

# A Critical Analysis of Sulaiman Layeq's Literary Life in Afghan Literature

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**Abstract.** This article strives to explore the literary life of a famous and national poet and writer of Afghani literature – Sulaiman Layeq. He, in modern Pashto literature, spent more than eight decades fighting for the reform of Afghan society. He has published about thirteen works both in poetry and prose. His most important work is *Chunghar* (1962) for which he was awarded the literature prize in Afghanistan. Different sources and e-sources were checked and reviewed, and the collected data were analyzed based on the thematic analysis technique. In the result as one of the major objectives of the study was that Layeq despite being a famous political figure in the Afghan government he was an accepted national and regional Pashto and Dari language short story writer and a revolutionary poet. He was a literary figure both as a modern writer and a social realist. He has been literary critiqued by many literary scholars according to whom he is a splendid, rebelling, and multiethnic poet. He, with a simple and new literary style, was directly addressing what he was supposed to reform through his writings.

**Keyword:** Pashto literature, Sulaiman Layeq, Modernist, Social Realist

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## 1 Introduction

There are two principal languages in Afghanistan - Persian (or Farsi) and Pashto - Dari or Farsi [1] as [2] also puts that Dari is the tongue of Afghan Tajiks is a Western Iranian language which is very similar to Persian whereas Pashto belongs to the Eastern Iranian group of the Indo-Iranian branch of the Indo-European language family. [1] likewise puts that the Pashto language became the official language of Afghanistan when a special committee was appointed in 1964 whereas [3] claims that Pashto was an official language in 1936 after its institutionalization.

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The history of Pashto literature spreads over five thousand years and it undoubtedly has its roots in the oral tradition especially ‘Tapa’ or ‘Landay’ – the most distinguishing features of poetry in Pashto. However, the beginning of this literature according to [4] seems impossible nonetheless to local accounts, the oldest available poem in Pashto language as it dates back to the eighth century is written in Paṭa Khazana [Hidden Treasure]. The earliest extant Pashto prose texts as [3] similarly puts date back to the second half of 16th and the first half of 17th centuries. These texts are few theosophical and theological treatises. However, [5] proposes the first extant book of Pashto is Khair ul Bayan by Bayazid Ansari (1526 -1574). The second, Makhzan ul Islam by Akhund Darweeza (1533 - 1615). Another book, Rashid ul Bayan by Mulla Abdur Rashid, was written in 1712. Nevertheless, [6] claims that the first prose work in Pashto is Tazkirat ul Awlya by Sulaiman Makoo where some names of the works have been cited in 3rd Hijri century’s literary histories but unfortunately they do not survive. [7] put that Amir Kror Suri was a great poet and ruler of the first period of Pashto literature as Aziz (2019) also writes that according to Roohi the first or old period of Pashto literature begins in 2nd century of Islam (Amir Kror 139 H.) and continues up to 16 A. D.

There are six outlines among which the Outline of Mohammad Seddiq Roohi is quite logical and well-accepted who divides Pashto literature into three periods as: 1. Classic period (Amir Kror – 16 c.); 2. Medieval period (16 c. – 20 c.); and 3. Modern period. The modern period is further subdivided into three major phases i.e. 1. The Enlightenment, 2. The Awakening, and 3. The Revolution Phases. Then, the fourth phase may be called The Reform Phase [8] but [9] on the other hand claims that Pashto has rich literature that spans thousands of years. Pashto poets and writers, from the classic to the modern era, presented a vivid picture of the society they lived in. The key features of modern Pashto prose as [3] also confirms were finally configured towards the middle of the 20th century by Pashtun intellectuals and literati of the so-called ‘Awakened Youth’ generation.

Pashto literature, largely shaped by political and cultural discourses on Pashtun national identity, fostered prose writing on both sides of the Durand Line and encouraged literary activities of such authors of short stories, novels, and dramas [3]. Similarly, Pashto literature has also been used for political goals as Pashto poetry was a means of Pashtuns to revolt against the system and demanded more rights. Nationalists according to [9] have used Pashto literature for their common cause – the quest for identity in Pakistan. The role and function of modern Pashto written literature is best understood in relation to larger socio-political developments and historical processes affecting the Pashtun people. They are developed under external influences and largely based on non-indigenous models [1].

At least since 16<sup>th</sup> century, Pashto literature involves self-conscious participation in a linguistic zone at the moral and aesthetic fringes of the empire [9]. Afghanistan as [2] puts is the only country in the world which has experienced military occupation or intervention by the Great Britain, the Soviet Union, and the United States of America where Britain in [10] words was the more aggressive,

warring Afghanistan three times in 1838, 1878, and 1918. Soviets as [2] writes succeeded in gaining a firm foothold in certain Afghan cultural fields, including some institutions of higher education, which in return allowed a limited amount of their ideological and propaganda literature [11] narrates Nadia's experience when she says that during the *Khalq* and *Parcham* regimes, there was a suffocating political situation with torture, imprisonment, and killing of intellectuals as the Soviets imposed their own culture. There were protests in Kabul among the educated and intellectuals, and university students joined in and distributed literature. [11] also puts that by October 1978, the Taraki government had announced a series of reforms that included changing the Afghan flag, reallocating land, prohibiting marriage before age 18, and instituting compulsory, Marxist-style education for both genders. Taraki, whose stories and novels on social issues were, like other Third World writers, translated into Russian, later founded the communist People's Democratic Party of Afghanistan (PDPA), and was elected President of Afghanistan in the Revolution of 27 April 1978 while Layeq also played a leading role as a government leader and socialist activist. As "political luminaries," "revolutionary literati," and "poetic activists," Taraki and Layeq represent the writers in the 1953-78 period who co-opted literature for the interests of ideology and state. Despite experimentation with new forms in the modern period, prose writing in Afghanistan usually concerns history, social problems, culture, religion, and politics [1]. In 1963, after becoming increasingly disillusioned with the strident revolutionary messages of various political groups with which he was associated, Layeq became publisher or editor-in-chief of *Parcham* [12] [13].

## **2 Review of Literature**

There are many research and critical texts about Layeq but in national languages. We can only find some written texts in English and a few about his literary life albeit political texts could be found in numbers. This section provides information that fundamentally copes with his literary living.

### **2.1 Biography of Sulaiman Layeq**

Sulaiman Layeq, born on 7 October 1930, is son of Maulawi Abdul Ghani – a prominent freedom-fighter in the Third Anglo-Afghan War (1919). He is a Sulaimankhel Ghilzay Pashtun and belongs to Mojaddidi family [12] [13]. His original name is Ghulam Mojaddidi [Slave of Mojaddidi] [10] whereas [15] claims that when he was introduced to Mohammad Daoud [President of Afghanistan] in a meeting, he named him Layeq and [14] writes that he was a member of a family of religious leaders but broke with them when he became radicalized.

Layeq received a mosque education, studying Dari verse books and elementary Arabic before he attended the general state of the school. In 1941, he was enrolled at the Habibia High School and then transferred to Paghman School of Islamic Law in Kabul who finally graduated in 1952 but was expelled in 1954 due to his political activities and for voicing opposition to the government [15] and

[10] in the same way writes that he was initially a student of the College of Theology but graduated from the College of Literature in 1957, and [12] also confirm that Layeq studied Islamic sciences but was expelled from school because of his leftist activism.

Layeq held various posts in the government-controlled mass media from the time he graduated until 1968 when he began editing Parcham – an Afghan periodical. He became active in the media, including Hewad Radio Afghanistan from 1959 to 1965. Minister of Information and Culture from 1965 to 1967 [10]. He also wrote for the well-read cultural magazine Zhwandun (Life) [16]. He according to [10] was a founding member of PDPA and was appointed an alternate member of the Central Committee in 1966. The People's New Democratic served as a mother organization of the leftist movement. It aimed at socialism through revolutionary and violent means, rejecting parliamentary ways and conversely supporting the armed struggle. It also supported the ideological and political line of the Communist Party of China on national and international issues. [12] [13] puts that in a major government shake-up announced on 11 June 1981, Layeq returned to the cabinet as Minister of Tribes and Nationalities. [14] put that he was president of the Afghan Academy of Sciences. He was also the author of the Marxist national anthem either. Layeq was an open-minded person. He was against fundamentalism in spite of being well aware of Islamic law as he once told his Party members to adhere to religion primarily. He wished that Khalq Democratic Party should consider religious practices and education [14].

Layeq was a poet and writer in Pashto and Dari languages [14] whereas [17] writes that the 1950s is particularly considerable for story writing in Afghanistan. In this period, some writers fundamentally worked for Pashto short stories because they were aware of world pieces of literature. He says, “among these writes are Habibullah Taġi, Mirajan Siyal, ... Sulaiman Layeq and others who shortly wrote many great short stories...” (pp. 12-13). He further writes that in Roohi's words, in the ‘Awareness Phase of Pashto literature, the spirit of revolution and rebelling was fortified and in spite of critical realism, social realism was also developed which originated in *Khalq Democratic Party*. He says that the seeds of this realism were already sown in Pashto Revolutionary Period.

Finally, [18] reports that he was unable to finish his masterpiece before dying. Layeq went for treatments in Kabul, India, and Germany and wrote prolifically both in Pashto and Dari languages publishing about a dozen collections of poetry. His verses became anthems to the revolution, slogans shouted at rallies. His son, Zmarak, said that Layeq left behind about 70 volumes of unpublished political diaries. [19] in his report asserts that this prominent revolutionary and disturbing poet of the Pashto language and a politician at aged 90 passed away in Germany on Friday (The first day of Eid) that befits 31 July 2020.

## 2. 2 Layeq as a Literary Figure

According to [20], Layeq is privately educated mainly in classical Persian literature. He was influenced by the great 14th-century Hafez Shirazi and Arab Scholar Ibn Khaldun. This made him a prolific and celebrated poet and writer not only in his native Pashto but also in Dari language. [10] also confirms that he is an excellent poet and writer in Pashto and Dari. The Democratic Republic of Afghanistan (DRA) has stressed its patronage of Afghanistan's multi-ethnolinguistic groups, laying great emphasis on the attendance at officially sponsored poetry readings and literary gatherings of all "brother nationalities," such as the Uzbek, Turkoman, Baluch and Nuristani, in addition to Dari and Pashto writers [12] [13].

Layeq is one of the most splendid figures in contemporary literature who has numerous works in both languages. He is a great penman in poetry and prose and owing to his revolutionary songs, he is famed in Pashto literature. His literary approach is different as Benawa proposes that his poetry and prose are the models of new literature. His poems are full of passion and reverberations that stimulate listeners. This is the justification for he has been popular as a revolutionary poet both in practice and belief [21] and [22] also pens five characteristic features of Layeq's modern poetry. 1) sustaining progression and concentration. 2) not devoting meaning to the words. 3) appreciating and depicting the living objects around him which itself is a peculiarity of the modern poem in realism. 4) blank and naked verse which is a sign of realism and a specific modern poem. 5) the peculiarity of naturalism and symbolism.

There are many writings about Mr. Layeq's life and art, and many of his poems are translated into foreign languages abroad. As Layeq is praised for making his poetry so his prose like his poetry is also not neglected where [21] puts that besides his analytic and research articles in the prose, he has authored literary pieces, fiction sketches, short stories, and novels. According to [23], Da Abaseen Spede [The Dawn Over Abasin] is an illustration of Layeq's personality, literary achievements, and art. The artistic spirit dwells in his blood. He has been on the quest for the beauty of nature and has been watching hunger, thirst, and human aspirations with pathos. [24] also comments that he used to raise his voice against suppression and exploitation and vast disparities between the strikingly rich and the abjectly poor. Layeq masterly portrayed the plight of his people and the voice he has given to their sentiments, joys, sorrows, deprivations, and achievements. Similarly, [25] writes that he was a vigorous, innovative, revolutionary, rebelling, adoring, patriotic poet and writer of Pashto and Dari languages both nationally and regionally. He was a great rhetorical figure and his eloquence in his poetry and speech was very influential. His poetry was very emotional. In general, his poems, prose, and all his speeches were based on patriotism. Layeq in [26] words was a genius in poetry. he was

having an unconformable, curious, delicate soul. He was always pursuing investigating the right and just.

Layeq is an eminent poet of the 'Awareness Phase' and is a pioneering example and candleholder poet of 'The Revolutionary Phase of Pashto literature. His poems are colored with Party's ideology and that is the reason this great talent, as it had to be popularized, is not introduced [27]. On the other hand, [28] says that if we leave out the political dimension of Layeq, his literary contribution in the new history of Pashto and Dari literature will never be forgotten. Layeq was a revolutionary poet and sympathizer for Pashtuns and Afghans in general. About his works [29] writes that there are examples from satires to jokes, from humor (*hazal*) to flyting (*hojo*). Layeq has written his poems for all social, political, and romantic sections. His satires are sweet and frank but flytings are bitter and scolding. Layeq as [30] reports is one of the most powerful literati (men of letters) in the country who has a multi-dimensional personality. He not only in the history of our modern Pashto and Dari pieces of literature has a prestigious position but also is regionally considered to be a famous, acknowledged, academic, and cultural writer. Layeq has higher education, comprehensive study, and well-experience in social, religious, literary, and political aspects. For his literary-cultural personality as a good poet, writer, researcher, and critic has published tens of prosaic and poetic works and contributed to the country and its nation culturally for almost seven decades.

According to [31], Layeq is one of the well-known personalities in Afghanistan. Regardless of his name and role, the contemporary [political and literary] history of Afghanistan cannot be written. He had a multi-dimensional personality i.e. virtuous and pious; leftist revolutionary; and groundbreaking writer and poet. Layeq's love for the country and nation was very durable. He has lived his life with purity, with honor, with his people, intellectuals, and among literary associations. [32] in this regards writes that if you read the content of Layeq's poetry and literary texts, you will find him not a peacemaker human but a fighter overcoming his poetry. Fight, collision, breaking, destroying, burning, revolution, sword, movement, roaring, rebelling, strikes of the hammer, blood, weapon, flood, ambush, and other firing words are used in his poetry.

Layeq has been published short stories, essays and poems for example *Chunghar* ("The Songs of Chunghar Mountains", 1962) is his first poetic anthology of which some parts were banned to be published; *Yaduna Aw Darmanduna* ("The Memories and Harvests", 1978); *Kegdai* ("The Tent", 1981) which his second poetic anthology was published in Delhi; *Badban* or *Daftar e Badban* ("The Sail", 1981) which is in Persian language published for the first time by The Academy of Sciences of Afghanistan, Center of Languages and Literatures; *Qisay Aw Afsaanay* ("Stories and Fictions", 1981); *Da Abaseen Spede* ("The Dawn Over Abasin", 1983); *Shpaylay* ("The Flute", 1983) which is a prose;

*Pashto Landay* (“A Genre of Pashto Poetry”, 1983) that is widely consisting of analytical essays of Pashto Landay and these Landay are alphabetically arranged; *Sahil* “The Beach”, 1984) which contains Pashto quatrains; *Samt-e-Rashan Jadaha* (“Towards The Lights of Streets”, 1984) a collection of Dari poems were written in the period of revolution, *Mukhtasar Darbara-e-Qabayal-e-Pashtun* (“Briefing About Pashtun Tribes”, 1986); *Shibay Aw Taranay* (“The Moments and Songs”, 1987) which is a collection of his poems; *Aghaz Bedon-e-Anjam* (“Beginning Without Ending”, 1996); *Ghruna Aw Kasatuna* (“The Mountains and Revenges”, 1998) a novel published in Peshawar, *Sparghaki* (“A Small Well”, 2004) which is an anthology of poems, and others [27], [33], [29], [34]. The themes of his poems are social issues, pieces of advice for Pashtuns, appreciation of revolution, folktales, and so on. Layeq was a well-qualified writer and poet in Afghanistan who received prestigious awards in literature. [35] puts that now Layeq both in Pashto and Dari poetry and prose is a master. This is the facet of my life that I diagnose today. [36] regarding Layeq writes that he in his poetry not only mentions Pashtuns but Persians, Hazaras, Uzbeks, and Turkmens living in the same society. Layeq narrates a society where more than one cultural units are residing. His speech in the poems like Salang, Chungar, Badakhshan, and others form his comprehensiveness. It is evident that Layeq dealt with about too many social elements.

### **2. 3 Layeq as a Modernist Writer**

Modernism is a movement that began in the late 19th and was prevailing until the mid-20th century. It broke with the traditional forms and expanded the existing limits of poetry and fiction which sought a new level of psychological truth. It was characterized by a move away from persistent realism to definitely modern forms and genres in the world of literature [37]. Modernization is a diverse unity of socio-economic changes generated by scientific and technological discoveries and innovations.

Those poets and writes in Afghanistan who have employed aesthetic and pleasant words and constituents in their literary creativity and those who have a particular value and importance in the spare of modern literature are sir Khalilullah Khalili, Ibrahim Safa, M. Yusaf Aina, Sulaiman Layeq and others [40]. Likewise [26] about Layeq writes that he has granted a new beauty and splendor to modern poetry. He has many innovations and creativities in Pashto literature. It is no exaggeration that Layeq was one of the pioneers in modern Pashto poetry. Similarly [38] also puts that Layeq is one of the establishers of modern Pashto poetry. To him, Pashto poetry has crossed two phases or streams – from classical Divani poetry to the modern era which coincides with Siraj-u-Akhbar and Regaining Independence. Pashto poetry takes its steps towards modernism. One of the pioneering poets of the second phase of the modern period is Layeq. One example of his modernism can be experienced in *Chunghar* [The Songs of Chungar]. [39] also reports that Taraki in 1978 commented on a book of him, “My friend Layeq is a strong and modern poet of our country.” [17] puts that the modern mullahs

(writes) such as Mussa Shafiq, Qiyamuddin Khadem, ..., and Layeq used this new genre. The modernist pioneering scholars of literature are many but among them Taraki, Kashki, Shpoon, ..., and Layeq have really contributed to this innovation that fulfilled the desires of that time and contemporary period.

#### **2. 4 Layeq as a Social Realist**

Socialist realism derives from Russian-inspired beliefs about the function of literature in a revolutionary socialist society. It is inspired in various ways by the Russian revolution, Soviet communism, and international Marxism [40] whereas [43] writes that it basically implies the reflection of the socio-politico-cultural and economic reality of any existing society. It is to depict the basic or underlying forces as the manifestations of the outward reality through any work of art. Believing dynamism is a basic feature of the clashing of social forces, the work of social realism carries the theme of revolutionary spirit and positive social changes for the betterment of the whole society. [41] also put that it describes the everyday lifestyles of employees and negative people. [40] further says that S. R means the depiction of the social reality not as it is but as it should be idealized. It had its roots in neoclassicism and the traditions of realism of the 19th century that described the life of simple people.

Socialist realism was officially introduced to the literature of Afghanistan amidst a political turbulence. It was deployed as a psychological maneuver designed to defeat the opposition by injecting Afghan culture with soviet ideological objectives articulated through the rhetoric of their ruling agents, the PDPA [12] [13]. During the 1950s, Layeq whose primary language was Pashto but was proficient in Dari, Arabic, and English wrote religious poems on Islamic unity. He stressed nationalism in anti-imperialist, anti-monarchy terms, and occasionally nostalgia for the lost historic glories of Afghanistan. His works initially won literary awards, but later when featured revolutionary reforms especially for laborers and peasants – a step towards scientific socialism – appeared less interesting in literary respectability [13] and [21] in this regard writes that Layeq longs for the toilers and hard workers' social justice and equity.

*Da Chunghar Taranay* [The Songs of Chunghar Mountains] of Layeq are the preliminary murmurings of revolutionary poetry which are heard by the people who lived in the reign of King Zaher Shah [17] whereas 'The Journey of Bang' is the first novel of its kind in Pashto that paints issues in rural society in terms of the Marxist notion of the exploitation of agrarian laborers by landlords, spiritual leaders, and government officials [10]. [39] is of the opinion that the Marxist theory of literature, therefore, gave importance to the content to desire for the support of the Elite. Marxist critics during the study of literary work were undeniably observing to which class this work is beneficial. If this work was in

favor of laborers, they liked it. Most Marxist critics prefer realism rather than other literary schools because realism teaches human society in which it particularly demonstrates explicitly the existing non-justice. He further puts that after the second half of the 20th century, the influence of Marxism in Pashto literature was paramount. This school provided a new shape, new passion, and new ideology. If this theory was not available, the ‘Ghirat Chigha’ of Ajmal Khattak would not be in its present shape. And, the *Yaduna Aw Darmanduna* [Recollections and Harvests] of Layeq would also not be in this shape as it is. These two books are unforgettable in Pashto poetry in the 20<sup>th</sup> century but they are not fully under the shadow of Marxism. He says that some of his poems are struggling with the benefits of Labor/ Middle classes and these poems portray their welfare of them. [12] in this regard puts that initially his works frequently won government literary awards, but as he moved toward scientific socialism featuring revolutionary reforms for the laborers and peasants, his works appeared less and less palatable to the arbiters of literary respectability. [32] under the title of Layeq and his related socialist poetry writes that when in the 20th century, the theory of Marx as the result of Lenin’s October Revolution was practically experienced in Moscow. This theory led to a huge revolution in which an opportunity was opened for socialism. Afghanistan was one of the countries where this social literary phase emerged. The Afghan poets and novelists of this socialist phase include Wasif Bakhrati, Baraq Shafiyee, Sulaiman Layeq, Noor Mohammad Taraki, Ghulam Dastagir Panjshiri, and others.

I have not read the selected ‘Landy’ [a particular Pashto poem] of Layeq which is about the labor class troubled by the oppressing and exploiting bourgeoisie class. But, Zwak who is a strict admirer of the ideology of Layeq has appreciated the evaluation of the class. Zwak for the evidence of his claim brings other examples of Layeq’s ‘Landy’ and says that besides these types of landay, which demonstrate direct relation with peasants’ lives and their hard work, Layeq has used the ‘Landay’ for other specific aspects of the lives and desires of exploited peasants [42].

It is hard to say which are the first poems in Pashto social realism, but we can undoubtedly say that the pride in the emergence and development of social realism in Pashto poetry is attached to the name of Layeq. We can observe the first complete examples of social realism in *Chunghar*. An example of social realism in a few lines in the work of Layeq *Yaduna Aw Darmanduna* is as below [43]:

***To A Friend***

Forget, my friend, forget the past  
Drink a cup, and forget old pains  
The caravan of life, my friend  
Never stops, never waits [44].

Amongst contemporary Pashto and Dari writers and poets, Layeq is a very mature writer and sensitive poet. In his poetry and prose, humanistic affections, human passions, and Afghan sufferings and miseries with his deep sense are well depicted especially when his writings and poems are in the new forms of literature and the subjects are stated in a new style with very pleasant speeches. He also puts that a large body of his writings and poems are the mirror of social reflections and pains of his environment. Nonetheless, he has messages regarding the expectation of new life for his new generation and the awareness of youth of his nation which is very appreciative both due to the pleasant literary politeness and having social subjects. His poetry and prose in the contemporary and new style of the Pashto language are the best patterns of poetry and prose [35].

### **3 Result and Discussion**

This qualitative study is based on a library approach. As [45], qualitative methods are designed to investigate experience, meaning, and perspective. Secondary data were collected from different authentic sources including e-sources in order to answer the main objectives of the study and support the title ‘A Critical Analysis of Sulaiman Layeq’s Literary Life in Afghan Literature’ of the study. After reviewing various sources, collected data were thematically analyzed. Of course, there were some Pashto and Dari texts which were translated by the researcher himself for the purpose of backing up the themes and topics because English texts regarding the author’s literary life are rare.

### **4 Result and Discussion**

In the result of this literary study, it is obvious that Sulaiman Layeq was not only a political figure in the Afghan government at the time who held a different post at various times as [35] and others said that he was a founding member of the People’s Democratic Party of Afghanistan (PDPA), a member of the politburo and the party secretariat, and president of the Afghan Academy of Sciences whereas [10] wrote that the People’s New Democratic served as a mother organization of the leftist movement which supported the ideological and political line of the Communist Party. Clements (2003) in this regard put that Layeq was expelled in 1954 due to his political activities and for voicing opposition to the government. And, [12] regarding Layeq’s political position said that he returned to the cabinet as Minister of Tribes and Nationalities. In a general sense, [31] said that Layeq is one of the well-known personalities of his county, regardless of whose name and role, the contemporary political and literary history of Afghanistan cannot be written. In contrast, Layeq as a literary figure as [48], [23], [27], [35], [38], [30], [21], [29], [19], [12], and others put that he was a revolutionary, rebelling, splendid, sensitive, modern, and socio-realist poet both in his native (Pashto) and Dari languages, they also confirmed that Layeq is not only a poet but also a short story writer and a researcher whose

well-known collection of short stories *The Dawn Over Abasin* (1983) is rendered into English by Manohar Singh Batra in 2011 which contains almost 40 short stories and essays.

## 5 Conclusion

To conclude this study in short, Layeq as a literary figure really contributed to his nation – Afghans by means of his excellent poetry and short stories including a novel. One of his peculiarities as an Afghan national poet and writer is that he knew Islamic law not only traditionally or through his father's efforts but also partially and systemically at Kabul University and he was not only aware of the politics of the country but had a big hand in literary arts such as poetry, novel, and short stories. In his childhood at age seven began to write poems which were later published in different mass media. His fifteen works such as short stories, essays, and poems are 'The Songs of Chungghar Mountains' (1962); 'The Memories and Harvests' (1978); 'The Tent' 'The Sail' 'The Stories and Fictions' (1981); 'The Dawn Over Abasin' 'The Flute' 'Pashto Landay' (1983); 'The Beach' 'Towards The Lights of Streets' (1984); 'Briefing About Pashtun Tribes' (1986); 'The Moments and Songs' (1987) 'Beginning without Ending' (1996); 'The Mountains and Revenges' (1998); 'A Small Well' (2004). He in spite of the above-published works left behind about 70 volumes of unpublished political diaries. Layeq is a modern writer and poet. His writings are about humanistic affections, human passions, and Afghan sufferings and miseries presented in new forms of Pashto literature and his new style was characterized by his very pleasant speeches.

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