

## AN ANALYSIS OF PASHTO NOVEL

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### **ABSTRACT.**

*This article attempts to analyze the origin and development of Pashto novel. The origin of novel is in 18<sup>th</sup> C Europe. In Pashto, novel appeared in translated form in the late 19<sup>th</sup> C., however, there existed dastans prior to it. Therefore, first, the Pashto prose, then Pashto dastan (story), and, at the end, Pashto novel, will be examined. Descriptive and analytical methods were used for studying and analyzing the English, Pashto, and Urdu literatures on Pashto novel, from both sides of the Durand Line. It was found that, during the later half of the 19<sup>th</sup> C, the works such as, Naqsh-e-Nagin (first Pashto novel translated from Urdu in 1869), Da Eesapul Hakim (Aesop fables-1871) by Major Raeverty, and Molvi Ahmad's Gunj-e-Pushto (1872), and his famous story in prose, Qissa da Adam Khan ao da Durkhanai, inspired novel writing tradition in Pashto. Equally contributed the Pashto literature, enriched by Pashto prose and dastan.. Therefore, the Pashto novel got inspiration from the Urdu novel, while, in turn, the Urdu novel influenced by the English novel. Pashto prose appeared in 16-17<sup>th</sup> centuries, dastan in 17-18<sup>th</sup> centuries, while Pashto novel originated in late 19<sup>th</sup> C. However, the first indigenous Pashto novel "Paighla" appeared in published form in 1950. In 20<sup>th</sup> C, Pashto novel flourished, and many indigenous novels were written. The results suggest that, in the 21<sup>st</sup> C, the novel writing tradition in Pashto is flourishing, with depicting realistic pictures of Pashtoon society and culture.*

**Key Words:** Pashto prose, Pashto dastan, Pashto novel, Khairul Bayan, Naqsh-e-Nagin, Gunj-e-Pushto, Gul sanober, Paighla, translated novels, indigenous novels.

*Dastan*, in Persian, simply means a tale or a story; specifically in literature, it denotes the lengthy cycles of medieval romances consisting of heroic-adventurous tales of great courage and valor

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including the deployment of supernatural machinery, magic and enchantment and adhere to the medieval code of chivalry.<sup>1</sup>

Dastan is an old genre in Pashtoon, transmitted orally from generation to generation. It was not until the 17/18<sup>th</sup> centuries when these stories became the part of literature. The stories of *Gul Sanober*, *Adam Durkhani*, *Yousaf Khan Sherbano*, and *Musa Khan ao Gul Makai*, were written in Masnavi or Badala. Keeping in view the development of story in Pashto literature, this paper would first examine the Pashto prose, then the Pashto *dastan*, and finally, the Pashto novel.

### PASHTO PROSE

Pashto prose can be divided into four periods; *the Old Prose*, *the Period of Khairul Bayan and Makhzan*, *the Khattak period*, and *the Modern prose*. In the *Old prose period*, we have the following works and writers such as, *Da Saalu Wagma*<sup>2</sup> written around 903 A.D. by Abu Muhammad Hashim Sarwani, *Tazkeratul Aoliya*\* written in 1215 A.D by Sulaiman Makoo, and the writers such as Sheikh Milli, Khan Kaju, Sheikh Katta Mathezai etc. Zalmy Hewadmal argues in his *Book, Da Pakhto Nasar Ata Sawa Kala*, that *Tazkeratul Aoliya*, is the first Pashto prose work, though scanty (few pages) but extant. According to Bibi Maryam, “We are not certain about the lives, or even works of the writers of this period”. They have been introduced by a book *Pata Khazana*, a disputed Pashto book, discovered by Abdul Hai Habibi, which contain an anthology of Pashto poets and poetry dating back to the 8th C. Habibi published it in 1975, but did not make the original document available to the public. He claimed to have discovered the manuscript in 1944, written in 1729 by Muhammad Hotak. Iranian studies have declared it forgery, while Qalander Momand, a Pashto critic considers it unauthentic by expressing that the authenticity of the document could only be checked by analyzing the orthography and style of the original book. Besides, Hewadmal has defended *Pata*

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<sup>1</sup> M Asaduddin, *First Urdu Novel: Contesting Claims and Disclaimers.*, p-78, accessed from [http://www.urdustudies.com/pdf/16/10\\_Asaduddin.pdf](http://www.urdustudies.com/pdf/16/10_Asaduddin.pdf)

<sup>2</sup> Abdul Hai Habibi, *Da Pakhto Adbiyato Tarikh. Volume-II* (Kabul: Pakhto Tolana, 1342 A.H.), 155. (hereafter cited as Habibi.)

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*Khazana*.<sup>3</sup> Still the original book is unavailable.<sup>4</sup> Abdur Rauf Nowsherwi informs us that “historically this was a period of memoirs writing, that is why most of these writers have written memoirs of poets and saints”.<sup>5</sup> These were religious writers influenced deeply by Persian and Arabic. Pashto borrowed extensively from these sources. The stock of Pashto prose of this period is too limited to satisfy the modern reader.<sup>6</sup> The literature of this period as mentioned in the *Pata Khazana*, is unavailable. Here we have unknown writers with equally unknown works.

During the second period, *Khairul Bayan*<sup>7</sup> (1572 A.D.) by Bayazid Ansari (Pir Roshan), and *Makhzan* (1615 A.D.) by Akhun Darweza are considered authentic pioneer Pashto prose books, which are extant in form and content. This period ranges roughly from the sixteenth to seventeenth century, has known writers with equally known books. Due to availability of the two above books, it is said with certainty that, the Pashto prose begins with this period. Bayazid Ansari was the first to take the lead with the writing of *Khairul Bayan*.<sup>8</sup> Besides, *Fatawa Tohfatul Khani* (1661 A.D.) by Karim Dad (son of Akhun Darweza) is another Pashto prose work of this period. However, according to Hewadmal, *Tazkeratul Aoliya*, (1215) may be considered the first Pashto prose work. Another Pashto critic, Abdur Rauf Nowsherwi argues that through *Pata Khazana*\*, we are informed that, though unavailable, *Da Saalu Wagma* and *Tazkeratul Aoliya* are considered pioneer Pashto prose books.<sup>9</sup> However, most Pashto critics consider beginning of the period of Pashto prose with the emergence of *Khairul Bayan*.

The third period of Pashto prose, the *Khattak Period*, is known after the name of Khushal Khan Khattak and his sons, and grandsons

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<sup>3</sup> Zalmay Hewadmal, *Da Pakhto Nasar Ata Sawa Kaala*, (Lahore: Millat Printers, 1996) (hereafter cited as Hewadmal)

<sup>4</sup> [https://en.wikipedia.org/wiki/Pata\\_Khazana](https://en.wikipedia.org/wiki/Pata_Khazana)

<sup>5</sup> Abdur Rauf Nowsherwi, *Pashto Adab: Aik Taaruf* (Lahore: Printex Printers, Darbar Market, 1986/88), (hereafter cited as Nowsherwi)

<sup>6</sup> Qabil Khan Afridi, “Amir Hamza Khan Shinwari: Life and Works” (PhD. Diss., Area Study Centre (Russia, China & Central Asia) University of Peshawar, 1990), 160-161. (hereafter cited as Afridi.)

<sup>7</sup> Habibullah Rafi & Hewadmal, Sariza by Abdul Hai Habibi, *Khairul Bayan da Bayazi Rokhan* (Pakhto Tolana, 1353)

<sup>8</sup> Ibid, .161.

<sup>9</sup> Nowsherwi, 31.

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such as, Abdul Qadir Khan Khattak, Sadar Khan Khattak, Gohar Khan Khattak, Afzal Khan Khattak, and Kazim Khan Shida.<sup>10</sup> They wrote Pashto prose with a difference, entering to its “Golden Age” promising stable foundations to the edifice of the modern Pashto prose. This period normally ranges from the seventeenth to the eighteenth centuries. Maryam Bibi calls this period “*The Twilight of Pashto Prose*”, reserving the golden age for the next period which borders on modern prose. She further expresses that the prose of this period has fluency, continuity and grace. It is free from crudeness and cumbersomeness, hence wholesome and flawless. The prose is simple and continuous. It came out of the bondage of religious towards the secular. We have little Persian and Arabic words and phrases used in prose of *Dastar Nama*,. Khushal Khan Khattak used Pashto words in his prose instead of Persian and Arabic, making the Pashto prose simpler. The prose of *Khattak period* is a link between the old and new prose. The famous prose works of this period are; *Dastar Nama* (1666 A.D.) written by Khusak Khan Khattak, *Qalabul Sair* (1708) by Gohar Khan Khattak, *Guldasta* (1712) by Abdul Qadir Khattak, *Ilm Khana-e-Danish* (1717) by Afzal Khan Khattak, *Tarikh-e-Mursaa* (1724) by Afzal Khan Khattak, and *Pata Khazana\** (1729) by Muhammad Hotak. While studying the prose after the *Khattak period*, it shows a long break in prose writing.

In the *Modern Period*, the prose was written under the influence of the British, that is why, Abdur Rauf Nowsherwi terms this period as the *English Period*. This period ranges from 19-20<sup>th</sup> centuries.<sup>11</sup> The prose have complex and uninteresting language in some works like of Clark’s *Risalun Nabiyat da Hazrat Esa* and the *Aesop Fables* by Maj. Raeverty, while some have simple and continuous language like in *Gulistan*. The 19th century famous prose books are; *Gulistan* (1812) by Amir Muhammad Ansari, *Injeel-e-Muqaddas* (1824) by William Kerri, *Risalun Nabiyat Da Hazrat Esa* (1860) by Robert Clark, and *Da Eesapul Hakim* (Aesop fables- 1871) by Major Raeverty.<sup>12</sup> The short stories of the Raeverty’s work, may have inspired the prose story of Molvi Ahmad, ‘*Qissa da Adam Khan ao da Durkhanai*’, edited and

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<sup>10</sup> Afridi, 162.

<sup>11</sup> Ibid., 163.

<sup>12</sup> Molvi Ahmad, *Qissa da Adam Khan ao da Durkhanai. Tehqiq –o-Muqaddima* by Khalid Khan Khattak, (Peshawar: Khalid Kutub Khana Hayatabad, 199), 26-29.

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published by the priest T.P.Hews, in 1872 in *Kalid-e-Afghani* in Lahore, and his ‘*Gunj-e-Pashto*’, a collection of 49 short stories, published in 1872 in the same collection. *Gunj-e-Pashto* got popularity but the prose-story of *Adam-Durkhanai* did not. According to Khalid Khattak, a Pashto critic, the reason may be that the only book of ‘*Adam Durkhanai*’ which was in prose, was not available in Khyber Pakhtunkhwa until he found it in 1981 in the library of the College of Asian and African studies, London, which remained escaped from the pens of critics.<sup>13</sup> Besides, the other prose writers include, Farahi, Moulvi Syed Ahmad, Qazi Abdul Qadir, Amir Ali Khan, Mian Haseeb Gul kakakhel, Mian Muhammad Yousaf Kakakhel, and Munshi Ahmad Jan etc. Furthermore, *Da Qissa Khanai Gup Shup* and *Hagha Dagha* are the prominent books written by Munshi Ahmad Jan, published in 1929 and 1930 respectively.<sup>14</sup>

In the 20th century, many writers and critics from Afghanistan, Khyber Pakhtunkhwa and Balochistan have contributed to prose writing in Pashto. The writers in Afghanistan are; Qayamuddin Khadim (1325-1399 A.H.), Sadiq ullah Rishtin, Abdul Hai Habibi (1910-84 A.D.), Gul Bacha Ulfat (1288-1356 A.H.), Muhammad Din Zhwak, Hakim Tanriwal, Dr. Mustafa Nizdey, Wasiullah Sayar and Zalmai Hewadmal\*. The prose-writers of Khyber Pakhtunkhwa are; Ajmal Khattak, Abdul Halim Sharar, Syed Anwarul Haq, Prof. Taqweem ul Haq Kakakhel, Prof. Afzal Rasa, Sahar Yousafzai, Muhammad Madni Abbasi, Azim Shah Bukhari, Farigh Bukhari, Prof. Muhammad Nawaz Taair, Prof. Muhammad Yaqoob, Prof. Abdur Rauf Nowsherwi, Bibi Maryam, Prof. Jehanzeb Niaz, Prof. Muhammad Azam Azam, Abdul Kaafi and Molana Abdul Qadir. Besides, in the prose writers of Balochistan, Dr. Kalimullah Sadam has written a book ‘*Da Sahaili Nasar Likunki*’, published in 1985, containing 218 pages, describes about the 13 prose-writers of this area and their works. Another prose writer, Prof. Sahibzada Hamidullah, has written a book ‘*Ghwara Adab*’, published in 1995 in Peshawar, divided into two parts of Pashto prose and poetry.<sup>15</sup>

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<sup>13</sup> Ibid., 29.

<sup>14</sup> Afridi, 163-64.

<sup>15</sup> Hewadmal, 4-21.

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## PASHTO DASTAN

*Dastan* writing in Pashto, began roughly during the 17-18th centuries,<sup>16</sup> can be divided into two parts; foreign translated-*dastans* and Pashto indigenous-*dastans*.<sup>17</sup> The translated *dastans* were from Persian and Arabic sources, while the indigenous were Pashto locals. The translated-*dastans* are written in *Masnavi* while the Pashto indigenous-*dastans* in *Masnavi*\* or *Badala*\*. The difference between the two *dastans* is that the translated-*dastans* reflect features such as, supernatural, imaginary, humanly impossible stories of fairyland, gods, miracles, unseen powers of old pious people, witches, wizards, exaggerations, while the indigenous-Pashto, reflect, the lifelike, humanly possible stories of real human beings, theme of love, reflection of Pashtoon culture; bravery, honour, and *Pakhto*. The former have story within the story, while the latter have a single plot. There exist no *dastan* in written form in Pashto before *Gul Sanobar*.<sup>18</sup>

‘*Gul Sanobar*’, is the first Pashto translated *dastan* from Persian, written by Talib Rashid in 1692 A.D., however, it is contested. Syed Taqweemul Haq, a Pashto critic, explains its writing-year in a letter to Molana Abdul Qadir, that the *dastan*, probably written in 1780 A.D. , while referring to the name of Taimur Shah (son of

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<sup>16</sup> Muhammad Azam Azam, *PakhtoAfsana: TehqiqaoTanqid*, (Peshawar: Azim Publishing House, 1976), 24-25. (hereafter cited as Azam)

<sup>17</sup> Ibid., 30.

\* *Masnavi*, a Persian poetic form, is an epic poem, written in heroic couplets. It contains a meter of eleven or

occasionally ten syllables with a rhyming scheme of aa/bb/cc. *Masnavi* have been written in different cultures

such as Persian, Urdu, Turkish and Arabic.

\* In Pashto literature, *Badala* is a professional form of folk music and consists of an epic poem or ballad.

Themes of tribal tradition such as, heroism, tragedies and romance are expressed in *Badala*.

<sup>18</sup> Azam, 31-48.

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Ahmad Shah) period, king of Afghanistan, expressed through a verse from *Gul Sanober*.<sup>19</sup> However, it is still contested. Other *dastans* from Persian sources include; *Yousaf Zalekha*, written by Abdul Qadir Khattak (son of Khusal Khan Khattak), appeared in 1700 A.D., *Shah-wa-Gada* (by Abdul Hameed) written in 1882 A.D., *Shireen-Farhad* (written in 1887 by Mullah Nematullah), *Shahnama* (by Mullah Nematullah), and *Char Darwesh* (by Mullah Nematullah) etc. The *dastans* from Arabic sources include; *Hatam Tai* and *Laila Majnoon* (written by Mulla Nematullah) and *Alif Laila* (Arabian Nights) by Mulla Nematullah.

Besides, among the Pashto indigenous-*dastans* include; *Dale-Shahai* and *Adam Khan Durkhanai* written by Sadar Khan Khattak (son of Khushal Khan Khattak) in 1699 A.D. and 1706 A.D. respectively. *Musa Khan ao Gul Makai*, *Nimbula Timbula* and *Qissa da Fateh Khan Qandhari* produced by Mulla Nematullah<sup>20</sup>, *Yousaf Khan Sherbano*<sup>21</sup> by Ali Haider Joshi, and *Mehbuba Jalat* by Abdul Karim. All these stories are in form of *Masnavi* or *Badala*.

In Afghanistan, Noor Muhammad Noori, published the collection of Pashto indigenous- *dastans* in his book *Milli Hindara*; for the first time, these stories were published in prose. The famous stories of this book are; *Momin Khan Sherino*, *Musa Jan ao Wali Jan*, *Jalat Khan ao Shumaila*, *Khadi ao Bibo*, *Zarif Khan ao Mabai*, *Qutub Khan ao Nazo*, *dale ao Shahu*, *Adam durkhanai*. Except the last one, all the stories are indigenous to Afghanistan.<sup>22</sup>

## PASHTO NOVEL

Pashto novel got inspiration from the Urdu novel, and in turn, the Urdu novel got inspiration from the English novel. The first English novel '*Robinson Crusoe*' written by Daniel Defoe published in 1719 in London, while the first Urdu novel '*Miratul Uroos*' written by Deputy

<sup>19</sup> Talib Rashid, *Gul Sanober: Dibacha by Mir Sharaf Khan*, (Peshawar: Pashto Academy, University of Peshawar, 1981), 132.

<sup>20</sup> Azam, 25-28.

<sup>21</sup> Ali Haider Joshi, *Qissa Da Yousaf Khan ao Bibi Sherbano*, (Peshawar: Zeb Art Publishers, Mohalla Jhangi, N.Y)

<sup>22</sup> Azam, 29.

Nazir Ahmad (1830-1912) in 1818, published in 1869 in Lahore.<sup>23</sup> And the first Pashto novel *Paighla*<sup>24</sup> written by Sahibzada Muhammad Idrees, published in 1950, in Peshawar. The difference is evident in the origins of novel in English, Urdu and Pashto.

In 1869, the Urdu novel *Miratul Uroos*, translated into Pashto, *Naqsh-e-Nagin*, by Mian Haseeb Gul Kakakhel.<sup>25</sup> Later on, the Urdu novel, *Tabatun Nasooh*, written in 1878, also translated into Pashto by Mian Muhammad Yousaf Kakakhel, which was published by New Press Rawalpindi in 1905.<sup>26</sup> Therefore, the novel appeared in Pashto in translated form from Urdu. Resultantly, the Pashto indigenous-novel *Mah Rukh ya Natija-e-Ishq*, written by Syed Rahat Zakheli (1884-1963) appeared in 1912.<sup>27</sup> Divided into 12 chapters, the novel is written in Pashto prose, but in the text, we find some Persian and Pashto poetry; some Urdu poetry also exists. At the end of the novel, the writer has written “*Tamam Shud, Hissa Awal*”.<sup>28</sup> The novel’s second part is un-available, hence fragmentary. Abdur Rashid, a Pashto critic, in his book, *Da Pakhto Wrombay Novel*, published in 2014, considers that this novel may be translated from Persian because the names and characters are not indigenous Pashto.

Three novels contest for the origin of first Pashto novel; *Mah Rukh ya Natija-e-Ishq*, written by Rahat Zakheli in 1912, *Be-Tarbiyata Zoi* by Noor Muhammad Taraki in 1939, and *Paighla* by Sahibzada Muhammad Idrees in 1950. Critics are divided about the origin of Pashto novel. Hanif Khalil, a Pashto novel critic, argues that ‘*Paighla*’ is the first Pashto novel because it is complete in terms of story and artistic techniques. He further argues that neither is ‘*Mah Rukh ya Natija-e-Ishq*’ as the first Pashto novel nor ‘*Bai-Tarbiyata Zoi*’,

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<sup>23</sup> Bibi Maryam, “Da Pakhto Novel YawaTajziyati Mutaliaa” (PhD. Diss., Pashto Department. University of Peshawar, 2004) 12. (hereafter cited as Maryam)

<sup>24</sup> Sahibzada Muhammad Idrees, *Paighla* (Peshawar: Azim Publishing House, Khyber Bazar Second edition, 1985), 452.

<sup>25</sup> Azam, 73.

<sup>26</sup> Maryam, 595.

<sup>27</sup> Ibid., 189.

<sup>28</sup> Rahat Zakheli, *Novel da Mah Rukhi (Natija-e-Ishq)*, (Kabul: Da Kabul Pohantoon Farhangi Shura, 1944), 190.

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because both are fragmentary, and have technical weaknesses.<sup>29</sup> Muhammad Azam Azam, another Pashto critic, considers '*Paighla*' as the first Pashto novel.<sup>30</sup> But Bibi Maryam and Abdur Rashid, Pashto scholars, think differently; the former consider '*Mah Rukh ya Natija-e-Ishq*' as the first novel, while the latter consider '*Be-Tarbiyata Zoi*' as the first Pashto novel. According to Abdur Rashid, the names and environment in the novel, '*Mah Rukh ya Natija-e-Ishq*' are not indigenous Pashto; the characters of *Mah Rukh* and *Shamsul Nazir*, seem not indigenous Pashto, rather persian, even the story does not reflect local domestic culture, therefore, the novel may be translated from Persian. This novel is fragmentary, and its second part is unavailable. Another critic, Muhammad Sadiq Zhraq, mentions that the first part of *Be-Tarbiyata Zoi* published in installments in March/April 1949 in Kabul Magazine (pages, 88-92), and its second part published in April/May 1940 (pages, 85-86).<sup>31</sup> Abdur Rashid even criticizes Hanif Khalil and others for criticizing *Be-Tarbiyata Zoi* as reflection of socialist-political ideas, propagated by Noor Muhammad Taraki, for which the novel is commonly believed, was banned by the government. He argues that the understanding of the novel has been distorted, which is a reformative novel about giving education to the youth. There is no such word against *religion, Khan, Mulla* or the *government* in the novel. Taraki, later on, admitted in an interview to a newspaper that the novel's other installments were not published<sup>32</sup>, making the novel fragmentary. Taraki's other novels include; *Sangsaar*, published in 1979, *Sara*, published in 1943, and *Spin* and *Da Bang Musafri* both published in 1958, and *Moochi*.<sup>33</sup> Concludingly, *Paighla* (1950), being artistically and story-wise complete-indigenous novel, may be considered the first Pashto novel.

During the period 1912-2014, 105 Pashto indigenous-novels

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<sup>29</sup> Hanif Khalil, *Pakhto Novel: Tehqiqi Ao Tanqidi Jaiza*, (Lahore: Millat Educational Printers, 2000), 44-46.

<sup>30</sup> Azam, 73.

<sup>31</sup> Rashid Ahmad, *Da Pakhto Wrombay Novel*, (Peshawar: Zeb Art Publishers, Mohalla Jhangi, 2014), 23-30.(hereafter cited as Ahmad)

<sup>32</sup> Ibid., 29-33.

<sup>33</sup> Ibid., 52-53.

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were published<sup>34</sup>, Syed Nazeem Syedi mentions 141 such novels in his book, *Navel Ba Sanga Liko*<sup>35</sup>, the famous include; *Mafrur* (1963), *Mamonai* (1963), *Khudkushi* (1972) and *Shamai* (1975) written by Syed Rasul Rasa. Besides, *Rehman Koruna* (1974), *Wada wo na sho* (1997) and *Karkach* (2009) by Sher Zaman Taizai, *Heeray ao Eeray* (1978) by Matoon Khan, *Nawe Kol* (1972) by Saghar Apridey, *Da Abdali Toora* (1973) by Ghulam Ghos Khaibarey, *Khaperay* (1975) and *Meena ao Farz* (1976) by Habib Afghani, *Banzay* (1987) by Ghazi Sayal, *Kota Sikka* (1988) by Pervez Sheikh, *Gham Makawa* (1997), *Fikr Makawa* (1997), *Aasra Makawa* (1997) and *Siasat Makawa* (1997) by Muhammad Hassan Khan Khalil, *Da Dasht-e-Loot Musafar* (1996) and *Allah ao Bhagwan* (2004) by Painsa Muhammad Khan, *Ka Ranra Shwa* (1998) by Salma Shaheen, *Malaka* (2011) by Syeda Haseena Gul, *Kanro ke Ragoona* (2000) by Tahir Apridey, *Da Azadai Nangiyali* (2002) by Sabir Hijazi and *Majnun* (2009) by Mubarak Shah Daudzai.<sup>36</sup>

According to Bibi Maryam, many foreign novels translated into Pashto in between 1932-1997<sup>37</sup>, which are from French, English, Russian, Arabic, Persian, Urdu and Bengali sources.<sup>38</sup> She mentions 46 such translated novels from other languages into Pashto<sup>39</sup>, while Syed Nazeem Syedi, mentions 99<sup>40</sup> such novels. According to Syedi, among these, the major include; 40 novels translated from Urdu (mostly from Nasim Hijazi's novels), 15 from English, 15 from Russian and 14 from Persian. Most of these translations made by the writers of Afghanistan in the 20th century; the Pashto writers of Khyber Pakhtunkhwa and Balochistan have little contributions in this regard.<sup>41</sup> Below are some of the translated novels from foreign languages into Pashto<sup>42</sup>;

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<sup>34</sup> Ibid., 52-58.

<sup>35</sup> Syed Nazeem Syedi, *Navel Ba Sanga Liko*, (Jalal Abad: Momand Khaprendwoya Tolana, 1969 A.H), 144-151. (hereafter cited as Syedi)

<sup>36</sup> Ibid., 52-8.

<sup>37</sup> Maryam, 592.

<sup>38</sup> Ibid., 592.

<sup>39</sup> Ibid., 592-596.

<sup>40</sup> Syedi, 151-60.

<sup>41</sup> Maryam, 592.

<sup>42</sup> Syedi, 347-391.

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1. *Badal*, containing 280 pages, was translated in 1959 by Sahibzada Abdur Rehman, from the English novel, *Montezuma's Daughter* (1893) written by Sir H. Rider Haggard.
2. *Akhri Chatan*, is translated by Syed Akram Bacha, from Urdu novel of Nasim Hijazi of the same name.
3. *Baghbaan*, translated by Muhammad Yousaf Ayazi, from a Bengali novel of Robindar Naath Taigor.
4. *Bayozlaan*, an historical novel, translated by Abdul Hai Habibi, from Dari translation of *Les Miserable* written by Victor Hugu, published in *Tulu-e-Afghan*.
5. *Panra Woraizhda*, translated from Persian by Saleh Muhammad Saleh in 2002, published by *Danish Kutub Khana Peshawar*. It contains 187 pages.
6. *Tagai Musafar*, translated by Amin Afghan, from Russian novel of Makhil Sadoanov, published by *Kabal Dolati Matbaa* in 1991.
7. *Tabatun Nasuh*, translated by Mian Haseeb Gul Kakakhel, from deputy Nazir Ahmad's novel, published by *New Press Rawalpindi* in 1905. It contains 440 pages.
8. *Tom Sawyer*, translated by Dolat Muhammad Lodin, from the American novel *The Adventures of Tom Sawyer* written by Mark Twain, published by *Pakhto Tolanaï Dolati Matbaa, Kabul* in 1964. It contains 332 pages.
9. *Da Khan Ghaiz*, translated by Yousaf Sabir, from a Russian novel by Tolstoy, published by *Da Afghanistan Likwalo Anjuman Dolati Matbaa* in 1989. It contains 217 pages.
10. *Zor Sarey ao Seend*, translated by Saaduddin Shpoon, from *The Old man and The Sea*, an American novel written by Ernest Hemingway, published by *Pakhto Tolanaï Kabul Dolati Matbaa* in 1961. It contains 76 pages.
11. *Firdous ya Bla Nishta*, translated by Shahjehan Wagaryaal, from an Arabic novel written in 1987 by Nawal El sadawi, published in 1996. It contains 191 pages.
12. *Marghlara*, translated by Engr. Muhammad Nabi, from John Steinbeck's novel *The Pearl*, published by *Pakhto Tolanaï Afghanistan Dolati Matbaa* in 1978. It contains 120 pages.
13. *Nan Shpa Okhke Toyegi*, translated in 1966, by Syed Nazeem Syedi, from a Persian novel.<sup>43</sup>

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<sup>43</sup> Ibid., 160.

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14. *Shaheen*, translated by Muhammad Zubair Shafiqi, from the Urdu novel of Nasim Hijazi in 1388 A.H.(1968 A.D.)
15. *Shpagama Kamra*, translated by Sami uddin in 1948, from a Russian novel of Anthony Chinjof.<sup>44</sup>
16. *Da Zanawaro Farm Ya Da Roosi Communism Hindara*, translated into Pashto By Rasul Amin, from the English novel *Animal Farm*, written by George Arwil, published by Writers' Union of Free Afghanistan, N.Y.

## CONCLUSION

Like other parts of the world, the culture of storytelling existed in Pashtoons. They entertained an inborn aspiration for story. As, novel originated in the West in 18<sup>th</sup> C; it diffused to this part of the world in 19<sup>th</sup> C, particularly impacting Urdu literature, then the Pashto novel. The translation made the diffusion of novel possible into Pashto. *Naqsh-e-Nagin* published in 1869, was the first Pashto translated novel from Urdu. Indigenous novel appeared in the early part of the 20<sup>th</sup> C. Besides, Pashto *dastans* such as, *Gul Sanober*, *Adam Durkhanai* etc, written in *Masnawi* or *Badala*, existed prior to the Pashto novel. Later on, British's Pashto literature like *Da Eesapul Hakim* (Aesop fables- 1871) by Major Raeverty, and Molvi Ahmad's *Gunj-e-Pushto* ( a collection of 49 stories-1872), along with his famous Pashto story in prose, *Qissa da Adam Khan ao da Durkhanai*, were produced in later part of the 19<sup>th</sup> C. , inspired novel writing in Pashto. The availability of British literature and culture did play a role. In 1912, the Pashto novel, *Mah Rukh ya Natija-e-Ish*, appeared, however, it is fragmentary. *Paighla*, published in 1950, is considered the first, complete, Pashto indigenous-novel. Subsequently, various novels on different topics and issues were written and published. Novel writing in Pashto has given voice to the common man, for their expression and understanding. Presently, the unheard voices of Pashtoons, are expressed in indigenous-Pashto stories. This is a humble attempt on the Pashto novel, its origin and development; the prospective scholars may probe further on the technical aspect of Pashto novel.

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<sup>44</sup> Ibid., 155.

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