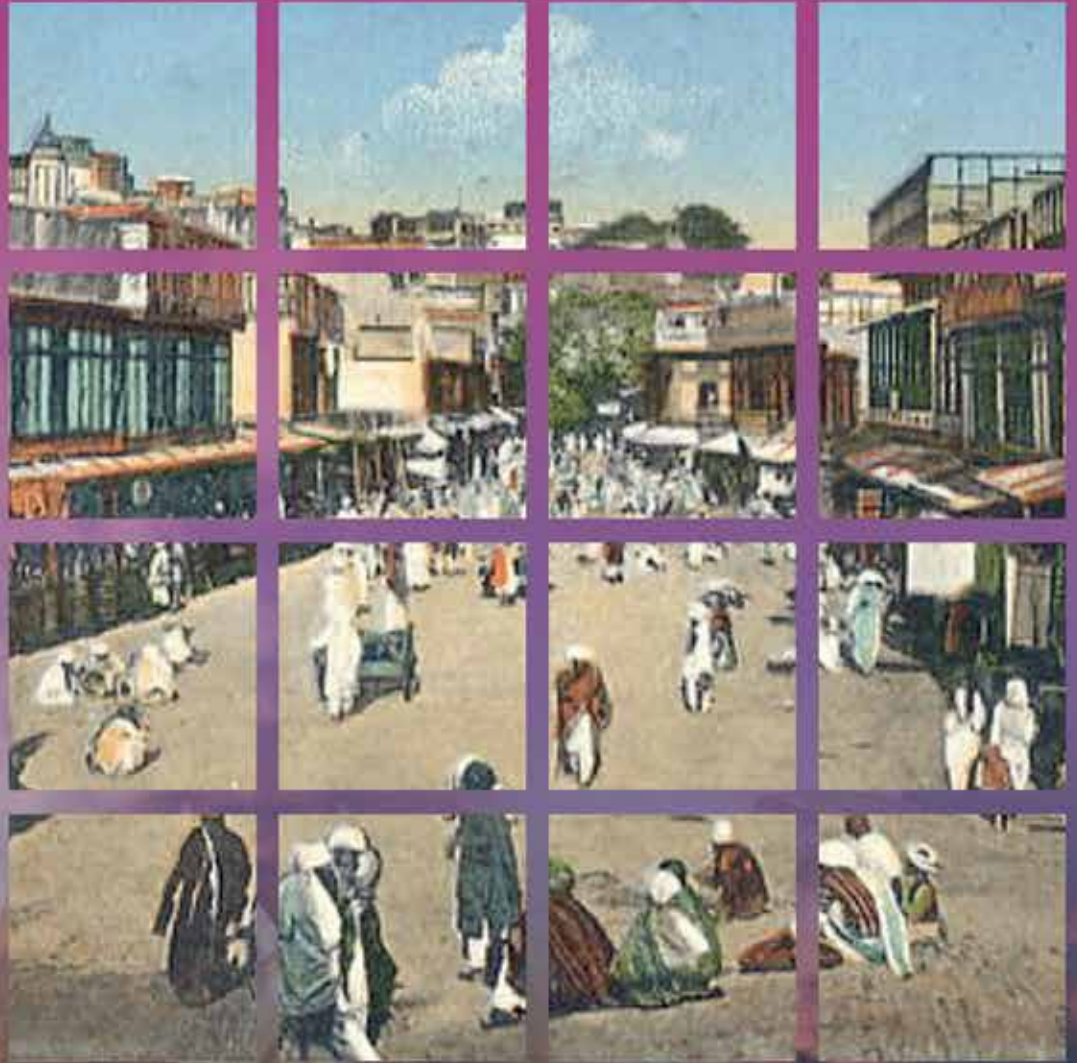




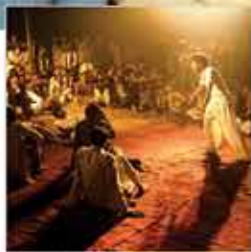
United Nations
EDUCATION, SCIENCE AND CULTURE



Introducing

Living Tradition of Pukhtun Folklore

PROMOTING PEACE AND SOCIAL COHESION
THROUGH HERITAGE EDUCATION
*Resource Kit on Intangible Cultural Heritage
of Khyber Pukhtoonkhwa & FATA*



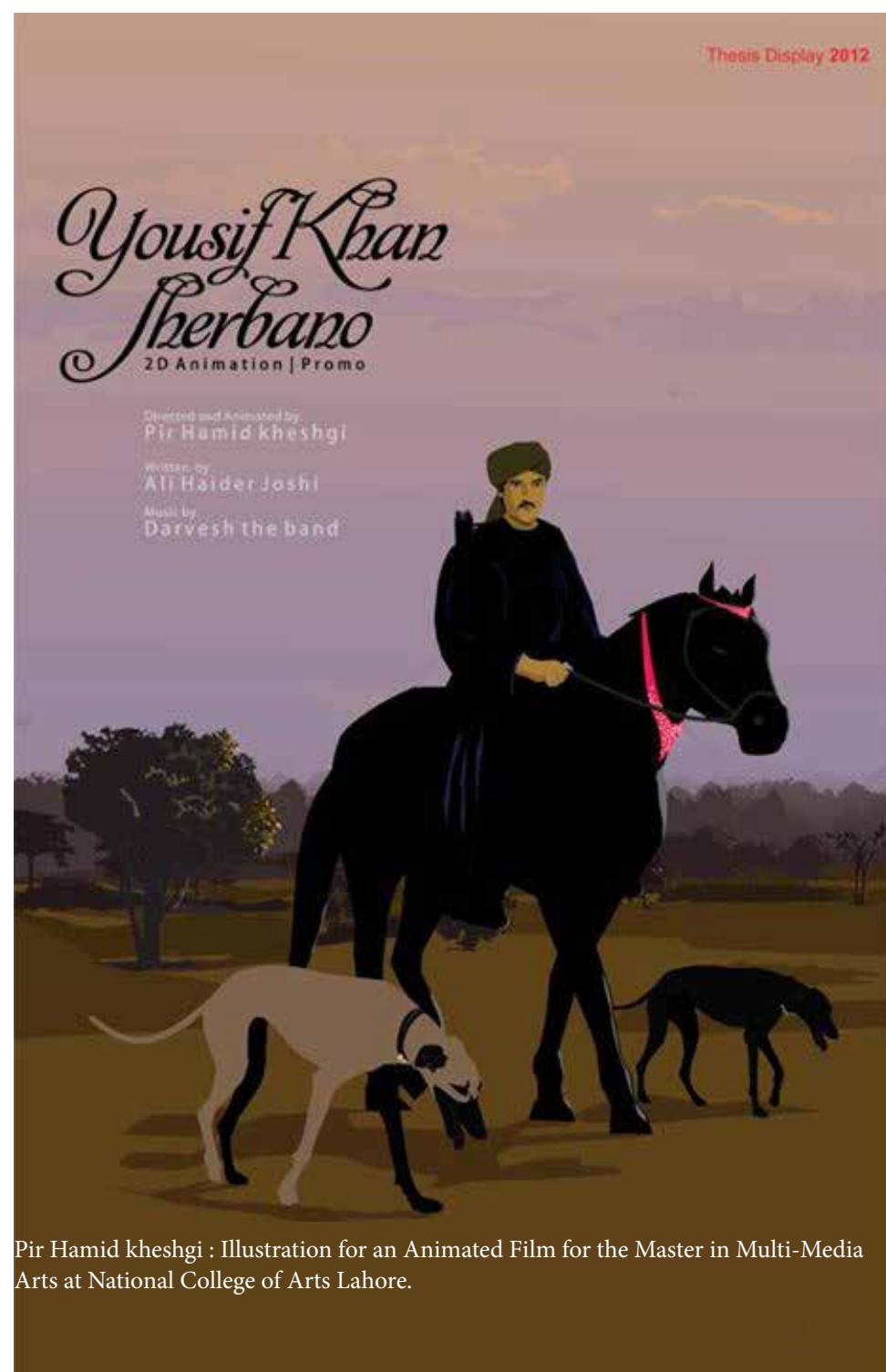
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The Living Tradition of Pukhtun Folklore

**Promoting Peace and Social Cohesion
through Heritage Education
Resource Kit on Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA**



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Part 1: Using this Section

1. How To Use This Section

S/No.	Title of the Part	Description
Part 1	Using the Section on Living Tradition of Pukhtun Folklore	Read the <i>Introduction Section</i> to enhance your understanding on how to blend folklore and oral traditions into the classroom teaching and lesson planning. The introduction also provides the different approaches and concepts which may help you to converse with your students, effectively.
Part 2	Resource Materials	This part consists of detailed literature on the pre-partition and post-partition history of Pukhtun folklore and oral traditions including cited literature from some of the well-known and respected tradition bearers of our times. Teachers will find here a diverse and colourful collection of translated folklore, poetry, <i>matalas</i> , <i>tapas</i> , <i>naaray</i> , <i>landays</i> and Pashto proverbs, which they could use in planning and executing student activities or extra-curricular projects.
Part 3	Student Activities	This part has been developed to guide teachers in adopting and planning student activities focused on ICH. It gives an outline for devising lesson plans based on the information and material provided in Part 2. This part is divided into two distinct categories: Student Activities and Thematic Activities. Student activities refer to activities that can easily be conducted in the classroom as part of daily or weekly teaching routine. Thematic activities refer to activities based on the four thematic projects that are aimed at linking students with their community and ancestors outside the classroom. Instructions, guidelines and student activity sheets are included as separate hand-outs for teachers.
Part 4	Annexure	This part contains the vocabulary, glossary of useful Pashto terms and student feedback and assessment forms. Additional resources supplementing this section are included as separate hand-outs for teachers.



Part 1: Using this Section

2. LESSON OBJECTIVES

The main purpose of using this section is to make young students own and appreciate the living heritage of their folklore and oral traditions and the implications of promoting values of peace, love, honesty, tolerance, equality of sexes, humility and respect for ancient knowledge and wisdom. In order to achieve these goals, teachers are encouraged to focus on the following points for delivering their lessons:

- Get to know students by asking them about the important moments of Pashto history and history of their own communities, villages or tribes. Use the Who, What, Where, When, Why and How approach.
- Enhance students' understanding of the art of storytelling, the methods and techniques used by storytellers that leave a long-lasting stamp on the collective memory for generations to remember. Ask students to share interesting stories they have either read in books or heard from their elders.
- Find, explore and draw wisdom and practical lessons from folk tales.
- Inculcate the spirit of appreciation for folklore and oral traditions by highlighting the positive human values they teach like love, equality of the sexes, tolerance, wisdom, survival skills, and respect for nature and respect for cultural diversity as well as views of other people.
- Bring out in students the inspiration to promote goodness and prosperity by using the beauty and indigenous wisdom of folklore and oral traditions.

i. Teaching Historical Timelines and Changes through Time:

Students learn that the folklore and oral traditions of yesterday that speak of peace, tolerance, equality, beauty and love are greatly needed even in today's so-called world of progress and modernity. Although with time changes take place as this is living tradition and constantly responds to the time and the context there is a common feature and that is that traditional folklore enables children to elevate their pride and sense of belonging in the modern world through appreciation and acceptance of their cultural and literary roots.

• Developing an understanding of Changes with Time:

Use the Pashto poetry, *Tapas*, *matalas* and riddles to compare and analyse the present-day social practices of your area, and think about how they can be used to promote peace, tolerance and protection of natural environment in your area and the world at large.

Pashto being an ancient language is rich in folkloric tradition and one can find true images of Pukhtuns in them. Take for instance *tapas* and *matalas*; they are not just relics of the past, rather they portray the complete life of Pukhtuns.

In the words of Dr Leonard N (Len) Bartlotti, "Proverbs are not folkloric relics, verbal decorations, or collector-s items. They are very much alive and play an important role in the speech of Pukhtuns today. Pashto proverbs are found in textbooks, newspapers, radio and television dramas, as well as in conversation in bazaar and homes, between and among men and women. They are heard in political speeches and political commentaries, in situations of social conflict, and in heated family arguments."

Being a robust and vibrant nation Pukhtuns have lived through their refine romantic feelings and sensibilities because of their natural habitat. High mountains, flowing streams, tall trees and snowcapped peaks have inspired them to love poetry, music and natural beauty.

The Pukhtun *tapas*, *matalas*, riddles, and Sufi poets teach ways of peaceful life where harmony, tolerance and equality prevail, where women and men enjoy equal rights in society, where old heritage is preserved, where youngsters have healthy and positive activities, where elders have a forward-looking vision, where issues are settled through arguments not with weapons, where books and pens are the strongest of weapons, where women are respected and given education.

Part 1: Using this Section

ii. Enhancing Knowledge and Positive Creativity:

Broaden the student's knowledge and creative thinking on the variety and types of oral expressions in poetry which promote peace, tolerance and social cohesion in KPK and FATA and whenever possible, other parts of the world.

iii. Develop an Understanding of the Meaning, Form and Context of Language in Folklore:

Guide students in extracting the moral lesson and wisdom of folklore by enabling them to examine the different forms and context of the language used to develop and express those ideas.

iv. Integrate ICH knowledge and wisdom in Subject Teaching:

Refer to the Introduction Section to understand the benefits of integrating ICH knowledge into subject areas like Language, Social Studies, History, Science and Mathematics (if applicable). ICH-focused learning would encourage students' to take value-based actions and make well-informed decisions that benefit the environment and their community.



Khushal Khan Khattak

3. PREPARING THE LESSON

The lesson plans are designed to improve a student's cognitive intelligence and speech, using Pashto poetry, storytelling and analytical thinking skills. Teachers should ensure that students have mastered the basic ideas and concepts before proceeding to the lesson activities and thematic projects.

- The teachers should look at the vocabulary and glossary appendices at the end of this booklet to familiarize themselves with unfamiliar words so that these may be explained to the students.
- They should also make their own list of words that they think need to be explained to the students.
- A multi-step process has been developed for teaching and learning, which starts from simpler to more complex activities.
- Teachers should lead students through the process of connecting one concept to another and also putting concepts into a hierarchy from minor to major.
- Students should be encouraged to make a visual representation of what they are learning. All lesson plans generally incorporate experiential learning and projects.

TIPS ACHIEVE OBJECTIVES IN THE CLASSROOM

- Incorporate the knowledge from folklore and oral traditions into classroom teaching and learning
- Familiarize yourself with varying learning needs of age groups and divide children into small groups (5-10 students per group). If you are teaching in a co-educational school, please ensure you divide students into groups without discrimination, i.e., equal number of boys and girls in each group.
- Encourage children to talk to their elders in the family, and peers and learn from them about the social practices of their time.
- Use visuals and introduce creative writing activities and poetry circles based on oral traditions and folklore in the classroom.
- Organize competitions between classes like Bait Bazi (a verbal game that could be played by composing verses of Pashto poems, Tapas, matals, and riddles).
- Invite elders and tradition-bearers in the community to participate in teaching folklore and oral traditions.
- Get children to draw comparisons (similarities and differences) between modern poetry and folklore.
- Encourage Children to find out more about the literary roots and history of oral traditions of their communities.

Part 1: Using this Section

The lessons are suggested for three age groups:

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced

Lessons can however be adapted with minor changes for different age groups/levels.

4. DELIVERING THE LESSON

You may focus on developing and improving children's cognitive, linguistic and analytical skills and inculcate a sense of human well-being, mutual respect, tolerance and peace by teaching them these humane and diverse principles expressed beautifully and aesthetically in their folklore and oral traditions.

- The intent of the lessons would be focused on providing opportunities for children to understand and share the various forms of Pashto poetry and folklore and be able to relate and narrate the underlying key messages.
- This will include teaching children to read and recite traditional poetry, improve their mental dexterity using for example, *Tapas* and riddles to teach them about sequencing and logic. Similarly, teachers could refer to proverbs to resolve situations of problems and conflict being discussed in Social Studies classes.
- Bringing folklore and oral traditions into the classroom, they help children experientially grasp skills and concepts relevant to their cognitive, emotional and psychological development that is in tune with their cultural identity.
- The living heritage of Pukhtun folklore is an excellent example of an integrated approach to learning where cognition, speech, language and experiential learning are activated simultaneously.
- It is also a good model of the sequential approach to learning, where learning competency at higher levels is dependent on prerequisite knowledge and skills at lower levels.

What Teachers Need To Think About Before Delivering Lessons

1. What are the possible applications of folklore and oral traditions?
2. Ask students if anyone in their household taught them or talked to them about their folklore and oral traditions?
3. What forms of word structures are associated with oral traditions?
4. What learning activities should be associated with folklore and oral traditions?
5. What types of teaching and learning methods should be used to integrate folklore and oral traditions into lessons?
6. What types of student evaluation methods should be associated with folklore and oral traditions?
7. How can the living tradition of Pukhtun folklore promote peace and equality?
8. What past and contemporary cultural issues are associated with folklore and oral traditions?
9. Depending on the topic/subject and learning outcome, determine what specific cultural knowledge, skills, and behavior learners will be, or should be exposed to concerning the topic/subject so as to learn about it.



Part 2: Resource Material

1. Introducing the ICH Element: The Living Tradition of Pukhtun Folklore

Hamish Khalil, in his book *Da Qalam Khawandaan* (A Directory of Pakhtun Men of Letters), has mentioned around 3,000 Pakhtun poets and writers between 1800 and 1975 who were prolific writers and have contributed to Pashto language and literature by writing books both in prose and poetry. Pashto has never enjoyed official recognition and patronage, as it has never been the court language despite the fact that Ahmed Shah Abdali and Sher Shah Suri were Pakhtun kings; even they preferred Persian to Pashto for court proceedings and other matters.

The history of the written word in Pashto goes back to 522-486 BCE with the discovery of a three-line poetic piece engraved on the rock of a mountain near Baghistan, Iran. If so it can be assumed that the written history of Pashto is 2,500 years old. However, researchers have identified three periods of the history of Pashto literature. The first period begins with Ameer Korer Ghuri (747 CE), the second period starts with Bayazid Ansari (1535-1579) popularly known as 'Pir Roshan' or the enlightened Pir, while the third period — according to one theory — began in 1908 when Rahat Zakheli Baba (1884-1963) wrote the first ever short story in Pashto language.

After the advent of the British, the Pashto language and literature took a new turn. The British and Orientalists rediscovered literary giants like Khushhal Khan Khattak (1613-1690), Rahman Baba (1653-1711) and other classical poets and writers.

Pakhtun writers and poets of the early 20th century began to express their feelings and emotions by bringing out literary magazines and pamphlets. These journals not only helped Pashto to flourish but also brought about a change in the social, political and cultural vision of the Pakhtun nation. There were Translations from English to Pashto. *Nun Paroon* was one such literary magazine published from New Delhi in the pre-partition era edited by the founding Director of the Pashto Academy, University of Peshawar, Maulana Abdul Qadir (1905-1969).

Abdul Ghafoor alias Saidu Baba brought out the first ever Pashto monthly magazine in the pre-partition era titled, *Islam* in 1884. In addition to Pushto, it used to publish scholastic and literary translations from Persian as well as Urdu classics. It was followed by *Anjuman*, *Payam-i-Haq* and *Anjuman-i-Himayat-i-Islam*. One cannot term these journals as being pure literary as they carried religious teachings too. They would not touch upon social issues or criticize government policies. After all, the environment was not conducive for freedom of expression under the British Raj.

Many attempts at bringing out weekly newspapers and monthly journals were made but each one faced closure following the imposition of the 1910 Press Act. Abdul Ghaffar Khan (Bacha Khan), founder of the Khudai Khidmatgaar Tehrik, launched the first ever full-fledged Pashto magazine, *Pakhtun* under the auspices of the *Anjuman Islah-i-Afaghina* in 1927 to bring about a qualitative change in the outlook of the *Pakhtun*.

Today more than 100 literary magazines are published in Pashto from various places like Afghanistan and of course from Peshawar, Kohat, Mardan, Bannu, D.I.Khan, Charsadda, Karachi and Quetta. Most of these literary magazines have gone out of print due to financial constraints, yet they are considered milestones in the history of Pashto literature. Despite various problems, it is the Pukhtun poets and writers who have had kept the Pashto language alive and enriched.

Prominent men of letters affiliated with the Tehrik would contribute their poetic and prose works in it but in 1930 Bacha Khan was arrested and the magazine was closed down. It was re-launched in 1931 under Abdul Khaliq Khaleeq and after several closures and re-launches, it was finally banned in 1948.

With the publication of Pushto weeklies and monthlies like '*Sailaab*' (1931), '*Strray Mashay*' (1932), '*Azad Pakhtun*' (1932), '*Rahbar*' (1936) and '*Jamhooriat*' (1937), the scope of public awareness was enhanced.

Part 2: Resource Material

Social issues became dazzling headlines and fiery editorials were printed. After partition, Abdul Haleem Asr (1910-1978) brought out the first Pashto weekly magazine, *Insaaf*, in 1948 from Mardan which published literary pieces and research articles aimed at promoting the region's language and literature.

A government sponsored magazine '*Jamhoor-i-Islam*' (later renamed '*Abaseen*') attracted writers and poets as it paid well and also highlighted the government's policies and programmes. Apart from these magazines, some Urdu daily newspapers like '*Shabaz*', '*Anjaam*' and '*Baang-i-Harum*' also catered to Pashto readers by publishing a separate supplement.

Pashto poetry has its roots in Sufism, Mirza Khan Ansari the grandson of legendary Sufi saint and pioneer of Pashto prose – Bayazid Ansari was the first major poet who propagated the Sufi tradition and several Pashto poets followed his style integrating Sufism in their poetry. The whole era spread over several decades dominated by only Sufi poetry was termed as the Roshanite movement till it reaches the time of Rahman Baba. Prior to Rahman Baba's period, diction of most of the Pashto poets was Arabicized and Persianized. Khushhal Khan Khattak was the first poet who deviated from the prevailing trend and introduced new genres and subjects and also changed the diction of Pashto poetry. Rahman Baba, though a Sufi poet being a contemporary of Khushhal Khan Khattak has touched upon a variety of issues in addition to the Sufi tradition of Mirza Khan Ansari.

With early 20th century Pashto literature and the dawn of the Pashto poets affiliated with the Khudai Khidmatgaar Tehrik of Bacha Khan motivated the masses to rise against the British government and work for gaining freedom. They also introduced new subjects and trends and changed the course of poetry too. The subjects of humanism, Sufism, universal brotherhood, peace and romanticism are scattered all through the poetic thought of all the Pukhtun poets.

Amir Hamza Khan Shinwari, called the father of Pashto ghazal, amalgamated the spirit of Khushhal Khan Khattak and Rahman Baba in his poetry. His stress was on Sufi thought and Pukhtunwali. He influenced almost three generations of Pukhtun poets. Qalandar Momand, Ajmal Khattak and Ghani Khan are other great poets contemporary of Hamza Baba with their unique style.

Khushhal Khan Khattak, a multi-faceted personality, is considered the father of Pashto who gave a new twist to Pashto poetry and prose. Modern Pashto poetry in fact has its origin in his thought. The early 17th and late 18th centuries are the renaissance of the Pashto language and literature. Then comes the most vibrant era of Pashto folk poetry. A large number of extempore Pashto poets commonly referred to as '*Charbetee Shairaan*.' Their era started with early 19th century till the time the arrival of the *Bruisers* in undivided India. In the beginning, most poets versified stories related to the Prophets and their companions and later some of them have versified romantic folk tales in Pashto. With the advent of the British, many Pashto *Charbeta* poets devoted their talent to versifying tyranny being perpetrated by the British officers on common people.

The living tradition of Pashto is still retained where Pukhtun poets and now poetesses can participate in poetry recitals on various platforms including media outlets and the cell or net connections.

Part 2: Resource Material

The Living Magic of Oral Tradition

Apart from the historical account of the development of Pushto poetry and the personalities associated with it; it is in fact the living tradition of narrating poetry of the great masters and the art of poetry which is an important intangible heritage of the communities of KPK and FATA. Many an evening is spent in the *Hujras*, and several *Tapas* have emerged from gatherings at the *Gaudor*.

The oral tradition of KPK and FATA essentially rejuvenates the appreciation for love, beauty and peace. The *mehfils* (sessions) that are continuously being held in various locations point to the fact that women and men continue to use poetry as a means of expressing their emotions, which is of value to their communities. For example, in the Chitral District, Poetry Circles are held on a regular basis to keep this oral tradition alive.

2. The Importance of Safeguarding Folklore and Oral Traditions

In 1989, at the UNESCO's 25th session held in Paris, France, member state governments adopted a recommendation to take practical measures in safeguarding the folklore and oral traditions of communities in their countries. "Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity – its standards and values are transmitted orally, by imitation or by other means. Its forms are among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts."¹

Folklore and oral traditions are the "universal heritage of humanity", as coined by the UNESCO. These are important especially for the children from indigenous communities to be able to communicate through folk tales and stories of their oral traditions that form a central part of their cultural identity. Folklore and oral traditions are at the brink of extinction as a result of globalized economy. Already, the UNESCO has identified 6000 indigenous languages and cultures that have dissipated and disappeared under the folds of globalization and Western imperialism.

others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts."¹

It is therefore not only essential but necessary for regional peace and tolerance to keep the centuries-old transference of information and wisdom of human experience alive and integrated into modern-day



¹ Text of the UNESCO 25th Session, 1989 - http://portal.unesco.org/en/ev.php-URL_ID=13141andURL_DO=DO_TOPICandURL_SECTION=201.html

Part 2: Resource Material

human learning inside or outside the classroom.

3. Types Of Literary Expressions In Pukhtun Folklore

1. Oaisas	7. Badala
2. Matal	8. Loba
3. Arroona	9. Bagatai
4. Landav	10. Neemakai
5. Tapa	11. Charbeta
6. Naaray	



Part 2: Resource Material

QAISAS OR STORIES²

Yousaf Khan and Sherbano

In Turlandai village of Swabi, lived Shah Mohammad Khan who had only one son named Yousaf Khan and a daughter Bandai. He died very young and left his children behind in the care of his mother. When he grew up Yousaf Khan was a diehard lover of hunting. He had hounding dogs which used to accompany him while hunting. His dogs had leashes with bells around their necks. One day, Yousaf Khan was going past the home of Sherbano. The jingling sound of bells roused her from her deep sleep. She became very angry at this. She leaned over the wall to see what had disturbed her peaceful sleep. She saw a handsome young man riding with hounds down the way; the jingling of bells around their necks had woken her up but her anger subsided when she was attracted to the young man.

Sherbano did not know anything of the handsome young man. One day, she ran into a girl near her home. After an exchange of greetings, she asked her her name and family background to which the girl replied that her name was Bandai, the sister of Yousaf Khan, who went past this way for hunt every day in the nearby mountains. The girl's duty was to cook a meal for her brother on his return from hunting along with his dogs. Hearing this, Sherbano made an earnest request to Bandai to convey her compliments to Yousaf Khan.

Bandai at first refused flatly, saying that Pukhtun girls never talk on such issues with their brothers. "No no, how can I, being a sister of Yousaf Khan, take a message from an alien damsel to him. He will mind it. He is very dear to me and I don't want to annoy him in anyway," Bandai declined. Sherbano, however, convinced her that it would be but for one time only that she would become a go-between her and Yousaf Khan. "I implore you Bandai, please do it and I shall never force you a second time. Present my compliments to your dear brother and tell him that a girl, Sherbano, in Sheraghund village loves him dearly," Sherbano beseeched. Bandai conveyed Sherbano's to Yousaf Khan.

"Bandai, you are my dear sister but you have committed a serious mistake today which I didn't expect



² *Pushto Lok Kahanian* by Mohammad Shahid of Rustam, Pashto Academy University of Peshawar in collaboration with Lok Virsa, Islamabad (2008)

Part 2: Resource Material

of you. You know very well that I never talk to strange girls. Now, go home and I hope you never repeat this mistake in future," Yousaf Khan advised his sister. On her way home Bandai was intercepted by Sherbano to know Yousaf Khan is reply but she observed complete silence and passed on. This hurt Sherbano. She cursed Bandai's brother, "May a misfortune befall him in the hills". After a while Yousaf Khan's hounds came running home from the hillside, meaning that something terrible had happened to her brother. The Mother and sister of Yousaf Khan rushed towards the mountain and in the meanwhile, Sherbano too followed them. They saw that Yousaf Khan was hanging from a high cliff as his enemies had tied him with a rope to snatch his prey.

Sherbano asked Bandai to cut the rope and let Yousaf Khan fall into her lap which she did. He thanked her for saving his life. It was revealed to him that his rescuer was no other than Sherbano of Sheraghund village. He agreed to marry the brave girl, Sherbano. To commemorate her courageous attempt to save his life, Yousaf Khan secretly went to Hindustan to earn money to end his extreme poverty. Somebody told Sherbano that Yousaf Khan had deceived her as he had fled to a far off land to bring wealth and get married to a beautiful lady. Sherbano said she would wait any length of time for she was positive that Yousaf Khan would return one day. After a year, cousins of Yousaf Khan forcibly wanted to marry Sherbano to another member of their family because they thought he (Yousaf Khan) would never return. Sherbano was not ready for a forced marriage. Being helpless, the mother and sister of Yousaf Khan could not save Sherbano from the impending tragedy.

As fate would have it, Yousaf Khan returned from Hindustan and heard the story about the whole situation from his sister Bandai. "I wanted to earn enough money to bring Sherbano to my home in a befitting manner. I was sure she would stand up to any kind of force and would never get ready to marry any other man than Yousaf Khan. True love never dies," Yousaf Khan told his mother. He paid all the debts incurred by his mother and sister whilst he was away. He also forgave his unkind cousins. The long awaited day arrived when Sherbano got her heart's wish fulfilled. Both Yousaf Khan and Sherbano began living a happy life.



Jirga-1 - Punjab Lok Raahs

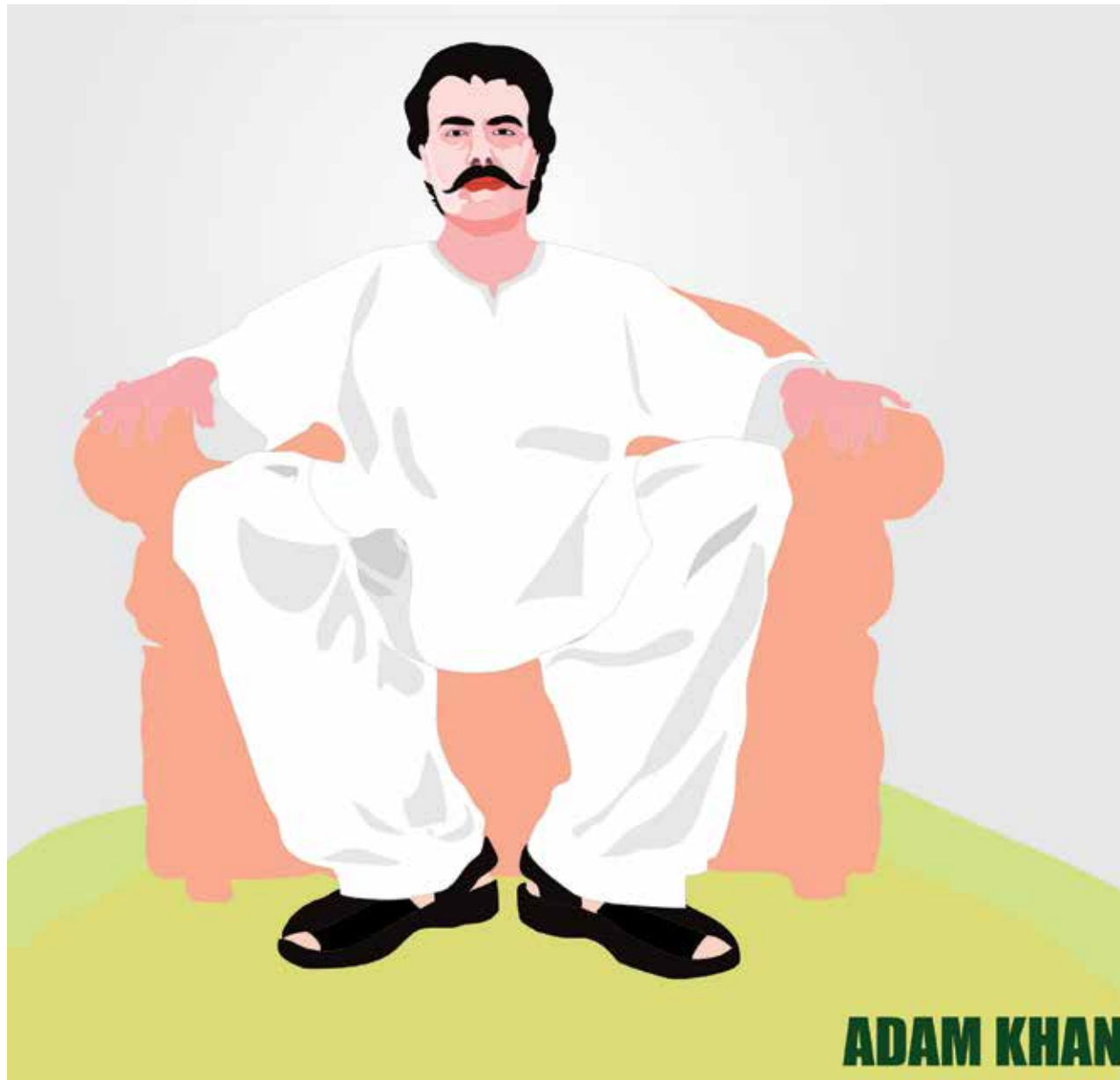
Part 2: Resource Material

Adam-Khan and Dur-Khanai

Introduction

This classic romance has been called the Pashto Romeo and Juliet (Darnesteter 1888-1890:17); it has both a written and an oral tradition. A seventeenth-century composition in couplets has survived in nineteenth-century manuscripts and was published in 1960 by the Pashto Academy with extensive annotation; other nineteenth-century compositions exist in both prose and verse (Blumhardt and MacKenzie 1965: 100, 126-7). Ghazanvi (1978: 51) has suggested that the events of the story took place during the reign of the Moghul emperor, Akbar (1556-1605 C.E.).

The recording for this translation is based on verses by a late nineteenth-century poet, Sayyid Abu Ali Shah; the preface in a bazaar chapbook puts its composition at the time of Umra Khan, whose story is also included in this volume. The poet has several subplots in his narrative, which differ from those of some other versions. The singer, whose usual audiences could be assumed to have the underlying plot in mind, has included many verses from the subplots. It may therefore be helpful for readers unfamiliar with the story and its social context to glance briefly at the Endnotes first.



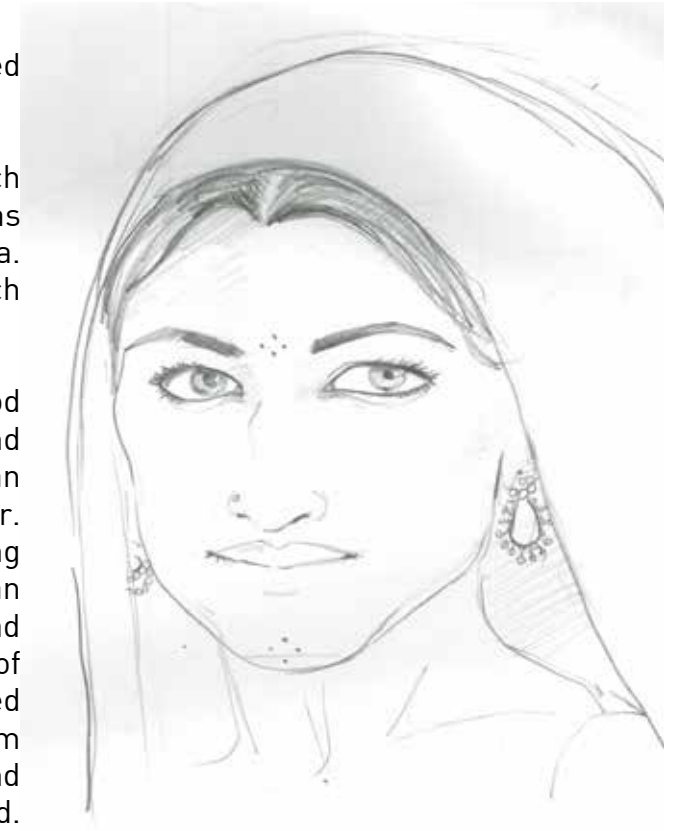
Part 2: Resource Material

The Story

I've seen this related in a book, and thus it is described beneath my pen.

In the country of Swat, there were several villages, which were more beautiful than any others. One was known as Upper Bazdara and the other was called Lower Bazdara. To be brief, they were like gardens of paradise in which every flower was a beauty mark on a sweetheart's brow.

In Lower Bazdara there was a Pashtun whose blood coursed constantly with manly valor always active day and night. The name by which he was renowned was Hasan Khan and he was glorious with his head crowned by honor. God gave him the kind of son who was outstanding among the world's beloveds. His parents named him Adam Khan and the light from his face was like stars in the sky. He had a friend, a comrade whose name was Miru, and the name of another friend, Balu, was known everywhere. They walked all over arm in arm and he was a pearl in its shell with them around him. Their houses were all in Lower Bazdara and the hearts of suitors looking at them would be shattered.



Dur-Khanai

The house of Bibi Dur-Khanai was in Upper Bazdara and it was famed in all directions for its elegance. It belonged to the fine gentleman in Upper Bazdara who was known by the name, Ta'us Khan. He had no boys, not a son in his house, and he was in sorrow's fetters, suffering for a son. He did have this perfectly beautiful daughter who was the image of a nymph in Paradise. Her parents had named her Dur-Khanai and she was much esteemed in that land.

Her father said, "My daughter, that's very nice, and what you say all seems admirable to me. But it wouldn't be a proper situation for you, sitting for the Mullah with a burqa on your head. Lesson time for you is over, so sit veiled inside and don't go wandering around!"

To be brief, friend, every day Dur-Khanai expressed this longing to her father in the same way. The result was that she made her father agree by that means and he said, "All right, fine girl, take your lessons!" So the Mullah came to her every day and Dur-Khanai said her lessons to him. She was always accompanied by her good-natured old maidservant whose name was Gulunai. Dur-Khanai was always saying her lessons and God imparted every kind of knowledge to her.

[In those days] there was a man named Payu Khan who was known to everyone by that very name. "Son, my cherished child," said his honored father, "tell me a little of your heart's secret." [He replied,] "My heart longs to be betrothed to Dur-Khanai, so do that to make my heart a flourishing flower garden."

The narrative came thus from the narrator, and I saw this romance in a book. Dur-Khanai had an aunt in Upper Bazdara who lived there in her own house. She had a daughter [ready to be married] whose name was Baskai and everyone knew songs of her beauty. [The aunt decided,] "Dur-Khanai should come to Baskai's wedding, for some girls will be coming from the groom's side and some from Baskai's." Baskai's mother set off by herself like a nightingale going on its way to Paradise. She made this speech before Dur-Khanai's father, explaining politely and respectfully, "Baskai's wedding

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is arranged for today or tomorrow, and since Dur-Khanai would enjoy being there, may I take her.

Dur-Khanai's father turned his face from Baskai's mother and he politely put the matter this way. "Since we've become responsible to other people for Dur-Khanai, we are not now free in regard to her. She's been betrothed to Payu and if she leaves the house now, it would be very bad." [But] in short, Dur-Khanai and also her nurse, Gulunai, both went off in burqas with the aunt. When they all entered Bazdara, after greeting Baskai, they all embraced each other. [There at the wedding] every man was gripped by love for Dur-Khanai and truly, they'd have given up life and wealth for her.

It is said that at that time there was a saint [named PirSalih] who'd be counted as among the best of saints. When that sage learned of his situation, he got extremely sad and depressed. [His nephew] Ikram Khan said, "Uncle dear, why do you grieve and what makes you sit heartsick, lost in thought?"

When the nephew learned the reason, he made this speech to PirSalih. Now listen so you'll understand it, for it's a pearl in the hands of meaning. "I'll have a splendid young man come to the wedding. He is known by the name, Adam Khan, and people say his father's name is Hasan Khan."

Ikram Khan set off from home with his uncle's permission and when he arrived at the house of Adam Khan, Adam Khan gave him a saint's welcome and said, "May God bless this meeting with a saint. I'm standing here eager to serve you and may the Lord grant all that you ask." Ikram Khan said, "In fact, I'm just sent by my dear uncle whose sitting back there secluded on a bed of sorrows."

Adam Khan together with friends of his own age set off to visit the faqir. PirSalih raised his hands in prayer and he offered a prayer for Adam, "May courage from prayers accompany him!" and he said, "Go, may God anoint you with a dream fulfilled!"

Sayyid Abu Ali Shah, may the Lord be his companion!
May every difficulty ahead of Adam be solved!

[Adam Khan sings at the wedding.] "Show me the white cheeks of the new moon's face and we'll be happy for years like two titmice." Thus Adam sang fine ballads and Dur-Khanai was listening inside in a corner. [She said,] "A sweet voice comes to my ear in such a way that my soul goes in the air with excitement. The rebec's gentle voice joins with it too and my grief-stricken heart is happy. He plays each string of the rebec in such a way that the living would die entombed by his song."

The nurse said, "O my darling, I've raised you like my heart's daughter. That [singer] is a Pashtun named Adam Khan and the crowds are in an uproar over him everywhere. If you want to see him, get up quickly, and put ointment on your heart yourself!"

At the nurse's speech, Dur-Khanai went quickly and at the wall she revealed her slender neck. She revealed for a moment her brow's beauty spot and she slew the whole gathering without a sword. Dur-Khanai's gaze fell on Adam Khan and sense and reason left her body. Instantly she fell face down on a bed like a date palm falls down in a typhoon. She said, "Mother nurse, I was unprepared today, my mouth was open today to breathe my last breath too early."

When Dur-Khanai's aunt heard her words, she sat by her, devastated. She said, "My niece, what's come over you that you're burning from head to toe, suffering over someone? Which country's prince has ravaged your house and who's consigned your sweet body to sorrow?" [She replied,] "My soul is leaving, aunt, for God's sake, silence! Don't give advice to me twice. Adam Khan's taken my heart from me, I've lost my heart to Adam Khan!"

So Baskai was married, people dispersed from there, and a commotion arose over the love of Adam Khan and Dur-Khanai. One man went in a hurry to Hasan Khan and he said, "Khan, come, hear this tale! Adam

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Khan is madly in love with Dur-Khanai and, as you may realize, this will cause great mischief. If Payu learns about this matter, your life will be in danger, believe me!"

When Hasan Khan learned that news, all sense and reason instantly left his heart. He quickly sent a messenger to Adam Khan, "Come, and sit quietly at home!" Adam Khan sped off with no delay and with him were Miru, Balu, Shamshad, and his father. Dur-Khanai had gone off like a fairy, and she was filled with a beauty like Joseph's.

When day passed, then night's turn came, and night's darkness spread far and wide. Adam Khan said to Miru, "My friend, I can't rest after seeing my beloved. I'm breathing my last breath, I'm in agony, for the beautiful vision of my sweetheart is in my heart." They both discussed strategies together and their hearts were desolate with sorrow.

Leaving Balu in that place, they set off as they went in search of Dur-Khanai, his shining moon. Miru said to Adam Khan, "My noble sir, sit here, don't leave this place. I'll go first and find out the situation for you and then I'll give your name there on this matter. Though I would die, I'm your devoted friend to the death and I should be counted in the circle of your servants."

To be brief, Miru set off in the direction [of Dur-Khanai's house] and he entered her house politely. [With the way cleared,] Adam Khan set off toward his beloved and the stars in the sky were watchmen for his good luck.

O Sayyid Abu Ali Shah, when lovers meet
The sorrows of separation all vanish from them.



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When daylight made the sky's edge red, Miru called out to Adam Khan. Miru cried, "Adam Khan, the time is short! Be alert, I'm telling you! Come on, leave this meeting! That's enough now, or the watchman will tell folks about you."

Adam Khan left Dur-Khanai and he was filled with trembling like an autumn leaf. The three, Balu and Miru together with Adam, all departed, weeping in sorrow as they took leave.

When Dur-Khanai's eyes saw the ring, her body was instantly a burning brand. Poor Dur-Khanai came to life at that sign and she began to sparkle, freed of her agony.

0 Sayyid Abu Ali Shah, if someone tells the truth,
He is doubtless the best of poets.

The mosque's priest calls for prayers for gain and Dur-Khanai quickly raised her head to gain. On some pretext, she left her home and she went to her nurse's dwelling, my fine friend! She said, "Oh mother, I'm sad and depressed, and some time has passed since you've come to ask about this poor girl. You raised me like a pet mynah and you've rid me of grief in days past. I'd sacrifice life and wealth for my beloved if it were possible but the way I'm being cheated of him, it seems pointless. Something has happened to me, mother nurse, and I have no one but you to sympathize! [Go!] Tell him, 'She's mad with grief over you and she's forever fleeing from the house, just going wild.' Have him ask about my situation some time, for my last breath is going from my throat!"

When the nurse heard Dur-Khanai's condition, she too was turned inside out with grief. She quickly sent a man to Adam Khan, telling him, "Go again to that beautiful house! Give Dur-Khanai's greetings respectfully to Adam Khan and after the greetings, give him her statement, and say to him, 'Leader of all the Pashtuns, may God keep you constantly from sorrow's burden.'"

Seeing the light, that man set off and in Bazdara he went bustling up to Adam Khan. "It's my duty to tell you about all the sorrows visiting that miserable girl. If you don't ask about that poor girl, you'll soon hear that she's been buried."

He said, "Messenger, get up, go back, and may the sweepers use my eyelashes at my beloved's door! [Take her this necklace and say] 'Here is a sign sent by that wretch burdened down with grief in his love for you.' The messenger relayed all those words of her beloved.

0 Abu Ali Shah, he put more grief upon her.

One day it happened that Payu got ready and he set out with friends, intending to hunt. He said, "Come on, friends, let's go hunting and then on the tenth day, we'll return to our town."

When Dur-Khanai learned that Payu had left, her heart went again toward her beloved. She said to Gulunai, "Be quick, go to my lover and say, 'Come quickly to the fine bazaar of beauty! The gardener's left the garden, the garden is empty and the black crow stands back in grief for it.'"

Gulunai goes off by way of the garden and her pace is very stately, lest anyone be looking. [She says to Adam Khan,] "Bibi Dur-Khanai invites you to come quickly, so get up, Dur-Khanai's expecting you. Payu's gone hunting, get there quickly, reunion's cup awaits your hands." When Adam Khan learned that news, he gave many pearls to Gulunai. Miru was one, Balu was the second, and Adam Khan was the third who hurried off to Dur-Khanai.

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[Learning of the marriage, Adam Khan runs off to the wilderness and then returns to his father's house.] Putting both hands on his forehead respectfully, he gave a deep bow to his father, the Khan. He said, "Father, kind sir, hear my humble words, hear how today's tidings have put great sorrow on me! Dur-Khanai holds my heart in her hand, and so I sat disheartened in the forest."

There was a man known as Mirma'i and he was like a beautiful moon in wealth and holiness. Hasan Khan went to his house for aid, going personally to great lengths against Payu. [Abasing himself] Hasan Khan said to him, "Great friend, I regard even the maidservants at your door as fine ladies! When Payu took Dur-Khanai to his house, he put a fire of sorrow on Adam Khan. Give me help for God's sake, I've come for help, heal my heart! Get up and tie honor's sword at your waist. Don't drive me away in anger, speak to me nicely!" Mirma'i said, "Everyone should take care of whatever friends he has in such a situation."

Adam Khan and Hasan Khan, Miru and Balu too, and all the relatives and elders gathered together. Mirma'i also had all his relatives along and his son, Gujar Khan, was in it with them. When all those people were assembled at [Payu's house in] Bazdara, people were amazed at the rows of riders. Adam Khan had sent a man earlier to tell his beloved that he was on his way. Adam Khan mounted Dur-Khanai behind himself and he quickly took her clear away. Adam Khan took Dur-Khanai away rapidly and then they went for shelter to the house of Mirma'i. Dur-Khanai stayed in Mirma'i's house while Payu's house turned ashen without the light of her beauty.

The words written in the book [that I read] are quite correct regarding Dur-Khanai's stay at the house of Mirma'i. After some time, Payu spoke in this way with Mirma'i, talking of an agreement with him, "I will give you great wealth beyond counting, for my heart's breath is staying in your house. Dur-Khanai has been the apple of my eye since long ago and I'll die from the taunts about this affair. I'll give you uncountable wealth and money if you'll give Dur-Khanai back to me, for God's sake!" [Betraying his trust, Mirma'i accepts the bribe and gives Dur-Khanai back to Payu.]



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Dur-Khanai's heart had by then become one with Adam Khan's and the villain, Mirma'i, acted wrongly toward them. Adam Khan and Dur-Khanai kept beating their foreheads with sorrow and both of them had eyes constantly brimming with tears. Adam Khan said to Gujar Khan, "Friend, your father acted quite despicably toward me. I had brought my beloved to his house and he behaved without any sense of shame at all."

When Gujar Khan heard that kind of statement, he turned pale and held back his fears. Gujar Khan instantly gathered together each one of his relatives and he stated his contempt [for his father] to them all, "Since my father has acted extremely dishonorably, there's a stain on us until the Resurrection."

Gujar's supporters came with weapons slung over their shoulders as side by side, they went after Payu, "Since we are acting for honor against Payu's relatives, we'll fight on a clean field with Gujar Khan!"

[After an unsuccessful fight to retrieve Dur-Khanai] the wounded all lay everywhere, Payu had won victory, and Gujar Khan was defeated. Balu was also wounded and, he finally died, and Adam Khan was tarnished with grief over him. [Roaming about deranged by Balu's death and the loss of Dur-Khanai] Adam Khan wandered on the plains of separation and like the legendary Farhad; he was out of his mind.

The words from the mouth of Sayyid Abu Ali Shah,
Are pearls coming to the gathering's ears.

Now they say that there was then a group of ascetics whose proper country, it seems, was in India. They had come here for their own amusement and they wandered around to guesthouses quite secretly. Those hermits saw Adam Khan when worries were raining on him day and night. The ascetics inquired of someone, "Why is that man shouting and making such a noise?"

Miru said to them, "He had a friend whom he needed constantly at his side. His friend whose courage was admired by everyone gave his life bravely in service to him. And in Bazdara there was a fairy-faced girl who was like the sun among all beloveds. The poor man is so deeply in love with her that he got down from his throne to become a beggar. That fairy was named Dur-Khanai and she's made his throat choke up with grief. His name's well known, it's Adam Khan, and in truth he is a lion of Pashtuns."

When the hermits learned these matters, they immediately started talking to Miru this way. "We'll have him meet with Dur-Khanai and we'll make the rest of this business our responsibility." They quickly threw ochre robes on Adam Khan and they made him a hermit like themselves. They did that to both Adam Khan and Miru and then they took the two of them along.

When the group entered Bazdara, they sat in the guesthouse of Payu Khan. They put on such a show for him that men and women too stood all around them. Payu said to the ascetics, "This house is yours and a feast has been fixed for you here." [Dur-Khanai comes to watch and] when Adam Khan's eyes looked around, he raised them to that sun of beauty. Dur-Khanai was standing there for him as before, with her black eyes, slender lips, and long neck. The hermits went out of there to a garden and they were seeking some signals from the lady.

Now when Payu Khan would go somewhere out of the house, my brother, the house would be empty for Dur-Khanai. Dur-Khanai would rush out to the garden and she'd sit in the shade beside the wall. One day Dur-Khanai had been waiting for Adam Khan and suddenly Payu came peering down on her. Payu had been suspicious of the hermits and he instantly took precautions of his own. Payu drove away the hermits, the maidan was emptied, and Dur-Khanai's sorrow returned to what it was before.

The hermits set off, going toward their homeland, and Adam Khan and Miru then went to their own homes. Dur-Khanai went crazy from her great grief, and her hair was tangled, her clothing in tatters,

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and her eyes full of tears. To be brief, being separated was like being put in an oven, and Adam Khan and Dur-Khanai were in great agony.

Adam Khan's father, Hasan Khan, was in mourning because his son was set on fire by love. One day Hasan Khan called Miru to him and he said, "Listen to what I say! Adam Khan ought to have a wife somewhere and thus he may kill the fire of grief with the water of patience. They say that in one village there's a certain girl who's as slender as an Iranian sword. This flower bud is named Gulnaz and she'd suit this nightingale of ours. You should show her to him however you can, and you might look at her with your own eyes too."

When Miru was told those matters, he went and stood before Adam Khan, "O prince, let's go somewhere and travel from village to village for otherwise we'll just sit here grief-stricken." When they entered the village of Bibi Gulnaz, they wandered in the lanes all through the village. Miru said, "There is a house here with a girl in her fine youth who's like a fairy of Paradise. She's named Gulnaz and she's admired among all beauties. It would be good now for us both to see her and maybe you'll like that girl with the elegant neck." Adam Khan said, "Good, let's go, friend, we'll walk as far as her street."

When their call for alms came to Gulnaz's ears, she immediately rushed toward the street. She herself filled their skirts with alms and she said, "Take this, hermits, and go in some other direction." [Miru said,] "I am Miru, this other one is Adam Khan, and this poor man's come here himself to see you. For God's sake, give him orders from your lips and refresh his eyes dried up by separation. Being denied his lover's curls consumes him and so he has come to you weeping."

When Bibi Gulnaz learned of this situation, she was overjoyed in her heart, "Dur-Khanai's lover needs me! I'll be the fashion among lovers in this world!" Then Gulnaz said to him, "Leave this place and don't sit alone any more. There's an old woman in a certain house and she's become an expert in the book of love." [And Gulnaz says she will meet him there.]

When Adam Khan learned these things, he set off with Miru right away. They both stayed in the old woman's house and thanks to her, his anguish went away and he was happy. [Gulnaz arrives at the door.] A lovely fragrance wafted from her clothes and her beauty was of the highest order. The old woman took the beautiful Gulnaz inside [to Adam Khan] and it was like nightingales coming to the same place in a meadow.

Now when Bibi Gulnaz went inside, she became at once the confidante of Adam Khan. They laughed and joked all night long and it would make any listener's mouth water. [But her spell wears off and Adam Khan thinks of Dur-Khanai] Then Gulnaz got up and went home, for she couldn't cope with the cries of the grieving man.

Adam Khan started on the road for home and his eyes overflowed with cascades of blood tears. He took to his bed, ill with fever, and his tongue called for his darling constantly, "Tell her how ill I am, wake her, get her up from the sleep of ignorance! If only she'd come, I'm about to breathe my last! My soul's just is waiting for the sight of her." Still pleading, he gave up his soul for his beloved and Azrael took him to the sky.

O Sayyid Abu Ali Shah, the world is transitory.
In a short time, this dwelling place is desolate.

Freed of grief, he fell peacefully into death's embrace and all the world learned of his death. One woman sped to Dur-Khanai's side and she said, "Dur-Khanai, see Adam's honor! That famous man perished for love of you and he'll be renowned for his faithfulness until the Resurrection." People were saying, "Adam Khan has died today and he crumbled away with grief over Dur-Khanai."

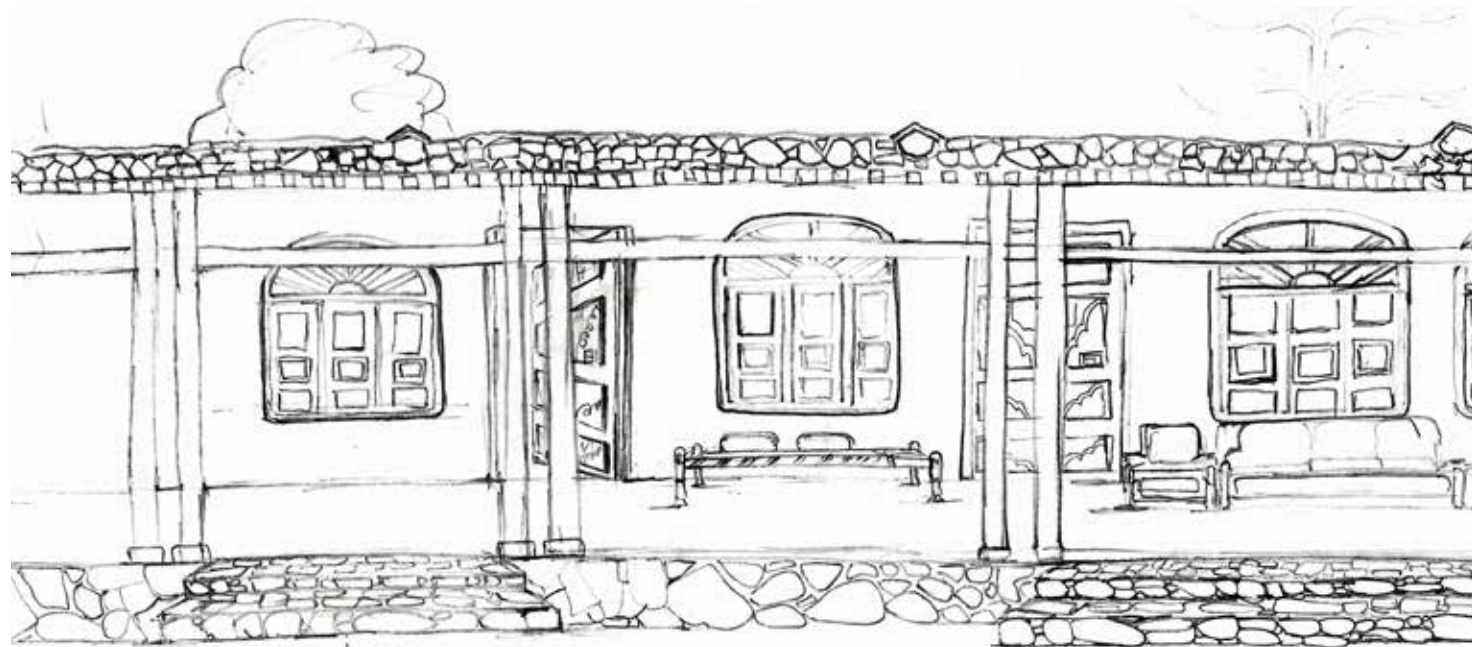
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When Dur-Khanai learned of this rumor, she instantly fell face down on her bed. [To the maid who told her] Dur-Khanai said, "May you be childless, for you've made me drunk with this grief." Putting a hand on her breast, she breathed her last. Lifeless at that moment, she gave up her soul.

A hue and cry arose immediately at Dur-Khanai's death and Payu too learned the news from those cries and shouts. Some people say that when Dur-Khanai learned of Adam's death, she fell on the bed and started to scream. [She cried,] "Lord, make me Adam Khan's companion, don't burn me alive in red fire anymore!"

Listen to this! Adam Khan was buried there and this is how they found solace together in one place. Dur-Khanai was buried near the same place as Adam Khan and beholds how she was loved by her lord! People had made the grave and when opening up the niche, they saw Adam Khan was in it, soiled with earth. Dur-Khanai was lying there with him in an embrace and all the people were completely amazed at this. [The two were reburied separately.] To test this, they again tore open the graves and Adam Khan's arms again held Dur-Khanai. This time they both were left in the earth of the grave and they'll be lying in each other's arms until the Day of Resurrection.

0 Sayyid Abu Ali Shah, come then, stop it!
Humble yourself ten times over at the door of God.



Dalay and Shahai

Dalay was a young man from the Dalazak tribe. Being a landlord he was a generous, hospitable and brave person and used to respect scholars and pious people. He was widely known in his area for keeping his hujra always open for guests and strangers. He was chief of his own tribe. A beautiful young girl Shahai also lived in Topai village whose father, Hayat Khan, was Sardar of his Yousafzai tribe. He had everything but no male child, Shahai was his only daughter whom he loved very much.

Shahai was widely acclaimed for her matchless beauty; people compared her to a shining moon while others likened her to a rose as she had bulging black eyes, pencil thin physique, sparkling teeth and a high stature. She was a shy, sweet, respectful and pious girl. She enjoyed the company of her friends and most often walked to a garden to keep herself away from worldly worries.

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One day while sitting among her friends, Shahai heard about the handsome, generous, and hospitable Dalay. Overwhelmed, she became curious to see this young man with her own eyes but could not express her wish in open. One night Shahai slept deep in her thoughts about Dalay and in a dream found herself talking to him but soon woke up. To her dismay found that it was just a dream and it further aggravated her situation. She ate and drank less as she lost her interest in things around her. After some time she turned pale. This worried her parents who arranged medicines for her treatment but to no avail. In fact it was the fire of love that consumed her and doctors failed to douse it.

Shahai remained drooped in thoughts about Dalay restlessly till the day when a wise old woman turned up and suggested that she could cure Shahai if permitted to meet her in isolation. Her parents reluctantly allowed her to do so. The old woman talked to young Shahai in a polite manner and retrieved from her what caused her strange illness. Hayat Khan was angry to know about the real cause of his beloved daughter's illness but then succumbed to her genuine wish saying what is destined could not be changed. The parents of Shahai requested the wise old woman to persuade Dalay to marry their daughter. She embarked on her journey from Topai village and crossed over the (Abaseen) Indus River and walked up to Dalazak village where Dalay was found engrossed in chatter with his friends and guests at his *hujra*.

The old woman in brief words told Dalay that Hayat Khan wanted to give his beautiful daughter's hand in marriage to him. He became very happy as he had already heard about Shahai's stunning beauty. He accepted the proposal on the condition that he would consult his close friends and family members as he had two wives as well. There was opposition from members of Hayat Khan's tribe that such a beautiful girl should marry Dalay, a man from the Dalazak tribe. This saddened Shahai but she was hopeful of achieving her aim as her father was a man of his word. After mutual agreement, the much awaited marriage of Shahai and Dalay was happily celebrated. Being eager to see the shining face of Shahai, Dalay dispersed the company of his friends earlier than usual at his *hujra* and went to the room where Shahai was attired in beautiful bridal dress and jewelry.

"How dare you want to unveil my face as you have not gifted me with the necklace of King Akbar's daughter?" Shahai apparently taunted Dalay. He withdrew his hand and stood up in anger telling his bride that he would not touch her till he came up with the necklace for which she wished. Shahai, realizing her mistake tried to stop him from going away. She said, "It was but a slip of my tongue, I did not really mean it," it was too late. Dalay went out, mounted his horse, reached and scaled up the walls of a fort at Attock where incidentally Mughal King Akbar was staying along with his wife and a daughter, who owned a beautiful necklace. Dalay was caught while approaching the room of the king's daughter and was put in prison on a charge of robbing the princess.

Shocked by the news Shahai reached the premises of the Mughal fort. She came across a merchant there who asked her why she was so disturbed. She narrated the whole story to him. The merchant assured her of the safe release of her husband. "King Akbar is friend to me and he trusts me. I will request on your behalf and clarify the situation," the merchant said. He walked up to King Akbar and explained the real intentions of young Dalay. The king issued orders for Dalay's release from captivity. The merchant thanked the king and took his leave. He took Dalay and Shahai to his home and entertained them in the best possible manner. Meeting once again Shahai and Dalay pledged to live together happily..

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Reward of Honesty

Once upon a time a hardworking and honest person lived in a village. He used to go daily to a jungle, cut down trees and earn his livelihood by selling them in the market to feed his family. One day while cutting the branches of a tree near a riverbank, his axe slipped from his hands and fell down into the river. He got down from the tree and tried to fish out his axe but all in vain. Despite his efforts he could not find his axe. Much disappointed he sat by the riverbank.



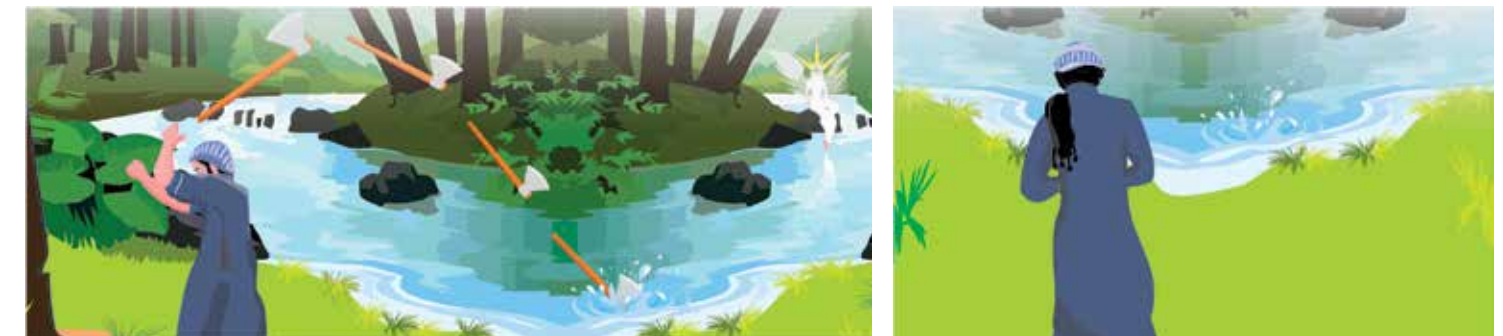
After a while a fairy appeared from the river. She asked the man, "Why are you so dejected?" He narrated the whole story of what had happened to him a while ago. He said, "It was the only source of earning for me. What will I do if I can't find it?" The fairy consoled him and told him not to worry about it any longer as she would dive into the water and find it in no time.

She dived into the river and came out with a golden axe and offered it to the man but he refused to take it saying that it was not his. "I shall not take it because it is not my axe," The beautiful fairy again dived into the roaring water and this time came out with a silver axe and gave it to the villager. "No this too is not my axe, please put it away, I am not going to take it," he said. The fairy dived into the river for the third time and took out an axe made of iron. Seeing the iron axe pleased the wood cutter, he walked up to her and grabbed the axe from her hands, clasped it to his chest and said, "This is my axe, the loss of which grieved me so much. I cannot afford losing it as it is the only source of income for my family."

The fairy was so moved by the honesty and truthfulness of the man that she gave the other two axes. "I am so impressed that you are so honest and truthful, I gift the golden and silver axes as a reward to you," the fairy told the woodcutter. The poor man thanked the fairy and took all the three axes to his home. Later, local poets praised honesty in their verses.

Honesty and trustworthiness are a great blessing;
They outweigh all other petty things.
Man receives his reward in the end;
To Almighty, being honest is a great virtue.
Always speak the truth and enjoy your hard-earned income.
God and his Prophet have praised hard work profusely.
Keep on working hard but never beg from others.

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Essa Khan and the Traveler

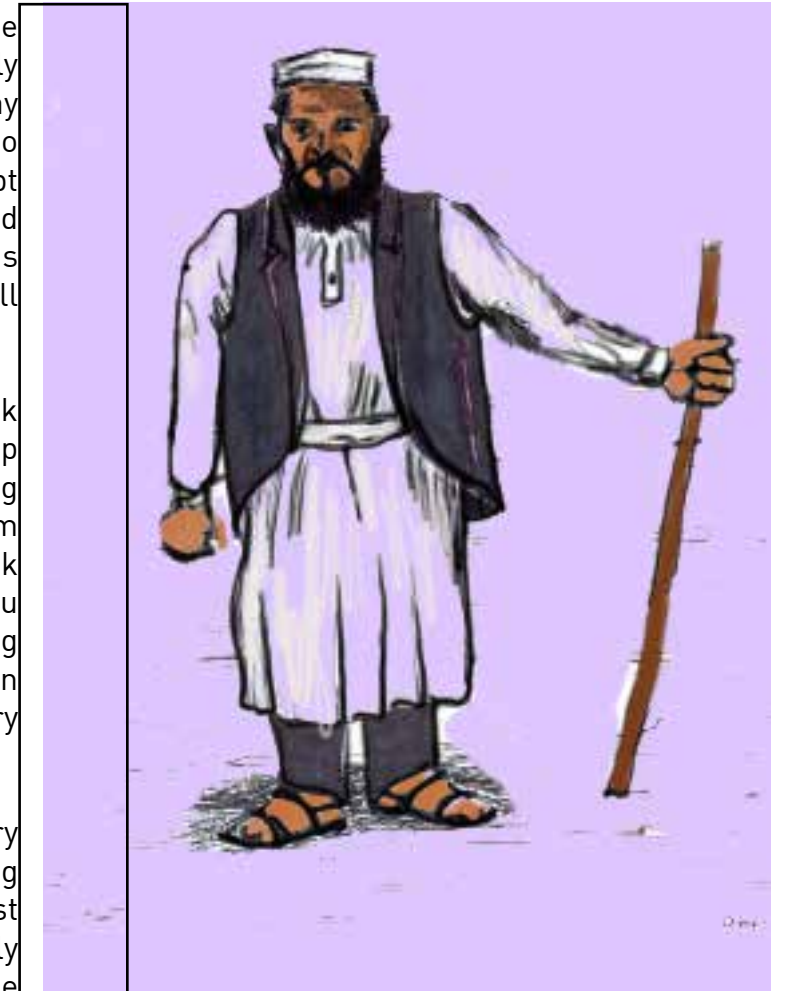
Essa Khan, a poor farmer, lived in a certain village long ago. He had many children. He could hardly make both ends meet despite his hard work day in and night out. This most often would lead to arguments with his wife. Extreme poverty kept him at bay from taking a rest. Essa Khan had a donkey; he ran it all the day long as it was his only companion, both engrossed in hard work all through the day.

One day Essa Khan walked to a nearby river bank to fetch water for his home. A traveller showed up there. He seemed to be very tired and sick. Seeing his miserable condition, Essa Khan took pity on him and brought the traveller to his home. His wife took very ill of the untimely arrival of his guest. "You brought a guest while you cannot afford making both ends meet. If your children starve, how can we serve your guest with food?" Essa Khan's angry wife said.

"Please don't raise your voice, the guest is very tired and sick and is in need of due care, everything will go well," Essa Khan begged his wife. The guest stayed with them for three days till he was fully recovered and felt fit for his onward journey. On the fourth day, the traveller took along Essa Khan to a river bank and asked him to turn over a big stone lying near the bank - which he did. There was a cauldron underneath. Essa Khan found it full of golden coins after removing its lid. The traveller gifted it to his kind host. At first, he refused to take it but the traveller insisted that he accept it adding that his happiness, linked to its acceptance, was a reward from God for showing kindness, unflinching care and hospitality to a stranger.

Overjoyed, Essa Khan returned his home holding a bag full of golden coins in his hands. He narrated the story to his wife. "I don't know why you got angry when I brought the guest a few days back. You know a guest is a great boon and not a bane from God," he convinced his spouse. He invested the money in trade and soon became a wealthy person. The couple began living together happy and content. A day hardly went by when guests and strangers did not throng their home.

A poet says, it is a virtue of a Pukhtun to be hospitable and caring. His rigidity melts into kindness on the arrival of a guest. Being a hard working farmer, Essa Khan was liked by Allah, he was rewarded for his honesty, hospitality and hard work.



Jackal and the Lion

Once upon a time, there was a man who went into a jungle, where he saw a lame jackal. He could not walk. The man became curious as to how God served food to the staggering jackal. To find out the secret of its survival in the jungle, he veiled himself amidst the trees of the thick forest. He saw that a lion came with a goat in its mouth. He began eating it in front of the sick jackal. After the lion swelled his belly, he left behind the rest of his prey and went away.

The jackal limped towards that prey and ate its fill. Observing this incident, the curious man thought if God could serve food to this sick jackal in the forest, Almighty Allah would serve food to him as well. Saying this he couched in a corner and began waiting for a miracle to happen. When nothing happened despite the lapse of three days, hunger struck him bitterly. He became sick with hunger.

A saint happened to pass by and seeing his fragile body for want of food and water, took out a loaf of bread and water from his bag and fed him. After his condition improved, the saint asked him what the problem was with him. He related his story in detail. The saint said, "No doubt God serves food to the limping jackal in the jungle but why have you become a sick jackal? I advise you become a lion so that you could eat yourself and feed others as well."

Khushhal Khan Khattak says,

An eagle never gets tired of hunting
May a young jackal be sacrificed on the old lion
A lion's share is always the neck of the cow
The rest of its parts go to jackals and foxes.

A Thief and His Mother

A boy once stole a book from his friend. He took it to his home. He gave it to his mother. His mother did not say anything to him. She observed silence. When he grew up, the boy turned into a big thief. He began robbing people.

One day he was caught during a robbery on a charge of murder. He was awarded a death sentence. Before going to the gallows he expressed his last wish to see his mother. When his mother was brought according to his desire, he requested his mother to get close to him as he wanted to whisper something in her ear. When she got closer to him, he clenched his teeth on her ear so tightly that her ear parted with her body. People present on the occasion rebuked him for mistreating his mother at the hour of his impending death.



Facing towards the people the thief addressed them, "Once I had stolen a book from my friend when I was a small boy. I took it to her, and she did not scold me for it, in spite of the fact that she knew I had committed theft but even then she kept silent which led me to this worst day. Had she tried to mend my ways at that very young age, I would have never been a robber."

How beautifully a poet says, 'nip the evil in the bud.

If you shut your eyes over it

One day it will grow into a bigger misfortune.

An Arrogant Crow

A crow found the feathers of a peacock. He hit on an idea. If he planted the feathers of the peacock on his body, he would look beautiful and graceful. He planted those feathers on his body and began arrogantly detaching himself from the flock of other crows. "Keep away from me you black crows, look I have become a peacock now, I am no longer a crow and therefore, I am supposed to have no relation with you people," he admonished the other crows. He walked and sat among peacocks.

At first sight, the peacocks recognized that he was a crow. They began attacking him with their sharp beaks. His feathers uprooted and fell down and the peacocks were able to oust him from their company. After receiving a furious beak beating from the peacocks, the so called arrogant crow rejoined the company of his own race in a miserable condition. "You kept yourself away from our flock, now why have you rejoined our company?" the crows told him.

The arrogant crow received a punishment for his arrogance. Neither side was ready to accept him. He neither became a peacock nor a crow again. A poet says,

'Never abandon your own people
lest they soon will drive you away
I know very well your real origin which is clay
neither have you been created from light nor fire.

Farmer and the Potter

There was a man who had two daughters. One was married to a farmer and the other was married to a potter. One day the man paid a visit to his daughter who was wife of a farmer and asked about their family. The daughter told her father that their fields had been dried up due to dearth of rains and pleaded him to pray for rain otherwise her family would starve. The father raised his cupped hands and prayed to Almighty Allah to bless his daughter with plenty of rain water.

Then the next day he went to find out about the plight of his other daughter. On his arrival his daughter married to a clay potter told him that their furnace was ready for making clay pots and pleaded him to pray for it not to rain as it would ruin all the pots. The father raised his hands and prayed, "O! My God, I am unable to make just two daughters happy with their wishes poles apart, I wonder, how You keep your creatures happy and satisfied. Now it is up to You which one of my supplications gets accepted or rejected."



Part 2: Resource Material

A poet says,

'The farsighted Almighty is so great
He is kind to all.
He supplies food to trillions of people

Rustam Pehlwan and the Thief

One night Rustam Pehlwan was sleeping in his home, a thief broke into his courtyard, he woke up and saw that a thief untied Rustam's horse and taken it away. Rustam followed him, thief mounted the horse, and Rustam also got on behind him and began punching the thief on his back. After a while the thief turned his head to his back and told the back rider, "My buddy, why are you making mockery at me, please be at rest so that we can have an undisturbed ride."

He was surprised that the thief had taken had mocked his punches and the he did not know that he (Rustam) was the champion of wrestling of the time. "How would I retake my horse from him," Rustam said to himself. Suddenly he hit an idea; he got down from the horse forthwith and uttered a loud cry, look up! Rustam is coming; with this the thief too dismounted the horse and ran away.

Rustam took his horse and headed towards him.

A poet says,

'Nobody is afraid of the lion till it appears/ once it shows up,
it is better to budge afar.



Part 2: Resource Material

MATAL OR PROVERBS³

A Selection of Mats from the Book, "Rohi Mataluna (Pashto proverbs)", a publication of Pashto Academy, University of Peshawar; authored by Muhammad Nawaz Tair and Thomas C. Edwards:

The Book has the original Pashto text, hence page numbers have been given above each Matal for reference

Page No: 138, Proverb No: 511

1: Black brings fear, white brings rain.

نوره وپړول كوي. سپينه وړول كوي.

This refers to the clouds. It is equivalent to the English proverb, 'Barking dogs seldom bite.' The notion is that that 'black' (clouds), perhaps are like 'barking dogs', may look aggressive and threatening, but actually may not bring rain. Also it may mean that people who talk too much may not intend to act. 'People who talk too much are not men of action.'

Page No: 228, Proverb No: 877

2: You can test a good friend in bad times.

ځپل "ښه دے چې په تنگسيا كښې دې پكار راشي.

This is similar to the English proverb about the character of true friendship. 'A friend in need [that is, a friend who helps when one is in need] is a friend indeed.' A true friend will always stand by you whether good or bad times. This is in fact the spirit of sincere friendship.

Page No: 143, Proverb No: 526

3: Even the council of the crows is good.

جرگه د كارغانو هم ښه ده.

The Jirga or council is an integral part of Pashtun culture, enabling the leaders of a community to resolve issues. A Jirga can range from just five people to a large gathering depending on the scale of the issue under discussion. The meaning here is that a joint effort is wise. Issues and conflicts can be resolved peacefully through mutual understanding and debate.

Page No: 65, Proverb No: 234

4: Iron breaks iron.

اوسپنه چې توده شي نو اوږده شي.

In English, we say, 'A diamond cuts a diamond' conveying a similar meaning. This proverb is used for proud men and women with strong characters, meaning it takes a person of greater pride or strength to defeat them. We need equal force and strength if we want to defeat someone stronger and powerful than us, otherwise, we shall bring a shameful defeat on us. We need knowledge, science, and a strong national character to compete with the developed nations of the world.

Page No: 307, Proverb No: 1191

5: The sieve taunts the water jar because it has two holes in it. غلبلل كوزې ته واښي تا كښې دوه سوري دي.

The common water jar, like a teapot, has two openings. This proverb makes ironic reference to those, who while having many fault, ridicule others with fewer faults. The message it conveys is that we should not find fault with others if we have shortcomings ourselves. Before criticizing others, we should look into our own faults. In other words, we should first of all correct ourselves before pointing fingers at others.

Part 2: Resource Material

Page No: 229, Proverb No: 882

خپله خله هم قلا ده هم بلا ده.

6: One's own tongue is a fort as well as a calamity.

You can use your tongue both for good and bad purposes. Your tongue may save you from danger, but may also endanger you. The English proverb 'If speech is silver, silence is gold' tells us that being too talkative may expose weaknesses and may prove disastrous. It is better to use our tongue carefully and intelligently so that it could serve as fortification to defend us rather than prove a source of destruction.

Page No: 119, Proverb No: 434

په لاس چتنه بڼه د ده هوا د باز نه.

7: A wren in hand is better than a hawk in the sky.

'A bird in hand is worth two in the bush.' The meaning of both the Pashto and English proverbs is that it is better to be satisfied with the little that one has rather than risk losing it to gain something bigger and better. Some people try to become wealthy overnight for which they resort to unfair means and in the meanwhile they get caught and lose what they already have.

Page No: 119, Proverb No: 435

8: A mustard seed doesn't sprout in the hand.

په لاس کښې شرم نه زرغڼيږي.

This proverb is spoken when a person wants something done at once. 'Rome was not built in a day' and 'Haste makes waste. Both these proverbs used in English want us to show tolerance and perseverance while accomplishing a task. Great goals could be achieved through constant efforts. Take education for instance is a long and slow process.

Page No: 299, Proverb No: 1168

9: A woman is the lamp of the home.

بڼه د کور چراغ ده.

Another Pashto proverb says, 'A woman is the clothing of a man.' Both these proverbs represent a positive view of women in a typical Pashtun society. The wife glorifies her husband and adds grace and comfort to his being. The role of women in every society is very important especially an educated woman. A quotation goes, 'give me an educated mother, and I shall give you an educated nation.'

Page No: 317, Proverb No: 1228

10: If the gold is pure it has no fear of fire.

که زر پاک وي نو د اوره ټپي څه باک وي.

That is, it glitters all the more. This proverb can mean that a person with a clear conscience needs not to worry or that a person's true character will be revealed.

ARROONA or RIDDLES⁴

The Riddles (Arroona - plural - arr - singular) are an important part of the Pashto folklore. Pukhtuns at their leisure time repeat them to check the intelligence of persons by asking them to resolve it. Some of the popular Pashto riddles are given below for the interest of the students. They make a very fruitful mental exercise.

Page No: 38

Riddle No 3: Although it is not a stuff to be eaten, yet people in general eat it:

Swear

⁴ Prof Dawar Khan Daud, *An English translation of some selected Pashto riddles*, Pashto Academy, University of Peshawar

Part 2: Resource Material

Page No: 55

Riddle No: 3: It possesses a hundred mouths but has neither belly nor lungs.

Sieve

Page No: 58

Riddle No: 1: Its walls are deep green with beds inside all deep red.

Water melon

Page No: 65

Riddle No: 1: It is black in colour but not a crow, it flies away but not a bird, it digs out earth but it is not a wolf.

Dung beetle

Page No: 69

Riddle No: 1: A green sheet stained with blood.

Leaf of henna

Page No: 69

Riddle No: 2: It is sweeter than honey but more powerful than a lion in strength.

Love

Page No: 69

Riddle No 3: I got hold of it in head-land, dragged it into the palm-land and smothered it in the nail-land.



Louse

Page No: 89

Riddle No 2: Although father has not been born, yet the son wanders about on the roofs.

Smoke

Page No: 101

Riddle No 2: When young it sports a grey beard but when it grows old, its beard turns black.

Ear of corn

Page No 110

Riddle No: 3 It has a belly but no lungs, it has a head but no brain, it has a mouth but no tongue.

Tea-pot



Photo Credit: Imtiaz Ali

FOLK POETRY:⁵

Badala: It is one of the oldest genres of Pashto folk poetry. It has resemblance to Persian *Masnavi* –a long poem. It is also called '*sandara*' 'folk song' having one rhythm but its rhyming scheme is different. Sometimes like a *Masnavi*, each of its couplets has a different rhyming scheme while sometime two of its couplets run in the same rhyming scheme and many a time the whole *Badala* is narrated in one and the same rhyming scheme.

Badala is considered the most powerful vehicle of expression as it is fit for versifying complete incidents relating to history, romantic tales, and stories of the Prophets. Popular Pashto romantic tales like Adam Khan and Dur-Khanai, Fateh Khan and Rabia, Jalat Khan and Mahbooba, Momin Khan and Sherinai, Sher Alam and Mamoonai while Farhad Shareen , Laila Majnoon and some other stories have been translated into Pashto in verse form. The subject of most of the folk Badalas is love and morality. Folk singers still sing it with traditional musical instruments –rabab and mungay. Old women used to tell them to children in homes.

A famous *Badala* is presented here. Being an oral tradition, its poet is anonymous:

My heart is ablaze with the fire of love
Only sighs of love could come out of my mouth
My heart is engulfed by the fire of love
Like a fish it is being roasted in blood
My proud beloved is oblivious to my condition
Why should I keep on moaning deep in my heart?
I lost my dignity and honour all in love
Like water washes away dry twigs on the surface of the sea
I don't know for what sin I am being punished
Roast my eyeballs with fire
Her heart is a like stone or iron
She begins laughing when I narrate my story of grief

⁵ *Pukhto tapa (in Pashto)* by Professor Dawar Khan Daud and '*An intangible heritage –the walled city of Peshawar*' by Professor DR Rajwali Shah Khattak

Part 2: Resource Material

Loba

Loba enjoys widespread popularity among Pukhtuns because of its musical quality. Most it is sung to the accompaniment of music than just verbal narration. Another important feature of this folk by poetry genre is its dramatic flow. It is narrated in a dialogue form. The best sound for singing is that of a female. Most *lobas* are sung by a pair. The metre and rhyme of the opening lines (Ser) of the *loba* are dissimilar; in most cases it determines the topic or main subject of the *loba*. A *loba* may have from three to six stanzas.

Example:

O! Malik your village will soon be flooded
You will be ruined.
I see your village being ruined because of your oppression,
I see the poor flourish and thrive.
I see the filthy rich being grieved,
You never thought of such a change,
You are destined to be ruined.

Neemakai

It is the simplest genre of Pashto folk poetry. It has close similarity to *tapa*. Its first line is half, which is called 'opening-ser' of the *Neemakai* and it is repeated throughout after every second line. Like *tapa*, *Neemakai* is also recreated by a Pukhtun woman. It narrates a historical incident or story and at times it also narrates romantic tales. Like a poem, it maintains 'unity of impression' from beginning to its end. Most women recite *Neemakai* in homes while doing household chores and also on *Goudar*. On wedding ceremonies women recite *Neemakai* in the form of a chorus. One woman recites ser –the opening line while rest of the women answer her by reciting *tapas* and in the end all singing women together recite ser of the *Neemakai*. Ser in fact sets the tone of the song.

Example

My heart is aching
Why dear sister?
Being overwhelmed by grief of my beloved, I may die.
Why dear sister?
You enjoy sound sleep on bed,
Why dear sister?
While tears are making inroads over my face.
Your separation caused me great grief,
Why dear sister?
As if an earthquake caused cracks in a big mountain.
Why dear sister?
Would that the death followed by life,
Why dear sister?
I would know the intentions of aliens and relatives.
Why dear sister?

Part 2: Resource Material



Poet takes his place in the center to Recite his poetry

Bagatai

This particular oral tradition is almost extinct now. However, some examples of it could still be found in parts of Afghanistan and in areas in and around Peshawar. It has been converted into *loba* and *charbeta*; it has close similarity to the short rhymed *charbeta*. Its main subject revolves round love. Contrary to *charbeta*, *Bagatai* could be sung along with dance as it is in recited with a great upbeat, therefore, it stimulates people to dance with it. Some people say that in ancient times there used to be a Pukhtun by this name; therefore, *Bagatai* was named after it but no such Pukhtun tribe bearing this name is living today.

Example

Those black eyes ignore me,
Never would they know about my condition.
She enjoys an overview on a high knoll,
With her black eyes and henna dyed hands.
She has decorated her head with fresh flowers.
An ugly rival will catch sight of her.
Those black eyes ignore me,
Never would they know about my condition.

Part 2: Resource Material

Charbeta

Like Pashto tapa, *charbeta* too enjoys widespread fame among Pukhtuns. It is similar to an epic poem but it has own its metre and rhythm. Each of its stanzas consists of four lines. Unfortunately, most of the famous *charbetas* now no more in currency could not be preserved. Earlier *charbetas* have glorified incidents of heroism, romantic tales, miracles of the Prophets and those abound with love stories are inspiring.

The early 19th century motivated large number of extempore Pashto poets who have versified mass British atrocities and raised the voice for freedom. Meera, Taukal, Nooruddin, Qamar Din, Ahmad Din Talib, and towards the end of the last half of the 20th century many modern Pashtos were inspired to write *charbetas*. Poets have composed *charbetas* in different forms, *Karaband* and *Zanziri* are two most popular forms of *charbeta* in Pashto. Abdul Qalandar Taikhadar was considered the father of Pashto modern *charbeta*. It is sung with *rabab* and *mungay* with fast music in hujras. Great Pashto poet and literary critic Qalandar Moomand also has composed a few popular *charbetas*.

Example

The first stanza of a famous *charbeta* is given here.
Night, I had been to the bazaar of her hair tresses,
I got mingled with the lawn of hair tresses like a beetle,
I had been to the lawn of your hair tresses,
I got mingled with ecstasy of pomegranates like a beetle,
Then I dipped my teeth in pure and delicate chin.
I enjoyed the fragrance of my darling garland of hair tresses,
I got mingled with the lawn of hair tresses like a beetle.

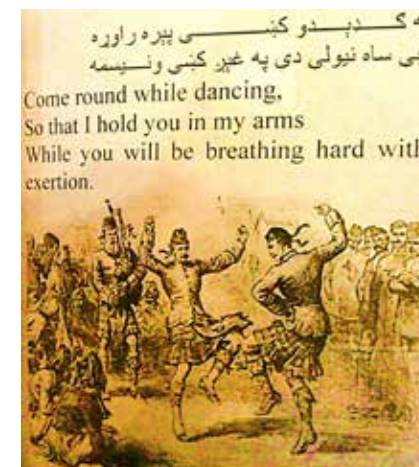


Kids performing at a mela

Part 2: Resource Material

TAPA⁶

Tapa is one of the three forms of unwritten Pukhtun literature compiled by women, the other two being *Landay* and *Naaray*. Pashto tapa, a wonderful expression of Pashto folk poetry was invented by Pashtun woman thousands of years ago to give vent to their stifled emotions and feelings. A two liner couplet, its first line consists of nine while its second line has thirteen syllables. Tapa covers the complete life of the Pashtuns irrespective of tribe, age and gender. Every Pashtun man and woman can compose tapa. Being a strong vehicle of expression, Pashto tapa is fit for versifying any and every kind of topic on any and every occasion. Tapa, therefore, tops all other forms of folk poetry is Pashto. In short, tapa is a timeless and space less oral tradition. Tapa covers history, culture, and psyche and the social and political life of Pashtuns down the ages. It is sung with *rabab* and *mungay* in hujra.



A tapa by Dr Salma Shaheen from her Two-Volume Book *Tapas*

A few tapas are presented for the interest of the students.

I am Muslim and my beloved is a Hindu,
Yet I am ready to help him clean the temple

This tapa highlights harmony, co-existence and religious tolerance. Whether Hindu or Christian, the tapa extols that we should help anyone in need. In this tapa a Muslim helps his Hindu friend clean the temple.

I am not short of you in household worries,
I am not that foolish to seek help of the village.

A housewife reiterates that she has the strength to overcome the hardships befalling her husband and that she maintains the decorum not to disclose the secret of being in distress to the village folk. The woman is normally blamed for leaking out household secrets thus exposing the inner weaknesses which at times endanger the sanctity and security of the home. In this tapa, the wife assures her husband that she has the potential to withstand any bad time and wise enough to manage the household.

O! man don't be proud of your high stature,
If you are like a poplar tree, I am a branch overgrown with flowers.

A female tells her male counterpart not to boast of his high stature as she too is delicate and refined in terms of physical beauty. In a typical Pashtun society a man always boasts of his power and strength but in this tapa a woman says that she too is not less than anyone. If a man has some qualities, a woman too has attributes and characteristics which make her special.

It does not matter, let my beloved hurt me,
But I shall continue doing him favors.

This tapa tells us that even if someone hurts us, we should not answer him/her in the same coin. We should restrain impatience instead we should do good towards those who hurt us, maybe one day they may repent their mistreatment. It discourages revenge and retaliation prevailing in society and encourages goodwill and harmony.

Fortunate is the one,
Who reconciles others with love

This tapa praises those people who are engaged in settling intra or inter personal disputes and consider them fortunate as they enjoy good reputation in their society for this wonderful job. Implicitly, it refers to

⁶ Sher Alam Shinwari, 2013

Part 2: Resource Material

the role of Jirga which settles intra and inter-tribal issues that may lead sometime to unending battles. Most Pashtuns believe in peaceful settlement of disputes.

Guests must be accorded due respect,
Because a guest is always a boon from God.

The Pukhtunwali – Pukhtun code of life has hospitality (Melamastia) as a core value. There are numerous tapas which are replete with description of according respect and honor to the guests. Pukhtuns keep open doors of their hujras for guests whether acquaintances or strangers. A guest is considered a blessing of God.

Charity should be extended only to those people,
Who live their whole lives in destitution.

There is an explicit appeal in this tapa for extending charity to deserving people in society. It breeds goodwill and mutual cooperation among various sections of society in the time of dire need. We should help out those who are in need of our timely assistance.

O! People of the world,
I equally share your bad days:

This particular tapa contains a universal message for larger brotherhood. We cannot live in isolation as the world has shrunk into a global village and we have to share problems being faced by humanity across the globe irrespective of race, creed, gender, language and country.

He who observes patience
Shall remain successful every moment of this life

It advocates tolerance and patience especially when emotions run high. This tapa asks for controlling our unbridled emotions. If we become tolerant, we can achieve our desired goals. Impatience and emotionality cannot lead us anywhere.

Get up and display outright courage
So that your thorny paths might be overgrown with flowers.

This tapa says if we show resilience and courage, we can easily face any difficulty. We can have our thorny paths being turned into flowery tracks. It also implies that we should not get afraid if we fall upon bad times. We should face challenges with courage.

Tapas of Dr Salma Shaheen

واتيان وارہ شاہزادگان دي
نور بونيريان ني خدمتگار ساتلي دينه
All the people of Swat are princes,
They have kept the dark *Buneris* as
servants.

توري ستركي جادوگري
هي مجنون غوندي به ولي گر زينه
Your dark eyes must be magicians;
Or, like *Majnoon*,
Why should I have this spell of
madness?

خال خودي نين پس په جين دے
باجا د چين دے ورتوي پردي کورونه
The proud blue *Khal* up on your
forehead,
Like the king of China,
Devastates the houses of poor lovers.

په سوري کلي کيني مسين يم
مې خوک دے ننوتاي له ورخمه
I have fallen in love in that village,
Who is its *Malik* so that I go to him for
apology.

Part 2: Resource Material

LANDAY

The most enchanting *landay* have been sung by Pashtun women in battlefields and during episodes of love. Such as:

Oh flower on the mountain peak,
It is I who water you, God knows who would own you

The Pukhtun woman in love goes through unbearable pain and suffering. *Pakhtunwali* (the code of Pakhtun conduct) demands that the man should be enduring and should not let the hardships of life dishearten him. Therefore she bears without question and says:

In secret I will endure heartaches,
I will not tell of my misery to my unkind lover.

In another *landay* the Pashtun maiden sends the message of her faithfulness to her separated lover in these words:

You keep wandering happily on Indian soil,
I will save my black eyes in your name.

Eastern poetry is full of condemnations of the rival and the tale-bearer, and this has such a great effect that the word rival, used to be written upside down in hand written compilations of poetry. In *landay* composed by Pashtun women different scenes of the rival are depicted. For example, when a maiden sees her lover sleeping under a poplar, she says:

May you catch fire by yourself,
That my lover sleeps under your shade.

The gardener's envy and the nightingale's wish depicts another scene of rivalry in this *landay*:

God will let the nightingale feast on his flowers,
It is your eagerness Oh gardener that makes me cry.

During the spring season when young women dance in flowerbeds, not paying the slightest attention to the wretched lover, he addresses the women:

Your pride will ruin spring's beauty
With green sandals you tread on yellow flowers.

The faithful woman, who is attracted to her lover answers in these words:

Spring and flowers are plentiful,
I will present flowers of my forelock to my beloved.

In Pashto literature the expression of love, unlike in Dari literature, is not only the privilege of man or lover. The Pashtun woman deems it her right to express her feelings of love and pain freely in *landay*. See how an afflicted woman describes her pain and grief in tears:

Part 2: Resource Material

Do not slap my face, Oh cruel lover,
Whom should I turn my tearful eyes to?

The Pakhtun woman not only demonstrates her feelings in the world of love, but she also used landay in the battlefield. We come across events in our national history where the singing of a single landay by a woman has proved to be more effective than weapons. After hearing such couplets, men have always rushed to the battlefield without hindrance. She addresses them in these words:

Do not ever lose heart my love,
I will hang a garland of flowers around your neck.

In the battle of Maiwand, when Pakhtuns prepared to fight for their country, a Pashtun maiden proudly sent off her lover to the battlefield and dispatched this message to the commander of this patriotic war:

Convey my greeting to Ayub Khan,
I have sent off my lover to lend a hand.

The Pashtun woman, not only sent her lover to fight but accompanied him into battle.

Why should my love not wield the sword?
I accompany him halfway to the trenches.

When love vies with the nation, the patriotic Pashtun woman chooses to sacrifice her love rather than accept defeat and disgrace:

May you come riddled with bullets,
For I do not want to hear news of your cowardice

When the young Pashtun returns triumphant from war, his lover greets him as such:

Welcome! Welcome home, thanks be to God,
You were not humbled before the enemy.

And so we see the part of Pashtun women in Pashto folk literature. Another part of folk literature are naara in stories and *ghara* in the national dance called *Attarn* and *sandarey* (songs) recited in weddings to which women have contributed significantly. In fact, most of the naras and wedding songs have been authored by women.

In Pashto love stories the woman enjoys a special status similar to that of a hero. For example, in the tales of Fateh Khan and Rabia, Momin Jan and Sherino, Shadi and Bibo, Adam Khan and Dur-khanay, women express the tender feeling of the fair sex in naras in a charming literary manner.

Part 2: Resource Material

NAARAY

Generally there are two characters playing the leading roles in a love story that is the lover and his beloved. The story revolves around the actions of these two. The lover also has his own naaras, but the naaras of his sweetheart are delicate and touching.

Attarn is an old tribal custom of the Pashtuns, and when young men and women come together to dance filled with rapture, the fire of love is kindled and the young men sing love songs in their melodious voices. The maidens accompany them with their ecstatic whirls of dancing and singing. For example, notice how a young lover from Kandahar expresses his love for a girl from Bori in the following Attarn nara.

The Bori girls are dancing the Atan, how befirring,
As they stretch their back, their braids caress their navels.

Hearing this naara, the Bori girl proclaims her love for the Kandahari lover as such:

Like pears in the trees of Kandahar, my tresses grew long,
How long should I stay without a lover?
Flow, flow oh water in the brook, convey my greetings to my love,
And take this flower from my bosom to him.

While dancing the Attarn, happiness and love are moving and exciting states. We see here how explicitly a Pashtun women, inspired by love expresses her passion and mutual attraction in this naara:

My tresses are touching the rocks,
When they hear me coming,
The youths come flocking like pigeons.



Part 2: Resource Material

Sometimes these idyllic songs also describe a woman's family structure and her own position in the home, and one can picture the situation of a Pashtun woman in her household. For instance:

I have made a snug home buttressed by the foothill,
My father-in-law has many sons,
And I have claimed the most precious of them all.

In love stories also the women's part and her statements are worthy of special interest and attention which express the tender feeling of the world of love in a literary form. For example, Adam Khan, conveys this message to his sweetheart, Dur-Khanai.

My fair lady, Dur-Khanai queen of my heart,
The fame of your beauty has spread wide and far,
Your seductive glances afflicted Adam,
Would you caress him with the tip of your tresses?

In answer to this naara Dur-Khanai describes her pain of endless waiting:

I sit waiting on one side of the bed,
Leaving the other for you to come,
As you don't come dear Adam,
Every hair of my forelock cries separately.

The tale of Shadi and Bibo also is an unforgettable treasure of Pashto folk literature., The naaras and songs of Bibo in this tale have special warmth and attraction, and this Pashtun lady expresses her stricken heart's feelings in naaras.

When Shadi is starting on his journey, and Bibo is trying to dissuade him, she says:

Much as I try to dissuade Shadi Jan he won't stay.
Even if I offer him my luscious lips,
My handsome Shadi still will not agree.

Once again the maiden in love tries to stop Shadi and soften his heart. In this naara we can clearly see the effect of simplicity of imagination and pure feelings:

I will fill up the pipe with cloves,
Put my golden nose ring on its top,
Then take the pipe and
Offer my tender lips to Shadi.

The offering of her lips by a maiden to her lover is a precious gift and has a special charm, and it is a very delicate and interesting state in the world of love appreciated to the full extent only by those disposed towards love.

In spite of all this, Shadi went away and Bibo fails in her efforts. She is left alone and lonely in darkness. She is distressed and addresses her mother:

Part 2: Resource Material

Mother, please go tell my father.
I am fainting, burning all over,
Shadi has gone, he is not returning,
Without Shadi life is barren and charm less.
Alas, alas, I lost my Shadi!

The flames of Bibo's love, however, do not extinguish, and in the hope of finding her lover again, she goes out to see every caravan that crosses the Bakwa desert. But Shadi does not come, and Bibo's love gets further inflamed. Disappointed she utters these words from the depth of her heart:

Caravans are crossing the Bakwa desert,
Caravans are crossing the Bakwa desert,
Shadi Khan is not among them,
The rest can't quench my thirst of love,
Alas, alas, I lost my Shadi!

These naraas are recited in a colloquial accent to express the Pashtun feelings. There is a special force and charm in their composition and the way they are sung. The repetition of some lines has also a special meaning. For instance, in the above naara, the succession of caravans in the Bakwa desert suggests the persistence and continuity of love, and the fact that Bibo goes out to watch every passing caravan in the hope of seeing her lover again but returns disappointed, is indeed a painful and heart-rending scene.

The same force of interpretation and the originality of expression could be seen more clearly when the naara begins with an ambiguous and conditional statement. Such a naara could be fully appreciated by a native speaker only.

For example, Gul Makey, another Pashtun girl in love addresses her lover, Musa Jan, in these words:

The sky turned red, Musa go on stride your mount,
For my heart is drenching in the sweat of death.

Thus the part played by Pashtun women in the stories and naaras of folk literature is also quite significant, and we see to what extent a woman's feeling and literary talent have contributed to Pashto literature.



What You Can Enjoy and Learn From OneLiving Tradition of Pukhtun Folklore

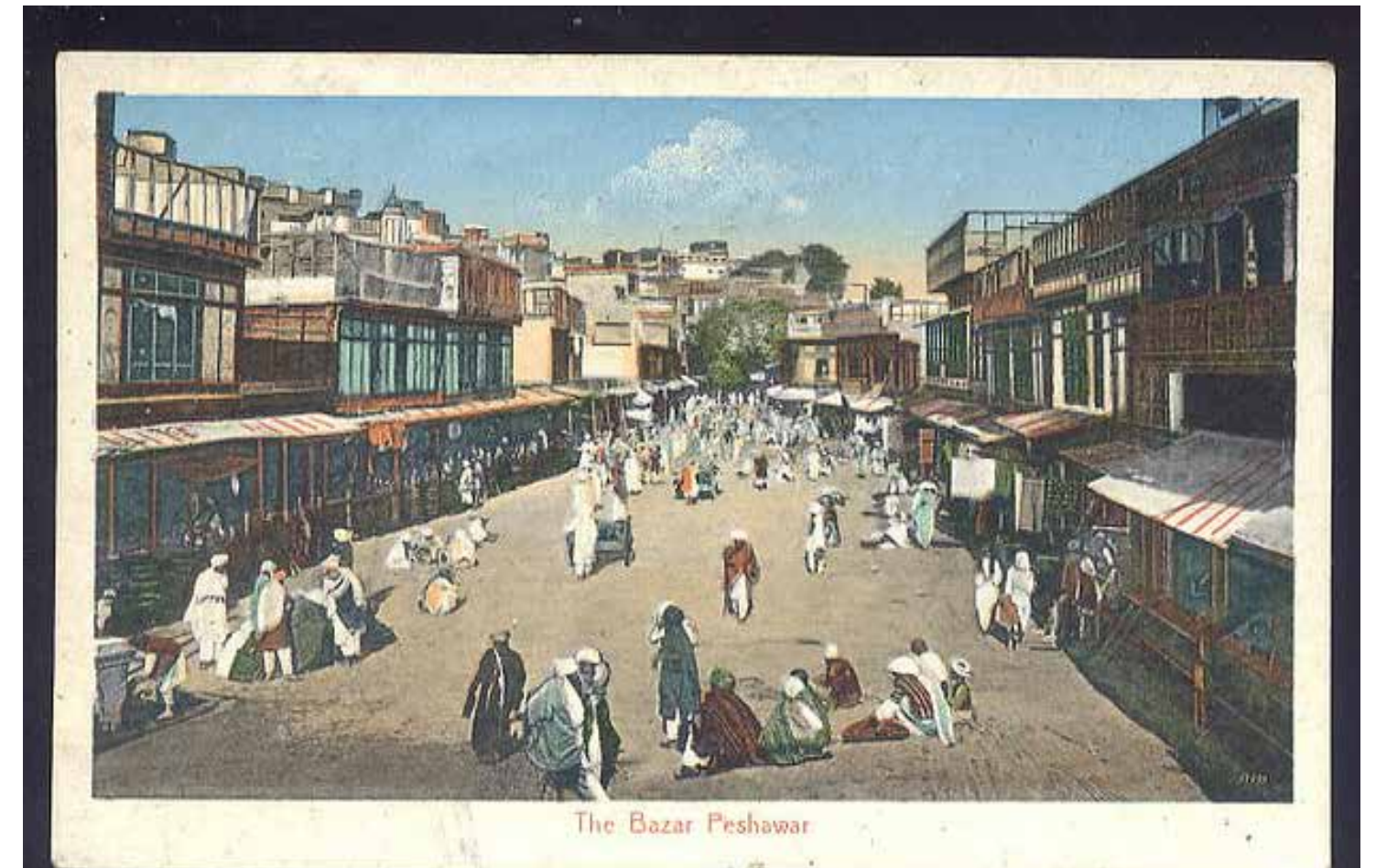
If you start deconstructing folk poetry you will discover the aesthetic value and joys of social interaction as there is so much of wisdom, cultural knowledge and richness embedded in folklore and oral traditions.

For example, look at the English translation of one of the most popular Pashto folk poetry passed on orally expressed in the form called *Badala*, by an anonymous poet who is quoted by people to whom this poem is still being passed on as part of their living heritage of oral tradition .

The *Badala* resembles the Persian *Masnavi* (Long Poem). The rhyming scheme of the poem is different and it is sometimes also referred to as *Sandara* (Folk Song) – that has only one rhythm but varying rhymes. Looking at this *Badala*, students can learn the following schemes of poetry.

Student Learning Outcomes:

- **Form and Free Verse:** Students understand the variety of genres in poetic expressions of the oral tradition (Ref to *Overview of Folklore and Oral Traditions*).
- **Rhythm:** The students are able to feel the emotional value and tensions in the poem through its rhythm by the length of scenes, speech and description, timing or recurrent themes in the poem. For example, *the illustrated Badala has strong emotional value as it shows the poet's tension over the theme of love, and his despair over love lost.* The emotional value and tensions experienced may vary from individual to individual, of course.
- **Voice and Diction:** They are the crucial elements for reciting a poem effectively. Every poem has a tone. With practice, a student can master the tone of the poem in order to convey the most authentic meaning, feeling and effect of the poem to his or her audience.
- **Imagery:** Children get excited by images that words incite in them. Early exposure to poetry enhances the child's capability to associate words with imagery.
- **Meter:** Develops children's sense of constructing rhyming phrases that convey emotional meaning effectively and sensibly.
- **Figures of Speech:** Children would learn to rely on wisdom and knowledge hidden in the literal and figurative forms of speech that would improve their linguistic skills and emotional reasoning.
- **Sense of Grammar and Rhyme:** Children are naturally driven to rhymes and riddles that rhyme, and it leaves an unusual stamp on their memory, which also explains why poems passed on orally have reached us in intact form and still available for us to learn from. Moreover, children are excited to accept the challenge to construct poetic sentences that not only rhyme but are also grammatically correct.



Credit History of Pakistan photofiles Qissa Khawani, Peshawar 1910

Folklore of Rehman Baba: Abdur Rahman Baba (circa - 1650-1715)

Sow Flowers

Sow flowers that your surroundings become a garden
Don't sow thorns; for they will prick your own feet.

If you shoot arrows at others; take it from me
That the same arrow will come back to hit you.

Don't dig a well in an other's path;
In case you come to the well's edge yourself.

If another does you harm, do him good;
For every tree that bears fruit is harvested.

The sound of a broken pot will never ring true;
Everyone's behavior is divulged by their speech.

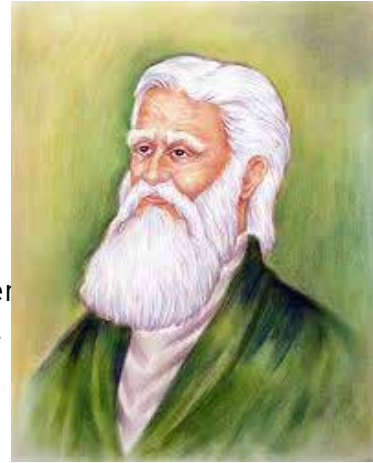
If you don't look for faults of others,
Everyone will keep your weaknesses concealed.

Don't expect scent from a picture of flowers;
Painted birds have no song.

I am a like tree that is steadfast in its own place.
It doesn't matter if autumn or spring comes.

You couldn't restrain me from my beloved '
Nor prevent the morning breeze from entering the garden.

Every tree is standing in prayer before Him;
Every blade of grass extols his greatness.



Sincerity

See what an exalted place sincerity occupies;
That the whole world is slave to sincerity

Though climbing from earth to sky is hard,
The distance is but one step for sincerity.

That which gives the sincere mystical powers
Is all the revelation of sincerity
Customs and rituals are not fixed forever,
But the life of sincerity is constant.

Insincere Islam is not sweet;
If there is Islam, it is the Islam of sincerity.

It's no surprise that the inebriated surround
Any saqi who holds a bowl of sincerity.

It's no surprise that huma is tangled in the snare
Of the hunter who lays the trap of sincerity.

After death there will not be love and sincerity;
So if you are to be sincere, the time is now.

The poems of Rahman are sweet for this reason;
Because his every verse is the verse of sincerity.

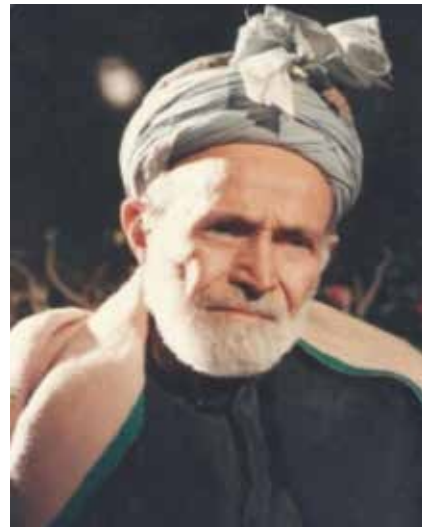


Musicians accompanying the Recital

Tolerance

By Amir Hamza Khan Shinwari (1907-1994)

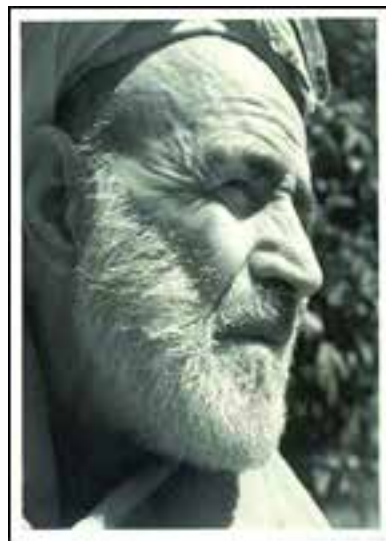
Having braved the gush of water,
 Bone dry land turns into pasture.
 A tolerant father and polite mother,
 Can turn a poor child into a king.
 Tolerance is like a righteous reaction,
 Clouds on soothing soon resort to rain.
 Like a transparent mirror can house,
 A tolerant heart inhabits a whole world.
 A large heart serves as a dome to cries,
 A coward heart serves as a wilderness.



To a student

Amir Hamza Khan Shinwari

Parents separated you from their lap,
 They want you to light their dark eyes.
 Beware! You are a dome to the echo of your sound,
 It is up to you whatever way you cry.
 So tired you came all the way from school,
 A shining morning star will you become.
 An important day comes once in one's life,
 For you, the day has already come round.
 Don't be afraid of a sea of troubles around you,
 Like a skilful diver you will reach its bottom.



The philosopher

By Khushhal Khan Khattak

Far above all I count good health.
 Its better far than sovereignty.
 And what is better than wealth?
 Put honour in the first degree.
 To outward deference prefer
 Self-conduct and sincerity.
 And what can free man's heart from care?
 To bear his lot contentedly.
 By crawling dost thou seek to climb?



Nay, that is naught but lunacy.
 What brings reward above all count?
 Good counsel must the answer be.
 What wins the favour of all eyes?
 At all times generosity.
 And Hell on Earth a man may taste,
 By keeping bad company.

Source: The poems of Khushhal Khan Khattak by Evelyn Howell, Oalf Caroe, pub: Pashto Academy University of Peshawar, Pashto version on page No 66, English translation on page No 67.

Everlasting peace

By Khyber Afridi

Every victory got through fighting and war,
 Shall remain faulty, can never be perfect.
 It begets inferiority complex and endless hatred,
 It is considered as cruelty, violence and oppression,
 It pollutes every conscience and soul,
 It is a destructive stage in evolution,
 War is the root cause of all famines in the world.
 Being a human being I need evolution,
 O, war! I prefer peace over you.

WOMEN POETS

Compiled Literature

Beside folk literature, women have played an important role in compiling Pashto literature and we see that the woman's hand is at work in both Pashto prose and poetry, and here creative talent is passed on from generation to generation.

The greater part of Pashto compiled literature is unfortunately now lost, but it seems that women had a hand in the literary movement from the earliest times. When Mohammad Hotak was compiling his *Pata Khazana* (Hidden Treasure), he devoted one part of his book to Pashtun poetesses, and it is due to the efforts of this author that today we know of some learned women in the history of Pashto literature.



Zaitoon Bibi

The following is a selection of poems from some prominent female poets of KPK extracted from the *Pashto Quarterly Vol. 3, No. 3, 1980* and *Pata Khazana* (Hidden Treasure) compiled by Mohammad Hotak.

Part 2: Resource Material

Zarghuna Kakar

According to Mohammad Hotak, the literary works of women date back five hundred years in the history of Pashto literature, and the oldest poetess that we know is Zarghuna Kakar. It is estimated she lived after the year 1471 A.D. She was a learned poetess and was a stylistic calligrapher. She lived in the historic Panjwayi of Kandahar. Her father was Mullah Din Mohammad Kakar, and she was married to Saadullah Khan Nourzai. In 1524 she versified in Pashto the famous Bustan of Shaikh Saadi, and when one writes the history of ethical poetry in Pashto literature Zarghuna Kakar surpasses all others.

Other works of this eminent poetess do not exist today but Mohammad Hotak has quoted this story from her Pashto Bustan which illustrates the eloquence and fluency of her style.



Haseen Gul

A story I have heard
Sweeter than honey is its every word.
One morning on Eid day
Bayazid was on his way,
He had come out from a bath
And was walking on the path.
Someone threw down some ash
Unknowingly from a stash,
His face and head were soiled
And his clothes were spoiled.
Bayazid thanked God with grace
And said as he cleaned his face:
"I am worthy of this fire
May it burn my attire,
Ash I do not despise
Nor will I complain in guise."
Wise men seek to be humble
With pride they do not rumble,
Those who proudly yelp
Cannot look at God for help.
By boasting, honor you won't attain
From pride you should abstain,
With humility you will earn fame
Pride will destroy you in shame.
(Pata Khazana, p. 193)

Rabia

Rabia is another old Pashto poet who, according to Mohammad Hotak, lived in Kandahar during the reign of Babur Shah. Mohammad Hotak has recorded one of her quatrains in his book. The author does not say much about the life or family of Rabia. But even this one quatrain is very valuable, both from the viewpoint of meaning and wording, and it seems that Rabia was an experienced poetess and deep thinker who lived to the year 1541.

Poets have found many and varied subjects in the life of man on love and pain. Mawlana Balkhi wrote:

With love, the earth of man was made of mud,
Untold mischief and suffering were born in this world;
A hundred times was the vein of soul pierced
A single drop dripped to the ground;
And they called it the heart.

Part 2: Resource Material

An Iraqi has folded the philosophy of love and pain in his poetic logic as such:

The very first wine poured into the cup,
Was borrowed from the captivating eyes of the cup-bearer;
In the world wherever there was heartache,
It was brought together and they called it love.

In the same vein Rabia also has a quatrain which embodies some very deep meaning. The Sufi and the Ishraqi scholars believe that man has been separated from a supernal origin and that his soul is always seeking its original source and that the world is a home full of the pains of separation. Therefore we hear a continuous and interrupted wailing of separation everywhere. In the words of Mawlana Balkhi:

Since I was cut off from the reed-bed,
Men and women have cried over my separation.
Whoever is left from his origins
Of necessity must seek the day of unification.

Rabia also pictures the world of separation, a world full of pain and sorrow, and man's role in it in these words:

He brought man to the world's mire
And put his inner body on fire,
By creating hell on earth called separation
To endure, if you Divine love desire.
(Pata Khazana, p. 195)

The first quatrain signifies the philosophy of pessimism which is shared by some later scholars such as Schopenhauer. The second quatrain is an indicator of man's separation from the Divine source. These thoughts have entered Pashto literature from other sources and are not considered as the original thinking of the Pashtuns.

Explanatory Note on Resources in Appendices and CDs

The Accompanying CD has the information you will require for your lessons. These are in the forms of images to explain the lessons better.

Students should be encouraged to use both primary sources and secondary sources of information.

Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Person or Group of People	Internet
Interview	CD Rom
E-Mail Contact	Encyclopaedia
Event	Magazines
Discussion	Newspapers
Debate	Video Tape
Community Meeting	Audio Tape
Surveys	Articles
Artefact	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio

Some **secondary sources** hand-outs have been included for your use in the *Additional Resources Pocket* (Appendix 5).

Part 3: Student Activity



This Part gives Five Lesson Plans that have been extracted from the themes outlined in the Resource Material Part of this Section. The Lesson Plans are supplemented with Student Activity Sheets as guidelines for teachers to devise their own activities that are suitable to their needs and requirements and in line with the objectives of the lessons.

1. Lesson 1: Introducing the Project The Living Traditions of Pukhtun Folklore

Theme 1: *Develop an appreciation and understanding of the importance of safeguarding folklore and oral traditions.*

2. Lesson 2: Types of Literary Expressions in Pukhtun Oral Tradition

Theme 2: *Exploring the various forms of folklore of KPK and FATA*

3. Lesson 3: The Pleasure of Learning Poetry with Pukhtun Folklore

Theme 3: *Enhancing linguistic and cognitive skills with indigenous poetry and folklore*

4. Lesson 4: Integrating Pukhtun folklore in Language/History classes

Theme 4: *Folklore and Oral Tradition for Peace in the Modern Era*

5. Lesson 5: Introducing Poetry Circles in Science/Social /Pakistan Studies/Art/Math classes

Theme 5: *Tradition, Social/Pakistan Studies, Arts and Humanity*

6. Lesson 6: The Art of Qissa Khwani

Theme 6: *Tradition, Social/Pakistan Studies, Language, Literature*

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced



Children at a Mela

Part 3: Student Activity



EXPECTED LEARNING OUTCOMES

1. Students develop an appreciation and understanding of the importance of safeguarding folklore and oral traditions
2. Students and teachers demonstrate a good understanding of the various forms of folklore of KPK and FATA
3. Students show enhanced/improvement and development of their linguistic and cognitive skills with indigenous poetry and folklore.
4. Students are able to collate folklore and oral traditions with the concept of achieving peace and social cohesion in the modern era.
5. Students demonstrate with confidence that their oral tradition and folklore is the universal heritage of humanity, and useful tool to promote values of peace in the region.
6. Students have a firm grasp of qissa khwani and are able to combine modern storytelling techniques with qissa khwani, recall and narrate folk tales, and convey the essential messages of peace, love and tolerance to others in an eloquent colloquial manner.

Lesson Objectives

1. To let students know the significance of *tapas, matals, riddles* in day to day life.
2. To enable students' understanding on how to revive the oral tradition
3. To find, explore and draw wisdom and lessons from folk tales
4. To enable students in sharing interesting stories they have either read in books or heard from their elders.
5. To inculcate the spirit of the old folk tradition to practice harmony, tolerance and involve themselves in healthy activities, to appreciate their cultural diversity and respect views of other people.
6. To tell students how they can promote goodness and prosperity to the others by using the beauty and indigenous wisdom of their folklore and oral traditions.

Guiding Thoughts & Ideas:

- Incorporate the knowledge from folklore & oral traditions into classroom teaching and learning
- Familiarize yourself with varying learning needs of age groups and divide children into small groups (5-10 students per group). If you are teaching in a co-educational school, please ensure you divide students into groups indiscriminately, i.e., equal no. of boys and girls in each group.
- Encourage children to talk to their elders in the family, and peers and learn from them about the social practices of their time.
- Use visuals and introduce creative writing activities and poetry circles based on oral traditions and folklore in the classroom.
- Organize competitions between classes like *Bait Bazi* (a verbal game that could be played by composing verses of Pashto poems, *Tapas, matals*, and riddles).
- Invite elders and tradition bearers in the community to participate in teaching folklore & oral traditions.
- Get children to draw comparisons (similarities and differences) between modern poetry and traditional poetry
- Encourage Children to find out more about the literary roots and history of oral traditions of their communities.

Part 3: Student Activity



Part 3: Student Activity



Learning Category	Age Group	Objectives and Learning Activities	Learning Outcomes
LESSON 2 Types of Literary Expressions in Pukhtun Oral Tradition	B I A	<ul style="list-style-type: none"> Students understand the form and structure of 11 different kinds of literary expressions in Pukhtun folklore Students are able to identify and differentiate between the 11 forms of literary expressions in Pukhtun folklore Students are able to create their own prose and poetry based on these literary genres. 	Students and teachers demonstrate a good understanding of the various forms of folklore of KPK and FATA

Full Name: _____	Date: _____
_____	Month: _____
_____	Year: _____
Village/Town/Tehsil/District: _____	Class: _____
_____	Age: _____

Look at the translation of the following Pashto verses in the boxes below:

O! Malik your village will soon be flooded You will be ruined. I see your village being ruined because of your oppression, I see poor being flourished and thrived. I see filthy rich being grieved, You never thought of such a change, You are destined to be ruined.	Yesterday night, I had been to the bazar of her hair tresses, I got mingled with the lawn of hair tresses like a beetle, I had been to the lawn of your hair tresses, I got mingled with ecstasy of pomegranates like a beetle, Then I dipped my teeth in pure and delicate chin. I enjoyed the fragrance of my darling garland of hair tresses, I got mingled with the lawn of hair tresses like a beetle.
Those black eyes ignore me, Never would they know about my condition. She enjoys an overview on high knoll, With her black eyes and henna dyed hands. She has decorated her head with fresh flowers. Ugly rival will catch sight of her. Those black eyes ignore me, Never would they know about my condition.	Fortunate is the one, Who reconciles others with love

1. Identify and place the name of the form used in each of the verses.

1.	2.
3.	4.

2. Write down or narrate the rules of a *Charbeta*

3. Write down or narrate the rules of *Bagatai*

4. What is meant by Naara and Landey?

Part 3: Student Activity



Learning Category	Age Group	Objectives and Learning Activities	Learning Outcomes
LESSON 3 The Pleasure of Learning Poetry with Pukhtun Folklore	B I A	<ul style="list-style-type: none"> Students are familiarized with notable figures in Pashto poetry of the past and present Students are able to decipher the meanings and main message behind their poems Students are able to associate these poems with present-day social conditions of their communities and the world at large 	Students show enhanced/improvement and development of their linguistic and cognitive skills with indigenous poetry and folklore.

Full Name:	Date:
	Month:
	Year:
Village/Town/Tehsil/District:	Class:
	Age:

The illustrations for the story *Reward of Honesty* are placed below:



Part 3: Student Activity



1. Name the living things and non-living things you see in the pictures.

1.	2.
3.	4.
5.	6.

2. Write a Text like you see in a Comic Book to explain the picture according to the Story that should be first narrated to you.

3. Built your own Story looking at the Pictures. Sequence of the Pictures can be arranged in any way that the student wants.

Part 3: Student Activity



Learning Category	Age Group	Objectives and Learning Activities	Learning Outcomes
LESSON 4 Integrating Pukhtun folkore in Language/History classes	B I A	<ul style="list-style-type: none"> Traditional forms of poetic expressions are used as examples to teach modern poetry. For example, draw parallels in expressions of nature between Rahman Baba, and Walt Whitman. Students are expected to learn about the history of literary movement in KPK, FATA as an integral part of the history of British imperialism in the sub continent. 	Students are able to collate folklore and oral traditions with the concept of achieving peace and social cohesion in the modern era.



Part 3: Student Activity



Full Name:	Date:
	Month:
	Year:
Village/Town/Tehsil/District:	Class:
	Age:

Listed below are four *Matal*s:

1. *A woman is the lamp of home*
2. *Black brings fear, white brings rain*
3. *The sieve taunts the water jar because it has two holes in it*
4. *Iron breaks iron*

a. Re-write the above *Matal*s in your mother language:

b. What is the importance of *Matal*s? Why do we use them?

Part 3: Student Activity



Part 3: Student Activity



Learning Category	Age Group	Objectives and Learning Activities	Learning Outcomes
LESSON 5 Introducing Poetry Circles in Science/ Social /Pakistan Studies/Art/Math classes	B I A	<ul style="list-style-type: none"> Organize inter-class competitions like bait bazi to hone students' poetry recital skills by reciting <i>tapas</i> etc. Poetry Circles can be organized in Math and Science classes as means to improving counting and sequencing skills. For example, <i>matalis</i> and riddles 	Students demonstrate with confidence that their oral tradition and folklore is the universal heritage of humanity, and useful tool to achieve peace, tolerance, equity and regional stability.

Student Name:	Date:
	Month:
	Year:
Village/Town/Tehsil/District:	Age:
	Class:

The 4 characters, Anwar, Gul Gotay, Saifuddin Chitrali, Mohabbat Khan have been placed in a setting below:



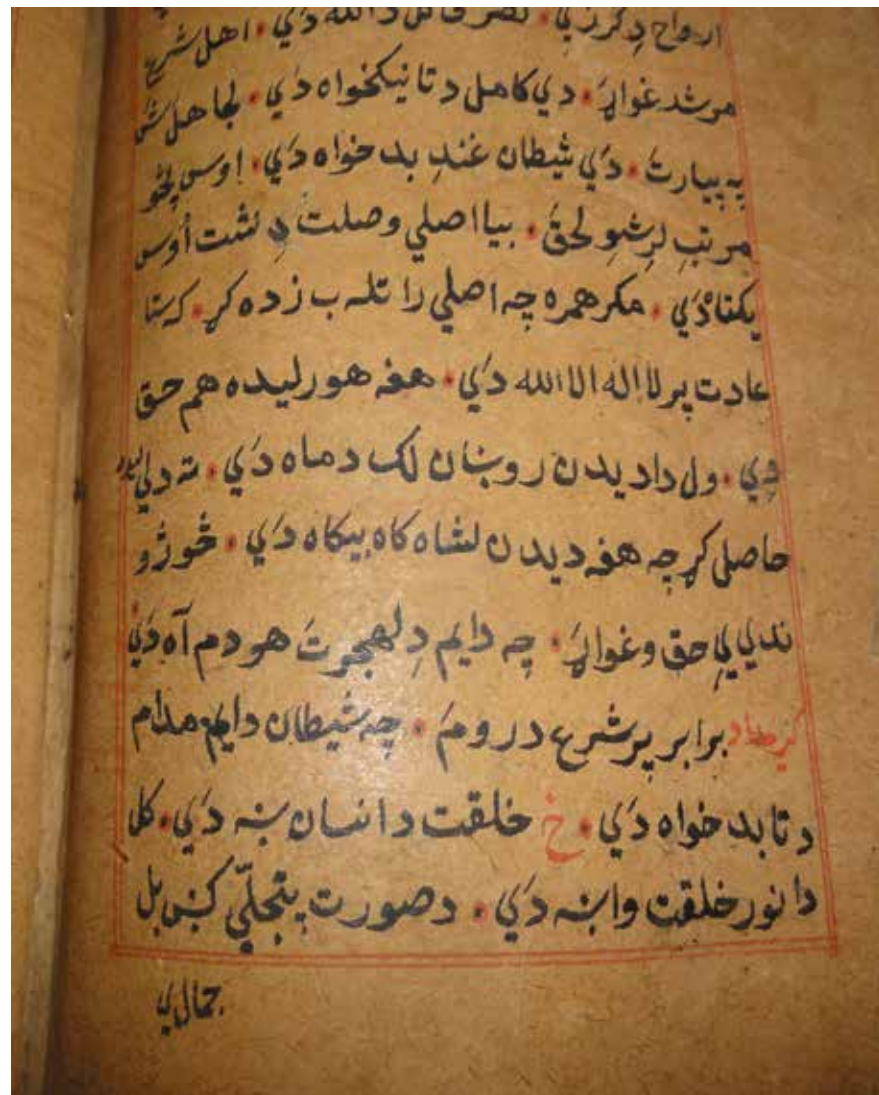
1. Narrate or write a story looking at one image

2. Weave a story with the four images together

Part 3: Student Activity



Learning Category	Age Group	Objectives and Learning Activities	Learning Outcomes
LESSON 6 The Art of <i>Qissa Khwani</i>	B I A	<ul style="list-style-type: none"> Students understand the basics of storytelling and narrate examples of storytelling from their community Be able to identify the strengths of a good storyteller Be able to identify factors that can affect the authenticity of a story Students are able to pinpoint and appreciate the positive values of the Pukhtun culture like Melmastiya, love, humility, tolerance and peaceful co-existence from the stories 	Students have a firm grasp of <i>qissa khwani</i> and are able to combine modern storytelling techniques with <i>qissa khwani</i> , recall and narrate folk tales, and convey the essential messages of peace, love and tolerance to others in an eloquent colloquial manner.



Part 3: Student Activity



Student Name:	Date:
	Month:
	Year:
Village/Town/Tehsil/District:	Age:
	Class:

Listening to a *Qissa Khwan*

Instructions for the Activity

- Invite a storyteller from your community to your school
- Get him or her to narrate and/or sing traditional folklore or story from KPK, FATA (you can select from Resource Material section)
- Record the story using a voice recorder device
- Play the recording to students
- Ask them to answer the following questions

1. What is the story about?
2. Who are the characters of the story?
3. Which character did you like the most?
4. At what part of the story does the *Qissa Khwan* sound happy?
5. At what part of the story does the *Qissa Khwan* sound sad?
6. What is good about this story?
7. What part of the story did you like the most? Why?
8. What instrument was the storyteller using?
9. Do you agree with the ending of the story? Why or why not?

Part 3: Student Activity



Thematic Project

Learning Category	Objectives and Thematic Activities	Learning Outcomes
TP-1: <i>My Community, My Home</i>	TP-1: Enhance the students sense of pride and identity through mapping of their own communities.	Students and teachers are able to document and map their own communities, identify and relate to the intangible cultural heritage present in their communities and be able to pinpoint the changes to the ICH over time and their causes.
TP-2: <i>My Elders, My Identity</i>	TP-2: Enhance the students appreciation and knowledge of the variety of Intangible Cultural Heritage present in their respective communities.	
TP-3: <i>Our Town, Our Context</i>	TP-3: Collect information regarding games which are presently being played and how they have changed over time TP-4: Enter information in the School Database for further use in the suggested lessons	
TP-4: <i>Mela</i>	<i>Use the Thematic Projects booklet included with the Introduction Module of the TRK to plan student activities.</i>	



Part 3: Student Activity

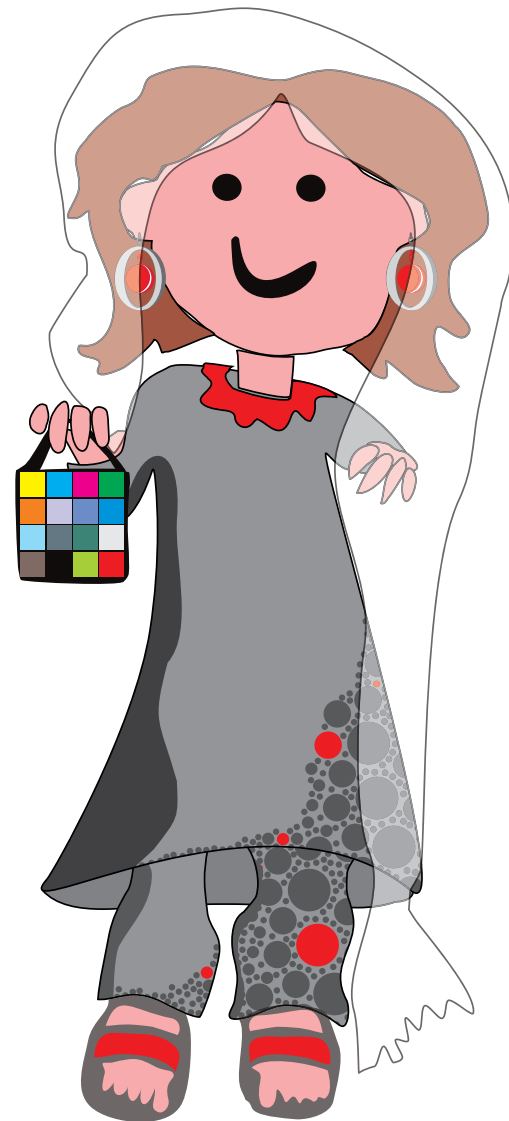


Vocabulary

Word bank/Khazana;

This is a handout for the students and for the Notice Board. Copies are available in CD for printing. Teacher should add any words that they feel needs to be explained to the students. The students should add words that they think are challenging for them.

Sr. No.	Word	Meaning
1.	Anthology	A book or other collection of selected writings by various authors, usually in the same literary form, of the same period, or on the same subject.
2.	Authentic	Not false or copied; genuine; real
3.	Anecdote	A short account of a particular incident or event, especially of an interesting or amusing nature
4.	Folklore	the traditional beliefs, legends, customs, etc., of a people; lore of a people passed through the generations by word of mouth
5.	Idiom	A language, dialect, or style of speaking peculiar to a people.
6.	Poetry	Literary work in metrical form; verse. The art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts.
7.	Prose	The ordinary form of spoken or written language, without metrical structure, as distinguished from poetry or verse
8.	Proverb	A short popular saying, usually of unknown and ancient origin, that expresses effectively some commonplace truth or useful thought; adage; saw.
9.	Rhyme	Identity in sound of some part, especially the end, of words or lines of verse.
10.	Riddle	A question or statement so framed as to exercise one's ingenuity in answering it or discovering its meaning; conundrum.



Glossary (Local to English Translation)

(English to Pushto/Hindko/ Seraiki/Chitralli and any local language translation)

This is a list of Suggested Glossary: Please add more words along with the Pushto/local language words and put a copy of this on the classroom wall/notice board, for the students. Students should also be given a copy to use.

Local Term	English
Tapa	
Mahiya	
Qissa Khwan	
Arr	
Landay	
Chinar	
Nuqul	
Sandara	
Badala	
Loba	
Nimakai	
Bagatai	
Charbeta	

Assessments and Feedback

Schools and teachers already have standardized methods of assessment of student progress and performance. While standardized assessment methods are by all means encouraged, here is one suggested form for students that you may find useful to inform assessment on ICH-integrated learning.

Age Group	5-8	9-11	12-15
	Beginners	Intermediate	Advance

Name of Student		Date	
Class			
Name of Teacher			
Subject			
ICH Category			

Skill Set	Observation	*Score
Emotional Intellect	Tackles new tasks confidently	
	Appreciates and owns his/her cultural history/heritage	
	Can control attention and resist distraction	
	Is calm and focused on the activity	
	Monitors progress and seeks help appropriately	
	Persists in the face of difficulties	
Social Intellect	Negotiates when and how to carry out tasks	
	Can resolve social problems with peers	
	Demonstrates leadership qualities in a group	
	Is aware of feelings and ideas of others and respects them	
	Engages in independent cooperative activities with peers	
Cognitive Intellect	Shares and takes turns independently	
	Can apply the wisdom and logic of ICH in subject learning and linking them with modern concepts	
	Can speak about how they have done something or what they have learnt	
	Can plan and execute planned activities	
	Can make rational choices and decisions in a challenging environment	
Motivation	Can make distinctions between good cultural practices and bad cultural practices	
	Initiates activities	
	Finds own resources without adult help	
	Develops own ways of carrying out tasks	
	Plans own tasks, targets & goals	
Enjoys solving problems		
TOTAL SCORE		10

- *1=Needs Improvement, 2=Could Try Harder, 3=Could Do Better, 4=Well Done, 5=Excellent
- Maximum Average Score = 100

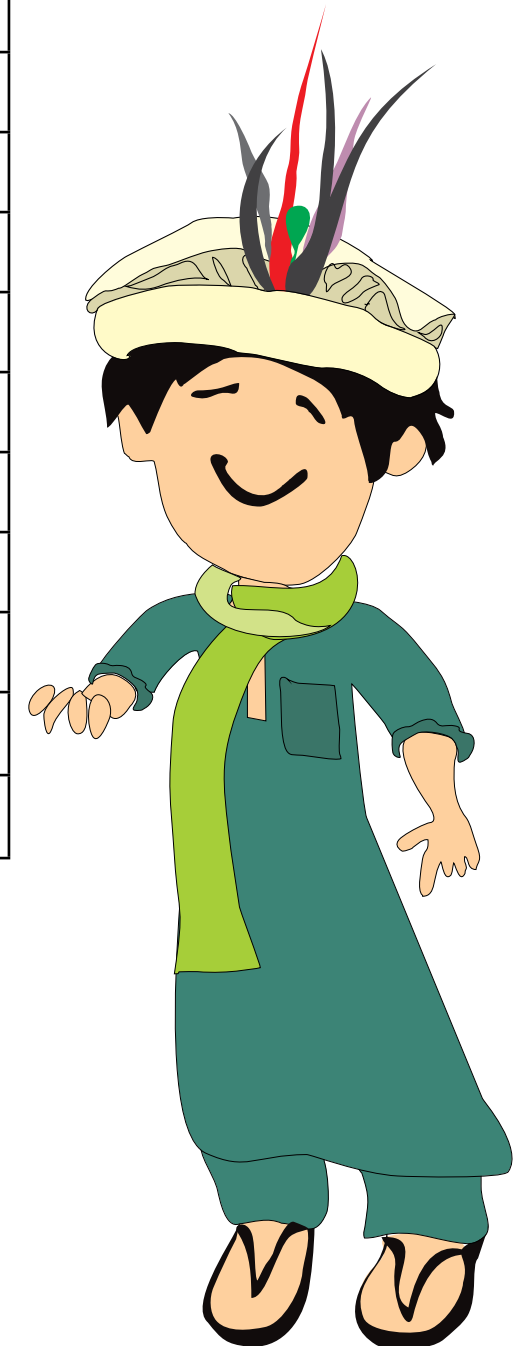
Additional Resources

Hand-outs with relevant reading material for each section have been included for your use in the Additional Resources Pocket. Students should also be encouraged to use their own primary sources and secondary sources of information. Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Person or Group of People	Internet
Interview	CD Rom
E-Mail Contact	Encyclopaedia
Event	Magazines
Discussion	Newspapers
Debate	Video Tape
Community Meeting	Audio Tape
Surveys	Articles
Artefact	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio



Credit SAP (South Asian Partnership) Khyber Agency Hujra





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