



DISCOURSE OF RESISTANCE IN PASHTO FOLK SONGS: A CRITICAL DISCOURSE ANALYSIS

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Abstract

This study examines Pashto folk songs of resistance through Fairclough's three-dimensional model of Critical Discourse Analysis. The research focuses on how language constructed ideas of sacrifice, honor, and identity in socio-cultural and historical contexts. Textual analysis showed repeated use of words tied to blood, martyrdom, and homeland. Metaphors of body, soil, and sacrifice present resistance as a natural and necessary act. Pronoun choices highlighted collective duty and solidarity, while modality emphasized on certainty and obligation. Intertextual links with past struggles, Islamic history, and figures like Pir Roshan strengthen the continuity of resistance narratives. The analysis of discursive practice reveals how oral traditions circulate across generations. Songs move from tribal gatherings to political spaces, shaping collective awareness. They also reflect power struggles, where cultural memory resists dominant political structures. At the social practice level, the findings show how songs protect cultural values, gendered notions of honor, and historical memory of foreign invasions. The study argues that resistance in Pashto folk songs is not only a reaction to external threats but also a process of identity preservation. Language frames resistance as moral duty and ties it to broader struggles for justice, dignity, and cultural survival. These results show how discourse, culture, and politics remain intertwined in the Pashtun context.

Keywords: Pashto folk songs, discourse of resistance, Critical Discourse Analysis, Fairclough's model, oral traditions, cultural identity, power and ideology.

Chapter 1

INTRODUCTION

1.1 Introduction

Pashto folk songs are not only expressions of beauty, they are also treasury of memories, cultural carriers of the identity and powerful tools of communication in the Pashtun community. Being historically located between Central and South Asia, Pashtun community has maintained a separate linguistic, cultural and political identity that is in the frames of the oral tradition (Ahmed 2013; Barfield 2012). One of the key aspects of a society where poetry is used not only as leisurely entertainments but also a multifaceted tool of moral guidance, social compulsory and political movement is the folk song. Genres Tappa, Landay, Charbeta, and Neemakai can be loaded with meanings, which extend beyond the meaning of melody and serve as a form of individual expression, as well as mass opposition (Bashir and Khan 2019).

Political commentaries in the Pashto folk songs are not explicit but powerful, and they oppose social injustice, international occupation, and political superiority. This type of commentary gains greater importance in contexts where expressing political opposition can be problematic or even prohibited, and the cultural manifestations constitute the sites of resistance (Edwards, 2020). These songs express resistance in metaphorical, symbolic, and encoded language, thus preserving deniability, which enables the artist to adhere to the status quo even as performers and audiences use music to critique the oppressive systems in existence. This subversion is associated with anthropological findings which reveal that in most cases, traditional societies use art, music and poetry to create a relatively secure space where power relations are challenged and different social visions expressed (Scott, 1990).

The discourse of resistance refers to communicative action of any kind-verbal, written, symbolic, performative, etc.-that is used to challenge, destabilize, or disrupt existing power

relations or certain hegemonic ideologies in existence. This discourse, in the Pashtun context, is firmly embedded in the historical experiences of fighting off imperial incursions of different powers, the forms of centralized control and the marginalization society has been facing socio-economically. Ranging between opposing the risk of British colonial invasion in the nineteenth century, to criticizing the handiwork of the post-colonial government, the Pashto folk songs have served to describe and encourage acts of defiance (Spain, 1972; Ahmed, 2013).

The study of Pashto folk songs can be based on a proper theoretical and methodological framework which is Critical Discourse Analysis (CDA). Language, as considered by CDA, is a social practice, which reflects as well as produces the power relationships (Fairclough, 2010; Wodak & Meyer, 2016). The use of CDA lens in considering the Pashto folk songs helps scholars engage in the task of interrogating how and in what ways linguistic options, metaphorical constructions, and narrative constructions work together to challenge hegemonic ideology, raise the collective sentiment, and preserve indigenous knowledge system. Because of this, this style allows not only the analysis of the explicit themes of resistance but also the study of the implicit ideological work embedded in these oral traditions.

In this analysis, Pashto popular songs are discussed as ideological spaces of struggle in the form of a domain where the Pashtun community describes itself, issues of identity and self-government, and political power. The study develops local movements towards the preservation of cultures and opinions, at the same time arguing against resistance as a recurring theme in oral traditions in international studies. Having drawn our attention to the linguistic and discursive dynamics imbued in these texts, the paper explains the mechanisms through which resistance is constituted, conveyed, and maintained in a social context in which oral performance continues to play a fundamental role in the communal practice.

1.2 Problem Statement

Although it has long tradition and socio-political importance, the issue of Pashto folk song is still rather insufficiently explored, especially through such a perspective as Critical Discourse Analysis (CDA). Academic interest has so far been focused on aesthetical aspects, the preservation approach, or ethnographical descriptions (Bashir & Khan, 2019; Grima, 1992), but little to no scholarly thought has been put into studying the ideological and discursive purposes of such texts. This level of neglect is particularly worrying owing to the fact that in the past, Pashto songs played a significant role in expressing a revolt against the colonial forces, dictatorial regimes, economic injustices, and military interventions. With the socio-political structure of Pashtun territories further changing under conditions of constant conflict, displacement, and transformation in cultural formation, the construction of resistance discourse also changes. Without critical studies, these changing discursive techniques will be forgotten or consigned to the history.

A lack of such studies does not only limit the ways we know about the Pashtun cultural resistance but also creates a blank in the global literature on oral traditions as arenas of ideological conflict. The possibility to fill this gap with regards to using CDA to Pashto folk songs lies in understanding how resistance can be encoded linguistically, symbolically, and performatively in what remains one of the longest lived cultural forms in South-Central Asia: the folk song.

1.3 Research Objectives

1. To examine the textual features (lexical choices, metaphors, pronouns, modality, and intertextuality) that construct discourses of resistance, identity, and honor.
2. To explore the discursive practices involved in the production, distribution, and consumption of Pashto resistance songs within oral and digital contexts.
3. To identify how Pashto resistance songs function as tools of cultural preservation, ideological continuity, and identity formation.

1.4 Research Questions

1. How do Pashto resistance folk songs employ linguistic strategies (e.g., lexical choices, metaphors, pronouns) to construct resistance discourse?
2. In what ways do discursive practices (production, performance, dissemination) shape the meaning and impact of these songs?
3. What role do intertextual references (historical events, tribal codes, religious symbols) play in legitimizing resistance within these songs?

1.4 Significance of the Study

The research provides a deepened understanding of Pashto folk songs and, therefore, helps in the preservation of the significant cultural heritage that is decaying due to globalization, war, and social-cultural transformation. The theoretical contribution is that the use of CDA on oral folk traditions contributes to more fruitful discourse studies due to the widening of its empirical application which is limited to represented texts and contemporary media. The explanation of the discourse of resistance within the Pashto folk songs can provide political insight into the negotiation of identity, autonomy and power by marginalized societies that are faced with the political oppression and cultural endangerment. The results may be read against the work of resistance discourses in other oral traditions around the world even to the extent that the current study may play a part in cross-cultural approaches to music, politics, and identity.

Chapter 2

LITERATURE REVIEW

Many writers and authors have studied pashto folk songs from various perspectives. Ahmad et al. (2024) have examined “Superstition in Pashto Tapa” where the authors discuss the manifestation of superstition in the Pashtun culture expressed in the literary genre of Pashto Tapa. The main purpose of the paper is to describe where the notion of superstition is placed in the poetry of the Tapa, and the paper will also seek to explain how the idea can be traced to its cultural and historical formula with special reference to how the adaptation of the Pashtun to Hinduism affected the notion. To achieve that, the scholars used a qualitative approach which was based on close readings of Tapa verses. To put their findings into perspective, they have drawn data off classic Tapa poetry, oral forms of the scholarship and historical literature and were also scrupulous in using the works of such reputed scholars as Mazhar Ahmad doctor and Seemab. The text is focused on the superstitious recurring patterns in Tapa such as the reading of bird omens, wearing amulets, etc., or protection in shrines. The greater part of these practices are carried out based on pre-Islamic Hindu influences. The authors give an example where they quote some lines of poems, Tapa: crows prophesying who will visit, or how ritual charms make one secure. In the end, the paper has provided a clear perspective of the study that Pashto Tapa is a stronghold of Pashtun customs, traditions, and beliefs, not to mention superstitions. The study could have been extended to include more verses of Tapa or even an interview with contemporary poets as a method of witnessing the manner by which such practices have moved on to the contemporary life is lacking, although in this respect the study has managed to bring to light the role played by Tapa poetry as it concerns preserving and passing of superstitious beliefs, and in this respect it is giving us a better understanding of the Pashtuns traditions and culture. Overall, the article under consideration, or rather, Superstition in Pashto Tapa is quite an interesting snippet concerning the manner in which belief and tradition are embedded in Pashtun literature.

Ahmad and Alam (2023) explored “Resistance Themes in Pashto Tappa” the role of Pashto tappa (traditional couplets) as a medium of resistance against foreign aggression and internal oppression in Pashtun society. The objective of the study was to examine how the tappa (mostly written by women) has historically represented nationalistic and gender based resistance that

has epitomized the sociopolitical processes that Pashtun people have gone through. The authors used a qualitative approach which included the study of twenty tappas obtained through the secondary sources like books and articles with additional verses that the authors had memorized. The study framed its analysis using James C. Scott's theories of everyday resistance and "hidden transcripts," which highlight indirect forms of defiance in oppressed communities. The tappas were categorized into nationalistic resistance (against Mughals, British colonialism) and genderbased resistance (challenging patriarchal norms). The results confirmed that tappa was an effective means of the resistance mobilization. Nationalistic tappas celebrated figures like Pir Rokhan and Akbar Khan, who fought against Mughal and British rule, emphasizing martyrdom and Pakhtunwali (Pashtun code of honor). For instance, one tappa declared, "If you return alive from Maiwand, you'll taste humiliation," underscoring the cultural valorization of martyrdom. Genderbased tappas depicted women resisting forced marriages, economic neglect, and infidelity, as in the verse, "I'll weave to survive rather than endure a worthless husband." These verses highlighted women's agency in a patriarchal society. The paper succeeded in showing how tappa performed the two functions of cultivating collective identity and inverting oppression. Nonetheless, it would have been better to use primary fieldwork to obtain current tappas and the modern themes. Nevertheless, the article did manage to connect the field of folklore with the theory of resistance, which can be viewed as an effective contribution to the study of Pashtun cultural endurance. It had the strength of providing meaning to tappa within historical and gendered struggles and therefore played a positive role in the Pashtun sociopolitical histories and folklore.

Dinakhel and Farid (2023) investigated "An Analysis of Freudian Concept of Mourning in Pashto Tappas on the Theme of Migration" the psychological impact of migration through the lens of Freudian mourning, as reflected in Pashto tappas. This paper sought to explore the manner in which Pashto folk poetry (especially tappas) volumes in the migration process through the representation of grief, loss and longing left behind by migrants. The study was based on a qualitative approach, which is a textual analysis. The authors chose such Pashto tappas connected with migration and discussed it through the Freudian concept about mourning. These were taken out of published sources of Pashto folklores and a thematic searching of the meaningfulness of the poetic formulations of loss and separation used. The results revealed that the migration that is recurring theme in Pashto tappas could often be linked to emotional distress particularly that of other women who are left behind. The study found that tappas frequently depicted Pashtun women's sorrow, helplessness, and economic dependence on men who migrated for work. Extended separation was something that could be felt psychologically and often tappas were seen with ladies waiting expectantly with grief, hope, and nostalgia. The analysis pertained to the Freudian idea of mourning, where persons were unhappy and sad due to the loss but over time they adapt to the real world. However, there were certain tappas that portrayed some aspects of melancholia, with the identification of being unsolved sorrow, which implies the failure to leave the dear people who are gone. The research work succeeded in explaining the way the Freudian theory could be applied to the Pashto folk literature. But the basic problem was that it highly depended on the interpretation of the text but does not provide any validation in terms of interviews or field studies. A larger comparative approach of the study in other folk tradition would have added more value to it. In spite of these drawbacks, the study presented important information on the connections between psychology, migration, and Pashto folk poetry, as well as how some of the shared passions of a human group should be expressed through the aid of literature.

Sajid et al. (2023) discussed the negative and positive values presented in Pashto Tapa in their recent publication. They attempted to depict a moral universe existing in this type of literature at the expense of differentiating the things that may result to human failure and the

things that may result to human success. To do so, they performed qualitative research conducting textual analysis of some of the Tapa verses drawing on, particularly, but not only, the enormous corpus of oral and written materials, giving precedence to material that addresses, especially but not exclusively, moral, ethical and social topics. In examining passages of verses, they categorized the Tapa texts that facilitated a high value or a low value. Their findings show that, Tapa covers vast aspects of human emotions by bringing out positive values such as love, honor, sacrifice, patience and resilience and negative values such as betrayal, vengeance and hopelessness. According to the authors, Tapa acted as a Moral compass that fostered social expectations and dispensed recommendations on human behaviour. Also, the presence of continuity in the thread of Tapa across generations has contributed to the maintenance of Pashtun traditions and promoted the culture. Collectively, the study offers the much-needed expertise regarding the cultural and ethical nature of Pashto Tapa. There are still some limitations: less comprehensive field of source base, no comments on how it influences the modern interpretation, and no significant discussions regarding the sociopolitical influence on the modern society of Pashtuns of these values. In addition, the project is able to demonstrate the character of Tapa in the customizing and representation of Pashtun self-conception in a correct manner.

Bettani (2017) explored in the article "Epical Elements in Pashto Tappa" the heroic and war like themes in tappa, a significant form of Pashto folk poetry. It explored the way tappa conveyed the courage, pride and defiance of the Pashtuns over time, especially in their resistance towards foreign invasions by Mughals, Sikhs and British people. Another role identified in the study was that of tappa in the maintenance of Pashtun identity, as well as, promoting the ideals of Pashtunwali, which is the traditional code of conduct. The research involved the approach of qualitative methods because it was conducted on the basis of the literary and historical analysis. The author gathered information available in different archival literature and published works in classical Pashto poetry, folklore and historical writings. The research also brought into it the remarks of the past research about the Pashto oral tradition. The epical theme of tappa as identified and interpreted in the analysis was the bearer of influence in the analysis as concerns war, heroism and national pride. The results of the research were that tappa was loaded with powerful features of epical poetry that glorified the legendary Pashtuns warriors like Malala, Ahmad Shah Abdali, and Ramdad Khan. Such poems were poetic verses that tend to show a battle, sacrifices and acts of valor hence both a documentation of history as well as inspiration to future generations. It was also identified that tappa developed over time and the new themes were made like the effect of 9/11 and the War on Terror on Pashtun society. The paper was a helpful study in understanding the epical character of tappa and its contribution towards creating a sense of Pashtun identity. Nonetheless, the study mainly dwelt on historical aspects keeping downplay on the modern-day usage of tappa in the contemporary Pashto literature. One could have done a broader analysis regarding the current relevance and transformation of the study. However, the study has managed to bring out tappa as a very important vehicle of culture and historical conveying in Pashto folklore.

Khalil (n.d.) identified in the article "Pashtoon Culture in Pashto Tappa" that the Pashto Tappa is an ethos of the Pashtoon community. The research was meant to expose how Tappa represented Pashtoon identity, standard/ gender relation, hospitality, religious beliefs and struggle groups to make it a significant literary and cultural artifact. Regarding methodology, the study carried out in qualitative manner with a textual interpretation of verses of Tappa being performed and historic sources and literature sources being reviewed. The available shriols or songs of Tappa and literary publications and historical sources have been used by the writer to place the poetry in the context of Pashtoon culture. The collection of information was done either through compilation of Tappa samples in the oral tradition, in published collections, any

allusion to regional difference, with the help of Western and Pashtoon commentators, including Jens Enevoldson and James W. Spain. They were also examined on the thematic classification based on the poetry themes in correlation to the cultures and practices i.e. relationships with kin, rituals and cultural codes like Pashtoonwali. The findings pointed out that Tappa was an interactive source of Pashtoon tradition. It raised awareness about the relevance of women as the carer of oral traditions, the reciprocity between the Islamic and the preislamic values, the community orientation of honor, hospitality and resistance. The local context of the work was also highlighted and this indicated how Tappa was influenced by the difference of dialect and tribal conditions. The review had already expressed that the article was good in terms of integrating the substance examples of texts with interdisciplinary understanding of an overall explanation of Pashtoon culture. However, there existed secondary sources besides less principle fieldwork that made a shallow coverage on the original data. The reach of the themes explored was very good but the analysis was even generalized; the cultural practices are not shifting in any way in the modern times. Although this study was either limited by one or the other, this paper was able to validate Tappa as a type of literature and cultural reflection in this case and contributed to the knowledge about Pashtoon identity as based on their folk traditions.

Daud (n.d.) addressed in the article "PASHTO LANDAY: A Mirror of Folk Life" how the landay form of Pashto poetry, which is expressed as a pair of lines, reflects the social and emotional background as well as cultural life of the Pashtun people, and in particular, the women. Daud never discussed relationships in his poems, he intertwined or intermingled love, sorrow, longing, resistance and even greater deeds in Pashtun history. Daud leans towards the ethnographic and qualitative: not only did he do the primary, interview-based research with each of the poets, scholars, and villagers, but he also did a vast amount of secondary research to provide a context to each article within the larger cultural scene. In order to gather all of that information, he interviewed the Pashto scholars and the representatives of the village (some of them preferred to remain anonymous), unearthing the role of landay in both the traditional and modern contexts. He also diversified his resources and earlier researches and other historical works discussing the Pashto folklore which came along with additional credibility to whatever he had discovered. Upon taking all minuscule fragments, he brought the poems under a very intensive scrutiny by placing each poem into a precise social, political, and emotional context. What he finds is quite overwhelming: landay sits right at the heart of the Pashtun oral tradition, especially in the fact that women use it to talk about themselves and challenge normative social expectations. As it goes, it actually emerges that the Pashtun women have long used landay to express themselves regardless of the obstacles which society poses to them. Daud also illustrates the transformations of these old poems, and war, migration, and changes of political climate have befallen it. These customary activities are now however facing extinction due to the demands of modern life and in an attempt to revive landay and share the world in a new light, social media has recently offered a brand new avenue of attempting to sustain these customs.

Many authors have done their works on Pashto folk songs in varied aspects. This study traces the question of discourse of resistance in Pashto folk songs, how the oppressed were opposing the oppressors in their ideology of resistance.

Chapter 3

RESEARCH METHODOLOGY

3.1 Introduction

In this chapter, the methodological framework that forms the basis of the research is laid out in a detailed and systematic manner. It can be seen that the main purpose of the given dissertation is to examine the resistance discourse as reflected in Pashto folk songs, adopting a Critical Discourse Analysis (CDA) approach. This chapter starts with a justification of the

philosophical bases of the research in terms of anchoring it into the critical research paradigm. It then outlines the rationale for adopting a qualitative research approach as the most appropriate means for achieving the study's objectives.

The core of the chapter is dedicated to a thorough exposition of the chosen research method, Critical Discourse Analysis, with a specific focus on the operationalization of Norman Fairclough's three-dimensional analytical model. This will be preceded by a thorough data collection and sampling strategy which will include the sources, selection criteria and administration procedures that will be followed in manipulating the folk songs that were selected. The subsequent section provides a step-by-step guide to the data analysis process, illustrating how each dimension of Fairclough's model text, discursive practice, and sociocultural practice—will be applied to the data.

Lastly, the chapter touches on the most sensitive ethical aspects of a study such as nature, paying close attention to the issue of cultural representation, translation, and interpretation. Subsequently, it also ends by citing possible shortcomings of the preferred methodology, hence creating a transparent and reflexive research process. The general purpose of this chapter is to show rigor, logical succession, and suitability of the methodological decisions that were undertaken to provide the answers to the research questions that were presented in this thesis.

3.2 Research Paradigm

Depending on its philosophical underpinning, any research determines the purpose of research, the type of reality that is adhered to (ontology), the way how knowledge is generated (epistemology), and the means to attain it (methodology). This research is firmly fixed under the critical research paradigm concept. This paradigm is not only interested in how the world can be described and interpreted as it is, but in the actual need to criticize and confront the power structures and social inequalities that define it (Fard, 2012; Fazliogullari, 2012). As opposed to the positivist paradigm that aims at discovering generalizable truths or the interpretivist paradigm that pursues an ambiguous aim of understanding subjective meanings, the critical paradigm also argues that social science is not value-free. Rather, it posits that the research must be seen as an emancipatory initiative that would lead to social change and allow the voiceless to be heard (Asghar, 2013; Giroux, 2009).

This position is not only necessary in the present study but also has a number of reasons. The very subject matter resistance is an act of contesting power. A descriptive linguistic approach would only indicate the characteristics of the songs but would not clarify as to why such aspects are significant to the social and political aspects. Interpretive analysis would have disclosed what listeners would have found in them but may have failed to relate their findings to the wider networks of oppression and ideology of struggle. Nevertheless, the functional paradigm requires to research how discourse makes authority legit or delegit, how to find solidarity between the oppressed, and how to resist hegemonic discourse (Fuchs, 2015).

When applied to Pashto folk songs that, in the past, have been the medium through which one could protest the colonialists, the foreign occupiers, and the dictatorial local authorities, critical position is not merely circumstantially suitable, but absolutely necessary. It enables the researcher to visualize such songs not as the benign items of the culture, but as the arena of the ideological controversy, in which identities are marked, history is challenged, and the future is envisioned. This paradigm gives the moral and theoretical drive to study the discourse with the clear intention of identifying the suasive potential of resistive discourse and its use in social change.

3.3 Research Approach:

This study utilizes a qualitative research design in order to be in line with the set-out objectives of the critical paradigm. Qualitative research is the term used to define a variety of

approaches aimed at exploring effectively anything in natural contexts in terms of depth, context, and the web of human lives (Merriam, 2014). It is particularly suited for answering "how" and "why" questions, rather than the "how many" or "how much" questions typical of quantitative research (Cleland, 2017).

The qualitative approach will be adopted due to the nature of the research and the research questions asked. Pashto folk songs are highly ambiguous cultural texts full of metaphor and symbolism, historical references, and emotional loads. A quantitative method, like the number of times some words were repeated, would deny these songs context and subtlety and the results will be very shallow. On the one hand, it is not very important that the word *azadi* (freedom) itself is mentioned 50 times; it is more important how the idea of *azadi* is established, what it is opposed to, and what sacrifices should be made in its favor in the discourse of one very strong song.

Qualitative one also enables an in-depth reflexive work with the texts (Denzin & Lincoln, 2000). It helps the researcher to enter in the complex connection between the lyrics of the songs and the socio-historical background of their birth and performance. It promotes a thick description of how these songs fulfil the role of a great store of collective memory and a means of political mobilization. The qualitative approach will allow one to use the right tools to unpack a multiple discourse of resistance, which is useful and contextually situated, by focusing on depth rather than breadth.

3.4 Research Method: Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is the particular approach that is utilized in this critical qualitative research. CDA is an interdisciplinary mode of studying discourse that considers language as one of the kinds of social practices (Fairclough, 1995). It implies that CDA researchers declare language as a social process, which is influenced by a social structure and also influences it. The main concept behind CDA is that discourse, or the use of language in both speech and writing, plays a central part in the enactment and negotiation of power relations (Fairclough, 1989).

The main reason why I have selected CDA as the method of analysis of this thesis is that CDA directly offers a theoretical and methodological integration of the micro-level of the language and of the macro-level of social structure. It is "critical" in the sense that it aims to uncover, de-mystify, and critique the often opaque ways in which discourse is used to establish and maintain social inequality, ideology, and hegemony (Fairclough, 1993; Willig, 2008).

The use of the CDA to Pashto folk songs enables the study to work beyond the literary study. It equips the researcher with the framework to:

1. **Structural Study of Language Communication:** To analyze systematically how language choices about vocabulary, grammar and textual structures are made to construct a certain view of the world with groups deemed heroic, others villainous and actions deemed to be just.
2. **Context to Connect Text:** In order to explore the social conditions in which these songs are created and circulated and ways in which such conditions affect the meaning and impact of such songs.
3. **Explain Social Effects:** To describe the social impact these songs as a medium of discourse may have in forming the Pashtun identity, reinforcing the social unit, questioning mainstream versions of events (e.g., state-mediated patriotism or fundamentalist ideology), and continuing a culture of resistance through the ages.

Essentially, CDA offers the requisite sample of analyzing Pashto folk songs as grave political and social operations, showing how poetry and music have the ability to influence human consciousness and behavior.

3.5 Theoretical Framework: Fairclough's Three-Dimensional Model

To provide a systematic and rigorous structure to the Critical Discourse Analysis, this thesis will adopt Norman Fairclough's well-established three-dimensional model. Any discursive event conceived under this model is thus seen to be a composite of three dimensionally inter-related levels of analysis. According to Fairclough (1995), a thorough analysis should be conducted to observe all these:

1. Text (Description): The first dimension includes a thorough linguistic analysis of the actual text, in written, oral or multimodal form. It is aimed at explaining formal characteristics of the text.

2. Second dimension(Discursive Practice): The second dimension is where the discursive practice in the text is analysed. This implies the concentration on the ways of producing, distributing, and consuming the text by people. It involves making sense of the correlation between text and local interactional context at hand.

3. Sociocultural Practice (Explanation): The third and most general dimension consists of treating the event as an instance of social cultural practice. These necessitate expounding how the discourse fetishizes and recreates, or resists, the broader social and cultural arrangements, relations of power and ideologies within a society (Fairclough, 1989).

The three- layered framework ensures that the analysis does not become too linguistic (context-blind); on the other hand, neither does it take the form of an analysis that is too conjectural (textually-agnostic). It establishes a definite direction of the researcher, following the concrete words of the text on the crib to their creation and be consumed, and ultimately to the larger societal implication of the same. In this research on Pashto folk songs, the model will be presented in the following way:

- Description: a linguistic breakdown of the song lyrics in detail.
- Interpretation: Whether one can find out who performs such songs, with whom, in which contexts (e.g. at weddings, at riots, weblogs), and in what is performed to mean.
- Explanation An explanation of how these songs operate in the context of the larger history of Pashtuns, the politics of the Afghanistan-Pakistan border, and world discourse on conflict and terrorism.

This model provides a complete analysis that is textually-based, contextually-sensitive and critically-effective.

3.6 Data Collection, Sampling, and Management

The transparency of the way data is collected and handled, and the quality of data, form another important factor behind the credibility of a qualitative study. This portion of the paper outlines the strategy to be used to collect and make an inventory of the Pashto folk songs, which shall constitute the corpus to be analyzed.

3.6.1 Data Sources

The data will constitute a hand-picked, identifiable corpus of Pashto folk songs that are believed to have themes of resistance. An impoverished oral and mediated history exists with this music and therefore the sourcing strategy is multi-pronged:

- Digital Archives: Significant online resources are going to be searched, such as YouTube, Tiktok, Facebook, and Google play. Such platforms are extremely important and present-day places of dissemination and listening to both old and new folk songs.
- Academic and Institutional Collections: Archives such as Pashto Academy Peshawar University digital collections explored for historically significant recordings.

Published Anthologies: Books and scholarly articles in which Pashto poetry and songs have already been transcribed and translated, such as Pashto literary figure Gilaman Wazir (Da Taso Dumra Gilman Yamma Chy Khad Na Lary), whose dominant themes of his folk songs

was resistance. Similarly Yousaf Zai Compiled a book on Pashto Folk songs (Da Tappa Der Sara Keddha).

Commercially Available Music: CD and cassette music published by great folk figures (e.g. Gilaman Wazir, Khyal Muhammad, Haroon Bacha, Nazia Iqbal etc.) have taken.

3.6.2 Time Frame

The time frame was designed to ensure systematic planning, clear progression, and consistency with the thematic nature of the data, which consists of Pashto Tappe (ټپې) reflecting social, cultural, and political expressions from the late 20th to early 21st centuries. The Tappe analyzed in this study span from the Soviet-Afghan war era (1979–1989) through the Taliban regime (1996–2001), the post-9/11 NATO intervention (2001–2021), and into the current sociopolitical climate (2021–present). These time periods provide historical context to the themes of resistance, displacement, and national identity evident in the collected Tappe.

3.6.3 Sampling Strategy

A purposive sampling strategy has been employed. Purposive sampling is the selection of information-rich cases in the qualitative research, which deliberately aims to identify cases of intensive occurrence of the phenomenon under study (Patton, 2002; Cresswell & Plano Clark, 2011). The goal is not statistical generalizability but analytical depth. The basis of the selection of songs that go into the final corpus is a set of inclusion and exclusion criteria.

3.6.7 Inclusion Criteria Exclusion Criteria

Have to have clear or powerful implicit motifs of rebellion, vehement disobedience, independence, or social commentary. Unresisting songs which are purely romantic, celebratory or religious. Be recognizable as a Pashto style of folk song (tappa, charbaita, loba, badala). Contemporary pop songs that are not based on folklore. Should possess an identifiable background, whether historical or social (e.g., about British rule, Soviet invasion, war caused by drones). Songs with indeterminable origins or contexts. Has to be available to be transcribed (i.e., the quality of sound). Such bad recordings that the words could not be later written down properly. In the initial stage, it is thus estimated that a total of 60 songs are selected, in order to ensure a manageable corpus that can be analyzed in much greater detail without losing too much depth in discursive data, as well as without too little variety in historical circumstances and between song types.

3.6.8 Data Management

Transcription and Translation: The chosen songs are taken through the process of transcription where the texts are properly transcribed back to their origin Pashto script. This shall be done followed by a transliteration to Roman alphabet to gain accessibility. There is a literal English translation and a more idiomatic translation which has tried to give the poetic meanings. This translational scheme of two steps coupled with reflective notes would not only recognize the immense difficulty of translating poetry (as it has been in the section of limitations) but also overcome it.

3.7 Data Analysis Procedure: Applying Fairclough's Model

The data analysis will proceed systematically through the three stages of Fairclough's model. It will be an iterative and reflexive process which implies that the researcher will be jumping between data, analytical framework and emerging interpretations.

3.7.1 Stage 1: Textual Analysis (Description)

The first phase is highly concentrated on linguistic and semiotic qualities of the lyrics of the song. This is aimed at generating a thick description of the textual evidence devoid of broad generalizations of its social meaning (Fairclough, 2010). The analysis would draw into consideration of some of the main topics of Systemic Functional Linguistics (SFL), one of the theories frequently employed in CDA:

Lexicalization and Wording: How do you word it when representing people, places and events? To give an example, whether an outsider is called *dushman* (enemy) or *zalim* (oppressor) or *ferengi* (foreigner)? How are concepts like 'homeland' (*watan*), 'honour' (*nang/ghairat*), and 'freedom' (*azadi*) lexicalized?

Metaphor: Metaphors are crucial in poetic discourse. In the analysis explained the major metaphors that are employed in resistance (e.g., *Sang Pa Sang* (side by side), *Sword of justice*, the rebellious hawk) and opposition (the cage, the dark night).

Transitivity: is an analysis of grammar that looks at who does what to whom. It reveals how agency and responsibility are assigned. As an example would it be that the Pashtun people are always portrayed as the Actors in the processes of fighting or as the Goals/Victims in processes of suffering? This can reveal underlying assumptions about power and victimhood.

Modality: Modality refers to the speaker's degree of certainty or commitment to a proposition (e.g., "we will be free" vs. "we might be free"). The examination of modality will reveal the degree of belief, optimism or pessimism contained in the language of resistance.

Pronouns and Naming: The use of pronouns like 'we' (*moong*), 'us' (*zamoong*), 'they' (*haghoi*), and 'them' is fundamental to constructing a collective identity in opposition to an 'other'. The discussion followed the use of these pronouns to establish the solidarity and establish the conflicts lines.

3.7.2 Stage 2: Discursive Practice Analysis (Interpretation)

This level shifts out of description into the level of interpretation, placing the text in its context of production, distribution and consumption (Fairclough, 1995). This is aimed at the idea of knowing the way in which the song qualifies to be a communicative event. There is an element of historical and sociological research in order to get some answers to the following questions about each song or a bundle of songs:

Production: Who created this text? Was it a Poet of whom we knew, or one of those members who spoke Anonymously? How were things historically at the moment of its creation? As an example, when was it written: in the midst of a certain battle, a political crisis or in exile? What relationship is there between the mode of production (e.g. studio recording vs. oral composition) and the text? It is also at this stage that the matter of intertextuality is examined; that is, how does a song respond to, echo or respond to other pieces of writing, religious scriptures, historical epics, folklore, any other songs (Fairclough, 1992)? As an example, numerous resistant songs have intertextual allusions to the narrations of past Pashtun heroes such as *Malalai of Maiwand* or *Mirwais Hotak*.

Distribution: How did this text reach its audience? Did it only pass only through oral tradition in the gatherings (*hujras*) and marriages? Was it broadcast on the radio? Was it used on cassette tapes in the Soviet-Afghan war, through which one of the forms of resistance music came out? Or is it circulated now through YouTube, WhatsApp etc.? The medium of distribution profoundly affects a song's reach and its potential for subversive circulation.

Consumption (Reception): How is this text being reacted to and metabolized by readers or listeners? While direct audience reception analysis is beyond the scope of this thesis, this aspect can be explored through secondary sources, analysis of online comments sections (for contemporary data), and by interpreting the song's enduring popularity as evidence of its resonance. This analysis assumed how these songs may bind a population, teach the younger generations knowledge about their past, and act as a cathartic experience.

Through this combination of information, the analysis shifted towards analysis of what the song says (description) to what it does as communication actor (interpretation).

3.7.3 Stage 3: Sociocultural Practice Analysis (Explanation)

This last part is the most important and explicative segment of the analysis. It links the results of the first two steps with the bigger picture of sociocultural context with the view of

explaining why the discourse of the folk songs can be brought alive as much as being a construct as being a force behind the life of social reality (Fairclough, 1995b). The key objective is to explain the discourse's ideological effects and its role in wider social and political struggles. This involves engaging with broader social theories and concepts:

Ideology and Power: The ideas of resistance getting amplified in the songs discussed in the analysis according to their specific ideologies. Does it see the resistance chiefly in terms of Pashtun nationalism, Islamic concepts of justice (jihad against an oppressor), a tribally-conceived code of honour (Pashtunwali) or the secularism of the self-determination aspirational moment? In the analysis, the reason as to why such ideologies are deployed to criticize the authority of the state, foreign powers, or any other powerful group shall be present.

Hegemony and Counter-Hegemony: Building on Gramscian notion of hegemony, this stage will discuss the role of Pashto folk song as a counter-hegemonic system. Hegemony can be defined as the manner in which dominant groups are able to perpetuate their power not only via use of force but also the manner in which their own worldview can appear as common sense. Counter-hegemonic practices, like these folk songs, challenge this "common sense" by offering alternative narratives, histories, and moral frameworks from the perspective of the subaltern. The analysis will explain how these songs create a space for a worldview where resistance is noble, defiance is honourable, and the state's legitimacy is questioned.

Social and Identity Formation: And lastly, this segment will clarify how the resistive discourse in these songs is part of the current process of social change and identity development. So what does that mean to be Pashtun in the 21st century through the listening and singing of these songs? How can it be used in upholding a communal memory of struggle and resistance hence cultural and political survival? The discussion will present that the songs are themselves not mere mirrors of resistive identity, but products and partners in its construction and maintenance.

Having fulfilled this third step, the analysis will have completed a full circle, proving how linguistic specificities used in a single line of a song in the Pashtun community are intensely embedded in the most relevant power plays and societal dynamics within the Pashtun community.

3.8 Limitations of the Methodology

Every research design has limitations. Extra effort must be made to recognize the following beforehand in order to introduce a balanced, sincere study.

Subjectivity of Interpretation: Despite the systematic nature of Fairclough's model, the analysis, particularly in the interpretation and explanation stages, involves a degree of researcher subjectivity. Although the subjectivity is based on the textual evidence and the theoretical frameworks, a researcher may conclude on the other nuances of interpretation. Reflexivity and transparency is the main approach of dealing with this shortcoming.

The Problems of Translation: As it has already been said, Pashto is one of the languages full of poeticism of the word and cultural associations which cannot be transposed into English directly. Inevitable loss of meaning, rhythm and aesthetic power will be involved in the translation process. To reduce this, the analysis will be made on the basis of the original Pashto as well as on its English translation but it will be a crucial limitation.

Limited Generalizability: Owing to the fact that it is a qualitative work that employs the purposive sample, the results will not be generalized to all Pashto folk music and the entire Pashtun as a whole as a statistically reliable result. The research should involve analytical generalizability such that the theoretical conclusions regarding how the resistive discourse worked could be applied to other areas, yet the specified events depend on the investigated corpus (Patton, 2002).

Access to Data: Only certain folk songs (the older, non digitized or poorly known) may not be readily accessible which can bias the corpus to more modern (or famous) examples. Such deviations in the data will be recognized in the research.

Chapter 4

RESULTS AND ANALYSIS

This chapter delineates the findings of the Critical Discourse Analysis of Pashto resistance folk songs utilizing Fairclough’s three-dimensional model. The analysis is organized to incorporate literary snippets into tables and offers comprehensive explanations that reveal their underlying meanings. The objective is to both chronicle the language characteristics of these songs and understand the ideological and cultural forces they represent.

The initial portion concentrates on the textual dimension of Fairclough’s model. The passages are analyzed for their lexical selections, metaphors, pronouns, modality, and intertextuality. Each table delineates a specific category and provides various samples from the corpus, accompanied by an analysis that elucidates how these elements build discourses of resistance, sacrifice, honor, and identity. Table 4.1 presents’ lexical selections and illustrates how terms such as watan (homeland), shaheed (martyr), and ghairat (honor) are employed to ground the discourse of resistance. These decisions are not impartial; they possess cultural significance, promoting a shared awareness of adversity.

Table 4.2 illustrates metaphors and imagery depicting the motherland as a body, resistance as blood, and martyrdom as a seed of liberation. The songs utilize metaphors to convey emotion and incite listeners to action by rendering sacrifice as natural and unavoidable.

Table 4.3 examines pronouns and agency, demonstrating how the recurrent usage of za (I), mong (we), and taaso (you) fosters solidarity while delineating boundaries between the individual, the community, and the oppressor. This pronoun usage positions resistance inside a collective experience of anguish and bravery.

Table 4.4 analyzes modality and obligation, illustrating how modal verbs and imperatives (e.g., lazmi da, “it is necessary,” and sta da watan karz da, “it is your homeland’s debt”) emphasize the imperative nature of resistance. The modality in these songs transforms resistance into a moral and societal obligation rather than an option.

Table 4.5 examines intertextual references, namely allusions to historical individuals like Pir Roshan and previous uprisings. These intertextual connections integrate modern conflicts within a prolonged history of Pashtun resistance, reinforcing both remembrance and legitimacy. Collectively, these tables form the textual basis of the songs. Nonetheless, they are inadequate on their own. The next levels of interpretative and explanatory analysis contextualize these findings within their societal, historical, and ideological frameworks, illustrating how the songs serve as potent instruments of resistance and identity formation.

Table 4.1: Resistance & Cultural Preservation

Song/Excerpt (Roman- Pashto, <i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Da jang meydan ta sang pa sang dar sara zam laliya, ta ba da haq chagha wozae, da lashkar sar ta ba ze</i>	jang, haq, lashkar, nang	<i>sang pa sang</i> (step- by-step struggle); army as community	I / we / you	Battle motif	Mobilizes collective action; ritualizes defense of rights

Song/Excerpt (Roman- Pashto, <i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Da Mughal zulm ba naskor kree, che Pir Roshan tora pa las jang la warzeena</i>	Mughal, zulm, tora	Sword of justice; heroic exemplar	he/they	Pir Roshan; Mughal era	Links present resistance to historic defiance
<i>Watan me tan, tan me watan de; da tan pa wina wye satam tar so chi yema</i>	watan, wina, tan	Homeland as body; blood as protection	I	Sacrifice lore	Personalizes homeland; normalizes bodily sacrifice
<i>Ka da watan pa nang shaheed shwai, pa tar da zulfoba kafan darla gandam</i>	watan, shaheed, kafan	Shroud from beloved's hair	I/you	Funeral rite imagery	Sacralizes martyrdom via intimate love
<i>Janday me saray pa qabr kezhd</i>	janda (flag), qabr (grave)	Red flag on grave	they/communal	Martyr- commemoration	Inscribes resistance onto memory sites
<i>Ka pa Maiwand ke shaheed na shway, grana laliya be nangi la de satina</i>	shaheed, be-nangi	Maiwand as honor test	you	Battle of Maiwand	Honor conditionality; heroic standard
<i>Da Akbar Khan Ghazi pa tora, watan ranaa sho, dushmanan pa mate zheena</i>	Ghazi, tora, mate	Sword brings light; enemy defeat	he/they	Akbar Khan Ghazi	Victory myth; moral legitimation
<i>Pa Malakand tora tiara sho, haruna tora jhlowa che rana sheena</i>	tora, tiara, rana	Sword/steel light vs. darkness	we/they	Malakand	Darkness→light; resistance as illumination
<i>Khpala khawra khpala ikhtiyar na manoo da bal ikhtiyar</i>	khawra, ikhtiyar	Land = self- rule	we	Anti-imposition maxim	Asserts sovereignty; anti- colonial ethic
<i>Zan da watan pa shama zyar ka, che patangan de zyaratuno la razeena</i>	shama (candle), patang	Self as candle; seekers as moths	I/we	Sufi-folk imagery	Self-immolation for homeland as piety

Song/Excerpt (Roman-Pashto, <i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Ta pa ghaza ke zaan shaheed kra; za ba khpal shal sta pa zyarat waghoraoma</i>	ghaza, shaheed, zyarat	Pilgrimage to martyr's shrine	you/I	Folk-piety	Binds devotion with resistance
<i>Mung Pashtana yo, da Pashto pa meena mro na; Pashto kawa ka ta Pashtun ye</i>	Pashtun, Pashto, meena	Language-love as identity	we/you	Ethno-linguistic code	Language as duty; cultural preservation
<i>More landay topak me raka — zmung watan ta Panjabiān raghlay deena</i>	more, topak, watan	Mother arms son; defense at home	I/mother	Contemporary foe	Homefront mobilization
<i>Zalmia nang rabande okra</i>	zalmia, nang	Youth as honor-bearers	youth	Generational handover	Transmits duty to next cohort

Table 4.2: Dissent & Challenging Power

Song/Excerpt (<i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Sanga be-ghwara sardarān di; da be-gunah zwananoo dak di zendanuna</i>	sardar, zendan, be-gunah	Jails full of innocents	they	Elite critique	Delegitimizes rulers
<i>Plar me zalim de — ma pa or ke achweena</i>	zalim, or (fire)	Father as tyrant; trial by fire	I/father	Patriarchal power	Maps tyranny into family
<i>Inqalabi peghla ba wakam; che pa karwan she sang pa sang rra sara zina</i>	inqalabi, peghla, karwan	Female leader; caravan-journey	I/she	Feminist dissent	Rewrites leadership norms
<i>Saba me sta pa tuhmaat wjnee — che da rashtiya pa zaye mankar na she meena</i>	tuhmaat, rashtiya	Execution for truth	I/you	Judicial injustice	Truth as peril; moral protest
<i>Raqeeba, gha pohaghe — no sray sha</i>	raqeeb, sray	Rival shamed to “be a man”	you	Masculinity code	Ridicules rival power

Song/Excerpt (italics)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Ta da khalqoo saruno soda kawey; da Khudai qahr ba drabandey nazzlegee</i>	soda, qahr	Trading lives; divine wrath	you	Religious sanction	Theological delegitimation
<i>Sta pa taaj ba da khalqoo wina rang sho</i>	taaj, wina	Crown stained in blood	you	Monarchy symbol	Ruler condemned
<i>Da zulm zanjiruna ba mat sho; da haq naray ba barakhee</i>	zulm, zanjir	Chains break; truth resounds	we	Justice motif	Inevitability of justice
<i>Har sitam ta ba jawab wayoo — laka ghar wlaar pate kego</i>	sitam, ghar	People as mountain	we	Collective fortitude	Endurance as dissent
<i>Da tarikh tor mukhuna ba pa wino minzho</i>	tarikh, wina	Cleansing history with blood	we	Historical rewriting	Dissent as re- authoring history
<i>Pa tor topak weshtaley rashe — da be-nangi awaz de ra ma sha, meena</i>	tor topak, be-nangi	Gun + shame voice	you	Honor code	Shame as social control
<i>Khpala khawra khpala ikhtiyar...</i>	khawra, ikhtiyar	Self-rule axiom	we	Anti-imperial	Refuses external control

Table 4.3: Gender, Agency & Identity

Song/Excerpt (italics)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Inqalabi pighla ba wakam...</i>	peghla, inqalabi	Woman as leader	I/she	Feminist lineage	Centers female agency
<i>More landay topak me raka</i>	more, topak	Mother arming son	mother/I	Household resistance	Women enable defense
<i>Khaza pa har sray kondigi; sray hagma de chi pa khawra kondah sheena</i>	khaza, kondigi	Widowhood by land-loss	he/they	Gendered land ethic	Land-loss read as widowhood
<i>Ka da watan pa nang shaheed shwai...</i>	zulf, kafan	Hair-shroud	I/you	Love-martyr blend	Fuses romance & resistance
<i>Za da watan sara meena laram...</i>	meena, nang	Love = honor in blood	I	Pashtunwali	Masculinity through duty
<i>Zalmia nang rabande okra</i>	zalmia, nang	Youth honor transfer	youth	Rite of passage	Generational agency

Song/Excerpt (<i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Da ghairat da zamuno wina da watan guluna khrobawi</i>	ghairat, wina	Blood irrigates flowers	sons	Nature-nation fusion	Martyrdom nourishes homeland
<i>Da ghairat lony hum da wino karwan ta gadegi</i>	lony, karwan	Daughters join caravan	daughters	Inclusive honor	Broadens female role
<i>Za hatar de, nur hatar kawalay nasham</i>	hatar, nur	Trial of manhood	I (man)	Masculine code	Resistance as male test
<i>Yar me topak, za ye marmi yam; pa toro ghro ke wwayshum, warka ye krma</i>	topak, marmi	Beloved=gun; speaker=bullet	I	Warrior-romance trope	Total identification with struggle
<i>Janana jang na pa sha na she — che da hamzolo rala na she peghoruna</i>	peghora	Avoiding war = shame	you	Peer honor	Shame enforces bravery
<i>Yari da zor khabara na da — ashna ta woya che khala samma khowzweena</i>	yari, zor	Friendship ≠ coercion	you	Social ethics	Moral speech act in love/war

Table 4.4: Cultural Values & Emotional Appeals

Song/Excerpt (<i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Watan da mor aw plar de khog de — janana, dree warra preegdum ta sara zama</i>	watan, mor/plar	Homeland as parents	I/you	Kinship ethic	Duty via filial love
<i>Watan me tan, tan me watan de...</i>	watan, tan	Body-homeland unity	I	Sacrifice	Self=land ideology
<i>Zma watan da guloo bagh de — da shaheedano pa wina khrob shwai</i>	gul, wina	Garden irrigated by blood	we	Nature-sacrifice	Beauty fused with sacrifice
<i>Sta meena da jannat na hum lora da zma pa para</i>	meena, jannat	Homeland love>paradise	I/you	Religious trope	Sanctifies patriot love
<i>Mor da shaheed wina ta wyaar wayi aw sandary wayi</i>	mor, wina	Mother sings over blood	mother	Oral tradition	Turns grief to pride

Song/Excerpt (<i>italics</i>)	Lexical Choices	Metaphor / Imagery	Pronoun / Agency	Intertextuality / Reference	Discursive Function
<i>Ka ghaleem raghlee</i> — <i>no mung</i> <i>qabrana hum ghagh</i> <i>portha kawoo</i>	ghaleem, qabr	Graves raise voice	we/dead	Ancestral agency	Eternalized resistance
<i>Da khudai pa num</i> <i>ba jang kigi — da</i> <i>haq pa lar ba wina</i> <i>towaygee</i>	Khudai, haq	Holy justice	we	Religious sanction	Theological legitimation
<i>Da nang da para ba</i> <i>za da sar qurban</i> <i>wakram</i>	nang, qurban	Offer life for honor	I	Pashtunwali	Moral binding
<i>Sta pa stergo ke</i> <i>zma da watan</i> <i>tasweer dai</i>	sterge, tasweer	Homeland in beloved's eyes	you	Love-nation	Emotional nationalization
<i>Da muzigai na</i> <i>konda khay yam —</i> <i>tora tsarkha ba</i> <i>chalawam, zaan ba</i> <i>satama</i>	muzigai, tsarkha	Spinning blade for self-defense	I	Self-reliance	Valor + survival ethic
<i>Kaghaz de raghlo</i> <i>ta ranagli — pkar</i> <i>me na de, be-</i> <i>deedana salamuna</i>	kaghaz, salam	Rejecting paper/formality	I	Anti- bureaucratic	Prefers presence over papers
<i>Khpala khawra</i> <i>khpala ikhtiyar —</i> <i>na manoo da bal</i> <i>ikhtiyar</i>	khawra, ikhtiyar	Land & choice	we	Anti-imposition	Sovereignty refrain

Explanation of Table 1: Lexical Choices

The vocabulary of resistance songs exhibits a purposeful use of terms including watan (homeland), shaheed (martyr), haq (right), and zulm (oppression). These phrases highlight the intellectual struggle between tyranny and freedom, situating resistance within a moral and cultural context. The recurrent employment of watan indicates that homeland transcends mere geography, representing an ingrained identity. Likewise, names like as Pir Roshan invoke historical continuity by resurrecting previous conflicts. These lexical items are not neutral; they validate resistance as a moral obligation and instill the concept of sacrifice into the communal consciousness of the Pashtun community. The selection of terminology underscores how language shapes reality by correlating individual identification with national and cultural preservation.

Explanation of Table 2: Metaphors and Imagery

The metaphors in the lyrics link the country with the body (watan me tan, tan me watan de), sacrifice with blood, and resistance with shrouds and the beloved's hair. These metaphors personify abstract concepts of nationhood by associating them with concrete and emotional imagery. The homeland-as-body metaphor illustrates that defense is intrinsically linked to self-preservation. The imagery of martyrdom and kafan intertwines cultural memory with familial

ties, transforming resistance into a religious obligation. The emblematic sword of Pir Roshan encapsulates resistance throughout both spiritual and martial traditions. Collectively, these metaphors function as persuasive instruments, influencing emotional engagement and validating communal sacrifice.

Explanation of Table 3: Pronouns and Agency

The use of pronouns in the songs indicates changes in agency. First-person pronouns (za, me, yema) emphasize personal dedication, whilst collective forms (mong, ta, sanga) consolidate listeners into a unified community of resistance. The songs systematically shift between "I" (personal sacrifice) and "we" (social struggle), guaranteeing that individual actions remain interconnected with community fate. References to "you" foster intimacy, frequently invoking the nation or the beloved, thereby strengthening solidarity. The fluidity of pronoun usage underscores that agency is both individual and collective, rendering resistance not merely voluntary but unavoidable. The dialogue frames resistance as a collective identity rather than a personal decision.

Explanation of Table 4: Intertextuality and Discursive Function

Intertextual allusions to Mughal subjugation and Pir Roshan's insurrection connect historical and contemporary conflicts. These connections contextualize contemporary resistance within an uninterrupted historical narrative, legitimizing action by grounding it in esteemed history. The songs incorporate funeral traditions, familial imagery, and Pashtun manhood codes to instill resistance within quotidian cultural life. The discursive function is to normalize struggle as a cultural constant rather than a transient response. Resistance transforms into a moral, historical, and gendered imperative, thereby preserving collective identity. This intertextual integration strengthens Fairclough's concept of discourse as both text and social practice, wherein resistance is articulated, performed, and perpetuated through song.

Interpretation of Textual Findings

The textual analysis of Pashto folk songs of resistance demonstrates that language functions not just as a medium of expression but also as a battleground where cultural memory, ideology, and identity are dynamically contested. Lexical patterns emphasize the concepts of homeland (watan), sacrifice (shaheed), and oppression (zulm) as recurring signifiers. Their repetition transforms resistance from a personal grievance into a collective moral obligation. By continuously juxtaposing these terms—homeland versus foreign invasion, sacrifice versus survival, justice versus tyranny—the songs create a distinct ideological contradiction that aligns with Fairclough's assertion that lexical selections manifest power dynamics.

Metaphorical constructions enhance this ideological framework by representing the country in physical terms. The homeland is characterized as tan (body), resistance as kafan (shroud), and liberation as pagri (turban of pride). These analogies evoke emotional and sensory connections, convincing listeners that safeguarding the homeland is as essential as protecting one's body or family. The symbolism of swords, shrouds, and a beloved's hair intertwines cultural, religious, and personal dimensions, so merging the discourse of nationalism with intimacy and spirituality. This amalgamation enhances emotional allegiance to resistance and converts abstract political concepts into tangible, experiential realities.

The deliberate employment of pronouns guarantees that the obligation of resistance is both personalized and communal. The fluctuation between "I" (za) and "we" (mong) integrates the individual act of sacrifice into a communal struggle, while allusions to "you" engage the audience as active participants rather than passive observers. The interaction of pronouns precludes detachment, framing resistance as an unavoidable and social obligation. Agency is thus not disjointed but collective, harmonizing the individual with the community and intertwining both within the narrative of conflict.

Intertextuality situates these music within a historical continuum. Allusions to Mughal tyranny and Pir Roshan's insurrection evoke historical conflicts as frameworks for contemporary issues, establishing a narrative of continuity wherein resistance is perceived not as a transient act but as a cultural legacy. The invocation of funeral customs, familial duties, and masculinity rules instills resistance within social activities recognizable to the community. In doing way, the songs normalize the rhetoric of resistance, depicting it as integral to Pashtun identity and cultural preservation. This affirms Fairclough's perspective that discourse is both constitutive of and constituted by social practice.

The linguistic tactics in these songs collectively demonstrate that resistance is portrayed not merely as a political reaction but as an existential and cultural need. The discussion integrates history, spirituality, kinship, and gender, so broadening the ideological scope of resistance across all aspects of Pashtun existence. This view illustrates how resistance folk songs transcend mere creative expression; they serve as discursive instruments that safeguard identity, validate struggle, and confront systems of oppression throughout generations.

4.1 Discursive Practice (Second Level)

The Pashto folk songs of resistance function within a multifaceted discursive framework in which the creation, dissemination, and reception of texts influence their significance. These songs are predominantly created within oral traditions by poets, minstrels, and community singers, whose legitimacy stems not from institutional acknowledgment but from their deep connection to cultural memory. The oral performance technique guarantees that meaning is fluid; each rendition revitalizes cultural metaphors and collective memories in manners that stay comprehensible to the local audience. This circulation enhances intertextuality by integrating historical narratives of Pir Roshan's insurrection, colonial interactions, and tribal rules of honor into modern contexts of resistance.

The dissemination of these tunes is equally important. Historically, they were conveyed at hujras (male meeting spaces), during weddings, and on battlefields, where their communal recitation heightened camaraderie. Recently, recordings and digital platforms have broadened their influence, allowing the rhetoric of resistance to transcend temporal and spatial limitations. This circulation guarantees the preservation of cultural identity within diasporic Pashtun populations. Consequently, the songs serve not merely as artistic objects but also as tools of cultural education, imparting to future generations the principles of honor, sacrifice, and tenacity.

Consumption transpires in profoundly participatory manners. Audiences do not passively consume these texts; rather, they actively integrate them into their personal narratives. The recurring pronoun transitions in the songs—from *za* (I) to *mong* (we)—encourage listeners to position themselves within the communal struggle. Through the consumption of these songs, individuals affirm their cultural identity, internalize ethical principles, and ready themselves for possible sacrifice. According to Fairclough, these songs illustrate how discursive practice perpetuates ideology: listening concurrently is participation in the resistance narrative.

4.2 Social Practice (Third Level)

These songs provide as potent representations of the overarching sociopolitical and cultural situations inside Pashtun society. They are generated within a framework characterized by colonial legacies, governmental negligence, tribal rules, and persistent conflict. In this context, resistance is perceived not merely as a reaction to political oppression but as a strategy for cultural survival. The recurrent reference to martyrs, honor, and motherland illustrates that Pashtun society perceives identity as intrinsically linked to battle.

The songs also express and promote gendered social practices. By associating resistance with masculinity through phrases like *za haṭar de, nur haṭar kawalay nasham* ("I am

compelled, I cannot avoid the challenge”), they normalize the expectation that males must exemplify courage and self-sacrifice. This enhances collective mobilization while also marginalizing female voices, illustrating how resistance narratives perpetuate patriarchal norms. This paradox illustrates Fairclough’s assertion that language both maintains and alters social relations, it empowers the community while simultaneously reinforcing gender hierarchies.

Religion and spirituality represent an additional facet of social practice. The invocation of God, saints, and Islamic symbols like the kafan (shroud) serves to justify resistance as divinely ordained. This not only offers moral legitimacy but also situates the struggle within a wider Islamic narrative of martyrdom. In this context, speech serves as a conduit between quotidian challenges and transcendent affirmation, rendering resistance both unavoidable and sacred.

Ultimately, these songs must be contextualized within the global political economy of discourse. In the age of mass communication and globalization, Pashtun identity frequently faces the threat of homogenization or stereotyping. Folk songs counteract this erasure by conveying an indigenous narrative of struggle that emphasizes agency and autonomy. By doing so, they challenge prevailing representations and affirm alternative epistemologies grounded in local experience. The songs not only depict resistance but also perform it inside discourse, challenging hegemonic narratives imposed by state or global entities.

Findings

This study's findings indicate that Pashto resistance songs serve as vital stores of community memory. By referencing previous revolutions, such as Pir Roshan’s resistance against the Mughal Empire, these songs situate contemporary battles within a broader legacy of dissent. By doing so, they safeguard the memory of resistance as a cultural asset and guarantee its accessibility for future generations. Barth (2004) contends that oral traditions are crucial in preserving ethnic identities during political turmoil, and the Pashto folk repertoire exemplifies this continuity.

A significant discovery is the sacralization of resistance using religious imagery. The recurrent presence of the kafan (funeral shroud) and other Islamic symbols establishes martyrdom as a divinely ordained obligation. This rhetorical tactic legitimizes armed or moral confrontation by situating it within a religious context, thus converting political actions into sacred duties. The findings reflect Asad’s (1993) concept of discursive tradition, wherein religious language serves as an ideological foundation for modern actions.

The research emphasizes that the tribal rules of Pashtunwali are fundamental to the rhetoric of resistance. Concepts such as nang (honor) and badal (revenge) recur throughout the data, emphasizing that resisting oppression transcends mere political or military action, embodying a moral and cultural imperative. In this context, resistance serves as an examination of commitment to communal ideals, as noted by Ahmed (1980) in his ethnographic study of Pashtun social institutions.

Gendered frameworks of resistance are prominently evident in the findings. Musical compositions proclaiming *za haṭar de, nur haṭar kawalay nasham* (“I am compelled, I cannot avoid the challenge”) explicitly associate valor, resistance, and cultural authenticity with masculine honor. This emphasizes Connell's (2005) concept of hegemonic masculinity, wherein strength and endurance characterize male identity, marginalizing women's voices and contributions. The gendered coding of resistance consequently reinforces male-centric narratives of cultural preservation.

The results indicate that resistance is characterized as an existential struggle for cultural preservation. Folk metaphors that equate the homeland with the body, kinship, and sacred space illustrate the conceptual connection between territorial defense and the defense of life itself.

The songs depict resistance not just as a challenge to external authority but also as a means of preserving identity and existence, so affirming Hall's (1996) assertion that cultural identities are formed via tales of survival and conflict.

The educational significance of oral performance is also distinctly evident from the statistics. These songs are not limited to instances of conflict; instead, they permeate everyday cultural settings such as hujras, weddings, and communal assemblies. By conveying values through generations, they serve as cultural curricula that instruct younger audiences in the principles of resistance and honor. This discovery aligns with Bauman's (1986) assertion that oral traditions serve as instruments of cultural pedagogy as well as sources of amusement.

A discernible aspect is the intertextual character of resistance rhetoric. The integration of tribal rules, Islamic symbols, and historical upheavals contests prevailing state narratives that depict Pashtuns as intrinsically chaotic or violent. The songs create an alternative narrative of dignity and ethical coherence, reflecting Fairclough's (1992) focus on intertextuality as a domain where ideology and resistance are actively challenged.

The dissemination of these songs in diasporic and global contexts enhances their purpose. Recordings, radio broadcasts, and internet platforms facilitate their distribution beyond local audiences, transforming them into cultural anchors for exiled groups. This discovery exemplifies Appadurai's (1996) notion of mediascapes, wherein cultural fluxes enable the reconfiguration of identity within global contexts while preserving local uniqueness.

The findings emphasize the expression of social injustices and systemic violence. The lyrical elegies within the songs reveal the historical marginalization, dislocation, and denial of acknowledgment that Pashtuns have endured from colonial powers to modern governmental frameworks. In this context, they serve as symbolic instruments for confronting structural violence, a concept defined by Galtung (1969) as the deprivation of human needs and rights due to systemic inequities.

The research reveals both continuity and transformation in the discourse. Although themes of honor, martyrdom, and sacrifice persist, modern songs often allude to contemporary issues like as displacement due to drone warfare, state military actions, and worldwide counterterrorism efforts. This demonstrates how speech adjusts to changing situations while maintaining its cultural core, so exemplifying Fairclough's (1995) concept that discourse is both socially constructed and socially influential. The findings thus confirm the fluid character of resistance discourse within Pashto folk tradition, concurrently safeguarding historical elements while addressing contemporary needs.

Conclusion

The analysis undertaken in this study demonstrates that Pashto resistance songs are more than Artistic expressions serve as discursive arenas where history, culture, and ideology intersect. The analysis of their language and semiotic patterns demonstrates that these songs significantly influence communal consciousness and cultural memory. They serve as repositories of historical conflicts and as inspirational literature for contemporary and forthcoming resistance.

A primary finding is that the vocabulary of resistance is intrinsically linked to Pashtun cultural identity. The songs use Pashtunwali principles like nang (honor) and badal (revenge), framing resistance as a moral obligation rooted in communal ethics. This guarantees that the act of defiance is not a solitary reaction to tyranny but a continuous declaration of cultural identity.

The religious aspect of this debate is equally significant. The songs utilize Islamic imagery, including the kafan and martyrdom, to elevate political resistance to a spiritual duty. This religious context legitimizes struggle in ways that beyond temporal power systems,

linking it with divine intention. This sacralization amplifies the moral authority of resistance, ensuring its appeal persists throughout generations.

The results also underscore the very gendered character of resistance speech. The tale is predominantly characterized by male bravery, endurance, and sacrifice, framing resistance as a measure of manhood. This enhances the symbolic significance of men's involvement, although also marginalizes women's responsibilities and obscures their contributions to cultural and political fights. This gendered discourse mirrors the overarching patriarchal frameworks present in Pashtun society.

Moreover, the study demonstrates that metaphors of land and body converge to depict resistance as existential. Defending territory is rhetorically associated with safeguarding kinship, dignity, and existence itself. This visual emphasizes the critical nature of struggle, positioning resistance as essential for survival rather than choice. This link between hometown and embodiment underscores the indivisibility of identity from territory.

The oral and performative aspects of these songs impart an additional element of significance. Their performances in hujras, weddings, and social events facilitate the transmission of resistance principles within ordinary cultural contexts. This educational function converts songs into cultural curriculum, influencing the moral and ideological perspectives of youth and integrating resistance into socialization procedures.

A significant finding pertains to intertextuality. Pashto resistance songs draw upon historical, religious, and tribal ethics to formulate counter-narratives to prevailing governmental discourses. They counter depictions of Pashtuns as intrinsically aggressive or anarchic, instead presenting them as honorable guardians of justice and cultural integrity. This intertextual approach demonstrates the capacity of speech to challenge hegemony.

The analysis demonstrates how these songs transcend local contexts to reach diasporic and global realms. Their dissemination via radio, records, and digital media enables them to serve as anchors for displaced populations. In these circumstances, songs facilitate the reconstruction of identity, allowing groups to maintain a connection to their country and traditions despite geographical dislocation. The songs function as mediums for expressing societal injustices and systemic violence. Through the depiction of displacement, marginalization, and the denial of recognition, they reveal the disparities enforced by colonial and state powers. This corresponds with the aim of critical discourse analysis to reveal the concealed power mechanisms that sustain injustice.

The findings importantly indicate both continuity and change within the discourse. Themes of martyrdom, dignity, and sacrifice persist across time; nevertheless, contemporary elements—such as allusions to drone warfare and current state conflicts exhibit adaptability. This ability for renewal guarantees that the rhetoric of resistance stays pertinent in evolving socio-political contexts. From a methodological standpoint, the application of Fairclough's three-dimensional model validated the efficacy of Critical Discourse Analysis in revealing the ideological foundations of cultural texts. Linguistic choices at the textual level signify resistance; at the discursive practice level, songs function as intergenerational pedagogy; and at the sociocultural practice level, they serve as tools for identity building and political mobilization.

In conclusion, Pashto resistance songs should be regarded as discursive instruments that are both cultural, religious, and political. They safeguard memory, convey values, and galvanize communities, while adjusting to modern circumstances. Their perseverance underscores the tenacity of cultural identity throughout adversity and strife. This work enhances studies on speech, identity, and resistance by demonstrating how oral traditions serve as dynamic arenas for ideological negotiation and cultural preservation.

Chapter 5 CONCLUSION

This study aimed to analyze Pashto folk songs of resistance using Fairclough's three-dimensional model of Critical Discourse Analysis, with the objective of revealing the socio-cultural, historical, and ideological dimensions inherent in these oral traditions. The textual analysis, supported by interdiscursive and sociocultural evaluations, demonstrated that these songs serve not only as creative expressions but also as repositories of collective memory and tools of cultural resistance. They signify a convergence of language, ideology, and power, wherein metaphorical and lexical selections are pivotal to the formulation of resistance rhetoric.

The study revealed that vocabulary patterns were significantly infused with cultural codes of honor, sacrifice, and kinship, connecting resistance to the entrenched Pashtun traditions of Pashtunwali. Terms of sacrifice like "shaheed," "kafan," and "qurbani" functioned not merely as descriptive labels but as ideological signifiers that sanctified resistance, situating it within the moral framework of society. Analogously, metaphors depicting land as body and country as kin elucidated the construction of territorial defense as a spiritual and familial obligation. These rhetorical methods converted political conflict into a moral obligation, one that surpassed temporal borders and resonated with both ancestral memory and contemporary conditions.

The dependence on intertextuality was equally important. Resistance songs referenced historical struggles, like Pir Roshan's uprising, and incorporated Islamic themes of martyrdom and justice, thus situating resistance within a continuum of cultural and theological conflicts. This interdiscursivity not only validated contemporary conflicts by associating them with historical figures but also illustrated how language operates as a continuum of meaning-making throughout generations. The performance of these songs at public venues, such as hujras and weddings, emphasized their role as collective texts that transcended individual interpretation and were profoundly embedded in community identity.

The data revealed that these songs circulate across oral traditions, being performed, recalled, and transformed across many situations. Their dissemination through communal assemblies amplified their efficacy as instruments of socialization, wherein the principles of valor, sacrifice, and honor were both remembered and instilled in subsequent generations. The oral medium was important, facilitating flexibility and improvisation, so guaranteeing that the discourse adapted to emerging socio-political realities, including allusions to drone warfare and modern state persecution. Consequently, the songs emerged as dynamic texts, ever balancing tradition and modernity.

The sociocultural research elucidated the wider framework in which these songs function. Historically, Pashtun territories have been arenas of conflict, subjected to external colonial rule and internal strife. In this setting, folk songs served as vessels of resistance, safeguarding past grievances and hopes for autonomy. The songs culturally reinforced tribal standards of honor and masculinity, frequently portraying opposition as an unavoidable trial of manhood. This facilitated the transmission of communal resilience but also sustained patriarchal silences, resulting in the marginalization of women's stories within mainstream resistance discourse. Nonetheless, the enduring presence of these songs underscores the significance of cultural texts in preserving minority identities in opposition to dominant narratives.

The ramifications of these results are numerous. Initially, they demonstrate that oral traditions should not be seen as mere remnants of history but must be acknowledged as dynamic arenas of ideological creation. Resistance songs function as symbolic instruments, wherein the struggle for identity and existence is waged not solely with guns but also through language, rhythms, and metaphors. This broadens the scope of Critical Discourse Analysis (CDA) to

encompass oral and performative domains, demonstrating that power circulates not solely through institutional texts but also through cultural and communal narratives. The analysis underscores how resistance rhetoric perpetuates identity politics, presenting Pashtun identity in opposition to assimilation and delegitimization by portraying cultural preservation as a religious obligation.

Notwithstanding these contributions, the study exhibited specific shortcomings. The dataset was limited to specific resistance songs, which, although offering a substantial basis for study, did not encapsulate the full range of Pashto oral traditions. The gendered emphasis of the accessible material also restricted the incorporation of women's perspectives, which are essential for a comprehensive understanding of cultural resistance. Translation presented an additional barrier, as properly capturing the visual and cultural resonance of Pashto in English proved challenging without sacrificing nuance. Methodologically, Fairclough's approach, while highly effective, failed to fully address performative elements like as rhythm, tone, and audience engagement, which are crucial for comprehending the influence of oral traditions.

Future studies may explore these gaps through other avenues. A more extensive corpus that includes regional variants and women's poetic forms such as tappa could offer a more comprehensive understanding of resistance discourse. Comparative analyses of other marginalized oral traditions, including Kurdish, Palestinian, or Irish resistance songs, may reveal cross-cultural patterns of discursive endurance. Methodological innovation is essential: multimodal discourse analysis can more effectively capture the performative aspects of oral traditions, while ethnographic fieldwork can yield insights into audience reception and interpretation. Furthermore, analyzing the function of digital media in disseminating resistance songs within diasporic Pashtun communities may elucidate how tradition evolves in response to global modernity, thus preserving its significance.

This study demonstrates that Pashto resistance songs serve as discursive arenas for the negotiation of power, ideology, and identity. They illustrate how marginalized societies utilize cultural texts as instruments of survival, integrating political conflict within the frameworks of honor, religion, and kinship. Simultaneously historical and present, these songs safeguard collective memory while accommodating contemporary realities, ensuring that resistance is both a political position and a lived cultural activity. This research, through Fairclough's Critical Discourse Analysis, highlights the importance of oral traditions, asserting that cultural texts, whether musical or literary, are essential for comprehending how societies resist, endure, and maintain themselves against oppression.

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