verses and painted a bleak future of Pashtuns full of disappointment, frustration and distress," Ajmal Khattak says.

Describing the situation in Afghanistan and the Pashtun belt of Pakistan after 9/11, Aseer says in his poem *Da Afghan Khawra* (The Afghan land). **Brutal killings are carried out everywhere,/It is common around plains and deserts,/The policy of divide and rule is applied,/To massacre students and clerics,/The lust for power in the name of Islam,/O Aseer! Alas! Brutal killing of innocent is common.**

The poetry of Shabab Ranizai has also been influenced by the situation emerging in the region after 9/11. In one of his poems titled *Da Dah Cha Stargay Darpasay Shway* (Who cast an evil glance on my homeland?) he says; **O my sweet homeland,/Who saw you with an evil eye?/The atmosphere became hot, /Who saw you with evil eye?/Today Swat is under fire,/The sweetness of life is assassinated.**

Roshan Bangash is a renowned writer who belongs to *Parachinnar, Kurram Agency*. This region has also been severely affected after the incident of 9/11 which has been lamented by poets of the region. Roshan Bangash has mourned the unrest not only in *Parachinnar* and *Kurram Agency* but also in the overall region of Pashtuns. "*Khkula da Khar mi Sa Shwa*" (Where has been departed the beauty of my sweet city) is a long poem of Bangash in which he mourns the departed beauty of his sweet city. "On the wounded body of homeland (*Pa Jubal Tan da Watan*)" is another Poem of Roshan Bangash in which he mourns the wounded status of the homeland. No Pashtun region has remained unaffected by the incident. Roshan Bangash laments the beauty and attractiveness which has been lost. He has written a poem captioned "In the name of Quetta (*da Quetta Khar pa Num*)". Here are to quote some the verses from the said Poem; **Your beauty was sighted with evil intentions by someone;/How evil minds saw you with bad intentions can bear your state of happiness and attractiveness?/How badly you were dealt by the evil minds?**

Other Pashto poets like Roshan Bangash, Ata Muhammad Wardag, RehmatZalmi, Muhammad Ameen Asari, Akhtar Zaman Khattak late, Syeda Haseena Gul and so many more have also written masterpieces on the current situation in Pashtun land. They decry bloodshed and destruction and long for restoration of lasting peace.

Tappa

Like *Ghazal* and poem, *Tappa*, a unique and perhaps the oldest form of Pashto folk poetry has also got new themes and topics owing to the impacts of 9/11. Najeebullah, a poet from Peshawar, has written some *Tappa*, also called *Landai* and *Misra*, in his book **Sta Yadoona** (Your memories) under the title **Zama Pekhawar** (My Peshawar) to lament unrest and chaos in his homeland. **My beloved is a fellow of Taliban,/I am dearer to them in homeland./Peshawar is**

ruined by bomb blasts,/This had no substitute once.

There are many *Tappay* which explain the implications of violence on society;

Stragay day drone nakamay na di

WrataTalibTalib kedam eera ye krham

Translation:*(Your eyes are no less than a drone/They turned me into ashes as I was facing them like a member of Taliban group.)*

Ghazal

Pashto Ghazal has also been affected greatly by the consequences of 9/11. Although due to some limitations and format problems, Ghazal cannot discuss a single topic in detail as its every couplet has a separate idea, yet the impacts of 9/11 were so severe that poets of Pashto Ghazal couldn't distance themselves from these effects. In this regard, Dr. Hanif Khalil says: "The technical nature of Ghazal can't accommodate the impacts of 9/11 in entirety. However, it can't escape from it."

To see the impacts of 9/11 on Pashto Ghazal, few couplets of different poets will be presented here though it needs a book to present all relevant couplets. Renowned Pashto poet Salim ur Rehman Salim says; ***My beloved Allah knows what I pray for;/I don't pray to get heaven and blessings,/I want my homeland endowed with happiness and joys, /Where there is peace, ease and relaxation.***

Muqadar Shah Muqadar, a poet from Khyber Agency, portrays the situation in his homeland after 9/11 in such a way; ***The foreign invaders spread envy and emulation,/My relatives and brothers are dying here and there.*** Akbar Syal also condemns the invasion of Afghanistan by Americans in a Ghazal. ***We are victims of a war of others,/We are hit by targeting others./Innocent inhabitants of Pashtunskhwa uttered in state of mourning,/We are hit and targeted when unrest is sensed in America.*** Pir Muhammad Karwan also mourns deaths and destruction in his Ghazal. He says; ***Birds should come and make nest in our hands,/As our mountains and hamlets have lost all the trees***

Ajmal is among those Afghan poets, who have written both poem and Ghazal under the influence and impacts of 9/11; ***Groups of horses enter the town,/Carrying bombs,/Carrying arms on their shoulders,/Entering horses for war.*** Qaiser Afridi, Tahir Bunera and Nurul Bashir Naveed have also lamented through their *Ghazal* the terrorism that engulfed Pashtun region after 9/11. Rokhan Yousafzai, a progressive poet and journalist, says:

Ywa dasay ajeeba bala pa day khar amokhta shwa

Da khulay na ye insan sa che anzor na patay kegi

Translation:*(A strange serpent has been attacking this city/It can't spare a picture, let alone a man.)*

Darvesh Durrani has written many heart touching *ghazal* and poems after 9/11. He says:

Jang ta ye astway zwanan tar speen Quran obasay

La dagha neka kara ta magar khpal zan obasay

Jang che gato no ma au wror ta sara wajangaway

Dushman tar rogha ka karai zmoong tar mian obasay

Translation:*(You pass youth under the Holy Quran to send them to battlefield/Why don't you*

yourself participate in such a noble deed?/You make me quarrel with my brother when we are about to win the war/To take away safely our enemy from us.)

The *ghazal* of Rashid Khattak, a poet and journalist, has also been influenced by the effects of 9/11 and ongoing war against terrorism in the region. He says;

Os Bajaur guloona na tokawi
Cha pray da zahro karwanda karhay da

Translation: *(Flowers are no grown in Bajaur/Someone has sown the crop of poison there.)*

The couplets of JavedIhsas, DaudBakhtMandokhel and many other Pashto poets also show impacts of 9/11 on Pashto *Ghazal*.

Jihadi Tarana (Anthem) of Pashto

Those poets, who support Taliban against NATO and American forces, write poems to boost the morale of their fighters. These poems are called *Jihadi Tarana* (Jihadi anthems). In such an anthem, the poet opposes holding talks with America. He says; **We are not going to enter into talks,/ We will kick you out by force,/We will definitely kick you out,/Out of our own homeland,/You invaded our homeland,/Now you want to depart through talks,/You want honor, we will dishonor you.**

These *Jihadi Tarana* instigate people to get prepared for the holy war, saying it is a war between Islam and infidelity. The poet of a Jihadi anthem warns people against slumbering. **It is time to attain fame and honor if you have spirit,/War between Islam and infidelity;/Wake up O Muslim,/Listen! Don't show negligence,/Don't leave at any cost,/Those, who attack your honor.**

Another anthem describes a drone attack as the most inhuman act. The poet of the anthem prays Allah to enable him to implement Islamic system in the country or blessed him with martyrdom. **O Allah! Bless me;/I am fighting, /To implement your command,/Or will be martyred today,/O my sweet mother! Permit me,/My fellows are under the fire,/Your love hinders my determination,/My fellows are under the fire,/How can I remain here?/I will not remain a Muslim,/Either I will implement your command,/Or will be martyred today.**

With the aforementioned quotes and discussion, 9/11 didn't affect literature of any language to the extent it affected Pashto literature. However, it is also an undeniable fact that Pashtun writers and poets have always opposed unjustified wars and oppressors. Pashtun poets have strived to promote peace, love, humanity, patriotism and nationalism through their poetry. The desire for restoration of peace is evident from this *Tappa*.

Da lakhkaroono mulk ta waya
Pa marhio morh shway ka la nor kaway jangoona

Translation: *(Ask the country of armies,/these deaths are enough or you want more wars).*

Pashto literature has promoted peace, love and humanity at every juncture of history. Different genres of Pashto literature are replete with opposition to evils and oppression. Due to its geo-political importance the land Pashtuns have always been invaded by different expansionist forces. However, Pashtuns have always offered stiff resistance to every invading nation. These wars and resistance against the invaders have also left deep imprints on Pashto literature. The wars between Mughals and Pashtuns are one of the popular subjects of different forms of Pashto poetry including *Tappa*, *Charbeta* and poems of classic poets.

An account of the enlightenment movement of Peer Rokhan and wars between Mughal

Emperor Jalaluddin Akbar and the leaders of the movement is found in the poetry of classic Pashto poets. Khushal Khan Khattak, the man of pen and sword, had also described in detail his battles against Yousafzai tribe and his wars with Mughal Emperor Aurangzeb. Besides Khushal, Rehman Baba, Hameed Mashokhel, Ashraf Khan Hijri and Abdul Qadir Khan Khattak also talked about wars between Pashtuns and Mughals.

After the fall of Mughal dynasty in India, Pashtun folk poets like Nuruddin Akhund, Nawab Akhund and Arsala Khan of Kalu Khan mentioned wars between Pashtuns and Sikhs in their *Charbeta*. Similarly, the modern nationalist movement *Khudai Khidmatgar* (servants of God), launched by Abdul Ghafar Khan popularly known as Bacha Khan, has also affected Pashto literature. The atrocities of British rulers against *Khudai Khidmatgar* are even mentioned today by Pashto poets and writers.

Pashto literature was also affected by wars fought in far off countries whether it was a war between France and Germany or a war between America and Vietnam. However, the Cold War and subsequent Afghan war affected Pashto literature deeply. The followers of two different literary theories -- literature for life and literature for the sake of literature -- observed Afghan war from their respective perspectives.

The nationalist and progressive poets were in the camp of the Soviet Union while the followers of the literature for the sake of literature sided with America during the Afghan war. The supporters of Soviet Union were labeled infidels, communists and atheists during this period.

The prevalent extremism, terrorism, Talibanization and *jihadi* culture in Afghanistan and Pakistan were nurtured and promoted during the war between two super powers that was fought on the soil of Afghanistan. However, after 9/11, the friends of yesterday became staunch enemies of each other.

During cold war, *jihadi* literature was promoted under a well-planned strategy. Different magazines and journals of Pashto languages were launched and thousands of books on jihadi poetry, short stories and novels were published. Financial assistance was extended to those writers and poets, who were opposed to the then Afghan government. Such writers were provided with jobs with large salaries. A network of religious seminaries was established in Pakistan purposely. The cold war gave birth to numerous militant organizations besides producing jihadi literature. These militant organizations returned to Afghanistan after 9/11 on the pretext of American occupation of Afghanistan. Today Pashtuns are passing a critical juncture of history (unfortunately they always pass through such a period) and the literature being produced by Pashto writers is a mirror of the current situation.

The incident of 9/11 has stunned the feelings of art and literature and it is not possible for a Pashtun poet and writer to remain aloof from such a big tragedy. History tells us that incidents like 9/11 have changed the entire paradigm of art and literature. As an outcome of this tragedy, our society is faced with terrorism and extremism. High social value such as tolerance and broad mindedness are on the decline in the society while the forces of intolerance and narrow-mindedness are becoming stronger with each passing day. The democratic values of Pashtun society are being trampled and negative approaches are finding way into the roots of society. Oppression and highhandedness are adopting new shapes and the menace of terrorism is engulfing the entire society.

The effects of 9/11 are described vividly in Pashto poetry as poets are more sensitive and insightful as compared to other thoughtful individuals. About the impacts of 9/11 on the life of Pashtuns and Pashto language and literature, Iftikhar Durrani Advocate says: "Several incidents in human history have affected human civilization and culture at the time of occurrence and left imprints on the coming generations. The attack on World Trade Centre on September 11, 2001 is such an unforgettable incident. Without any doubt it has affected geography,

economy, politics and civilization and different sectors in various parts of the world. The share of Afghanistan and Pakistan in these effects is greater than other parts of the world. These two countries can be described as those two teeth, which are infected by plaque. Although the incident occurred in America, yet we felt its proximity. If you don't politicize my statement, I will say that it seems a ploy against Pashtuns. Only Pashtuns soil and Pashtuns nation have been targeted during the last few years after the occurrence of 9/11. That's why Pashto literature is affected by the repercussions of 9/11. The word effect doesn't mean that God forbidden the incident has hampered promotion of Pashto literature or affected its quality. But it means that now the tone of Pashto literature has become aggressive and thoughts of writers are more forceful. One of the outcomes of the 9/11 is that it has revived the forgotten discussion of literary theories -- literature for life and literature for the sake of life -- Pashtunkhwa. Most of the writers have become the followers of literature for life theory. The readers and listeners also demand of their writers to write about their homeland and humanity." (ref: Impacts of 9/11 on Pakistani language and literature P 127).

Most of the Pashtun writers and poets have condemned this tragic incident (9/11) in their writings and shown sympathies with the victims. However, there are also a handful of writers, who have glorified the leaders of Al Qaeda, responsible for the attack, and termed them heroes of Muslims.

Dr Raj Wali Shah Khattak, renowned poet, writer, researcher and former dean of the faculty of Islamic and oriental studies University of Peshawar, says about the positive and negative impacts of 9/11 on Pashto language and literature: "The most important event of the recent history of Pashtuns is the tragedy of 9/11. Although it occurred in New York, yet it cast direct effects on Pashtuns and Pashto. This incident affected Kabul, Kandahar, Swat, Peshawar and Waziristan severely. In the works it shook the life of Pashtuns. NATO forces captured Afghanistan. Like *Tora Bora* several cities of Pashtuns were destroyed completely. Villages in Waziristan were destroyed in drone attacks. A large number of Pashtuns were displaced from their homes. Innocent people were killed. This series is continued. The incident (9/11) caused huge destruction on one hand, however, on the other hand it benefited Pashto literature. Pashto language became rich by accommodating new terms related to modern technology. The importance of Pashto was accepted at international level. Several Pashto language institutes were set up in America and Europe. The electronic media witnessed a revolution in the shape of new Pashto channels. Pashto news channels were launched in Europe and America. Besides, universities in Europe and America established institutes of Pashto language and literature. As Pashtuns were linked with the incident of 9/11, Europe and America felt that they had not understood Pashtuns like they should have. They have started research on Pashtuns and translated Pashto books into other languages, especially English. Likewise a lot of important books were translated into Pashto from other languages. The learning of Pashto was made easy. Thousands of Pashto books were published with funds provided by the USA. The importance of Pashto was increased in Pakistan and Afghanistan. These are the effects of 9/11. Pashto radio and TV channels in Afghanistan and Pakistan broadcast programs that helped to create awareness about Pashto" (Impact of 9/11 on Pakistani language and literature, PP 177, 178).

War and Pashto Literary Societies

Pashto language and literature have always faced different problems. However, Pashto poets and writers always made efforts to promote their language and literature. After the incident of 9/11, literary activities suffered a setback and the thoughts of poets were changed. There remained no excitement and enthusiasm among Pashto poets belonging to the areas affected by militancy and subsequent military operations. Jubilant music and songs have been replaced

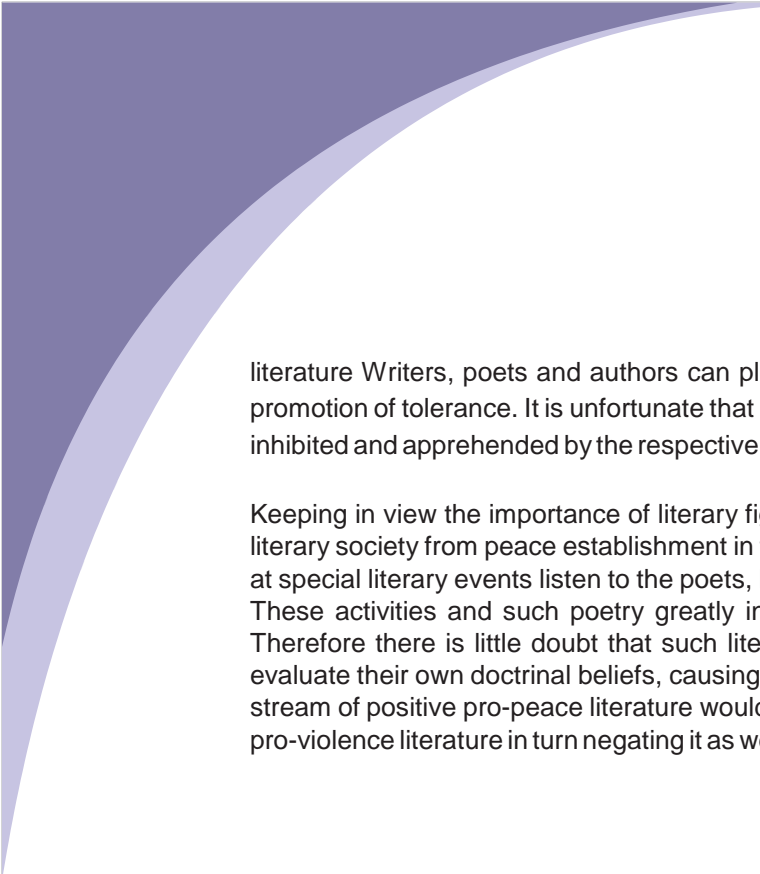
with dark war poems and Jihadi anthems in these areas. However, some literary societies and organizations are still active in Khyber Pakhtunkhwa and the tribal areas that make efforts to promote Pashto language and literature. The number of such societies is about 300 and around 200 of these societies are registered with Pashto Board. Pashto writers and poets have also set up literary societies in Karachi, Islamabad and Quetta as well as in other countries like Saudi Arabia, United Arab Emirate, Qatar, America, Japan, China and United Kingdom. It is interesting to note that a literary organization has been established by Pashto speaking people in *Chach*, district *Attock*.

The study brings forth prominent literary societies those are active across Pashtun inhabited areas of Khyber Pakhtunkhwa and FATA. Few of the such societies are mentioned here; Rehman Baba Literary Society, Rana Pashto Literary Society, Da Sahoo Leekonko Maraka, Pakhtunkhwa Literary and Cultural Society, Malgari Shairan Pashto Literary Society, Khalil Olasi Literary Society, Khushal Literary Society, Hameed Baba Literary Society, Achini Pashto Literary Society and Dr. Khan Movement. District of Kohat also hosts many literary societies including, Leekwal Malgari Kohat, Tanda Dam Literary Society, Abaseen Literary Society, Sahoo Leekonki Kohat, Orakzai Literary Caravan, Kohat Literary Society, Aryana Pashto Literary Society, Jwak Literary Society, Muhabat Sada Literary Society, Khpal Yaraan Literary Society Lachai, Patghami Literary Society Shakhardara and Arts Council Kohat. Mardan is famous for the activities of literary societies where around 20 most active literary societies are working for people moral education and awareness. According to careful investigative research Dir (Upper and Lower), Charsadda, Shangla, Swabi and Buner have around five active literary societies each. Moreover in every tribal agency hosts about 3 to 4 literary societies which are active in society, though the number increases in Khyber agency where more than seven literary societies are active in literary activities.

The Role of Literary Societies in Peace Building

The Pashtun belts in Pakistan have been a center for militancy and extremism during the last few decades. In the backdrop of prevailing extremism and militancy in this part of the world, Pashto literary figures, through literary societies, are largely involved in promoting peace in their region. Due to their proximity to the local inhabitants and other sections of society; literary societies can greatly influence locals with their writings. They have not only saved adolescents from indulging into criminal activities but have also helped to create a sense of positivity, hope and inspiration within them. Through their literary works, they are broadcasting a message of peace in the region. Government can play a responsible role in promoting literary societies. This process needs to be institutionalized and have its own funding. This should become a solid apparatus through which books and magazines are published, providing the facilities and incentives to writers and literary people to vent. Although majority of the Pashtun population in FATA is illiterate, they are capable of grasping Pashto literature, and so this method of intellectual dissemination can work as a catalyst for peace promotion in the area. In the reshaping of ideologies, a steady mitigation and eradication of militancy in the region can be expected over the course of time .

According to a wide observation there is reasonable consciousness of Pashto literature among Pashtuns. They understand their literature to a greater extent than other societies tend to understand their own. This may be the reason that they can teach and influence through



literature Writers, poets and authors can play an effective role in building peace through the promotion of tolerance. It is unfortunate that literary figures have been largely ignored and even inhibited and apprehended by the respective government.

Keeping in view the importance of literary figures and societies, one cannot ignore the role of literary society from peace establishment in the given area. The reason is that people gathered at special literary events listen to the poets, learn from their views, and in turn give them value. These activities and such poetry greatly influence the common man and shape his views. Therefore there is little doubt that such literature would cause many individuals there to re-evaluate their own doctrinal beliefs, causing violent approaches to be re-assessed. A constant stream of positive pro-peace literature would help to work as a counter-measure to aggressive pro-violence literature in turn negating it as well.

Street Wisdom and Pashto Literature

Shift in Pashto literature in Pre and Post- War/ Conflict Eras

According to the survey, all the respondents were of the view that there had been a change in Pashto literature after 9/11. However, there were differences of opinion concerning the intensity of change. The survey reveals that poets and literary figures are sensitive to their environment and they adopt and choose words according to the situation. Some people believe that previously Pashto literature was confined to romance and nature. But after 9/11, the entire Pashtun society living in Af-Pak region got involved in the conflict. The themes of romance and nature in literature were replaced by that of violence and terrorism. Words and terms like bomb, guns, planes and drone entered into Pashto literature, language and art.

However, some notable literary figures, interviewed for the study, were of the view that the recent wave of violence had no direct impact on Pashto literature. They said that before 9/11 Soviet invasion of Afghanistan had started influencing Pashto literature. Some said that *Khudai Khidmatgar Tehrik* of Bacha Khan changed the paradigm of Pashto literature. Few respondents held media responsible for changing trends in Pashto language and literature.

Impact of War on Pashto literature

Several respondents told the survey team that the war on terror had both negative as well as positive impacts on Pashto literature. As far the negative impacts are concerned, the context of words and terms has been changed in Pashto literature. The riverbank was termed a meeting point for lovers in the past but now it is associated with a bomb blast or a violent activity.

Concerning the positive impacts of war on terror on Pashto literature, the respondents said writers had started to write for restoration of peace and Pashto had become an international language.

Violence in Pashto literature

The survey team got a mixed response from the respondents about elements of violence in Pashto literature. Some respondents said that there was no element of violence in Pashto literature as Pashtuns were peace-loving people. Some were of the view that popular literature, meant for common and illiterate people, contained violence. However, they said that such street literature was discouraged by Pashtuns. Some respondents said that the prevailing circumstances in the region infused violence in Pashto literature.

Condemnation of Violence in Pashto literature

Almost all respondents were unanimous about Pashto literature having the capability of opposing and curbing violence as poets were sensitive and peace-loving people. They try to extract anything positive from their surroundings. They said that government was expected to support the poets and provide a suitable forum to them to encourage anti-violence literature. Using media for that purpose will be very useful. However, some respondents also suggested that the ongoing violence couldn't be controlled through literature. Some respondents termed Pashto literature itself a source of violence. But overall respondents were optimistic about the ability of Pashto literature to resist violence.

Themes in Pashto literature

Most of the respondents were of the view that the war on terror had changed themes of different genres in Pashto literature. Literature gets changed with a change in the environment as it is an interpretation of life. According to the respondents, war on terror has greatly affected Pashto literature, especially fictional writing. The themes of love and romance have been replaced with dark depictions of violence.

Role of Religion in Pashto literature

According to a respondent, religion is very much part of Pashto literature. The first Pashto book *Khairul Bayan*, by PirRokhan, was written about religion. So was *Makhzan* of AkhunDarweza Baba. The movement of Rukhanians was also religious in nature. Other respondents said that Pashto literature was influenced greatly by religion as almost all Pashto writers were Muslims. Moreover, Islam, like most other religions, promotes peace, tolerance and respect for human beings in general, which is found to be the core content of Pashto literature.

Culture

The respondents said that culture was depicted through language. Therefore, culture is an integral part of literature. Pashto literature represents Pashtun culture, which is associated with Islamic principles, peace and harmony. The respondents also admitted that Pashtun culture also underwent change after 9/11.

Pashtun Nationalism

The respondents presented contradictory views about Pashtun nationalism but they were unanimous in saying that Pashto literature promoted Pashtun nationalism. According to the respondents, about 80 % Pashtun poets are nationalists. From Khushal Baba to AjmalKhattak and SaifurRehmanSaleem all great Pashto poets are Pashtun nationalists. Even the message of Bacha Khan Baba was spread by writers and poets instead of politicians.

Peace and Violence

Almost all respondents were of the view that Pashto literature spread the message of peace and opposed violence. However, some of the respondents added that after the launch of war on terror, violent themes, words and terms were incorporated into Pashto literature. The respondents said that although violence had become an issue for writers and poets, most of them condemned it in their writings to show their disliking for it. According to some respondents, literature was also used as a tool to promote jihad.

Impact of War on Stylistics of Pashto literature

The respondents said that prior to 9/11 the writing style of Pashto poets was different. Their main topics were love and romance. But the intensity of post 9/11 conflict led to break the inertia and replaced romanticism with anger and fear in Pashto literature. A good example given in the study expounding the effects of 9-11 on literature was by Dr. Hanif who said that the technical nature of Ghazal cannot accommodate the impacts of 9/11 in entirety however it can't escape from it either. This shows us how profoundly and deeply these events affected the consciousness of the indigenous people, to the point where the accepted and pre-defined nature of their '*ghazal*' poetry had to be altered in order to accommodate and make room for an extensive discussion and elucidation of a single topic.

According to the respondents, although Pashto literature has no classic tradition of chaos and violence, yet being a mirror of the society literature can't ignore chaos and violence prevalent in a society. It is the duty of the government, according to some respondents, to give a clear direction to literature about promoting and supporting peace.

Role of Stylistic Techniques in Peace-building in Pashtun Society

All the respondents were of the view that Pashto literature had played and could play a major role in peace-building in the region. Pashtuns are a peace-loving people and want peace. The decade long conflict has damaged the foundations of Pashtun society. Pashto literature is already focused on restoration of peace but change cannot come overnight. Therefore, the message of peace in Pashto literature will definitely work and peace will be restored in the region. However, it will take enough time as people involved in the conflict are more powerful than the writers.

Impact of War on Terror on Pashto Language

War on terror has positive as well as negative impacts on Pashto language. Now English words like B-52, missile and war on terror are used by Pashto writers. Now words like terrorism, war and bombs etc. are used in Pashto writings while Pashto writers and poets raise a forceful voice for restoration of peace.

Impact of War on Terror on Colloquial Way of Expression

Replying to the question about impacts of war on terror on colloquial language, the respondents said that although adopting news words was a natural phenomenon for the people speaking any language, yet war on terror affected spoken Pashto to great extent. A few years back common Pashtuns did not know the meaning of certain English words but due to war now a common villager knows the meaning of words like drone, war, terrorist and suicide blast. Even children use terms like Taliban and army while playing games.

New Pashto Genre(s) Popular in Conflict Areas

The respondents gave a mixed response to the question about the popularity of a certain genre of literature and form of poetry. Some respondents considered prose and poetry as the most popular genres while others said that *Tappa*, poem, folk songs, *Ghazal*, *Tapaiza*, and *haiku* were the most popular forms of poetry in conflict areas. A respondent said that free verse was the most popular form of Pashto poetry in the conflict-hit areas.

According to the respondents, different genres of Pashto literature have worked a lot to promote peace in the conflict zone. They were of the view that Pashtuns were peace-loving people, who always remained neutral. According to the respondents, literati promote peace by identifying problems and proposing possible solutions. The writers have always tried to promote peace through their writings. It is the need of the hour to streamline their efforts and disseminate their thoughts among the people by publishing their books. All the respondents were of the view that mostly Pashto literature did not promote violence as thinkers and writers were peace-loving people they opposed violence and anarchy. The respondents said that *haiku* played vital role in promoting peace in the conflict zone.

Some of the respondents said that after 9/11 and invasion of Afghan land by the US-led forces, Pashto literature was mentioning the ongoing destruction and violence in the society. However, they said that violence was promoted only through street level literature. They said that Taliban also influenced literature by promoting their concept of *jihad*. However, overall Pashto literature is focused on peace and harmony and condemns violence.

Change in Portrayal of Image in Pashto Literature

According to the respondents, there is a 100 % change in the portrayal of images in Pashtun literature. Previously Pashto literature portrayed romanticism as fiction and dramas were based on tales of love and romance. Now the situation is completely changed and even illiterate people are aware of the situation of the country. Now Pashto literature portrays images of fear, terror, violation of human rights, disappointment and violence. Now Pashto literature is focused on real

issues of life.

Portrayal of Political, Social Institutions and Tribal Elders in Pashto Literature

Now Pashto literature presents Pashtun society and families as victims of war, attacks and violence. The writers narrate real stories of their near and dear ones, affected by violence. Pashtuns are not satisfied with their political and social institutions. The tribal elders have been eliminated by terrorists and no one is ready to assume their position due to fear of death. Other institutions are also not performing up to the mark in the present situation. The writers can only criticize harmful practices prevalent in the society and condemn inefficiencies of social institutions allegorically without naming anyone. A writer, unlike a politician or government functionary who has resources and power to stop violence, can only write against violence.

Portrayal of Religion and Culture in Pashto Literature

The respondents agreed that Pashto literature does portray religion and culture of Pashtun society. According to them, Pashtun culture was mixed with Arabic culture and then with English culture in the past. There was confusion about the ways of leading life but incorporating Islam into culture cleared all confusions. Many Pashtun norms are in line with their religion (Islam). Both Islam and Pashtun culture call for peace and harmony. Although carrying gun is part of Pashtun culture, yet it is used only for self-defense. The religious poetry including *Hamd*, *Naat* and *Duaa* also promote peace. Pashtun culture and religion are portrayed as the best in Pashto literature.

Portrayal of Taliban in Pashto Literature

The survey shows that Taliban do not enjoy a good reputation among Pashto writers and literati. Before 2001, some Pashtuns were in favor of Taliban and few writers also supported them in their writings. But after 9/11 and emergence of militancy in FATA, Pashto writers turned against Taliban and started writing against them. The writers also believe that Taliban are not following the teachings of Islam as they spread violence. However, Taliban are not mentioned directly in Pashto literature rather they are mostly associated with terrorism and bombings indirectly. Recent writings associated. According to the respondents, a handful of writers consider Taliban's religious philosophy right and write in their favor. Similarly Taliban themselves have a literary society that promotes *Jihad*. Such literature portrays Taliban as honest and upright people following the right course.

Portrayal of Natives in Pashto Literature

The respondents termed the natives as commoners. According to them, the native of Pashtun have suffered a lot. They have lost their businesses, jobs and become homeless. There is unrest, frustration and a feeling of insecurity among the native people. Writers portray the native Pashtuns as frustrated and disappointed people due to the current situation in their region. According to respondents, some native people are emotional and some are self-centered and don't care about anything happening around them till the time they are themselves affected while some want restoration of peace. The writers highlight the feelings of those people, who want restoration of peace in their motherland.

Portrayal of Foreigners (Especially Americans) in Pashto Literature

Almost all respondents said that Americans and other foreigners were hated by natives as common people thought that they were responsible for the upheaval in Pashtun society. Pashtuns being peace-loving people consider America and other foreigners responsible for initiating the war that has affected their society. A few respondents also suggested that foreign forces were not part of Pashtun literature as Pashto writers wrote only about indigenous issues, love and peace.

Jihadi Literature

Most of the respondents said that they were not familiar with Jihadi literature. However, they admitted that Jihadi literature did exist in Pashto but its quantity was next to negligible. Some of the respondents stated that jihad was an integral part of Islam and it was a source of inspiration for poets. It was used as a tool of propaganda during the colonial era against Sikh and British and then in the post-colonial era against USSR and US. But it cannot be called literature rather a mere means of propaganda. Majority of the respondents were of the view that Jihadi literature was produced in Afghanistan while some of them acknowledged the existence of Jihadi literature in Pashto. Majority of the respondents said that *Jihadi Tarana, Laiha, Shabnama*, Jihadi Magazines, Novels and Travelogues were a part of Pashto literature. However, some of them said that they were not familiar with any kind of *Jihadi* literature.

Jihadi Literature and Pashtun Youth

Most of the respondent taking part in the research stated that *Jihadi* literature became popular among Pashtun youth after 9/11. However, some of them said that although *Jihadi* literature existed in Pashto yet it was not popular among the youth. A small number of respondents didn't answer this question. Majority of the respondents revealed that Jihadi literature greatly influenced the locals particularly the marginalized youth in the region. It is getting common among the locals and is circulated through mobile and radio programs. However, some of the respondents were of the view that Jihadi literature didn't affect the locals.

Pashtun's Consciousness about Pashto Literature

Majority of the respondents said common Pashtun understood Pashto literature, particularly poetry. However, a small number of the respondent were of the view that common man didn't understand Pashto literature as literacy rate was low and thoughts of some Pashto poets were too complicated to understand.

Most Famous Peace Writer

All of the respondents, who were interviewed, appreciated the writings of Ajmal Khattak, Rehman Baba, Khushal Baba, Bayazid Ansari, Ahmad Shah Baba, Faqir Baba, Faqir Jamal Khan, the brother of Khushal Baba, Abaseen Yousafzai, Saif ur Rehman Salim, Fazle Mahmood Makhfi, Zahir Shah Badshah, Fazl Hussain Fazl, Hussain Ahmad Sadiq, Rahmat Shah Sail and Qamar Rahi. However, majority of respondents were of the view that among all those poets Pir Gohar (*The Poet of Peace*), Rehmat Shah Sail and Akbar Syal were their favorite writers. Some of them said that they like the literary work of every Pashto poet including Qamar Rahi, Rajwali Shah Katak and Saif ur Rehman Salim etc.

Way Forward for Pashtun Writers in the Peace Building Process

Majority of the respondents interviewed during the research said that the role of writers in promoting peace was vital. They stated that a writer could contribute a lot in the peace building process as he could influence the thoughts of people through his writings. He can spread the message of humanity, unity, brotherhood and peace. However, few respondents said that peace building was the responsibility of the state and not of writers.

Role of Government in Promoting Pashto literature

Majority of the respondents were of the view that the role of government in promoting Pashto literature was lacking. The government should allocate adequate funds to promote Pashto literature. Some of the respondents said that the government was giving importance to other languages but Pashto language was neglected. They said that young writers and poets were suffering psychological problems owing to lack of financial assistance by the government. However, some of the respondents were of the view that the previous provincial government

played a vital role in promoting Pashto literature as it published around 18,000 literary books of 36 poets. Moreover, Nishtar Hall was re-opened where seminars and workshops were conducted to promote Pashto literature.

Role of Government in Promoting Literary Societies

Majority of the respondents said that government could play a vital role in promoting literary activities and literature by patronizing societies and specifying departments or a hall where the literary events could be held. They stated that the government should allocate separate funds for the publishing of books and magazine to provide incentives to writers. A small number of respondents didn't answer the question.

Role of Literary Societies in Promoting Peace in the Region

Majority of the respondents taking part in the study stated that literary societies were playing a vital role in promoting peace in the region. There are around 400-500 literary societies in Khyber Pakhtunkhwa working for the in promotion of Pashto literature. These societies are a source of inspiration for the Pashtun youth, who are believed to be the backbone of the society. A small number of respondents said that literary societies could help in promoting peace only if the government gave them patronage. Similarly, a very small number of respondents didn't answer the question.

Role of Groups, Individuals and Pashto Board in Promoting Pashto Literature

Majority of the respondents were of the view that individuals, groups and Pashto board were playing a vital role in promoting Pashto literature. They stated that Pashto board published thesis of M.Phil and PhD students and books on a regular basis. Some of the respondents stated that the Pashto board could do nothing to promote Pashto literature as it was short of funds and has to fulfill a lot of formalities before initiating any activity. A small number of respondents didn't answer the question.

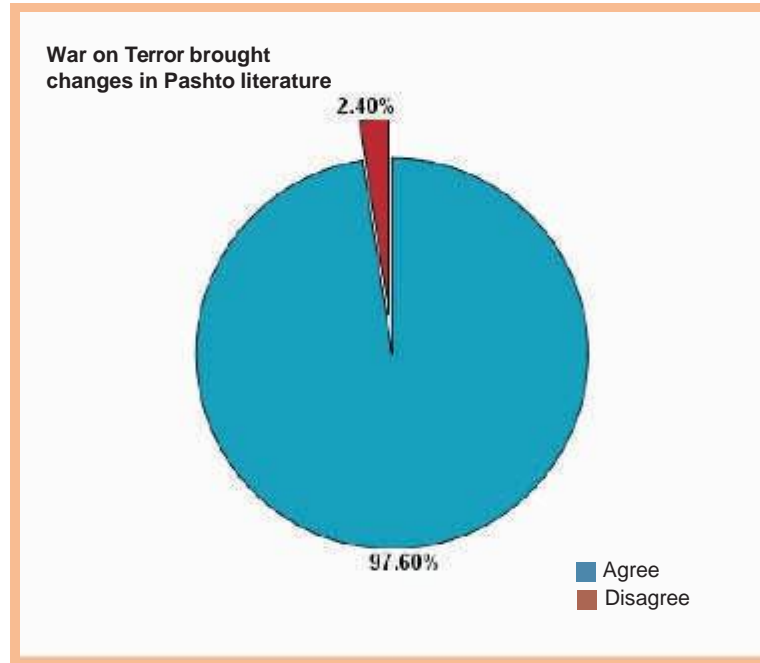
Role of Government in Promotion of Pashto Literature

Majority of the respondents said that writers were an asset of the nation and the government should encourage and help them in the promotion of peace and tranquility in the region. They stated that the government should give Pashto board the status of an art and literature organization, which could facilitate literati by providing them and arranging literary events. Some of the respondents said that government should allocate annual grants and scholarships to writers and should not halt projects and funding of the previous government. Some of the respondents also suggested that government should extend financial assistance to writers and establish offices and academies for them. A small number of respondents suggested abolishing of Article 52/2 of the constitution as it impedes promotion of other languages except Urdu. Few of the respondents didn't answer the question.

Quantitative Analysis

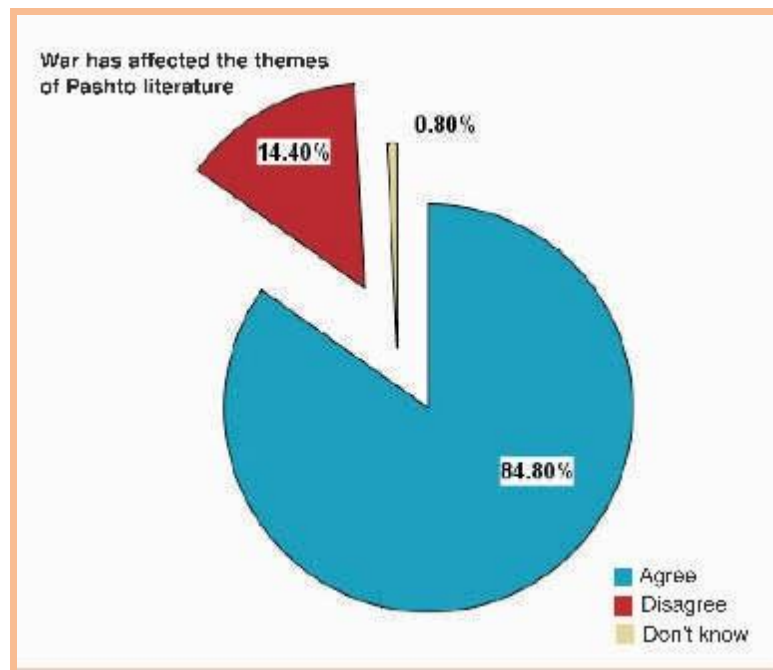
General Impact of War on Terror on Pashto Literature

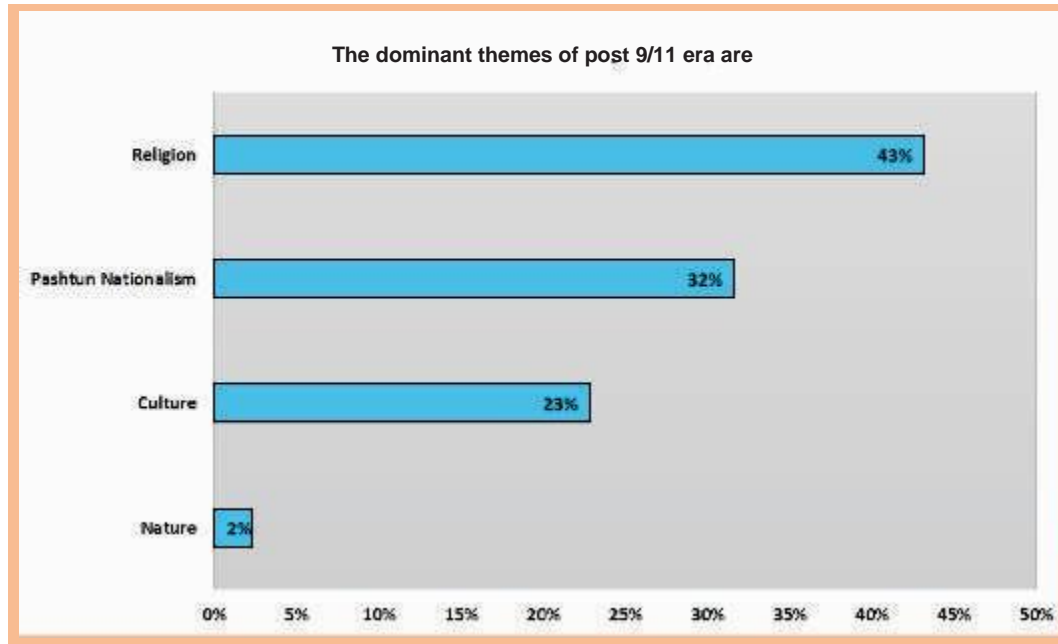
According to the survey, 97.6 % of the respondents were of the view that war on terror had brought changes in Pashto literature while only 2.4 % thought that war on terror did not bring any change in the literature.



Impact of War on Terror on Literary Themes

About effects of war on terror on themes of Pashto literature, around 84.8 % of the respondents said that there had been great change in the themes of Pashto literature as a result of war on terror. While just 14.4 % did not see any change in Pashto literature themes after 9/11.

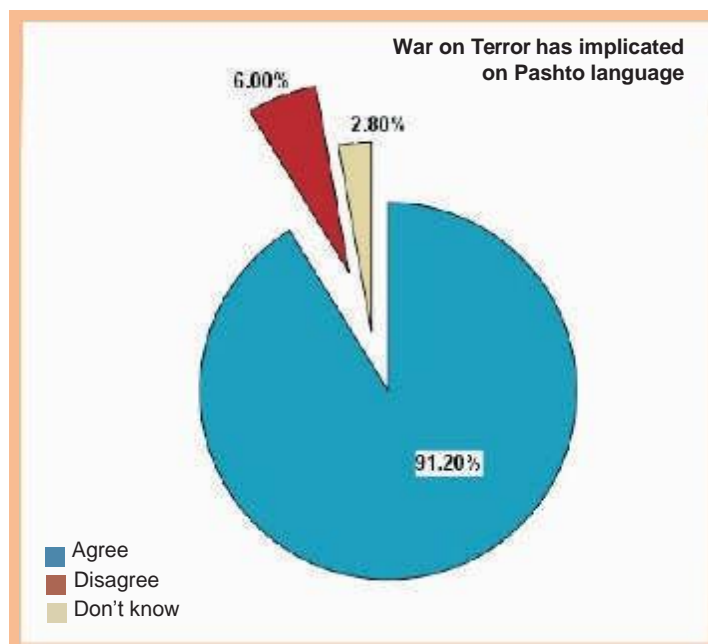




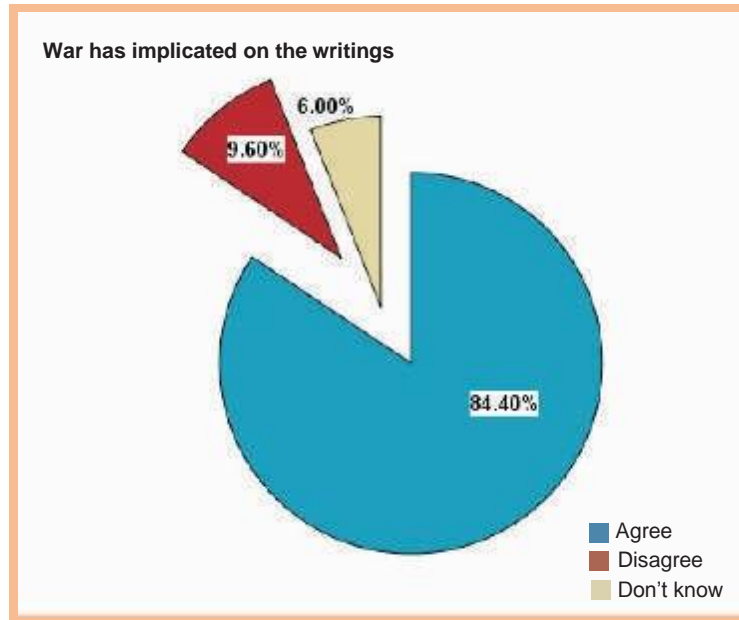
As seen from the above graph, 43 % respondents were of the opinion that the most dominant theme in post 9/11 Pashtun society was religion. This was followed by Pashtun nationalism which was thought to be a dominant theme by 32 % respondents. While 23% and 2% respondents claimed that the most dominant theme in the post 9/11 literature was culture and nature respectively.

Impact of War on Terror on Pashto Language

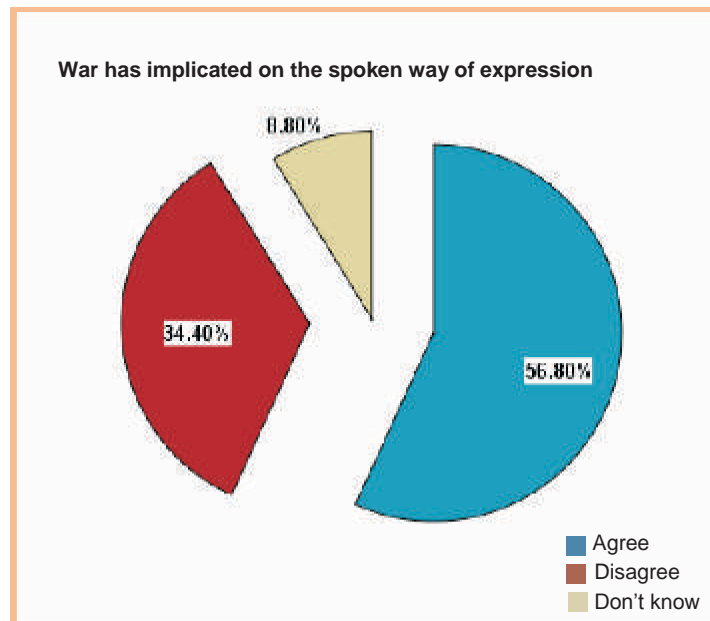
Responding to the question to whether war on terror has affected Pashto literature, 91.2 % respondents claimed that war on terror was related to Pashto language and many words like guns, drones and other terms entered Pashto language that were previously not even known to common people. While only 6 % did not observe any implication of war on terror on Pashto language.

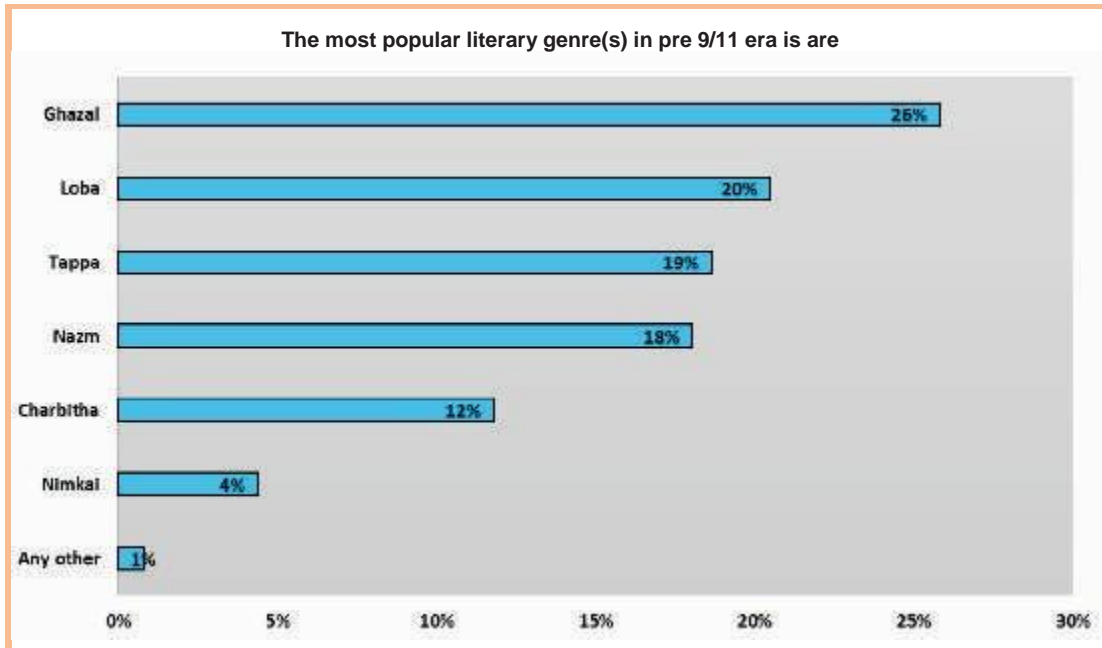


Similarly, 84.4% respondents believed that war on terror affected writings in Pashto language and words associated with the war also entered writings of Pashto literature. But, 9.6 % respondents thought that war on terror had not affected Pashto writings.

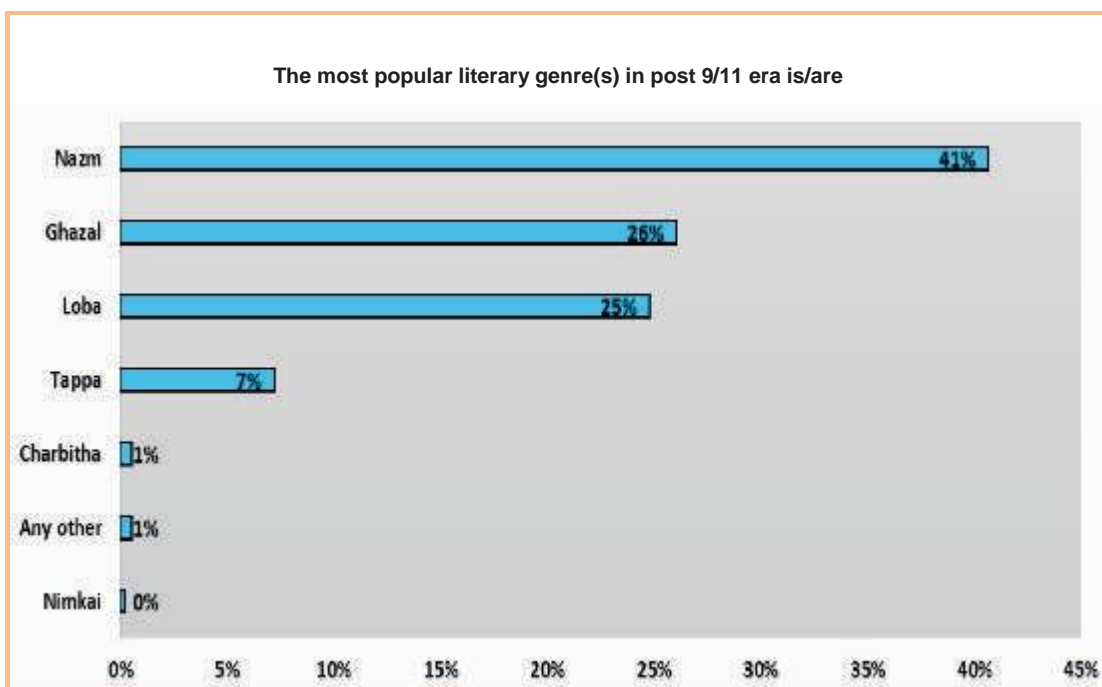


About spoken language and war on terror, only 56.8 % were of the view that war on terror affected spoken Pashto. More than 34% believed that war on terror didn't affect spoken Pashto. More than 8% did not know anything about such association.





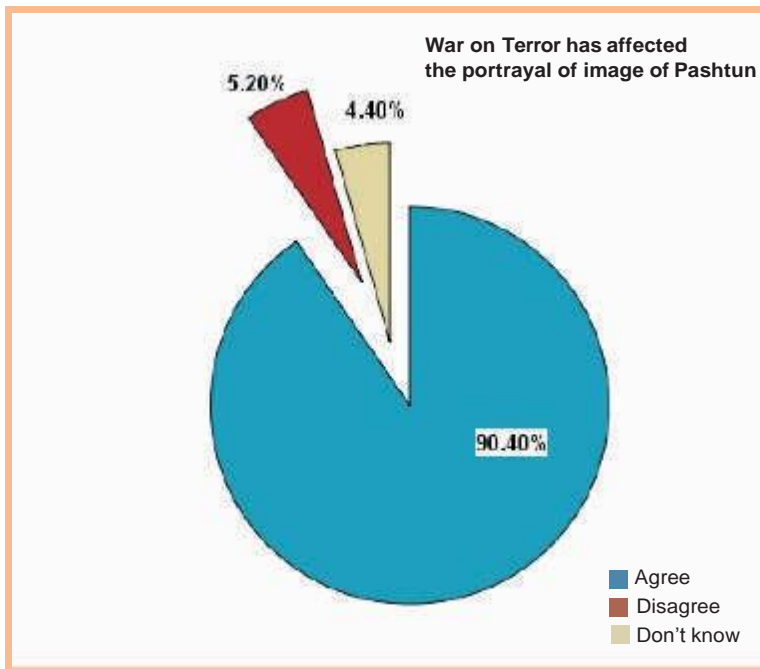
About the most popular genre in Pashto literature in pre-9/11 era, 26 % respondents taking part in the research said that *Ghazal* was the most popular genre in Pashto literature while 20 % considered *Loba* the most popular genre. A good number of respondents i.e. 19 % believed that *Tappa* was the most popular genre while 18% of them gave preference to poem. However, 12 % of the respondent said that *Charbitha* was the most dominant Pashto genre while 4 % of them said that *Nimkai* remained dominant. However, only 1 % of the respondent went for any other option.



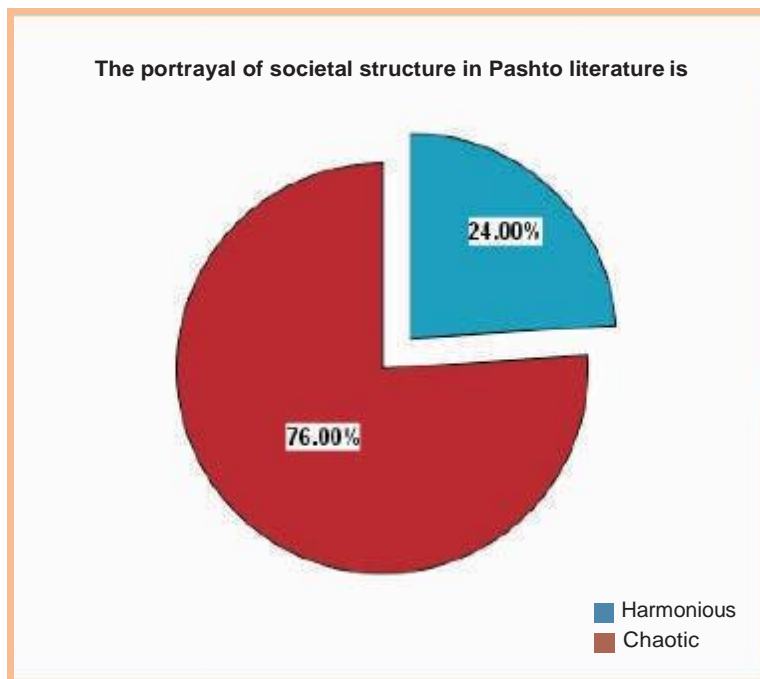
In response to the above question majority of the respondents i.e. 41 % said that poem was the most famous genre of Pashto literature in post 9/11 era. However, around 26 % of the respondents considered *Ghazal* a dominate genre while 25% of them went for *Loba* and 7 % of them opted for *Tappa*. Whereas, around 1 % of the respondents considered *charbitha* and 1 % of them went for any other option.

Impact of War on Terror on Portrayal of Image

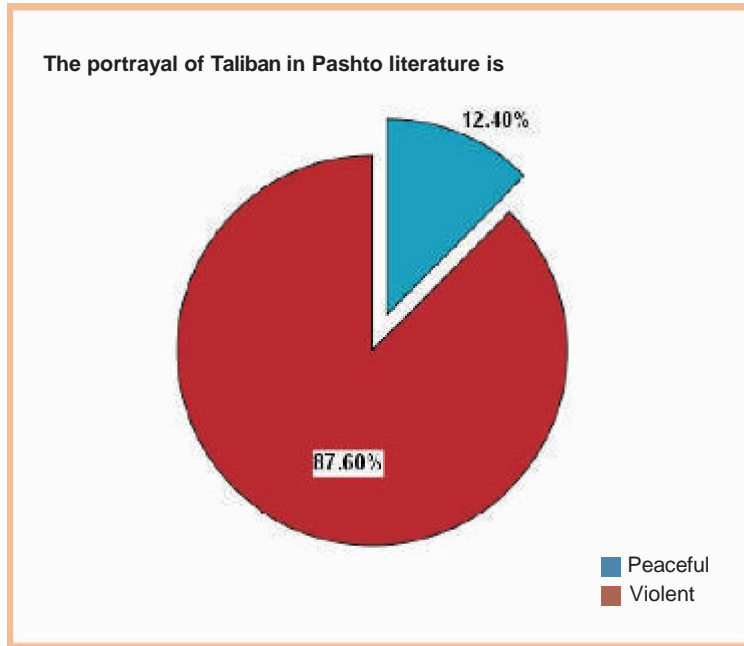
The survey also showed that a great majority of Pashtuns thought that war on terror affected the portrayal of Pashtuns in Pashto literature. According to the survey, 90.4% of the respondents believe that the war has affected the portrayal of image of Pashtuns in Pashto literature while only 5.2% don't see any such effect. While around 4% don't have any idea about it.



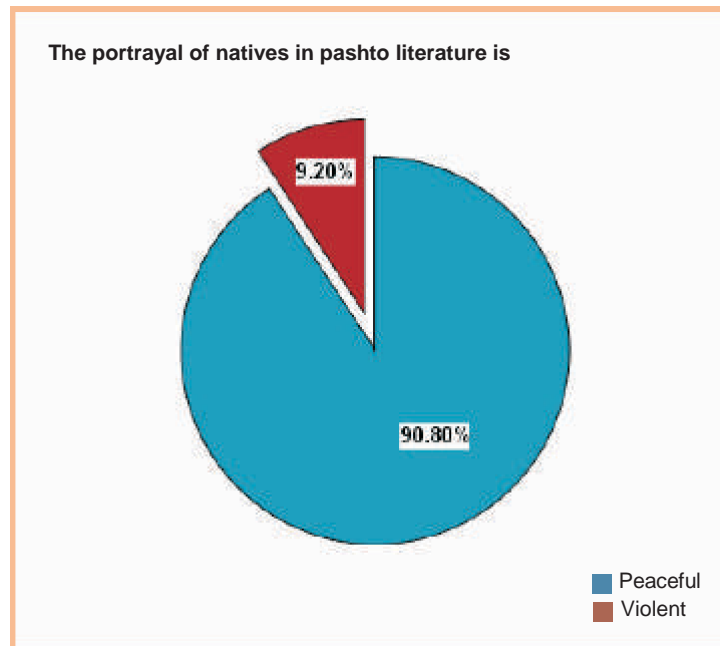
The survey indicated that the Pashtuns thought that the war on terror had led to change in portrayal of image of Pashtun social structure in Pashto literature. The social structure in pre 9/11 era was associated with love, honor and harmony and respect for others that has been changed to a chaotic structure after the war started in Pashtun areas after 9/11. About 76 % respondents thought the social structure was portrayed as chaotic as a result of war. While 24% respondents believed that the social structure of Pashtuns was still being portrayed as harmonious in nature.



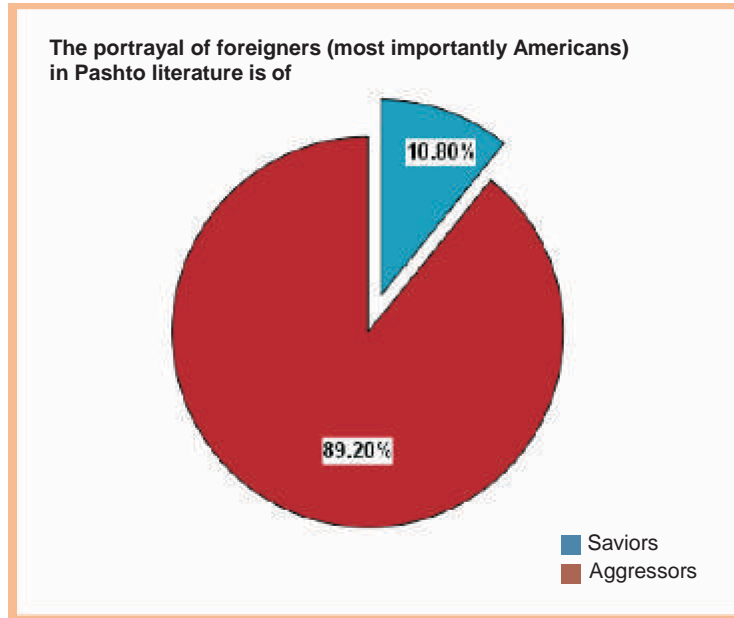
Before emergence of militancy in Pashtun areas, Taliban were respected as they were considered religious people tasked with defending the Pashtun lands. But after 9/11, Taliban started imposing their explanations of *Shariah* by force. Since then, their image became negative. The survey clearly showed that 87.6% of respondents were of the opinion that Taliban were being portrayed as violent people in Pashto literature while only 12.4% considered the image of Taliban as being portrayed in Pashto literature as peaceful people.



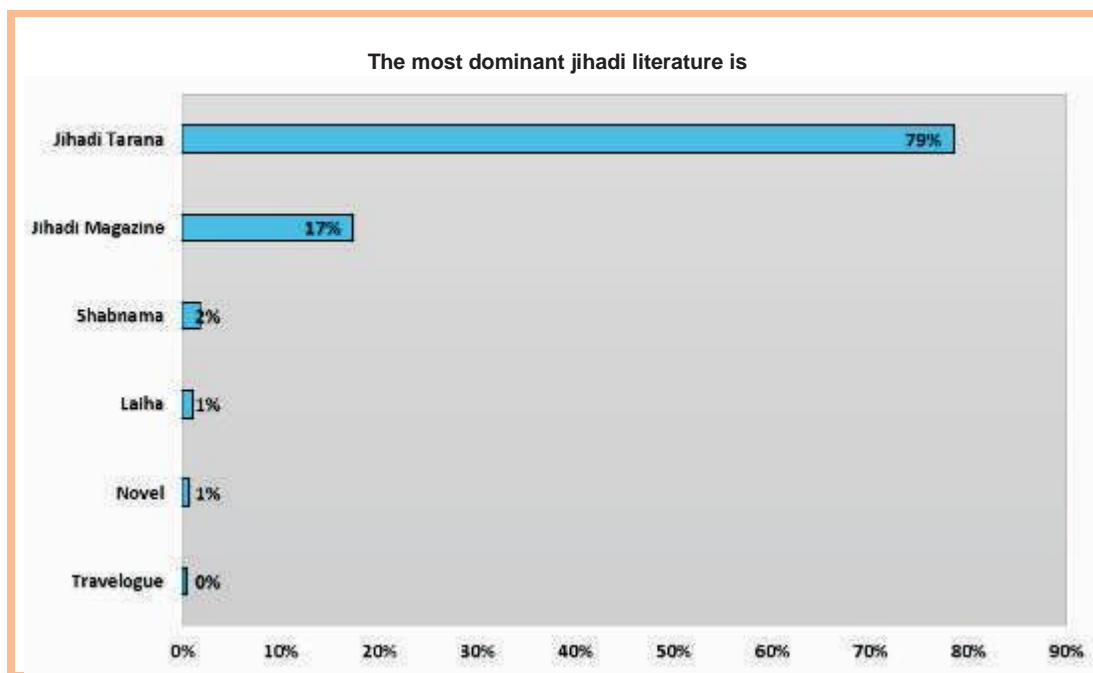
Native Pashtuns have been the main victims of more than a decade long war on terror. As per their culture and religion they had always been considered peace loving and respectful people. The survey showed that even after the war on terror, the image of native Pashtuns was portrayed as peace-loving people in Pashto literature. A majority of 90.8% respondents termed portrayal of Pashtuns in post war literature as peaceful while less than 10% thought that natives were portrayed as violent in literature.



The survey showed that 89.2% of the respondents thought that the foreigners, especially Americans, were portrayed as aggressors in Pashto literature while only 10.8% thought that the image of foreigners was that of saviors in Pashto literature.

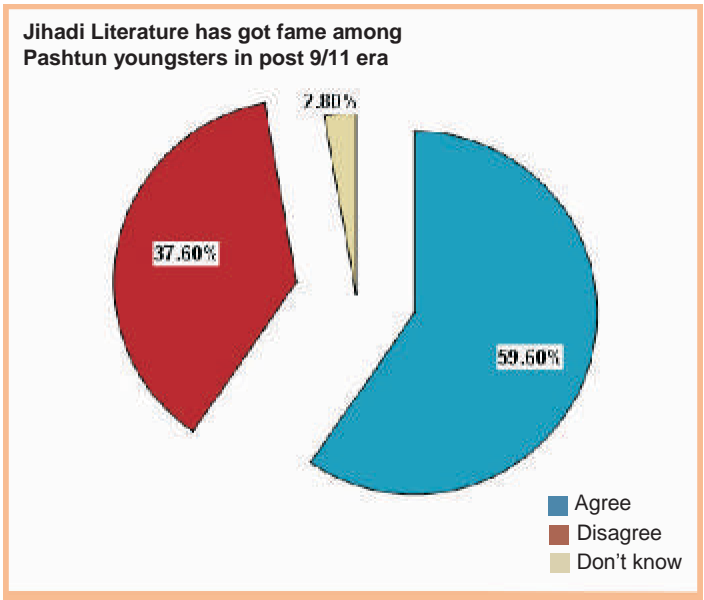


Jihadi Literature and its Influence



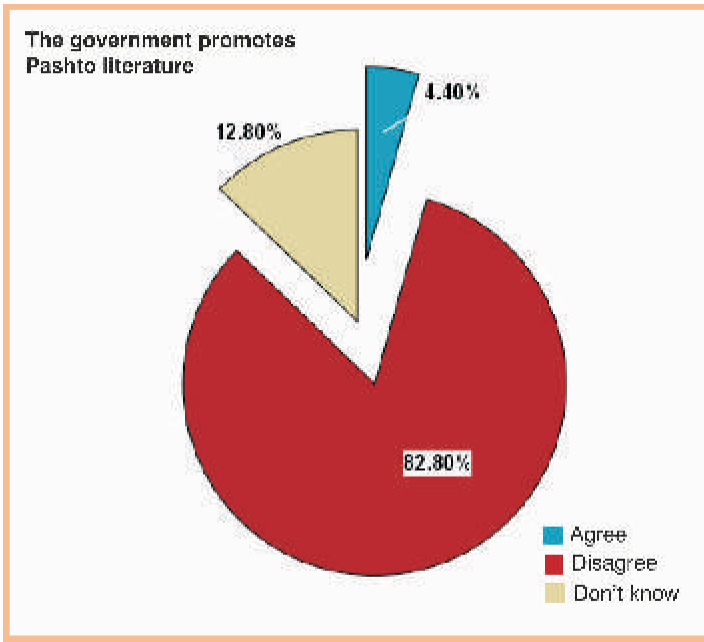
In response to the above question 79% of the respondents said that *Jihadi Tarana* was the most prevalent jihadi literature whereas 17 % of the respondents believed that *Jihadi* magazine remained dominant. However, 2% agreed that *Shabnama* was the dominant Jihadi literature. Whereas 1% of the respondents termed *Laiha* and novel *Jihadi* literature and none of the respondent believed that travelogues remained dominant.

In response to the above question 59.60 % of the respondents taking part in the research revealed that Jihadi literature is getting eminent among the Pashtun youth particularly in the post 9/11 era. However, 37.60 % of the respondents disagreed with the notion that Jihadi literature was becoming popular among the Pashtun youth and a small number of respondents i.e. 2.80% did not answer the question.

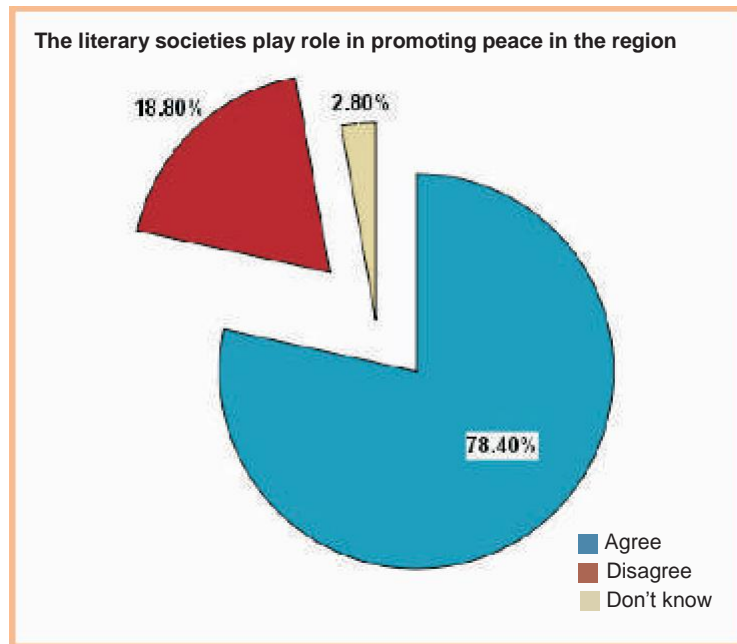


Role of Authorities in the Promotion of Pashto Literature

About the role of government in promoting Pashto literature, 82.80% of the respondents said that the role of government in promoting literature was discouraging. However, a very small number of the respondents i.e. 4.40 % appreciated the role of government in promoting Pashto literature while 12.80 % didn't answer the question.



When the respondents were inquired about the role of literary societies in promoting peace in the region, 78.40 % of them agreed, however, 18.80 % of them showed disagreement with the notion. Whereas, a minute number of the respondents i.e. 2.80 % did not respond to the question.



Recommendations

Peace, Reconciliation and Conflict Management through Pashto Literature

The aim of this study is to recognize literature as an effective tool in counter-terrorism. It proposes a prospective plan to the government, CSO's and international stakeholders to utilize Pashto literature for the restoration of peace through conflict management in FATA. The policy to employ literature and aesthetics for peace and development in the conflict regions of the world is not unique as literature is considered a strong political tool in meeting political ends. This study has also elaborated on how literature has been used in various parts of world for cultivating peaceful coexistence, mutual respect, self-assessment, ethical values and inculcating a social responsibility in the public. The impetus for recognizing literature for peace building purposes came in large part from the recognition that conflict cannot be solely combated through traditional security measures alone and soft apparatuses such as literature and art has a power to affect the psychology and thus reduce tensions and clash of interests between two conflicting parties. Coercive apparatuses like drones use are considered myopic policies. This study stresses upon utilizing literature, art, media, and education for resolving the conflict as it deals with the root of the problem i.e. 'terrorism' and violent ideology. This chapter discusses the policy options and action plan to be taken into consideration by government, CSO's and international stakeholders in FATA for achieving the objective of peace building, reconciliation and conflict resolution.

Awareness Campaign

Since the time of Greek philosophers and political leaders, literature has been given great importance. Machiavelli, Hobbes and Kipling changed the history of the world with their political literature. The provincial government of Khyber Pukhtunkhwa should realize the importance of indigenous literature of the Pashtun in this reference. It should take effective steps in giving patronage topoets, organizing literary events, revitalizing cultural activities, increasing the number of literary societies and monitoring them properly. All these steps should be oriented towards the peace motive in FATA.

Patronage to Pashto Literature

Keeping in mind the importance of literature in the society and its role in the peace building process, the government and international stakeholders should provide adequate financial assistance to promote Pashto language and literature in the region. In this respect, the government should provide incentives to poets and writers to promote peace literature.

Positively Engaging the Youth

The youth is quickly inspired by jihadi literature due to their impressionable minds. It also provides a route for them to vent their frustrations. The government, international stakeholders and members of community need to counter this using various measures. In order to channel the energies of the youth in a positive and productive direction, they need to provide education that allows them to better understand the dangers of unnecessarily getting absorbed in conflict.



It should encourage self-development and realization so that they can focus on their health and well-being during these difficult circumstances. It should also be providing more vocational training for greater employment opportunities, rather than having to resort to violence in order to earn some cash. Peace literature would be suitably incorporated in this respect. Entertainment can also play a role in helping diffuse tensions.

Nationhood through Literature

The ongoing crisis in FATA is due to it being 'no-go-area' (*elaqa-i-ghair*). Mainstreaming of FATA is important for peace and development. Instigating a feeling of nationalism can mainstream FATA with the rest of the Pakistan and literature can serve the purpose in a better way.

Promotion of Literary Societies

Literary societies provide a platform for budding poets to get their voices heard and get recognition at regional and national level. According to Pashto Academy of University of Peshawar, more than 500 registered literary associations are working for the promotion of arts and Pashto literature in Khyber Pakhtunkhwa and FATA. Literary societies give life support to Pashtoliterature. (Khan, 2013)

Democracy through Pashto Literature

It is need of the hour to adopt a realistic foreign policy to uproot radicalization and end violence. Foreigners can also take part in promoting Pashto literature to make it an important tool of foreign policy. The decade-long of US involvement in FATA through drones to eliminate terrorism has proven futile. The use of force resulted in increase in terrorism. International stakeholders including US should take into consideration the importance of Pashto literature in peace building process. A famous German philosopher once said: "The most common form of human stupidity is forgetting what one is trying to do." This is what happened in 'war on terror' as 'the global war on terrorism as it has been so far defined and conducted is strategically unfocused; promises much more than it can deliver; and threatens to dissipate scarce US military and other means over too many ends' (Allison, 2004, p. 180) and Rumsfeld stated in his memo 'The cost-benefit ratio is against us! Our cost is billions against the terrorists' cost of millions' (Moniz & Squitieri, 2003). The US and other stakeholders should revise their stance of opting for the coercive tools in FATA as this has worsened the problem and derailed the process of peace. Literature, education, and media are less expensive and deal with the root of the problem. The US should revise its policy for FATA and adopt a more rational approach.

Responsible Civil Society/Tribal Elders

It is suggested that the educated Pashtuns should use various modes of literature by becoming an indispensable and influential part of it.

Affective Tool for Counter-Terrorism

There is a dire need to realize that Pashto literature and art are important for peace building process in FATA. There is a need of a realization that 'both language and literature are always capable of being misused, of misleading, or misinforming, as they are of uttering the truth.' (Fisher, 1972, p. 16). Since the onset of conflict after 9/11, Taliban utilized literature for promoting Jihad by inculcating violent ideology in the minds of people through this manipulative tool. To counter it, the government should focus on promoting peace literature through patronage and surveillance. The indigenous literature can serve as tool restoration of peace in FATA.

Publicizing Literature through Media

In the modern age, media has not only become the fourth pillar of state but it can also shake government besides playing the role of a pressure group to shape the future of a country. Literacy rate in FATA is 36.66 % for males and 10.5 % for females (Mohmand, 2013) and mostly people listen to radio and watch TV for entertainment. The Taliban have used radio in a clever way to increase their influence and intimidate the general population. The illegal stations have contributed a lot to the spreading of militancy. They (Taliban) issue instructions on the radio to their fighters and use it to recruit and organize them (Pakistan, 2009, p. 121). Most of tribal people listen to radio and watch TV for entertainment. The foreign actors are utilizing radio to serve their interests in FATA. On the other hand the government of Pakistan seems less bothered about it. The government needs to publicize peace literature by arranging poetry recitation session on TV and radio to reach to the Pashtun people, who are at the center stage of the US-led war on terror, hence at the receiving end of Taliban activities' (Yusafzai 2009). In this respect government and the authorities concerned should counter violence through a TV channel and radio by broadcasting peace literature.

Mainstreaming of FATA through Literature

The government should promote literature that shatters stereotypes and strengthens unity among tribal people. Such literature can develop feelings of ownership and remove the sense of deprivation that is becoming pervasive among tribal people. Integration and unity among tribal people would lead to development and restoration of peace in FATA.

Progress and Development for Peace

The progress and survival of a nation is impossible without teaching in its mother tongue and adherence to own culture' (Mahmood, 2014). It is the prime responsibility of the government of Pakistan to include Pashto language as a subject in syllabus and give it the status of one of the national languages of the country. Pashto Academies should be established at government level. Pashtuns, especially the educated ones as well as poets and writers, must work for their language. For that purpose, seminars and events to enlighten people about the issues faced by Pashto language and Pashtuns should be arranged by literary societies. In order to promote harmony among Pashtuns and other ethnic groups living in Pakistan, Pashto language of basic level should be taught in other provinces. Likewise, other languages should be taught to Pashtuns to promote regional harmony.

Non-Business Oriented Approach

The literary activities should be carried out with the aim of promoting peace in the region and the wellbeing of the people. The TV channels and FM radio should promote Pashto literature with the aim of peace building in FATA. The business oriented approaches tend to serve other clandestine purposes which can derail the route to peace.

Pashto in Curriculum

There is a need to include Pashto language in the curriculum of schools, colleges and universities in Khyber Pakhtunkhwa. This would strengthen their national spirit and give them a greater sense of identity and self-understanding. This would also help to increase their knowledge of their own history and traditions.

Promotion of Peace Mushaira

The militancy and subsequent military operations have greatly affected literary and cultural activities in Khyber Pakhtunkhwa and FATA. *Pashto* literature and poetry are its main targets. Several literary societies publish their own monthlies, help poets and writers to publish their works, observe anniversaries of legendary poets and hold poetry recitation sessions (*Mushaira*) on their own (Khan, 2013). There is dire need to arrange peace *Mushaira* regularly to restore peace in FATA. The government should give patronage to such literary and cultural activities.

Endnotes:

ⁱ Hero in the story

ⁱⁱ Villain in the story

ⁱⁱⁱ **Setting** (set-ting): the time, place, physical details, and circumstances in which a situation occurs.

^{iv} **Theme** is a thought or idea the author presents to the reader that may be deep, difficult to understand, or even moralistic

^v **Genre** a type of literature. We say a poem, novel, story, or other literary work belongs to a particular genre if it shares at least a few conventions, or standard characteristics, with other works in that genre. For example, works in the Gothic genre often feature supernatural elements, attempts to horrify the reader, and dark, foreboding settings, particularly very old castles or mansions. Edgar Allan Poe's short story "The Fall of the House of Usher" belongs to the Gothic genre because it takes place in a gloomy mansion that seems to exert supernatural control over a man who lives in it. Furthermore, Poe attempts to horrify the reader by describing the man's ghastly face, the burial of his sister, eerie sounds in the house, and ultimately the reappearance of the sister's bloody body at the end of the story. Other genres include the pastoral poem, epic poem, elegy, tragic drama, and bildungsroman. An understanding of genre is useful because it helps us to see how an author adopts, subverts, or transcends the standard practices that other authors have developed. See *A Handbook to Literature*, Benet's Reader's Encyclopedia.

^{vi} A **time series analysis** may be defined as a sequence of measurements taken at (usually equally spaced) ordered points in time.

^{vii} **Reader Response Theory** is concerned with the relationship between text and reader and reader and text, with the emphasis on the different ways in which a reader participates in the course of reading a text and the different perspectives which arise in the relationship. (*The Penguin Dictionary of Literary Terms and Literary Theory* by J.A. Cuddon)

^{viii} **Catharsis** is the purification and purgation of emotions —especially pity and fear —through art or any extreme change in emotion that results in renewal and restoration. It is a metaphor originally used by Aristotle in the *Poetics* to describe the effects of tragedy on the spectator. Here we will employ this term. (*Merriam-Webster's Encyclopedia of Literature*, Merriam-Webster, 1995, p. 217.)

^{ix} **Statistical Product and Service Solutions (SPSS) Statistics** is a software package used for statistical analysis of the quantitative data.

^x **Convenience sampling** is a type of non-probability sampling which involves the sample being drawn from that part of the population which is close to hand. That is, a sample population selected because it is readily available and convenient.

^{xi} The **in-depth interview** is a qualitative method of analysis, which proceeds as a confidential and secure conversation between an interviewer and a respondent. By means of a thoroughly composed interview guide, which is approved by the client, the interviewer ensures that the conversation encompasses the topics that are crucial to ask for the sake of the purpose and the issue of the survey

^{xii} **Subjectivity** involves recognition of oneself as a distinct type who takes literature seriously. In literature refers to 'what marks the text as the point of view of a consciousness' or bringing in of opinions, perspective, feelings, beliefs, desires, views and knowledge in the interpretation of what is happening in a story. This is often seen as having a personal bias because of the content.

^{xiii} **Policies, programs, and associated efforts to restore stability and the effectiveness of social, political, and economic institutions and structures in the wake of a war or some other debilitating or catastrophic event.**

^{xiv} Awareness of the literature.

^{xv} **Hobbes's ideal commonwealth** is ruled by a sovereign power responsible for protecting the security of the commonwealth and granted absolute authority to ensure the common defense. In his introduction,

Hobbes describes this commonwealth as an "artificial person" and as a body politic that mimics the human body. The frontispiece to the first edition of *Leviathan*, which Hobbes helped design, portrays the commonwealth as a gigantic human form built out of the bodies of its citizens, the sovereign as its head. Hobbes calls this figure the "Leviathan," a word derived from the Hebrew for "sea monster" and the name of a monstrous sea creature appearing in the Bible; the image constitutes the definitive metaphor for Hobbes's perfect government. His text attempts to prove the necessity of the Leviathan for preserving peace and preventing civil war.

^{xvi} A literary term of post colonial literature used for the countries and people of the West, especially Europe and America.

^{xvii} A literary term of post colonial literature that is used for the countries and people of the East, especially East Asia.

^{xviii} Postcolonial literature is writing which has been "affected by the imperial process from the moment of colonization to the present day.

^{xix} A literary term of post colonial literature that is used by the post colonial writers (who have been the subjects of imperialism and colonialism) in their text when they borrow the syntax and style of colonizer's language. It is a process by which the language is made to bear the burden' of one's own cultural experience.

^{xx} A literary term of post colonial literature that is used by the post colonial writers (who have been the subjects of imperialism and colonialism) in their text when they refuse to use the language of the colonizer in a correct or standard way.

^{xxi} The entity that exercises its authority or power in a burdensome, cruel, or unjust manner over the oppressed segment of the society.

^{xxii} The subjects of the oppression.

^{xxiii} The small and expert group who have literary understanding and aesthetic sense of Pashto literature and art.

^{xxiv} Interventionist efforts towards preventing the escalation and negative effects, especially violent ones, of ongoing conflicts. Rarely are conflicts completely resolved. More often, they are reduced, downgraded, or contained. Such developments can be followed by a reorientation of the issue, reconstitution of the divisions among conflicting parties, or even by a re-emergence of past issues or grievances. Conflict management when actively conducted is, therefore, a constant process. (United Nations UPEACE Africa Programme)

^{xxv} Aristotle defines the rhetorician as someone who is always able to see what is persuasive (*Topics* VI.12, 149b25). Correspondingly, rhetoric is defined as the ability to see what is possibly persuasive in every given case (*Rhet.* I.2, 1355b26f.). This is not to say that the rhetorician will be able to convince under all circumstances. Rather he is in a situation similar to that of the physician: the latter has a complete grasp of his art only if he neglects nothing that might heal his patient, though he is not able to heal every patient. Similarly, the rhetorician has a complete grasp of his method, if he discovers the available means of persuasion, though he is not able to convince everybody.

Reference List

1. *Interview with the legend and renowned Television and Radio artist, Arshad Hussain, 28, January, 2014*
2. *Interview with the renowned Television and Radio singer, Sardar Yousafzai, 27, January, 2014*
3. *Interview with the legend Pashto Films actor, Asif Khan, 28, 2014*
4. *Interview with the renowned Pashto Films actor, Arshad Khan, 29, 2014*
5. *Interview with the legend writer, actor, broad-caster, Nisar Muhammad Khan, 29, January, 2014*
6. *Interview with music director and singer, Master Ali Haider, 27, 2014*
7. *Interview with the legend Stage, Radio and Television singer, Gulzar Alam, 23, January, 2014*
8. *Interview with Television, Stage and Film singer, Hashmat Sahar Aurakzai, 13, January, 2014*
9. *Interview with renowned Stage, Television and Radio singer, Gulrez Tabasoom, 27, January, 2014*
10. *Interview with Director General Pakistan Television Peshawar Centre and Pashto writer, Majeed Ullah Khalil, 25, January, 2014*
11. *Interview with the legend Radio and Television actor, Mumtaz Ali, 28, January, 2014*
12. *Interview with the legend singer Khayal Muhammad, 19, January, 2014*
13. *Interview with Television and Radio actress, Shazma Haleem, 22, January, 2014*
14. *Interview with renowned Television and Radio actress, Noshaba, 21, January, 2014*
15. *Interview with Tele Dramas Actor and Director, Fehmeed Khan*
16. *Interview with renowned Television and Radio actress, Zahida Tanha, 21, January, 2014*
17. *Interview with Private Tele Drama Actor, Singer and Director, Sajjad Turu, 23, January, 2014*

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Appendices

A: Qualitative Questionnaire

Interview (Qualitative) علمى معرکه:
Date: نېټه
Time: وخت
Venue: شمار
Name of the Interviewer: د معرکه کونکى نوم

FATA Research Centre (FRC), an independent think tank based in Islamabad, is working for the peace-building and development in FATA. To serve this purpose, it conducts various surveys and interviews for its research studies. This questionnaire aims at perceiving a valued feedback on the 'Impact of War on Terror on Pashto Literature'. Your literary insight will be a great contribution in this respect.

فاتا ريسرچ سنٽر يو تحقيقي اداره ده چې په اسلام آباد کېنې کار کوي فاتا ريسرچ سنٽر دا امن اور پرمختگ په لور په فاتا کېنې کار کوي هم په دې لړ کې فاتا ريسرچ سنٽر تحقيقي کار کوي د انټرويو اور سروې په شکل دا مطالعاتى سوالنامه هم په دې مقصد اغستل کېږي چې دا پته ولگي چې د 'دهشت گردنې په جنگ کې د پشتو ژبې سومره نقصانى اثر واغستو' ستاسو دا انټرويو به په دې لړ کې يو ټير لوى نیک کار کنړلے شى. ټيره ډيره مننه.

Thank you for your time and view point.

Name نوم	
Gender جنس	
Education تعليم	
Occupation پيشه	
Literary Expertise /Area of Interest* د ادب په لړ کې تجربه اور مهارت	

Part-1: Impact of War on Pashto Literature

اوله حصه: په پښتو ادب د جنگ اثر

1. Do you see any shift in Pashto literature in pre and post- war/ conflict eras?
۱. نا ته د پشتو ادب کېنې د دهشتگردى د جنگ سره ورستو يا اول څه بدلون خکاري؟
2. Does war implicate on Pashto literature, if yes then what kind of trends have emerged?
۲. جنگ ستاسو په پختو ادب څه قسم اثر کړے دے. که چرے دغسې وى نه پشتو ادب کې څه قسم رجحانات وېنې؟
3. Do you think Pashto literature has violent element in it?
۳. تاسو په پشتو ادب کېنيد تشد د رنگ وېنې؟
4. Do you think Pashto literature resist violence?
۴. تاسو په پشتو ادب کې د تشدد مخ نيوے وېنې؟ ستاسو په خيال ادب کې د تشدد مخ نيوى کولو توان شته؟

دویمه برخه: ادبی موضوعات

Part-2: Literary Themes

1. Do you think war has affected the thematic areas of Pashto literature? If yes, then what kind of themes have emerged?

۱- ستاسو په خیال جنگ د پښتو ادب په ګڼو موضوعاتو اثر غوزولې دے؟ که چرے دغسے وی نه څه قسم رجحانات په ادبی موضوعاتو کی مخی ته راغلی دی؟

- a. Do the themes have the traces of nature? په ادبی موضوعاتو کی د مذهب څه اثر شته؟
- b. Do the themes have religion as an inspiration? ادبی موضوعات د ثقافت عکاسی کوی؟ ترجمانی کوی؟
- c. Do the themes revolve around culture? ادبی موضوعات د پښتون قوم پرستی ته وده ورکوی؟
- d. Do the themes promote Pashtun nationalism? ادبی موضوعاتو کی د امن پیغام په خکار هډول لیدے شی؟
- e. Do the themes have message of peace as dominant themes? ادبی موضوعات تشدد تو وده ورکوی؟
- f. Do the themes promote violence?

دریمه برخه: د اسلوب تکنیک

Part-3: Stylistic Techniques

1. What is the impact of war on terror on the stylistic techniques of Pashto literature? Please mention;
- a. Evident styles of writing in pre 9/11 literary trends?
- b. Evident styles of writing in post 9/11 literary trends?
2. Do the stylistics devices portray conflict and chaos?
3. What is the role of stylistic techniques in peace-building in Pashtun society?

۱) تره گری د جنگ اثرات د پښتون ادب په اسلوب باندے څه اثر غرځولے دی بیان کړی؟

۱) د 9/11 نه مخکین په ادبی رجحاناتو کینے د اسلوب بڼکاره نینے۔

۲) د 9/11 نه وروستو په ادبی رجحاناتو کینے د اسلوب بڼکاره نینے۔

۲) د اسلوب په طرز بیان کینے انتشار او بد نظمی تاسو وینی؟

۳) د لیک د طرز تکنیک په پښتون معاشره کینے د امن راوستلو په لړ کینے څه قسم کردار ادا کوی؟

څلورمه برخه: پښتو ژبه

Part-4: Pashto Language

1. Does war on terror implicate on Pashto language? If yes then mention the changes you have observed in it?
2. Does war on terror implicate on the colloquial way of expression? Please mention the new terms that have entered into Pashto language due to war?

۱) د تره گری جنگ په پښتو ژبه اثر غورځوی؟ که چرے دغسے وی نو څه لسمه بدلون په ژبه تاسو وینی؟

۲) د تره گری جنگ دا امروزه ژبه اظهار جانن څه اثر غورځوی؟ هغه نوی لفظونه چه د جنگ په وجه پښتو ژبه ته ننوتی وی بیان کړی؟

پینځمه برخه: ادبی اصناف

Part-5: Literary Genre(s)

1. Do you see any change in Pashto literary genres in the conflict era? Please mention examples.
2. What genre is most popular in conflict era?
3. Do these new genres promote peace?
4. Do these new genres promote violence and destruction?

(۱) په متنازعه دور کېنې ادبی اصنافو کېنې څه قسمه بدلون تاسو ته ښکاري؟
د مثال په توګه....؟

(۲) په متنازعه دور کېنې د ادب کوم قسم صنف ډیر غوره دے؟

(۳) دغه نوی اصناف د امن پر مختګ کولې شی؟

(۴) دغه نوی اصناف تشدد او تباہنی ته وده ورکوي؟

Part-6: Portrayal of Image

1. Is there any change in the portrayal of image in Pashto literature due to war? if yes then mention;
 - a. How family and society of Pashtun is portrayed?
 - b. How are political, social institutions and tribal elders portrayed?
 - c. How religion and culture is portrayed?
 - d. How Taliban are portrayed?
 - e. How natives are portrayed?
 - f. How foreigners (most importantly Americans) are portrayed?

(۱) د جنگ په وجه په پښتو ادب کېنې د عکاسی (هنداره) بدلون شته؟ که چرې
داسې وی نو بیان کړئ چې:

(۱) د پښتون د کور (خانداڼ) د معاشرې څه قسمه عکاسی کېږي؟

(۲) سیاسي، سماجی ادارو او قبائلي مشرانو عکاسی په کوم ډول کېږي؟

(۳) د مذهب او ثقافت څنګه کېږي؟

(۴) د طالبانو په کوم ډول عکاسی کېږي؟

(۵) مقامي خلق په کوم ډول ښودلې شی؟

(۶) د بهرنی (غیر ملکی) په خصوصي توګه امریکایانو عکاسی څنګه کېږي؟

Part-7: Jihadi Literature

1. What is Jihadi literature? Are you familiar with Jihadi literature?
2. What kind of Jihadi literature you are familiar with;
 - a. Jihadi Tarana
 - b. Laiha
 - c. Shabnama
 - d. Jihadi Magazines
 - e. Novels
 - f. Travelogues
3. Do you think after 9/11 Jihadi literature has got fame among Pashtun youngsters?
4. How Jihadi literature affects the reader (natives)?

(۱) جهادی ادب نه څه مراد دے؟ تاسو جهادی ادب باندې پوهه لری؟

(۲) څه قسمه جهادی ادب سره تاسو اشنا یی؟

(۱) جهادی ترانه

(۲) لپه (Laiha)

(۳) شب نامه

(۴) جهادی مجله

(۵) ناولونه

(۶) سفر نامه

(۳) ستاسو په خیال نه 9/11 نه پس جهادی ادب په نوی پښتون کول کېنې مشهور دے؟

(۴) جهادی ادب په مقامي لوستونکو باندې څه اثر لری؟

Part-8: Literary Consciousness of Pashto Literature among Pashtun

اتمہ برخه: پښتنو كښنه د پښتنو ادبي پوهه

1. Does Pashtun common man understand Pashto literature?

(۱) عام پښتون وگرم په پښتو ادب پوهيږي؟

Part-9: Reader's Inspiration

نهمه برخه: د لوستونكي په حيثيت تاثرات

1. Who is your favorite peace writer? And why?
2. How can a writer contribute in the peace building process? Give examples.

(۱) ستاسو د خوښي د امن ليكوال څوك دى؟ او ولې؟

(۲) د امن د راوستلو په لړ كښه يو ليكوال څه قسمه كردار ادا كولاى شي؟ مثالونه وركړي؟

Part-10: Promotion of Pashto Literature

لسمه برخه: د پښتو د ادب پرمختگ

1. What is the role of government in promoting Pashto literature?
2. What kind of role government can play in promoting literary societies? How and why.
3. What is the role of literary societies in promoting peace in the region?
4. What is the role of groups, individuals and Pashto board in promoting Pashto literature?
5. What kind role you would suggest to be played by government in promoting Pashto literature? How and why.

(۱) د پښتو ادب په پرمختگ كښه د حكومت څه كردار دى؟

(۲) د ادبي ټولنو په پرمختگ كښه حكومت څه قسمه كردار ادا كولاى شي؟ څنگه او ولې؟

(۳) په علاقه كښه د ادبي ټولنو د امن په پرمختگ كښه څه قسمه كردار دى؟

(۴) د ټولنو وگرم او د پښتو بورډ د پښتو ادب په پرمختگ كښه څه كردار دى؟

(۵) د پښتو د ادب د پرمختگ په لړ كښه د حكومتي كردار ادا كولو د پاره تاسو څه قسمه تجويز وړاندې كوي؟

B: Quantitative Questionnaire

Quantitative Questionnaire تجزیاتی سوال نامہ

Date: نیټه:

Time: وخت:

Venue: شمار:

Name of the Interviewer: د معرکه کونکي نوم:

FATA Research Centre (FRC), an independent think tank based in Islamabad, is working for the peace-building and development in FATA. To serve this purpose, it conducts various surveys and interviews for its research studies. This questionnaire aims at perceiving a valued feedback on the 'Impact of War on Terror on Pashto Literature'. Your literary insight will be a great contribution in this respect.

فاتا ريسرچ سنټر يو تحقيقي اداره ده چې په اسلام آباد كې كار كوي فاتا ريسرچ سنټر دا امن اور پرمختگ په لور په فاتا كې كار كوي هم په دې لړ كې فاتا ريسرچ سنټر تحقيقي كار كوي د انټرويو اور سروې په شكل دا مطالعاتي سوالنامه هم په دې مقصد اغستل كيږي چې دا پته ولگي چې د "دهشت گرندي په جنگ كې د پښتو ژبې سومره نقصاني اثر واغستو" ستاسو دا انټرويو به په دې لړ كې يو ټير لوي نيك كار كنز لې شي. ټيره ډيره مننه.

Thank you for your time and response.

Name: نوم	
Gender: جنس	
Education: تعليم	
Occupation: پيشه	
Area of Interest: ستا د بنوښي ميدان	

Part-1: Impact of War on Terror on Pashto Literature

1. War on terror has brought changes in Pashto literature. (1) **د تره گري جنگ په پښتو ادب كې بدلون راوسته دى؟**

Agree: اتفاق كوم	Disagree: اختلاف كوم	Don't know: نه پوهېږم
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2. Pre 9/11 Pashto literature has violent elements in it. (2) **د 9/11 له مخكې پښتو ادب كې د تشدد عناصر شته؟**

Agree: اتفاق كوم	Disagree: اختلاف كوم	Don't know: نه پوهېږم
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3. Post 9/11 Pashto literature has violent elements in it. (3) **د 9/11 له وروستو پښتو ادب كې د تشدد عناصر شته؟**

Agree: اتفاق كوم	Disagree: اختلاف كوم	Don't know: نه پوهېږم
------------------	----------------------	-----------------------

4. Pashto literature resists violence. (4) **پښتو ادب د تشدد مزاحمت كوي؟**

Agree: اتفاق كوم	Disagree: اختلاف كوم	Don't know: نه پوهېږم
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Part-2: Literary Themes

دویمه برخه: ادبی موضوعات

1. War has affected the themes of Pashto literature. (۱) جنگ د پښتو ادب په موضوعاتو اثر غورزولې دے؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېرم

2. The dominant themes of post 9/11 era are; (۲) د 9/11 د دور نه پس بنکاره موضوعات دی؟

Nature قدرت/فطرت | Religion مذهب | Culture ثقافت | Pashtun nationalism پختون قومیت

3. The dominant themes promote; (۳) بنکاره موضوعات وده ورکوی:

Peace امن | Violence تشدد

Part-3: Stylistic Techniques/devices

دریمه برخه: د اسلوب تیکنیک

1. War on terror has affected the styles of writing. (۱) د تره گری جنگ د لیک په طرز اثر غورخولې دے؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېرم

2. The stylistics devices portray conflict and chaos. (۲) د اسلوب په طرز بیان کښې انتشار او بدنظمی بنکاری؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېرم

3. The stylistic techniques play role in instigating violence in Pashtun society. (۳) د اسلوب تیکنیک پښتون معاشره کښې تشدد خورولو کښې کردار لوبوی؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېرم

4. The stylistic techniques play role in the peace-building in Pashtun society. (۴) د اسلوب تیکنیک پښتون معاشره کښې د امن په راوستو کښې کردار لوبوی؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېرم

Part-4: Pashto Language

څلورمه برخه: پښتو ژبه

1. War on terror has implicated on Pashto language.

(۱) د تره گري جنګ په پښتو ژبه اثر غورځولې دى؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېږم

2. War on terror implicated on the writings.

(۲) د تره گري جنګ په ليک اثر غورځوي؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېږم

3. The writings have the element of violence in it.

(۳) په ليک کې د تشدد عنصر موجود دى؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېږم

4. War on terror implicated on the spoken way of expression.

(۴) د تره گري جنګ د دستو انداز متاثره کړو؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېږم

5. The spoken way of expression has the element of violence in it.

(۵) د ونيلو انداز کې د تشدد عنصر موجود دى؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېږم

Part-5: Literary Genres

پينځمه برخه: ادبي اصناف

1. War on terror has implicated on Pashto literary genres.

(۱) د تره گري جنګ په ادبي اصنافو اثر غورځولې دى؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهېږم

2. The most popular literary genre(s) in pre 9/11 era is/are; ذ 9/11 دور نه مخکنی مشهور ادبی اصناف دی: (۲)

<i>Nazm</i>	<i>Gahzal</i>	<i>Loba</i>	<i>Tappa</i>	<i>Charbitha</i>	<i>Nimkai</i>	Any other
نظم	غزل	لوبه	ٹپہ	چاربیٹہ	نیمکئی	بل صنف

3. The dominant literary genre(s) of pre 9/11 era promote; ذ 9/11 نه مخکنی بنکاره ادبی اصناف وده ورکوی؟ (۳)

Peace امن	Violence تشدد
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4. The most popular literary genre(s) in post 9/11 era is. ذ 9/11 دور نه پس مشهور ادبی اصناف دی۔ (۴)

<i>Nazm</i>	<i>Gahzal</i>	<i>Loba</i>	<i>Tappa</i>	<i>Charbitha</i>	<i>Nimkai</i>	Any other
نظم	غزل	لوبه	ٹپہ	چاربیٹہ	نیمکئی	بل صنف

5. The dominant genre(s) of post 9/11 era promote; ذ 9/11 نه پس بنکاره ادبی اصناف وده ورکوی۔ (۵)

Peace امن	Violence تشدد
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Part-6: Portrayal of Image

شپړمه برخه: عکاسی/هنداره

1. War on terror has affected the portrayal of image of Pashtun. ذ تره گری جنک ذ پښتون عکاسی/هنداره متاثره کری ده؟ (۱)

Agree کوم اتفاق	Disagree کوم اختلاف	Don't know نه پوهیم
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2. The portrayal of societal structure in Pashto literature is; ذ پښتو ادب کنجی معاشرتی ژوند عکاسی په ډول ده۔ (۲)

Harmonious توفی تکالی	Chaotic بدنظمی
-----------------------	----------------

3. The portrayal of tribal elder in Pashto literature is of a; (۳) پښتو ادب كښې د قبائلي مشر عكاسي په ډول ده۔

Representative نمائنده حيثيت | Non-representative غير نمائنده حيثيت

4. The portrayal of religion in Pashto literature is; (۴) پښتو ادب كښې د مذهب عكاسي په ډول ده۔

Peaceful پر امن | Violent پر تشدد

5. The portrayal of Taliban in Pashto literature is; (۵) پښتو ادب كښې د طالبانو عكاسي په ډول ده۔

Peaceful پر امن | Violent پر تشدد

6. The portrayal of natives in Pashto literature is; (۶) پښتو ادب كښې د مقامي خلقو عكاسي په ډول ده۔

Peaceful پر امن | Violent پر تشدد

7. The portrayal of foreigners (most importantly Americans) in Pashto literature is of; (۷) پښتو ادب كښې د بهرني (په زياته توگه امريكيايان) عكاسي په ډول ده۔

Saviors ساتندويه | Aggressors حمله كوونكي

Part-7: Jihadi Literature

اوومه برخه: جهادي ادب

1. The most dominant jihadi literature is; (۱) زيارت ښكاره جهادي ادب دے۔

<i>Jihadi Tarana</i>	<i>Laiha</i>	<i>Shabnama</i>	<i>Jihadi Magazine</i>	<i>Novel</i>	<i>Travelogue</i>
جهادي ترانه	لائحه	شب نامه	جهادي مجله	ناول	سفر نامه

2. Jihadi literature has got fame among Pashtun youngsters in post 9/11 era.

(۲) 9/11 نه پس جهادی ادب په نوی پښتون کول کښه مشهور دمه؟

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهوم

Part-8: Literary Consciousness of Pashto Literature among Pashtun

اتمه برخه: پښتو کښه د پښتو ادبی پوهه

1. Pashtun common man understands their literature.

(۱) عام پښتون وگره ادبی پوهه لری۔

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهوم

Part-9: Promotion of Pashto Literature

نهمه برخه: د پښتو ادب پر مختگ

1. The government promotes Pashto literature.

(۱) حکومت پښتو ادب ته وده ورکوی۔

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهوم

2. The literary societies play role in promoting peace in the region.

(۲) ادبی ټولنه په علاقانی اتفاق کښه د امن په راوستلو کښه کردار ادا کوی۔

Agree کوم اتفاق | Disagree کوم اختلاف | Don't know نه پوهوم

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