

PRESERVING TRADITIONAL PASHTO VOCABULARY THROUGH TAPPA: A LINGUISTIC STUDY

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Abstract

This study explores the role of Pashto Tappa in preserving traditional Pashto vocabulary. Using qualitative content analysis, 45 Tappas were examined to identify older words no longer common in daily speech. Guided by Fishman's Theory of Language Maintenance and Shift, the research shows that many traditional words survive in Tappa, despite being replaced by Urdu and English in conversation. Tappa passes these words to new generations, helping preserve the spirit of Pashto. As modern influences grow, this study highlights the importance of safeguarding traditional literature to protect language and identity.

Keywords: *Pashto Tappa, traditional vocabulary, language maintenance, language preservation, role of Tappa, Fishman's theory, linguistic shift*

Introduction

According to Evans and Levinson (2009), a language is an organised system of communication including grammar and vocabulary. Pashto, spoken by over 50 million people globally, belongs to the Eastern Iranian branch of Indo-European (UNESCO, 2020). Native speakers live in north-western Pakistan and southern and eastern Afghanistan. While Afghanistan has adopted Pashto as its official language, it is also widely spoken in Pakistan's Khyber Pakhtunkhwa. Historically, it was known as Afghani (Leyden & Erskine, 1921).

Political, social, and technological shifts, especially in Pakistan, have influenced Pashto over time. Urdu and English have notably impacted its vocabulary. Social media has further accelerated change, weakening Pashto's structure due to limited technological representation (Wahidullah, 2020).

Tappa is the oldest and most popular form of Pashto poetry. Comprising two unequal lines, passed down orally, it expresses human emotions across classes, ages, and genders. It is sung in hujras, at weddings and funerals, by riversides and during functions, accompanied by rabab, sitar, or mangi. Beyond its musical and emotional appeal, Tappa also holds linguistic significance. Tappa plays a vital role in preserving traditional Pashto words, many of which have vanished from daily use. These words, now heard mainly in Tappa, carry cultural identity and memory. Most speakers have unconsciously abandoned them due to Urdu and English dominance. In this context, Tappa stands resilient.

In a time when dominant languages are rapidly replacing regional vocabularies, studying the role of Tappa becomes essential for understanding how traditional words can still survive. This study is important because it sheds light on how oral poetic forms like Tappa help resist language shift. Pashto Tappa not only preserves language but also culture. It helps embed old words in memory through lyrical expression. Tappa reflects Pashtun life, values, and traditions. With external linguistic pressure mounting, Tappa has become central to Pashto's survival.

This research explores how Tappa preserves these pure words in the Yousafzai dialect, bridging generational gaps.

It investigates:

1. Which older Pashto vocabularies used in Tappas are considered traditional?
2. What do these words mean, and why are they important?
3. What modern alternatives have replaced them in daily speech?

Literature Review

Oral traditions like Tappa have played a vital role in the life of a language for centuries. Scholars have agreed that linguistic and cultural heritage mainly pass down through oral poetry (Ahmad, 2024). Mocanu (2019) states that Tappa is more than a poetic tradition; it carries the essence of Pashto's history, values, and identity. Tappa helps preserve traditional Pashto words despite the growing influence of Urdu and English (Rahman, 2018).

Tappa's rhythmic and repetitive nature makes it easy for younger generations to memorise and absorb authentic Pashto words without effort (Mocanu, 2019). It acts as a bridge between past and present, strengthening the linguistic and cultural foundation of Pashto speakers (Hinton, 2013; Grenoble & Whaley, 2006). Though preserved orally, its impact shapes how people relate to their language and identity (Ahmad, 2024).

Tappa is playing a crucial role in protecting Pashto from fading, but not indefinitely. Formal Pashto is disappearing, making it harder for traditional words to survive. Urdu and English influence Pashto strongly, leading to vocabulary blending. Shah and Ali (2018) highlight how digital media has accelerated this shift. Yet, Tappa evolves with time and still connects with audiences by mixing old and new themes (Rahman, 2018). However, modernisation risks losing pure Pashto words forever.

Tappa's sharing methods have changed. Once shared in gatherings, it now lives online. Platforms like YouTube, TikTok, Instagram, and Facebook have introduced Tappa to global audiences. This has helped preserve it but also brought challenges. Tappa has become more entertainment-focused than cultural. On social media, Pashto speakers often mix languages, which weakens linguistic purity. They mostly use Roman Pashto in chats, further widening the gap between traditional words and younger generations.

Many traditional Pashto words once used in daily life are now rarely spoken, gradually replaced by modern or borrowed terms (Tahir, 1987, p. 91; Abid, 2008, p. 335; Shaheen, 1984, p. 19). However, these older words are still preserved in Tappa, which acts as a cultural and linguistic archive. As Enevolden (2004, p. xiv) notes, Tappa conveys meaning in a brief, proverb-like form, often using vocabulary that has otherwise faded. This makes it a valuable source for tracing lexical changes in Pashto.

This study follows Fishman's Theory of Language Maintenance and Shift. Introduced in the late 1960s, Fishman (1991) explains why languages shift, especially in bilingual societies. His theory supports the view that Tappa helps keep older Pashto words alive. Using this framework, the study explores both the linguistic role and the social significance of traditional words in Tappa.

While much research exists on Pashto, Tappa, and cultural resilience, the preservation of traditional words remains underexplored. This is not just about poetry; it is about how Tappa helps protect the Pashto language. Focusing on the Yousafzai dialect, the study identifies traditional words in Tappa and their modern alternatives to highlight the role of poetry in keeping Pashto alive.

Methodology

This research uses a qualitative research design to study how Pashto Tappa contributes to the preservation of pure or older Pashto words. A total of 45 Pashto Tappas were selected using purposive sampling, focusing on those that contained traditional vocabulary rarely used in contemporary speech. By qualitative research methodology, it means the study does not focus on numbers or statistics but on identifying traditional Pashto words, understanding their

meanings, and finding out their modern alternatives through Tappa. The study adopts a meaning-focused qualitative approach to explore how traditional Pashto vocabularies are still preserved through Tappa. Content analysis is the main method used to analyse the data. Different Tappas were studied from published and unpublished texts, articles, books, videos, and audios.

Since this study is about how language passes from one generation to the next, particularly the Pashto language, this approach gives a deeper understanding of the older vocabulary found in Tappa and its role in language preservation. The focus is on the type of vocabularies used, their importance, and how people remember them, rather than counting how many have been lost. I have used descriptive analysis to describe and explain the pure vocabulary found in Tappa. The study identifies:

1. Traditional Pashto words in Yousafzai Tappas.
2. Their modern alternatives in everyday language.

Pashto Tappa helps in protecting traditional Pashto words. This study focuses on 45 orally preserved Tappas from the Yousafzai dialect in Khyber Pakhtunkhwa. It emphasises language, not rhythm or music. The term *traditional Pashto words* here refers to older vocabularies in poetic forms like Tappa, examined for their role in preserving linguistic heritage. These Tappas contain words that are either lost or rarely used today. The samples were collected from published books, anthologies, digital archives, and oral traditions.

Each Tappa was examined carefully to identify words unaffected by Urdu, English, or other influences. This helped to identify traditional words in Tappa and how they are being replaced in today's Pashto.

The main limitations include:

- The focus is only on the Yousafzai dialect.
- Only 45 Tappas are included.
- Musical and performative aspects are excluded.

Data Analysis

A list of 45 Tappas and their English translation that are mentioned below are analyzed. These Tappas contain traditional and old Pashto vocabularies. A comparative table list of old Pashto words with their modern alternatives, highlighting Tappa's role in preserving the Pashto language, is also present in this study.

(1)

شو	زیر	رنگ	پسې	تا	په	زما
کم عقله مور می دا زیری دارو کوي نه						
(Tair,						n.d.)

Translation:

My colour has turned pale yellow after you,
My innocent mother gives me medicine for jaundice.

(2)

کړو	وران	دې	خال	زنی	د	زما
زه به بخیلی مور ته څه بانه کومه						
(Tair,				n.d.,	p.	60)

Translation:

You have erased the beauty mark on my chin,
What excuse am I going to give to my stingy mother now?

(3)

د بابا کور لکه جنت دے
ما په دې ښه جنت کې کړي دي سيلونه
(Tair, n.d., p. 68)

Translation:

The house of a father is like a heaven,
I have wandered with joy in this heavenly place.

(4)
ولی دلگیر ولاړ یې یاره
دلگیره زه یم چې له پلار د کوره څخه
(Tair, n.d., p. 68)

Translation:

Why are you standing sorrowful, my beloved?
I am the one who should be in grief because I am leaving my father's home.

(5)
ورونه د مرغ په خوب وده دي
په نیمه شپه مې غمازان ازاره وینه
(Tair, n.d., p. 76)

Translation:

My brothers are sleeping deeply,
Troublemakers are tormenting me at the middle of the night.

(6)
د بنې غږ رابندي وشو
لکه دودې په تناره خمسوزه شومه
(Tair, n.d., p. 84)

Translation:

As soon as they told me about the second wife of my husband,
I got burned like bread in oven.

(7)
جانانه ستا د زړه د پاره
زه دې د ټولې خیلخاني خدمت کومه
(Tair, n.d., p. 89)

Translation:

Oh my beloved, for the sake of your heart,
I serve and respect everyone in your family.

(8)
اختر په ورځ دې خان سینگار کړو
څوک دې په زړه دي چې ډاډا وهي خالونه
(Shaheen, 1984, p. 41)

Translation:

You have dressed up so beautifully on the day of Eid,
Who is in your heart that you are boldly placing moles on your chin?

(9)
اوربل یې بیا په وریزو خور کړو
د چا آباد کورونه بیا جوړ وړانویږه

(Shaheen, 1984, p. 50)

Translation:

She has spread her hair on her eyebrows again,
It looks like she is going to ruin someone's thriving home.

(10)
اوس مي د عمر تاوان راځړه
نري نري خندا دي ځړه رنځور دي ځړمه

(Shaheen, 1994, p. 50)

Translation:

Now give me the price of my remaining life,
Your sweet laughter has made me fall seriously ill.

(11)
بنځري دي شرنګ کوي نیازبيني
لاس په ګلاره ښوازوه رسوا دي ځړمه

(Daud, n.d., p. 108)

Translation:

Your bangles jingle, O apple of my eyes,
Move your hands slowly, you have revealed my disguise.

(12)
اختر په توقو توقو راځي
نه مي اوږي شته نه د غاړي تعویزونه

(Tair, n.d., p. 97)

Translation:

Eid has arrived silently,
Neither have I locket nor amulets around my neck.

(13)
حجره د ټول کلي د سره
د نيمې شپې منځه زما لاله وهينه

(Shaheen, 1984, p. 152)

Translation:

The whole village is gathered in the hujra,
My lover plays the pitcher at midnight.

(14)
آسمانه ښه باران پرې اوکړي
يار مي د شولو لار کوي چې وتره شينه

(Daud, n.d., p. 75)

Translation:

O sky, send down some good rain,
My beloved is transplanting rice, he needs fresh water.

(15)
په تور ټوپک ویشتي راشي
د بې ننگي آواز دی را مه شه ميننه

(Daud, n.d., p. 93)

Translation:

Better to come back after being shot dead by a black gun,
Than to hear the news of your dishonour.

(16)

په پاڪ الله زما باور دے
خڪه په تش لاس د كشمير غزا له ځمه
(Daud, n.d., p. 93)

Translation:

I have my belief and trust in Almighty Allah,
That is why I am going to the war of Kashmir without any weapon.

(17)

د مغل ظلم به نسكور شي
چي پير روښان توره په لاس جنگ له ورزينه
(Shaheen, 1984, p. 79)

Translation:

The cruelty of Mughals shall see its downfall,
When Peer Rokhan raises his sword and will join the battle.

(18)

عمر غورځنگ د اباسين دے
مدام به نه وي ستا ځواني زما سوالونه
(Khatak, 2020, p. 36)

Translation:

Life is the flow of the Abbaseen (a river in Pakistan),
Neither will you remain young forever, nor will I follow you.

(19)

زه دې د زړه په رنځ اخته كړم
ته اوس كوه په غزیدلو څپو څوښه
(Khatak, 2020, p. 37)

Translation:

You have burdened my heart with pain,
Now you sleep peacefully, stretching your legs.

(20)

بنگري دې بنكته كره نيم پورته
چي په خالي مروند دې سر اولگومه
(Khatak, 2020, p. 51)

Translation:

Make some room between the bangles,
So that I can rest my head on your wrist.

(21)

ارمان ارمان د كوره دادا كوره
د ډكه شكوره به چاپېره تاوېدمه
(Khatak, 2020, p. 65)

Translation:

Gone are the days when in my father's home,
I would sit around the pot full of bread.

(22)

کله ولاړه کمر په پاس
يا به دي پرے کرم يا به خان وغورخومه
(Shaheen, 1984, p. 37)

Translation:

O flower, standing on the top of the cliff,
Either I will pluck you or throw myself down.

(23)

ده بخمال د توکے که جینی
يار يي نیتسمن دے په ژړه له ملکه خینه
(Shaheen, 1984, p. 39)

Translation:

The girl is like a piece of velvet fabric,
Her lover is poor, and he is going out of the country while crying.

(24)

زنگیرم غلطومه غم یار د ولاړه یم بام په د خوبه نه یم
(Shaheen, 1984, p. 50)

Translation:

I am trembling while standing on the rooftop,
The reason is not sleepiness, but trying to forget the sorrows of my lover.

(25)

شوہ نه پوره ریبارانو په اوس
غوارمه تہ یار خپله په جولی به
(Shaheen, 1984, p. 51)

Translation:

The promises made by the messengers were not fulfilled,
Now, I have to ask my beloved for marriage myself.

(26)

نشي را بيا به جانان تلے
کرمه او بنکو په زرغونے اونے اوچے کہ
(Shaheen, 1984, p. 54)

Translation:

The departed beloved will never return,
Even if I water dead trees with my tears.

(27)

عالمه راوړل نوری راکړي مبارکي
سلامونه ريار د یار د ريار
(Shaheen, 1984, p. 55)

Translation:

O people! Congratulate me,
The messenger has brought greetings from my beloved.

(28)

آسمانه په ما قیامت درې، چې په وهه تولو قیامت ناری کره
(Shaheen, 1984, p. 69)

Translation:

O sky! Make a noise and fall,
I am in immense pain; let others feel it too.

(29)

اشنا نه د زړه باز په منگل یوړه شاتې حیران شومه راغې
(Shaheen, 1984, p. 70)

Translation:

My beloved came like a hawk,
He took my heart in his hand, leaving me astonished.

(30)

په د بیلخانه کم په اورخ کې به آرام لوغرن یمه راشي
(Shaheen, 1984, p. 141)

Translation:

Which side will bring relief to me,
The fire of separation has burned my entire body.

(31)

په د ظالم لاره تلې مخ په گولې دې راستون کړو اوپشتمه دې
(Shaheen, 1984, p. 144)

Translation:

You turned your face back while walking away,
My cruel one! You shot me with a bullet.

(32)

په په ما به وران کم یو د خونه همزولو محفلونه وړانږي
(Shaheen, 1984, p. 145)

Translation:

If I am not there, only my home will miss me,
If something happens to you, all your friends will miss you.

(33)

په ارمان مې دا دې چې دواړه سره مړه شونه شو
(Shaheen, 1984, p. 149)

Translation:

We both will die together,
But I am afraid that one of us may be buried before the other.

(34)

په ما سفر دي تلي شله در کړي جگه په نه دواړو ځنگونه شوم

(Tappezy, n.d.)

Translation:

I could not rise over the wall to bid you farewell on your journey,
May God cause both of my legs to be paralyzed.

(35)

چي جيني لمن به مسافر په دي خدای نه کاتو زرغونه وینه ولي

(Tappezy, n.d.)

Translation:

If you throw stones at the travellers,
O girl! May God never grant you child.

(36)

يار نه مي يې اېستی د زړه نه په يې سر درد ازغي زغملی شمه دي

(Tappezy, n.d.)

Translation:

My beloved is a thorn in my heart,
Neither can I pull it out, nor can I bear the pain.

(37)

کله زما به ياري به يم په کله ږنگه مه به شمېره مينه يم

(Tappezy, n.d.)

Translation:

There will be days when I will not be available and days when I will be,
Don't consider it the end of my love.

(38)

د د پتاسو تهمنتونو د يار دی بر کلي زه ته خينه يم

(Khan, 2017, 9:04)

Translation:

I am your beloved when it comes to being blamed,
When it comes to marriage, you are marrying someone else.

(39)

په په لېونی يار د جونو حجره آباډه تود ده نه دي

(Khan, 2019, 5:17)

Translation:

You are the warmth of the girls' gathering,
Your mad lover is the pillar of the hujra.

(40)

د څښتن راکړې ، مه که مړې ، ته پیاوړې ژبه مې ګوره ګرځومه
(Khan, 2023, 5:00)

Translation:

Look at the extent of my helplessness,
The lord has given me a powerful tongue, but I cannot speak even if they are killing me.

(41)

توره تياره ده نه دې وينم
دا نيمه شپه ، لگيري غله ، په چاركونجه چارگل دې كېرده مثالونه
(Khan, 2023, 2:40)

Translation:

It is too dark, and I cannot see you.
I will come at midnight. Thieves are everywhere, keep chagull flower in all four corners.

(42)

چې په ارزښت می نه پوهیږي
که د سرو زرو شي په تنډر دی وهمه
(Khan, 2023, 2:35)

Translation:

If you don't value me,
I will reject you, even if you are made of gold.

(43)

په وطن، ښار، ارزښت، مو، لوبې، کيږي، شمه (Khan, 2024, 1:35)

Translation:

They are playing with every value of ours,
Our homeland is collapsing, and I will die without a flag upon me.

(44)

زماڳي	ڦٽڻي	دي	زورور	دي
زلمي	غوندي	ڪي	تش	پڻ ڪونه
				(Khan, 2017, 9:05)

Translation:

O earth! Your tax is so high and harsh,
You consume the youth and return empty beds (the one that carry dead bodies to the graveyard).

(45)

پرون لا د مَلي دَلې وي
نن به دې تورې زلفې چرته باد وهي نه؟
(Khan, 2017, 11:42)

Translation:

You were here at this time yesterday,
Your black hair will be touched by the air somewhere today. God knows where.

Table of Traditional Pashto Words Found in Tappas:

Following are the extracted words from the selected Tappas, listed alongside their modern Pashto alternatives.

S. No.	Modern Alternative Pashto Words (Pashto Transcription)	Modern Alternative Pashto Words (Roman Pashto)	Traditional Pashto Words (Pashto Transcription)	Traditional Pashto Words (Roman Pashto)
1	دوايي	Duwaiye	دارو	Daroo
2	کنجوس	Kanjoos	بخيلي	Bakheely
3	چکر	Chakar	سيل	Sail
4	خفه	Khafa	دلگیر	Dilgeer
5	رقیب	Raqeeb	غماز	Ghamaz
6	تنور، تندور	Thanoor, Thandoor	تناره	Thanara
7	سوزېدلی، سبزېدلی	Swazedaly, Sezedaly	خمسوزه	Khamsoza
8	خاندان	Khandan	خیلخانه	Khelkhani
9	سنبال، تیار	Sanbal, Tayar	سینگار	Singaar
10	وېخته	Wekhta	اوربل	Aurbal
11	بیمار، ناجوره، ناروغه	Bimar, Na-jorha, Na-rogha	رنخور	Ranzoor
12	شرمول	Sharmawal	رسوا کول	Ruswa kawol
13	لاکت	Locket	اوگی	Ogay
14	جانان، اشنا، زرگی	Janan, Ashna, Zarhgay	لالی	Laly
15	چاول، وریجي	Chawal, Wreejy	شولي	Sholy
16	خوښته	Khoshta	وتره	Wathra
17	بي غیړني	Be-Gherati	بي ننگي	Be-nangi
18	یقین، بهروسه، اعتماد، ایمان	Yaqeen, Bharosa, Aetimad	باور	Baawar
19	جنگ	Jung	غزا	Ghaza
20	الته پرېوتل، الته گزارېدل، پر مخ پرېوتل	Ulta prewatal, Ulta guzaredal, Par makh prewatal	نسکور کېدل	Naskor kedal
21	رواني، توېدل، بئیدل	Rawani, Thowedal, Baidal	غورځنگ	Ghorzang
22	همیشه، ټول عمر	Tol umer, hamesha	مدام	Mudaam
23	درد	Dard	رنځ	Runz
24	اوږدې پینې، غواړولی پینې	Ogady khpy, Ghwarholy khpy	غزېدلي پینې	Ghazedaly khpy
25	بره، اوچت	Barah, Uchat	پورته	Portha
26	کلايي	Kalaiee	مروند	Marhwand
27	شکاراي	Shkarai	شکور	Shkor
28	شوکل، کټ کول	Shokol, Cut kol	پري کول	Pre kawal
29	غریب، خوار	Ghareeb, Khwar	نستم	Nestman
30	چټ، کوټه	Chath, Kota	بام	Baam
31	قاصد، دریم گری	Qasid, Drrem-Garhy	ریبار	Rebar
32	شین	Sheen	زرغون	Zerghoon

33	خلک	Khalak	عالم	Alam
34	طرف، ساید	Taraf, Side	لوري	Lory
35	شوکیدل، غورخېدل	Shokedal, Ghorzedal	نریدل	Narhedal
36	لاس، لیچه، سانگل	Laas, Lecha, Sangal	منگل	Mangul
37	طرف، ساید	Taraf, Side	اړخ	Arhakh
38	جدایی	Judaie	بیلتانه	Belthana
39	لمبه شوی، سوزېدلی	Lamba-shawe, Swazedaly	لوغرڼ	Loghrhun
40	راتاول، رانکارا کول	Ratawol, Rakh-kara kawol	راستون کول	Rastoon kawol
41	کور	Kor	خونه	Khoona
42	مخکي، اول	Makhky, Awal	وړاندې	Wrhandy
43	اوچتېدل، راڅکارا کېدل	Uchatedal, Rakh-kara kedal	درجګ کېدل	Derjug kedal
44	جولای ډکیدل، اولاد کېدل	Julai dakedal, Ulad kedal	لمن زرغونېدل	Laman zergheonedaal
45	برداشت کول	Bardasht kawol	زغمل	Zghamal
46	ختمه	Khatma	رنگه	Rhanga
47	الزام	Ilzam	تُهمت	Tuhmat
48	رومال، رومیال	Romal, Romyal	دسمال	Dusmaal
49	جینکي	Jenakai	جونو	Juno
50	قیمت، حیثیت	Qeemat, Hesiyat	ارزښت	Arzakht
51	جهنده	Jhanda	بیرغ	Beragh
52	مالک	Malik	څښتن	Khastan
53	مکمل، پوره	Mukammal, Pora	پیاوړي	Pyawrhy
54	چار چاپېره	Char-chapera	چارکونجه	Char-kunja
55	ټکس	Tax	قلنگ	Qalang
56	هضم کول	Hazam kawol	غوندي	Ghondi
57	د وخت	Da wakht	د مالي	Da maly
58	هوا	Hawa	باد	Baad

Discussion

The analysis of 45 selected Pashto Tappas clearly shows that many old or traditional Pashto words still exist, but only in poetic form. While these words are no longer used in daily conversations by the younger generation, they are still understood and sung through Tappa. These findings support the idea that Tappa plays a vital role in preserving traditional words. To understand this more deeply, Fishman's Theory of Language Maintenance and Shift helps us see the bigger picture.

Fishman's (1991) theory explains how a language can either shift or be maintained when it comes into contact with dominant languages. Many native words in Pashto have been replaced by Urdu or English alternatives. However, we can observe a form of passive maintenance through the survival of traditional words in Tappa.

This study shows that Tappa not only protects vocabulary from disappearing but also slows down language shift by circulating traditional words. Though less common in modern usage, these words are not entirely lost. Their presence in written and oral poetry supports theoretical views on language maintenance.

Findings from the analysis of 45 Tappas clearly demonstrate that many pure Pashto words continue to exist within Tappa, even if no longer part of daily conversation. This confirms that Tappa acts as a medium for passing these words across generations.

The study also addresses the shift in vocabulary, influenced by Urdu and English. However, it highlights that Tappa plays a role in resisting this shift by preserving traditional words. Therefore, this research supports that:

- Tappa acts as a cultural archive for traditional Pashto vocabulary.
- It slows down language shift by circulating older words.
- A clear loss of words exists in modern spoken Pashto.

Conclusion

Pashto *Tappa* plays a significant role in preserving traditional vocabulary that is disappearing from everyday use. Although these words are no longer part of regular spoken Pashto, their continued presence in *Tappa* keeps them alive and recognizable, especially for the younger generation. *Tappa* serves as a cultural archive, helping to slow down the shift caused by the growing influence of dominant languages like Urdu and English. It not only retains the beauty of old Pashto words but also acts as a bridge between generations, passing the language's original form through poetic expression. The findings of this study confirm that *Tappa* is more than a poetic tradition; it is a vital tool for maintaining linguistic identity in the Yousafzai dialect. Future research can build on this foundation by exploring other dialects and larger *Tappa* samples to further understand the preservation of Pashto through oral tradition.

Teachers can use *Tappa* to promote language and culture in classrooms. Policymakers can support endangered languages through it. Poets and singers can revive it on stage, at festivals, and via platforms like Facebook, YouTube, TikTok, and Instagram.

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