

THE POSITION OF WOMEN IN MALANG JAN'S POETRY

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Abstract

Malang Jan, in his poetry, expresses feminine emotions through the voice of women in such a way that men are encouraged to fulfill their responsibilities, such as protecting the country, building it, promoting its development, achieving freedom, and more. When men do not have such feelings, women get up themselves and do these jobs. Malang Jan has shown the position of women in serving the country and feeling freedom as even higher than that of men. The reason might be that Malang Jan sees women as a valuable and responsible part of society. Also, he believes that women encourage men on the path of independence and service to the country. So far, a complete study and review have not been done on this part of Malang Jan's poetry. Therefore, it was necessary to highlight this aspect in the content of his poems. This writing will introduce us, in an analytical way, to the expression of feminine emotions in Malang Jan's poetry through folk language. The conclusion is that Malang Jan expressed his poetry in the voice of women because men quickly become emotional when reproached by women, show their reaction, and thus become ready for struggle and sacrifice. The method of this writing is explanatory-descriptive, and its style is documentary.

Keywords: *Feminine Language, Feminine Emotions, Male Reaction, and Sacrifice.*

INTRODUCTION

Living with the people and the community is not merely about sharing their sorrows, but it also reveals their priorities. You become familiar with their needs, desires, emotions, traditions, behavior, and social conduct, and you observe all the actions of both the common people and the authorities, Society has a complete impact on humans (Yousafzai, 1399 M, 13). Malang Jan is one of those individuals who points out the things that hinder the progress of society. His demand is the demand of the people. Malang Jan not only used the language of men, but also expressed feminine emotions through the voice of women, and by using these emotions, he inspired the youth to work for the development and protection of the country. Malang Jan has presented women, in their own voice, as problem-solvers, as motivators for the youth in their fight for freedom, as contributors to the country's development, and as those who equip the nation with the treasure of education. The position of women in Malang Jan's poetry reflects a nuanced and profound understanding of their role in society, culture, and the spiritual realm. As a poet deeply rooted in Pashto literary tradition and Sufi philosophy, Malang Jan portrays women not merely as subjects of love or beauty, but as symbols of resilience, purity, and moral strength. His verses often transcend conventional gender roles, offering a space where women emerge as central figures in emotional, ethical, and even mystical dimensions. This study explores how Malang Jan's poetic expression challenges societal norms, celebrates feminine virtues, and articulates a vision of gender that is both progressive and deeply spiritual

LITERATURE REVIEW

A lot has been written about Malang Jan at the national level, but no analytical writings have been done on him.

The work (Kh wagee Naghmee) which was published in 1335 M by the researcher Bakhtani Khidmatgar, has been accompanied by numerous articles. These writings have clarified many of the darker aspects of Malang Jan's poetry. Additionally, Bakhtani Khidmatgar, who was closely associated with Malang Jan, had a clear understanding of his moral and ideological character. However, as expected, he did not fully explain the entire content of Malang Jan's poetry. Similarly, Abdul Wajid Wajid wrote his Master's thesis in 1383 M under the title "Da Malang Jan pa she'r ke da watan da mene angazay." He also only selected those poems in which Malang Jan

expresses his love for the country and recalls the struggles and sacrifices of the fighters. The love for the country is not in war, sword, injury, and death. Rather, true love is about how to encourage the country's residents towards a comfortable and peaceful life and show them the ways to a prosperous life.

(Da Watan Da Mene Kachkool.) compiled by Sayyida Gul Gharib Yar in 1383 has a long introduction that briefly mentions some of the capitalistic titles. However, he has focused more on the collection of Malang Jan's poems and has gone through an analysis that has divided the poems according to form. He has shown (14) types of Malang Jan's charbeti, but has not explored other geometric structures. (Da Malang Jan Kaliyat.) compiled by Khushal Foladi in 2007, includes many newly found poems that he added to his collection. He has not discussed the form or the content; he has only gathered the poems.

METHOD

The materials for this study were mostly collected from various books, articles, magazines, and websites, so the writing method is exploratory and analytical, and its style is documentary

RESULTS AND DISCUSSION

The Position of Women in Malang Jan's Poetry

Among the folk poets, Malang Jan (1293–1336 L.L.) is a shining star. Since, on the one hand, his songs are accompanied by a strong rhythm, and on the other hand, he was initially illiterate and later learned some writing, he became known as a folk poet. But his artistic innovations place him among the great poets (Rohi, 1384. 146).

Through his revolutionary poetry, he revived folk literature and poetry. Malang Jan has written poetry in a sweet, simple, and fluent language, where love, politics, unity, and the pain and emotions of the people are clearly expressed. All of his poems carry unique messages that call on the Pashtuns to awaken (Sameemee, 1389 M. 399).

In his poetry, Malang Jan has described the position of women as similar to that of men. Sometimes, he even shows that women's position in terms of service to the country and freedom is higher than that of men. Perhaps the reason for this is that Malang Jan sees women as the more valuable and independent gender in society, or else he sees women as the motivators of men on the path to independence and service to the country, or perhaps it is because Afghans have great respect for women. When major issues arise between the people of society, such as fighting, killing, and other injustices, if a council or discussion fails to resolve the matter, the women (referred to as "tursare") go to seek forgiveness. In such cases, the opposing side pardons the offender. Furthermore, Afghans do not want to show weakness in front of women, even if it costs them their lives. They prioritize death over showing weakness towards women. As a Pashtun, Malang Jan always remembers women as a motivating and valuable force for independence and the progress of the country. In Malang Jan's poetry, the position of women is very high, and Pashtun women have always played a significant role in the construction and independence of Afghanistan. Some good examples of this are: Bee Bee Ayno, Spina Adi, Razgona Ana, Nazwana, D khpalwaki Atla Meraman Malala, Nahid, Makhfi Badkhashi. And many more can be mentioned, as these heroic women have played significant roles in the defense, independence, and progress of the country, (Wajid, 1383 M. 16).

In this place, Malang Jan presents his feminine feelings through the voice of women to the country and its people, instilling a sense of patriotism in the youth and nurturing national love within them.

Adke morey da Pashto nang de,	Kocho ta ghutay warkom, jhagrey la jma.
Bachiya zra de walee tang de,	Ta pa zhwandon la zana kalla beelo ma.
Morey rukhset me kra che dzm da zra pa mena	Da asarat zhwandon maza na rakoi na.
Ta mastura ye lorey ma wza la khora,	Shukar de der Pashtana shta de lore pa lore.
Sta da murad bagh ba akher krae Khudai samsora	Ose khushala atminan, za darkoma
Satar ba mat krum azadi lapara,	Zan ba shaheed krauma pa dagha paka lara

In another place, Malang Jan describes the feelings and emotions of women in such a way that on the one hand, they want to love someone who sacrifices their life for their homeland and independence and becomes a martyr in the defense of their homeland, so they place a bouquet of flowers on their graves and consider it an honor for themselves.

Nawi mosem nawi bahar de,

Sine may waspurl guloona.
Rana joda da mene yar de,
Zaka may zhi pa makh roudona.
Da labasi zalimi ba tsa krum?
Che dowl ye wi ghairat ye na wi.
Khpal paighaltob ba prey warna krum,
Che dowl ye wi ghairat ye na wi.
Tan may la hogo zalmo zaar de,
Che kray watan ta khidmatona.
(Malang Jan, 1376 M. 18).

From this poem, it appears that a Pashtun girl is honoring the martyrs of the country by bringing garlands of flowers and placing them on their graves. He wants to instill the feeling of earning this honor in the youth, so that every young person nurtures love for the country in their heart and mind. Malang Jan has a special skill in awakening and nurturing this feeling, using a very sweet and colorful language, sometimes in a teasing manner, and at other times through the voice of women, he teaches and nurtures love for the country, (Rafi, 1388 M. 135).

Saba atwar de warla dzma,
Da shaheedano pa mazaar ke.
Ghoncha da gulo prey shindma,
Da shaheedano pa mazaar ke.
Da doi zyarat ma ta pa karda,
Doi pa watan aykhi sarona.
(Fooladi, 2007 M. 111)

In the following poem, a very high national feeling is expressed through the voice of women, which is not only essential for the survival and endurance of any nation in the world, but also crucial for its progress. Malang Jan preferred the language of women to make his thoughts and opinions more effective. On the one hand, women's delicate emotions are a source of great inspiration and encouragement. On the other hand, Afghans are very cautious towards women, and respecting and honoring women is their traditional culture. (Haqyar, 1388 M. 45)

Za may orbal ke da wahdat guloona zdi,
Pa nang stergay toruma.
Morey laagi tekay may rakhay,
Mili tarron de.
Zra may da baaz pa shan hawa ka,
Mili tarron de.
Azadi khwa zalmiyan wraze war sara dzma,
Pa nang stergay toruma.
Tata morchal ke ba za darkrum,
Sharbat da shundo.
Ka tazay sho warla ba warkrum,
Sharbat da shundo.
Pa toro tsano ba ye gerd lary kruma,
Pa nang stergay toruma.
(Azmoon, 1377 M. 86)

In the following stanza of this poem, the feminine sentiment is highly motivating for the youth. It does not want young people to be distant from the valuable issues of the country. They must have strong determination to take an active part in the protection and progress of the country.

Ka da zalmo na pora na shawa,
Satar ba mat krum.
Ka ye pakhwa irada na shawa,
Satar ba mat krum.
Da pawalo dakka lamon ba za jhagrey ta dzma,
Pa nang stergay toruma.
Razai pahtai che qurbaniygu,
Da Pashto nang de.
Sabar may na shey rawaniygu,

Da Pashto nang de.

Da Malang Jan masro la sabra woyestma,

Pa nang stergay toruma.

(Fooladi, 2007 M. 115)

Sacrificing oneself for honor is a unique feature of Malang Jan's poetry, which most other poets have not used in this way. Traditionally, honor is associated with reddening the eyes, while blackening the eyes is linked to beauty. Thus, in Malang Jan's interpretation, honor becomes a symbol of masculine beauty — a distinctive expression in his poetry. This is because Malang Jan's love is love for the homeland, and his beloved is his country.

He himself says that the separated piece of his homeland (Pashtunistan) has made him forget all the loves of the world. The beloved always keeps herself for her lover, but asks for nothing else, just as in Malang Jan's poetry, the woman is also intoxicated with the love for the country and its people. (Rafi, 1388 M. 138)

The following poem is a good example of this type of statement:

Tore nary wreezay, walara yemah,

Dar sakha ghwarem azadi da bagh guloona,

Ta ka zama yar ye.

Zama par makh meena yara,

Dza mala wutra.

Zama da shundo kharidara,

Dza mala wutra.

Da azadi Layla da para,

Dza mala wutra.

Che za de wogorum da toore guzaroona,

Ta ka zama yar ye.

Ka ta zama mohabat ghwarey,

Azad kra watan.

Ka ma'ashoqo na waslat ghwarey,

Azad kra watan.

Ka da zan qadr aw izzat ghwarey,

Azad kra watan.

Pa saromangolo ba de ke mandam lasoona,

Ta ka zama yar ye.

(Fooladi, 2007 M. 128)

Young girls love their country's independence as much as men do and consider themselves responsible for protecting it. In the following poem, a Pashtun girl asks her mother for permission to fight for her country's independence.

Adkay morey rukhset rakhra,

Mashki orbal may za da qam na zaaruma.

Da Maghulgai khwandy may zhaari,

Sartor sarona.

Da khpalo mro intiqam ghwarey,

Sartor sarona.

Zalmi kho Khudai khabar ka laar wi,

Pa ma lazem de hammadai lapara dzma.

(Fooladi, 2007, M. 131)

The image of a Pashtun widow is depicted as follows:

Pa weeno rang jame pa tark ke garzuma,

Cha ta wozharma.

Ka Pashtunkhwa ke zalmi der di tse(tse ye) koma,

Cha ta wozharma.

In another stanza of this poem, an image is painted like this.

Chakhtan shaheed waruna bandiyan shol zama,

Stergay may awri Pashtunkhwa zalmo ta.

Be palara paati mashooman shol zama,

Stergay may awri Pashtunkhwa zalmo ta.

Za ba tarsi da beghane wumangi wurma,

Cha ta wozharma.

Da shaheed sare jame ba waisma za,
Da Ahmad Shah Baba mazaar ta.
Pas pa khwaza ba ye warta keezdma za,
Da Ahmad Shah Baba mazaar ta.
Sta Durraniyano be baz khwasta prekhodma,
Cha ta wozharma.
(Fooladi, 2007 M. 134)

Or
Khwendo razai gadd pa maidan she,
Zalmo ta ma ghor rawan she.
Zalmi di garzi pa hajarodey kray seelona,
Pa makh may jor baran de.
(Angar, 1386 M. 56)

Pashtun girls have a message for their fellow Pashtuns: if you become independent, we will become your slaves; because we are not ready to serve foreigners. If we win independence, we have won our honor and dignity, otherwise we will lose our honor and dignity, because they say:

Pashtano, tasay sardaran she,
Che za mo wenzha shuma.
Za da pardo khidmat ta jora na yem.
Khpal lapagt woghtay,
Khpal sharafat woghtay.
Jora da khatko khushal khan she,
Che za mo wenzha shuma.
Za da pardo khidmat ta jora na yem.
Parday hikmat ma manay,
Da qam zillat ma manay.
Da qam makh ke khadman she,
Che za mo wenzha shuma.
Za da pardo khidmat ta jora na yem.
Khpal istiqbaal woghtay,
Da qam jalal woghtay.
Tal ao totki ta Nader Khan she,
Che za mo wenzha shuma.
Za da pardo khidmat ta jora na yem.
Da hajray no khizay,
Di arzooganae teezay.
Da khpal azad zindagi khawndan she,
Che za mo wenzha shuma.
Za da pardo khidmat ta jora na yem.
(Habibi aw Noor, 1391 M. 775)

Pashtun girls don't want to fall in love with men who don't love their country.

Hase zalmi ba paighlay se ka,
Pa watan che meyn na wi.
Da doym shmallo na koy kraka,
Pa watan che meyn na wi.
Da nangyalow zalmo ba teley shkloomah,
Pa arman ba gor ta dzma.
(Fooladi, 2007 M. 159)

Razai khwendo che jor kro mong da paighlo khush lakhkar,
Khwend da zalmo na shta na kooz ao na pa bar.
Razai da watan paighlo che ra tolay pa khush shan sho,
Saray shonday sara lasoona wargaday pa maidan sho.
Tukhri preyjdo zalmo ta, patkay wutrido naran sho,
Noor ma keney koru ke dzai che dzho makh pa Khyber.
(Fooladi, 2007 M. 198)

The Pashtun woman sees herself as a partner in the actions of her beloved. If her courageous beloved is granted to

her, she takes pride in him; otherwise, she faces a barrage of reproach. Any young man who takes pride in his country and holds a sword, the Pashtun woman considers it her dowry to serve her country and people in this regard.

Zaan jor kra zalmiya,
Paatsega milli khidmat de zwanan dlay dlay zeena.
Paatsega da azadi mutaliba da, paatsega,
Stapa watan allah gulah da, paatsega.
Topak rawakhla che me stergay jage shina.
Paatsega zama wasal pa taharam da, paatsega,
Zama walor khidmat da qam da, paatsega.
Watan azad kra, razha rata pa meena Paatsega.
Zwanan barcho sara lobaygi, paatsega,
Staka la janga wira ki gi, paatsega.
Tukhri me wakhla ma la ham gherat razina Paatsega.
Da faqiri zwanimergh gora, paatsega,
Hara masra yay da paighor, paatsega.
Rata shkaaregi Malang Jan yay lamsawina.
Paatsega.

(Ghareeb Yaar, 1383 M. 335)

The Pashtun woman loves those young men who have a passion for the independence and territorial integrity of the country and have shown their sword in this cause. Those young men who do not think about the integrity of the land are subject to reproach from women. Pashtun women portray them as undeserving of love. We see such a picture in the following poem.

Zha mala watra mata da baagh guluna rawra zar zari shaluna - da azadi
Mata pa har sa'at ke nast ye, pa komo stergo
Zma da spine khwoly pa khwast ye, pa komo stergo
Zha mala watra watan azad kra bia koh, zma da khwoly sawaluna - pa zwanmardi
Zwanan churo sara lobaygi, da nang pa dagar
Da zaan pa saro wino lambaygi, da nang pa dagar
Zha mala watra tarla kho na ye che kawi rata pa kor khubuna - pa beghami
Zma hoga zwanmi khwakhigi, che qam ye khwakh we
Pashtane paighlay tre zaregi, che qam ye khwakh we
Zha mala watra zwanan da qam pa nang nam kho lobay we sarona - pa qurbani
Halta ba te da shkolu yar she, che malak wogatay
Weykho zwanano ke ba shumaar she, che malak wogatay
Zha mala watra da Malang Jan pa naro walee kanwe ghoshuna - pa bedari
(Ghareeb Yaar, 1383 M. 336)

The image of a Pashtun woman who has forgotten herself in the love of her country and is constantly restless in this love, wearing a black shawl instead of a red one, and tired of adornment and decoration. She doesn't adorn herself, as there are no brave young men left, and this is the reason she does not get married.

Sorsalo me berta kra, tor pa sarom more!
Tor orbal me meh gora, na ye jorom more!
Zra ke dard da qam laram, sarey stragey madam laram, zma kala aram laram
Da da ghirat oshkey di, ze (ze ye) che towyom more!
Da da hashashe pey na di, dol ke tsah fayday na di, wah more pa dee na di
Qaum de dar pa dar zma, na ye herom more!
Nashta pkhwani yaran, agha ghirati zwanan, na wodom cha ta zaan
Korke nashta, kha yemah, sabar ba koom more!
Sar ba nazrana krama, war bey (ba ye) aana krama, zaan ba narina krama
Zam da Malang Jan Malang, oshkey paakom more!
(Fooladi, 2007, M. 201)

Or

Nan da watan jinkay daranga khabare kawi, cham pa cham ghore kawi
Che da tanbal sara mung na kro mohabbat zalmiyano, pa sadaqat zalmiyano
(Malang Jan, 1335 M. 87)

Malang Jan considers the nurturing of love for the homeland as a family responsibility, deeming it a shared duty of both mother and father. The family that provides training and education to its child in early childhood, the lessons

and values imparted will stay with the child throughout their life, deeply rooted in their mind. In education, it must be active learning because it can easily be applied and will never be forgotten. In the following verse, it is said from the mouth of a Pashtun that "I was born a Pashtun, so I understand the meaning of Pashto." Pashto is both the name of the language and the name of the culture and tradition that includes sword, honor, bravery, protecting the country, hospitality, and more, and it is considered the duty of a mother to teach these high qualities to her children. (Refai, 1388 M. 140)

Za Pashtoon yem, Pashtaney yem, zeejoolay
Da Pashto pa kar ao bar yem pohayday
Haga tsook che pa rasha da Pashtoon zoy wi
Ao rasha da Pashtaney ghez kaye loy wi
Khob khanda ba kree pa zaan banday haraam
Tso wanaakhlee la ghaleema.

(Malang Jan, 1375.M.35)

"Le more che pedashum zama sar landay keshwa tora che daakaar ba kowe ta
Dada may raat ta wail zama da stergo tora watan ba day saate ta"

(Phooladi, 2007, M: 69)

Da watan meena me roodalay da mor pa shudo
Oss ye khidmat pa ye hazarala ting imana sara
Da ghyarat tora me niwule pa khpulo ogo
Da sarbazay maydan wram tora la dala sara
Rooh pa tan ke asooda way, istaqlal sara
Zma zhwani da pashtunwala sara kawi.

(Fooladi, 2007, m. 31)

CONCLUSION

Malang Jan truly loved the prosperity of the country and the education and well-being of its people. His poetry is rich in every aspect, but what stands out the most is the use of women's language to emphasize the defense of the country against enemies, bravery and sacrifice, the development of the country, and motivating his beloved to hard work and effort. But he also asks his mother to take leave from home for the sake of the homeland's garden and join the ranks of the garden. He also tells his beloved that he will not drink the syrup from my red lips until he has eradicated the enemy from the land. The result is that Malang Jan uses the language of women in his poetry because men quickly become emotional and react to the reproach of women, making them ready for struggle and sacrifice. In the poetry of Malang Jan, the female emotions and sacrifices of Pashtun women are depicted in a simple, fluent, and sweet language. Since no such study had been conducted on Malang Jan's poetry until now, some have compiled his collections of poems, and others have classified the poems based on their form. Malang Jan, as a folk poet, is a learned and great poet who has expressed the subject in such colorful words and emotional language that it contains the awakening, education, lessons, sacrifices, emotions, and a great lesson of Pashto. Therefore, it was essential to explore this aspect of his work based on its content.

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THE POSITION OF WOMEN IN MALANG JAN'S POETRY

Waliullah Fazil and Jahan Zeb Ahmadi

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