



**PARENT ADOLESCENT'S CONFLICT AND SOCIO-EMOTIONAL  
ADJUSTMENT IMPACT ON ACADEMIC ACHIEVEMENTS: A  
STATISTICAL REGRESSION BASED ANALYSIS**

Bibi Zaitoon<sup>1</sup> & Imran Ahmad Sajid<sup>2</sup>

**Abstract**

Pashto is a rich language with a long and vibrant literary tradition. Pashto poetry has traditionally been used to reflect on the social and political realities of the time. This study examines the thematic changes in Pashto poetry in the context of the War on Terror. The study focuses on the work of two well-known contemporary Pashto poets, Dr. Abaseen Yousafzai and Rehmat Shah Sail. The study finds that the themes of Pashto poetry have changed significantly since 9/11. The poets now focus more on themes of peace and reconciliation, and less on themes of war and violence. The study concludes that Pashto poetry can play an important role in promoting peace and understanding in the region.

**Keywords:** 9/11, Terrorism, Pashto Poetry, Rahmat Shah Sail, Abaseen Yousafzai

**Introduction**

Pakistan was severely affected by the War on Terror that began after 9/11. The war started with the United States and its allies attacking Afghanistan, Pakistan's neighbor to the east, in an effort to root out Al-Qaeda, the global terrorist organization. The war and terrorism expanded to Pakistan's tribal belt, particularly Khyber Pakhtunkhwa. Since 9/11, the war has claimed thousands of lives in Pakistan alone. The United States also carried out more than 350 drone strikes, killing more than 2,500 people. The War on Terror not only devastated the country's infrastructure, but also its entire social fabric. This human tragedy has also had a profound impact on literature (Lewis, 2018).

Pashtuns have borne the brunt of the War on Terror. Since Pashtoon identity is closely tied to two elements—historical figures and the Pashto language—the language may also be affected by this tragedy. Pashto has a rich literature. From the classical to the modern era, Pashto poets, writers, and literary figures have presented a vivid picture of the societies they lived in. Generally, poets and writers across religious, cultural, linguistic, and geographic boundaries criticize war, brutality, terrorism, injustice, bloodshed, and all other cruel and inhumane actions. Thus, one can understand the situation and role of Pashto in society by reading the themes of modern Pashto poetry (Mehsud, 2014).

When discussing destructive situations like wars, our sympathies naturally go out to the victims and survivors (Brockway, 1989). After all, for every victim, there are many more helpless and traumatized people left behind. Poets, who are often victims or survivors of such global tragedies, are affected even more profoundly than others due to their hyper-sensitive nature. As a result, their subconscious brain activity, which is triggered by worry, sorrow, and hopelessness, forces them

<sup>1</sup> MS Scholar, Institute of Peace of Conflict Studies, University of Peshawar, Peshawar. Email: [zeejehan@gmail.com](mailto:zeejehan@gmail.com). This paper is based on M.Phil research work of Ms. Bibi Zaitoon being supervised by Dr. Imran A. Sajid. Any similarity on similarity index may be with the M.Phil thesis dissertation.

<sup>2</sup> Dr. Imran Ahmad Sajid is the Corresponding Author. Currently working as a lecturer at the Department of Social Work, University of Peshawar. He Previously remain a Lecturer, IPCS, University of Peshawar. Email: [imranahmad131@uop.edu.pk](mailto:imranahmad131@uop.edu.pk)

to shift their focus from beauty to misery. Poets express the severe impact that war has on the lives of their family members, friends, neighbors, and fellow citizens. Poems written during and immediately after a war often explore a variety of themes. Some describe the terror of the battlefield, while others express patriotism or the distress of taking another person's life. The transition from an aesthetic observer to a war-affected person becomes increasingly apparent in poetic works as poets choose words that are associated with war rather than folklore or fairy tales.

The September 11th attacks had a profound impact on literature around the world, but nowhere was the impact more pronounced than in Pakistani literature, particularly among the Pashtuns (Khalil, 2012). Pashto poets have focused on the devastating effects of the War on Terror, which has left thousands of innocent people dead, injured, and displaced. They have not only expressed their sorrow for the victims of the war, but they have also used their poetry to speak out against extremism, terrorism, and violence. (Pashto poets versify militancy, Feb 25, 2012) This suggests that Pashto poetry has undergone a thematic shift in response to the War on Terror.

### **Research Question**

This research explores what if any thematic changes have occurred in Pashto poetry in the post 9/11 scenario, within the context of a comparison between peace poetry and conflict poetry. This analysis of poetic expression would explain how macro-environmental geo-political events effect poetic expressions.

### **Methodology**

The research is qualitative in nature uses case study method by selecting two well known contemporary Pashto poets, Rehmat Shah Sail who belongs to Malakand and Dr. Abaseen Yousafzai who belongs to Dir district and; to conduct a comparative analysis of their poetry pre and post 9/11.

The main reasons for the selection of the above mentioned poets is that both poets belong to conflict areas, their willingness, accessibility and lastly because they have a lot of published poetry especially ghazal and nazam, which are more relevant to the topic, before and after the War on Terror. Further, semi structured interviews were also conducted with both poets.

For pre and post 9/11 comparative analysis, selections were made from poetry books published at the earliest before 9/11, and the one published most recently for two reasons. One, the earliest book shall have no or very little influence of war and violence and secondly, the most recent book shall have a significant influence of war and violence.

### **Analytical Framework**

"Content Analysis" (Mayring, 2000) is used to make replicable and valid inferences by interpreting and coding the material in text form. The purpose of using this technique is to identify key themes and their patterns i.e., agony, pain, anger and revenge on the one hand and beauty, praise, romance and love on the other. Within this framework, two major themes were set: one, peace and love and two, war and violence. Further, both frequency of the concepts used in the texts as well as relational analysis to examine the relationships among those concepts was done (Morgan, 1993) to grasp both quantitative and qualitative aspects of thematic change.

**Discussion:****Thematic Changes in post 9/11 Pashto Poetry**

While analyzing the poetry of both the poets, found that there was a decline in words representing positive themes of Pashto poetry as poets have diverted their minds from expressing positive emotions to focus on other themes to express their feelings. Further, by marking the themes used both before and after the War on Terror, the research analyzed how poetic expression changed in times of turmoil, torture and brutality by assessing the transformed of these themes. For example, the negative themes of *Lamba* (flame), *Okhke* (tears), *Oar* (fire), *Jarha* (cry), *Gham* (grief) are often used in the context of love through the expression of emotions for the beloved or the feeling of pain for their love. However after the War on Terror, the context and meanings of such words changed to express the feelings of loss, pain, grief and sorrow instead for ruined homes and a burning nation.

Thus, an otherwise aesthetic combination of words rhyming nicely to praise beauty, grace and romance were replaced by sadistic stories, sorry tales and weeping thoughts. The following comparison of some verses of pre and post War on Terror poetry of both Rehmat Shah Sail and Abaseen Yousafzai help to understand this transformation of themes of poetry.

**Theme 1: Transformation of "Love"**

The word "love" is said to be one of the main ingredients for writing poetry. Poets have always been peace loving people who usually express their love for their beloved one by comparing their beloved with the beauty of nature, comparing the eyes with sunshine or by comparing the lips with petal of roses etc. This means that the orbit of a poet is surrounding by love as indicated by the following verses of Abaseen Yousafzai before 9/11:

ستررگی راپورته کړه لالیه چی بی او جنگوو  
زه خو په زوره دا هر چا سره جنگونه ترم  
زما کتاب کی ده نفرت هډو نامه نشته دي  
زه همیش په محبت ده خلقو زرونه ترم

In the above verses, the poet praises the eyes of his beloved one and calls her to say that I love to have a fight with you while making love as I believe in making love, I believe in spreading peace, I believe in winning hearts of others through love because pashtoons are peace loving people. So the poet says that there is no word of hate in my dictionary.

But this was the case before the War on Terror. Poets have now diverted their minds and instead of expressing their feelings of loss, pain, grief and deep sorrow as the following verses after 9/11 express:

خیال کینی به دي اور کرمه اور گرانه لالیه  
زه مینه نه کووم په زور گرانه لالیه  
اوس ده پښتونخوا داسی لمبه لمبه حالات دی  
اوس له اباسینه خیزی اور گرانه لالیه

I am worried I will someday burn you in my thoughts, my dear beloved  
But as you know, I do not love with coercion, my dear beloved  
These days in Pukhtoonkha there is so much devastation  
The whole Abaseen is lit up in fires, my dear beloved.

The poet here means to say that nowadays I don't want to love and have limited feelings of the heart because Khyber Pakhtunkhwa is burning and not

suitable for making love. Poet expresses his feelings after war against terror that still we love, still we want peace, still we want to love each other and our beloved one but the now the situation is not suitable because we are busy in wars and in carrying the dead bodies of our loved ones, so how can we make love in such situation?

A similar transformation of the theme of Love can be seen in Rehmat Shah Sail's poetry as before 9/11, he writes

ده ژوند سپرلي يم په جهان وريرم

ده ميني گل يم په جانان وريرم

I am the spring of life raining on the world

I am the flower of love raining on my beloved

While after 9/11, he pleads not to make love here (Peshawar, Khyber Pakhtunkhwa) otherwise love will be killed by this cruel world.

دلته سوزيرى مينه، دلته قتليرى مينه

په زره گوري دلته به گل نه سپري

Over here love is burnt, over here love is murdered

Dear heart be careful! Over here you are not going to unpack this flower

## Theme 2: Pashtun Identity (Pokhto, Pokhtun, Pakhtunkhwa)

Pashtuns have been famous throughout history for their worrier nature, and for honor. But after 9/11, the Pashtun identity has instead been used to express shattered walls, bloodshed etc. as the following verses of Abaseen Yousafzai and Rehmat Shah Sail before and after 9/11 indicate.

مينه خو پريرده پت دي هم راسره ونه پالو

داسي خو نه وي پښتنى ده پښتنو خويونه

In the above verses written before 9/11, Yousafzai complains in an innocent manner to his beloved for not making love to him declaring that the beloved is not like the Pashtuns, who are a loving people and always have an attitude full of love. But after 9/11, while expressing his feelings following the attack on Bacha Khan University, Charsadda where innocent Pashtun students were brutally killed and injured.

پښتنه سيمه بي پښتو لاسو ته ورسيد

که ده قلا کنجی ده غلو لاسو ته ورسيد

هر خوا فساد دي بي امنی بي قراری ده

لکه دنيا چي ده ورو لاسو ته ورسيد

He writes that the area of the Pashtuns is now in others' hands (terrorists). Everywhere there is conflict and bloodshed, and there is no peace (in Pakhtunkhwa) anymore. It seems that our land is now in the hands of children who play with it.

Similarly before 9/11, Rehmat Shah Sail expressed his feelings through the verse

پښتون خواه چه تندرونه راپري باسى، چه بخرکى نولى

دا پښتون خواه ده او که سترگي شوگيري شوي ده جانان

where he praises the beauty of Pakhtunkhwa by comparing it with the bright shiny eyes of his beloved one. He says that Pakhtunkhwa is a very peaceful and shiny place like the eyes of his beloved one. However after 9/11, he enunciates Pakhtunkhwa in the following words:

ده پښتون خواه دا سپين گولونه هم په وينو سره دى

جانان به سينگ مانه دا رامبيل چامبيل گجري او غوارى

The white flowers of Pakhtunkhwa are red with blood

Oh my beloved; how will you ask for bangles of white Jasmine?

### Theme 3: War and Violence (Fight, Killing, Murdered etc)

War is actually a negative phenomena but it is also true that there is always peace after a war. Previously, war and other terms and themes related to war and violence were used in a positive, peaceful and loving sense but after the War on Terror, poets diverted their minds from love wars, love fights etc. to the actual war, violence and bloodshed in the country. For example, before 9/11 Abaseen Yousafzai says:

ده جانان غټي غټي توري قاتلاني سترگي  
اول ورپړی نه چې اورپړی نو قیامت ورپړی

In the above lines, the poet uses the word "killing" in a positive sense and uses it to compare the beautiful eyes of his beloved one. He says that she never cries but when she does cry, her tears have their own beauty and she kills with her beautiful eyes. However after 9/11, he uses the same words but in a different context:

چرته چې زکر ده سپرلو شوي دي  
هلته مي قتل ده جزبو شوي دي  
زما ده ميني قيصه لنډه دا ده  
يو تسلسل ده حادثو شوي دي

Where ever someone has mentioned the time of springs  
Over there my spirit has been murdered  
The short story of my love life is this  
It has been a never ending chain of accidents

In these lines poet wants to express the true feelings of his heart that how the situation after the incident of 9/11 changed the orbit of his thinking. Before 9/11 the word killing was used in imaginary sense but after 9/11 the true meaning of killing is used by the poet.

Abaseen Yousafzai further elaborates war and killings following a drone attack Dama Dola, Bajaur Agency in which hundreds of innocent people were brutally killed.

چرته دي ده قام دا زره درمان چرته دي  
سر چې ترينه زار کړی هغه خوان چرته دي  
ستاسو جنازو کبني قتل عام وشو که نه؟  
ظلم ده جمات په در و بام وشو که نه؟  
جبر مو په دين دنيا دا قام وشو که نه؟  
ستاسو ده بچو مدرسي وراني شوي که نه؟  
تاسو احتجاج وکړو که نه

Where is the one that can heal the heart of the nation?  
Where is that Hero who is willing to die for its nation?  
Didn't massacres happen in your funerals?  
Didn't oppression engulf even the doors and windows of the mosque?  
Didn't persecution affect both the lives and beliefs of the nation?  
Didn't the schools of your kids get destroyed?  
Did you protest?

Similarly, one can also see a transformation of the theme of "killing" in Rehmat Shah Sail's poetry who expresses his feelings before 9/11 in the following verses:

ستا ده وعدي ده انتظار قاتل مي سر ته ولاړ  
په لويه لارکبني يمه ستا اک يو نظر ته ولاړ

In these lines, the poet expresses his feelings regarding the unfulfilled promise of his beloved one. He tells her that I am still waiting for you to come and will not

let this promise die. However after 9/11, he expresses his feelings using the same words like killing, love, bloodsheds etc.

امن ده سترگو نظر، جنگ ده دي نظر قاتل دي  
جنگ ده سحر قاتل دي، جنگ ده مازيگر قاتل دي  
امن ده ميني ده رشتي دستخط ده ژوند په كاغز  
جنگ ده دي ميني ده رشتي ده هر باور قاتل دي

Peace is the sight in the eye and war is the murderer of that sight  
War is the murder of the day war is the murder of the night  
Peace is the signature of the relation of love on the paper of life  
War is the murder of every feeling of the relation of love

## Conclusion

The qualitative findings of this study shows that there are some words which are used in greater number before the incident happened like love, peace, eyes, flowers, beauty, beloved one etc and there are some words which are used in greater number by the poets after the incident f 9/11 like bloodshed, killing, wars, conflicts etc and there are some words which are counted by the researcher that are never used before 9/11 by the poets in their poetry like madraasa, drone attacks, terrorism, terrorists, self killing etc.

The findings of this study indicate that before 9/11, the themes of Pashto poetry were mostly peace and love but after 9/11 the context of these themes has changed. This result was analyzed of the poetry of two poets because both of them contemporary and very famous Pashto poets and both of them belong o the areas which were mainly affected by the War against Terror and both have pre and post 9/11 poetry.

There is a difference between the poetry of peace and the poetry of conflict because when the mind is involved in conflicts, nothing pleases the heart and every resonance creates disharmony as the conflict is amplified in the soul. Thus, when poets express their feelings of disharmony and discomfort, they use words and themes in their poetry which show a diversion from peace poetry to conflict poetry. Themes that signify conflict are usually used in the poetry written after wars or such similar situations. Based on the findings of this study, it is concluded that not only the themes of poetry changed as a result of 9/11 but also the whole context of poetry changed. Thus Pashto poetry post 9/11 can be categorized as conflict poetry.

## ACKNOWLEDGMENTS:

This paper is based on the M.Phil study being carried out by Ms. Bibi Zaitoon under the supervision of Dr. Imran A. Sajid. The authors acknowledge the generous time of Mr. Rahmat Shah Sail and Mr. Abasin Yousafzai in this paper. Further, the authors also acknowledge the contribution of the various forums of the University of Peshawar in refining this research work.

## DECLARATION OF INTEREST STATEMENT:

We declare that we have no conflict of interest in this research study.

---

## REFERENCES

- Brockway, J. (1989) *Introducing English Literature - The Twentieth Century* the Oxford Companion to Twentieth Century Literature in English Longman's Dictionary of the English Language and Culture
- Khalil, H. (2012). Condemnation of war and terror in Pashto poetry-post 9/11 scenario. *TIGAH*. Volume 2. Islamabad. P: 41.46.48.
- Lewis, A. (2018). *The Editors of Encyclopaedia Britannica*. Last updated: 2-26-2018.
- Mayring, Philipp (2000). Qualitative Content Analysis [28 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 1(2), Art. 20, <http://nbn-resolving.de/urn:nbn:de:0114-fqs0002204>.
- Mehsud, M. (2014). *Impacts of war on terror on Pashto literature and art*. Annual report of FATA research center. Islamabad. P.4.
- Metres, P. (2011). *Essay "Beyond Grief and Grievance"*. The poetry of 9/11 and its aftermath. *University of Iowa Press, 2007*.
- Morgan, D. L. (1993). Qualitative Content Analysis: A Guide to Paths not Taken. *Qualitative Health Research*, 3(1), 112–121. <https://doi.org/10.1177/104973239300300107>
- Pashto poets versify militancy. (2012, Feb 25). *Daily Dawn*. Retrieved October 12, 2019 from <https://www.dawn.com/news/698312>
- Sail, R. S. (2008). *Dard che da srheeko saange osparhale* (3rd ed.). Malakand, Pakistan: Danish, P.120.
- Shinwari, Sher. Alam. (2012). Pashto poets versify militancy. (2012, February 26). *Daily Dawn, Islamabad*. Retrieved September 26, 2016.
- Yousafzai, A. (2013). *Alwat* (5<sup>th</sup> ed). Swat, Pakistan. Shoaib and son's publishers. P. 61.