

**An Analysis of Freudian Concept of Mourning In Pashto Tappas
on The Theme of Migration**

DOI: 10.5281/zenodo.11124039



*Muhammad Ali Dinakhel

**Ms. Neelam Farid

Abstract

The folk literature of any nation is its collective asset and is the preserver of its social history and culture. The most important genre of Pashto folk poetry is tappa. Tappa is composed of a couplet. It covers all aspects of the Pashtuns' way of life, both individual and collective. Another importance of Pashto tappa is that it has a dominant participation of Pashtun women, as it is anonymous, so provides her with an opportunity to express her innermost feelings without any fear of social restrictions and inhibitions. This genre tells a lot about the customs, traditions, religious and other approaches, like weddings, griefs, celebrations, festivities and so many other areas about Pashtuns and their way of life. One important dimension of tappa is migration. Pashtuns since olden times have been migrating to far-off lands due to the poverty in their land due to the mountains and scarcity of resources or for trade and business. The migration of men has negatively affected Pashtun women, as they face social and financial insecurity in his absence. The larger number of Pashto tappas on the theme of migration portray the voice of Pashtun women, thus also revealing the gendered nature of this genre. Pashto tappas for the current study on the subject of migration have been analyzed in the light of the Freudian concept of Mourning.

Key Words: Pashto Tappa, Migration, Afghans, Concept of Mourning, Displacement, Memories.

Introduction

Migration or Diaspora is not a new phenomenon. It is as old as human culture and society. According to the Merriam-Webster dictionary, Diaspora is the movement, migration, or scattering of a people away from an established or ancestral homeland. The term has its origin in the settlement of scattered colonies of Jews outside ancient Palestine after they were exiled from Babylonia. Large-scale migrations have taken place in history during different periods for various reasons.

.....

*Lecturer, Area Study Centre, University of Peshawar. Email: aliasc@uop.edu.pk

** PhD Scholar, Area Study Centre, University of Peshawar

Large migrations can be attributed to war, political reasons, religion, or culture, out of so many other ones. Diaspora is leaving one's homeland due to some uncertain situation, mostly, when people flee away to a foreign land from their land native, to seek shelter there due to any instability or foreign invasion. There are normal migrations also of people from one land to another. Compared to normal migration, Diaspora is on a large scale. In Diaspora, a large number of people are forced to leave their original homeland and go to a foreign land, in the hope of going back to their country of origin when things settle down. Whether they go back to their homeland or not the hope of going back remains with them. There have been different Diasporas in history, like the Jewish or African Diaspora, and in modern times there has been the instance of Afghan Diaspora besides many other ones (Pir, 2023, p.448). In migration, people go to other lands even in normal conditions, mostly due to extreme poverty. There may be other material reasons for migration besides these other ones, like poverty, which compels people to leave their native land in search of opportunities in foreign lands (Dinakhel et al, 2023, p.1). People migrate to foreign lands for business and trade as well. Ramatjanovna (2019, 69), further elaborates upon the same aspect of migration and says that out of a variety of reasons, that compel people to leave their motherland, there can be other ones like famine, war, poverty, or any other social or political pressure. In the modern world many people leave their original homeland and go to other lands due to unemployment, lack of opportunities in their homeland or for business, trade, or the education and better future of their children, as in the modern world priorities of people have changed. In the past leaving one's motherland and going to far-off lands was not considered a good thing but in modern times going to the advanced world is encouraged. Pashtuns from Afghanistan and the now Khyber Pakhtunkhwa province of Pakistan have been migrating to far-off lands, especially India since old times, due to poverty, mostly and also for better life and opportunities. In some cases, whole families in the past have left their homeland and have migrated to far-off lands due to poverty or for trade and business. In many cases, only men would leave their homes and women would be left behind and they would suffer the separation and also social insecurity in the absence of their men. There are many tappas (tappa is a couplet of the folkloric genre of Pashto poetry) on the theme of migration, in general, and on the feelings of women in particular, which portray them to have been affected extensively due to the migration of their men abroad:

تکل به کله د راتلو کړي
زما په تور وړبل کښي سپين ولگېدنه

TRANSLATION: When do you plan to come back to your own country, as my hair has turned grey from black?

There is another tappa about the feelings of a Pashtun girl, who is longing for her lover and is hopeful to see him soon:

خدائے به دې راولي جانانه
ما د کارغه نعري په فال نيولي دينه

TRANSLATION: Allah will bring you to your home as I have heard the cries of the crow and have taken them as an omen for your coming back home.

The above-mentioned two tapas portray the feelings of Pashtun women, whether wives or beloveds, and speak of their helplessness in the Pashtun culture and their dependence on men. In their helplessness, they express their painful and enigmatic feelings through this genre of poetry, which is also considered a feminine genre of poetry.

Pashto tapas shed light on different aspects of Pashtun migration. According to Schuster et al (2020, p. 7), so many tapas unravel the pressure on Pashtun men about the poor economy of their families. In that pressure, they may have followed in the footsteps of those, whose migration has proved fruitful and rewarding. Migration is distressing to the wives, who are left behind by their husbands but they expect gifts from them as well:

په سفر ځي خدائے ته دې سپارم
که راته راوري د کشمير شينکي شالونه

TRANSLATION: May the mercy of God take you in protection as you go away. Despite the hard life of a migrant if you could bring the shawls of Kashmir for me.

Different tapas reveal the very dominant material aspects of migration, as due to poverty Pashtun men would not be able to fulfill the desire for gifts of the women related to them:

په جوپه تللے يار مي راغے
ماله بي راوري دي د غاري امبلونه (Sultan-e-Room, 2018, p. 50)

Translation: My lover is back from his long journey and has returned with beautiful necklaces for me.

These tapas also speak of the utter economic dependence of Pashtun women on men in the social system and also as having no say in the social affairs and decision-making for the family. In the absence of their men they are left with no other choice but to wait for them to come. Pashtun women never betray the trust of their husbands or lovers and assure them through their feelings in tapas about their faithfulness in their absence. Tappas also unravel the fact that Pashtun women can make requests to their men to come to their homes and shun living abroad or not to migrate. They cannot impose their decisions on them. Pashtun wives wait for their migrant husbands for so long that during that period their black hair turns grey but even the complaints, that they make are through the anonymous genre of Pashto folk poetry. They feel quite safe when they express their innermost feelings through tappa. This study is specifically based on the feelings and experiences of Pashtun women, who are left behind by the migrating men (Schuster et al, 2020, 3). Migration, according to Merriam-Webster dictionary is leaving one's original homeland and going to another

land. In modern days it is done to settle abroad or for better opportunities in far-off lands but still, the migrants cannot completely let go of the memories of their land and the things associated with it. Migrants themselves and also the ones whom they leave behind suffer through mixed feelings of grief, distress, depression, and nostalgia. Love for the motherland and the pain of being away from it is a universal phenomenon and is rampant in writings and poetry across the globe. The English poet Rupert Brooke, in his sonnet "The Soldier," expresses the feelings of a soldier, who is away from his land and is fighting for the cause of his nation:

If I should die, think only this of me;
That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust that England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam.
A body of England's breathing English air,
Washed by the rivers, blest by the suns of home.

The feelings expressed in these lines are about a soldier's intense love for his land. The soldier says that even if he dies in a foreign land in the cause of his land and even if his dead body is buried there, that piece of land will forever be a part of England, as an English body will be buried there.

There are different social science interpretations and concepts through which the feelings of loss of the loved ones and homeland are analyzed and studies have also been conducted on the different aspects of these losses through migration. Lijtmaer (2022, 305) in "Social Trauma, Nostalgia and Mourning in the Immigration Experience" writes that migration is not a simple process. It involves a very intricate and lasting psychological and social impact as the term is about the losses that individuals face. At times it brings disharmony into the emotional lives of individuals with lasting impressions. The loss is about home, relatives, homeland, and all the feelings associated with one's land. Both exile and migration involve psychological traumas and depression, which are quite natural to individuals, leaving their homeland and making a new start in a new and alien land. To add to it more, migrants everywhere around the globe are faced with a threat to their cultural identity. According to Avinash Kumar (2022, pp.12-14), migrants in alien lands possess a strong sense of belonging to their original land. No matter, the foreign land may be very friendly to the migrants but their ties with their homeland and identity get stronger, when they are away from it. That is the reason that in the literature of migration, a profound sense of belonging is found with the land, culture, and all its objects. Lijtmaer (2001) argues that in all situations, whether normal or the worst, migration involves mixed feelings of frustration, depression, pain, scattered thinking, and a deep sense of loss. Feelings of loss are brought about by the loss of something and both Melancholia and

Mourning are also about the loss of a person, or idea or about deep attachment with homeland or community. There are also commonalities between the two. The distinguishing feature of 'Mourning' can be that after having gone through a state of deep grief and depression, during this state the person slowly and gradually overcomes the feelings of loss and also the lost object. The libidinal energy is displaced into something else, which makes a healthy and positive life possible. On the contrary, the recovery to normalcy does not happen in 'Melancholia' (Thurschwell, 2001, pp.89-90). The experience of migration cannot be extricated from 'Mourning,' as the loss of homeland and the near and dear ones, from whom individuals are separated and are faced with an alien culture, of which migrants do not find the environment friendly go through the same type of emotional disturbance. According to Garza-Guerrero (1974, p. 409), the experience, which migrants go through in the first instance is that of cultural shock. This cultural shock is faced by migrants everywhere, though the degree of acceptability and adjustment may be different for different individuals, depending upon their power of adaptability. Migrants during the process of adaptability go through 'Mourning' for the places and people whom they have left behind. Besides mourning for the lost homeland and people whom migrants have left behind, opportunities and optimism for a new bright future await most of the migrants. It has been a common experience and observation that migrants across many parts of the world live better and more prosperous lives compared to the ones in their native lands.

Migration is a dominant theme of Pashto folk poetry as Pashtuns throughout different periods of history have migrated to different places, the main objective behind which has remained the issue of their survival. The Pashtuns in the plains of different parts of the now Khyber Pakhtunkhwa province of Pakistan have also migrated from Afghanistan. Due to their infertile plains and the dry mountains, whole tribes would leave their native lands and would inhabit the comparatively fertile plains, mostly on the banks of rivers. According to Rahi (2023), it is not an easy decision to leave one's original homeland and settle in another, rather it is one of the hardest decisions one can make, as it is about complete uprooting of oneself from one's soil, job, family, and friends. Refugees or migrants everywhere in the world take a new start. In other words, migrants make a new beginning.

Freud's Concept Of Mourning

The current study is about Freud's concept of 'Mourning' and the analysis of Pashto tappas (a folkloric genre of Pashto poetry composed of a couplet) on the theme of migration in light of the same concept. For the study, it is quite necessary to make a discussion on the concept of Mourning in a Freudian context and to differentiate it from his concept of Melancholia. Freud believes that we as humans throughout our lives react to different kinds of losses, the real as well as the imagined ones, which has

its roots in the original loss of the child from the mother. Mourning, according to Freud has its origin in psychoanalysis and is normally an individual's reaction to the loss of a person dearly loved, some abstraction, which has taken the place of homeland, liberty, some ideal, and so on (Thurschwell, 2001, pp. 89-90). Thurschwell further says that the normal state of mourning involves a period of pain, suffering, and depression but is followed by healing. Melancholia, on the other hand, is a pathological form of mourning. Melancholia has different symptoms, like loss of interest in routine activities, decline in self-regard, and self-hatred (Freud, 1914-1916, p.244), which is not followed by the process of healing. Freud traces back the concept of 'Mourning to the original loss of the child through the intervention of the Superego. The separation of the child from the mother leads to 'separation anxiety and the first effect of it is mourning, through which the child grows. Generally speaking, all the losses of an individual throughout life cannot always be like the first loss. According to Freud:

"Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one's country, liberty, an ideal and so on" (1916, 243).

It is a natural phenomenon that people are haunted by their loss and mostly the remaining larger part of their lives they spend 'Mourning' for that loss. There is another Freudian term for the loss, termed 'Melancholia' but for this specific study the terms have to be kept separate and not confused as according to Freud:

"This would suggest that melancholia is in some way related to an object-loss, which is withdrawn from consciousness, in contradistinction to mourning, in which there is nothing about the loss that is unconscious" (1916, 245).

According to Freud, individuals are for a very long time emotionally attached to the lost object but the attachment has to be broken and the relationship has to be ended, to follow the reality principle and make oneself ready for other relationships and healthy activities, otherwise, individuals are not able to live a normal and fruitful life. According to Freud (Thruschwell, 2001, p. 91), the superego, which also is the real ego of a person against his personal and limited ego (which is idealistic), interferes in the whole process of loss and convinces an individual about an adjustment with the loss. Adjustment to the loss is very important for a healthy and constructive life. Indeed, the loss cannot be completely broken and it keeps recurring the memory but if the psychic energy is not utilized for healthy and positive activities, it would create a lot of tension, and the individual would live in a state of torment and decline in self-regard. Psychic activity can be utilized for creative and literary activities besides so many other constructive activities.

Brief Introduction To Tappa As A Genre Of Pashto Folklore

Tappa is a genre of Pashto folk literature and is composed of a couplet. It is an anonymous genre of poetry and it has been assumed by most critics of folklore that

tapas have been spontaneously expressed on different occasions about the different individuals about their personal feelings related to individual life and also about so any social aspects of Pashtuns' way of life. Tappa is a genre of Pashto folk literature, also known as simple poetry of the folk transmitted by word of mouth (Sultan-e-Room, 2018, p. 5) to the coming generations. This genre for long had been considered feminine. Its creator is not known, which has better served the claim of it being a feminine genre. The claim has been correct to a greater extent but cannot be accepted as absolutely true as there are many tapas, the theme and meaning of which tell that these have been expressed by men. According to Qazi Abdul Haleem Asar and as has been cited by Shaheen (2013, 14), "Tappa is in the true sense is composed of one and a half lines but can still be considered a complete couplet, which conveys a complete meaning and theme on numerous subjects. One tappa is enough for the formation of a complete picture in a person's mind about any subject in hand." Tappa is also known as 'Sarah' or 'Landay' and amongst the Pashtuns of Afghanistan and Khyber Pakhtunkhwa is known by the three mentioned names. In Afghanistan (Bar Pakhtunkhwa), it is known as Landay, and in Lower Pakhtunkhwa, it is known as Tappa.

The basic characteristic that makes tappa distinct from other genres of folk poetry is that its first line is composed of nine syllables and the second one of eleven syllables (Shaheen, 2013, 17). Pashto tappa is such a genre of folk poetry, which can be rarely found in the folk literature of other languages. It is truly representative of the Pashtun social history and genuinely has given vent to their feelings on various aspects of their individual and collective life and culture. Every tappa is the voice of a Pashtun man or woman in some situation or on some occasion, coming out from the depths of their heart simply and spontaneously. It consciously and unconsciously attracts the listener and has the same appeal to his or her emotions (Sultan-e-Room, 2018, p. 8). Tappa covers the beliefs, ethics, religion, values, customs, views about destiny, Pashtunwali, honor, dignity, kindness, forgiveness, relationships, neighborhood, hospitality, views about gender, woman's views about the way she is treated in the culture, history, Pashtun migration and so on (Shaheen, 2013, p. 34). Shaheen (2013) further says that the lap of tappa is so vast that it takes into itself the life of the Pashtun folk and all aspects associated with it. All occasions, events, rituals, customs, psyche, and superstitions fall into the lap of tappa. A poet's diction portrays his keen insight into the social structure about which the feelings are expressed. Folk poetry comes directly out of the heart of the poet and possesses the power to influence the reader or listener. In short, it can be deduced from the study of Pashto tappa that it covers the social history of Pashtuns. One will hardly be able to find a dimension of the Pashtun collective and individual life on which tapas are not available.

Migration is a significant subject of tappa, as Pashtun men have been migrating to far-off lands, especially India, due to poverty and scarcity of resources in their land. As

has already been mentioned in the introduction to the study poverty has been one of the major causes, that forced Pashtun men to leave their families behind and to work in far-off lands, to provide a better life for the ones, whom they left behind. Pashtun men would leave their wives and fiances behind and would migrate. Pashtuns' views about migration from their homeland are very clear as expressed through a tappa:

څوک په رضا د ملکه نه ځي
يا ډېر غريب شي يا د يار د غمه ځينه

Translation: None would leave one's homeland out of sheer free will. Its causes can be poverty or deep grief for the lover.

There are numerous tappas on various subjects, which also include diaspora and migration. According to Schuster et al (2020, 2), Pashtuns very clearly express their individual and collective social feelings on various subjects in a couplet with such compactness that its similarities can be rarely found in other literature of the world. This genre can transmit any feeling about grief, joy, happiness, romance, migration, politics, religion, war, social issues, and the meeting and separation of lovers. Schuster et al are of the view that one feature, that makes this genre distinct is the participation of women. Tappa provides a platform to a woman for the express their feelings at weddings, griefs, celebrations, births, and many other occasions, where she is at liberty to give vent to their pent-up emotions, as it is an anonymous genre and its speaker is not known to the world. Tappas about the subject of migration expresses the innermost emotions and feelings, which further tell of how a woman as wife, mother, sister, daughter, or lover has been affected by the absence of a man in the social structure. The absence of men in a culture where women are utterly dependent on men socially and economically makes them vulnerable to insecurities. A tappa speaks about the feelings of a girl, the absence of whose lover is a prediction that he may have taken up a journey to some far-off land:

جانان مي هېڅ نه معلومېږي
راته بنکارېږي په سفر به تلې وېنه

Translation: I do not see my lover around. It seems he has left away for a longer journey abroad.

The following tappa expresses the feelings of a Pashtun girl, who is asking her lover to:

هندوستانی شه روپی راوړه
په کورنو روپو مي مور نه درکوبنه (Sultan-e-Room, 2018, p. 10)

Translation: Leave your homeland and go way to Hindustan. My mother will not agree to the proposal as the local currency is of low value.

The tappa also depicts a fact about the Pashtun tribal system, where women used to be sold at weddings in many parts of Afghanistan and some parts of the now Khyber Pakhtunkhwa province of Pakistan. According to Shaheen (2013, 38), Pashtuns are a strong, hardworking, and martial race possessed of chivalrous qualities. They are

always ready to accept challenges. The larger part of Pashtun land is mountainous, dry, and has no access to water for irrigation purposes. Its economic resources are limited. All these factors have collectively added to Pashtuns' migration to far-off lands, in search of opportunities, to provide a good life for their families. Pashtuns used to migrate to far-off lands during those times when there were no opportunities for easy and speedy transportation. A large number of Pashto tapas, which succinctly express feminine feelings, provide proof of this aspect of Pashtuns' life. In the succeeding tappa, a Pashtun paternal cousin addresses her lover's fiancé, assuring him of her loyalty, trust, and faithfulness and that she will never let him down in the pure bond of love, existing between him and her as his cousin. The tappa is clear proof of the gendered nature of this folk genre. This is also proof of the fact of how Pashtun women have been affected by the migration of their men, due to scarcity of resources and poverty. She also assures him of her faithfulness and as a cousin will never betray his trust:

په هندوستان خوشحاله گرځه
ترله دي خپله په نامه دي ناسته يمه

Translation: Be very happy in Hindustan and confident during your stay there. I shall wait for you as I am your paternal cousin.

Shaheen (2013, p. 4) believes that poets are profoundly influenced by their social environment. The geographic conditions of the earth, environment, resources, economic, political, and social conditions influence a poet's thinking and feelings. The individual and collective features of a nation are seen in the poetry of its poets. Folk poetry directly comes out of the heart of the simple illiterate people of the countryside. The feelings expressed in Tappa about migration also portray the issues that the simple illiterate folk faced. There are numerous tapas on the subject of migration and diaspora, covering various aspects of the Pashtun culture and social life. They inhabit plains and mountains, where they have mostly lived in poverty. One of the dominant themes of tapas about migration and diaspora is the general poverty, through which Pashtuns have lived, from hand to mouth. Sometimes, out of sheer poverty, they are compelled to leave their homeland and go to foreign lands for a better life. A Tappa expresses the same aspect of Pashtuns' life:

مسافري دي ډېره اوکړه
بس دي راځه روزي به خدائے رارسوينه (Shaheen, 2013, p.603)

Translation: You have been through a lot of suffering as the period of your migration has been quite long. Come back to your land as God is the ultimate provider.

A Pashtun woman is asking her husband to come back to his land as he has been through a hard life for quite a long. In the Pashtun social structure, the husband provides social and financial protection to his wife. A wife without a husband feels unprotected and cannot fulfill her social responsibilities properly, as she is restricted to the four walls of the home. She is not worried about the finances as she firmly

believes that Allah is the provider. She prefers the company and social security of her husband.

According to Dinakhel et al (2023a, 2), there are many instances of migration and people leaving their original homelands out of so many reasons, one of which is the general poverty, as has been mentioned in the above-mentioned tappa. Dinakhel et al (2023b, 16) further say that there have been various instances of large-scale migrations of Pashtuns of Afghanistan and Pakhtunkhwa during different periods of history. Besides the many migrations in the past, Dinakhel et al (2023b) bring into view the recent large-scale Afghan migrations to different lands, including Pakistan. Another term frequently used for migration is 'Diaspora', the scattering away or displacement of people from their native land and settlements in other lands. The term has its origin in the Greek language and the dictionary meaning of the term is 'scattered', 'dispersed', and 'displaced.' Ramatijanovna (2019, 69) believes that people may leave their native land for a variety of reasons. These different reasons can be war, poverty, famine, or any other political and economic issues due to which people are compelled to take the very drastic decision of leaving their homeland and going to another land. Migrants mostly feel themselves emotionally and psychologically connected to their homeland and are bent on retaining their identity. History is replete with instances of Diaspora at various stages. There have been examples of African and Jewish Diasporas and in the recent age the Afghan Diaspora (Pir, 2023, pp. 448). Dinakhel et al (2023a, 2) further explain that in the modern age, there are different synonymous terms, which are used for people who leave their homeland and settle in another land. These terms are refugee, diaspora, migrant, exile, and expatriate. The terms have slight differences. All other terms, except for exile, apply to those, who leave their homeland by consent.

Analysis of Pashto Tappas on The Theme of Migration In The Light of The Freudian Concept of Mourning

Pashto tappas on the subject of migration mostly portray women's feelings, as it has been men mostly, who have gone to other lands and have suffered the hardships of labor, hard work, and alienation for longer periods. Schuster et al (2020, pp.1-2) are of the view that tappas reveals the struggle of those husbands, fathers, and sons, who have gone to foreign lands to earn a living for their families. It is not only husbands but also lovers and suitors, who out of poverty go to foreign lands and bring money with them to lessen the financial problems of those related to them. Pashtun women are economically dependent on men and when men are away from home for labor, it adds to the plight of Pashtun women. On the one hand, they are left with loneliness and distressed life behind their loved ones, while on the other hand, the responsibilities of the household also fall on their shoulders. In this regard, the sacrifices of Pashtun men cannot be ignored and are rather praise-worthy, as they shun the comfort and care at home and prefer the hard, lonely, and isolated life of being

migrants abroad, away from their dear ones. Pashtun women are not ignorant of the plight of their men and they also lament their sufferings, when they are away from their homes, as has been expressed through a tappa:

مسافري سخته خواري ده
زما زاري ده ياره مه خه د وطنه

Translation: Living the life of a migrant in an alien land is hard. Accept my pleas and do not leave your home.

Similarly, another tappa expresses a woman's perspective about her man, who has prepared himself to leave her:

Musafaray ta de zaan jor kro

Baran ba awree sok ba zaye na darkaweena

Translation: You have prepared yourself for leaving. It will be raining in the alien land and you will not be offered shelter.

According to Freud (1914-1916, 246), "In mourning the world becomes poor and empty." The tappa portrays the poverty and emptiness of the world without family, relatives, and being away from one's soil. Migration brings physical hardships and besides that emotional agony. The feelings of alienation in unfriendly and strange lands without near and dear ones are also distressing. The migrant certainly goes through feelings of emptiness and poverty when away from her homeland. Even if poverty is not physical, it can be an emotional one. Poverty here signifies both poverties, one is the detachment from the land and people, and secondly, poverty in terms of money, as a migrant goes through both. The feelings of loss are experienced by both, the migrant and the loved ones, who have been left behind. The loss of homeland and 'Mourning' for it in the Freudian context, is profoundly felt by the one, who has lost one's home and homeland, while the loss of the loved one is experienced by those, who are left behind. The Freudian experience of 'Mourning' applies to both here. It is here that the beloved is begging the lover not to leave their homeland, as in his absence the memories of the lover will bring nothing else but torment and sufferings, in turn causing pain and unrest to her. The tappa portrays the feelings of a Pashtun woman about her husband or lover, as she foresees the deep impact of the loss, which he will go through.

According to Freud's views about Mourning "Reality-testing shows that the loved object no longer exists and that libido has to be withdrawn from deep attachment to the object. This demand arouses understandable opposition" (1914-1916, p.252). There is a tappa, where the feelings are about the difficulty in accepting the alien land, as no warmth and fellow is feeling in foreign places. The migrant faces the problem of adjustment and faces difficulty in letting go of the memories of the dear ones left behind:

پر دے وطن دے زره مي تنگ دے
ماله رخصت راکره چي خپل وطن ته خمه

Translation: I am feeling depressed in the alien land. Bid me farewell as I wish to go back to my land.

The reality is that in the beginning all migrants face difficulty and are rather unable to detach themselves from the powerful feelings about the loss of their soil and all other connections but gradually let go of the emotions but in the couplet, the person cannot let go and wishes to go back to his original homeland. The migrant in the Freudian term is 'facing understandable opposition in withdrawing his libido from deep attachment to the object' (1914-1916, 244). Such oppositions are quite natural to be faced in love with the lost object either in the beginning or for longer durations in some other cases. Freud says:

"It is a matter of general observation that people never willingly abandon a libidinal position, not even, indeed when a substitute is already beckoning to them. This opposition can be so intense that a turning away from reality takes place and a clinging to the object through the medium of a hallucinatory wishful psychosis" (1914-1916, 244).

په پردې ملک کښې مسافره

په فال به نيسو د مار غانو اوازونه (Sultan-e-Room, 2018, 47)

Translation: You are a refugee in another land. The sounds of the birds fill me with a wish of your coming as I have taken them for a good omen.

The superstition exists in so many cultures and societies across the globe that the sounds of birds, especially that of a crow stand for the happy premonition of the coming of a guest. It mostly remains just a wish as it is based not on reality but on superstition. The beloved here is strongly desirous about coming back either of lover or husband to his homeland to the extent that she gets herself involved in "Hallucinatory wishful psychosis." Another tappa reflects a similar state of the wife or a romantic partner, in imagination, has been profoundly involved with the lover, who has been displaced from his homeland:

په تور دکن مي جانان گل دے

زړه مي بلبل دے تور دکن لره ورځينه

Translation: My love is shining like a flower in the far-off Deccan. My heart will take flight like a nightingale to sing to that flower.

This couplet is also an instance of the "hallucinatory wishful psychosis." The beloved is obsessed with the love phantasies and memories of the lover so much that she refuses to accept reality as "each single one of the memories and expectations where the libido is bound to the object is brought up and hyper-catheted" (Freud, 1914-1916, p. 243). The second line of the tappa expressing the intense wish of the beloved "to reach Daccan on the flight of imagination like a nightingale" is based on the fantasy, which cannot be fulfilled. Individuals, who refuse to accept reality go through such fanciful memories and dreams.

According to psychoanalysis, “human beings are throughout reacting to different kinds of losses, whether real or imagined ones” (Thruschwell, 2001, p. 89). As has been mentioned about ‘Mourning,’ it is a normal state of mind, compared to ‘Melancholia,’ where dreams are about “narcissistic mental disorders.” Despite all the “hallucinatory wishful psychosis,” in Mourning “respect for reality gains the day” (1914-1916, 244). A Pashto tappa here stands in the illustration of the same aspect of the Freudian concept of Mourning:

پر دے وطن په هر چا غم دے

ما په پردي وطن کرلي دي گلونه. (Sultan-e Room, 2018, 41)

Translation: People pass through grief and mourning in alien lands. It is me who has grown flowers in a land away from my homeland.

Freud believes that “when the work of mourning is completed the ego becomes free and uninhibited again” (1914-1916, p.245). It is at this moment that libidinal energy is displaced into something else, which can be another object or abstraction. This diversion of libidinal energy into something positive is good for the individual and also for the surroundings, where he lives. This positivity results in the betterment of the individual and the outward environment. The tappa under discussion very aptly expresses the feelings of an individual, whose libido has been directed towards constructive purpose. Otherwise, there is another tappa on the subject of the current Afghan diaspora in the wake of the Soviet invasion. As is well known that so many of the refugees took shelter in Pakistan, specifically in the Khyber Pakhtunkhwa province. The tappa is on the theme of the Afghan diaspora, which says:

افغانستان به خدائے ودان کړي

د ناصر باغ په کیمپ کښې مه کره گلونه (Sultan-e Room, 2018, 24)

Translation: Afghanistan will be rehabilitated by the will of God. Do not grow flowers in the camp of Nasir Bagh.

Now if the above-mentioned tappa is analyzed in the Freudian context i.e., his concept of ‘Mourning and Melancholia,’ he says about melancholia that “its outstanding features are a deep anguishing gloominess, which is accompanied by loss of interest in any activity, in the world and love.” In the above-mentioned couplet, the speaker due to the loss of homeland has lost interest in taking interest in any constructive activity. The speaker is reluctant to take an interest in constructive activity in a foreign land. It is the speaker’s lament at the loss, which has made him lose interest in every other activity but the loss of his homeland. Furthermore, according to Freud, melancholia is not only the desire to retain the lost object but also a decline in a person’s view of one’s ego and the reluctance to free one’s ego. Due to all these factors, a migrant suffers from a loss of interest in the activities of a foreign land. The migrant is waiting to go back to his land and then to continue with constructive activities there. The time for going back may or may not come but the migrant has not given up hope.

Pashto tappa is a versatile genre of folk poetry and covers all aspects of Pashtun culture, society, customs, traditions, and individual and collective life. It has different subjects and themes and migration is also one of these (Schuster et al, 2020, p. 4). Tappa is generally considered a feminine genre of folk poetry, so, most of the tappas reveal women's views about migration and it is they who are affected by men's migration, whether sons, brothers, fathers, or husbands. Schuster et al (2020), further say that tappas about migration reveal the gendered nature of different experiences of this folk genre of poetry. It is women (Schuster et al, 2020, p. 4), whose life suffers the most because of migrations of different natures, whether poverty, trade, business, or war. The tappa mentioned below portrays most probably a wife's vulnerability to all kinds of social insecurities without a husband in a foreign land:

مسافر ته شوي خواره زه شوم
تا په پردي وطن کيني څه ليدلي دينه

Translation: Your migration has affected me a lot. Why are you so attracted to an alien land?

There is another one, which portrays the feelings of a woman, whose life has been profoundly impacted by the migration of her husband:

مسافر ته شوي گرمه زه شوم
وس رالبري په غم لرلي کاغذونه

Translation: It has been by sheer self-will that you left your and all the accusations fall on me. You send me letters which aggravate my grief.

According to Freud, "there are many commonalities between mourning and melancholia except one difference. In melancholia, the self-regard of the sufferer gets disturbed. In profound mourning, the reaction to the loss of a loved one contains a painful frame of mind and is followed by a loss of interest in the world. In mourning, there is also the loss of capacity to adapt to new objects of love" (Freud, 1914-1916, 244). In the above-mentioned tappa, the speaker of the tappa is reluctant to adapt to the loss of the lover and does not value the love letters from the lover. It is reflective of the unwillingness, of the one who is left behind by the migrant to adopt the new objects of love in the form of love letters. These letters add even more to the grief and mourning of the loser in this case. In the experience of migration, the migrant and the one who is left behind go through mourning. Moreover, out of the other components of nostalgia, one is sadness, which is associated with loss (Howell, 1999, pp. 163-167). According to Lijtmaer (2022, p. 311), during nostalgia, people relate themselves to their past. No return to the past is possible in the literal sense, in that way, nostalgia becomes a state of mind for which there is no cure. Nostalgia becomes a state of mind, becoming the signifier of absence and loss that cannot be in the literal sense but only through memories. Many migrants create linking objects or linking phenomena, to create a link and contact with the lost object and also to create adaptability to the loss, and the effect is achieved through nostalgia (Volkan, 1999,

p.169). A linking phenomenon can be a song, smell, gesture, or even an action, which produces an effect and is brought into use to complete the process of mourning (Volkan, 1999, p.173). The following tappa is an instance of linking objects:

کاغذ دي راغلو ته رانغلي
پکار مي نه دي بي ديدنه سلامونه

Translation: I have received your letter but your letters will never provide the satisfaction, which I can get through seeing you.

There are instances in Pashto folk poetry of the linking phenomena. The next tappa beautifully elaborates on this idea:

باد د کابل د لوري راغی
په نورو تريخ وۀ په ما خور اولگېدنه

Translation: The breeze from Kabul's side has a pleasant effect on me, although it seems harsh to the other ones.

All the above-mentioned Pashto tapas, which have been analyzed in the light of Freud's concept of Mourning, convey a message about the richness of Pashto folk poetry. It also unravels the fact that Pashto folk poetry can be investigated through modern theoretical frameworks and concepts from different dimensions and perspectives and new ideas and wisdom can be explored through them. Tapas, which have been discussed on the theme of migration speak the fact that Freud's concept of Mourning is an appropriate application to them. This validly proves the authenticity of the universality of multiple ideas in folk literature even before the discovery of theories and concepts about the human psyche and nature.

Conclusion

Pashto tappa as a genre of folk poetry reveals various aspects of Pashtuns as a nation and also as individuals. It, through the expression of the innermost feelings of the simple folk, brings forth their wisdom. The simplicity of diction and the spontaneous and eloquent expression in folk poetry are characterized by the dominant elements of originality and universality. It expresses great ideas through simple language, as original ideas in literature have mostly been expressed in simple language. The study of Pashto tapa in current the study, on the subject of migration, is a step towards the exploration of folk literature through the application of different theoretical frameworks. It is high time to study and explore folk wisdom in the folk poetry of Pashto and to relate it to the needs of modern times. The wisdom conveyed by folk literature is the collective wisdom of the folk of a nation. The ideas expressed in Pashto tappa about migration are universal as migrations have taken place throughout human history and migrants have also gone through the same feelings, despite the difference of time and region. Human nature, feelings, emotions, and experiences have remained the same in every age. Today's experiences of migrants are not different from those in the past. As folk poetry of any nation is the representative of collective wisdom of the folk, which is spread over centuries and has evolved through the course of different

generations. That is why it portrays the emotions, feelings, and wisdom of the folk, which is filtered through the experiences of different generations. Pashto tappa represents diverse aspects of Pashtun culture and their life as a people, which is open to various research from different perspectives. Migration is not the only subject to which Freud's concept of Mourning has been applied in the current study, rather there are varied subjects and themes in Pashto tappa, which are open to research in modern times. Different studies can be conducted on various other subjects of Pashto tappa, to which other modern theoretical frameworks can be applied and the multiple dimensions of the genre can be known to the world.

References

- Pir, F. A. (2023). 'Role of Afghan Diaspora.' *International Journal of English, Language, Literature and Humanities*. Volume iv, Issue ix. Pp: 448-458.
- Dinakhel, M. A., & Farid, N. (2023a). An Analysis of the themes of Identity and Sense of belonging in the Pashto Literary works of Afghan Refugees from 1979-1989. Volume 3, Issue 1. *Khairul Ummah*. pp: 1-19.
- Dinakhel, M. A., & Farid, N. (2023b). Linguistic, Literary and Cultural Impact of Afghan Refugees on Pashto Language, Literature and Culture I Khyber Pakhtunkhwa, Pakistan. Volume 8, Issue 11. *International Journal of Pakhtunkhwa*. pp: 14-34.
- Ramatjanovna, Dilnoza. (2019). Diaspora Features in Khalid Hosseini's Novels. *Journal. Social, Economic, and Humanitarian Research*. No. 2 (4), 2019, pp. 69-81.
- Schuster, L. & Shinwari, R. M. K. (2020). Migration is reflected through Afghan Women's Poetry. *Surrounding: A Journal of Politics and Culture*, doi: 10. 3898/SOUN. 76. 08. 2020.
- Lijtmaer, Ruth M. (2022). Social Trauma, Nostalgia and Mourning in the Immigration Experience. *The American Journal of Psychoanalysis*, 2022, 82, (305-319).
- Kumar, Avinash. (2022). 'Relevance of Diaspora Literature in the Globalized World: A Study.' *Integrated Journal for Research in Arts and Humanities*. ISSN (Online): 2583-1712. Volume-2 Issue-6// pp. 12-14.
- Howell, W. N. (1999). The poisoning of nostalgia: Commentary. *Journal of Applied Psychoanalytic Studies*, 1(2), 163-167.
- Volkan, V. D. (1999). Nostalgia as a linking phenomenon. *Journal of Applied Psychoanalytic Studies*, 1(2), 169-179.
- Shaheen, Salma. Dr. (2013). *Rohee Sandaray (Folk songs)*. Pashto Academy, University of Peshawar. Jadoon Printing Press, Peshawar.
- Thurschwell, Pamela (2001). *Sigmund Freud*. Routledge Critical Thinkers. Taylor and Francis Group, London & New York. ISBN 0-415-21520-x (hbk).
- Strachey, James. & Freud, Anna. (1914-1916). *Sigmund Freud*. Volume xiv. London, The Hogarth Press & The Institute of Psychoanalysis.