

The social perspective of Pashto Tapa

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Abstract: *Tappa is a literary genre of Pashto language. It is the oldest and most popular form of Pashto folk literature. It is Tapa which has remained the most useful source of expression of sentiments of Pashtuns especially female folk. Tapa has given place to many subject i. e social, religious, romantic, political, cultural etc.*

Folk songs reflect the every internal feelings, emotions and sentiments of a particular area or locality therefore its universality and emotional effects cannot be ignored. These songs keep honesty, sincerity and truthfulness. Tapa or Landay is the oldest and most popular form of Pashto Literature having significance role in Pashto Folklore literature. Pashto Tapa is the mirror of Pashtun society, civilization and culture, reflects its every way of living. No such example is available in any nation's history. Tapa or Landay consisted of one and half lines and each Tapa is called an essay as a whole. Tapa also narrates precise essay and each subject of a Tapa is presented as a whole. Tapa enjoys a world of emotions, sentiments, hopes, ambitions, dreams and inspiration.

There will hardly be a Pashtun who does not remember one or two Tappa. One of the important aspects of Pashto Tapa is that no one can claim as its creature nor its date of creation is known. The singer may be male or female but largely Tapa is sung by women.

Key Words: *Pashtun Society, Tapa, Attire, hospitality, love, affectation, relations, tribal life, war.*

1. INTRODUCTION:

The study of a society discusses different aspects of that society. Historical background, cultural elements, cultural heritage are the main point during the study of a society. The study also gives importance to fundamental values, customs, and usages, political, religion economics and other essential elements. Similarly lifestyle and other fundamental elements of that society are taken into consideration. Their attire, food, music, dance literature, hospitality, love and affectation, relation, religions festival, tribal life, war, sports and other aspect; also are studied and observed. And in this way a cultural and historical structure is prepared.

In the study of Pashtun society, the above mentioned elements are given importance. The study of Pashtun culture direct observation of its fundamental customs and usages is important on one hand and on the other hand the study of its literature and history can give important information. To explore Pashtun culture we have to study its literature and especially its folk literature.

Pashtun society and culture is depicted in Tappa, a genre of folk literature. In this discussion we will depict Pashtun society in the perspective of Tappa. We will specially study the norms, and traditions, hospitalities, romance, jewelry, attire and music of Pashtun people in the perspective if Tapa.(1 : 40) tapa is consist of couplets; the first one consists of nine syllables and the second thirteen. The author of such couplets is generally unknown. Some of them have names of authors or national figures and heroes attached.(2 : 1)

2. LITERATURE REVIEW:

In historical perspective Tappa is the oldest and most popular genre of Pashto folk poetry. It has significance role in Pashto Folklore literature. Pashto landay are named differently, depending on the social circumstances of the particular society in which recited. Landay, quite literally, short, usually comprises only two lines. No one knows the identity of the couplet's composer. Some scholars believe that landay also signifies a type of snake whose poison is lethal; landay's sharpness is in its acute effect on human emotions. When sung, landay sounds so sweet that it is thought to relieve pain and give comfort. Hence it has been named tapi Pashto Tappa is closely related to Pashtun Women. We can say that there is a peculiarity that most of Tappas had been song by women, which reflects the women Psychology in very natural and original shape, but a number of Tappas had been composed and sung by men too.(3 : 16) The form of Tapa compromises two verses, the first one is shorten, nine syllable and the second is length, thirteen syllable. every four syllable of Pashto tapa has one stress, sum total become five ones.(4 : 11)

3. METHOD:

This essay is completed on the studying of accessible books, magazines, journals and essays namely at the first step the references are collected then knowingly studied at the last I composed it.

4. DISCUSSION:

At the going of the research, my specific concentration is given to make the essay which be comprehensive and authentic as much as possible. As all researches have some problems and limitations, it can be result from linguistics aspects and resources. In linguistics aspects much of the research about Landay is done in Pashtu Language, it was difficult to translate each and every word from Pashtu to English Language. However, a few short articles got with limited information in English. Limited resources were another challenge, the books were not available online.

MELMASTEYA (HOSPITALITY) AND HUJRA (GUEST HOUSE):

Even though hospitality is common in among many countries, Pashtun hospitality is renowned. Pashtun extended their hospitality to all guests or visitors who come to their home or village, even if they are a stranger. They will serve the best food and give the best seat they have to their guests, regardless of race , religion , national affiliation as well as economic status and do so without expectation of payment of a favor. The first thing Pashtun build in their village is the Hujra(Guest house). It is a symbol of pride for the families in the village.(5 : 30)

This fundamental element, hospitality, of Pashtoon culture is very beautifully depicted in Pashto *Tappa* as:

حجره خو خای د میلانو دی
چی جانان ناست وي ټول عالم رڼا کوینه
hujra kho zay da milmano dey
che janaan naast ve tole aalam ranra kaveena

Translation: Hujra is a place for guests but when my lover sits over there the whole place shines.

In this *Tappa* reference has been made to guests and hospitality, which is an important element of Pashtoon code of life and culture. However, a lover has been also praised that beauty of hujra and values of hospitality enhance due to the presence of my lover.

خاونده ټوله مي ترې خار کړې
د یار د کلي میلانه راغلي دینه
khaawenda tola mey threy zar kray
da yar da kale milmana reghelee deena

Translation: O, Lord! I would like to serve my heart to the guests came from the village of my lover.

In this *Tappa* reference has been to the most important element of Pashtoon code of life i.e. hospitality (Milmastaya). From the *Tappa* it is evident that not only male but female are also unsurpassed in hospitality and it is also important for them.

حجره د ټول د کلي سره
په نیمه شپه کور ته زما جانان راځینه
hujra da tole kali da sara
pa nima shpa kore tha zama janaan razina

Translation: The Hujra is a common guest house for the whole village and my lover is coming to home at midnight.

In this *Tappa* reference has been made to the most important aspect of Pashtun culture i.e. hospitality and Hujra place of guests. It is so much important that a beloved may wait till midnight. A person loves his beloved or wife but he cannot abandon his social life and code of life. He can sacrifice his personal and family life for the sake of his cultural values and one may linger and hang around in hujra till midnight for the demonstration of his these values and Pashtun code of life. (1 : 65-69)

یار می هندو زه مسلمان یم
د یار لپاره درمسال جارو کومه
Yarme Hindu Za Musalman Yam
De Yar Lpara Dramsal Jaro Kawooma

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. (6 : 36)

Pashto folk poetry and songs are closely tied, as the use of sandaree 'songs' for collection of folk poetry ,whether as amateurs in men's guesthouse (hujra) maintained by village or wealthy khans, or as professionals engaged for special occasions such as weddings and circumcision.(7 : 161)

AFFECTION AND LOVE (MENA AND MOHABBAT):

Women's life in Pashtoon society is in lots of restriction. However, due to educational development and urbanization these restrictions are decreasing / diminishing. In villager society veiling / Purda is strongly observed.

However, purda or veiling is not strictly observed in urban left style. But concept of love is different from the rest of the world. Due to these restrictions in the Pashtun society first of all love / romance is very difficult but whenever someone got in love then these lovers dare to face every challenge and problem. And these lover and beloved get ready to tender any sacrifice on the altar of love.

باران د زمکي ابادي ده
شیرینه یاره زه په تا آباده یمه
baraan da zamkay abadee da

sherina yaara za pa tha abaada yuma

Translation :Rain is the life of earth and you are my life just like rain .

In the above Tappa and succeeding four Tappas of a Pashtun beloved expresses her sentiments of fidelity, sincerity, and sacrifice, which are peculiar characteristics of Pashtun society. And she also demands the same of her lover. Tappas in this reference are given below:

په نیمه شپه می راپه یاد شوی
لکه یتیم می تر سبا ژرلي دینه
pa neema shpa my rapa yaad shway
laka yateem mey thar saba zarelee deena

Translation: Your thought came to me in the mid night after which I wept like an orphan till morning.

The above Tappa demonstrate the male and female lover expression in a Pashtun society. These Tappa also demonstrate the passion and intensity of their love. Another colour of romance and love in Pakhtoon society is there in the form of its romantic stories and legends. Certain love and romantic stories are also mentioned in Pashtun environment and society which have been written by later poet and published them in their books. In these Tappas those lovers are mentioned for reference as the most honest and truthful of all lovers.

جانانه راشه ادم خان شه
د درخانی مینه په ما وکره مینه
janana rasha adam khan sha
da dur khanay meena pa ma okra mayena

Translation: O my lover come and love me as Adam Khan loves Dur Khanay.

Despite all the restrictions when two people love each other then they do it with utmost courage and bravery. The most interesting aspect of this romance is that restrictions are imposed upon women and women kid expresses her love with more openness and courage and this aspect can be view in Pashto Tappa. In Pashto Tappa love sentiments and emotions have been mentioned from both male and female sides. But by comparison the intensity, courage, truthfulness and selflessness are more vivid in female expression than male. Love's expression intensity from the male side can be easily inference from the Tappa below:

په پورې کلي کي مین یم
ملک یې څوک دی ننوا تي ته ورځمه
pa poray kalee kay mayun yum
malik ye sok dey nanawathay tha warzama

Translation: I have fallen in love in that village. Who is its Malik so that I go to him for apology?

توره په لاس ټوپک په غاړه
سترگی می دواړه سنا په لور نیولي دینه
toora pa laas topak pa ghaara
sthrgay mey dwara stha pa lar newlay deena

Translation: Sword in hand and rifle slung on shoulder, I have turned both eyes on your direction.

دین د سر په بدله دی
چې سر ساتي خاوري به وکړي دیدنونه
dedun da sar pa badla day
sar che sathay khawray pa wkray dedanoona

To see me has the danger of losing your life, In vain will you see me when concerned with protecting your head.

دا خپل بنایست راپوري اور دی

لکه پردی په بدرگه خان تیرومه
da khpl khaist raporay aor day
lkka pardey pa bdrago zan therawooma
My own beauty has become a fire for me, like a stranger I need an escort on the way.

زما په غم مه خوشالپره
سبا به ستا په کور غوغا د بیلتون وینه
Zma pa gham ma khoshaliga
Saba ba sta pa kor ghawgha de belton wina
Translation: Don't be delighted to my departure, the sadness of my separation will gets you. (8 : 203)

طالبه خاوري به ملا شي
په کتاب پروت يې يادوي شينکي خالونه
taliba khawray ba mulla shay
pa kitab pruth ye yadawy shinkee khaloona
Disciple! How can you become a scholar! With open book in front of you, your mind is full of blue Khals. (1 : 70-75)

که خوله مي اخلي ژر يې واخله
منگي مي ولي بنوروي لنده دي کرمه
ka khula mey akhli zhar ye wakhla
mangai mey wali khorawey landa de krama
If you want to kiss me, do it quickly, But why do you shake my 'Mangai' (water pot) and make me wet with the water. (2 : 19)

د نجلۍ دې نخر و ته گوره
چې سترگي توري کړي لکۍ ورته پرېرېږدېږه
da jenay dey nakhroa tha gora
che sthrgay toray kree lakay wrla praygdeena
Translation: Imagine this coquetry of the girl! When she blackens her eyes, she makes them tails.

ستا د بنايست دوران به تير شي
زما به پاتي شي په زره سوي داغونه
stha da khaist dawran ba theer she
zama ba pathay she pa zra saway daghona
Translation: The fad of your beauty may pass, But its festering scars will remain on my heart.

ما د کونړ له سينده جار کړي
زما جانان به پکي مخ مينځلي وینه
ma da kunar da send na zar kray
zama janan pa paky makh wenzalay veena
Translation: May I be sacrificed to the Kunar River, My beloved might have washed his face in it. (1 : 155)

ORNAMENT:

In Pakhtoon culture arms and weapons are considered as the jewelry of mankind. Bravery, courage and honour are considered as the real beauty of mankind. And these adjective can be demonstrated from his arms and weapons. But the real subject matter in this discussion is jewelry of women folk and its use. It has been mentioned that what jewelry women use for their beautification and adornment and what they wish for in this respect in Pakhto Tappa. In this Tappas a girl asks her lover for jewelry along with the sentiments of her love. Similarly a beloved considers the turban of her lover as his beauty, which is a demonstration of Pakhtoon culture. Pure, brave and honourable Pakhtoos put turban on their head. When a Pakhtoon girl decorate over herself for her lover and when she mentions her chargul (jewelry item) in contrast she also mentions the turban of lover. And she says that I have put chargul because you have also put turban on your head. Putting turban in a particular way is the demonstration, show off of pride and manhood. A girl says in a Tappa:

پېزوان مي لوی دی زه وره يم
په ورکوالي کې نټکې مزه کوينه
peezwan mey lowy dey za wara yum
pa warukwali k nethkay maza kaweeena

Translation: Peezwan is bulky and I am too young for it and in this young age Nethkay is reasonable to use.

Peezwan is mostly used in and after adulthood and Nethkay before it, which is evident from the above Tappa. In which it has been mentioned that peezwan is for the use of an adult and young girl and Nethkay is for before this age i.e. in childhood and juveniles. Nethkay is simple ornament whereas peezwan has four or five artificial stones for decoration and beauty.

والی د غور امیل د غاري
پېزوان د پوزې راته کړي اشارتونه
walay da gharey amayl da garay
peezwan da pozay ratha kree asharathona

Translation: All my ornaments of ear, nose and neck are indicating to a specific direction or person.

Bracelet is also used for ornamentation of girl. A lover tells his beloved as:

بنگري دي شرنګ کوي نیازبيني
لاس په کلاره خوځوه رسوا دي کر مه
bangree dey shrung kawee niyazbeenay
las pa kalara khwazawa ruswa dey kruma

Translation: Noise of your bracelets will alert other O my beloved so move your hand silently.

اختر په ټوکو ټوکو راغی
نه مي اوړی شته نه د غاري ټاویزونه
akhtar pa toko toko raghay
na mey ogay shtha na da gharey thaweezoona

Translation: Eid reached silently, as if kidding, but I have neither ogay (Locket) nor elms (other ornament) for my neck.

In this Tappa ogay and elms (jewelry items) have been mentioned. In this Tappa a desire of Pashtoon girl has also been referred to, that every girl wants to be decorated and ornamented on Eid day (religious festival). This want of jewelry may either due to the carelessness of the lover or due to poverty. Every girl wants to be equally decorated on Eid day like all other girls and when someone is not in a position to purchase jewelry then she may feel inferior to other. (1 : 84)

افسوس افسوس ارمان ارمان دی
نه مي پېزوان شته نه د غاري ټاویزونه
afsos afsos arman arman day
na mey pezwana shta na da gharay thaweezoona

Translation: Ah me! Alas, Alas ! I have neither a nose-ring, Nor a necklace with talismans.

باهو په لاس گوته په گوته
زرگره ټوله دي یاری ته جوړه کر مه
baho pa las gotha pa gotha
zargra tola dey yaray tha jora krma

Translation: Bangles in hands and rings on fingers, You truly decorated me for love, goldsmith! (1 : 156)

DRESS:

Dress, like ornament and jewellery, is also a symbol of beauty and fashion. In certain areas of Afghanistan and tribal areas of Pakistan dress is also called *Kalee* (jewellery). It is considered as a symbol of beauty for both male and female. Not only in Pashtuns but in every culture all over the world dress is a symbol of beauty. However every culture has its typical dresses. In Pashtoon society male's dress consists of a *karmiz/kamis* or *Kurtha Purtog*. (*Kurtha* means a dress-like overgarment and *Purtog* means pants) but in tribal areas a turban is also worn on head. *Patkay*, *Shumla*, and *Pagray* are the synonyms of English turban. In Pashtun culture turban is symbol of honour and bravery. In a *Tappa* a Pashtun girl says to her lover

روپۍ مي وي قطار مي نه کړي
اوس مي ياديږي د روپيو قطارونه
rupay mey wey qataar mey na kry
aus mey yadeegee da rupyo qataarona

Translation: I had coins but did not arrange them (for decoration) and now I am lamenting for that.

WARS AND RESISTANCE:

Pashtuns are warriors, fighter, soldiers and freedom lovers by nature. History book are full of these warfare of Pashtun. But we will discuss their fighting skills and expertise in the light of Pashto Tappa. Pashtun fought all these wars for their honour, freedom and country. Female along with male participated in these wars. And mostly Pashtun female motivates the male for war, honour and courage. All these can be seen in Pashto Tappa more vivid:

په تور توپک ویشتلې راشي
د بي ننگي اواز دي را مه شه مينه
pa toor topak wshtalay raashey
da bay nangay awaz dey raa masha mayena

Translation: O my lover it is better to see you dead than having the news of your showing your back in war. (1 : 114)

Tribal belt is the area wherein different famous freedom movements took places. The women folk of the area always used to insist their male counterparts toward Holy War Like,

خان د وطن په شمع خار کا
چي پتنگان دي زيارتونو له راخينه
zan da watan pa shama zar ka
che patangan da zyaratono la razina

Translation: Scarify yourself for the cause of your homeland. Nightingales will fly over your tomb to show their respect for you.

جانانه جنگ نه په شا نه شي
چي د همزولو راله نه شي پيغورونه
janana jang na pa sha na shee
che da hamzooloo ra la ni shi peghorona

Translation: My Beloved, don't retreat in war, otherwise my companions will ashamed (Peghor) me for this very act of dishonor. (9 : 42)

يار مي توپک زه بي مرمي يم
په تورو غرو كي وويشم ورکه بي کر مه
Yar me topak za dey marmey yam
Pa toro ghro key wo wishtam wraka ye karma

Translation: my darling is a gun and I am a bullet, he shot me in mountain and lost me. (10 : 11)

PERSPECTIVE OF KINSHIP RELATIONS:

In the study of Tappa it must be noted that mostly Tappa has been sung by female. It is also evident that women are more aware and conscious regarding family kinship relation. So Tappa explain women's character from different angles on hand and on other hand it has explanation for relations. Women are depicted from different angles for instance mother, sister, daughter and wife. However she has been depicted as a lover or beloved. Tappa mostly deals with beloved or fiancé. This colour of romance is significant and highlighted in Tappa. On the other hand from female side Tappa depicts male characters with reference father, brother, son, and mostly her lover. Besides these relations Tappa mostly deals with lover and beloved. This genre also signifies the standards and status of fidelity in Paskhtoon culture.

مورکي مه راته قهر بیره
په تا تير شوي په ما اوس راغله وارونه
morkay ma ratha karay ga
da arrmanjano kadey thly wr owathma

Translation: That do not get mad on me mother, I went outside only to look the desperate and hopeless leaving people.

ولي دلگیر ولاړ بي ياره
دلگیره زه يم چې د پلار له کوره ځمه
waly dilgeer walaar ye yaara
dilgeera za yum che da plar da kora zama

Translation: Why are you sad Oh! my lover? I should be sad and gloomy because I am leaving my father's house.

In these both Tappas a daughter's love for her father and parental home has been expressed. In Pashtun society, not as a formula, a daughter attached more to her father and son more to his mother. Other cultures may have the same attitude. The first Tappa expresses sentiments of newly wedding daughter to whom parental home looks like a paradise when she is about to shift to her in laws that is why she calls it a paradise of her childhood. Similarly in the second Tappa her love has been expressed in beautiful words. She asks her lover husband that why is he sad? Sadness of that day is the lot of the beloved because she is going to leave her father home forever.

وروره د تور توپک دي څار شم
دا کنډاغ ځونډي دي خور جور کړي دينه
wrora da thore topak dey zar shum
daa da kundag zundee dey khore jorh karee deena

Translation: Adoring her brother's gun she says that I love your gun and decoration of the hilt is the art of your sister.

In the above three Tappas a sister recounts her brother's bravery and chivalry and also motivates him to fight against the enemy. However, in the fourth one she laments his death and says that the enemies are haunting teasing her because her brother is dead. It means that in Pashtun society brother is the guard of a sister. (1 : 45-50)

5. CONCLUSION:

Tappa is the document of Pashtun life's period and constitution, done and undone, culture and civilization and lifestyle which is safe and sound through all motions and commotion, revolutions and evolutions, day and night of the world. It is the combine property of Pashtun folk. It is such a property which is the fruit of collective efforts of all Pashtun, i.e. male and female, young and old, rich and poor of every gender, age and status. It is the asset of every Pashtun of this age and it will be left a inheritance to the coming generation as our forefather left it to us. It steps forwards toward development with the passage of time and fills its purse with valuable pearls. It may be from eight to ten in numbers in the beginning but it move from hundreds to thousands, million, billion trillion and so on so forth. And now the situation has reached to the extent that every male and female young and old express their sentiments and emotions in the form of singing a Tappa.

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