

B.S PAKISTAN STUDIES

# CULTURAL DIVERSITY OF PAKISTAN

Unit: 1 - 9

Course Code: 9366



Department of Pakistan Studies  
Faculty of Social Sciences & Humanities

**ALLAMA IQBAL OPEN UNIVERSITY ISLAMABAD**

# **CULTURAL DIVERSITY OF PAKISTAN**

## **BS Pakistan Studies**

**Course Code: 9366**

**Units: 1–9**



**DEPARTMENT OF PAKISTAN STUDIES  
FACULTY OF SOCIAL SCIENCES & HUMANITIES  
ALLAMA IQBAL OPEN UNIVERSITY  
ISLAMABAD**

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1 <sup>st</sup> Edition.....	2022
Quantity.....	1000
Price .....	Rs.1000
Layout .....	Naeem Akhtar
Printing Incharge.....	Dr. Sarmad Iqbal
Printer.....	AIOU-Printing Press, H-8, Islamabad
Publisher .....	Allama Iqbal Open University, Islamabad

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## PREFACE

Allama Iqbal Open University (AIOU) has been offering quality education to the students all over the world in numerous disciplines and programs. These programs are ranging from Matric to Ph.D. AIOU also provides education facility at doorstep of the students through out the country. In this regard, the Faculty of Social Sciences & Humanities has started several new academic programmes, BS (4 Years) Pakistan Studies is one among them. The main objective of BS (4 Years) Pakistan Studies programme is to produce social scientists who can embark on the task of carrying out scientific research in the fields of Pakistan's history, politics, economics, society and culture. We hope, this approach will be helpful to understand the complexities and problems associated with the socio-political and economic development of the country.

Pakistan is one of the few fortunate countries of world which has a rich cultural diversity. However, despite the best efforts of the scholars to document the amusing cultural multiplicity of the country surviving in the form of living traditions, ethnicities, customs, norms, practices, folk-tales, folk-lores, historical monuments, ancient art, paintings, calligraphy, epigraphy, ancient civilizations, and old coins are pending for appropriate attention of the researchers. This country which despite being very rich in pre-historic, proto-historic, and historic period cultures. It has a lot of Hindu, Buddhist, Sikh, Muslims and British period monuments, shrines and memorials which has not received the desired attention in the past.

A rich cultural diversity of all five provinces like Sindh, Balochistan, Punjab, Khyber Pakhtunkhwa, Gilgit Baltistan and Kashmir are renowned for its handicrafts, beautiful hand-made articles. Delicate silver jewelries, finely carved wooden tables, trays, screens and other articles, colorful camel-skin lamps, beautiful objects of ivory, fragile pottery, embroidered purses, brassware of every description, bamboo decorations, cane and conch shell products, glass bangles, gold and silver ornaments, hand embroidered shawls, luxurious rugs and carpets and other decorative handicrafts.

This volume **Cultural Diversity of Pakistan** also highlights the origin and spread of cultural evolution, the nature and the origin of the early communities and their cultural relations with Central Asia and Persian world. This book encompasses cultural potentials of all five provinces of Pakistan.

**Dean Faculty of Social Sciences & Humanities  
Allama Iqbal Open University**

## **ACKNOWLEDGEMENT**

It is my great pleasure to put on record the cooperation and academic support of the Committee of Courses (CoC) Department of Pakistan Studies, and members of all the Statutory Bodies of AIOU, who approved this course and endorsed it for onward development. It is my pleasant duty to record my gratification to all the unit writers and unit reviewers, whose expertise and insight in subject has encouraged and enabled me to undertake this publication. Among them are Prof. Dr. Amanullah Memon, Dr. Lubna Saif, Prof. Dr. M. Ashraf Khan, Prof. Dr. Riffat Dar, Dr. Jhanzaib Baloch, Dr. Altaf Ullah, Waqar-Un-Nisa, Samreen Aftab Kapasi, Kalim-Ullah Marwat and Inamullah.

I am also thankful to all reviewers, resource persons of the units for their review and provided me their suggestions. I am also indebted to my friend Mr. Fazal Karim (Editor) AIOU, who took it upon himself to proof and edit the manuscript on time.

My thanks are also due to the Academic Faculty and Staff of the Department of Pakistan Studies who in one way or the other encouraged me to develop this course. My sincere thanks are due to Dean, Faculty of Social Sciences and Humanities, for his constant support, cooperation and encouragement.

**Prof. Dr Badshah Sardar**  
**Course Development Coordinator**

## INTRODUCTION

The book entitled ‘**Cultural Diversity of Pakistan**’ (code 9366), covers diverse subjects, ranging from Pre-historic to historic period cultures of Pakistan. As we all know that Pakistan has been a cradle of several ancient cultures, it was here that one of the greatest riverine civilizations of the ancient world—the ‘Indus Valley Civilization’ flourished from 2500 BC to 1900 BC. To trace the origin and development of human cultures and civilizations of the Pakistan from the earliest agricultural communities in Balochistan to a complex urban culture of the Indus Valley Civilization. Since then, various peoples with their varied cultural traits came to this land and left a rich cultural wealth in the form of art and architecture which ultimately became the proud diversity of Pakistan. The antiquity of the cultural heritage of Pakistan is as old as humanity itself. It is in this primeval stage of civilization that the grand and grim drama of man’s struggle for existence was enacted in the hunting stage of human history. Cultural relics of a country are the best manifestations of a nation’s corporate life and Pakistan is exceptionally fortunate in this respect.

Before the advent of Islam, in the beginning of the 8<sup>th</sup> century CE., Pakistan had been the meeting place of the Aryans, Achaemenians, Greeks, Shakas, Parthians and the Kushans each with their distinctive cultural outlook. Thus, it became a centre of varied cultural diffusions. It is, indeed in Pakistan that the West met the East. Striking its roots deep into pre-Islamic traditions, the rich cultural possessions of Pakistan can easily be compared with those of the ancient Middle East. The stream of cultural life, which started flowing on the river banks of Soan in the ancient past of about two and half million years back, has been kept in motion even down to the present age in spite of occasional obstructions and intermittent lapses.

In the beginning of the 8<sup>th</sup> century Muhammad bin Qasim arrival at Debul in Sindh and in the 11<sup>th</sup> century, the Turkish rulers of Afghanistan began the Islamic conquest of the Sub-continent from the northwest. Khyber Pakhtunkhwa, Punjab, Sindh and Balochistan became integral parts of the Ghaznavid Empire. In 12<sup>th</sup> century Muhammad of Ghori defeated the Rajput confederacy and captured Delhi in the following years. This marked the beginning of the Sultanat Period, which lasted for over 300 years, with five dynasties of Muslim Sultans succeeding one another in Delhi.

Mughal’s domination on the Sub-continent marks the beginning of a new era of great intellectual and artistic cultural traditions. They brought perfection in every aspect of arts and crafts. The main factor behind it was the imperial patronage and the aesthetic nature of the emperors. The Mughals built varieties of buildings such as royal Forts, Palaces, Grand Mosques, Tombs, Mausoleums, Gardens and Caravan Sarais in the Sub-continent.

Social, religious, political and economic effects of Islam on Hindu culture and society of the Sub-continent can be detected from the presence of Islamic art and architecture scattered in length and breadth of the Sub-continent. Similarly, the Islamic architecture reflects the Iranian influence prominently, the architectural features like *Minars*, Mosques, Gardens, Tombs and Mausoleums reflects the Muslims influence on Pakistani architecture.

Pakistan, from Khber to Karachi, is a geographical, historical, cultural, religious and racial unit. It's all provinces, namely Khyber Pakhtunkhwa, Punjab, Sindh, Balochistan and Gilget-Baltistan including Kashmir are economically interdependent, with Punjab and Sindh producing good and fibre in plenty, and Baluchistan and Khyber Pakhtunkhwa having mineral and forest wealth in abundance. Gilgit-Baltistan and Kashmir have a rich cultural heritage and extraordinary tourism potentials.

This volume is neither a travelogue or a traveler's tale or a tourist guide, yet it unfolds honestly what is the most appealing in this admirable country. Journey through Pakistan, therefore, is incomplete without knowing its people and their regional cultures, customs, dance, sculpture architecture, language, literature, history, and calendar; in short, their cultural patterns and way of life. In order to have a real 'feel' of Pakistani culture and traditions rub your shoulders with the folks, go for the folklore, listen to the folk songs, the folk music, see and observe the folk dances, participate in the celebrations and the festivals, and remember the land you visited by purchasing a handicraft as a souvenir.

This volume contains the following units.

- Introduction to Culture
- Background History of Pakistani Culture
- Contemporary Culture
- Balochistan Culture
- Gilget-Baltistan's Culture
- Kashmiri Culture
- Khyber Pakhtunkhwa Culture
- Punjabi Culture
- Sindhi Culture

All the above-mentioned units have designed and written on Open Distance Learning (ODL) mode and according to the level of the students. The printing and publishing of this book will hopefully facilitate all the academic faculty members of the AIOU.

**Course Development Coordinator**

## **Unit-1**

# **INTRODUCTION TO CULTURE**

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**Reviewed by:** Prof. Dr. Amanullah Memon

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## INTRODUCTION

In this unit an effort has been made to describe the term culture with the reference of definition and scope of culture. No human society can exist and develop without its culture. It is said that fundamental difference between animal and human is of culture only even in the pre-historic culture, people had some form of behavior and way of life which was their culture and which they transmitted to the next generation. Thus, culture is basically a way of life that is learned and shared by human beings and that endures from one generation to the next. However, in the process of transmission, every culture faces some modifications and innovations. Thus, new ideas and ways of life usually either merge with or replaced the old ideas and life style of people in society.

Basically, culture is dynamic and is seldom static. It continues to change with the times. This process is gradual, but the basic unity remains intact. While new shades continue to enrich the cultural scene, the inherent spirit is capable to strike a balance between the old and new. Its motivations forge new grounds. Another noteworthy feature of culture is that it is transmissible from one generation to another.

This unit gives the study of different types of culture in which included the material, non-material, real and ideal culture. We see these types of culture in our daily life. Culture interacts with other social disciplines. Culture touches almost every aspect of human behavior. In fact, it encircles political, economic, religious, recreational and educational behavior of people in society. Despite other social issues, sociology discusses different concepts of culture. But it is important to mention here that sociologists cannot complete their investigation of social issues and social development without understanding and knowing culture of people of a society. Culture is the main aspect of history. History discusses the culture of wars, the culture of people participated in political activities. Similarly, culture is also affected by economics. It has been investigated that societies where people are economically well off also observe great cultural values. The subject of political science is very much dependent upon the study of culture. It gives special attention to the study of political culture of people in society.

## **OBJECTIVES**

After going through this unit, you will be able to understand the following topics:

- to discuss and describe the definition and scope of culture
- to analysis the effects and growth of culture
- to explain the evolution of culture
- to describe different types of culture
- to evaluate the culture's interaction with development
- to analysis the culture and other social sciences discipline

## **1.1 CONCEPT, DEFINITION AND SCOPE**

All people have culture, although different persons and different groups have different cultures. Culture is the continually changing pattern of learned behavior and the products of learned behavior that is covering of attitude, values, knowledge and material objects which are shared by and transmitted among the members of society. Following is the detail study of proper concept, definition and scope of culture.

### **1.1.1 Concept of Culture**

Culture is one of the most important aspects of human life. No human society can exist and develop without its culture. It is said that fundamental difference between animal and human societies is of culture only. In human society, people live together, create and learn a way of life which they share and pass from one generation to the next. Even in the pre-historic culture, people had some form of behavior and way of life which was their culture and which they transmitted to the next generation. Thus, culture is basically a way of life that is learned and shared by human beings and that endures from one generation to the next. However, in the process of transmission, every culture faces some modifications and innovations. Thus, new ideas and ways of life usually either merge with or replaced the old ideas and lifestyle of people in society.

The word 'culture' has always been a point of debate and controversies among the sociologists, anthropologists and psychologists. The word took different meanings and manifestations throughout human history. At one point, 'culture' was used to make difference between "good" and "bad" or "educated" and "uneducated". Moreover, "cultured" meant to be "civilized" or "refined", contrary "uncultured" meant to be "non-refined" or "uncivilized". At the end of nineteenth century, the term culture was used to differentiate between 'refined' and 'savages' in most of parts of Europe, America and Asia. From the perspective of Greek, culture has been related with the cultivation of mind and of the soul.

Anthropologists and sociologists have divided culture into two categories. In their viewpoint, culture has two major forms or aspects that are Material Culture and Non-Material Culture. Material culture includes all man-made objects like tools, furniture, vehicles, buildings, roads, bridges, irrigation canals, dress, designs, musical instruments, and instruments of games etc. Non-material culture, on the other hand, refers to all the abstract things which have no physical bodies. It includes emotions, attitude, behavior, relationship, knowledge, religious beliefs and ideas.

### **1.1.2 Definition of Culture**

There are various definitions of 'culture' given by different scholars. Linton once said that "culture is hereditary in nature which goes through transformation from one generation to other with the accumulation of individual experiences".

However, Lowie defined culture as "the frequent changing patterns of learned behavior and the products of learned behavior (including attitude, values, knowledge, and material objects) which are usually shared by and transmitted among the members of society". According to E.B. Tylor, "Culture is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society".

Yet, there is another scholar Kroeber, who defined culture as "the patterned behavior resulting from social interaction to become a heritage for the coming generations". From the above definitions, it can be concluded that culture is not a biological phenomenon, but it is learned by the members of society to follow a given way of life. It is also a matter of adaptation in environment by people which paves their way of life in society.

### **1.2.3 Scope of Culture**

The scope of culture can be understood by looking its presence and influence in different fields of human life. In fact, culture exists in human behavior, art, games, literature, manners of eating, drinking, and clothing, walking and socializing. Thus, culture usually manifests itself in various visible and invisible ways. However, the scope of culture can be understood in a better way through seeing it in the following aspects of human life.

- Family life
- Marriage
- Language
- Housing
- Clothes and Utensils
- Art and Literature
- Profession
- Political System

**Family Life:** Family life has always been a permanent area of study for culture. Family life is universal across the world societies. Culture focuses upon how people live in family. What type of relationship does exist among parents and children? How family socializes children. Culture investigates all these aspects of family life.

**Marriage:** Marriage is a universal custom in all the societies of the world. Marriage is necessary for family life. It is also necessary for continuity of human race. Culture discusses this aspect of human society. Culture tells us about different methods and values of marriages. Culture tells us about Monogamy (the practice of being married to one person), Polygamy (the practice of having more than one wife or husband at a same time), Polyandry (practice of having more than one husband, two or three husbands), Exogamy (marriage of a women outside of her social group or clan) and other types of marriages. The scope of culture becomes more broaden when it tells us about marriages in Islamic, Hindu and Christian societies.

**Language:** Culture surrounds human languages across the world. Social interaction has always been one of the major sources of transmission of human experiences. However, this interaction is not possible without language. It has been investigated that all cultures of the world have one or more than one language for social interaction. Culture tells us about the origin, development and influences of language.

**Housing:** Human nature compels human being to live in shelter. This shelter may be in form of houses made of snow in Tundra region, of bamboos and tree leaves in African societies or of modern material in all developed and developing countries of the world. Culture informs us about different architectural styles of human being. It also tells about us the development of human architecture. Similarly, it informs us about different religious architectural styles like Mosques, Churches, and Temples etc.

**Clothes and Utensils:** To cover body from rain, heat, cold, sun and air has always been need of human being. Culture discusses covering of different types made from cotton, nylon, wool, silk and other fiber used in different cultures across the world. Moreover, tells us about utensils used in different ages of human society. In this regard, culture tells us about the use of utensil made from copper, brass, aluminum, bronze, iron, steel, glass, clay, wood, horn stone and other material.

**Art and Literature:** Culture has not left human art and literature untouched. Culture tells us about art and literature in different societies like patriarchal and matriarchal societies, ancient societies, societies in middle age and societies in modern age. It informs us about the development of art and literature in various societies. Culture also tries to discuss impacts of a literature upon people living in society. It also informs us about the status of women, status of men and status of elite class in various societies.

**Profession:** In every society, people are engaged in different professions according to their choice and specialization. People are engaged in agriculture, labour, business, trade, technology, and industry. The study of culture informs us about these diverse professions of people in different societies of past and present.

**Political System:** Every society has a political system for the purpose to maintain law and order. It includes government, political parties, rules and regulations (constitution), and judiciary. Some societies have adopted democratic form of government while some have adopted dictatorship. Still, there are societies where kingship has been adopted as a system of government. Culture discuss these diverse forms of governments and system. It also informs us about different political and social values of people in these different political systems.

The above study clearly indicates that culture is a broad subject. It has deep connection with every aspect of human life and activity whether it is social, religious, economic, literal or political.

## **1.2 EFFECTS AND GROWTH OF CULTURE**

Culture surrounds almost every aspect of human life. Therefore, it has everlasting effects upon the life of people in society. Basically, culture affects the following aspects of human life.

### **1.2.1 Culture Socializes People**

Socialization refers to a process of learning and training of how to adjust man in society. In society, man has to live in various social groups and in different social situation. Learning of different behaviors in different social situations is the process of socialization. In the process of interaction with others, man learns new techniques regarding how to live in society. Basically, socialization is a life-long process. In this life long process, individual learns the basic cultural patterns of the society in which he lives. In society, an individual learns how to walk, eat, drink, talk, and use language, obedience to parents, teachers and others. All these cultural norms directly affect the process of socialization of an individual in society.

### **1.2.2 Culture Develops Personality**

Culture and personality are not two separate and independent entities, but, two aspects of the same coin. In fact, the close relationship between culture and personality has been sometime termed as ‘culture in personality’. Of course, personality is greatly influenced by cultural values in society. From the very birth, an individual is involved in different types of social interactions and cultural activities in society. These social interactions and cultural activities directly affect

personality of an individual. Thus, culture has a major role in personality development of an individual.

### **1.2.3 Culture Increase Capacity for Collective Action**

Culture has direct impacts upon building the capacity of people towards collective action in society. In social interactions, people know about new ideas and learn how to cope with new environment. People participate in cultural shows, saw movies and read novels, observe art and heritage and learn new strategies to handle their present and future. All these cultural activities increase confidence of people and infuse in them the capacity to solve problems through collective action.

### **1.2.4 Culture Helps in Creating and Retaining Identity**

Culture has affects upon creating and retaining individuals' identity in society. Who I was? Who I am? How I ought to be? are the questions that are related to individual identity. People know about past and present through cultural heritage, cultural festivals, reading novels and watching movies. Understanding of past and present helps in finding the roots of an individual. Moreover, understanding oneself gives group identity to an individual. It gives pride and honor regarding the group, sect or race to which an individual belongs. The group identity also creates confidence and citizenship capacity in an individual. It helps in organizing and uniting people of a group. This group identity is, however, possible only through social interaction which is an inseparable part of culture.

### **1.2.5 Culture Affects Social Cohesion**

Social cohesion refers to keenness of people in society to cooperate with each other for the purpose to achieve collective objectives. In society, people are usually involved in cultural activities. This participation of people in cultural gatherings tends to promote group interaction and cooperation. Moreover, cultural gatherings and participation creates occasions that are more conducive for socialization which is necessary for building social cohesion. It has been observed that the more people are socialized, the more they are socially organized and structured. Thus, culture helps in building cooperation and social cohesion.

### **1.2.6 Contributes to Community Development and Civic Participation**

Civic engagement or civic participation is any individual or group collective activity in which issues of public concern are addressed. Goal of civic activities is to address issues of public concerns for the purpose to promote quality of the community. Similarly, community development is a process where community members come together to take collective action and generate solutions to common problems. Culture affects this aspect of individuals' life in society. Cultural gatherings create awareness about cooperation and collective action among

individuals in society. It also creates a sense of oneness and harmony among the people which usually results in social peace and achievement of common objectives.

### **1.3 EVOLUTION OF CULTURE**

Most of the present sociologists and anthropologists argue that if culture is defined as “information having the ability to affect individuals’ behavior which is acquired from other members of the society through teaching, imitation and other forms of social transmission”, then culture evolution is basically the change of culture over time. Evolution of culture can occur in any branch of culture or aspect of life including change in art, science, technology, philosophy, social interaction and social organization, social values and norms etc. Some sociologists argue that cultural evolution means changes in socially transmitted beliefs, knowledge, customs, skills, attitudes, languages, and so on. Evolution of culture is however, a continuous process. Human society cannot be preserved in museum to save it from changes. It has been exposed to changes in form of embracing new cultural values. However, for the purpose to explain evolution of culture at the level of understanding, it is important to discuss some of the factors responsible for the evolution of culture. Following are the factors of evolution of culture.

#### **1.3.1 Physical Factor**

Physical factors have always played an important role in cultural evolution. In past, some societies suffered due to natural calamities like floods, cyclones, famine, earthquake and wars. These factors compelled human race for movement from one place to another. Thus, due to movement of people old civilization came to an end and new civilization came to existence.

#### **1.3.2 Economic Factors**

With the expansion of population, people entered an age of competition for availing economic resources. In the process, society witnessed a rapid change in the field of industrialization. Economic status of people changed and different social classes like capitalists, industrialists, middle and poor classes emerged. Gradually, new townships, cities, industries and houses were constructed in different societies. Thus, economic factor brought about evolution and change in previous established cultures in various societies.

#### **1.3.3 Ideological Factors**

Culture has been evolved by ideas and ideologies in different societies. With the advancement of human society, new ideas like liberty, equality and fraternity also emerged. In fact, most of the world revolutions like French Revolution in 1789,

took place because of these newly emerged ideas. Similarly, ideologies like fascism, democracy, communism, socialism, humanism etc. introduced new changed patterns in human society.

#### **1.3.4 Scientific and Technological Factors**

Progress in the field of science and technology has brought about revolutionary changes in almost all walks of human life. In fact, scientific advancement resulted in inventions and discoveries. Human being discovered and invented steam power, petrol, electricity, wireless, broadcasting, cinema and television. All these had impacts on the old patterns of industry, politics, religion, education, entertainment and transportation and communication in human society.

#### **1.3.5 Educational Factors**

Education brought about change in economic status and beliefs of people. In fact, educational institutions played an important role in the evolution of human culture. Reading books, magazine, newspaper etc. greatly changed social attitudes of people. In modern age, cultural exchange programs in the field of education among the universities of different countries has also opened window for cultural evolution.

From the above discussion it is evident to say that culture has always been exposed to the process of evolution. The above discussed factors are still playing their evolutionary role in the field of culture.

### **1.4 TYPES OF CULTURE**

Basically, culture has four types or aspects. These are, material culture, non-material culture, ideal culture and real culture. However, for proper understanding it is important to discuss each type of culture in detail.

#### **1.4.1 Material Culture**

Material culture is that type of culture, which is consist of man-made objects such as tools, implements, furniture, automobile, buildings, dams, roads, bridges and all other physical objects which are used by man in daily life. Moreover, technical and material equipment like printing press, television, telephone, motor vehicles, and other electronic devices also come under the category of material culture. This type of culture also means banks, parliaments, insurance companies etc. in society.

#### **1.4.2 Non-Material Culture:**

Non-material culture is that type of culture which is internal and reflects the inward nature of a man. Generally, non-material culture consists of the words used by the

people or the language they speak. It also refers to the beliefs, values and virtues and habits of people in their daily social life. Moreover, this type of culture also includes rituals, practices and ceremonies of people. In short, non-material culture refers to the ways people act, feel and think.

### **1.4.3 Real Culture**

Real culture is that type of culture which can be easily observed in our social life. Basically, it is the culture on which people act upon in their daily social life. Moreover, real culture is that type of culture which is adopted by people in their social life. The whole culture of people, however, cannot become real culture because some parts of a culture remain without practice. For example, how much we act upon Islam is our real culture. We all are Muslims but we usually do not follow all Islamic principles in our daily life. Thus, those parts of Islam which we do not follow are not part of our real culture.

### **1.4.4 Ideal Culture**

The type of culture which is presented as a pattern or precedent to people is called the ideal culture. Generally, ideal culture is the goal of a society. All parts of ideal culture cannot be achieved because some of its parts remain out of practice. For example, it is our claim that we want to become true Muslims. This claim is our ideal culture but how far we are Muslims in practice is our real culture. Thus, both real and ideal cultures are related together and different from each other. Ideal culture is thus an aspiration of people in society.

The above categorization shows that culture is not limited only to how people eat, drink and interact in society. It has an extensive concept. Apart from human behavior, culture also deals with how people construct different materials and what and how they think in social life. It even touches the mental preferences and thoughts of people.

### **Self-Assessment Questions**

- Q.1. Define the term 'culture' and elaborate the scope of culture in society.
- Q.2. How does culture affect different aspects of human life? Explain.
- Q.3. How culture can be evaluated? Discuss any two factors for the evaluation of culture.
- Q.4. Elaborate the different types of culture.

## **1.5 CULTURE'S INTERACTION WITH DEVELOPMENT**

For a variety of reasons, the subject of cultural interaction with development has been ignored by economists. In fact, to evaluate the role of culture in economic development has not been an easy subject. Most of the economists defined culture in a narrow sense. Mostly, economic experts believed that culture refers to people's

customary beliefs and values which are transmitted unchangeably by ethnic, religious and social groups from one generation to other. Thus, experts in the field of economics adopted a very narrow and static approach to the culture.

However, gradually this narrow and static approach to culture was changed by various economists and anthropologists. For example, Murdock (1965) argued that “culture consists of habits which are shared by people in society. It is the product of learning not of heredity. In a similar way Woolcock (2014) argued that culture shapes habits, skills and styles which lead to constructing ‘strategies of action’ of people in society. It was in World Development Report when of 2015 in which the World Bank referred to several examples where culture had played an important role in the development of nations and communities across the world. Similar examples were given by other eminent sociologists, anthropologists and scholars. Samuel P. Huntington gives the example of Ghana and Korea for the purpose to show role of culture in the process of development. He states that in 1960s, there was very little difference between the two countries in terms of per capita income, structure of production and foreign aid. After thirty years, there appeared big difference between the two countries. South Koreans were interested in hard work, business, education, organization and discipline. People of Ghana lacked these qualities. Resultantly, Ghana could not compete with South Korea in terms of economic development.

The above discussion proves that culture is not a static phenomenon. It has a broad definition encompassing almost every aspect of human behavior. It also refers to economic, political and religious behavior of people. In fact, culture influences almost all aspects of individual life in society which are needed and required for the development. However, like culture, the concept of development is also very broad and dependent upon different factors. It depends upon strong education standards of people, industrialization of society, interests of people in science and technology, interests of people in democracy, responsible citizenship, social peace and elimination of gender discrimination. Some of the most important aspects of culture and their impacts and relationship with development are given below.

### **1.5.1 Culture and Education**

Strong and standard education is a key to social and national development. In fact, culture and education are inter-related. It is the culture which encourages or discourages individuals towards acquiring education. The same education then helps in bringing positive changes in individual behavior. Of course, culture’s response to education is not same in every society. Resultantly, economic position of societies is also not the same. Societies having keen interests in education are more economically better. People of such societies are socialized. They respect

each other and behave politely. Thus, education helps in ensuring economic wellbeing which then leads to social peace.

### **1.5.2 Science and Culture**

Interests of people in education generates another important and positive habit among people in society. Usually, societies tilted towards standard education are open to scientific approach. There are societies where people give importance and priority to reasoning and logic. People of such societies are vigilant. They believe in research and experiments. Educational behaviors of people are usually based upon finding innovations. People of such societies ultimately gain the highest goal of scientific and technological advancement which lead to economic growth of people in society.

### **1.5.3 Culture and Social Peace**

Peace is required for each and every type of development. Societies having no peace are faced with the problem of poverty, insecurity, dismal law and order situation and social feuds. Here culture plays an important role. Societies having the culture of mutual respect, brotherhood and cooperation usually experience lasting peace. People behave in friendly ways. They give preference to collective welfare. People have the sense of culture adjustment. Such types of societies are open to economic development as well. Foreign investors prefer to invest in such kind of peaceful societies. Thus, culture affects social peace which is necessary for economic development.

### **1.5.4 Culture and Human Rights**

In economically developed societies, human rights are secured. People have the sense of mutual respect and adjustment. Culture has direct impacts upon human rights in society. It has been observed that societies where people have positive cultural traits also have the highest sense of women respect. There are very chances of violation of women social, economic and legal rights. There are very strong social bonds between men and women in societies. Similarly, culture traits of people affect women rights to movement and job. In such types of societies, women are allowed to contribute to national educational and economic development. Thus, women work side by side with men with the sense of being secured.

### **1.5.5 Culture and Politics**

Culture impacts political behaviors of people in society. Of course, it is the culture of people which have impacts upon political preferences and voting behavior in society. On the other hand, political decisions help in shaping economic and legal course of a nation. No doubt, the culture of collective goodness among people in society also affects political behavior of politicians. People participate in the

process of elections not for their personal gains but for the interests of the nation. Resultantly, politicians in parliaments act according to economic preferences of people in society. They formulate laws which usually lead to economic, educational and social uplift. Contrary to the above cultural traits, people who do not observe the culture of collective goodness and welfare usually vote for their personal gains and liking and disliking. Similarly, politicians also deal with them according to their narrow cultural approaches.

### **1.5.6 Culture and Religion**

Religious tolerance and religious co-existence has always been important for social development. No doubt, religious intolerance and lack of religious co-existence among people in society has always resulted in social unrest. In fact, social unrest has also created numerous problems in the way of economic development. In this regard, culture affects religious behaviors of people in society. Culture sets social behavior of people towards religious tolerance and religious co-existence. Culture teaches the norms of religious respect to people in society. It has been observed that societies having the culture of religious tolerance and accommodation have soon moved towards economic and social development. Contrary to it, societies who have failed to adjust diverse religions have always been confronted with different issues. Resultantly, such type of societies have always faced ills like illiteracy, poverty and stunted economic and social growth.

The above discussion indicates that culture has strong and deep interaction with development. Culture shapes human behaviors which in turn help in shaping development of societies. No doubt, development depends upon strong and standard education, scientific growth, lasting social peace, availability of human rights, and collective and vigilant political behavior of people and religious tolerance of people in society. Culture, on the other hand, influences behavior of people in these aspects.

## **1.6. CULTURE AND OTHER SOCIAL SCIENCE DISCIPLINES**

The concept of culture is very extensive. It touches almost every aspect of human behavior. Culture does not mean only the way people eat and drink. In fact, it encircles political, economic, religious, recreational and educational behavior of people in society. Thus, on the basis of its vast scope, culture has always been the relationship of give and take with other social science disciplines. In reality, there are different disciplines which will be incomplete without giving proper space to culture. Of course, it is due to the extensive scope and importance of culture that some separate disciplines with the name of “cultural sociology” and “cultural

anthropology” have been introduced. The lines below discuss relationship of culture with other social science disciplines.

### **1.6.1 Sociology and Culture**

Sociology is a branch of social sciences which studies and discusses human society. It studies different concepts of culture. Sociology tries to investigate social problems and their solution. It also studies the ways people interact and live in society. It discusses social development and social institutions. Thus, so far as the relationship and interaction of culture with sociology is concerned, culture can be found in society. Sociologists cannot complete their investigation of social issues and social development without understanding and knowing culture of people of a particular society. Therefore, while discussing society, sociology gives special attention to human culture. In this regard, experts in the field of sociology try to reach to social issues while keeping in view culture of people in mind. Moreover, there is very old relationship between culture and society. Culture came into being when first human society was formed. Sociology, therefore, gives attention to culture of people through historical perspective as well. In this regard, sociology discusses the nature of culture during Stone Age, middle age and in modern age of industrial growth and scientific development. Thus, culture has a deep form of relationship and interaction with sociology. From the above discuss it is evident to say that culture and sociology has a relationship of give and take. In fact, it would not be exaggeration to say that sociology cannot even function without giving attention to culture of people in society. Similarly, culture cannot exist and develop without society.

### **1.6.2 History and Culture**

History is the subject of social science which discusses human society, different social, political and economic events through historical perspective. History discusses events in chronological order. Of course, it is the study of past events. While discussing past, history, however, gives special attention to human culture. In this regard, history discusses the culture of wars, the culture of people participated in political activities, the culture of how people treated women in society, the culture of how people had interaction in the field of economy etc. Thus, for understanding any social phenomenon of past, history gives proper attention to culture of people. Similarly, for discussing present culture of people in a particular society, we are bound to first look to them through the lens of history. We first try to understand past cultural traits of people living in that particular society. Thus, history and culture are inter-related. They have a relationship of give and take.

### **1.6.3 Economics and Culture**

Economics is basically the branch of knowledge which deals with the production, consumption and transfer of wealth. Economics deals with people and institutions while discussing economic matters. It also studies behavior of people towards different economic institutions in society. During their investigation of economic issues, economists get help from culture of people when they try to reach to their conclusion. Economists study economic behavior of people towards issues of economy and economic culture of a society when they discuss causes of economic downfall of a society. Similarly, culture is also affected by economics. It has been investigated that societies where people are economically well off also observe great cultural values. People interact positively and respect one another. Importance is given to the protection of fundamental rights of people. On the basis of economic stability, there are no feuds and there is complete peace in society. Thus, economics and culture are inter-related. Culture has a deep relationship with economics.

### **1.6.4 Political Science and Culture**

According to Oxford Dictionary, political science is the branch of knowledge that deals with the study of state and system of government. It scientifically tries to analyze political activity, political thought and political behavior of people in a state or in a society. The subject of political science is very much dependent upon the study of culture. It gives special attention to the study of political culture of people in society. It studies the political culture of people like how and why they vote and to whom they vote. Similarly, political science studies the culture of democracy in a society. Political science gives special focus to how much people support democracy and what they expect from democracy. Likewise, political science gives importance to political culture of the past when political scientists analyze a political phenomenon of the present. In this regard, political science discusses political culture of city state, medieval period and modern period. Thus, culture has very deep impacts and interaction with the subject of political science.

### **1.6.5 Archaeology and Culture**

Archaeology is basically the study of human history and pre-history through the excavation of sites and the analysis of artifacts and other physical remains. Archaeologists excavate artifacts like utensils, machines, pitcher, spoons, plates and other utensils of daily use. They also try to excavate physical remains and their features of past people like houses, ponds, streets, toilets etc. All these excavations are nothing but the material culture of past people. After excavation, Archaeologists discuss and predict the past culture of people like how they were living in society. They discuss the method of eating, playing, war and dancing of people in past. Thus, during their study, archaeologists give special attention to past culture of

people. Therefore, it will be very much right to say that culture has a very deep interactive relationship with the subject of archaeology.

### **Self-Assessment Questions**

- Q.1. Define any two aspects of culture that influence the culture interaction with development.
- Q.2. How does culture interact with other social disciplines? Discuss.
- Q.3. How does social scientist deal with culture? Discuss.

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## **Unit-2**

# **BACKGROUND HISTORY OF PAKISTANI CULTURE**

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## **BACKGROUND HISTORY OF PAKISTANI CULTURE**

### **INTRODUCTION**

In this unit an attempt has been made to portray Pakistan's rich cultural heritage which is as diverse as its geographic environments—like mountains, plains, deserts, river valleys full of natural beauty and grandeur, the Karakoram and Hindu Kush ranges in the north and the delta of the mighty Indus in the south. There is similar diversity in the customs, food, folksongs, dances and tales. Though based on a mosaic of local traditions, our culture is influenced by Islam and is well expressed in the beautiful mosques, literature, paintings and handicrafts of surpassing beauty.

The Islamic Republic of Pakistan is a new sovereign state borne some seven & half decades ago, however, it is located in the regions which are as old as man himself. Beginning with the socio-cultural history when man used rough and rugged stone tools for collecting and gathering his food, it has reached the universally recognized and acclaimed climax of artistic and sophisticated lifestyle in the Islamic periods of the recent past. In between, were born and developed the celebrated Indus Valley Civilization of the Bronze Age, the Indus-Greek, the Scytho-Parthian, the Sassanian cultures, and the Hindu-Buddhist religious and cultural accomplishments.

This unit narrates the story of our fascinating past—how the rhythm of history has enriched the cultural heritage of our people more than any other country. Past is not a dull, venerable ancestor. It also provides a vision of historic continuity and traces human activity in certain parts of Pakistan dating as far back as 7000 BCE, long before the arrival of Dravidian & Indo-Aryan, our land saw the development of the various cultures and civilizations like Stone Age culture, Neolithic culture, Mehrgarh Culture, Kot Diji, Amir, Rehman Dheri culture. This land saw the development of Indus Valley Civilization. The excavations of Mohenjodaro and Harappa which provide valuable historical links with the past, show that the 5000 years of the civilization formed the most developed era of the ancient South Asia.

As mentioned above, Pakistan as the inheritor of the great Indus Valley Civilization, the Silk Route, and the Gandhara Art; a combination of Hellenic and local style, understands the importance of cultural diversity and intercultural dialogue. Our legacy also includes the great Sufi Traditions and its basic principle that sustains diversity of all existence as a manifestation of the Divine. This was the vision of Pakistan expounded by Allama Mohammad Iqbal (national poet) as well as the founder of Pakistan Mohammad Ali Jinnah.

As a moderate, democratic Islamic State placed at the crossroads of Central Asia, Southwest Asia, and Persian Gulf, we are equipped to make vital contributions towards cultural diversity and intercultural dialogue and harmony among civilizations. Our rich cultural traditions especially of art and architecture of Muslim period have thus seen the widest possible diffusion of Arabs, Syrians, Byzantine, Sassanians-Persians and later Turkish, Mongol Chinese, and the local. These glorious achievements of Pakistan from the Stone Age down to the advent of the Muslims, deserve a rightful place in our national history.

## **OBJECTIVES**

After going through this unit, the student will be able to understand the following topics:

- to discuss and describe the historical background of Pakistani culture
- to analysis different types of Pakistani culture and its evaluation periods
- to explain and highlight salient features of ancient cultures of Pakistan
- to understand how culture was originated and developed in the South Asian Sub-continent
- to evaluate different art and architecture history of Pakistan
- to analysis province vise handicrafts of the country
- to elaborate the various traditions and customs of Pakistan

## 2.1 INTRODUCTION

Before the independence of Pakistan in 1947, however, this whole region was treated as a borderland of the South Asian Sub-continent. Hence, any contemporary developments were taken to be supplementary to Sub-continent cultural phenomena. In most geographical, sociological, and historical publications, the territory of Pakistan has been treated as the region of North-West of Sub-continent. Recent archaeological activities in the Indus zone have brought out the individual character of the land and focused on the characteristics that have developed from the remote past to present day. New discoveries have shed refreshing light on the unique character of the land and show how man, given his will to act, used his intelligence to take advantage of developing technology and reshape his little world in a new socio-economic response to integrated cultural developments. Such discoveries have been made possible by opening the doors of current research to many specialists both inside and outside Pakistan, all of whom have contributed to the expanding scope of cultural heritage.

The Indus-land, which lies to the west of the Thar Desert and covers modern-day Pakistan, may be subdivided into two parts. East of the Indus lies in the plains of Panjab (the five river valley) and of Sind (the Indus delta); and west of the Indus is the hill pattern of North-West Frontier, modern Khyber Pakhtunkhwa province and of arid Balochistan, including the trans-Himalayan zone of Gilget-Baltistan. The hilly regions are made up of small river valleys but are physically less suited for human habitation and are hence less populated. The eastern plains are rich sources of food and have always attracted a migratory population from the hills and from as far as Central Asia. This historical trend of migration from north and west to south and east has been the traditional pattern characterizing human society and culture in Pakistan.

In the story of man culture and civilization, Pakistan occupies a unique position. Pakistan has been a cradle of ancient cultures and civilizations, in the process of their rise and fall saw extensive cultural dissemination. Cultural relics and legacy of a country are the fundamental foundations for advancement in corporate life. Pakistan has been very fortunate in this respect provides a vision of historic continuity and traces human activity in certain parts of Pakistan dating as far back as 7000 BCE, long before the arrival of Dravidian & Indo-Aryan.

As stated above this region saw the development of the various cultures and civilizations like Soan valley culture, Neolithic culture (hunting & gathering), Mehrgarh Culture (earliest agricultural settlements) Kot Diji, Amir, Rehman Dheri cultures (Pre-Indus). This land saw the development of Indus Valley Civilization.

The excavations of Mohenjodaro and Harappa which provide valuable historical links with the past show that the 5000 years of the civilization formed the most developed era of the ancient South Asia.

After a human introduction during the Stone Age, the Indus Civilization marked the zenith of the first period of urbanization during the Bronze Age. The second period of urbanization in the Iron Age led to the rise of cities such as Takshasila (modern Taxila), Pushkalavati (modern Charasadda), Mulsthana (modern Multan), Tohri, and Brahmanabad in Sind. The third, following a new political system and trade patterns, gave rise to Bhambor, Mansura, Thatta Lahore, Multan, and Peshawar. These cities mark the pattern of the Muslim way of life and have left a far-reaching legacy to modern Pakistan. The archaeology of the Indus land brings into clear focus the historic-cultural characteristics of the country, their details are given below.

## **2.2 PRE-HISTORIC CULTURE (STONE AGE)**

Pre-Historic culture is also known as Soan valley culture or Stone Age culture of Pakistan, when rough and rugged implements unearthed by the eroding current of River Soan near Rawalpindi carry the saga of human toil and labour dated to 700,000 years old. These stone choppers and hand axes which are hardly different from river rounded pebbles. Similarly, evidence of the early Stone Age man, his gradual development and struggle for existence, who roamed in the Soan valley in the interglacial ages, some two million years ago.

As mentioned earlier, Pakistan possesses some of the earliest relics of Stone Age man in the Sub-continent, particularly in the Soan valley of the Potwar region, claiming a probable antiquity of about 700,000 years. No human skeleton of such distant antiquity has yet been discovered there, but the rough, rugged, and crude stone tools and implements recovered from the terraces of the river Soan carry the saga of human labor and struggle to interglacial periods. The Stone Age men fashioned their grouping in terms of a culture called Soan culture of Stone Age. Perhaps the most revolutionary discoveries are those concerning the process of food production and the beginning of village communities, as seen in the work of the French Archaeological Mission at Mehrgarh in Balochistan. This process culminated in the gradual flowering of the first urban settlements in Pakistan. The Indus Civilization is the final product of a long history and not an isolated development. In both its rise and decline, the Indus Civilization represents a complicated phenomenon of human growth. The post-Indus gap is filled and being further enriched by new materials unearthed at site of Pirak, Taxila, Aligrama, and many burial grounds widely scattered in the northern part of Pakistan.

## **2.3 PROTO-HISTORIC CULTURE (BRONZE AGE)**

This phase of culture is also known as Indus Valley culture or Bronze Age of Pakistan, and the discovery of Kot Diji in the Upper Indus valley which flourished between 2800 and 2500 BCE., has added a period of 300 years to the history of Pakistan and provided a continuous link with the world-famous Indus Valley Civilizations. With its twin capitals at Harappa and Mohenjodaro. Town planning and the underground system of drainage were the outstanding achievements of these people. The discovery of Sarai Khola in the vicinity of Taxila has brought to light cultural of the late Neolithic period as well as the Kot Dijian culture. The discovery of Kot Diji in the in Sindh, and Sarai Khola in Punjab provinces have brought to light cultural remains of the late Neolithic period which flourished between 3300 & 2500 BCE has added history of Pakistan and provided a continuous link with the world-famous Indus Valley Civilization.

The excavations at Mohenjodaro in Sind, and Harappa in West Punjab, have laid bare ruins of two of those large and well-planned cities of the Indus Valley. The city at Mohenjodaro had straight and wide streets. Well-burnt bricks were used, and some houses had two or more stories. There were granaries, wells, baths and drains. The courtyards had well-paved floors; and there were windows, doors, bathrooms and staircases in the house. The people wore cotton and woolen garments, and ornaments of gold and silver studded with precious stones. The inhabitants lived largely by agriculture but also maintained a trade with lands as far as Mesopotamia and northern Afghanistan. About 1900 BCE, the Indus Civilization, however, seems to have disappeared under curious conditions.

## **2.4 HISTORIC PERIOD CULTURE (IRAN AGE)**

This culture is also known as ‘Gandhara Grave Culture’, the discovery of a grave culture in Charasada, Dir, Swat, Chitral, Taxila, Gilget-Baltistan and other part of Khyber Pakhtunkhwa of Pakistan will go a long way in throwing light on the dark period of Pakistan’s cultural history between the end of the Indus Valley Civilization and beginning of historic period. Gandhara Grave culture of Khyber Pakhtunkhwa has opened two periods the Bronze and the Iron Age in the cultural heritage of Pakistan. It is so named because it presents a pattern of living in the Gandhara region as evidenced by the distribution of graves spread over a large area. This culture is fundamentally different from the Indus culture. The grave culture of Khyber Pakhtunkhwa though originated in the Bronze Age and continued into that of the Iron Age, represents a different phenomenon of history and is apparently linked with another folk-movement that shows strong connections with Northern Iran and Central Asia.

The people of this culture mostly settled on the hill slopes beginning from the foothills to the brink of the nearby flowing rivers and streams. The architecture was based on stone masonry, used without mortar. Large stone slabs were sometimes used as floor in the graves or to make box-like graves. No decorative element has been in the architecture. The grave culture represents three main burial ritual practices:

- (i) Inflexed burial
- (ii) Urn burial after cremation
- (iii) Fractional and multiple burials

The religious life of this people remains a mystery because of the absence of any statuary of sculpture except a few terracotta male and female figurines. This culture ended between the end of the Indus Civilization and the beginning of the historic period in the 6<sup>th</sup> century BCE. The historic period of Pakistan begins towards the end of the sixth century BCE., when the northwestern part of the country known as Gandhara became a part of the Achaemenid Empire. In course of time, Gandhara developed a distinct school of art because of a happy amalgamation between local traditions and the Buddhist belief. The innumerable stupas and monasteries scattered in Khyber Pakhtunkhwa province of Pakistan such as at Taxila, Takht-i-Bahi, Shabaz Garhi and Swat valley bear testimony to the greatness of this culture.

#### **2.4.1 Buddhist Period of Gandhara**

The historic period of Pakistan in fact began in this region as early as the 6<sup>th</sup> century BCE., when with extension of the Achaemenid power towards the east, under Darius-I, Gandhara became his twentieth province. Then came the impact of Alexander's invasion in 327 BCE. Ancient Gandhara, the present districts of Peshawar, Charasada, Mardan, Malakand, Dir, Swat, Buner and Bajaur of Khyber Pakhtunkhwa were centers of Buddhist religion and culture following the rule of the Mauryan Emperor, Asoka, in the 3<sup>rd</sup> Century BCE. The name 'Gandhara' occurs in the Rigveda, which is identified with the north-west frontier region, extending from Taxila on the east, to Jalalabad on west. It is surrounded on the three sides by mountains.

About 320 BCE the region was merged into the Mauryan Empire of Chandragupta. The 2<sup>nd</sup> century BCE the Bactrian Greek occupied Gandhara by the 1<sup>st</sup> century BCE the Greeks were supplanted by the Scytho-parthian who were, in turn, over-run by the Kushans in the 1<sup>st</sup> & 2<sup>nd</sup> centuries CE. It was the peace and prosperity of the Kushan rule which lay at the root of the development of the famous Buddhist art and architecture of Gandhara. The advent and development of Buddhism owes a great deal to the ancient land of Pakistan. It was here that religious activities reached

its climax through well-organized missionaries and ultimately made it a world religion. Indeed, this region became one of the most important holy lands of Buddhism. Great numbers of Chinese pilgrims felt a religious obligation to visit the centers of piety in this ancient land of Pakistan. Pakistan has been the cradle of Buddhist art and culture and the 2<sup>nd</sup> holy land of Buddhism for well over a thousand years. The religious faith has marked the most significant age in the history of the cultural and social evolution in the Sub-continent.

#### **2.4.2 Gandhara Art**

Although Buddhism is no more in Gandhara or modern Khyber Pakhtunkhwa, but it has left behind numerous works of art which once decorated the walls of various stupas and monasteries. This wonderful creation of Buddhist fantasies, the Gandhara art, was one of the most effective media which successfully conveyed the message of Buddhism even to the illiterate. The earlier phase of this art in Gandhara is marked by sculptures made of green schist stone and show beautiful carving. Sculptures generally depict the life of the Buddha and the different stories associated with his numerous births. Among these, the socio-cultural activities of the Buddhist people who once lived here in the areas which were once called the Gandhara and were influenced by the local as well as foreign dynasties and traditions have been very significant. For well over two thousand years, the ancient lands of Gandhara, served as the real holy land of the Buddhism to which groups of Buddhist monks and devotees visit for pilgrimage.

Very few Buddhists as now live in Pakistan, though their religious establishments (Stupas & Monasteries) still exist in Taxila, Takht Bahi, Dir and Swat. All these sites are preserved and maintained now as an important part of our cultural heritage. They are visited by thousands of tourists from all over the world and enjoyed as a patrimony of the world heritage. Incidentally, Taxila and Takht Bahi are the two most important monumental places inscribed on the list of World Heritage under UNESCO.

Gandhara art, Buddhist sculptures, missionary activities, religious expansion and the whole galaxy of cultural exchange and monetary developments are revealed as the consequences of new contacts, the exchange of ideas and the borrowing of technologies. This movement did not die out but was certainly dislocated in the breakup of socio-political institutions, which led to insecure trade routes and disrupted caravan processions. When a new socio-economic life began with the coming of the Arabs and political stabilization by Turko-Afghans, the Arabian sea routes increased the links with Arab seaports and as far east as China. The vast Asian continental land routes opened prospects of trade and cultural exchange with Iran and Central Asia. It is within this fresh set of prospects that the new urban

system of the medieval period unfolded and created a new age of achievement throughout the Islamic world. The cultural development that took shape presented a wider geographical world view, in which new artistic and architectural styles and new elements in arts and crafts gave a different stamp to the culture which is the great medieval heritage bestowed to Pakistan. Its prosperity declined after the invasion of the White Huns of Central Asia in the 5<sup>th</sup> century CE.

### **Self-Assessment Questions**

- Q.1. What do you know about the ancient cultures of Pakistan? Discuss.
- Q.2. Discuss the geographical and historical background of Pakistan.
- Q.3. What do you know about the pre-historic culture or Stone Age culture of Pakistan? Discuss.
- Q.4. Define the terms 'Proto-Historic' & 'Bronze Age culture of Pakistan.
- Q.5. Discuss the historic period culture of Pakistan and highlight its potential sites in the country.
- Q.6. What do you know about Gandhara? Discuss its art and architecture.

## **2.5 MUSLIM PERIOD CULTURE**

The first Muslim traders and settlers came as early as 637 CE and Sindh was conquered by Mohammad Ibne Qasim in 711 CE. After the invasion and conquest of Northern Sub-continent by Sultan Mahmud of Ghazni in early 11<sup>th</sup> century CE., large numbers of Persian-speaking Muslims settled in the country. Their numbers increased after a systematic conquest of the Sub-continent by Mohammad Ghori in the 12<sup>th</sup> century. Between 1191 and 1199 Delhi, the Indo-Gangetic plain, Bihar, and Bengal were conquered and added to Mohammad Ghori's empire by his Viceroy, Qutbuddin Aibak, later king in his own right (1206-10). The influence of the Muslims increased under the Slave Dynasty (1206-90). With the Khiljis practically the whole of India came under Muslim rule, and Persian, the language of the court, spread throughout the country. The general belief that the Mughals (1526-1857) brought about a fusion of Muslim and Hindu cultures is mistaken. If anything, Akbar followed a policy of pacification. The synthesis between the foreign and local was achieved much earlier, under the Slave and Khilji dynasties in the 13<sup>th</sup> century, while the Tughlaks established themselves in the 14<sup>th</sup> century. The Mughals only extended its scope but as will be explained later, this synthesis did not, join the Hindus and Muslims into one nation. Despite being under the same rule and though living most amicably together, they followed different religions and divergent streams of thought and tradition. The Muslims ruled with remarkable tolerance and justice, free of religious fanaticism, and socially they came as close to the Hindus as was possible, and as far as the latter's orthodoxy and restrictions of caste, creed, and untouchability would allow. Preaching had, in fact, started

earlier in the 7<sup>th</sup> century. The traders, travelers and voyagers were all filled with missionary zeal and in the train of, as well as ahead of conquerors, missionaries had come to this country. That is how the people of Kashmir, Sindh, the Punjab, and Khyber Pakhtunkhwa came to accept Islam in large numbers.

### **2.5.1 Muslim Period Architecture**

In architecture the Muslims had evolved about thirteen different styles in this Sub-continent which had blended Indian and other Muslim styles. Though some of the noblest examples of this have been left in India, such as Fatehpur Sikri and the Taj Mahal of Agra, the Jama Mosque and Red Fort of Delhi, many fine examples of Muslim architecture and its different styles are found in East Bengal, the Punjab and Sind and the glorious Mughal gardens of Lahore and Kashmir. Yet though left in India the monuments and buildings of Agra and Delhi are entirely outside the Indian tradition and are an essential heritage and part of Pakistani culture.

Architecture is another form of human expression which reflects the culture and the characteristic essence of a people. Mosques, mausoleums, *Khan-quahs* with typical domes, arches and minarets were the universal features of Islamic architecture and with the advent of the Muslims the topography of at least the Muslim quarters of the cities they occupied also changed. While preserving the broad features of the Hindu town-planning the Muslims added to it spacious mosques in central focal area, gateways, fountains in open spaces, domes, arches, and town-walls. Beyond the outer limits of the towns stood the graveyards, shrines, and mausoleums, to become a distinctive feature of Muslim towns. Some of these areas exist even today, and one of these situated at Makli Thatta is regarded as one of the biggest necropolises in existence. Similarly, the shrines and *Khanquahs* of the Sufis, like those at Bhit Shah and Swehwan in Sindh, Uchch, Multan and Lahore in Punjab beside those in Agra, Delhi, Ajmer among others, gave these towns characteristic Islamic identity.

Most of the architectural showpieces of the Muslim cultural excellence were the product of the Mughal era, though some were built earlier, like those at Debal (modern Banbore) in Sindh, Mansura, Uchch and Multan, Lahore, Delhi and many other towns. Some of these are now either in ruins or completely lost, except the great Qutab Minar at Dehli and some others. The Mughals further enriched the field with new architectural concepts derived from Central Asia and Persia and further borrowing from local Indian elements. This new synthesis produced such masterpieces as the palaces at the Agra, Delhi and Lahore Forts, the Pearl Mosque at Agra, the Mahabat Khan Mosque at Peshawar, the Badshahi Mosques at Thatta, Lahore and Delhi and the Shalimar Gardens at Lahore besides those which dotted along the Muslim settlements elsewhere in the Sub-continent. In the descriptions

given below we shall only be able to get a brief view of the architectural heritage of Pakistan.

### **2.5.2 Multan Tombs**

Brick building tradition in the Punjab of which Multan forms a part, has a long history which goes back to the 3<sup>rd</sup> millennium BCE., over the centuries not only the art of brick laying was perfected, but a special type of architecture with its own distinctive decorative features was evolved, which strongly persisted even when the Mughal introduced stone building in various centers of the Punjab. There is a group of buildings of a very fine quality in Multan, which throw some useful light on the style that immediately succeeded it. This group is represented by an entirely new class of building the mausoleum introduced in the Sub-continent by the Muslims. The original construction of this group of buildings extends from the middle of the 12<sup>th</sup> to the beginning of the 14<sup>th</sup> century CE. Although the buildings of Multan have undergone considerable renovation since the time of their erection, their original design seems to have been remarkably retained.

Among the groups the earliest is the tomb of Shah Yusuf Gardezi built about 1152 CE. This simple brick-built single story and flat-roofed building is rectangular in plan and stands within an enclosed courtyard. For its decoration the builders relied on colored tiles which cover every part of its outer walls. The rest of the tombs at Multan belong to Shaikh Bahauddin Zakriya (1262), Shadna Shahid (1270), Shah Shams Tabrizi (1276) and Shah Rukn-i-Alam (1335) CE. All are made of brick with a certain amount of woodwork. These are built in three tiers and form a separate sub-group which shows a marked development on the earlier tomb architecture.

The Mughal Empire of India was established by Babur in 1526 CE but it was Akbar who laid its real foundation, born in 1542 at Umarkot in Sindh, he left before his death in 1605 not only a large empire and a dynamic social and economic system, but also a distinct style of art and architecture created by harmonious traditions. This Indo-Iranian Mughal style was, however, developed and refined to its perfection in the succeeding century by his grandson Shah Jahan, the master builder. With the advent of the Mughals, Lahore suddenly entered the front rank of Asian cities with several magnificent structures. Even today, the most substantial relics of their architectural achievements remain there. Few of the Mughal monuments are mentioned below;

### **2.5.3 Lahore Fort**

Lahore has a long history of close association with the Muslims. It first became prominent in the reign of the Ghaznavid Sultan Mahmud who, in 1022 CE is said

to have built a new fortified town, known as Mahmudpur near the old city. Shortly he added two mosques—the earliest mosques of Lahore—which became famous as Masjid-i-khisht and Adina Masjid. It was here that coronation ceremony of Qutbuddin Aibak took place after the assassination of Muizuddin Muhammad bin Sam in 1205 CE. In 1241 CE Lahore was plundered by the Mongols but it was rebuilt by Ghiasuddin Balban in 1267CE.

It was during the time of Akbar the mud fort was replaced by a new one of burnt-brick masonry in 1566 CE. The high bastioned defensive wall which still stands quite intact originally formed a rough measuring 365 X 320 meters. Later, the successors of Akbar, Jahangir, Shah Jahan and Aurangzeb made numerous additions in the main building area which added richness and cooler to the original plan. The extant buildings of the time of Akbar and Jahangir in the Lahore Fort are built of red sandstone and show preference for beams and brackets which are decorated with the figures of lions, elephants, and peacocks. These buildings of red sandstone stand in marked contrast to the marble structures dating from the times of Shahjahan and Aurangzeb.

#### **2.5.4 Shalimar Garden Lahore**

The idea of building garden enclosures was certainly not new in the time of the Mughal. Nearly two centuries earlier Firoz Shah Tughluq is said to have restored thirty gardens of the time of Alauddin Khilji and formed 1200 of his own in the vicinity of Delhi Shahjahan was very fond of gardens, He ordered the construction of the Shalimar Garden at Lahore in the 1691 CE. It was completed in 17 months and 14 days at a cost of Rs. 6,00,000/= the garden encloses a rectangular area within a high enclosure wall and consists of three receding terraces bedecked with numerous pavilions and other beautiful structures. The garden was irrigated by means of a canal brought by Ali Mardan Khan and Mullah Ala-ul-Mulk Tusi from Rajpur (Madhapur) at distance of about 160 kilometers from Lahore.

Shalimar was laid out as a royal pleasure resort, but it also served as a place of residence for the emperors during their visits to Lahore. Number of pavilions and summer houses were added to the original plan with a view to providing accommodation. The middle terrace contains a royal bath with *pietra dura* work. The third terrace contains only one pavilion. In the centre of the garden flows the main canal with three big tanks. Shalimar suffered heavily during the troublous days of Ahmad Shah Durrani in 1742.

#### **2.5.5 Badshahi Masjid Lahore**

Mughal emperor Aurangzeb visited Lahore in February 1662 CE he ordered the construction of a mosque which came to be popularly known as the Badshahi

Masjid. It was completed in the year 1674 CE by Muzaffar Husain. The mosque is square in plan and is approached by an imposing flight of steps. The middle of the western side is occupied by the prayer hall. Each of the four corners has a square minaret topped with marble cupola. Jahangir's Mausoleum, Nur Jahan's tomb, Wazir Khan's Mosque are some of the other outstanding monuments which remind us of their great patronage of art and architecture.

Quite substantial also are the Mughal period remains in Thatta, the ancient capital of Sindh. Here, in the old city lies Shah Jahan's Mosque, a genius in coloured tile work, while countless mausoleums of princes, ministers, governors and saints spread over an area of six square miles on the nearby Makli Hill, the biggest necropolis of the South Asia.

In painting, Muslim influences resulted in the Mughal and Rajput school and they are felt in the Kangra school of Hindu painting. The art of miniature painting is still alive, though not much in demand, and M. A. Rahman Chughtai's work is a living incarnation of the Muslim heritage of art. The fine work of the Kashmiri artisans and craftsmen in wood, lacquer, papier mache, wool and silk, shows how Islamic influences penetrated deep into the aesthetic values of everyday life; and even articles of daily use exhibit a high artistic standard that could be envied by artists of repute.

The cultural traditions of Pakistan display a fine mixture of the best in Muslim art influenced by the best in the Indian practice. The tiles of Multan and Sind, the pottery of Bahawalpur and the Indus Basin, the gold and latticework of Pakistan, the metal work of west Punjab, the carpets of Balochistan, Kashmir and the Khyber Pakhtunkhwa province, reminding one of the glories of their Persian ancestors, the work of the craftsmen of Kashmir, who deserve to be immortalized as artists, and much more besides, is living testimony to our past cultural heritage and modern tradition.

Pakistan, from Khber to Karachi, is a geographical, historical, cultural, religious, and racial unit. It's all provinces, namely Khyber Pakhtunkhwa, Punjab, Sindh, Balochistan and Gilget-Baltistan including Kashmir are economically interdependent, with Punjab and Sindh producing good and fibre in plenty, and Balochistan and Khyber Pakhtunkhwa having mineral and forest wealth in abundance. Gilget-Baltistan and Kashmir have a rich cultural heritage and extraordinary tourism potentials.

All these provinces and Kashmir together present a happy blending and an ideal balancing of Nature's abundances. They also represent a unique example of the

intermingling of the people of one province with the other. Balochis are spread over in varying numbers in Khyber Pakhtunkhwa, Punjab, and Sindh while the universal Pathans are common to every province. Punjabis too have spilled over in considerable numbers into Sindh, Balochistan, and Khyber Pakhtunkhwa, and Sindhis form a notable percentage of the population of Balochistan's Las Bela, Kachchi and Sibi areas. Kashmiris are settled in large numbers in the northern districts of the Punjab and in some parts of Khyber Pakhtunkhwa. They together form one people having the same profile, tributaries serving as the basis of economic prosperity. Tribal stocks, religious beliefs, eating habits, dressing patterns, are all identical. Sakas, Kushans and Huns being their ancestors, Islam their faith, wheat their main food, and *shalwar-kameez* their clothing. Though regional languages differ, script is common, and the national language *Urdu* is understood by all.

Geographically, again it has natural and clearly demarcated boundaries with mountains in the north and north-west, ocean in the south, desert in the south-east and south-west and river Sutlej-the last river of the Indus system in the northeast. Few nations in the world have such a strong and powerful homogeneity as prevails in the length and breadth of Pakistan. Few nations in the world have so many common ingredients of nationhood as Pakistan. This is not merely rhetoric, but this study bears a testimony to this fact. If the reader still has a bit of doubt on any point which needs further clarification, he is advised to traverse through the length and breadth of this beautiful country, meet its people, see their way of life and their culture; for seeing is believing.

Pakistan is famous for its handicrafts, beautiful hand-made articles are available at moderate prices, there is an endless variety. Delicate silver trinkets, finely carved wooden tables, trays, screens and other articles, colorful camel – skin lamps, beautiful objects of ivory, fragile pottery, embroidered purses, brassware of every description, bamboo decorations, cane and conch shell products, glass bangles, gold and silver ornaments, hand embroidered shawls, luxurious rugs and carpets and hundreds of other decorative handicrafts can be bought as souvenirs. Things purchased as a reminder would always remind you of this beautiful country.

Sialkot is the center of Pakistan's sports goods industry. Sports goods of various descriptions produced here have a worldwide market. Sialkot is also famous for its musical instruments, surgical equipment and stainless-steel cutlery and utensils. Few visitors leave Pakistan without a pair of '*Saleem Shahi*' shoes, with upturned toes. These shoes, for both men and women, are available in all sizes, colors, and varying degrees of ornamentation and can also be made to order.

Pakistani classical music has a very old tradition. It consists of number of ragas (melodic patterns) each of which is considered appropriate for a particular time of the day and is not played at other times. The musician may improve, but only in conformity with the rigid requirements of the raga. The rhythm pattern is highly complex. Among the string instruments the most popular is the *sitar*. Flutes and the *shahnai* are wind instruments commonly used. The table, a drum-like percussion instrument, *makrs* the beath and is in dispensable to Pakistani music.

Dances are classical or popular. It takes a long time to acquire proficiency in the classical dance with its highly complex body movements and symbolic hand gestures. Folk dances are much simpler. Music, song, and dance are generally the expressions of joy and celebration. Certain tunes also depict sorrow and grief. Music is the inseparable and necessary accompaniment of most of the festive occasions. Song and dance are no exceptions, but certain festivals in Pakistan are serious in true Muslim tradition.

The most important Muslim festivals are Eid-ul-Fitr and Eid-ul-Azha, the former immediately follows the dawn to dusk fasting during the month of Ramazan-the month in which the Qur'an, the religious scriptures of the Muslims was revealed to the Holy prophet (peace and blessings of Allah be on him). Moharram is another important occasion which is observed in commemoration of the martyrdom of the grandson of the Holy Prophet (peace and blessings of Allah be on him), Hazrat Imam Hussain (*aliah salam*). It is preceded by ten days of mourning at end of which large ornate structures known as *Tazias*, symbolizing the tomb of the great martyr are taken out in procession through the streets.

As Muslims all over the world follow the lunar calendar for all religious occasions, the dates of the festivals lag behind the Christian era by about ten days each year. Other important festivals are Khordadsal (birthday of lord Zoroaster); Christmas; Durga Puja; Dusehra and Diwali observed by Parsis, Christians and Hindus respectively.

The people of Pakistan, without any consideration of their respective religious faith, linguistic group or ethnic stock, are proud of this land of singing rivers and dancing rivulets, of rugged mountains, of snowcapped peaks, of plains and of fields and their produce, of the mineral wealth, of the natural resources and many more things beyond the horizon of their imagination. And of its Islamic spirit, and robust patriotism, of the study guardians of Norther West Frontier, and of the simple farmers of the fertile wheat fields of Punjab the land of five rivers, of the innocent peasants working ceaselessly from dawn to dusk in the field of cotton and rice, of

Indus Valley Civilization, of camels and transporters, of deserts and fertile fields, of plains and mountains, of beautiful beaches and the deep blue sea.

The Muslims, from the earliest days, left their landmarks in the field of architecture as they built cities and citadels, forts and palaces, mosques and madrasahs, tombs, and mausoleums, and introduced the laying out of gardens in this South Asian land. The plans of both secular and sacred buildings were those that had been standardized in the tradition of Islamic architecture. For instance, the architecture of the mosques is grand and simple, at once attractive and awe-inspiring, ordered and restrained, marked by symmetry and proportion, with open spaces and abundance of light in accord with the Islamic conception of man's relationship to God as opposed to the Hindu tradition of sacred architecture which is elaborate in character, profusely decorative, with closed and dark cells and niches and mysterious complicated passages.

The skill and method of the local craftsman and the available material are the factors which determine, to a large extent, the implementation of the plan. Thus, out of the spirit of Islamic architecture and the structural features of the Hindu tradition, there evolved the Indo-Muslim style of architecture with the happy blending of power and beauty, which is best exemplified in the Taj Mahal of Agra.

The gardens laid out by the Muslims, with the flowers and fruits and running streamlets in beauty and tranquility, were a projection of their idea of paradise. Yet again the local climate and flora could not but condition their design. Many minor handicrafts like tapestry-making, carpets, embroidery, goldsmithing, wood-carving and pottery, inspired by mural designs, floral and geometrical, flourished in the workshops patronized by kings and nobles and spread to distant villages.

Private libraries were the proud possession of every distinguished family. A gentleman was one who was the master of sword and the pen. Paper was introduced in South Asia by the Muslims; the art of illuminating manuscripts was highly valued and patronized; and learning the art of calligraphy was a part of the curriculum for the high and the low.

The Muslims, from the very early days. Showed a wonderful appreciation of Indian music. However, since it had become stereotyped and tradition-bound, they synthesized it with their own tradition, enlivened it with dynamic impulse and became the chief contributors to, and sharers in, what came to be known as Indian classical music. In the Sufi congregations, the qawwali was introduced to serve as the food of Divine love. Many new musical instruments were introduced by the Muslim artists through modifications suggested by the comparable Indian and

foreign musical instruments. The art of miniature painting flourished under the Mughal patronage, and the Mughal school for painting grew up with its emphasis in the portrayal of real scenes from life and marked by a naturalistic tendency and a judicious use of colors.

As the political and social institutions of the Indo-Muslim community weakened in the eighteenth and nineteenth centuries, the rage for poetry became so common and widespread that one who could not embellish his speech or writing with apt quotations from the *Urdu* and Persian poets had no right to be regarded as a cultured person. This accomplishment was a part of the gentle art of social living. The peculiar institution of *mushaira*, a public gathering at which the poets would recite their ghazals, all in the same rhythm and with the same rhyme structure, and receive open applause and acclaim, spread in all cities and towns. Court manners were scrupulously observed in the *mushaira* which was very much like a poetic *Darbar-i-Aam* where, instead of one monarch, several rival monarchs of poetry presided. A peculiar tradition of master and disciple, midway between the mystic order of *Murshid* and *Murid*, and the guild practice of master craftsman and apprentice, grew up for cultivation of the art and craft of poetry. Poetry was so close a part of social experience that the need for formulating a systematic theory of criticism was never felt.

*Qawwalis*, rendered musically along with the delighted dance in spiritual worshipers presided over by a saint, stylish recital of *marthias*, elegies of high poetic excellence in commemoration of the martyrdom of the grandson of the Holy Prophet, devotion to the memory of the saints and martyrs of Islam, pilgrimages and anniversary festivals of the shrines, the symbolic rites and rituals and ceremonies practiced on such occasions, became the peculiar forms of the popular Islam of the Indo-Muslim community.

With the political decline of the Muslims, the sprightly grace of their architecture was smothered in over-ornamentation; painting declined; but music continued to be practiced as a family tradition and flourished in the courts of rulers and the salons of courtesans, and poetry found a new medium which had a liberating effect on poetic genius. The tradition of court patronage was carried on in the successor states of the empire. This dispersal of authority brought about almost a revival in regional languages and literature and the local arts.

Alongside all these developments, as time passed the Indo-Muslim community became less and less culturally tied up with the Muslim countries of West Asia, and more and more familiarized in South Asia, it evolved a language to its own, *Urdu*, with an indigenous textual base and an Arab- Iranian- Islamic superstructure,

harmonized and blended to serve as a vehicle for non was that the Indo-Muslim community had become differentiated from other Muslim peoples and well-integrated within itself. Conscious of its distinct identity, it forged on both linguistic and literary levels a medium of communication with the Hindus. Subsequently, the impact of the West opened new lines of thought and brought about almost a revolution in the literature by weaning it from the old metaphysical moorings and making it more conscious of social problems. The rise of modern Urdu prose may be said to be entirely due to this impact.

Urdu has played an important role in the articulation of the Indo-Muslim community. It has been a symbol, an issue, and a weapon in their struggle for independence. By its very nature and status, it has been a language of urban sophistication, classical tradition and scholarship, and a link of intercourse between the diverse linguistic groups throughout South Asia. This account helps in understanding the fact that Pakistani society has three cultural levels, represented by Urdu, the regional languages, and the local folklore.

Each of the regional languages of Pakistan boasts a treasure and a tradition of high literature with mystical, romantic, and heroic trends, woven of the very stuff of which regional life is made, investing the old tales, mystical and historical, with the universal significance of human situation and destiny. Folklore and folktales are the anonymous, natural growth of the soil, projecting the infrastructure of subconscious group life, though threatened with extinction by the modern trends of urbanization and industrialization.

There has been considerable activity in the process of resuscitation, reinterpretation, and revitalization of all the three spheres. The realization has grown that if the treasure of folklore and folksongs is lost and their spirit is not integrated in the collective consciousness, something basic value will be missing from the cultural life that time is shaping. The regional literature, whose place in the affections of the masses has never weakened, are being cultivated with a new zeal and their tradition is being expanded to convey and contain modern sensibility. Still, it seems to be the destiny of Urdu, which after religion, is the most important bond of unity among the different regions of Pakistan, to strike deep roots in the soil, and , by taking a new color and a new direction from the Pakistani environment, develop like American-English into what might come to be called Pakistani Urdu as distinguished from the Indian Urdu, both claiming the same classical heritage, but differentiated in their modern tone, spirit and idiom. A similar tendency is noticeable in folk arts and folksongs, and in the popular as well as the high tradition of fine arts.

Cultural activity lies midway between purely spiritual and purely material pursuits. It draws its inspiration from religion, but it is based on and conditioned by the political-economic structure of society. However, all the forms of culture are informed by that core of values which they seek to express, and the ultimate significance of a culture lies not in itself but in the contribution, in terms of truth and beauty, that it makes to humanity's art of living. This awareness is a universal influence on the mind of Pakistan which can never be completely concealed.

The creation of Pakistan was accompanied by violent upheavals and the uprooting of society. The fulfillment of the dream of Pakistan brought in its wake excess of problems of an ideological nature and sectional interests and ambitions, without the wisdom and experience needed for building assimilative structures and accommodating democratic urges to arrest the tendency towards chaos and disintegration. The country had no workable political constitution, and the economic progress that followed independence gave birth to many classes with conflicting interests, rising expectations and mounting demands, and, on the whole, resulted in an unethical race for grab and graft, the disruptions of villages and the appearance of marble palaces side by side with shanty slum area in the cities.

Pakistan now has a constitution, democratic, federal, and Islamic, which emphasizes the importance of federalism as the overall integrative principle and ensures autonomy to the regions for their full and free development. The Government is pragmatically developing an Islamic economy, seeking avenues of cooperation with the middle East countries in production and striving with the Third World for a more equitable economic order. Through labour laws, land reforms cooperative farming, abolition of the *Sardari* system and nationalization of basic industries and agricultural processing, it is securing the participation of the workers and the peasants in the recompenses and the products of economic activity.

This politico-economic shift means that favourable conditions have been created to facilitate the evolution of national culture side by side with regional cultures and to make it possible for a larger and larger section of the people to participate in the composite culture at all levels. Thus culture, both in its horizontal dimension (the national-regional and the urban-rural contradiction), will hopefully be benefited by this strong trend towards democracy and Islam.

The involvement of the Pakistani people in experiments with Islam, both at the governmental and the popular levels, is meant to impart a new stamina and provide a new direction to their thinking and their arts and regenerate their traditional values. In the process, however, diverse mental attitudes become evident. There is the obscurantist, dogmatic, inquisitorial attitude; the politicizing Islam attitude; the

anti-traditional, secularizing, modernizing attitude, besides other non-creative and anti-cultural attitudes which are rampant and which, in their different ways only endorse the relevance of this issue to modern Pakistani thinking.

As against the prevalence of these schisms, there is some serious intellectual activity, at once critical and creative, to seek in Islam the meaning and purpose of life and the light with which to see the contemporary problems in their true perspective. Research is being carried on by learned bodies with a view to awakening in the younger generation an enlightened awareness of the glorious traditions of Muslim science and philosophy which they had all but forgotten. Similar research is in progress on how best to bring the laws of the land in consonance with the teachings of Islam.

In the past, as we have noted earlier, the court and the khanqah were the two poles sustaining the cultural universe of the older Indo-Muslim community. Today, in the same way, pre-occupation with Islam and a trend towards western democracy are crystallizing as the two poles deeply affecting the emerging cultural life of modern Pakistan. Faith in the revolutionary potentialities of Islam supports the hope that modernization, in the sense of a scientific outlook, use of technology and mass participation in politico-economic life, can be integrated within the orbit of Islamic society. In fact, this faith and this hope are the main reason of the creation of Pakistan.

## **2.6 BRITISH PERIOD CULTURE**

The Sub-continent, bound by the Himalayas and China on the north, Burma on the east, the Arabian Sea, Iran, Afghanistan, and Central Asian states on the west and north-west, and by the Indian Ocean on the south, was never one country except under the Mughal Emperor Aurungzeb (1658 to 1707) and the British (1857 to 1947). All pre-British definitions of the country, called originally Hindustan, and India since the advent of the European, excluded the territories which now form Pakistan. Within these separate regions dwelt peoples of different races and cultures at different stages of development flourished.

By the end of the first half of the 19<sup>th</sup> century, this area was occupied by the British who had come to the Sub-continent 200 years ago. In order to control the freedom-loving people of this region, the British created a new buyer class which represented their economic and commercial interest and a new feudal class which was given the assignment of controlling the local population. These two classes not only introduced a perverted cultural pattern of colonialism but also undermined the local culture. Some of the manifestations of this new development were made possible through the settlement of canal colonies, railroads and other forms of communication which

were not designed to encourage mobility amongst the people of this area but were mainly pre-occupied with defense and commercial considerations.

The British also introduced a new language and a new educational and administrative system. It is no longer controversial that each language brings its own culture. The introduction of the English language imported western cultural paradigms in Pakistan. The presence of the feudal, pirs and the comprador class was used to inculcate inferiority complex about their own culture amongst the people. The worst features of our culture were strengthened, and the best were either condemned or substituted. Another logical impact of this new cultural imperialism was that it had a deep impact on our literary and other forms of expression. The gulf that already existed between the popular culture and culture of the elite was further widened when new similes and metaphors were introduced in our poetry and literature. Not only the forms of literary works underwent a change but also the influence of European themes became visible. These impressions were further strengthened through the missionary schools and emergence of a new urban culture. Ironically, cricket, which has almost become a part of our culture, was a product of this period.

Social stratification also underwent considerable change both in the urban as well as rural areas. The development of the countryside and the towns was deliberately kept lop-sided in order to sharpen the divide between the local backwardness and the urban development. Lord Macaulay's philosophy of alienating the local bureaucrats could not have shown better results anywhere else. A new class in Pakistan emerged which though looked like the local people but in habits, dress, lifestyle and behaviour imitated the manners of their colonial masters. During this period, resistance and resentment was also witnessed in our culture. The common man became more aware of the impact of colonialism on his values than the collaborators.

The impact of the British rule on Pakistani culture was so deep rooted that both history and value system which used to be a source of pride for the people of Pakistan became an apology for backwardness and inferiority. This resulted into an intellectual ferment and the people were torn between their own heritage and the distant melodies of the European glory. No attempt was made to understand the intellectual fibre of European culture which had resulted into their political and economic superiority. This led to cosmetic illusions of modernity whereas in fact, those institutions were allowed to flourish which were negating to the grammar of a modern culture. This situation called for an intellectual transformation to recapture the slipping thread of history, to save those aspects of our culture which feared extinction and to struggle for the independence of our territory to rescue our

culture from the threatening revival of Hindu culture as well as from the colonial punctuations in our cultural heritage.

One of the most devastating impacts of the British colonialism was the suppression of our cultural heritage. The movement for independence, therefore, was deep-rooted in our cultural environment. Whether it was the question of Urdu-Hindi controversy, cow slaughter, or violation of the sanctity of mosques, the paramount issue always had cultural bearings on our political struggle for freedom. Whenever we felt that our cultural values were being violated by the British or the Hindus, a new life to save our culture pushed the struggle for Pakistan to new horizons. If we look at the subsequent developments in the movement towards Pakistan, we witness that it was essentially the issue of our identity that paved the way for the political acceptance of the idea of Pakistan.

An objective analysis of the cultural overtones of the politics of the Indian National Congress would show that the Congress leadership, contrary to their tall claims, had absolutely no place for the cultural values of the Muslims. In their attempt to project the idea of Hindu nationalism every effort was made to harness the political movement with the revival of ancient Hindu cultural paradigms where Muslims were treated as foreigners belonging to an alien culture. whether it was the Shuddhi and Sanghathan movements or the Arya Dharam of Punjab, each movement was directed at suppressing the Muslim culture in different parts of the Sub-continent. The Congress leadership used not only Hindu religious symbols but also literature and history to depict the existence and conflict of two cultural legacies. In other words, it was a denial of even those aspects of Indian culture which were shaped jointly by the Hindus and the Muslims.

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In order to counter these attacks against the historical forces and cultural heritage of Pakistani people, the Muslim leadership in South Asia undertook a struggle to focus on the cultural patterns and cultural uniqueness of the future Pakistan state. It emphasized those elements of history which had helped Muslims achieve a unique culture that was not only different from the other cultures in the region but also distinct from the culture of those immigrants who had settled here from different parts of the Middle East and the Central Asia. Therefore, even in those initial stages, when the contours of Pakistani nationalism were being shaped culture played a very important role.

Perhaps the best appreciation of Pakistani culture was offered by Mohammad Iqbal who stressed the fundamentals of this culture in two ways. Firstly, by highlighting the spirit of Muslim culture and secondly by emphasizing the culture of those areas which constitute today's Pakistan. In both cases Mohammed Iqbal not only saw the

higher culture of Islam shaping the destiny of these people but also its role in the future relationship between Pakistan and the Muslim countries of the Middle East and Central Asia. The idea presented by him was not so much of a dream as has been generally alluded to, but a re-writing of the salient features of the Pakistani culture which were felt threatened because of the onslaught of the western colonialism as well as the politics of Hindu culture.

### **Self-Assessment Questions**

- Q.1. Critically analyze salient features of the Muslim architecture of Sub-continent.
- Q.2. Highlight the Multan Tomb architecture and discuss its origin and development.
- Q.3. Discuss the historical background of Mughal period architecture of Lahore.
- Q.4. Evaluate the impact of Muslim period culture on the soil of Sub-continent.
- Q.5. What do you about the British period culture of Pakistan? Highlight its impact on Pakistani Society.

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## **Unit-3**

# **CONTEMPORARY CULTURE**

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# CONTEMPORARY CULTURE

## INTRODUCTION

Culture is main element in human life it is basic part of society without it no concept of society. The basic difference between human and animal is that human being has specific culture which set up their pattern of life. Every society has its own culture which is differentiate one society to others.

Culture has been interpreted variously as a form of social and corporate life, or expression of the highest intellectual life or simply as an instrument for fulfilling the material requirements. It is sometimes described as an independent force, unrelated to material needs, which gives both form and content to community life. Culture is the way that is found in knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society. Culture which is found in diverse way as its geographic environments such as mountains, plains, deserts, river and valleys. Basically, culture is included in tradition, history, customs, manners, in our languages even culture can be seen in our food, dress and other social traits as grow under certain geo-physical environment. Culture has diversity in the customs, food, folksongs, dances and tales. Culture influences in the basic institution of human life as religion, political life, arts , sciences and in our education.

Pakistan is rich in diversity of culture. Our culture is influenced by Islam and is well expressed in the beautiful mosques, literature, paintings and handicrafts of surpassing beauty. Infact in a society, like the one in Pakistan, organized on the basis of Islamic, social, spiritual, moral and material values, all the cultural manifestation as in literature, fine arts, modes of life political behavior, social conduct, legal codes and educational set up, represent the Islamic order.

This unit gives the study about the contemporary culture that relates the culture as mark of identity, as different elements of culture are the ways through which we can identify different culture in one society. This unit also expresses the cultural Heritage, different cultural institutions, and Cultural Harmony.

## **OBJECTIVES**

After going through this unit, the student will be able to understand the following topics:

- to describe the culture and its identity
- to explain the cultural heritage and its potentials
- to evaluate the cultural institutions its origin & development
- to analysis the cultural harmony

### 3.1 CULTURE AND IDENTITY

Culture is known as the pattern of life in which included language, dress, food, handicrafts, and architecture. Culture can be identified through language, nationality, culture heritage and our way of living. It is necessary to know about what culture is and how it affects in our life so following is the discussion about the concept of culture. Identity is the logic through which can be recognize any person on basis of religion, nationality, language, gender, education etc. For detail study of Culture and Identity it needs to know about the term culture and identity so following is define of both terms.

**Culture:** Many civilizations used the term culture in different ways as Greeks used culture to symbolize agriculture. The Roman used the word culture in physical and moral logic. Culture is popularly considered in an evaluative way. Culture is the continuously changing pattern of learned behaviour and the products of learned behaviour in which included attitudes, values, knowledge, and material objects which are shared by transmitted among the member of society. In social order culture includes traditions, history, customs, manners, language, dress, and other social traits as grow under certain geo-physical environment. All these elements go to make the individual and the society with all its bearings of thought and action conduct behaviour. Culture, therefore, connotes the entire range of society's make-up such as religion, faith, morals, customs, laws, learning, arts, crafts and hobbies which is a man acquires as a member of society and whose use and adoptions enables the different and sometimes dissimilar individuals and groups to develop common interests in acquiring common appearance and traits. Another way in which behaviour is patterned or fitted together is in the relationship between the behaviours of people when they are in contact. Culture involves in pattern of behaviour as husband- wife behaviour, parent- child interaction, teacher-student relationship, employer- employee interdependence and so on.

Culture covers all the basic institutions of human activity such as family, religion, economic organization, political life, arts, Sciences, education, and language. It is the inner soul or spirit which is common to all these elements and is the driving force behind this institution. Culture can be changed within the time the process of changing is gradual, but the basic unity remains intact. All forms of culture many indicators i.e. language, literature, arts, science, music, painting, architecture, marriage, customs, food and drink, political, educational, and economic institution have behind them a tradition of spiritual, moral and intellectual concept which provide them an inner soul, as well as the outer form and appearance. Pakistani society is basically a Muslim society. Its beliefs in morals are based on Islam.

Islamic culture base on belief in Allah, belief in the angles, belief in the Prophets, belief in the revealed Books, belief in the day of Judgment.

**Identity:** Identity means to recognize a person or groups of people on certain bases which make them different from others. Identity is the sense through which culture can be identified. Basically, it considers the boundaries of culture in which including nationality, religion, language, ethnicity, and gender. Identity used in two senses in social and political way. In the formal way identity simply use in social category in which person can be differentiate by the rules of society as example of language, dress, etc. In the political sense of person or group of people identity based on person special pride which are unchangeable as gender come on family background in native language.

### 3.1.1 Elements of Identity

Following are the basic elements of identity.

- Nationality
- Religion
- Language

**Nationality:** It means the person were born and lives. It helps to identify the country of a person. It is basic mark of identification of any person. People who live in different countries their country name is mark of their identity as Pakistani, Indian, American etc.

**Religion:** It is known as belief on God. It set the moral values of person or group of people. It also developed the culture. It helps to identify the moral values of any society. It is mark of identity as Muslims, Hindus, Christian etc.

**Language:** Language is the way that we express our feelings in words. It attaches an individual to his family. It is the source of continue and survival of culture. It is the means of communication. It is identification of geographical location of speaker as our voice is our identity. It allows other to identify where we have born, brought, and our living area. Language is essential to expression of culture. It is the means by which culture and its traditions can share and preserved.

### 3.1.2 Types of Cultural Identity

Every society has specific culture which transferred from one generation to other generation. Following are the types of culture through which we can identify the culture.

- Material culture
- Non-material culture
- Sub-culture

- Ideal culture
- Real culture

**Material Culture Identity:** Material culture identity has the physical looks. It has both aspects as we can see and touch. It is known as man-made culture so it can be modifying according to need and requirement of the society. In this type of culture, we can identify through physical appearance of culture. Material culture identity by dress, food, music, folk dances, festivals, architecture, arts and crafts, painting, handicrafts, and literature.

**Non-Material Culture Identity:** Non-material culture has not physical looks. This type of culture can be identified through the pattern of the life of any society. Non-material culture identifies through norms, values, rules, beliefs, behavior, languages, and different ceremonies of any society. For example, in Pakistani society the behavior of respects to elders and women comes in non-material culture.

**Sub-Culture Identity:** Culture can also be identified in sub-culture as different regions of Pakistan have their own culture which is known as sub-culture. The different regions of Pakistan as Sindhi, Baluchi, Pathans, and Punjabi has their own culture which can identifies in dress, language, food, folk dance, festivals, celebration of birth and marriage ceremonies. We can identify their culture in their pattern of life.

**Ideal Culture Identity:** Ideal culture develops the cultural pattern of any society. When we speak of cultural norms, we are usually speaking of the ideal culture. Cleanliness, honesty, truth are the major examples of it. It is identified by the behavior of any society. As, the cleanliness is ideal culture but the behavior of society towards clean living, will identify the level of ideal culture being adopted by that society.

**Real Culture:** Real culture is known as culture patterns which people in fact follow in their daily life. We can identify the culture in their daily routine life as, Islam teaches us the rights of women in property but in practices when we ignored this right of women this practice identifies our real culture. Real culture includes the values and norms that are followed by people.

### 3.2 CULTURE HERITAGE

Heritage is known as “property” that passed down previous generation to new generation. Cultural heritage means the transfer of expression of the way of living one generation to other which has developed by old generation. It comprised the material and non-material objects. It included the architecture, tradition clothes, food,

music, folk dance, arts and handicrafts, painting, language, literature, customs, traditions, values, norms, etc. Following are the main culture heritage of Pakistan.

### 3.2.1 Architecture

Pakistan has rich cultural heritage of architecture in which included the Mosques, mausoleums and have historical buildings. The brick work tradition found in Pakistan in which Multan Tomb is famous. It is a special type of architecture with its own distinctive decorative feature which strongly persisted even when the Mughuls introduced stone buildings in various centers of the Punjab. Multan is famous for the architecture work. The tomb of Shah Yusuf Gardezi work of brick - built and flat-roofed building is rectangular in plan and stands within an enclosed courtyard. For its decoration the builders relied entirely on colored tiles which cover part of its outer walls. The brilliant play of colours and the predominantly geometric pattern present a rich plastic appearance. The tombs of Shaik Bahauddin Zakriya, Shadna Shahid, Shah Shams Tabrizi and Shah Rukn-i-Alam all are made of brick work with a certain amount of woodwork. These are built in three tiers and show a marked development on the earlier tomb architecture.



Tomb of Shah Yusuf Gardezi      Tomb of Shaikh Bahauddin Zakriya

Lahore city has rich culture of architecture as Lahore Fort is built of red sandstone and show preference of beams and brackets which are decorated with the fingers of lions, elephants, and peacocks. This building of red sandstone stands in marked contrast to the marble structure.



Lahore Fort

Shalimar Garden Lahore encloses a rectangular area within a high enclosure wall and consists of three receding terraces bedecked with numerous pavilions and other beautiful structures. Badshahi Masjid in Lahore each of the four corners of it has a square minaret topped with marble cupola. The red sand- stone facing on the north, south and west sides.



Badshahi Masjid

Thatta emerged as a seat of great cultural and intellectual activity during the Mughul period. The rich dark red bricks used in different buildings of Thatta. The stone buildings of Makli Hall are famous for their carvings and tracery. Jami Masjid of Thatta is famous for its tile work and its design of roofing system through it the voice of Imam can be heard everywhere without the help of mechanical device. All these architectures presented the tangible culture of Pakistan.

### 3.2.2 Arts and Handicrafts

Indus Valley, Harappa and Mohen-jo-Daro civilizations has handicraft making tradition thousands of years old. Pakistan has renowned cultural heritage of arts and handicraft in all worlds. The arts and handicraft of Pakistan are famous because of its attractive colors and the bewitching textures. All region of Pakistan has its own arts and handicraft heritage. Pakistan has renewed handicrafts in following regions.

**Punjabi Handicrafts:** Handwoven utensils are popular in ruler area of Punjab. This is used for keeping *Chapati*. It is commonly known as *chaba*. Clay pots and blue pottery of Multan, Bahawalpur and Hal are famous in whole world. Punjab pottery work with the combination of Indigo in white stone these are famous in the entire world.



Blue pottery of Multan

Handicrafts in Punjab

Stonework and marble pieces work of Texila, Lahore, Multan and Sargodha regions have rich culture of this handicraft. Hand knotted carpets of Lahore are famous. Punjab has long been known for its *kheses* and *khadars* commonly used as household linen. The *kheses* of Multan, Sahiwal, DeraGhazi Khan, Mianwali and Jhelum, made of mixtures of cottons are now produced in greatly improved quality. Though the art of weaving rugs and carpets had been in existence since ancient times, the Mughal brought richness and refinement when they transplanted the Iranian art of making pile-carpets in Lahore. The *Karore-pakka* printers of Multan and *chappey-walas* of Lahore are well known masters of dyeing and printing, mass producing wraps, draperies and other chaddars, done mostly in Persian designs and colors. Chiniot is famous in whole word for their qualities of wooden carving. Camel bone crafts are famous in Multan. Sports goods and surgical instruments of Silalkot are famous in worldwide.

**Sindhi Handicrafts:** Handwoven utensils are popular in ruler area of Sindh. Dress embroidered work with silk thread, beads, and mirror, mirror work on cushions famous in Sindh. Among the crafts, cotton-weaving is perhaps the oldest heritage of Pakistan Hand-woven fabrics and materials were exported to West Asian countries and the Roman world from Sindh since times immemorial, and weaving centers in Thatta, Tando Muhammad Khan, Sukkur and Jacobabad still produce such traditional fabrics. Later textiles came to be woven in several varieties of silk-wild, raw and Chinese. Related arts of dyeing, hand painting, block-printing, brocading, embroidery and stitchery also developed in course of time, and became the hallmark of craftsmanship of various regions.



Sindhi embroidery

Sindhi cap and ajrak

Among the local version of folk-rugs, *farasis*, a mixture of sheep wool and camel hair, are woven in striking patterns all over Sindh. The mirror-embroidery of Sindh has been considered as a highly fashionable craft. Various known as *gajj*, *karmoch*, *mithi* and *Baluch*, this traditional craft of the gypsy women from the deserts of Tharparkar, and the Lohan and Baluch Women, is done in chain or cross-stitch with pieces of mirror set in tufted button-holes.



Sindhi handicrafts

Sindhi handicrafts

A specialty in home-craft is the *rilli* patchwork of Sindh is made of retrieved bits and pieces of cloth in multi-colored designs and patterns in appliqué. The *rilli* bedspreads, wall-hangings and cushion-covers have an aesthetic appeal and are highly popular. While the silken Kheses from Gambat and Nasserpur in Sindh are a class by themselves. Likewise, the multi-colored Thattailungis, the *lachchas* of add up to the exciting range of crafts. The most popular Sindhi *ajrak*, done in indigo and maroon with a sprinkling of white, comes from Matiari and Hyderabad. *Sindhani*, richly embroidered footwear of Sindhi women, still seen in Sindhi homes.

**Khyber Pakhtunkhwa Handi crafts:** Handmade wooden poultry in balls making are famous in Hunza. Marble carving in decorative pattern is famous in Khyber Pakhtunkhwa. The embroidered work of *Pushmina* of the Khyber Pakhtunkhwa is famous in all worlds. A coarse variety of striped woolen shawls come from District Swat. The leather works in the Frontier, the *Zari Khussas* and *Chaplis* of Peshawar, worked in gold threads, and gold embroidered waistcoats are highly popular. The folk jewelry of the Northern area is famous in whole world.



Handicrafts in Khyber Pakhtunkhwa

*Taghar* and *Nakhairugs*, with twisted knots, are produced in Kohat, Bannu, Mardan and Dera Ismail Khan. The folk jewellery of the Northern Areas, Chitral, Kaghan and Swat is done in the traditional Graeco-Roman- Buddhist style, with a blue stone set in the pendants of the neck ornaments.

**Baluchi Handicrafts:** The mirror-embroidery of Baluchistan stands out as a highly exclusive craft. Variously known as *gajj*, *karmoch*, *mithi*, and *Baluch* this traditional craft of the gypsy women from the deserts of Tharparkar, and the Lohana and Baluch Women is done in chain or cross-stitch with pieces of mirror set in tufted buttonholes. The Baluch pashk and *lohris* are good specimens of such embroidery. Baluchistan is noted for ornament trapping and embroidered horse and camel gear come from Lehri, Makran, Las Bela and Kachchi areas.



Master pieces of Baluchistan Handicrafts

Leather outfits, like saddlery, waistcoats, jackets, handbags, purses and shoes in colourful embroidery and stitches are made in various places in Baluchistan including Quetta and Kalat. *Peesh* leaves and fibre are extensively used in Baluchistan for making bags, mats, and *savas*. Beads and shells are also used in Baluchistan to ornament basketry.

### 3.2.3 Traditional Clothes or Dress

Pakistan has the cultural heritage in dress as the *shalwar kameez* is national dress of Pakistan which has wear in five provinces. Pakistan has diversity in *shalwar kameez* design that based on the geographical condition of the region as in Karakoram and Hunza women wear long, loose shirts with baggy trousers and a dupatta under which there is a small, embroidered cap. They are fond of bright

colours and turn out very attractively dressed. Men wear long coat shalwars, rolled woolen caps often with flowers stuck in them and flexible top boots that called *Pabloo* which can protect them against the sand and helpful for mountain climbing in snow. In Baluchistan women also wore loose shirts or gowns and trousers. The gown was ornamented with a profusion of needlework of various matching colours. The shirt had a large front pocket, *pandol*, near the knees which was also embroidered. The married old woman sometimes used black shirt without embroidery. They did not use any jewelry or ornaments. Men had long hair while the woman's long hair was parted in the center of the forehead. This separation was called *girwar*. In Punjab dress is made up of kurta or kameez and straight cut shalwar. Men wear the Punjabi suit in some region of Punjab. In Sindh Ajrak and Topi are considered as respect, honor and pride. The women wear heavy traditional dresses with hand embroidery and famed mirror work that is known as "Hurmocho". Female wear the colorful dupatta known as Chunari. Khusa shoes are the symbol of traditional culture of Sindh.

#### **3.2.4 Languages**

Pakistan is known as a multi-lingual country has inherited different languages. Urdu is known as national language but in different regions of Pakistan various languages are spoken as Potwari and Siraiki are spoken in Punjab, Sindhi and Siraiki are spoken in Sindh, Pashtu and Hindko are spoken in Khyber Pakhtunkhwa, Chitral Hunza and Gilgit, Baluchi and Brahui are spoken in Baluchistan, Gujri and Kashmiri are spoken in Kashmir.

#### **3.2.5 Music and Folk Dance**

The cultural heritage music of Pakistan including qawwali, folk music, *ghazal*, *Kafi* and pop music. Qawwali helps to create a spiritual atmosphere and therefore forms a popular feature at the anniversaries of saints and sufis. The main instruments used in Pakistani music are sitar, tabla, rabab, dhool, and bansuri. Ustad Nusrat Fateh Ali Khan belongs to a qawwali gharana. He introduced the combination of eastern qawwali with the modern pop instruments for the first time in sub-continent. Cultural heritage of Folk music of Pakistan represents the regional culture. It expresses the love, hate, joy, sorrow and festivals in the sense of music. As Waris Shah's *heer* has been sung to a typical tradition tune. Bulhe Shah in Punjab, Abdul Latif Bhittai in Sindh developed the *Kafi* in music. Mahdi Hasan, Ghulam Ali, Malka Pukraj, Fareeda Khanum and Iqbal Bano are the top singers of *ghazal*. They passed down the classical music to young generation. Folk songs and regional music have become the national cultural heritage. Folk dances of different regions in Pakistan as in Punjab *Luddi*, *Bhangra*, *Jhoomer*. In Sindh *Jamalo*, in Khyber Pakhtunkhwa *Khattakand* in Baluchistan *Chap* are the famous folk dances.

#### **3.2.6 Festivals and Ceremonies**

Festivals and social ceremonies represent the religious beliefs and habits of any society in which express the feelings of happiness and sorrow. Festivals have roots in religion and folkways. Pakistan inherited religious festivals included them Eid-ul-Fitr, Eid-ul-

Azha, Shab-i-Baraat, Muharram and Eid-i- Milad-un- Nabi. Social and seasonal inherited festivals are as the Tumushelling festival that take place in Hunza before winter, the Seed-sowing festival also celebrates in Hunza in February, Shandur Polo Festival celebrates in Chitral and Gilgit, Basant and Mela Chiraghan in Punjab, Horse and Cattle show in Sindh and Punjab. Some festivals are related to renowned saints they known *Urs* as Urs Fareed-ud-Din Ganjshakar, UrsData Ganj Baksh, Urs Lal Shahbaz Qalandar, Shah Abdul Latif Bhatai and others. Some festivals in Pakistan celebrate on national levels as Independence Day, defence day, Pakistan day.

### **Self-Assessment Questions**

- Q.1 Define the term culture and explain it with examples.
- Q.2 What do you know about culture identity? Highlight its sient features.
- Q.3 How culture can be identified discuss? Explain it with examples.
- Q.4 What do you about cultural Heritage of Pakistan? Discuss in detail.
- Q.5 Write the names of different festivals in Pakistan and discuss its origin.

## **3.4 CULTURAL INSTITUTIONS**

A Cultural Institution or any cultural organization works for the support and continuation of culture in the society. Every society has its own cultural institutions. Family and religion are known as basic cultural institutions while in modern society museum, libraries, archives, churches, and art galleries are considered as cultural institutions. Objectives of these institutions are that they united people by common interest, fulfill the social needs, represent the norms, social roles, social classes, has characteristics of unspoken rules, values, habits, pattern of thinking, behavior and way of communication in the society. In Pakistan found the following Cultural Institutions.

- Family
- Religion
- The National *Institute* of Folk and Traditional Heritage (Lok Virsa)
- Theater

### **3.3.1 Family**

Family is the beginning of the life on earth. Being a Muslim, the concept of family started when Hazarat Adam and Hazarat Eva were sent on earth by Allah, they formed the family system on earth. Family includes a set of common values as love, children, and family life. Family has a set of common procedures as childcare and family routines. It is the network of roles and status as husbands, wife, baby, teen-aged child that from the system of social relationship through which family life is carried out. We recognize kin as, aunts, grandparents, second cousins, and siblings. Every human relationship is organized through kinship that exists in every society.

The bonds of affection between brother and sister is affects the social life as with the passage of time husbands and wives shared authority and household responsibilities equally, parent-child relationships were permissive, emphasizing independence and self-reliance instead of strict obedience. Family is the oldest cultural institution that developed the concept of society. It is first institution in the society. It reproduces human generation and prepares members foe society by socialization. It fulfils almost all the needs of its members. Education is also the basic need which is provided by family at initial stage. Family teaches basic norms of life, cultural values, attitude, beliefs, rituals, customs, interests, ideas to its members. Basically, the culture is transmitted and learnt within the family first.

**Types of family in Pakistan:** In Pakistan found the Nuclear Family, Consanguine Family and Extended Family.

**Nuclear Family:** This type of family based upon married relationship. Its means married couple and their unmarried children living together is known as nuclear family. This type of family is popular in all areas of Pakistan as well as in all other countries.

**Consanguine Family:** This type of family based on biological relations. It is the family of blood relatives and is the main basis of kinship. It comprises on group of siblings along with their children living together. In this type father has powerful dominant status in family and all decision are taken under his guidelines.

**Extended Family:** This type of family is known as join family system. In this type after marriage two or more siblings live together with their parents. Extended family is composed of parents, their sons, sons' wives, and children. The head of this family has more powerful and dominant status may be father or mother known as grandparents. All the decision of this family is taken under supervision of head of family.

### **3.3.2 Religion**

Religion is the unified system of beliefs and practices related to sacred things. It is organized with belief, emotion, and rituals. Without organization no religion can survive. The people participate in rituals with emotions and make it a living institution. Major religious cultural institutions are Mosques and Madrassas. They play a vital role in practicing and teaching of religious beliefs. Muslims starts gathering from these institutions in mohalla level for offering five times prayers. This gathering becomes large on Friday and o Eid. Islam is a complete code of life which creates the strong relationship between man and God. This relationship had taught us by different Prophets of Allah Almighty from time to time at various places in the world. They taught the orders which lead a successful life. Islam

preserves social and cultural values which have been derived from it. The social and cultural values of our society are based upon Islam because it is complete culture having norms for all social situations. Islam teaches the social behavior, cultural values, norms attitude, ideas, emotion, customs, rituals and sentiments. Elements of Islam as Kalimah, Nimaz, Roza, Zakat, and Hajj teach us the social life. Our religious festivals as Ramzan, Eid-ul-Fitr, Eid-ul-Azha, Shab-i-Baraat, Muharram and Eid-i- Milad-un- Nabi are all based upon socialization. Holy book Quran provides the written rules and regulation of peaceful social life.

### **3.3.3 The National Institute of Folk and Traditional Heritage (LokVirsa):**

Cultural institutions of any country to show the cultural identity and playing a role to keep people busy in different activities. For this purpose, in Pakistan the National Institute of Folk and Traditional Heritage was established in 1974. It provides the tangible and nontangible cultural heritage of Pakistan. The different activities of Lok Virsa as exhibitions, festivals, training workshops, youth activities, musical evenings, movie screening, annual *Mela* are the source of knowledge about cultural heritage of country. Lok Virsa gives the sound of cultural identity. It has established as an industry with hold of art and craft galleries and organization of different festivals. It arranged different educational programs included those training programs, workshop, and seminars.

**3.3.4 Theater:** Theater is an ideal means of culture change. Its role is spreading of message of peace and love in the critical political and tense situation in the country or any region. In Pakistan Theater is the source of entertainment as well as knowledge of our culture. It has become as cultural institution as it links our folk heritage with new techniques and contemporary contents. It provides the education of arts and literature through practices-oriented training in acting, writing, music and film making process.



Theater in Pakistan

The activities of theater are based upon arts and our regional culture. The theater actors highlight our sensitive and important social issues through their acting.

Theater plays a vital role in building of confidence skills, in this way the story telling method is very effective to learn about our culture. The performance of theater actors are the reflection of our lives in different regions of country. They wear the traditional dress, folk jewelers and perform acts in national as well as regional languages. In theater different dramas are played that are base upon folk and traditional love stories as Heer Ranjha, Sassi Punnun, Sohni Mahiwal and etc. Theater is representative of cultural knowledge in entertaining way.

### **3.4 CULTURAL HARMONY**

As stated earlier, culture is known as social behavior in the society in which including the religious norms, customs, values, social habits, language, arts etc. In the place the social behavior of a specific group is also called culture. There are found the seven continents those countries who found in these continents there is no one unified culture. There are found the several cultures but despite these several culture, people lived together. They performed their social activities together. The one thing through which they live together is cultural harmony. Cultural harmony is the way through which people who belong to different background contact with each other in pattern of social behavior, language, religion, knowledge, etc. This is positive idea for live together. Cultural harmony teaches us to respect and accept the culture behavior of others. Basically, the sense of Cultural harmony developed after the war when people realized it that they have need to live together in peaceful way. War is fought to gain the superiority power over each other. In this situation only cultural harmony can solve this problem. It develops the sense of peace and understanding between two races. That's why the term of globalization is used for exchange of ideas national as well as international levels. It helps to open mind for acceptance of other culture.

Culture harmony can be seen in Pakistan as many minorities living in Pakistan they have their own culture. Hindus, Sikh, Christians, Parsis, Buddhists and others are living in Pakistan. They live according to their religion.

#### **3.4.1 Hindu Festivals**

In Pakistan Hindus are the largest minority. They celebrate the following festivals in Pakistan.

- Diwali
- Maha-Shivratri
- Holi
- Thadri
- Cheti-chand
- Dasahro

**Diwali:** This is called *Diari* in Sindhi. This festival involves the worship of *Vishnu*, his wife *Lakshmi*, the goddess of wealth, prosperity and splendor and *Saraswati*, the goddess of learning. The Hindus decorate and illuminate their houses on this occasion, set off fireworks and make a lavish distribution of sweetmeats.

**Maha-Shivratri:** This festival is celebrated on the 14<sup>th</sup> day of the dark half of the month of January or February. It is a great day for the votaries of Shiva. They repair the temple, sprinkle water and flowers on the *lingam* and observe a fast and take a bath in the river or sea.

**Holi:** Holi is the most popular of Hindu festivals and occurs at the time of full moon of February and March. It is happily observed in Sind with enthusiasm. The main feature of this festival is *Gulal* which is freely splashed by the worshippers on each other and on the images of their god.

**Thadri:** This festival is peculiar to Sind only. It is observed by all classes of people. The women celebrate it by attendance at the temple of *Davi* and by eating sweet cakes baked the previous day, and men by gambling. It falls on the 7<sup>th</sup> day of August.

**Cheti-chand:** The first day of Sindhi month Chet is observed like a new year. This festival is celebrated specially by *Darya Panthis*. They hold a fair at the shrine of *Udero Lal* on this day.

**Dasahro:** This festival celebrated on the 10<sup>th</sup> day of Sindhi month Asu. This is the day on which *Shri Ram Chandhra* showed his devotion to *Durga Devi* before setting out to recover his *Sita* from *Ravana*.

### 3.4.2 Christian Festivals

Christian celebrates the following festivals in Pakistan.

- Easter
- Christmas

### 3.4.3 Sikh Festivals

They performed the following festivals in Pakistan.

- Baisakhi
- Guru Nanak Gurburab
- 

**Baisakhi:** Sikh festival of Baisakhi celebrates in the province of Punjab in Pakistan. It is celebrated at the shrine of Panja Sahib and Nankana Sahib. This festival is also known as Vaisakhi. It is the most important festival of Sikh community. It is the cultural harmony of Pakistan that despite the political tension of between India and Pakistan near about 2,206 Sikh visited to Pakistan from India for the celebration of this festival. These Sikh joined the Pakistani Sikh community who live in Pakistan, which houses some of the most sacred Sikh rites. For create the great sense of cultural harmony that policemen were deployed by the Pakistani government to

provide the security to Sikh during the festival. This is the great hospitality of Pakistan that the Ravinder Sing Khalsa thanked the government of Pakistan for providing the facilities. He said that “We feel like we have come to our second home.” Pakistani government has opened the Kartarpur Corridor with this believe that cultural festivals would strengthen ties between the people of two countries. This is incredible initiative of the Pakistan that this corridor could build a bridge between the two countries. In Pakistan provide the equal rights to all minorities.

**Guru Nanak Gurpurab:** This festival was celebrated for the birth of Guru Nanak in Nanakana Sahib that located in Pakistan. Every year Sikhs celebrate this day with major gathering in Pakistan. They burn candles, lights in Gurdwaras as the honor of Guru Nanak.



Gurdwara Nankana Sahib in Pakistan

### 3.4.4 Muslims Religious Festivals

Muslims in Pakistan celebrate the following religious festivals.

- Eid-ul-Fitr
- Eid ul-Azha
- Eid-i-Milad-un-Nabi
- Muharram
- Shab-i-Baraat
- Shab-i-Qadar

### Self Assessment Questions

- Q.1. How family is considered as a cultural institution? Discuss different types of families in Pakistan.
- Q.2. Elaborate different festivals of the minorities in Pakistan.
- Q.3. Discuss the cultural Harmony of Pakistan.

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## **Unit-4**

# **BALUCHISTAN CULTURE**

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## **BALUCHISTAN CULTURE**

### **INTRODUCTION**

In term of land mass, Balochistan is the largest province of Pakistan having an area of 347, 188 square kilometers. It constitutes 43.6 % of the land area of Pakistan. Balochistan shares borders with the province of Punjab and Khyber Pakhtunkhwa in the northeast, Sindh to the east and southeast, the Arabian Sea to the south, Iran to the west and Afghanistan to the north and northwest. With the largest size, the largest coastline, and sensitive borders, it occupies an arm of Arabian Sea closer towards choke point Strait of Hormuz. Its natural resources including marble, chromite, fluorite, barite, asbestos, garnet, vermiculite, gold, copper and iron are globally known and considered as its valuable assets. Balochistan is also known to have an estimated 19 trillion cubic feet of natural gas reserves and six trillion barrels of oil reserves. Hence, the geographical location of Balochistan makes it an important province of Pakistan. The province, being the best possible and the shortest route to the Arabian Sea, has attracted the key international and regional stakeholders, including China, India, US, Iran, Central Asian Republics (CARs) and Afghanistan.

For administrative purposes, the province is divided into six divisions i. e. Kalat, Makran, Nasirabad, Quetta, Sibi and Zhob. These six divisions are further divided into thirty-four districts. Ethnically and linguistically, it is the most diverse province of Pakistan. The Baloch are the largest ethnic group in the province but do not constitute a majority. Their number is closely followed by the Pashtuns ethnic group. The third largest ethnic group is Brahvi, followed by a substantial number of Sindhis and Punjabis as well. Interestingly, the majority of Baloch live outside Balochistan, mostly in Sindh and Punjab provinces. Hence, Balochistan consists of three major ethnic groups i.e. Balochs, Bravhis and Pashtuns. Traditionally, Balochs and Bravhis are considered as one political group. The division of Balochistan into two dominant ethnic groups of Pushto speaking and Balochi speaking people is of great significance to an understanding of the much-lamented backwardness of Balochistan. It has already been indicated that the two ethnic groups occupy two separate regions of Balochistan.

The Pushto speaking Pashtuns occupy the northeastern part, while the Balochi occupy the central and southern districts of the province, which constitute almost 60 percent of the total area of Balochistan. The Balochi speaking tribes include Rind, Lashar, Marri, Jamot, Ahmedzai, Bugti, Domki, Magsi, Kenazai, Khosa, Rakhashani, Dashti, Umrani, Noshervani, Gichki, Buledi, Notazai, Sanjarani, Meerwani, Zahrozai, and Khidai. Each tribe is further sub-divided into various branches. The tribal chief is called Sardar while head of sub-tribe is known as Malik, Takari or Mir. Sardars and Maliks are members of district and other local jirgas according to their status. The Baloch, believed to have originally come from Arabia or Asia Minor, can be divided into two branches: the Sulemani and Mokrani as distinct from the Brahvis who mostly reside in central Balochistan. Among the eighteen major Baloch tribes, Bugtis and Marris are the principal tribes. The Talpur of Sind also claim their Baloch origin. Brahvi speaking tribes include Raisani, Shahwani, Sumulani, Sarparrah, Bangulzai, Mohammad Shahi, Lehri, Bezenjo, Mohammad Hasni, Zehri, Mengal, Kurd, Sasoli, Satakzai, Lango, Rodeni, Kalmati, Jattak, Yagazehi and Qambarani, most of these tribes are bi-lingual and are quite fluent both in the Balochi and Brahvi Languages. The Pashtun tribes include Kakar, Ghilzai Tareen, Mandokhel, Sherani, Luni, Kasi and Achakzai.

Cultural landscape of Balochistan portrays various ethnic groups. Though people speak different languages, there is a similarity in their literature, beliefs, moral order and customs. The cementing factor is religion which provides a base for unity and common social order. Brahvi, Balochi and Pashtun tribes are known for their hospitality. Guests are accorded high esteem and regard and the arrival of guest is considered as blessing from God. Better off people even slaughter sheep or goat for their guests. Sometimes, it so happens that where there are more houses, the guest is assumed to be the guest of the whole village. This open heartedness is the loving feature of the tribal people and is not as deep in the city or town dwellers. Another adorable feature of Balochistan culture is faithfulness and sincerity in all relationships. There is no place or respect for unfaithful people in prevalent moral and social order. If fidelity is reciprocated with disloyalty or betrayal, it is never forgotten.

## **OBJECTIVES**

After going through this unit, the students will be able to understand the following topics:

- to know about the Sardari system of Balochistan.
- to understand about Cultural Festivals and celebration in Baloch Culture.
- to know about the foods in Balochistan and role of Folk Lore in their culture.
- to highlight the music and dance in Baloch culture.
- to elaborate the art and craft with the reference of culture

## 4.1 SARDARI SYSTEM

The word Sardar is a variant of the word Sirdar. Originated from Persian language, sar means head and dar means a suffix derived from the verb dashtan which means to hold. So, the whole word means holder of headship such as a chief of a tribe or organization. The term sardar is used for a person of high rank as a hereditary noble particularly in tribal context. It is also used more generally for one holding a responsible position. As far as Balochistan is concerned, sardari system traces its origin back to the 17<sup>th</sup> century when tribes were organized under a charismatic leadership on mutual consent of tribesmen as a part of the Khanate confederacy. Sardars played an important role in the development of the Confederacy because they provided basic pillar to the system of administration. Being a tribal society, the power in Balochistan is traditionally concentrated in the hands of autocratic princes, known as ‘sardars,’ who have almost totalitarian control over the lives of their tribes. Hence, sardari system in Balochistan is an old institution that passed through different phases over the time, still exists in its entrenched form in a number of areas of the province. Having emerged and integrated in the heyday of the Khanate of Kalat rule during 1666-1839, the system underwent some drastic changes with the arrival of British rule in Balochistan.

The whole structure of the system is basically the result of an evolutionary process that took place in hundreds of years. The seed of tribal system was sown in the time of Mir Chakar Khan Rind. In the reign of Ahmadzai Khans, the sardars of Balochistan were strengthened and their powers gradually enhanced. The sovereignty of sardars came into full bloom, when the British Government started to pay money to sardars to establish semi-militant forces called ‘Levies’. A levy was recruited and commanded by a sardar. Sardars were required to maintain, in any way they liked, law and order in their respective areas.

Indeed, the Sandeman system provided four major tactics which strengthened the British rule against the natives of the region. The first major tactic was that sardars being representatives of the tribesmen were to be loyal and accountable to the British for the conduct of their behaviour. Secondly, they could enjoy the support of the British as long as they succeed in mobilizing support of the tribesmen in favour of the British rule. Thirdly, as existed before the introduction of the Sandeman system the sardars were autonomous in the exercise of their duties regarding the affairs of their tribes provided there was no threat of unruliness or disobedience to the British rule. Fourthly, the office of the Sardar was not necessarily charismatic and subject to the approval of the tribesmen rather the needed the approval of the British high-up. Thus, the approval of the British was deemed necessary, and he had to be in the good books of the British government.

In this way, the office of the sardar was made inherited provided he enjoyed the support of the British authorities. It was not necessary under the Khanate system, that the eldest son of the sardar or the one sardar recommended and British approved could become sardar. The principles were inducted and highlighted in the two famous Treaties, one of many treaties between the sardars and British, ratified in 1876 and 1883. Under the Treaty of 1876, Kalat was put under the British in defence, external affairs and communications as also in internal affairs, because it recognized the rights and privileges of the sardars and made the British Resident who took cognizance of disputes if one of the parties happened to be a British subject. Under the Treaty of 1883, sardars were started giving regular allowances, concessions, and privileges for their loyalty to the Raj. The Sardars-Raj was based on the Carrot and Stick Policy. On the one hand they were shown and given more than they had under Khanate for their allegiance, while on the other hand in case of their failure or defiance could be punished and deprived of the office by the replacement of another. The writer of *The Baloch Cultural Heritage*, refers to sardari system in the following words:

“The sardari was the executive branch of the tribal organization, while the sardar was the executive chief. It was essentially a very useful institution catering to the administrative, judicial, economic, and social requirements of the people in the ancient and medieval epochs. Unlike most of the primitive Monarchies and some of the Asiatic principalities where there was no limit to the power of the ruler, the Baloch Chief had considerable checks on his authority. There was no statute law to guide the government machinery. The guiding factor was the Baloch code of conduct and traditions which had stronger influence than any law prevalent in any contemporary society”.

However, after integration of Kalat State in Pakistan, no efforts were made to bring meaningful reforms in the system and curb the unlimited powers of the sardars. Question arises as to why the old pattern of tribal system has not been modified or altered? Basically, there are two reasons behind it. One important reason is the geographical location and natural features. Most of the land of Balochistan consists of endless mountain ranges and vast deserts. The whole of Balochistan suffers from acute shortage of water. Very rare and scanty rainfall helps the natural growth of a few bushes and grasses. Whole of the tribal society must depend on this limited natural vegetation. In all the areas of the province especially in the Baloch dominated regions, a particular area is inhabited by a particular tribe and thus the land and natural resources are considered their sole tribal property. In such circumstances, sardari system is deemed essential as it provides safeguards to the tribal interests. The second reason behind preservation of tribal system is the government policy. In Balochistan, bureaucratic set-up implements government laws and policies through sardars and in return the government provides various personal benefits to them. In this way sardars, in most of the cases are gradually converted into

government servants and instead of becoming national leaders, worked on particular occasions for their personal gains and against the interests of their own tribes. Though this system was introduced by Sir Roberts Sandeman, it was found so economical, efficient, and simple that succeeding governments in Pakistan maintained it without a slightest change. Consequently, sardari system remained the basic characteristic of the overall system of administration and politics across Balochistan.

## **4.2 CULTURAL FESTIVALS**

A festival is an event warmly celebrated by a community on certain important occasion. It is a gathering of people to celebrate something. In Balochistan both religious and cultural festivals are celebrated by its native people. The religious festivals are same as commonly celebrated across the country such as Eid-ul-Azha and Eid-ul-Fiter. These religious festivals are celebrated by decorating houses, wearing new dresses, cooking special dishes etc. Beside religious festivals, the province of Balochistan is famous for its unprecedented cultural festivals throughout Pakistan. The most important among these festivals are as under:

### **4.2.1 Sibi Festival**

Culture is basically a combination of customs, traditions, manners, law, institutions, beliefs, and rituals, modes of worship and likes and dislikes of a particular society or people. It is the historical manifestation of the will, aspiration, values and spirit of a people, a vigorous unifying force within, cementing the traditional bonds of love and oneness. Indigenous or traditional festival is an important aspect of culture in this regard. In the context of Balochistan, 'Sibi Mela' or Sibi Cultural Festival is of vital importance in the history and culture of the region. The festival is named after Balochistan's historical district i.e. Sibi. The festival has been organized since 15<sup>th</sup> century A.D. Thousands of Baluchi tribesmen use to gather along with their animals almost in the mid of February every year. The animals are not only displayed but are available for sale/purchase and competition as well. Sibi Mela is certainly a factual reflection of ancient culture of the province and people living here for centuries. This event has been helpful to create harmony, national cohesion and love among people of the province and country at large on one hand, while on the other hand, it has also been financially beneficial in promoting the business of livestock and agriculture. Beside it, cultural shows, *meena* bazar, circus, shooting competitions, horse and cattle shows, domestic industrial exhibitions and traditional food galas are part of this mega cultural festival.

### **4.2.2 Buzkashi Festival**

Buzkashi literary means goat pulling, is an interesting cultural festival of Balochistan showing valour of the native people. It is celebrated on horse-back by

two teams that use their skills to snatch a goat from each other. Buzkashi is also known as Kokpar and is famous in many other countries of Central Asia. Buzkashi is almost like another game known as polo that is also played on horseback. The difference between these two games is that polo is played with a ball on the ground that they have to propel it towards the goal and match is limited to one hour. However, Buzkashi is played with a headless goat and it can be continued for days. The visitors and spectators get pleasure from this traditional competition of Buzkashi that typically displays power and aggression. Players of this game usually wear heavy clothing and cover their heads for protection from other players' whips. They use high heels boots so that it can be fixed into the saddle of horse that helps the rider to lean on the side of the horse while trying to pick up the goat from the ground. Although traditional match may be continued for few days yet in the regular version of a tournament the time is fixed. Ground for the match has square layout with each side 400 meters long. Each of the teams consists of ten members and only five players can play in one half. Each half ends after 45 minutes and only one break of 15 minutes is allowed between two halves. Referee supervises the game and only by the permission of referee, a rider can be substituted during the game.

#### **4.2.3 Jashn-e-Kalat**

Kalat festival is named after a district in Balochistan, previously known as Qalat. The district had historically existed as an independent state before the creation of Pakistan. It is spread over an area of approximately 6650 square kilometers and populated by a majority of Baloch Muslims. Owing to the region's mystic legends and rich history, Jashn-e-Kalat or Kalat Festival is celebrated every year in October, to honour the distinctive culture of the erstwhile state. This traditional festival has the potential to empower the feelings of brotherhood, compassion, and love through vibrant colours, soulful music and other joyful activities. Along with leaving a lasting impression on the public's mind, Kalat Festival also contributes towards highlighting the fact that every human, regardless of all other factors, want peace, security, collective goodwill, and a tune to sing and dance on certain occasions of joy and happiness. Kalat Festival is a full week traditional celebration in which different activities, games, funfairs, performance, and food galas are arranged. This festival highlights the local and traditional culture of Balochistan in a magnified way. Some of the important activities which the natives of the region and visitors enjoy during this festival are, circus, cricket and football tournament, rifle shooting competition, cultural show, cattle show, wrestling contest, declamation contest, horse and camel-riding and musical night etc.

#### **4.2.4 Marriage System**

Marriages which generally take place after puberty are performed with great traditional zeal. The common activities during any marriage ceremony include

music, dancing and distribution of various traditional foods in kith and kin. The girl is usually a few years junior to the boy. Marriage is arranged to a closely knit family. Expenses of food prepared on either side are borne by bridegroom. To meet the expenses and amount of *labb*, bride-price, relatives of the bridegroom collect *bijjari*, subscriptions from friends and relatives. It is a common and remarkable tradition that close relatives and friends contribute according to their means. Sheep, cows, goats, and camels are also presented as *bijjar*, relatives of the bride also collect *bijjar* called *giwari* on the marriage evening.

The general characteristics of a wedding include negotiations by parents and other relatives. All details are agreed upon and the wedding is formalized later. *Labbis* fixed beforehand. *Sang* or *harbarsindi*, betrothal is the first step. The expenses, *pardach* are incurred by the bridegroom. *Pardach* is paid in cash and kind before the marriage date. It also includes embroidered clothes and other essential articles for the bride. *Sang* is almost absolute as the marriage itself. After engagement, the parents of the girls are bound to give hand of the lady to the person to whom she is betrothed. *Sahbadalor*, system of exchange of girls between families without stipulations paid is also prevalent. Sometimes conditions are made that a daughter born of a marriage will be given to relations of the bride's parents. However, if there is a marked difference in the ages or personal attractions would-be-bride and bridegroom, it will then be compensated in money by either side. Betrothal in childhood among close relatives is also common.

The date of marriage is usually announced well in advance and all the relatives and friends are duly informed. A few days before the event, a *kapar* or a large wooden tent is built, a few yards from the home of the bridegroom. In coastal areas this temporary tent is called *mangeer* where more than one marriage ceremonies are performed. It is built for the occasion by the people under the supervision of village headman. All ceremonies including dancing and singing are performed there. This tent is also used as guest house for visitors from the nearby villages. Among peculiar customs, *korag*, is most prominent. The bridegroom is taken a few furlongs outside the settlement, as the word connotes, most probably to the riverside, in the evening, where arrangements are made for his bath and make-up. He is then mount on the horseback or camel and is brought to *diwanjah* or *mangeer* amid singing and dancing. Another peculiar custom is that a week before the marriage, the girl is secluded from the rest of the family. Only the closest female relatives and friends can visit her. During this period, she is also briefed regarding her duties and responsibilities after marriage. After sunset the bridegroom profusely arrayed, accompanied by close friends and relatives move to the bride's house where proper arrangements are made. Formal wedding is performed after the guests are feasted. During all these activities different delicious and traditional foods are served. The

hosts welcome their relatives, friends and neighbours and they collectively celebrate and enjoy all the activities of a good marriage.

#### **4.2.5 Childbirth Rite**

The people of Balochistan have firm affection with their indigenous customs, usages, traditions, rites, and rituals. The occasion of the birth of child is marked with much music and singing. The womenfolk attend the mother for seven nights and sang *sipatt* or *nazink*, literary means songs praise, food and sweets are prepared and distributed in the relatives and nearby village. The birth of a male child is greeted with greater rejoicing than the birth of a female child. Among some tribes no ceremonies are performed on the birth of a girl. However, different ceremonies are generally performed at the arrival of a new family member. They include birth, *sasigan* (selection of name), *burrak* (circumcision) and *padgami* (child's beginning to walk) etc.

#### **Self-Assessment Questions**

- Q.1. Why the culture of Balochistan is distinct from other regional cultures of Pakistan? Discuss.
- Q.2. What is Sardari system and what are the repercussions of this system for Balochistan?
- Q.3. What are the important cultural festivals of Balochistan? Discuss in detail.

### **4.3 TRADITIONAL FOODS AND FOLK LORE**

Affinities to the cuisines of neighboring Afghanistan, Iran and Central Asia. The most popular and commonly preferred foods in Balochi stan are as follows.

- Sajji
- Kaak
- Khaddi kabab
- Abgoosht
- Landhi

#### **4.3.1 Sajji**

*Sajji* is a special and common food in Balochistan. The meat of lamb, goat and sometime chicken is grilled on fire with a slight addition of marinade, salt, natural spices and a layer of papaya paste around the meat. It is the only dish from Baluchistan that is not only famous in Pakistan but also across the globe. Most of the time pieces of lamb are cooked around fire for hours, till the meat gets crispy and then it is seasoned with pepper and salt. Traditional *sajji* consists of whole lamb but on commercial level it is mostly made with chicken due to its cheap rate. However, lamb-skewed *sajji* has gained massive popularity among different parts

of Pakistan particularly in the capital cities of each province i.e. Quetta, Karachi, Lahore and Peshawar.

#### **4.3.2 Kaak**

*Kaak* or *Kurno* is actually a variety of Balochi roti (bread) which is renowned with the name of stone bread. This roti is prepared by wrapping the lumps of wheat around a rock. It is relatively harder than usual breads but the natives like eating it with Balochi delightful meaty dishes like *khadi kabab*, *sajji* and *dumpukht*. They also present it with meaty dish to their guests and close friends. Though the natives are familiar with its cooking process and habitual of eating it but the outsiders do not have routine practice of eating it. However, the visitors from Pakistan and abroad when once take *kaak* with traditional Balochi dishes, they do enjoy it.

#### **4.3.3 Khaddi Kabab**

*Khaddi Kabab* is a traditional Balochi food in which full lamb is barbecued in an underground space and put fire on the peak of the iron sheet wrapping the trenched space. Rice is also cooked inside the full lamb by well-trained professionals who know the art of cooking this delicious food because everyone cannot cook the dish in its true form because certain techniques are involved in its cooking process. For instance, how to stuff the rice in the lamb? How to light the fire? How to cover it up? It normally weights around 10-12 kg that can be eaten by too many people at a time. The combination of rice and meat makes this dish too much delicious so that it is very hard to resist it.

#### **4.3.4 Abgoosht**

*Abgoosht* is a delicious dish that is made with lamb shanks, white beans, chickpeas, onion, tomato, salt, lemon juice, pepper, potato, turmeric, and water. The beans and chickpeas are soaked overnight so that they can cook easily in less time. It is a healthy dish that is prepared without oil. The broth is served in a bowl with pieces of bread soaked in it. It is full of vitamin and minerals and its taste is unprecedented. The natives of the region prepare and take *abgoosht* in their routine life. The people of Balochistan are traditional loving and they cannot live without their local and traditional foodstuffs.

#### **4.3.5 Landhi**

*Landhi* is another yummy local dish of Balochistan. *Landhi* is basically the meat of lamb that is dried out in summer for use in winters. The meat is kept for almost six months so that it can be dried out entirely. It has a sour taste. This unique dish can only be found in Balochistan. This food item needs more surveillance and efforts to be preserved for months. Its preparation process is time consuming and need proper skill and know-how. However, when it is dried in the open sun light during summer season, it becomes secure to be used for months to come. The tradition of

*landhi* preservation is very much common particularly in the rural areas of Balochistan where people are more familiar with it.

#### **4.4 FOLK LORE**

The tradition of folk lore or folk tales is very much popular throughout the world. These folk stories not only form the base of a particular culture but often give rise to superstitions passed on from one generation to another. According to the folk lore of Balochistan the people of the region lived at various places in Kirman but due to political upheavals they migrated to Siestan under the leadership of Sardar Ameer Jalal Khan. Later on, they settled in the district of Bampur, where from Sardar Jalal Khan along with his forty four tribes preceded towards Makran and named it as Balochistan. It is evident that the Balochis were already settled in Makran before Sardar Jalal Khan migrated to this area, were nomads and they were mostly shepherds. However, the tribes who migrated under the leadership of Sardar Jalal Khan were brave, disciplined and organized horse riders. He established his state and organized the nomads into various tribes.

As depicted in the folk stories of Balochistan, two famous tribes of Baloch called Rind and Lashar proceeded toward central Balochistan and conquered the region in 15<sup>th</sup> century A.D. Eventually, Meer Chakar Khan Rind established his rule in Balochistan. Hence, the known folk stories in Balochistan either started during the period of Meer Chakar Khan or thereafter. No story before that time has so far been discovered and all the stories have been rendered in beautiful Balochi poetry. It is also generally believed that folk lore has the effects of its geographical condition, historical background and environment. For instance, the attacks of Portuguese pirates on Balochistan coasts and their plunder or the feuds of various tribes and the tough life of hilly areas and deserts have given birth to too many stories. Some of the most popular folklore are as under:

##### **4.4.1 Shahdad–Mahnaz Folk Lore**

The folklore of Shahdad–Mahnaz is popular across the region. Once in the valleys of Balochistan two families lived. They were relatives. The son of the one family, Shahdad, was engaged to the daughter of the other family. It is said that Shahdad in this story was the illustrious son of Mir Chakar Khan Rind. Mahnaz was a cousin of Shahdad. He was in great love with Mahnaz from the childhood. But due to family differences he had to marry another girl Murgoo. Though he was not ready to marry another girl but due to the pressure of the elders, he had to surrender. However, he could not forget his love for Mahnaz. All the times he remembered her and was always thinking how to get her. On the other hand Mahnaz also loved him, she could hardly accept the separation. After some time, nature was

benevolent, feuds of the two families settled and they started living together happily. Shahdad again started to try to marry her and sent messages to her father to honour their childhood engagement. At last, her father agreed, and the two lovers married. After marriage, the first wife Murgoo conspired against Mahnaz to disgrace her in the eyes of Shahdad. However, initially Murgoo remained successful in her plotting but ultimately Mahnaz got herself innocent by providing remarkable evidence and proofs.

#### **4.4.2 Hani–Shah Murid Folk Lore**

Another famous folktale ever recorded in the classical Balochi poetry is the story of Hani–Shah Murid. The hero, Shah Murid and the heroine Hani are symbols of pure and tragic love. The story mirrors the national life of the Balochi people and their emotions and philosophical ideas. The story dates back to the 15<sup>th</sup> century, which is considered to be the heroic age of Balochistan and the classical period of Balochi literature. Once, on a pleasant spring morning, Chakar took Shah Mureed hunting with him. They spent three days and three nights in a jungle. On the way back to home they got thirsty and looked for water desperately. They were near a village where their fiancées lived. Visiting one's fiancée's house was considered social taboo in Balochi culture. So, Shah Mureed went to Chakar's fiancée and vice versa. There were no men at Hani's house, so she had to give water to Chakar herself. When Chakar saw Hani's hands, they were so fragile and beautiful that he couldn't resist the urge to look at her face. He glanced at her face and fell in love with her that very instant. After that moment, he couldn't stop thinking about her, even though he knew that she was engaged to Shah Mureed. He started planning to get Hani.

In Chakar's court, every sardar had a vow which they fulfilled at any cost. Shah Mureed had vowed that he would not send anyone empty handed from his house if he/she asks for something on a Thursday. Thus, he fulfilled everyone's wishes on this particular day. Knowing this, Chakar sent some saints to Shah Mureed on Thursday for Hani's proposal. At first, Shah Mureed was pierced with rage and drew his sword on them but then got settled down and unwillingly agreed. Hani soon got married to Mir Chakar Khan but Shah Mureed couldn't bear it. So, he decided to meet Hani for one last time who was now living at Chakar's house as his wife. One night, Shah Mureed sneaked into Chakar's house and met Hani for the last time. While they were talking to each other, Chakar woke up and started to walk in his lawn. Shah Mureed then quietly sneaked out of his house. Chakar knew that they both had met each other but he did not say anything because it would have disgraced Hani and damaged his own honor. He could punish Shah Mureed himself but did not punish him. Instead, he told Shah Mureed's father that his son had done something which was against his honor. Shah Mureed's father threw his shoe towards Shah Mureed with such force that it hit him on his forehead and made a

mark, which remained there for the rest of his life. He picked the shoe from the ground, brought it to his father and said, "You are my father, and I can't say anything to you but if it was someone else's shoe, I would have cut his throat". After this, he left Balochistan and lived in Madinah for 30 years as a Sufi poet and devoted his life to Islam. However, after 30 years, Shah Mureed came back to his native land and went to Chakar's court. At first, he was unrecognizable as he had long hair and wore ragged clothes. Chakar recognized him by the mark on forehead but gathered all the nobles for an archery contest to confirm. Shah Mureed also participated and showed skills like none other, proving that indeed he was Shah Mureed.

Nevertheless, after his marriage to Hani, Chakar could never consummate it. Whenever he went near Hani, his whole body would freeze and become paralyzed. He soon realized that she could never be his. So, when Shah Mureed returned, Chakar apologized to him and asked him to take Hani back after divorcing her. Shah Mureed refused saying that he now only lived for Allah. After that, he spent couple of days there, met his old friends and then left again to never return. Some people believe that he is still alive because he has drunk *Aab-e-Hayath* and now he is with Hazrat Khizar. A common belief among the people of Balochistan is that '*ta jahanast, Shah Mureedast*' which means that Shah Mureed will exist till the end of this world.

#### **4.4.3 Kiyya and Sadu Folk Lore**

Kiyya and Sadu together confronted undesirable circumstances to continue their love. The study of Baloch culture and history would never be completed if the love story of Kiyya and Sadu is not included in it. Kiyya was born in Dashtiyari tribe and had a lofty wealth containing goats and sheep. As the region of Makran was mountainous, there was scarcity of grass land from which food and water could be obtained. Therefore, Kiyya travelled to many places with his flocks of goats and sheep.

Once, a drought in Dashtiyari put people in great trouble which forced Kiyya to migrate to Kulanch. One day, walking through some rocks, he saw Sadu coming towards him. Both fell in love at first sight. Kiyya approached Sadu's father asking for her hand in marriage. Her father agreed and gave him ten days to make necessary arrangements. Unfortunately, Kiyya disappeared and came back after one and a half year. Sadu and her parents waited for his arrival but ultimately became disappointed. In the meanwhile, Sadu's parents decide to marry her off to someone else. The news of her marriage spread like jungle fire. When Kiyya came to know about it, he gathered his belongings and headed off Sadu's marriage by suddenly arriving at her hometown. He approached Sadu and they both run away. Sadu's parents were shocked when they heard about Kiyya and Sadu departure. However, they had no choice but to accept the reality. Sadu and Kiyya got married but after their marriage Sadu's sister-in-law started giving her a very tough time.

She was extremely jealous of her. The sister-in-law asked her other brother Mir Kaleer to kidnap Sadu, a plot that Mir Kaleer rejected. He told her that he was afraid of Kiyya who could catch him. As the story unfolds, Kiyya's sister plans her own kidnapping and planted such evidence that would make Sadu look bad. But her plan fails and Kiyya realized how evil his sister was. Kiyya boycotted his sister to meet and remained away from her in the rest of his life. Hence, the story of Kiyya and Sadu is based on love, trust and braving every storm together.

## 4.5 MUSIC AND DANCES

The people of Balochistan has a rich musical culture. Their interest in music is profound. Music has its importance on all occasions except death when the ceremonies are of a more solemn nature. Other occasions are marked with much singing and dancing. Famous wedding songs of Baloch culture are *nazenkand salonk*. The instruments used are mainly a flute, locally called *nal*, *tamboora* and *soroz*. The Balochisur or *raagis* generally term *edzaheerag* due to its general characterization of melancholy pattern. It can be categorized under two main heads i.e. Balochi and Kurdi. All other which may be as many as twenty or more come under these heads. However, the entire Balochi musical structure is based on *zaheerag*. Some of the folk music appears to be somewhat different from it, but in their formal structure all musical derivatives have their base in *zaheerag*.

### 4.5.1 Do-Chapi Folk Dance

*Do-Chapi* means two claps. It is the most popular folkdance of Balochistan. This dance is a collective uniform performance of men who dance, clap hands with the movement of foot, neck and head on rhythmical music with drum, *dhol*. They wear similar turbans, shoes and clothes which look amazing while performing the *do-chapi* dance. Mostly, *do-chapi* is performed in enjoyable occasions, marriage parties, concerts and celebration of special days etc. On many occasions women move in a circle, clap hands but unlike men they do not move vigorously during their *do-chapi* dance performance. The women do perform well on multiple occasions with movement in a circle, clapping hands with *dohl* and singing wedding songs namely *nazeenk*, *salonk*, *lewa* and many more modern songs. The women *do-chapi* is, thus, little bit different from the men, as women do not dance like the same as men, rather they only go two-steps back and repeat their steps again with minor movement in the circle with clapping hands together. The women *do-chapi* attracts everyone and every female loves to participate in it.

### 4.5.2 Lewa Folk Dance

*Lewais* another beautiful traditional dance of Balochistan performed especially in the coastal areas of Makran. It is generally considered to be of Arabic origin. *Lewa*

dance is almost similar to *do-chapi* with some minor changes. Like *do-chapi* the main pillar of *lewadance* is clapping (chaps) that is known as the foundation of different Balochi dances. *Lewa* dance contains unique methods in which clapping are compulsory with a unique style of movement in the circle during an occasion of joy and happiness. In such gatherings, the audience gain pleasures and attractions and watch their heart-touching dance. Mostly, the Baloch youths both males and females are interested in performing *lewadance* with feeling of pleasures and enjoyments.

#### **4.5.3 Latti and Hambo Folk Dance**

*Latti* and *Hambo* are old folk dances of the ancient people of Balochistan. These traditional dances are performed in the remote and rural areas of Balochistan. The youth and elderly persons take part in its performance alike. Due to these traditional dances and unique food culture, Balochistan is considered to be an exemplary region on the globe where still the oldest and ancient cultural activities are in abundance. Indeed, the natives of the region have really sacrificed and contributed to protect their language, culture and cultural-related activities in their society.

#### **4.5.4 Attan Folk Dance**

*Attan* folk dance is a famous Pashtun traditional dance performed especially in the northern regions of Balochistan. *Attan* has been originated as a war dance among different tribes of Pashtuns living in Afghanistan and border areas of Pakistan. Today *attanis* often performed at weddings and other celebrations. Some tribal communities still use it to mobilize its members, particularly the youth, against expected threats and attacks. It is typically performed in a circle around a musician beating a double-headed barrel drum. However, the *attan* which is performed by the people of Quetta, the capital city of Balochistan, is unique and unprecedented across the region.

### **4.6 ART AND CRAFT**

The province of Balochistan is known for its beautiful art and craft throughout the county. Its unique and intricate production of handicrafts which include hand-made Balochi shoes known for their durability, uniqueness and fineness all over the country, fine mirror work, embroidery, and marble work and fine quality precious stones. Following are famous arts and crafts in Baloch culture;

#### **4.6.1 Fabric Embroidery and Mirror Work**

The embroidery of Makran, mirror work of Quetta, Kalat, Khuzdar, Dera Bugti and Panjgor, gold thread embroidery of Zhob and Sibi, leatherwork of Marri area, Lehri, Kalat and Turbat, rugs and *namd as* of Chaghi, Kalat, Ziarat and Pishin, saddle bags of Bugti and Marri tribal areas, pottery of Dhadar, Bhagand Gulistan, perfume making of Kharan, Makran and Kalat, wood carving of Kalat, stone carving of

Nushki, Dalbandin and Quetta, shoe making of Marri and Bugti areas, woolen products of Makran, Kharan and Chaghi, copper utensils of Loralai, jewelry of Makran, Khuzdar, Pishin, Loralai and Nushki and beadwork of Marri tribal areas.

#### 4.6.2 Traditional Rugs Work

Traditional rugs and carpets are exemplary product swerved particularly by rural people of Balochistan. The entire life of the native people is reflected in the patterns and images of pictorial carpets. Rug-weaving and embroidery are a domestic tradition of all the three major ethnic group i.e. the Baloch, Brahvi and Pashtun tribes in the rural areas of Balochistan. Baloch rugs are small in size and traditionally have dark, somber colours, with motifs that are hardly visible. The pictorial rugs with images of sheep, goats, camels and horses represent the nomadic lifestyle of the Baloch people. The use of geometric and symbolic patterns of flowers, birds and animals symbolizes their peaceful surroundings and existence.



Traditional Balochi Rug

Handicrafts from Balochistan are known all over the world for the beauty of their designs and richness of the colour, and for their economical prices as well. Besides its popularity within the country, these handicrafts are being exported to various foreign countries where these are warmly received, especially by the people of the west. The handicraft needle-works from various regions of the province are popular across the country. The women folk spend hours in doing the embroidery work as a means of earning for their families.



Handicraft Needle-Work

The embroidery mostly appears on women's tunics, particularly on the long front

pockets and on the shoulders and sleeves is popular both inside and outside the country. Embroideries are done on men's and women's clothes in both Baloch and Pashtun populated areas of Balochistan. The native people of this province use their traditional embroidering techniques to create religious images and assemble decorations of their sacred places such as shrines and mosques and also to enhance their cloths accessories. The popular motifs and designs of Baloch embroidery are associated with the geometric shapes and abstract patterns used on textiles as well as the motifs of native architecture and construction of mosques and other places of socio-cultural significance.

#### 4.6.3 Traditional Baloch Dress Work

The natives of Balochistan are well known for their customs, traditions and culture including their beautiful traditional dresses. Balochi dresses are called '*phashk*' in the local dialect. The female Balochi dress consists of head scarf, long frill shirt and *shalwar*. These dresses are generally adorned with dress glass, various hues of strings which are embroidered into a classical design. The most common colour on their dresses includes red, green, dark, yellow and blue. Embroideries are embedded on outskirts, around neck areas and end of loose sleeves.



Embroidery on Shirt and Sleeves

#### 4.6.5 Leather Work

The Balochi chappals or shoes popularly called '*chawaat*' in local Balochi language are famous not only in Pakistan, but their distinctive designs and beauty have earned a tremendous and a great name across the globe as well. The hand-made manufacturing of Balochi chapals or shoes is a fine work requiring keen attention and hard work. Balochi chapals's fine leather is embroidered with colourful threads and fine golden and silver wires are used to add to their beauty. Shoe making of Marri and Bugti areas is famous for its peculiar styles and designs.



Male and Female Traditional Shoes

## Self-Assessment Questions

- Q.1 What are the most popular traditional foods of Balochistan? Discuss in detail.
- Q.2 Discuss the famous folklores of Balochistan. Why they are unique in nature?
- Q.3 What are the traditional folk dances of Balochistan? Explain it in detail.
- Q.5 Balochistan is known for its unique art and craft throughout Pakistan. Discuss.
- Q.6 Write brief notes on the following:
  - a. Handicrafts of Balochistan
  - b. Balochi Rugs
  - c. Balochi Shoes (Chawat)

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## **Unit-5**

# **GILGIT-BALTISTAN CULTURE**

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# GILGIT-BALTISTAN CULTURE

## INTRODUCTION

Previously known as Northern Areas of Pakistan, is renamed as ‘Gilgit-Baltistan’ in 2007. It is the homeland of almost 1.5 million people. Gilgit-Baltistan is surrounded by the province of Khyber Pukhtunkhwa in the west, a small portion of the Wakhan Corridor of Afghanistan in the north, China's Xinjiang Uyghur Autonomous Region in the northeast, the Indian-administered Jammu and Kashmir in the southeast and by the Pakistani-administered state of Azad Jammu and Kashmir in the south. In brief, Gilgit-Baltistan is situated in the north of Pakistan bordered with China, India, Afghanistan, and Tajikistan via Wakhan Corridor. It covers about 72,400 sq.kms areas, hosting the intersection point of the world’s largest mountain ranges of Himalaya, Hindukush, and Karakoram. Gilgit-Baltistan is divided into three divisions i. e. Gilgit, Baltistan and Diamer. Gilgit division is consisted of five districts namely Gilgit, Ghizer, Hunza, Nagar and Gupis–Yasin. Similarly, Baltistan division is comprised five districts namely Ghanche, Shigar, Kharmang, Skardu and Roundu. Whereas Diamer division has two districts i. e. Diamer and Astor. The capital of Gilgit-Baltistan is Gilgit which is an important city of the Silk route along which Buddhism was spread from south of Asia to the rest of Asia.

The history and culture of Gilgit-Baltistan is unique and can be observed in different terms, phases and periods. Its history shows us that Buddhist and Hindus both have lived and ruled this region. Islam was introduced in this piece of land in 1531 A.D. Gilgit-Baltistan passed through various religious waves which established not only multi-religious but multi-cultural icons in this region as well. It was first ruled by Buddhist’s rulers who evolved their own respective socio-religious and cultural practices across the region. Even today there are several Buddhist pictures, statues, places of worship and famous buildings, art and architectures in Gilgit-Baltistan. Buddhist culture was never demolished from this area easily because the earlier Buddhist rulers preached Buddhism which prevailed in the whole region and strongly preferred by the natives of the land. It was subsequently followed by a sharp wave of Hinduism that influenced Gilgit-Baltistan’s society and culture. However, Hinduism was never reclaimed in the region so vehemently after the arrival of Islam.

After successive preaching of Islam, the religious, social and culture features of Gilgit-Baltistan have been altered. Islam has changed almost every walk of life in this region. After partition of the subcontinent, Northern Areas (now Gilgit-Baltistan) became part of the newly established state of Pakistan. Though India

claims that with the signing of the instrument of accession between Maharaja Hari Singh and the Indian government the territory including other parts of the state of Jammu and Kashmir, is under its control but Pakistan contends that Gilgit Agency had unconditionally acceded to Pakistan after liberating their area from the Dogras on 1 November 1947. Furthermore, after the 1947-48 war between India and Pakistan the region came under Pakistani occupation.

The Northern Areas remained under the federation of Pakistan from 1947 to 2009. Its political status was upgraded in 2009 when the former President of Pakistan, Asif Ali Zardari signed Gilgit-Baltistan (Empowerment and Self-governance) Order, 2009 on 28 August 2009. The reforms package was introduced through a presidential order which was approved by the federal cabinet and set forth for immediate implementation. It was a matter of celebration for the people of Gilgit-Baltistan that they would have their own Governor and Chief Minister. The government of Pakistan renamed Northern Areas as Gilgit-Baltistan and upgraded its political status by declaring that self-government would be established by direct elections and elected legislative assembly would elect the Chief Minister of Gilgit-Baltistan and its Governor to be appointed by the President of the state.

## **OBJECTIVES**

After going through this unit, the students will be able to understand the following topics:

- to know about the valleys and the values in the region of Gilgit–Baltistan.
- to understand about Cultural Festivals and celebration.
- to know about the foods in Gilgit –Baltistan and role of Folk Lore in their culture.
- to highlight the music and dance in Gilgit–Baltistan culture.
- to elaborate the art and craft with the reference of culture.

## 5.1 VALLEY AND THE VALUES

Gilgit-Baltistan is a beautiful amalgamation of different scenic valleys. Green forests, high mountain peaks, delightful glaciers, striking lakes, rivers and streams are the major components of these attractive valleys of Gilgit-Baltistan. It is also home to magnificent mountain ranges- the Himalayas, the Hindukush, the Karakoram and the Pamirs. The region has eighteen of the world's highest peaks and the world's longest glacial lakes i. e. the Biato, the Baltoro and the Batura, that give the region an ice corridor extending over 116.87 kms. These mountain ranges have attracted mountaineers and expeditions from western world. Gilgit-Baltistan has vast tract of snow-covered area, 101 peaks, 119 lakes and 5100 glaciers, 6592 sq. km of forests (9.1 % of the total land area) which include national parks, wildlife sanctuaries and game reserves.

Nature has been very generous to the region in its endowments of towering peaks, gigantic glaciers, and majestic rivers. The second highest peak of the world, K2 with an elevation of 8611 meters and the third highest peak, Nanga Parbat with an elevation of 8125 meters has always increased the eminence of this part of Pakistan in the world. Karakoram is a large mountain range spanning the border among India, Pakistan and China, located in the region of Gilgit-Baltistan (Pakistan) Ladakh (India) and Xinjiang (China). It is one of the largest ranges of Asia. Gilgit-Baltistan holds twelve out of thirty top peaks of the world with elevations over 7500 meters. Therefore, this region is considered as the crown of Pakistan. The mountain ranges of the area form the headwaters of major rivers, including the mighty Indus. The Shyok River and the Indus River come through occupied Kashmir but inside Gilgit-Baltistan, hundreds of their tributaries offer some of the finest spots for fishing, navigation and water sports. There are countless traditional passes and opening routes from Gilgit-Baltistan to Afghanistan, China and India on the one hand and to Azad Kashmir, Hazara and Khyber Pakhtunkhwa's high altitude mountain systems on the other.

The values, traditions, customs and usages of Gilgit-Baltistan are unique and unprecedented. Social, moral and ethical values of a region explain the significance of a particular society and culture. These values represent the overall picture of a region. Gilgit-Baltistan has its own rich and unique culture and traditions. People represent culture through different festivals, ceremonies, dresses and foods. Mutual respect, harmony, patience, collective goodwill and brotherhood are the major ingredients of social value across Gilgit-Baltistan. Being a value-led region; Gilgit-Baltistan promotes its core values of honesty, dedication and commitment. These values are dominantly visible in people of this region.

## **5.2 CULTURAL FESTIVALS**

Cultural festivals represent the customs, traditions, values and social engagements of a society. A cultural festival is basically a celebration of the traditions of a particular people or place. Apart from the scenic landscapes, breath taking valleys and inimitable hospitality of its people, Gilgit-Baltistan is also famous for its vibrant and heartwarming cultural festivals. There are various kinds of festivals celebrated in this region annually. Each of the cultural festival is unprecedented and unique which shows the significance of Gilgit-Baltistan's culture. The different important and frequently celebrated cultural festivals of the region are as under:

### **5.2.1 Navroz Festival**

Navroz, sometimes spelled as Nowruz, is a cultural festival which marks the start of the Persian New Year. Though originating in ancient Persia, Navroz is celebrated in different parts of the world and has its local variants. It is celebrated traditionally in the Gilgit-Baltistan region on 21<sup>st</sup> March onwards every year. The festivities begin early in the morning and include free-style Polo, traditional dance and music. Favorite traditional food items are served throughout the festival. Salutations and prayers are exchanged, everyone hums words of kindness and fortune to one another. In some parts of Gilgit-Baltistan, literary events are also held to commemorate the occasion. Navroz is celebrated worldwide by Iranians, along with some other ethno-linguistic groups, as the beginning of the New Year. Although having Iranian and religious Zoroastrian origin, Navroz has been celebrated by people from diverse ethno-linguistic communities. It has been celebrated for over 3,000 years in Western Asia, Central Asia, the Caucasus, and the Black Sea Basin. It is a secular holiday for most celebrants which is enjoyed by people of several different faiths. Navroz is the day of the vernal equinox and marks the beginning of spring in the Northern Hemisphere. It marks the first day of the first month in the Iranian calendar. It usually occurs on March 21 or the previous or following day, depending on where it is observed. It is believed that Navroz has been commemorated in parts of Gilgit-Baltistan since 15<sup>th</sup> century. This cultural festival promotes values of peace and solidarity among the people. It is a time of reconciliation and neighborliness, contributing to cultural diversity and friendship among peoples of different communities.

### **5.2.2 Shandur Polo Festival**

Shandur Polo Festival is regularly celebrated in Gilgit-Baltistan. It was introduced in Shandur by Balti raja of Skardu, Ali Sher Khan Anchan who also built the Shandur Polo ground. It is one of the highest polo grounds in the world with a height of 12263 feet. This festival has been held every year since 1936, where visitors come from all over the country to enjoy this matchless experience. The free

style Shandur Polo has become a legend all over the world, with international tourists visiting almost every year to witness it. Live folk music, cultural dance and different other joyful items are arranged along with traditional foods. Shandur Polo festival is one of the biggest festivals in Pakistan, it is held annually from 7 to 9 July at Shandur top; a flat plateau, famously known as the “Roof of the World” located in Shandur Pass that connects Ghizer District of Gilgit-Baltistan and Chitral District of Khyber Pakhtunkhwa. Shandur top is located in District Ghizer having an elevation of 12,200 feet. The top is flat and can be crossed between late April and early November. The grade is very gradual, and the area is crossed by small streams of trout. Grazing in summer is plentiful. Every year there is a Polo match played on Shandur Top between the home teams of Gilgit-Baltistan and guest teams from Chitral. Shandur Pass is one of the major mountains passes of Gilgit-Baltistan; the people who live on both sides of Shandur Top speak the Khowar language.

In 1936 polo tournament took place for the first time at Shandur Pass. A British Political Agent, Major Cobb, who was fond of playing polo under a full moon, had the polo ground near Shandur, named ‘Moony Polo Ground’. Since then, the most exciting polo tournament of the entire Northern Pakistan, is played on top of Shandur Pass, around 3,700 meters above sea level. It is a place unique and exotic in itself, surrounded by some of the most spectacular mountain scenery in the world. The event marks the annual contest between the polo teams of Gilgit and Chitral. The Polo tournament has some added attractions for the visitors; trout fishing at the nearby streams/lakes and a festival of folk dance and music of the Gilgit-Baltistan. The highlight of the festival is the final match between the Gilgit and Chitral teams. The final competition provides a most colorful spectacle. Supporters of both sides travel long distances from the remote parts of Chitral and Gilgit, to watch the thrilling game. This even toffers a fascinating insight into the lifestyle of the people of this region. Their culture and indigenous customs are a delight to behold for the visitors.

Polo is an equestrian sport with its origin embedded in Central Asia dating back to 6<sup>th</sup> century BC. At first it was a training game for cavalry units for the King’s guards or other elite troops. To the war like tribesmen who played polo with as many as 100 players to a side, it was a miniature battle. It became a Persian national game in the 6<sup>th</sup> century AD. From Persia, the game spread to Arabia, then to Tibet, China and Japan. Polo was introduced in South Asia by the Muslim conquerors in the 13<sup>th</sup> century. Previously, there were six players to a side, but this was by no means a rule in local polo games. There was no limit to the number of players and no time limit. Whichever team scored nine goals first, was the winner. However, the present game with a team of six players in a side, lasts one hour with a ten-minute break.

Gilgit, Chitral and Skardu have always played the game of polo closest to its original form. In the past, local Rajas, Mirs and Mehtars were the patrons of the game. At times, more than 50% of the annual budget of their principalities was spent on conducting polo tournament.

### **5.2.3 Babusar Polo Festival**

Babusar Polo festival is another beautiful festival of Gilgit-Baltistan. Babusar Polo tournament is held in August every year at the highest polo ground of the world. Teams from various districts of Gilgit-Baltistan participate in this tournament and provide a pleasing experience to the visitors from all over the country and abroad as well. The festival also includes tug of war, tent pegging, paragliding, photo exhibition, gemstone exhibition, handicrafts exhibition, trekking, horse riding and campfire. The Babusar Pass is located in District Diamer of Gilgit-Baltistan. It is located at a distance of 45 kilometers from KKH near Chilas, which takes two hours drive onward journey to Babusar. Its height from sea level is about 14600 feet. The Babusar pass can also be accessed through Mensehra, via Kaghan valley covering a distance of 200 kilometers. Thus, the unique geographical location and lucid atmosphere of Gilgit-Baltistan and the newly constructed NHA road provides easy access to Gilgit-Baltistan from Naran and Kaghan valleys of Khyber Pakhtunkhwa. Babusar remained the gateway between Gilgit-Baltistan and other parts of Pakistan before the construction of KKH. All traders used this pass. During the British rule up to 1886, Babusar was the summer camp of the officials and assistant political agent of Chilas sub-Division. There are lush green mountains covered with thin forest in Babusar and there are 3 beautiful lakes surrounding Babusar top namely Kota Lake, Koli Lake and Shoti Lake which adds to the beauty of this place.

Babusar Polo Cup Festival is held in August each year where Polo teams of Gilgit-Baltistan compete each other and thousands of tourists enjoy this mega event of the region. This Polo festival is organized by Tourism Department of Gilgit-Baltistan to promote this traditional sport and attract the tourists towards this region. The arrangement of stalls, food galas, romantic music and other joyful and traditional activities enhance the importance of Babusar Polo Festival.

### **5.2.4 Harvest Time Festival**

This festival is performed in the same way as the seeding festival. The villagers thank Allah Almighty for the bounty that they are going to harvest. Both the natives and visitors enjoy this fascinating occasion with traditional music (drumbeats), local dances, hiking, fishing and traditional foods such as Chapshuro, Shopan, Diram Fitti, Tumuro and Namkeen Tea etc. This festival is basically an important annual celebration that occurs around the time of the main harvest of the region. Given the differences in climate and crops around the world, harvest festivals can

be found at various times at different places. Harvest festivals typically feature feasting, both family and public, with foods that are drawn from crops which come to maturity around the time of the festival. Ample food and freedom from the obligation to work in the fields are two central features of the harvest time festival while eating, merriment, contests, music and romance are common features of festival. Hence, the harvest time festival is celebrated in Gilgit-Baltistan with proper arrangement and organization. On this occasion live music is played, the farmers rejoice through music and dancing, and everyone shares their happiness with one another.

### **5.2.5 Ginani Festival**

Ginani is another annual crop harvesting festival celebrated in valleys of Hunza and Nagar with traditional zeal and fervor. The time of the festival is usually 21<sup>st</sup> June, mostly overlaps with the longest day of the year. The celebrations begin 10 days prior to Ginani. musician sat Altit Fort play tunes that are called Hareeps in Burushaski. On the day of Ginani, people gather at a place called chattaq. Prayers are offered for the wellbeing of the community and wheat grains are extracted from the harvested wheat plants and cooked. Special dish called ‘Dirum Pitti’ is also prepared to commemorate the occasion. Thus, Ginani is one of the unique cultural festivals of the region. It promotes affection with nature, land and people of the region.

### **5.2.6 Jashn-e-Baharan Festival**

Jashn-e-Baharan cultural festival is celebrated in different valleys of Gilgit-Baltistan. It is started with the arrival of spring each year. In the mid of March, the activity of this cultural festival is reached to its peak. Different kinds of games, music, food galas, stalls, music and other thrilling activities are arranged with great zeal and enthusiasm by the natives of the region. The season of spring is, thus, celebrated with beautiful events every year. The people get refreshed during this festival and they enjoy the natural beauty of the region. Each and every mountain, stream, glacier, lake and peak seem to be the greatest blessing and marvelous gift of the nature.

### **5.2.7 Jashn-e-Mayfang Festival**

Mayfang is a centuries old festival celebrated in the Baltistan region of Pakistan. The Balti people celebrate the three-day festival to mark the end of the longest night of the year. People dance, celebrate and rejoice on this day, holding torches made of wood. The festival is usually celebrated by the locals with the support of the Government of Gilgit-Baltistan. The people stay awakened almost whole night and they dance with fire, fly fire-balloon in the air and enjoy together. They eat different delicious foods, take famous and traditional tea with dry fruit which make them

able to stay in the cold night. It is one of the unique festivals of the region which seems matchless across the globe.

### **5.2.8 Silk Route Festival**

Historically, the Gilgit-Baltistan had close linkages with Central Asia including Peoples Republic of China, Afghanistan, Tajikistan, Uzbekistan, through different branches of Old Silk Route. Similarly, the region was well connected with Ladakh, Tibet and Kashmir. These linkages with the outside regions had lasting impact on communities of Gilgit-Baltistan. Its unique location – the main trading route between India, China and Central Asia (Silk Route) passed through the area – not only made it a meeting place for traders and pilgrims, but also attracted emperors and conquerors from Central Asia and Persia. Acclaimed as the ‘greatest route in the history of mankind’, the ancient Silk Road formed the first bridge between the East and West and was an important vehicle for trade between the ancient empires of China, India, Persia and Rome. Dating back to 200 BC, the route was a channel for contact between people and cultures, inspiring the exchange of dialogue, art, religion, ideas and technology. With its richly diverse cultural heritage, its wealth of tourism and natural attraction across 12,000 kilometers of ancient routes, the modern-day Silk Road offers visitors the opportunity to experience a unique network of destinations, following the footsteps of some of the world’s most acclaimed explorers, such as Alexander the Great and Marco Polo.

Silk Route Festival is celebrated in Gilgit-Baltistan particularly in its Nagar valley during the month of September each year. It is generally considered as the cultural experience on the roof of the world. All the spectacles of the Balti art and culture gather at one place to show the prying eyes the vibrancy that emanates from the richness of the Baltistani region and its people. Likewise, it is a theatrical amalgamation of Balti peoples’ love of polo sport, their heritage, crafts, food, folk dances and music and artisans depicting their work.

### **5.2.9 Rama Festival**

Rama Festival is another amazing feature of Gilgit-Baltistan. This festival is organized in Rama valley of Astore district almost in the mid of September each year. The festival is named after Rama Lake which is located at about 16 kilometers from Astore city. Astore valley adjoins the eastern side of Nanga Parbat. It is about 120 kilometers long and 5092 square kilometers in area. The entrance of the valley is located about 60 kilometers southeast of Gilgit at Karakoram Highway on River Indus. Astore district has more than 100 villages. Some of which are Chilm, Bubin, Gorikot, EidGhah, Fina, Bulen, Chongra and Tari Shing and Rato Dumail. A large number of tourists come to the region to attend the festival which depicts the culture, traditions, customs and heritage of Gilgit-Baltistan before the world.

Beside polo which is one of the marvelous features of the festival, a number of other games are played on this occasion including volleyball, football, cricket and hockey. Polo teams from the nook and corner of Gilgit-Baltistan participate in the festival.

#### **5.2.10 Marriage System**

Like other cultural activities, marriages in Gilgit-Baltistan are celebrated with great ostentatious splendor. When a boy reaches sixteen or seventeen years of age, his parents begin to search for a spouse for him, and as soon as they hear of a likely girl, they summon the headmen of their own village and request them to negotiate with the father of the girl. The headmen carry this message to the father of the girl, who entertains them for a few days. During this time he summons his relatives and the headmen of his own village, in order to consult them in the matter. In the case of consent being given, a prayer is read by both the parties as sealing the promise. The boy's father now presents the following things to the girl's father in token of their new relationship i.e., cloth up to 5 yards, a needle, knife and a rope. Thereafter, a particular date for the marriage is finalized by both the parties. Hence, the marriage is solemnized in presence of *nikahkhwan* and witnesses. Life partners are usually selected within the family. Love marriages are rare while arranged marriages are common across the region.

### **Self-Assessment Questions**

- Q.1. Why the culture of Gilgit-Baltistan is unique in the entire county? Discuss.
- Q.2. What are the different cultural festivals of Gilgit-Baltistan? Discuss.
- Q.3. Discuss the marriage system of Gilgit-Baltistan.

## **5.3 FOOD AND FOLK LORE**

Food and folk lore are the important cultural segments of the society of Gilgit-Baltistan. A variety of local and traditional food is presented and served during various cultural festivals and other particular occasions. The traditional food includes Marzan Chapshuro, Shopan, DiramFitti, Go-Lee, Harissa, Mamtu, Gittey, Tumuro Tea, Namkeen Chai and various sort of Balay (soup). In the like manner, the folk lore of Gilgit-Baltistan is an integral part of its culture. In the following lines a comprehensive account of both the food and folk lore of Gilgit-Baltistan has been discussed.

### **5.3.1 Marzan:**

Soaking in water before being milled, the wheat grains take about two weeks before they are ready to be ground. This gives the flour a sweeter taste, and this is a great

food to have in the middle of winter when the weather is extremely cold outside. This is a rare dish that is usually eaten on special occasions, as the wheat is prepared in such a specific and timely way. A bowl of pure apricot oil is served on a small mound of Marzan, gooey, but slightly dry wheat dough. The consistency of the wheat is very similar to how it looks, almost like dumpling or cookie dough. Marzan is very simple dish and provides a lot of energy to people who traditionally work outdoors year-round in the mountainous environment of Baltistan in particular.

### **5.3.2 Chapshuro**

Chapshuro is originally cooked on firewood, chap refers to the meat and shuro is the resulting product which is formed of ground meat and dough. It is one of the most simple but delicious dishes of Gilgit-Baltistan. It is considered as pizza of Gilgit-Baltistan. Chapshuro is basically bread filled with chopped meat (lamb, beef), onions, chili peppers, tomato and fresh coriander leaves. They are baked on medium heat for 15 minutes or until it is converted into golden brown bread. It stands amongst the delicious dishes of Gilgit-Baltistan.

### **5.3.3 Shopan**

Shopan is another tasty food item of Gilgit-Baltistan. The major components of shopan are the stomach of sheep, goat or minced meat along with flour, salt, red chili, coriander, onion, mint, water, salt and oil. Meat is usually marinated with vinegar or lemon juice so that the smell goes out from it. It is served with rice or wheat bread. It is an unprecedented food item that is popular throughout the region. The cooking process of shopan is somewhat technical as it requires proper surveillance and time and cannot be prepared on experiment basis. People of Gilgit-Baltistan are eager to prepare it on special occasions. They also serve their respected guests and close friends with shopan as one of the delicious food items on the dining table.

### **5.3.4 Diram Fitti**

Diram Fitti is a local and traditional food of Gilgit-Baltistan. It is a vivacious nourishment of the inhabitants of Hunza and Nagar valley. It provides energy to the working class of the society of the region particularly the people who are engaged in the fields of agriculture or conducting some other manual work. It is full of vitamins and carbohydrates which maintain human body active and healthy throughout the working hours. The people of both the valleys are mostly agriculturists and almost all the time engaged in the process of seeding, harvesting and water providing to their respective fields, gardens and nurseries. In such a situation they need some sort of sustenance to stay energetic and active. Hence, they prefer to prepare and eat diramfitti which is less time consuming and can be

easily prepared from domestically available wheat. It is served with margarine, almond or apricot oil on special occasions such as wedding, childbirth and cultural festivals particularly on Navroz celebration.

### **5.3.5 Golee or Giyaling**

Golee or Giyaling is another traditional food item of Hunza valley. The major ingredients of golee are flour, butter, salt, whisk eggs and water. Golee is better cooked on moderate heat. The people of Hunza take it in the breakfast with namkeen chai. It is also served on different occasion particularly during Ginani festival. Though this food item seems to be very simple and ordinary, but its taste is extraordinary which also provide energy to human body. It is evident that the inhabitants of Gilgit-Baltistan have firm affection with their traditional and local foods. They never ignore their domestic recipes to cook various dishes. They are really fond of preparing and eating the traditional and local foods.

### **5.3.6 Harissa**

Harissa is another delicious dish of Gilgit-Baltistan. It is an excellent combination of meat, rice, wheat, and green lentil. Harissa can be compared with haleem, but it has its own special taste. They natives of the region prefer it because it is full of protein and vitamins. It is exceptional in its taste and flavor. They people of Hunza valley often prepare and use it. It is also served on during different collective functions like marriage and death ceremonies, cultural festivals and other celebrations across the region.

### **5.3.7 Mamtu**

Mamtu is a beautiful and tasty dish which is commonly preferred throughout Gilgit-Baltistan. It is basically a steam boiled dish which is filled with chopped meat (lamb or beef), onion, chili and garlic and steamed for several hours in a multi-layer steamer. The natives of the region are known for this traditional sustenance because it is an unprecedented dish across the country. Mamtu is a well-balanced diet having umpteen benefits for the human body. It keeps the body warm, active and energetic and conducive to the physical environment and climate of the region. The people of Gilgit-Baltistan do present this local matchless dish to their guests and serve it on occasion of utmost significance. The cultural festivals, religious ceremonies, collective gatherings, formal and informal functions are considered worthless without the presence of this traditional food item.

### **5.3.8 Gittey**

The utility and importance of gittey is generally observed during the Nasalo celebration. It is basically a traditional event celebrated in the month of December. As part of the tradition of Nasaloo, a household animal is slaughtered such as yak,

goat, sheep or oxen, keeping in view the availability and financial status of the family concerned. Gittey more or less looks and taste like sausages, made with intestines of the sacrificed animal along with wheat flour, buckwheat flour, salt, crushed red chili, coriander, mint powder, onion, oil and water. The intestines are washed properly to fill the mixture in them. It normally takes around 45 minutes to be cooked which is generally served with soup in the cold weather. Gettey is preserved to consume it later on chilly days of winter and during different celebrations as well.

### **5.3.9 Tumoro Tea**

The tea culture of Gilgit-Baltistan is too unique throughout the country. Tumoro tea is one of the traditional hot drinks which is usually preferred and served across the region. It is actually a wild aromatic plant that is found in the high mountains nearby Nagar valley. The tea of tumoro is prepared by boiling it with water at medium heat. It is boiled for a few minutes in order to get the essence from the leaves and then strain it before serving. It provides a lot of benefits to the human body like it gives relief from headache, tranquil the nerves and soothe the sore throat. The people of Gilgit-Baltistan have particular experience of making and presenting it to their guest, friends, and relatives during routine gatherings and on different events, celebrations and ceremonies.

### **5.3.10 Namkeen Chai (Tea)**

Like tumoro tea, the namkeen chai (tea) is popular in all the valleys of Gilgit-Baltistan. It is made from special tea leaves, milk and salt. A pinch of baking soda is added to give it a pink color. Some people add sugar in it while some take it without sugar. However, diabetic persons take it without sugar, and it certainly reduce sugar level in the body. It is similar in colour with Kashmiri tea, but its taste is different. It can be taken in the breakfast as well at evening time in companionship. It keeps the throat clear and chest soft and eradicates irritation. Namkeen chai is also conducive in cold and wintry weather.

### **5.3.11 Balay (Soup)**

Indeed, the whole of Gilgit-Baltistan region is known for different types of soups. The people of the region are very much fond of taking various sorts of soups. There is a vast variety of traditional soups across the region such as traspibalay, nasbalay, krobalay, tchabalay, faringibalay, strubbalay and tsonmibalay. However, the most common and popular among these soups are traspibalay and buttering daudobalay. Dried apricot, homemade flour noodles and meat are the common ingredients of these two kinds of soups. Gilgit-Baltistan is the largest apricot producing region in Pakistan. Hence, dried apricot or apricot oil is almost used in every kind of balay in the region. These soups are usually served in a wooden bowl with a wooden

spoon. Daudobalay is often made in winter and used as an effective remedy for cold throughout Hunza valley of Gilgit-Baltistan.

### **Folk Lores of Gilgit–Baltistan Culture**

Every living nation is being known and distinguished by its unique history, culture and tradition. Usually, a major portion of social, cultural, traditional and religious accounts of any nation are known through folklore, customs and usages. In primitive society folklore played an important role in shaping lives of people. Folklore was the source of education in transmitting cultural traditions, values and history of any nation. Folksongs and folklores portray any community or group of people in a particular manner. It also exhibits the place of that community in the world. In primitive society folklores were the medium to educate, instruct and sometimes to entertain the public. Such forms of folklore contain myth, lullabies, riddles, proverb, folksongs and nursery rhymes. In the like manner, Gilgit-Baltistan has a rich tradition of folklore which includes myths, legends, ballads, folktales, riddles, proverbs and superstitions. These folklores still dominate the social life of people and are one of the principal forms of entertainment and informal education for the inhabitants of the region. For instance, in Chiparsun, an attractive valley in Gojaltehsil, has a rich tradition of folklore. Storytellers narrate many folk tales and myths in a rhythmic manner to amuse both the audience and them. Myths about the destruction of the village and the killing of a nine-headed dragon still dominate the daily discourse of the inhabitants of Chipursan.

Folklores of Gilgit-Baltistan depict the events and occurrences of the inhabitants of the region since long. In earlier times the people were not familiar with reading and writing. The region did not have any connection to the world except of those mountainous neighboring countries or states such as Ladakh, Tibet and Chitral. In such a situation common folklore travelled across the region and played a role of informal connection among the people of Gilgit-Baltistan. Hence, folklores became a major tool to preserve culture and tradition of the region. People used to send their messages through folklores and folksongs. For instance, Bono Maryam is one of the songs of early nineteenth century in which the story of a girl, named Maryam, married to a dumb and deaf man of a poor family, is narrated. It was the era of political suppression and turmoil, the natives had lost power and Dogra forces invaded Skardu, the capital of Baltistan. The cruel king of Kashmir made it compulsory to pay tribute in form of girls. Unfortunately, the ill-fated girl was chosen to send to Dogra Raj as a tribute. Her in-laws were given handsome money, so they did not resist. Her husband protested the base act, but all in vain. She was taken to Kashmir through Burge Nullah. She sung this song to shepherd, who transmitted her feelings and the complaints to the ruler of the time and people of Skardu. Her song stirred the emotions and the feelings of the local people, and a

strong sense of patriotism spread in the entire region. The ruler sent forces to bring her back to her hometown.

Dogra forces were defeated at the hand of the local people, and not only Bono Maryam was brought back but the people also refused to pay any kind of tribute in future. In the like manner, Lion Gate or ‘Singe Stagho’ in Balti, is placed at the entrance gate of Khaplu Fort. It is said that the Lion Gate was brought from Skardu. This song is sung in Khaplu with the particular traditional music in the remembrance of their victory and the defeat of Maqpon of Skardu. These folklores and traditional songs depict the socio-traditional and cultural arena of Gilgit-Baltistan. Almost every adult man and women knows about these stories and transmits them in one form or another to the next generation.

## **5.4 MUSIC AND DANCES**

The indigenous music is a product of long interface of people with the geography, history, folklore, festivals and rituals. The most prominent local musical instruments include Suranai, Tarui, Dadang, Gabi and Damal. The famous types of musical tunes in Gilgit-Baltistan are Dhani, Bazmi, Tajwar, Alghani, Saus, Lolo, Tambal, Bulla, Razm, Yudaani and Danyal/Bitan. Each of these tunes is associated with a special occasion. On the other hand, they also provide cue to eras when shamanism and magic was widely believed and practiced in the region. During the initiation ceremony or in ecstatic state, the shaman is said to interact with fairies and sings a melodious ballad. The music played at that time is produced extempore by following rhythm in shamanic songs. Similarly, Yudaani is the music of battlefield, but it is played in reverse order to cast magical spell on the enemy and invigorate fellow soldiers with frenzy typical of wild animal.

Bulla music is another particular feature of Gilgit-Baltistan’s culture. The music is played during polo festival. It goes without saying that polo is the most prominent traditional game of Gilgit-Baltistan. It is famous all over the world for its free style. In the past polo was played between kings of different princely states in Gilgit-Baltistan. Bulla music is basically a mixture of different musical tunes. It encompasses not only players but also horses on which the players ride and play the game. The horses are trained on special tunes for months before the start of polo festival. Through different musical tunes the horses are trained to adjust according to the situation of match. Thus, the music is associated with the polo festival that gives impetus to the players of both the contesting teams. The spectators also enjoy the music that keeps them active to watch and enjoy.

Moreover, alghani music is famous throughout the region which is basically an

outstanding rhythmic music. The people of Gilgit, Ghizer Yasin, Puniyal, and Gupis enjoy this music. Ajoli and souse are other traditional music that are popular across the region. The former is played during wedding ceremonies in Gilgit-Baltistan particularly when the bride and groom depart while the latter is a martial rhythm that is usually played during the sword dances. Similarly, dani, a traditional music of Hunza valley, is played during joyful events such as wedding, childbirth and some other common ceremonies. Besides, the famous trio band music is played in this Gilgit-Baltistan. There are slight variations in the lyrics of trio band music from valley to valley in the region. On the rhythm of this loud music, men love to dance in their own typical way.

The parallel exercise of music and dance enhance the pleasure of a particular event. Both music and dance go hand in hand. Like music, traditional and local dances of Gilgit-Baltistan are also famous. Some of these dances are sword dance, old man dance, cowboy dance and group dance which are common during different festivals, traditional events and ceremonies. The people of the region enthusiastically perform these local and traditional dances on different occasions. In the old man dance, more than one man wears some old-style dresses and dance. Sword and shield are the unique features of sword dance. In this dance a pair of at least six persons participates and demonstrates swords in their right and shields in their left hands. In cowboy dance usually young boys participate and wear old style dress, long leather shoes and a stick in their hand and dance. However, group dance is performed with famous trio band music across the region. On the rhythm of this loud music, men love to dance in their own typical way.

## **5.5 ART AND CRAFT**

Art and craft describe a wide variety of activities involving making things with one's own hands. The communities of Gilgit-Baltistan are mostly involved in different arts and crafts for their livelihood. The handi crafts of this region are renowned worldwide. Embroidered gowns (choghas/attire with doriwork), wallets, key chains, caps, carpet weaving (gabbeh and rugs), stonework (sharma), wood utensils (walnut & pinewood), woolen crafts (shawls, namda, pattu, yardage), precious and semi-precious stones and metals, and industrial stones are the specialties of Gilgit-Baltistan's arts and crafts. All these items have promising market in Pakistan and abroad.

The handicrafts of Gilgit-Baltistan are unprecedented throughout the country. The inhabitants of the region have their firm affection with arts and crafts. It is quite obvious from different items they prepare on routine basis. For instance, the item of shahi jurab or royal socks is of unique design and texture. It is knitted from local

woolen yarn which soft, comfortable and warm for harsh winter. They are usually made as a part of groom or bridal dress. Crochet is another amazing instance of art and skill. Various amazing items are made with these skills. Women of Gilgit-Baltistan are naturally gifted with this skill. They make beautiful crochet bed sheets, pillow covers, sofa covers, jackets and headbands.

Iraghiphartsun (traditional cap) is more elaborate, with intricate embroidery and brilliant colors, most frequently seen worn by young and old women. The embroidery is made on a cloth called do-sooti and char-sooti, used traditionally for making Hunza caps in this area. The do-sooti and char-sooti cloth is a loosely weaved cloth with easily identifiable squares in the weave to easily do this kind of embroidery. The base color used is only white or beige. The do-sooti cloth has more intricate embroidery and tight stitch than the char-sooti one, which has more loose holes and hence, is easy to embroider. But an immature cannot find the difference between the stitches of the two. They look almost alike.



A traditional IraghiPhartsun (cap) with details of all components part, written in local language.

Qalmiphartsun is the old traditional cap worn by older women. Although it is not frequently made anymore yet old specimens are still available and worn by old women. The embroidery is done after tracing the design. Qalamis have relatively less intricate embroidery as compared to iraghi cap. They are cheaper in price because less time is spent, and less labor is involved in its preparation.



The Traditional Qalami Phartsun

However, the new style phartsun or ‘modern Hunza cap’ is another handmade item with full headband of 23 square inches embroidery piece. Materials used are velvet cloth, satal cloth and silk yarn. The base material used is velvet with only headband embroidered, in very charming colors i. e. blue, brown, silver grey and black.



The New Style Phartsun or Modern Hunza Cap

Similarly, the ‘Perak’ is an ornate ceremonial headdress worn particularly in rural and remote areas of the region such as Skardu and Ganche. The ornate perak headdress is generally composed of a strap of leather, cloth like felt or a woolen cloth studded with semi-precious stones such as turquoise, lapis lazuli, pearls, corals and further adorned with silver jewelry, trinkets and disks of precious metals like silver and brass. This traditional cap is worn more on ceremonial occasions. The perak headdress is still found and worn in different valleys of Gilgit-Baltistan. It is mostly worn during festivals and ceremonies and is handed down from mother to daughter or daughter-in-law. All these handicrafts are part and parcel of the arts and crafts of Gilgit-Baltistan.

## Self-Assessment Questions

- Q.1 Write the names of traditional foods in the culture of Gilgit-Baltistan.
- Q.2 Explain how the folklores of Gilgit-Baltistan are famous in Pakistan.
- Q.3 Describes different kinds of music played in Gilgit-Baltistan.
- Q.4 Why local and traditional dances of Gilgit-Baltistan are popular throughout Pakistan?
- Q.5 Why the arts and craft of Gilgit-Baltistan are unprecedented throughout Pakistan?
- Q.6 What is the role of women in making different handicrafts in Gilgit-Baltistan?

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## **Unit-6**

# **KASHMIRI CULTURE**

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## INTRODUCTION

Pakistan has a unique distinction of being the repository of the world's prominent cultural legacies. Our people, through assimilation and interaction have synthesized this heritage into a culture which is shared by all of us. Culture is the main element in human life is basic part of society without it no concept of society. The basic difference between human and animal is that human being has specific culture which set up their pattern of life. Every society has its own culture which is differentiate one society to others. Culture has been interpreted variously as a form of social and corporate life, or expression of the highest intellectual life or simply as an instrument for fulfilling the material requirements. It is sometimes described as an independent force, unrelated to material needs, which gives both form and content to community life. Culture is the way that is found in knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society.

Kashmir is known as heaven on earth because of its natural beauty. The Kashmiri people immigrated from Turkey, Iran, Central Asia and Afghanistan. The culture of Kashmir is based on multiple customs and values that came from different regions as the Northern India (consisting of Jammu and Kashmir), Northern Pakistan (consisting of Azad Kashmir) and Chinese territory of Aksai Chin. The state Kashmir has multiple religions including those Muslims, Hindu, Sikh and Buddhist. The followers of these religions brought their own way of lifestyle which made the Kashmiri culture famous in whole world. This unit gives the study about the Kashmiri culture also expresses the geographical position of different valleys in Azad Kashmir, Kashmiri handicrafts, food, Music, folklore and festivals.

## **OBJECTIVES**

After going through this unit, the student will be able to understand the following topics:

- to describe the culture in different valleys of Kashmir
- to explain the cultural festivals
- to know about the traditional foods and folk lore of Kashmiri culture.
- to understand the music and dances in Kashmiri culture.
- to elaborate the arts and crafts of Kashmir.

## 6.1 VALLEY AND THE VALUES

Kashmir is known as Heaven on earth because of its natural beauty. The Kashmiri people immigrated from Turkey, Iran, Central Asia and Afghanistan. The culture of Kashmir is based on multiple customs and values that came from different regions as the Northern India (consisting of Jammu and Kashmir), Northern Pakistan (consisting of Azad Kashmir) and Chinese territory of Aksai Chin. The state Kashmir has multiple religions including those Muslims, Hindu, Sikh and Buddhist. The followers of these religions brought their own way of lifestyle which made the Kashmiri culture famous in whole world. When we discuss about the Kashmiri culture in Pakistan it means we elaborate the culture of Azad Kashmir. It is mostly like the culture of northern Punjab of Pakistan. One thing is common in all regions of Kashmir is that the people of these regions have feelings of affection, tolerance and love for each other even they consider the tourists as their family member.

**Valleys in Azad Kashmir:** Valley is geographically known the low area which is surrounding by hills or mountains with running a river. Azad Kashmir is very rich in culture and natural beauty including them snow covered peaks, thick forests, winding rivers and streams, also beautiful valleys have made this region as Heaven on earth. In Azad Kashmir find the following famous valleys.

- Neelum Valley
- Jehlum Valley
- Leepa Valley
- Bagh Valley
- Samahni Valley
- Gurez Valley
- Pearl Valley

### 6.1.1 Neelum Valley

Neelum Valley is 240 kilometers long; it is situated the Northeast and North side of Muzaffarabad. On the other side it is situated parallel to the Kaghan Valley. The snow-covered peaks separated it from the Kaghan Valley that is 4000 meters above the sea level. Its outstanding natural beauty, wide view, soaring hills on both sides of the Neelum River, flourishing green forests, streams, high altitude lakes and attractive surroundings make this valley as a heaven on this world. This area is ideal for the mountain tourism purposes.



**Neelum Valley**

### **6.1.2 Jehlum Valley**

This valley is very attractive for tourists as well as domestic level. Its beauty of nature becomes gorgeous when river Jhelum joins this valley at Domel near Muzaffarabad city. Road runs along the river Jehlum 59 km from Muzaffarabad to Chakoti this area is known as Line of control (LOC). Transport is found in this area which is used for trade purposes between Muzaffarabad and Sri Nagar.



**Jehlum Valley**

### **6.1.3 Leepa Valley**

Leepa is another beautiful valley of Azad Kashmir. It is in Hattian Bala which is district of Azad Kashmir. A metal road branches off for Leepa from Naily, 45 kilometers from Muzaffarabad, climbs over the Reshian Gali 3200 meters high and then descends to 1677 meters on the other side into the Leepa Valley.



### **Leepa Valley**

Tourists can visit this valley from May to November. Leepa, Dao-khan, Chananian these are the places of this valley that attracts the tourists. Kashmiri wooden design construction houses of this valley provide the charming look of this valley. Cherry, Apple, Walnut, and honey of this valley are famous in Azad Kashmir.

### **6.1.4 Bagh Valley**

Bagh as it reflects from its name garden is one of the greenest areas of AJK. It was the tehsil of Poonch till 1987 when it was declared as independent district. Bagh is mountainous area that is sloping from east to south-west. The area falls in lesser Himalay as zone. The main range district is Pir-Panjial. The mountains of this valley are covered with coniferous forests. Main steams of this valley are Mahl Nala ana Betar Nala. Popular trees of this valley are pine, kail, fir, shisham, kikar, walnut and chinar. Ruler population of this valley are engaged plantation of fruits plants that's why established the fruits nurseries in this valley by the Agriculture Department. Major crops of this region are maize and wheat but, in some places, cultivated the rice, gram, bajra, and jawar. This valley is ideal for grow of sunflower, mustard, and basmati rice. In this area found the Markhore, leopard and bear. This valley attracts the tourists by its nature of charming beauty.



### **Bagh Valley**

### **6.1.5 Samahni Valley**

Samahni Valley is situated 17 km in the North of Bhimber city and 30km in the North-East of Mirpur. This valley is covered with high mountains that represent the beauty of nature. These mountains across the whole valley dressed in jungle of pine trees add an extra touch of stunning view. There is peaceful and tranquil atmosphere with pollution free environment in whole valley. The ideal time of visit there March to September at that period vegetation and natural scenery looks beautiful.



**Samahni Valley**

### **6.1.6 Gurez Valley**

This valley is located deep in the high Himalayas, about 38 km ahead of Kel. It is surrounded by snow covered mountains. It is situated near to Burzil pass that leads into Astore district of Gilgit Baltistan. This valley remains cut off for the five months due to heavy snow fall. The traditional wooden home and culture this valley represents the panoramic view. This valley has beautiful places Janawai, Pholawai, Saonar, Nikro and Tao Butt. These beautiful areas attract the visitors.



**Gurez Valley**

### **6.1.7 Pearl Valley**

Rawalakot famous as pearl valley, it is situated in the heart of district Poonch. This valley is situated 76km from Kohala and 110km from Islamabad via Azad Pattan and Dhalkot. Rawalakot is hilly area, during the summer the place becomes full of green grass and beautiful flowers. The mountains in this region belong to Pir Panjal

range with Tolipir the highest peak in the eastern regions. Rawalakot offers very pleasant climate during the summer.



**Pearl Valley**

### **6.1.8 Values in the Vallyes of Azad Kashmir**

Kashmiris are really hardworking people they are independent and they work in them on farms for their livelihood because agriculture and cultivation is their main source of earning. They are very courageous as they live in the tough climatic region but still hard work. They are extremely brave as they are continuously striving for their independence regardless of harshness and torture they face. Harmony, collective goodwill, hospitality, Mutual respect, brotherhood and patience are the major social value of Kashmiri people.

## **6.2 CULTURAL FESTIVALS**

Festivals, social customs and the dress of a people reflect their temperament, habits, religious beliefs and values on which society lays the greatest emphasis. These serve as a means of expressing sorrow or happiness and are considered a reliable measure of the depth and maturity of a culture. A large number of festivals are celebrated by Kashmiri people with joy and enthusiasm. Jammu and Kashmir comprising on Hindu and Muslim population so there are found different types of festivals as Eid-ul-Fitr, Eid-ul-Azha, Shab-i-Baraat, Muharram and Eid-i-Milad-un-Nabi, Baishakhi, Lohri, Tulip festival, Shikara festival, Gurez festival and Domoche. In Azad Kashmir following festivals are famous.

- Religious Muslim festivals
- Social Festivals of Kashmir

### **6.2.1 Religious Muslim festivals**

Following Muslim religious festivals are celebrated in Azad Kashmir.

- Eid-ul-Fitr
- Eid-ul-Azha

- Shab-i-Baraat
- Muharram
- Eid-i-Milad-un-Nabi

### 6.2.2 Social Festivals of Kashmir

Following social festivals are celebrated in Azad Kashmir.

- **Youm-e-Tasees of Azad Jammu and Kashmir:** Azad Jammu and Kashmir became an independent State on 24 October 1947 so 24<sup>th</sup> October is celebrated as Youm-e-Tasees day in Azad Kashmir.
- **Kashmir Tourism & Culture Festival:** Five days from 27 September to 1<sup>st</sup> October are celebrated as Kashmir Tourism & Cultural Festivals days in Muzaffarabad. During these festival different kinds of games, music, food galas, stalls, music and other thrilling activities are arranged with great zeal and enthusiasm by the natives of the region. This event offering a unique opportunity to share and experience the vibrancy of Kashmiri culture.

## 6.3 FOODS AND FOLK LORE

Kashmir has rich culture as it is famous for its taste of food. Kashmir has its own unique and delicious taste. These foods are famous in whole Azad Jammu and Kashmir. Following are the famous foods of Kashmir.

### 6.3.1 Famous Foods of Kashmir

- Kulcha
- Gushtaba
- Kashmiri Pulao
- Kashmiri Chai

It is served in marriage ceremonies as a traditional food. Muzaffarabad Kulcha is famous in all over Kashmir and Pakistan.



**Kashmiri Kulcha**

### **6.3.2 Gushtaba**

It is another famous food in Kashmir. It is made by meat, yogurt and with some spices. It is known as traditional food of Kashmir. It is mostly served in marriage ceremonies with rice.



**Gushtaba**

### **6.3.3 Kashmiri Pulao**

Kashmiri Pulao is famous in whole region of Kashmir and Pakistan. It is made by rice, meat, chicken and with some spices. This is eaten in dinner.



**Kashmiri Pulao**

### **6.3.4 Kashmiri Chai/Noon Chai or Sheer Chai**

It is famous in Kashmir as well as in Pakistan. Infact Kashmiri people are heavy drinker of tea, so they usually use the word “Noon” instead of tea. The noon word in Kashmiri language is salt. The most popular drink is a pinkish colored salted tea called “noon chai”. It is made with black tea, milk, salt and bicarbonate of soda. The particular color of the tea is a result of its unique method of preparation and

the addition of soda. The Kashmiri Hindus more commonly refer to this chai as "Sheer Chai." The Kashmiri Muslims refer to it as "Noon Chai" or "Namkeen Chai", both meaning salty tea. Noon Chai or Sheer Chai is a common breakfast tea in Kashmiri households and is taken with breads like baqerkhani. It is one of the most basic and essential food items in a Kashmiri household. Tea was as served in large samavars. Now, the use of Samavars is limited to special occasions and normally kettles are used.



**Kashmiri Chai/Noon Chai or Sheer Chai**

Other famous foods in Kashmir are red beans with white rice, dam aloo, palak paneer and etc. Sweet dishes are considered as mandatory part of their meal that is mostly served in the end meal. Included them are firni, kheer, amd sviyaan.



**Red Beans with white Rice**

### 6.3.5 Folklore of Kashmiri Culture

Kashmiri folklores have developed in Azad Kashmir Jammu and Kashmir over several centuries. Kashmiri language has Persian words which a vast number of proverbs, riddles, and idiomatic saying that are used frequently used in conversation. The folklores of Kashmir represent the political history of Kashmiri people. Following are the famous folklore in Kashmir.

- Layak Tachoor
- The Legend of Himmal and Nagari
- Shireen Farhad
- Aka Nandun
- Gul Noor
- Usman cacha

### Self-Assessment Questions

1. Write the names of famous valleys of Azad Kashmir.
2. Discuss the traditional food of Azad Kashmir

## 6.4 MUSIC AND DANCES

Kashmir has its own style of dance performance and music that is simple and fabulous. Almost every festival and fair consist of dance and music that is big attraction for tourists also. There is a wide variety of dances and music that is performed according to the occasion. Music in Kashmiri language is called *Sufiana Kalam*. It is difficult to guess how and when it originated because Kashmiri music shows elements of Indian and Iranian music. After the advent of Islam, Kashmiri music may have been influenced by Iranian music. The music instrument *Santur* used in Kashmiri was invented in Iran. Many *Raggas* or *Mukams* of Kashmiri music are present in Persian i.e., *Mukam Duga*, *Mukam Nawa* and *Singha*. Some important Sufiana musicians are; Late Ustad Ramzan, G.M. Kalinbaft and M. A. Tibatbakal. Beside Sufiana music, *Chakri* and *Roff* are other forms of Kashmiri music.

Folk music of Kashmir presents Kashmiri singing and traditional instruments such as the *santur*, the bamboo flute, the table and the *mutkah*, a percussive clay pot renowned for its resonance. Jammu & Kashmir has a rich tradition of music, dance and drama. The folk music and dance of the state is the lifeline of the Kashmiri people. There are various dance forms performed according to the occasion various seasons, harvesting, weddings and in some religious festivals. As in Ladakh during the Hemis festival performed the dance by the Lamas of the Hemis monastery. The dancers, representing divine or mythological figures, wear colourful brocade robes

and heavy masks as they perform ceremonial dances around the monastery courtyard.

#### **6.4.1 Folk Dances of Jammu & Kashmir**

In Jammu & Kashmir mostly Hindu population living there so religious element is found in their dance. Dances are done on all major functions and weddings in Kashmiri traditions such as birthday, wedding, and crop harvesting. Following famous dances are performed in Kashmiri culture.

- Kud
- Dumhal
- Rouf
- Bhand Pather
- Bacha Nagma
- Hafiza
- Bhand Jashan
- Wuegi Nachun

#### **6.4.2 Kud Dance**

One of the famous dance forms of the state is Kud dance. It is performed to honor the gods 'Lok Devtas' as a thanks giving ritual and is mostly done in nights. This form has lots of interesting and twisted movements. Unlike other dance forms in Kud dance young people as well old people participate equally that makes it more interesting. Rhythm and Beats of the music dominate in this form of dance forms and dancers plan their movement accordingly. Some special Musical instruments are used in dance like Chhaina, Drums, Narsingha and flute. Spontaneity is another key Feature that is found mostly in all the folk dances. This kind of dance is generally performed in centre of mountains in and around Jammu and is mostly performed during rainy season. The reason behind this is the farmers and villagers who work as farmers want to oblige god the local deity 'Gramdevta' for protecting their cattle's, maize crops, children's and family from all sorts of natural calamities. The local farmers perform this dance generally and people join from nearby villages in the celebrations. Everyone is in their best attire and dance through the night and celebrate in a festive spirit. In typical Kud dance, dancers are in 20 to 30 numbers which is performed by famers to thank god and is generally continued till late hours in night. Jammu state has always been known for its rich culture which is clearly reflected in the various dance's forms performed during different functions and ceremonies.

#### **6.4.3 Dumhal Dance**

Of all the dance forms the most famous Dance forms practiced in Kashmir is 'Dumhal'. Dancers performing this dance are dressed up wearing vibrant colored

robes and conical caps which are generally studded with beads and look really beautiful. Not every man can perform this dance but only males of Wattal can perform this dance and that too during special occasion. This dance is very different from all the dances performed which is performed on set locations and the set occasions. There is a special ritual manner in which dancers have to dance and a banner is dig into the ground and dance generally takes off with group of men dancing around this banner. Dancers sing in a melodious voice in chorus, and they are joined by drum beats in between.

#### **6.4.4 Rouf Dance**

Another famous traditional dance form is Rouf which is found in Kashmir region. This dance form is practiced on festive occasions like Eid and Ramzan days are going. It is performed by group of women standing face to face to each other, but the most notable feature of this dance form is the footwork of the dancers. One of the most known dance forms in all the regions of Jammu and Kashmir is 'Rouf; which is generally pronounced as 'ruf' in villages and as 'row' in cities. It is a dance performed on set of spring season and has always been an integral part of Kashmiri people since a very long time.

#### **6.4.5 Bhand Pather**

It is a form of Theatre dance performed in Kashmir. This dance form does not only include dance but also include plays between dances that captivates the audience. It shows the normal lives, traditions and evils prevailing in the society.

#### **6.4.6 Bachha Nagma**

This yet another dance form is generally performed at cultural gatherings or special functions like weddings and is only and only performed by boys. Even man can perform this dance but have to be dressed as boys. It consists of six to seven members maximum and there is no external singer one of the dancers is the lead singer among the dancers that sings in a melodious voice and other members joins him in chorus, this creates a very soothing effect as most of the singers are young in age. The dresses worn by dancers somewhat resemble to those worn by Kathak dancers. In some parts this dance form is also known by the name 'Bachha Gyavaun' that means young harmonious voice.

#### **6.4.7 Hafiza Dance**

It is a dance that is performed at weddings and is a form of Kashmiri traditional dance. There is a special instrument used in this dance known as Santoor that contains almost hundred strings is played with the help of sticks.

#### **6.4.8 Bhand Jashan**

Bhand Jashan is a very soothing dance with very light music and performed in traditional style by ten fifteen dancers.

#### **6.4.9 Bacha Nagma**

This Kind of dance is showcased during the harvesting season and is performed by only boys and among those boys one performs the role of Female and performs Hafiza style dance.

#### **6.4.10 Wuegi-Nachun**

This dance form is generally performed after all the rituals of wedding when the bride is about to leave her parental home. Kashmiri Pundit females gather around bridal rangoli and dances.

### **6.5 ARTS AND CRAFT**

Kashmir has unique and beautiful art and crafts that are famous in whole world. Jammu and Kashmir have rich culture with the ethnic variety but also the numerous arts and crafts that have been carefully developed for the centuries. A variety of motifs, techniques and crafts flourished in the land as the people from different regions flocked through this beautiful place and many of the skilled craftsmen decided to settle amidst its charming abundance of nature beauty. With the passage of time these arts have gained more distinctiveness features which made the beauty of this culture in whole world. Today diversity of arts and crafts included them Pashmina shawls, embroidery dress, Kashmir silk, woodcarving, hand knotted carpets and lot of other traditional crafts are increasing the charming of Kashmiri culture. Following are the famous arts and crafts in Kashmiri culture.

- Embroidery
- Carpets
- Papier Mache
- Basketry
- Woodwork

#### **6.5.1 Embroidery**

Embroidery can be defined as a craft to embellish the otherwise plain surface of a cloth with the help of a needle and thread. This craft is probably a product of the human being's aesthetic sense. The patterns and styles of embroidery different from region to region, based as they are on the local culture and availability of material.

After the creation of Pakistan in 1947, the Muslim refugees from Kashmir brought with them the crafts of embroidery. They and their womenfolk are highly skilled in

embroidery and stitch work. Since the Mughal period, Lahore has been the main market centers. Murree is also one of the production centers for Kashmir embroidery. The local people of Murree are also learning these crafts and have made it a source of supplementing their income. In Kashmir culture following kinds of embroidery are famous.

- Kashmiri Shawl
- Gabbah
- Namda

**Kashmiri Shawl:** The word ‘shawl’ is derived from the Persian word *shal* which originally denoted a class of woven fabric rather than an article of dress. It was originally used by men of status as a shoulder cover. Today, it is mainly used by ladies. Furthermore, by and large, the term ‘shawl’ and ‘Kashmiri shawl’ have become almost synonymous. The shawl is tremendously popular and widely used by Pakistani women for its exquisite, matchless embroidery. Its rich designs and motifs handed down from the past manifests an extraordinary aesthetic sense and artistic skill of the craftsmen. The material for shawl has always been fine wool or some other kind of animal fleece derived from a Central Asian species of the mountain goat-*Capra hircus*-popularly known in the West as *pashmina* (from Persian word *pashm* any kind of wool) originally imported from wild Tibet and Central Asia. It was wrongly called *cashmere* wool, though Kashmir never produced it. Beside the shawl-wool was also derived from wild Himalayan Mountain sheep such as *Shapu* and the Himalayan ibex inferior fleece and hair from dirty raw material.

The technique of Kashmir shawl brocading is known as the twill-tapestry, a weaving technique. According to this shawl brocading is known as the twill-tapestry, a weaving technique. This is the wefts of the patterned part of the fabric were inserted by means of wooden spools (Kashmiri *tojli*) without the use of shuttle.

**Shawl embroidery at present:** The art of Kashmiri shawl embroidery has been traced in the ruins of ancient cultures and in the modern cultures even today. After the creation of Pakistan in 1947, many Kashmiri families migrated from Indian Kashmir and settled in different areas of Pakistan mostly in Azad Jammu Kashmir of Pakistan and they gave a boost to the shawl embroidery in Kashmir and Punjab.



**Shawl embroidery**



**Pashmina shawl**

With the passage of time the local women and girls learnt this art from Kashmiri families. After learning this art was adopted as profession, this skillful and inventive use of the needle, understanding and appreciation of colours, design and textures attracts the customer. Now this present Kashmiri shawl is known as *pashmina shawl*.

**Gabbah:** *Gabbah* is chain-stitched embroidery. Chain-stitched can be defined as a series of linked stitches joined. Originally *gabbah* was old embroidery blanked but presently it is made of jute burlap (taat). It is used for wall hanging, floor covering, bed covers etc. The tool used in *gabbah* is called *aaror kundi*. In Pakistan *gabbah* was introduced from Azad Kashmir by the craftsmen who had migrated from the occupied Kashmir in 1947. Presently this art of *gabbah* can be seen in all major cities of Azad Kashmir. It is enriched with narrative stories about farming, marriage ceremonies, village life, landscape, hunting, birds, animals etc. The subject of drawing is mostly outlined in dark colour wool and then it is filled with required coloured wool. Government of Pakistan and Azad Kashmir both has opened *gabbah* training centres in different areas to promote this craft and provide work for the craftsmen. Now it has established an organization which is exploring markets to introduced *gabbah* all over the world.



**Gabbah embroidery**

**Namda:** Namda is unwoven rug, prepared from felting sheep fleece. It is a class of fabrics obtained through interlocking wool under dry weather condition, water and friction. Namda was introduced in Pakistan by the immigrants of Kashmir mostly from Srinagar and the locals of Azad Kashmir.



**Namda rug embroidery**

### **6.5.2 Carpets**

Carpet making handicraft of Kashmir is famous in two ways. First reason is that it is completely handmade and secondly is knotted manually not tufted. These carpets are made by silk yarn. This art was introduced in Pakistan by Kashmiri migrated people. They learnt it from the Persia. The color combination of these carpets attracts the whole world.



**Kashmiri carpet**

### **6.5.3 Papier Mache**

It is another handicraft in Kashmiri culture. Basically, it is an ancient art but it also introduced by the Kashmiri people in Pakistan. Papier Mache is the famous handicraft in Kashmir that was introduced in medieval India by the Muslim saint Sayyid Ali Hamdani. He brought this art from Persian in 14<sup>th</sup> century. In this art the first step a piece of paper is flooded in the water till the paper getting disintegrated after this process it is crushed well by hand and mix an adhesive solution into it. When it dried then it is able to get the proper shape. When it gets dry position can apply different colours and paints on the product with artistic design.



**Papier Mache**

**6.5.4 Basketry:** It is another famous handicraft in Kashmir. It is making by willow strips. It contain different colours decoration pieces like baskets, table lamps, well –hangings, pen-holders etc.



**Basketry**

**6.5.6 Woodwork**

Walnut woodwork is renowned in Kashmiri handicraft. Kashmiri artists are famous for the crafting woodwork in entire world in which specially work on walnut wood.



**Woodwork**



**Walnut work**

**Self-Assessment Questions**

- Q.1. What do you know about the Folk Dances of Jammu & Kashmir? Discuss.
- Q.2. Why handicrafts of Kashmir are famous through out the country? Discuss.

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**Unit:7**

## **KHYBER PAKHTUNKHWA CULTURE**

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## **KHYBER PAKHTUNKHWA CULTURE**

### **INTRODUCTION**

Pakistan, from Khber to Karachi, is a geographical, historical, cultural, religious and racial unit. Its all provinces, namely Khyber Pakhtunkhwa, Punjab, Sindh, Baluchistan and Gilgit-Baltistan including Kashmir are economically interdependent, with Punjab and Sindh producing good and fibre in plenty, and Baluchistan and Khyber Pakhtunkhwa having mineral and forest wealth in abundance. Gilgit-Baltistan and Kashmir have a rich cultural heritage and extraordinary tourism potentials. All these provinces and Kashmir together present a happy blending and an ideal balancing of Nature's bounties. They also represent a unique example of the intermingling of the people of one province with the other. Baluchis are spread over in varying numbers in Khyber Pakhtunkhwa, Punjab and Sindh, while the abound pathans are common to evey province.

This unit is neither a travelogue nor a traveller's tale nor a tourist guide, yet it unfolds frankly what is the most appealing in the Khyber Pakhtunkhwa province of the country is Pakhtunwali. Journey through Pakistan, therefore, is incomplete without knowing the people of Khyber Pakhtunkhwa and their regional customs, floke lores, norms, dance, sculpture and architecture, language, literature, history, and calendar; in short, their cultural patterns and way of life. The people of Khyber Pakhtunkhwa, without any consideration of their respective religious faith, linguistic group or ethnic stock, are proud of this land of singing rivers and dancing rivulets, of rugged mountainz, of snow-capped peaks, of plains and of fields and their produce of the mineral wealth, of the natural resources and many more things beyond the horizon of their imagination.

## **OBJECTIVES**

After going through this unit, the student will be able to understand the following topics:

- to describe the culture in different parts of Khyber Pakhtunkhwa.
- to know about the concept of Pakhtunwali.
- to explain in detail the cultural festivals of Pashtoons.
- to know about the traditional foods and folk lore of Pashtoon culture.
- to understand the music and various dances in Pashtoon culture.
- to elaborate the arts and crafts of Pashtoon culture.

## 7.1 INTRODUCTION

Pashtun (also spelled Pushtun, Pakhtun, Pashtoon, Pathan) are a people who live in southeastern Afghanistan and the northwestern province of Pakistan. They are one of the largest ethnic groups in Afghanistan. There is no true written history of the Pashtun in their own land. Pashtun are traditionally pastoral nomads (herders who move frequently to find grazing land) with a strong tribal organization. Each tribe is divided into clans, subclans, and patriarchal families. Pashtun have lived for centuries between Khurasan and the Indian subcontinent, at the crossroads of great civilizations. Pashtun are made up of about sixty tribes of varying sizes. Each one occupies its own territory. Pashtun are the major ethnic group in Afghanistan. In Pakistan, Pashtun predominate north of the town of Quetta and between the Sulaiman Mountain Ranges and the Indus River.

### 7.1.1 Pukhtunwali

Pashtunwali is a strong well known unwritten ethical code and traditional lifestyle for the Pukhtoon people. Pukhtoonwali, Pukhto and Pukhtoon are almost synonymous terms. Pashtunwali promotes self-respect, independence, justice, hospitality, love, forgiveness and tolerance toward all especially to strangers or guests. This un-written code is the keystone of the arch of the Pukhtoons' social fabric. It exercises a great effect on their actions and has been held sacred by them generation after generation. The Pashtoonwali or the Pukhtoon code of honour holds all the activities from the cradle to the grave.

Since prehistoric times, this term was existed and has been still observing in Pukhtoon's society, mostly in rural tribal areas (most eastern Afghanistan and northwest Pakistan). The history of Pukhtoonwali is as old as the history of the Pukhtoons and every individual of Pukhtoon society is expected to abide by these ages' old traditions. The non-observance of these customary laws is considered disgraceful and may lead to expulsion of an individual or even a whole family.

### 7.1.2 Components of Pukhtunwali

The major components of Pashtunwali are given below.

- i. Melmastia (Hospitality)
- ii. Nanawatai (Asylum)
- iii. Badal (Revenge)
- iv. Tureh (Bravery)
- v. Sabat (Loyalty)
- vi. Imandari (Righteousness)
- vii. Isteqamat:

- viii. Ghayrat (Self honor or dignity)
- ix. Namus (Honor of women)
- x. Pighur
- xi. Pat

**Melmastia (Hospitality):** Showing hospitality and profound respect to all visitors, regardless of distinctions of race, religion, national affiliation as well as economic status and doing so without any hope of reward or favour. Pashtuns will go to great extents to show their hospitality.

**Nanawatai (Asylum):** Derived from the verb meaning to go in, this is used for protection given to a person who requests protection against his/her enemies. The people are protected at all costs, in many cases even people running from the law must be given refuge until the situation is clarified.

**Badal (Revenge):** To seek justice against the wrongdoer. This applies to injustices committed yesterday or 1000 years ago if the wrongdoer still exists.

**Tureh (Bravery):** A Pashtun must defend his land/property, family and women from invasions wherever he or she resides. A Pashtun should always stand brave against tyranny and he should always be able to defend his property, family, women and the honour of his name.

**Sabat (Loyalty):** Loyalty must be paid to one's family, friends, and tribe members. Loyalty is a must and a Pashtun can never become disloyal as this would be utterly shameful towards themselves and their families.

**Imandari (Righteousness):** A Pashtun must always strive towards thinking good thoughts, speaking good words and doing other good deeds. Pashtuns must behave respectfully towards all creations including people, animals and the environment around them. Pollution of the environment or its destruction is against the Pashtunwali.

**Isteqamat:** Trust in God. The notion of trusting in the one Creator generally comports to Islamic idea of belief in only one God.

**Ghayrat (Self honor or dignity):** Pashtuns must maintain their human dignity. Honour has great importance in Pashtun society and most other codes of life are

aimed towards the preservation of one's honour or pride. They must respect themselves and others in order to be able to do so, especially those they do not know. Respect begins at home, among family members and relatives.

**Namus (Honor of women):** A Pashtun must defend the honor of Pashtun women at all costs and must protect them from vocal and physical harm.

**Pighur:** Pighur is also a component of pukhtunwali. This is generally considered to be negative, but it has positive repercussions as well. Although pighur or sarcastic remarks by friends or others can drive a person blindly to follow the tenants of pukhtoonwali, leading to violence and bloodshed. It also works as a restraining force. This also refrains a strong and powerful person from oppressing and mistreating the weak.

**Pat:** Maintaining friendships, relationships, and positive links is called *pat*. Pukhtunwali requires that friendship and relationships are not broken unless there is a justifiable reason. Apart from that some other components of Pukhtunwali are following.

(i). Jirgah (ii). Badragah/ Jalab (iii). Riway (iv). Toor (v). Toi (vi). Panah (vii). Swarah (viii). Nanawatay (ix). Tigah (x). Ghag (xi) Tarburwali

## 7.2 ARTS AND CRAFTS

Defining the heritage of a region, arts and crafts are closely linked with the culture of the land. These basic elements of culture are in close connection with the climatic and historical essence of the area and topography. The historical background of the land of Pakistan dates back to thousands of years old times and shares its cultural infusions with those of central Asia resulting mostly from the invasions of that time. It offers a fine mixture of different traditions and a variety of ethnicities and social impacts.

The Pashtoons in Pakistan majorly come from the province 'Khyber Pakhtoonkhwa' which was formerly known as the Northwest Frontier Province. Geographically, as its former name suggests, it remained a front-line land for centuries, battling with invasions from the times of Aryans, Alexander, Afghans, Persians and many more. Having great influences from all the invaders this land of the Pashtoon tribe became a rich and central area of cultural heritage. The arts,

music, crafts, literature and the folklores portray the true history with the war-like nature of the people and their strong religious hold.

Pashtoon culture is patriarchal in nature. Works that need human power are handled by men while delicate and soft jobs are left to women that's why most of the arts and crafts are produced by women according to the climatic conditions of the area and the availability of raw material for these crafts. Painting and drawing of characters and making statues of humans, animals or birds are considered non-Islamic that is why we do not see any work of painting related to Pashtoons personalities done by the Pashtoons themselves in the past. However, other arts and crafts are continuously worked on and practiced mostly by women in different area. In the southern parts of the province, a plant known as Maizaray, is found in abundance. It's of great value in the work of craftsmanship and makes the basic component for many crafts such as handmade trays, utensils and other things of daily use. After keeping the leaves of this plant in water for a few days to make them soft, they are splitted in thread-like portions. Along with its special kind of grass called Ghurhga or Lemon grass is also used in work of craft which is woven around the grass in a beautiful way and various things such as boxes, beauty boxes, hand fans and trays come into shape and thus many decoration pieces are made from it. Some important crafts are following.

### **7.2.1 Nazarband**

Most of the delicate artistic work is done by the young girls. For instance, Nazarband is beautiful hand work done by women and young girls, in which the shells and beads of different colours are threaded in a golden thread. This Nazar Band is usually stitched in the caps of children and worn to ward off the evil eye and thus marking one of the important aspects of the culture of the pushtoons.

### **7.2.2 Amel**

Amel is actually a type of necklace usually made from golden threads woven together with beads of different colors. This delicate technique is also used for boys' caps as well as on traditional turbans known as "Kullah" with embroidery which at times was made from real gold strings as well. Simple Kullah is made artistically from wheat straw while golden Kullah has figures made on it the lower part of which is made of velvet while the inner portion is stitched with silky cloth.

**7.2.3 Khalladozi:** Normally Kullah Dozi is considered the art of the professionals which is usually done on caps for the elderly people.

**7.2.4 Lungabafi:** The Kullah is an integral part of the Lunga Bafi a cultural dress of the Pashtoons. Lunga Bafi is actually a special kind of cloth used in making of

the Kullah. Besides, there is another piece of cloth which is the longest one and which is known as the Patka.

### **7.2.5 Rosary**

Being Muslims from the very beginning the Pashtoons use rosary beads for reciting the names of God. Making rosary is also an art in which beads of stone or other precious material are used. Besides, it is an essential part of Islam the use of which is known as a religious activity.

### **7.2.6 Karoshia Work**

It is a special type of needle having a hook in the jet portion. It is used to weave thread in different styles to make caps of children, tablecloth, mantelpieces and other garments of daily use. Sometimes hand fans and sweaters are also woven with Karoshia.

### **7.2.7 Kasheeda**

It is the art of stitching silk or gold thread on different cloths. Normally the women in villages do it specifically for making shawls of different types.\

### **7.2.8 Gotakinari**

This is another type of craft in which beautiful figures are made on women's garments. It is different from Kasheeda, because ready-made material is used in it.

### **7.2.9 Azarband**

It is an artistic work of making a kind of belt for Shalwars in Pakistani culture. The main part of Azar Band is knitted with threads with the help of a special device. Hand work is done on both the ends of the belt. Sometimes silk or golden thread with beads of beautiful colors is used on both ends.

### **7.2.10 Gumanzsazi**

It is a professional work of making combs from wood which has now been replaced by plastic combs, however, handmade combs are preferred for religious duties. There are two kinds of combs made of wood: one for combing hair and other for combing beard at the time of ablution. It is a very ancient craft and profession in the Pashtoon areas.

### **7.2.11 Tillakari**

It has been the profession of cobblers and is still being practiced in different places across the province. Tilla Kari includes many historical and attractive foot wears one of which is Panra. Panra is a footwear made for men and women both. It is the style of making Panra that differentiates which is for men and which is for women.

Besides, there is another footwear known as 'Saplai' which is made by cobblers specially for men. All these are made with tilla, which is a golden thread. In saplai tilla is used in certain portions, while the whole panra is stitched with tilla.

#### **7.2.12 Woodwork**

Carving and embroidering wood is another artistic work for which Pashtoons are famous. In this art doors, pillars, cupboards and other wooden material are made in a way that they look beautiful. It is an ancient craft going centuries back in history. This delicate wood work can be seen on the old and new monuments. The craftsmen took to special details in carving using handmade tools in the past which are now replaced with electric machines. Examples of handmade woodwork can be seen in the forts and old mosques across the province.

#### **7.2.13 Woolen Carpet Weaving**

This is another hand-made craft which has been in use by Pashtoons since long. Hand-woven woolen carpets are made in special looms called 'Kady'. Hand-made work of carpets is nowadays almost extinct, however, in some places still carpet of wool is woven by hands.

#### **7.2.14 Shamasazi**

Shama Sazi is the art of making candles which has also been the profession of certain people in this part of the country. Nowadays wax is used in making candles.

#### **7.2.15 Kinari**

It is the art of stitching threads of silver and gold artistically on a stripe of cloth which is used by women as an ornamental adornment and is sometimes used in other decorations as well.

#### **7.2.16 Kaloshasazi**

It is a special kind of footwear that is used in winter by the elderly people. It is made of special kind of leather in the inner portion of which a soft fur is used which is either made of woolen cloth or cotton.

#### **7.2.17 Patou**

Patou is actually the collective name for shawls used by Pashtoons. Warm shawls of wool are made in Charsadda, Bannu and Swat. Most of them are Gents shawls. The thick ones in these shawls are called "Loyee."

#### **7.2.18 Chapali**

This is also one of the much-used handicrafts of Khyber Pakhtunkhwa, and that is why it is very well known and popular among almost all over Pakistan. It is a very

popular footwear which is a specialty of Charsadda, however, it is also manufactured in Peshawar and to the reason of Peshawar being the capital of KP, this handicraft is known as Peshawari Chappal. In Peshawar, this handicraft is manufactured mostly in "Mochi Larah" and "Jahangir Pura" bazaar.

#### **7.2.19 Brass Work**

Being on the top of all handicrafts of Peshawar, brass work is done on many things like household utensils of daily use and on decoration pieces. In Peshawar a big market is allocated for this handicraft, known as, "Bazaar e Misgaran" meaning the bazaar of brass workers.

### **7.3 TRADITIONAL DANCES OF PASHTOONS**

Pashtoons possess a rich culture which is a great blend of roughness and softness. The Pashtoon dances have been defined as a symbol of courage and heroism which at the same time stand for the desire and readiness of a tribe to go into a battlefield. With heavy and insistent drumming, the dancers who are always male move with sturdy uniform rhythm and steps. They dance usually in circles or columns holding either weapons or other things (swords, guns, handkerchiefs, etc.) in their hands and mix the crude sounds of their possessions with the rhythm of drums and surnay (flutes). Among the dozens of different folk dances known as Atanrh, some are as follow:

#### **7.3.1 Khattak Wal Attan or Dance**

This is a dance for which the Khattak tribe from the western part of the province is famous. Over the years this dance has also been known as one of the national dances of the province and at times used to depict Pakistani culture on international grounds. Presenting the traditions of the Pashtoon Culture the Khatak dance is performed by men only. The origin of this dance belongs to the ancient war's exercises by the Khattak tribe. The Khattaks used this dance as a warmup before going to the battlefield. They used to dance with a drumbeat of a particular rhythm. In this dance at the beginning, the drummer starts with a slow tune, and the dancers having swords in their hand come and start dancing in a circle slowly. After some time, a large circle is formed whirling swords in their hand and step on according to the beats of the drum. It requires the highest skill when stepping onwards as the sword of the nearby dancer can injure anyone. As the circle completes, the beats of the drums raise high, and the steps and movement gets momentum in the second phase of the dance. In the third phase, the beats go fast and high and so is the dancer till the time of a wonderful jubilation. This dance is also a type of sport for the Khattak tribe as the teammates sit on ground and the captain of a team starts running in along the circle. He is chased by two players of the opponent and try to catch

him and make him fall. If they succeed in making fall the running player, he is given out. During the running, the first running player tries to hit the chasing player with his hand. If he succeeds in touching the chasing player, they are given out, by successfully completing his running to the place where his teammates are sitting. Another of his team player starts running the same way. Thus, in this dancing game one of the team losses all the players in this way. Those who get out one by one are the losers and the others are the winner. It is a very interesting game requiring complete physical fitness. Elderly people and the persons with less stamina are withdrawn one by one, to the outer circle they retire and the dance is going on. Those, who can step properly to the beat of the drum in fast moving and can artistically move back and forth and get round about remains. After getting tired, this practice is not carried on further and the person sits and is replaced by the other. It is an artistic at the same time an exertion game that requires dance and complete command on foot and hand and head as rhythmic movement of the head is also part of the dance.

### **7.3.2 Mahsood Wal Attan or Dance**

It is also a warrior dance and is distinctive among the hard Mahsood tribe. This dance has also great links connected to ancient wars and battles which later on became a cultural dance of the Mehsood Tribe. They dance empty handed and require only large drums. All the dancers are in tremendous jubilation while dancing. Nowadays this dance is performed with guns in the dancers' hands. During this dance, loaded guns are taken up in one hand to the beat of the drum and the dancers move forward in a circle. After taking two and half steps each dancer returns and passes the gun to the other hand. This act is done in a uniform manner and by completing the turning steps they fire in the air simultaneously. The sound of each of the gun goes on at one time and seems to be a single big bang. It is a thrilling dance requiring complete skill and practice for stepping command as well on rifle or gun, otherwise humiliation is faced by those who are unable to go with these thrilling sounds.

### **7.3.3 Shah Dola**

Shah Dolla is the name of a particular dance specific to the Yusufzai tribe of Pashtoons. It is purely a dance for happiness and cheerfulness that most often takes place on happy occasions such as marriages and engagements. It is also sometimes danced to the beats in a circle around the drummers. With the first beat they open the hands and bring one foot back while with the second beat both the hands come close again and their foot return back to the former position. With the third beat of the drum the hands clapped, and head bowed to the inner side of the circle. The clapping of hands and putting the foot back are done together and thus a tune takes

place with the sound of the clapping and drumbeat. It is too an artistic dance requiring a complete timing between the beat of the drum and the dancers.

#### **7.3.4 Wazir Wal Attan or Dance**

Waziristan is a large area and has a particular Pashtoon culture. The residents of Waziristan perform a particular type of dance which is known as the Waziro Atanr and which is specific to the people of Waziristan only who are warrior-like tribe of the province. The Waziro Atanr also presents a beautiful cultural phenomenon. When performing this dance, two drummers and a flute player play a particular tune and the rest of the Wazirs stand around them. Two persons leave the circle; go dancing towards the drummers and come back dancing in the same manner. During performing both the persons turn around two times at a time once towards each other facing face to face and once keeping faces in opposite direction. After doing this separately they march while dancing to the assembled crowd. As they reach the circle another pair of the performers start and moving forward in the same fashion.

#### **7.3.5 Logaray Attan or Dance**

Logaray is another very artistic type of dance well known almost in all Pashtoon tribes. In this type of dance one person or two or more can dance together to the tune of orchestra. Actually, Logaray is the name of an area in Afghanistan from where this dance originates and where this special tune is played by a large traditional orchestra and boys or girls dance to this tune. It is a beautiful dance because so many variations occur in it in the drum beat. The moment the drum and other instruments are given a pause the dancer sits and they rise from the ground and start dancing again when the drummers start again. Sometime the dancers do it abruptly which also appears attractively. Besides the drum beat the harmonium is also used to provide tune to the dancing.

The dance of the Logar Valley is renowned throughout the Pashtoon lands. It is famous for its cautious yet coquette nature in which the dancers freeze suddenly during the dramatic stops in the music. The main musical instruments are the stringed Rabab and the ceramic chalice drum Zerbaghalai. The rhythm is sometimes accentuated by bells on the ankles of the dancers.

#### **7.3.6 Marwat Attan or Dance**

Marwat too is a large tribe of the Pashtoons living in the southern part the KPK province. They come with their own particular cultural dance which resembles most with the dance of the Wazir tribe. It is also danced by a large number of participants in a circle. The participants usually have hairs long enough so that they can be tossed from side to side while they are turning their heads around in violent jerks during the dance. This is also done by the Wazir and the Mahsud tribes.

### **7.3.7 Bhattani Attan or Dance**

The Bhattani Tribe's dance is truly one of the attractive dances of the province due to the colorful jackets with gold embroidery and the white clothes worn by the dancers. They wear usually a long shirt like a gown looks like a swirling top when the dancers turn around and around. In their hands, the dancers hold red, green or blue handkerchiefs or straps of cloth. The Bhattani Tribesmen dance in round circles with an elegant footwork combined with colorful pieces of cloths waving in the air.

### **7.3.8 Chitrali Attan or Dance**

Chitralis too are well known for singing and dancing. Ethnically they are not Pashtoons, however, they have their own form of Attan known as the Chitrali Attan. Normally, all Chitralis can sing and dance but there are also some 'experts' that sing and dance in the form of a group on happy occasions. They are not professional musicians but they are fond of music, singing and dancing. Usually the group consists of 8-10 persons among which one or two are singers; one is a sitar player and another is a jerrican player while the rest clap their hands and dance one by one.

As the song starts, a dancer steps in the middle and starts dancing. Taking small steps he dances slowly having his arms spread wide. Gradually, the speed of his steps increases and within no time he spins round and round encouraged by the clapping of the hands and enthusiastic shouts made by the audience. The dancer is empty handed most of the time but on special occasions, he might be brandishing a sword. The Chitrali Attan is very focused upon the movement of the shoulders and the elegant moves of the wrists.

### **7.3.9 Balbala**

Another type of dance well known in Pashtoons is Balbala dance. This type of dance is performed mostly in the southern tribes of the KPK province. A particular type of tune is played by the flute player along with the drummers and the dancers go round them in a circle. It starts slowly but as the drummers get fast so do the dancers whirling and moving in a circle. This cultural dance is performed by the young people usually on happy occasions.

**7.3.10 Spin Takray:** Spin Takray is a type of dance which needs a single professional female dancer. It is performed to a special tune of orchestra which is a Saaz specified for Pushto cultural folk songs. The dancer wrapped in shawl, hides the face and head and dances like a newly wedded bride.

## **7.4 POETRY**

Pathan are very famous for their poetry. They are very passionate and patriotic which is clear from their poetry. Some of the famous poets are include Amir Kror Suri, Khushal Khan Khattak, Rahman Baba and many others.

### **7.4.1 Tappa**

Tappa is the oldest and most popular form of the Pakhtuns poetry. The first line is shorter than the succeeding one, yet it reflects all human feelings. It is also common among the Pashtuns that a boy of school would sing it, the elders in their hujrahs. It is the only song sung in the time of grief and on the occasion of marriage. In music it is sung with the traditional Pashto musical instruments rubab and mangai. Tappa has up to 16 different models of harmony and is being sung with full orchestra.

### **7.4.2 Charbeta**

Charbeta is another famous form of poetry, which consists of an epic poem with special rhythms. There are four kinds of Charbeta. Normally, it a poem of four lines but might also have six or eight lines. All aspects of life are discussed in it. That includes the heroic deeds and heroism by legendary figures and sometime expresses the romantic feelings. The tempo is usually very fast and is sung by two or more singers as part of a chorus in which ones singer reads the first line while the others follow the remaining. The singing or recitation of a Charbeta is called Tang Takore. Traditionally Charbeta is started just after the finishing of a Tappa.

### **7.4.3 Neemakai**

Neemakai has many different forms and normally women compose it. It is usually very short (1 to 3 lines). The first lines are repeated in the middle of the song and Tappa is usually added according to the subject and circumstances. Most of these songs in Pashtoon culture have been expressed in different areas about daily life and love.

### **7.4.4 Loba**

Loba is very popular among the masses and are added within Tappas occasionally. This is a form of folk music in which a story is told. It requires 2 or more persons who reply to each other in a poetic form. The two sides are usually the lover and the beloved (the man and woman).

### **7.4.5 Shaan**

Shaan is sung during happiness such as marriages and or the birth of a child and are sung in private congregations and social gatherings.

#### **7.4.6 Badala**

Badala is a professional form of folk music and consists of an epic poem or a ballad. Instruments used include the rubab, harmonium, mungey or tabla. In Badala, tribal traditions are the main theme as well as heroism, tragedies and romance. Badala consists of variations, because each couplet is varied in rhythms from other. It is sung traditionally at night.

#### **7.4.7 Rubayi**

Rubayi is a Pashto form of a Ghazal. The Rubayis of Rehman Baba are popular among the masses and is sung before the starting of Badala. As with the Ghazals, the Rubayi have been heavily influenced by Arabic, Persian and Turkish poetry.

### **7.5 TRADITIONAL FOODS**

Pashtun people are very excited about food. Their food items largely based on combination of meat dishes, chicken, fish, wheat bread, dried fruits, rice and some kind of vegetables. Some of the prominent food items which often Pashtun used to eat are following.

- Chapli kabab
- Seekh kabab
- Kabul Pulao
- Shorwa (soup)
- Naray Ghwakha (Mutton dish)
- Shinwari Tikka (Roasted lamb)
- Ghatay Rujay, literally big rice, is a rice dish, resembling risotto, prepared only in Charsadda.
- Naan or Doday. Naan or, Doday, as it is called in Pashto, is a flat bread usually made in vertical clay ovens called in Pashto (Tanoor).
- Shomleh/Shlombeh (sometimes called "triwai" in Kabul), a drink made from mixing yogurt with water and shaking it extensively. Then adding dried mint leaves and small amount of salt.

### **7.6 FOLKLORE**

Pashtun culture develop over many centuries. Pashtun culture is a unique blend of native customs and strong influences from central, south and west Asia. They have many cultural and old styled stories, which greatly reflect their cultural background and traditional folklore. Many Pashtuns rely on oral traditions due to comparatively low literacy rates. Pashtun men continue to meet at *chai khaanas* (tea cafes) to listen

and relate various oral tales of gallant and history. Despite the general male domination of Pashto oral story-telling, Pashtun society is also marked by some mother oriented tendencies. Folktales involving respect for Pashtun mothers and grandmothers are common and are passed down from parent to child.

Traditional Pashtun music has very close links with classic music which is a traditional Afghan music greatly inspired by Hindustani classic music, Iranian musical traditions and others forms found in South Asia. Most of the Pashtun folklore significantly reflect Love, gallantry and religion. Some prominent Pashtun folklores are the following.

#### **7.6.1 Yusuf Khan and Sherbano**

The story, put into verse by the Pashtun poet Ali Haider Joshi (1914–2004), is about Yusuf Khan, a hunter who falls in love with the beautiful Sher Bano. Yusuf Khan's jealous cousins conspire against him. They deprive him of the legacy from his deceased father, and while he is serving in the army of King Akbar, arrange Sherbano's betrothal to another man. Yusuf Khan arrives with a military contingent on her wedding day, avenges himself and marries his beloved. They are happy together, but when Sherbano sends him to hunt for game he is betrayed by his deceitful cousins and killed on a mountain. Sherbano rushes to his side and takes her own life.

#### **7.6.2 Adam Khan and Durkhanai**

Durkhanai is a beautiful and educated girl who falls in love with Adam Khan, a flute player (rabab), when she hears his music. Adam Khan catches a glimpse of her beauty and is equally infatuated. Durkhanai is already betrothed to another suitor and is obliged to go through with the marriage, but she cannot give up her love for Adam Khan. Both of the lovers are driven mad by their love and cured by some yogis. Eventually Durkhanai's husband releases her, but Adam Khan dies before they can be reunited. She pines away and they are buried side by side.

### **7.7 SPORTS AND GAMES OF PASHTOONS**

Khyber Pakhtunkhwa is a Pashtoon-populated area where numerous folk games are played. These games, according to the climatic condition, vary from region to region in the whole province. Almost all the regions in the province are male oriented, that's why most of the outdoor games are played by boys while indoor games are those of the girls. Some of the games are common and are played everywhere in the province while and some are special and specific to particular places. Besides, folk games, international games are also played by Pashtoons such as football, cricket, hockey, volleyball, basketball.

Courageous and proud of their strength of arms, Pukhtoons are fond of field sports. This strength of arms is tested in the very early life of as wrestling called Parzawal usually takes place in which children or the youngsters measure their strength with their compatriots. This is followed by other sports of masculine nature. Later he goes on hunting excursions and finally slings a rifle for his own as well as his tribe's protection. Among the hundreds of different folk games some are as follow.

#### **7.7.1 Skhay**

This is a game, played by young boys is common mostly in all the regions of KP. This power game is played between two teams each team consisting of 6 to 8 players. However, having no restriction on the number of players, the number can be more than 8 players but should not be less than 4 players on each side. Before starting the game, a particular spot is targeted or specified which is to be successfully touched by a particular member player of the defending team. In this game all the players have to use only one foot for running and one hand for defeating as well as defending oneself. The foot is tightly gripped in the claw of opposite hand. During the game one particular player is given the task of touching the spot. This player is guarded by his teammates so that he could safely reach the spot. If before touching the specific spot, the player is forced to open his gripped hand from his foot, the turn comes to an end. That is why both the teams try to unlock or open the hands and feet of each other. On safely reaching the spot for certain number of turns, which are decided before starting the game, their turn changes and the other team has then to perform the same. Normally the player who will touch a specific spot is selected on the basis of fast running on one foot. If a team is unable to reach the spot for consecutive 5 turns, they lose the game and the other wins it.

#### **7.7.2 Top Dandy**

This game also takes place between two teams. Each team must have 8 to 10 players. Lots of similarities with baseball can be found in this game but its rules and regulations are much different from those of baseball. Two circles are drawn at the distance of one furlong. This game requires a wooden stick and a Tennis Ball. The defending team gets into the circle while the other team stands outside for catching the ball or picking it up. The players in the circle have only one chance to hit the ball with the stick and then run fast to reach the other circle. Then another of his teammate hits the ball and runs to another circle. While he is already running the first member tries to return fast to the circle back again. The players of the opponent team standing outside try to catch the ball. The player gets out if the ball is caught; if not, they try to hit the player with the ball while running to the other end. If he is hit while he is outside the circle, he will also be out of the game. Like

this when one by one all the players are out of the game, the innings of the other team starts in the same manner. This game is considered to be very useful for exercise and the art of defending oneself.

### **7.7.3 Gully Danda**

It is a game played in which two wooden sticks are used: one is longer and the other is quite small usually less than a foot. The longer one is used for hitting the other smaller stick which is around 9 inches in size. Both the edges of the short stick are sharpened so that it is easy to be hit. This game also requires two teams with no restriction on the number of players, however, each team should not exceed then 6 players. Before starting the game either the innings is given to a team by toss or both the captains are asked to hit the short stick for as many times as possible in the air before it falls on the ground. He, who hits the short stick in the air more times than the other, wins the toss and the game is started.

### **7.7.4 Yangolay or Angai**

This is a game played between two teams of 6 to 8 members in each. The game is only played in the evening or at night because this time is considered more suitable for it. The walls of the Pashtoos' houses are high and wide enough. First of all, the captain of one team lines up all his players so as to order them appropriately and so is done by the captain of the opponent team.

One team hides behind one corner of the wall and the other on the other side and both the captains change the places of their team and come to the opposite team's corner. Then the captain of a team calls the name of the player standing at the head of the row. If he is not the pair of another order, the captain calls again the name of the first standing player. This continues till the player comes ahead as the same for his pair's player. When it happens, the captain invites his team to come in and the players of his team are taken on the back of the player of the losing team to the other corner.

### **7.7.5 Cheendro**

This game is normally played by girls only as it is entirely considered to be a feminine game. Cheendro is actually the name of a diagram drawn on the ground or floor with a chalk or stone. Some seven or eight columns are made in it and a round striker usually made of baked clay or stone after shaping it round, is taken. The striker is thrown turn by turn into the columns, by pushing it with one foot to the other column. If the striker is touched before hitting and making it go to another column, it is a foul and the turn of the player comes to an end. Then another member starts playing it. This game is played between two teams of girls having 3 to 4 members in each team.

### **7.7.6 Takey or Meergati**

This game too belong to girls only specially girls of 10 to 12 years old. In this game round pebbles of stone which are five in number are taken and are played by four individual players turn by turn. These pebbles are round either naturally or they are made round manually in order to be used in the game. One of the pebbles is tossed in the air and before it comes to the ground, other pebbles are hastily collected in the hand and then the tossed pebble is caught with the same hand. If the catch is dropped, the turn ends. This game is played entirely by one hand. Now-a-days a tennis ball is also used in this game.

### **7.7.7 Manzaray**

This is a chess-like indoor game which is played by the elder people, and it has many types. In this game, like chess, a diagram is drawn on the ground or cemented floor. Twenty pebbles and four stones are used in it. The game is played between two players.

At a time only one player selects the side and places the pebbles on specific columns and then move to reach the opposite side so that to block the leaving stones which are called 'GUD' means male sheep, able to cut or eat the Gudey or the sheep (pebbles).

The sheep are masterly moved forward. If the game of one side is succeeded in taking more sheep, the opposite side is weakened and is unable to defend his Guds. Ultimately his both Guds are completely blocked and made unable to move anymore and thus the game concludes. The game is similar to checkers in rule, but the board layout is different.

### **7.7.8 Kutai or Achoonka**

This is a game played by boys in which a hole is dug in the ground. The players in this game are usually six in number. Each player has a walnut with him called playing walnut. The game is played with one hand and a middle finger of the other hand.

Turn by turn each player retries to hit the walnut of the other player with the force of the middle finger. If he happens to hit the walnut of the other player, he tries to fill the hole with his walnut with fingers. If he wins the already specified amount of walnuts, the loser gets out of the game and the game is continued till the last winner has won all the walnuts. Nowadays this game is played by marble balls or glass balls.

### **7.7.9 Buzkashi**

Buzkashi is considered the national game of Pashtoons. Already, Afghanistan counts it as the national game. Although it used to be a game played by all Pashtoons; nowadays it is played mostly by those living in Afghanistan.

### **7.7.10 Yanda**

Yanda or Yenda is a very hard and power game played mostly in the southern districts of KPK. The Marwat and Khattak tribes are specially known for this game as there used to be frequent tournaments held on a wide scale in which both tribes would compete against one another. People in a large number would come to watch the tournaments. Nowadays, it is not played on such a large scale. The game is only played by fast running youths who have tremendous stamina. Two fast runners are the captains (called 'Saraki') of each team.

### **7.7.11 Dagh**

This is the game played by shepherds only. The shepherds on returning in afternoon to their village home, play this game on the way back, so that they could reach home in time or as early as possible. It is played between two persons only, but if the shepherds are many in number, they get in twos and start the game among themselves. The main role in this game is that of the stick shepherds have for his herd. One of the shepherds throws his stick as far away as possible in a manner that it must go rolling on both the ends on the ground. The other tries to hit this stick by throwing this stick in the way. If the rolling stick is hit the first will have to take the other shepherd on his back to the place where the sticks are lying. If the second player misses to hit the stick then both run fast towards the sticks. Whoever reaches first to the place, is supposed to throw his stick.

### **7.7.12 Parzawal**

Among the pastimes, wrestling is considered the favorite pastime of the Pashtoons. Exhibiting skills and physical strength, a Pukhtoon boy makes his debut in wrestling on the village playing field. Such bouts provide him with an opportunity to understand the spirit of competition and enable him to develop the qualities of tenacity, endurance and sportsmanship at an early stage of his life.

### **7.7.13 Pat Patorhay**

Pat Patorhay is a game which in English is known as hides and seeks. It is a common and well known game that is played all over the tribal area. It is also known as Laroo in some areas. Any number of boys can participate in it. It can be played both ways, i.e., between two teams of certain number of players and without making teams. In the game of without teaming, one of the boys, who is given the task of catching other boys, shuts his eyes for a while near a specified wall or tree, while

the other boys hide themselves in the surrounding area. The boy opens his eyes with a go ahead signaling the form of Larroo and starts looking for other boys. He, who had shut his eyes earlier, already keeps a vigilant eye on the movements of his fellow boys so that it may be feasible for him to look for them easily after the go ahead signal is given. The other boys in turn try to touch the specified spot where the boy had shut his eyes. Any boy if seized before touching the specified spot is considered caught up and takes the duty of catching the others as a punishment while the first boy is relieved of his duty.

### **Self Assessment Question.**

- Q.1 What do you know about Pukhtunwali? Discuss various components of it.
- Q.2 Discuss the art and crafts of Khyber Pakhtunkhwa. Highlight its types and Individuality.
- Q.3 Why the traditional dances of Pashtoons or Khyber Pakhtunkhwa are famous in the world? Discuss.
- Q.4 Critically evaluate the poetry types of Khyber Pakhtunkhwa and compare it with other provinces of Pakistan.
- Q.5 Discuss the traditional foods of Khyber Pakhtunkhwa, why people like it? Discuss.
- Q.6 Discuss the historical background of sports and games of Khyber Pakhtunkhwa.

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## **Unit-8**

# **PUNJABI CULTURE**

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# PUNJABI CULTURE

## INTRODUCTION

In this unit an effort has been made to provide information about the Punjabi culture in Pakistan. Province of Punjab in Pakistan holds a rich history of culture, traditions, cuisines, festivals and political activism. Historical records state that the name Punjab has been derived and from Sanskrit as *Panchanada* and known to the Greeks as *Pentapotamia*, both of which mean “land of five rivers”. After the Muslim invasions and conquests, it was translated to Punjab, which is a combination of two Persian words *Punj* means five and *Abb* means water. Punjab is no doubt a land of five rivers that flow through its land and join as one in the south Punjab region near Multan known as “Punjad”. This rich province of Pakistan, is host to many ancient civilizations that had settled and dwelled along the bank of the rivers, referring to the five rivers: Jhelum, Chenab, Ravi, Sutlej and Beas, which are the tributaries of the Indus River, of which Chenab is the largest. These five rivers have constructed the history, culture and traditions of Punjab which dates back to more than 5000 years, tracing the civilization of Indus valley, Gandhari, The Indo-Greek Kingdom or Graeco-Indian Kingdom also called Hellenistic, Indo-Scythians and Indo-Parthian Kingdom and then the Muslim Dynasties. All these have contributed in the establishing the roots of Culture of Punjab.

This 5000-year-old land holds the oldest culture in the world history that has extended its zone from ancient times to the modern era. Punjab is a complex mix of cultures that crafted the multidimensional culture of Pakistan. Punjab is located at the northwestern edge of the geologic Indian plate in the South Asia. The province is bordered by Azad Kashmir to the north-east, the Indian states of Punjab and Rajasthan to the east, the province of Sindh to the south, the province of Baluchistan to the southwest, the province of Khyber Pakhtunkhwa to the west, and the Islamabad Capital Territory to the north. Punjab covers an area of 205,344 km. The population index in 2019 is 218,068,294 people that mean 56% of the total population of the country is situated in Punjab Province. It has a total of 36 districts and contributes approximately 50-60 % of the economy majorly through agriculture, while industry is growing at a fast pace in Punjab. The scope, history, complexity and density of the Punjab culture are vast. Some of the main areas of the Punjabi culture include Punjabi cuisine, philosophy, poetry, artistry, music, architecture, traditions and values and history. Like religion the Punjabi Culture has spread across the globe. It has taken along its language, food, clothes, music, literature and all its colors.

## **OBJECTIVES**

After going through this unit, the students will be able to understand the following topics:

- to know about the GT Road culture and it's significant importance in Punjab.
- to explain the Saraiki Culture and how it influences in Punjab.
- to understand about Cultural Festivals and celebration.
- to know about the foods in Punjab and role of Folk Lore in culture.
- to highlight the music and dance in Punjabi culture.
- to elaborate the art and craft with the reference of culture

## 8.1 G.T. ROAD (GRAND TRUNK ROAD) CULTURE

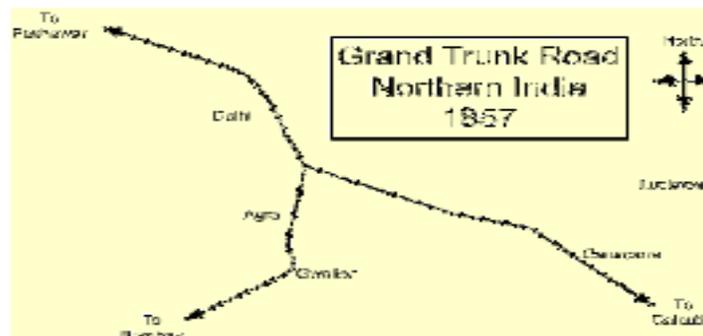
The road represented a form of global economy when the known world was smaller but more difficult to transverse than nowadays. It became symbol of sharing and exchange.



Grand Trunk Road

### 8.1.1 A Significant Symbol of Power and Connections

The Grand Trunk Road-that runs over 2500 km- is an ancient route that connected major regions of Sub-continent. Historical evidence shows that the original road connected Bangladesh with Afghanistan through India. The construction of this great road began in the Murayan Rule and was eventually completed over a period of time in the 16<sup>th</sup> century by Sher Shah Suri. The road was named by the British as The Grand Trunk Road, which was known as (جرنیلی سڑک) *Jernaili Sarak* (A road for the Generals).



Like many known and ancient monuments and roads, The Grand Truck Road influenced many aspects of ancient Indian life through economic integration, spread of religions and cultures and empire building.



**A preserved part of old Grand Trunk Road of Sheer Shah Suri Period near Taxila**

This road has seen many religions thriving on its sides, from Buddhism, Jainism, Sikhism, Hinduism and finally Islam. Even today the reflections of followers of these religions can be seen around this road. This grand road has seen rise and fall of many empires and creation of new countries. With independence and partition in 1947, it became a two-way escape route for 15 million refugees caught between Indian and Pakistan. One has to see this road with a peep into the history and the events that took place on and around it. Today, we can all witness the efforts made by Department of Archaeology that has tried to save and preserve it for generations to come. An original patch, nearly 100 metres long, that traced the pathway of kings survives behind the Nicholson's Monument near Taxila. This patch shows the craftsmanship of architectural mastery.

The distance that the road covers bring with it a diversity of culture with it. It was one of the major sources of commuting and trade, although the primary function of the road, that became the foundation of its construction, was transportation of troops. Hence, it was known as *JernailiSarak*. The culture along the road is immensely rich. Architecturally, there are ruminants of monasteries that were built along the road in ancient times. The road played a significant role in the process of diffusion of culture and religions. The road is not only picturesque but also has a real-life display of changing cultural activities and demography. The language, attire, food, vehicles, norms, traditions, economic settings, and costumes, make a rich display of culture along the road.

As the road enters Punjab on the eastern edge from Amritsar, it opens its arms to welcome Lahore and carries its journey crossing through Gujranwala, a city that offers a wide variety of food and local cuisines along the road. Also famous for its sanitary and ceramic markets, Gujranwala depicts a moderate economic structure. Moving along the road you will see small markets and shops selling trade and everyday goods. With the turns along the road many small towns are connected with the Grand Trunk Road. In past it was seen that most civilizations grew and settled along the rivers, as it was a source of food and water, which was the basic need of human beings. As the societies grew and civilizations evolved, the need to commute and communicate also grew, which gave rise to the need to travel. In present days civilizations are seen to grow and develop along roads.

These smaller intersections on the G.T. Road also play their part in the developing its culture. When the road moves on to the potowar plateau region, its topography changes and so does the wind with a salty taste in the atmosphere because of the Khwera Salt mines that are the world's second largest reserves of natural salt mines. The presence of mines in the region adds to the economic activities different from the rest of the province along the road. The plateau region also provides for training grounds of the armed forces and the road serves the historical purpose of movement of forces across the training cities of Jehlum and Kharian. This addition adds a different colour to the road, depicting a more regimented culture along this region. The economic activities mold the nature of the people and draft their lifestyle. The grand trunk road has always been a cultural crossroad. Initially at the time of its construction it brought cultures from Persia, Afghanistan and Buddhism that left a mark along the road in the form of architecture, food and language. All these are much evident along the road as we see Buddhist ruins which are presently being preserved and make a major contribution to the Gandhara Culture in Pakistan.

The berms of this magnificent thoroughfare were planted with shady avenues, and wells at intervals of a mile and a half. At the end of every stage were inns (rest houses) for the accommodation of the poorer wayfarers and their cattle, and caravansary rest-houses for the use of the travelers of larger means. Parts of this bridged road in the Punjab from Lahore northwards can still be traced by the rows of the ancient trees and brick pillars at intervals of 2 miles. These planted avenues are still visible as we travel along the road. The inns have been replaced by hotels and motels depending again on the type of the travelers.

The most prominent culture along the Grand Truck Road is that of truck driver hotels and motels. These still hold resemblance to the *saraye* (inns). Instead of horses and caravans they cater to the parking of trucks that travel along the road with merchandise for the purpose of local, national and international trade from the

ports of Karachi to Kabul and silk route. These sarayes hold a prominent part in the building of history and culture along the G. T Road. Few cities have been named after these sarayes also such as Saraye Alamgir.

This road was a crossroad of culture and now a living heritage became an economic hub and still serves the same purpose. Travelers needed place and space to rest and also stay overnight for safety purpose. This meant provision of food and lodging facilities along the road. When people from different cultures sat together it would invite sharing stories and adventures. This gave a new air to the old art of storytelling and giving a new flavor to the *QissaKhawani*.

This story telling is more prominent as the road enters the present-day province of Khyber Pakhtoonkhawa. The change of province also brings with it a change in language, clothes and also food. From the flat bread chapatti, daal vegetables and meat curries, this part of the road offers meat cuisines that have their own mark, taste and flavor in grill and charcoal. Famous dishes like Chapli Kabab have become a landmark cuisine of all hotels and motels along the road in Khyber Pakhtoonkhawa.

Grand Trunk Road has played a prominent role in the diffusion of ideas, spreading of knowledge and technology, exchange of commodities and talents due to continuous ingress and egress of missionaries, merchants, men of talent, manufacturers etc. between East and West. It was the busiest and the widest road of vital importance to the societies it touched - connecting the three important centers of civilization and commerce. Interestingly enough, the Grand Trunk Road stretched on both the sides of border after partition of India and had even “served as the two-way escape route for 75 million refugees caught between Indian and Pakistan divide.” On its way, the Grand Trunk Road is studded with centers of art and culture. There are specimens of stupas from Gandhara period excavated from Sirkap and various pieces of sculpture from 4th C. BC, Buddhist Stupas and monasteries at Taxila, TakhtiBahi and Buddhist sites at Peshawar. The Shingerdara stupa is a beautiful sight. Crossing Indus at Attock Bridge, G.T. Road has Mahabat Khan’s Mosque, Qissakhwani bazaar, and several monuments at other sites. Besides, the traces of what has been called the” Silk Road Culture “remains in all its various hues and enlivens the romanticism of past glories”. Till the roads enters Afghanistan at Torkham, till then it has absorbed much that Pakistan has to offer.

## 8.2 SARAIKI CULTURE

Culture is a combination of symbols, norms, language, values and beliefs that the people have been following for centuries. The medium of expressions through literature, art, colours and dialect, of the Siraiki region, all express a fine mix of different influences of Muslim, Persian and Indus Valley Culture, which are finely depicted in the Siraiki Culture of the Punjab region. Siraiki Region has influences of mystic and sufi literature, persian art and the dialect aresoft and sweet. More than 4,000 years ago, the Saraiki region was part of the Indus Valley civilization. People from the West, including the Aryans and the Greeks, have occupied this area a number of times. For many centuries, Persian influence remained strong with the Saraikis, and Persian music, literature, and architecture are still part of their culture.



With the advent of Islam almost 1300 years back, this region became the centre of learning and an important Islamic Centre. Serving the kings and invaders coming to Punjab and settling along the banks of the river, Siraiki Culture spread across the province. Saraiki speaking people form part of Southern most half and Northwest of Punjab which is estimated to be around 30 million people today. In 1981 for the first-time census was conducted for the siraiki speaking people and their population was found to be around 10 million at that time.

Siraiki culture, language and people are thought to be the descendants of the Dravidians who have been credited to have established the Indus Valley Civilization. They were highly intelligent yet peace loving people. They were marked as most civilized nations of their time. Siraiki culture and heritage of agriculture is thousands of years old. They began the cultivation of wheat, barley, oats and sugarcane. They were also the pioneers in making thread from cotton and began the process of weaving and making cloth. In past all Saraiki areas were part of one single administrative entity called Multan but now it exists as a district that

is why it is also known as mother of all Saraiki areas. Saraiki people have their own culture and traditions. From lifestyle to clothes and dresses have their own unique identity, cuisine, music, festivals, colours, architecture and literature.

### **8.2.1 Saraiki Cuisine**

The cuisine of an area is a representation of the land and people. Cuisine is a characteristic style of preparing food, often associated with a place of origin. Regional cuisines may vary based upon food availability and trade, varying climates, cooking traditions and practices, and cultural differences. Saraiki region is mostly agricultural region, rice, wheat, cotton, oats and barley being common and staple food. The typical food in this region also known as the Saraiki Belt is a combination of these grains and crops PhikkaKhuwa a dish made from local homemade cheese, MaalPooray is a pattie made from gurh, Chilra looks like a regular paratha made from wheat flour, milk, eggs, Satto, Kupri, Bhatt a kheer made of gurh, Dodha is like chickpeas which is a common ingredient of the region, Lassi very famous drink made of yoghurt and milk which can be sweet and salt, Sohanjhna is the famous vegetable, Sohan Halwa made from milk and sweet and nuts is landmark dish of this region, Billay waali Siwiyani like thick noodles made of wheat with mashed gurh or shaker and sohat a watery gravy with lamb meat is a favorite in the Saraiki region.

### **8.2.2 Saraiki Music and Dance**

Music is an expression of how they are feeling. It has a universal approach to communicate with the world. The dance is also a representation of joy, which depicts enjoyment and pleasure. The music and dance in the Saraiki culture is an embodiment of celebration. The traditional musical instrument Sharnai also known as Karnai, made of wood with an inserted reed sounding device, originated from Sindh and travelled down to Punjab with its variation known as the Mutta, which is around 10 inches long and its sound depicts the true feel of wind and desert of the region. The instrument is the base of all Saraiki music which is often accompanied by *Jhoomer* a dance movement that has travelled down to Punjab from Baluchistan with slight variations and goes up to the northern Pakistan. Jhoomer has many forms, the Saraiki Jhoomer is a flowy movement of arms and hands with soft to and fro movement of the legs. Jhoomer is an important component of all festivals and weddings along the Saraiki belt and region.

### **8.2.3 Saraiki Festivals**

Saraiki region has an important component of Sufi mystics, especially around the Multan region. The annual Urs and festivals based on the lunar calendar revolving around the remembrance of Sufi poets and mystics. Multan had been the centre of learning, alongside being the cultural hub, this city invited scholars, musicians,

poets to pay homage and festivity became part of the Siraiki culture. Different fairs known as Melas are still held that construct a major part of the culture.

Different shops and stalls are set up inviting people from around the province to visit and witness these festivals. It takes back to the ancient practice of carnivals and fairs which also boosted the economic activity and provided grounds for trade. Urs festival of Bahauddin Zakriya, Shah Shams, Shah Rukn-e-Alam in Multan are main festivals held according to the lunar calendar to celebrate the birth anniversary of these mystic Sufis. These celebrations continue for days. People come from far and wide to pay homage to them. These *urs* are festive and present the true colours of culture with music, food, dhamaal, jhoomer and small-scale cottage industry products light up the Siraiki Culture. Sangh Mela is held in Sakhi Sarwar, to commemorate the coming of spring and cutting of wheat. It is also associated with Vaisakhi Mela and Basant. *Pir Adil Mela* is celebrated at the shrine of Hazrat Pir Adil, and national horse and cattle show is also sometimes merged with this mela. It is usually celebrated in February every year for ten days.

#### **8.2.4 Siraiki Colours**

Siraiki crafts are associated with blue, white and black colours in pottery, red, green and blue in construction, green, yellow, blue and black are common colours for clothes. Blue remains prominent throughout the Siraiki culture. This has a strong symbolic representation of the rivers that flow across the region. Blue colour represents water, highlighting the fact that the Indus River has an integral relationship with the region and the Siraiki people. The colour also denotes the peaceful and reconciliatory nature of the Siraiki people. Yellow colour represents soil including desert which is a key feature of the Waseb. The colour also denotes the fact that the area is rich in mineral resources (e.g., gas, oil, metals) and also in solar energy. Green colour represents agriculture which is the mainstay of the Siraiki region's economy. The colour also represents the affiliation of the people of this region with the Sufi (mystic) tradition of Islam.

#### **8.2.5 Siraiki Architecture**

Siraiki region which at times is also called Waseb, is influenced by the mystic Sufi elements. Many scholars travelled far and wide and returned with new ideas. Over a period of time Persian and Arab architecture in form of arches, doors, decorated ceilings with floral patterns and geometrical designs became prominent in the architecture of Siraiki region. Blue remains the dominant colour in all the architectural elements and use of small baked bricks known as *Guthka* originated from the soils of Siraiki wasab.

Forts, Palaces, Mausoleums, Mosques and Shrines hold the architectural elements associated with Siraiki region. Most prominently this can be witnessed in Multan in mausoleums of Sufi saints such as of Sheikh Baha ud Din Zakariya and Shah Rukn e Alam. Other than mausoleums and shrines there is Darawar fort on the outskirts of Bahawalpur in Cholistan Desert and also Darbar Mahal in Bahawalpur.

### **8.2.6 Siraiki Literature**

All cultures grow with language. Siraiki literature is rich with collections of poetry and prose that is mostly mystical in nature. The language is an out stretch of Sindhi dialects; it also has a mix of Persian and Arabic, which is evident from the Perso-Arabic Script.

Commendable work is being done by poets and Sufis in siraiki language belonging to this region. Poets and Sufis like Sachal Sar Mast, Shah Abdul Latif Bhitai and Ghulam Farid have made their mark and their works find no parallel match. The volume of literature available in Saraiki language is an expression for the love of God, the poetry is depiction of the hospitality of siraiki people. In Bahawalpur, DG Khan, Multan, Sargodha and Dera Ismail Khan siraiki is spoken as their first language. Whereas it is also understood and spoken widely as a second language in areas of Northern and Western Sindh, Karachi and also some parts of Baluchistan which makes the content of the siraiki literature to be heard, written and understood in major parts of the country.

### **8.2.7 Siraiki Cloth**

People here use many different kinds of cloths, but Siraiki Ajrak is most prominently worn and is also a symbol of this culture which is different from Sindhi Ajrak with more of indigo (blue) used as the base colour. Other than the Ajrak, commonly used dress for men is Shalwar and Kameez. The Shalwar is very wide near the waist and known as *Ghairay wale* with a Kameez that is plated at the shoulders and cuffs. For special occasions men also wear silk suits made of *Bauski* material with floral embroidery. *Luangi* with huge *Chola* along with *Chaddar* is commonly worn in rural areas by men. Women also wear shalwar kameez and in certain parts wear a skirt form known as *Ghahra*. Women usually cover their head with a huge shawl known as *Chaddar* that has typical embroidery in bright colours.

## **Self-Assessment Questions**

1. Discuss the significant role of G.T. Road in culture of Punjab.
2. Write the names of different elements of Saraiki culture and elaborate any two elements.

## **8.3 CULTURAL FESTIVALS**

The land of five rivers is a hub of activities that are celebrated all around the year. There are festivals held all over Punjab celebrating months, seasons, colours, religious activities and traditional sports. All these vary in presentation, but the spirit remains the same all over Punjab. Rivers are a representation of life, in the same way cultural festivals in Punjab are full of colours and activity. Punjab has a huge population that has amalgamated in itself diverse ideas and cultural heritage of the land. Before 1947, Punjab was one huge province with the majority of inhabitants being Sikh and Muslims. Cultural festivals and activities around this region show the influence of Punjab as a whole in many ways. Punjab is densely populated with most of economic activity focused on agriculture. From sowing of seed to the harvest various festivals are associated with the activity. These festivals are a celebration of goodness and prosperity as they have a strong connection with livelihood.

As mysticism is an integral part of the province many festivals have a religious colour to it as well. Birth and death anniversaries of Sufi and mystics are celebrated with zeal. Other than Muslim religious festivals, Punjab, is also home to Sikh community with most prestigious Gurdwaras and Samadhis in Punjab. These not only attract the local Sikhs to celebrate but also invite the followers of Vaye Guru from all over the world. The white part in the flag of Pakistan is representative of the minorities. Punjab celebrates all the festivals in its own way to show acceptance to the minorities.

### **8.3.1 Basant**

Spring is welcomed with the festivals of Basant. Yellow, orange and green colours are dominant in the festival which is celebrated in Punjab. This is adopted festival which was known as Pala Urant in united India. It is celebrated with flying colourful kites to welcome the spring. Families gathered on the roof to have kite flying competitions with the sound of dhool to mark victory over another kite. No festival is complete without food and basant bring with it some very typical foods that have been adopted along with the festival itself. Punjab being an agricultural province, spring marks the blossoms and new beginning. Basant is purely Punjab festival, although modified versions of it have been taken up in different parts of Pakistan, but the true spirit remains here.

### **8.3.2 Mela Chiraghan**

The festival of lights has been celebrated in Lahore near the Shaimar Gardens for years. It is celebration of Urs of 16<sup>th</sup> century Sufi Poet Shah Hussain and his disciple Madho Lal. This festival is very colourful with the main attraction of lamps lit all

through the celebrations. These lights again are a symbol of life, warmth and acceptance. Remembering the connection of Shah Hussain, a Sufi poet and Madho Lal a Brahmin young boy, their strong connection and later Madho Lal converting to Islam is itself a light of love and devotion. This festival holds great historical significance. From the times of Mughal Kings to Ranjeet Singh officiating the celebrations and delegates from British rule participating in the 3 days festival made its mark in the history of Punjab. The festival has faced much criticism but has managed to surface and keep itself afloat.

### **8.3.3 Urs Fareed-Ud-Din Ganjshakar**

A six-day celebration marks the Urs of Mystic Saint Fareed-ud-Din, disciples of whom are named as Chishtis. This festival has uniqueness to it. Celebrated in Muharram from 4<sup>th</sup> to 10<sup>th</sup> Muharram in the city of Pakpattan, home to the saint, who is also known as Gunjshakar. The festival revolves around the belief of passing through 2 small doors in the shrine that will cast off all sins and purify men. People from all faiths and beliefs come to cross and pass through the doors Nuri Darwaza and Bahishti Darwaza. The festival is accompanied with 166 annas, dhamaal and langar being distributed throughout the day. These anniversaries bring people together to celebrate and pay homage to the saints.

### **8.3.4 Urs Bahaud Din Zakriya**

Multan became the final resting place of saint Bahauddin Zakriya who had marked Multan as paradise *Multan*. His *Urs* (death anniversary) is celebrated with the utmost reverence by all of his devotees. Muslim, Sikhs, Christians and Hindu community from far and wide take part in paying their gratitude to this patron saint of Multan. Devotees throng to shrines to pay their respects, and the congregation of *Qawwals* sing devotional poetry in the saint's honour. *Dhamal*, a dance of transcendence, reverberates through the atmosphere. Perhaps nowhere is this profound experience more expected than the shrines of Multan, and nowhere in Multan does it manifest more intensely than at the shrine of *Bahauddin Zakariya*.

### **8.3.5 Jashan-e-Eid Milad**

Punjab celebrates the birth of Prophet Muhammad SAW in its own colourful and vibrant way. With recitation of Holy Quran, Naatkhawani and Mehfil-e-Milad organized throughout the province, there are floats that move through the main towns and cities of Punjab in the evening decorated in the memory of Madina and Makkha. Streets are lit with blue and green lights along with lamps and lights put up on houses. Children decorate and make replicas of the holy cities in streets and have competitions. Sweets are distributed among friends and neighbours, while children and women clad in special Eid clothes. This event is celebrated as the third Eid with the same excitement as the other Eid celebrations. The colours and

festivity in Punjab is evident in all the activities in the province. The lighthearted and full of life people of Punjab make everyday a festival and celebrate.

## 8.4 FOOD AND FOLK LORE

The kind of food eaten in a region tells a great deal about the resources and sources of the area. Punjab is not just rich in culture and heritage it is also makes its mark in richness of resources. Being an agricultural region that spreads from the hot plains of Multan and Bahawalnagar to the hills of Murree, the province offers a wide range of food and cuisine. The extensive cuisine of Punjab can be vegetarian and non-vegetarian.

### 8.4.1 Famous Foods of Punjab

One commonality between all Punjabi dishes is the liberal usage of ghee or clarified butter and spices. Most Punjabi food is eaten with either rice or roti. There are some dishes that are exclusive to Punjab such as Mash key Dal, Paratha, Makai key rotti, Saron Ka Saag, and in cities Chonnay, Haleem, Baryani and other spicy dishes are popular. In beverages, tea is used in all seasons and as a custom most of Punjabis serve tea to their guests. Punjabis are also fond of desserts like Zarda, Gulab-Jamuns, Kheer, Jalaibi, Samosy, Pakorey etc. During summers people drink lassi, doodh-soda, aloo bokharey ka sharbat, lemonade to keep cool etc. These cuisines have become world-wide delicacies with large scale representation. Following most common foods of Punjab are

- Roti
- Vegetables
- Sweets
- Savory

**Roti:** Commonly used flat bread made of whole wheat on a hot pan called the Tawa. It is the staple food of the Punjabi people. Addition of oil or ghee turn it into a Paratha, which is used mostly in breakfast.



**Vegetables:** As the land of Punjab is majorly agricultural in nature, use of vegetables in lunch and dinner is very common. Vegetables are also used in various kinds of snacks and added in the roti and paratha also.

**Sweets:** Punjabis enjoy the sweets and have variety of sweet dishes used across the province. Most dishes have milk, sugar and ghee as base ingredients. Variations to it make different kinds of confectionaries such as Khoya, Barfi, Halwa etc.

**Savory:** The climate of Punjab varies from south to north but the love for food remains the same. Mostly the evening tea is accompanied by samosas, pakoray, dahibhallay, chat and during hot summer days lassi is added to compliment at lunch and also dinner. Other than these special dishes meat and rice dishes are common across the province that has been adapted from other cultures and regions.

**Punjabi Folk Lore:** Pakistani folk lore / tales and tales tell of love, sacrifice, courage on the battlefield and wars well-fought, they lay down principles of justice and equality, and are dotted with remnants of Islamic and Persian mythology. The poetry and literature of Pakistan was preserved for thousands of years in the oral tradition, but their epic tales of love and holy customs were also captured in lively dances and hauntingly beautiful songs. Most prominent folk tales from Punjab talk about love, honor and sacrifice. These folk lores have become an integral part of Punjabi literature. These tales are expressions of customs and traditions of Punjab, portrayed by the poets making these folk tales alive. Punjabi folklore includes traditional customs, tales, legends, sayings, dances, songs and art forms either preserved among common Punjabi folk or passed onto generations by the word of mouth. These folk tales in the past were a way of teaching values, morals and customs to the common people, as formal education was restricted and exclusive. In its own was the folk tales were as source of history as well. The plot, setting and content preserved the political history in its own way and was source of entertainment as well. Following the customs and traditions to be of far most importance often turned the stories into love tales and tragedies. Lovers were forced to give up their love for the sake of conventions and family values. Most folk tales never resulted in happy endings, but their velour became legendary.

#### **8.4.2 Famous Folk Lore of Punjab**

The heroines of Punjabi folk tales were daring enough to challenge the societal norms and conventions. They, unlike conventional women, sacrifice their all in the way of true love. Following famous folk tales of Punjab.

- Heer Ranjha: Story from Jhang
- Saiti Murad: Story from Jhang

- SohniMahiwal: Story from Gujrat. (Sindhi version talks about Sassi from Hyderabad)
- Sami Rawal: Story from Rawalpindi
- Mirza Sahiba: Story from Faisalabad
- Dullah Bhatti: Story from PindiBhattian
- Sakhi Sarwar Dani Jatt: Story from Dera Ghazi Khan

## Self Assessment Questions

- Q.1 What is the role of Cultural Festivals in Punjab? Discuss briefly.  
 Q.2 Write the famous Foods of Punjab.  
 Q.3 Write the famous Folk Lore in Punjab.

## 8.5 MUSIC AND DANCES

The most prominent musical art form in Punjabi culture is the Bhangra and it is slowly taking over the mainstream music industry. Due to its long history, different dance forms have emerged and developed. The dances are mostly performed during festivals or celebrations and weddings being the most prominent stage for Punjabi people to show their dance talents. The background of these dances is both religious and non-religious. The style of dance can range from reserved to high energy. The most popular Punjabi dances are Sammi Dhamal, DankaraJulli, Ludhi and Bhangra.

### 8.5.1 Famous Music and Dances of Punjab

The most famous dance forms in Punjab are bhangra which is performed on the beat of music of the dhool. Most of the dances are an extension or derived from bhangra. Most of dances of Punjab are movements to the beat of dhool or the dholki. These dances are performed on festivals and weddings as an expression of happiness, excitement and devotion as well. Dance forms in Punjab vary in energy and occasion. Following dances are famous in Punjab.

- Bangra
- Luddi
- Sammi
- Jumar
- Dhammal
- Dhool
- Dholki
- Flute
- Chimta

**Bhangra:** Bhangra is a free form traditional dance originating in Punjab. It involves loud dance moves, involving arm and leg movement taking large step forward and backward usually performed on the beat of dhool.



**Bhangra**

**Luddi:** Luddi is more delicate form of movement that is usually performed by men and women on festivals and weddings. it goes in circular movements with hand movements that are performed in a circle with small footsteps that go side wise.

**Sammi:** Sammi is originated from the tribal communities of Punjab. This dance is popular in sandal bar area of Punjab and performs by the women of bazigar, Rai, Lobana and sansi Tribes. It resembles a luddi which only performed by women with only simple hand movement on slow beat of dholki.

**Jumar:** Jumar or jhoomar is the traditional saraiki folk dance. The word " Jhumar" comes from jhum/jhoom, which means swaying. It is one of the liveliest forms of music and dance that comes from Multan, also thrived in Sandal bar areas of Punjab in Pakistan.

**Dhammal:** Dhammal is performed by at Sufi Shrines and Darghas throughout Punjab. It is considered as a sign of devotion to the saints. Dhamaal is performed on a special beat of the Dhool which takes one into a trans feeling and situation.

**Music:** Punjabi music is dominated with its energy beat of drums known as dhool. There is smooth contrast to the upbeat music in the flute that marks serene atmosphere of the evenings in the rural regions of Punjab.

**Dhool:** It resembles the drum barrel that is played with sticks and produces very high energy sound. Dhool is a commonly used musical instrument in Punjab that is played on all festivals and celebrations.

**Dholki:** A mini drum that is played with hands to compliment folk songs, it is played mostly on weddings celebrations.

**Flute:** A small cylinder that has small prick holes is played by blowing air through it using fingers to control and tune. Flute has a soft feel and is often related to serenity and peacefulness. It is commonly heard in the evenings in rural regions and mark solitude as well. Flutes are also of orchestra for certain music compositions.

**Chimta:** It is an elongated metal tong that is played alongside in many music compositions. Chimta is attributed to Punjab only played mostly on central Punjab region.

Music in Punjab is the essence of all festivals. Like many other elements of culture, music is also a target to change and modifications. It has managed to live through many difficult times and is now becoming the center of many orchestral compositions.

## **8.6 ART AND CRAFT**

Punjab is the major manufacturing industry in Pakistan's economy and here each art enjoys a place of its own. The main crafts created in the highlands and other rural areas of Punjab are basketry, pottery, which are famous for their modern and traditional designs all over the world and are included in the best formations of Punjabis. bone work, textile, cloth woven on handlooms with stunning prints is embroidered in the rural-areas and the weavers produce colorful cloths like cotton, silk etc. embroidery, weaving, carpets, stone craft, jewelry, metal work along with truck art and other wood works. The craft of Punjab is its fundamental soul, and its craft create its entity.

Alongside the agricultural activities in Punjab, art and craft is also prominent part of the Punjabi cultural activities. Small and domestic industries are now becoming economic hubs. These activities were restricted to local markets only but slowly as the idea of domestic trade grew and more and new ideas of economic activities sprout out, the art and craft of Punjab came to light. Following arts and crafts are found in Punjab.

### **8.6.1 Pottery**

South of Punjab is famous for its pottery with indigo and white stoneware combination. These are handmade and have a strong demand in the international market now.



### **8.6.2 Bedsheets**

Hand woven bed sheets are also famous from south Punjab. This craft is now taking to a larger industry and shifting to machine production to meet the need of the supply and demand chain.

### **8.6.3 Crockery**

Central Punjab is famous for its crockery in Gujrat region along with cutlery products made from hand.

### **8.6.4 Truck Art**

Central Punjab is also famous for its unique truck art. Truck owners from all over the country come to Punjab to decorate and refurbish their trucks. This bold and drawing and colourful art has gained fame and now we find truck art on clothes, bags and everyday products.

### **8.6.5 Wood Craft**

Chiniot a small region in the Jhangh district has gained much importance in Wood Craft. All forms of woodwork are designed and created in Chiniot. It had become the hub of woodwork in Punjab calling customers and people to witness the intricate woodwork that is done by hand till date.

### **8.6.6 Carpet Weaving**

Carpets made by hand is a delicate art that has managed to survive in the fast lane of industrialization. Many looms are found in regions near Faisalabad district which is the hub of textile industry as well. The carpet weaving is also famous in the

Kashmir region of Punjab, where handmade carpets and rugs have become not only a form of living but also an activity during the winters.

### **8.6.7 Stonework**

Gem and stone craft is actively produced in regions of Taxila, Haripur, Lahore, Sargodha and Multan. Intricate stonework from the Gandaraorigin is evident in the products coming from Taxila and Haripur. Miniature and giant stone and marble pieces make up the craft from Lahore and Multan. Stone crushing though hand and now machine can be seen in surrounds of Sargodha region. Exhibits of these pieces can be seen in houses, galleries, shopping malls and historical monuments speak of the grandeur of the craft itself. Many stories are related to the craftsmanship of stonework from Punjab region.

### **8.6.8 Metal Work**

North and central Punjab is the home to metal work that is see in buildings and monuments. Gigantic pieces of metal work are exhibited to show the craft. Kot Abdul Malik remains the main hub of metal craft in Punjab providing and catering major needs of metal work all over the province. The demand for this kind of Handicrafts is on the increase which is historically an old craft of this region. A variety of metal handicrafts are produced here ranging from decorative to utility items.

## **Self Assessment Questions**

- Q.1 How Music and Dances of Punjab represents the Punjabi Culture?
- Q.2 Write the names of different arts and crafts of Punjab and identify areas that these are made.

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## **Unit-9**

# **SINDHI CULTURE**

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# SINDHI CULTURE

## INTRODUCTION

Before we discuss Sindhi Culture, it seems essential to be familiar with the concept of Culture. Scholars have defined culture in different ways because the concept of culture is multifaceted and covers almost all aspects of human life and activities. Commonly, culture is often defined in an evaluative manner. A mannerly and well-behaved man or woman is always attributed as a 'cultured person'. But the social scientists have some inclusive definitions of culture. According to well-known anthropologists, A. L. Kroeber and Clyde Kluckhohn: "...the essential core of culture consists of traditional (that are historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as the product of action, and on the other hand as the conditional elements of further action." Elaborating the concept of culture, a well-known Geographer Harm de Blij has defined culture as "the way of life of a population, all their ways of doing things, all the kinds of behaviors they learned and transmitted to successive generations. History of shared traditions, language, religion, architect, music, food preferences and taboos are the part a culture. Culture consists of peoples' benefits and values (religious and political), institutions (legal, educational, governmental), and technology (skills, equipment). It is expressed in the way people communicate, in the way they perceive and exploit their resources, in their architecture and art...."

As the social scientists have presented hundreds of definitions of culture hence, it would be time consuming to go through the numerous definitions therefore, it is better to have a composite view of culture by going through its fundamental characteristics ascribed by A. L. Kroeber and Clyde Kluckhohn:

- Culture is the consequence of social interaction of human beings.
- "Culture includes all the accumulated knowledge, ideas, values, goals, and material objects of the society that are shared by all members of the society and that have been passed from generation to generation by individual members."
- Culture is individually learned by the members of a society through the conscious efforts of socialization. Culture is learned through the communication—'symbolic interaction', 'gestures' and 'languages.'
- Culture provides approved procedures to satisfy 'biological' and 'emotional needs' of the members of a society.
- Despite the fact that the culture of a society is always distinct from the cultures

of other societies but they share a common feature i.e. to institutionalize procedures to satisfy the biological and emotional needs.

- Culture is not a stagnant phenomenon, it changes according to the changing circumstances.
- Culture is 'learned', 'transmitted' and 'shared' by the members of society through interaction.

To sum up, culture is the broader phenomena, it covers almost all aspects of the people living in particular societies. Language, religion, architect, music, and even food preferences, ideas, values and taboos are the part and parcels of a culture. Culture consists of peoples' benefits and values (religious and political), institutions (legal, educational, governmental), and technology (skills, equipments), overshadowed all aspects of the people living in distinct societies. Despite cultural differences, several commonalities that prevail in diverse societies. Culture is not a stagnant but a live phenomenon hence, cultures always went through the process of change by interacting with other cultures and influenced by the internal stimulants of changes.

## **OBJECTIVES**

After going through this unit, the students will be able to understand the following topics:

- to know about the Urban and Ruler culture.
- to understand about Cultural Festivals and celebration in Sindhi culture.
- to know about the foods in Sindh and role of folk lore in their culture.
- to highlight the music and dance in Sindhi culture.
- to elaborate the art and craft with the reference of Sindhi culture

## 9.1 URBAN AND RURAL CULTURE

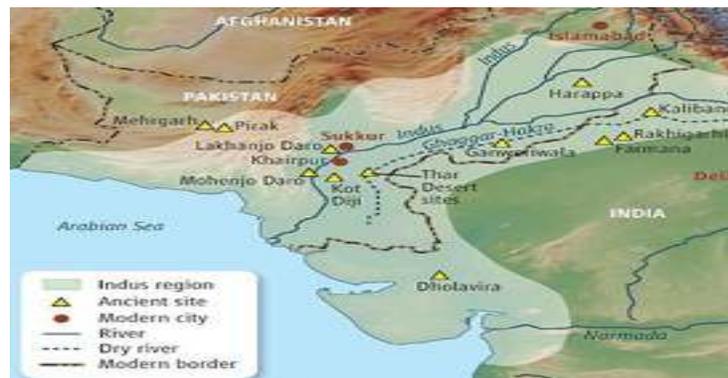
The Sindhi society is basically, and agrarian society organized on the tribal line but there are visible emerging trends of industrialization and urbanization. Following is the study of urban and rural culture of Sindh.

### 9.1.1 History and Civilization of Sindh

Sindh, nowadays a province of Pakistan, happened to be an independent and sovereign state in the near past. In the remote past, it was the hub of one of the greatest civilizations of the world called the Indus Valley Civilization. Sindh acquired its name from a river called Sindhu (Indus). The word Sindh originated from the Sanskrit word Sindhu meaning river. According to Indologists (experts on Indian society, culture and people), the word Sindhu was changed to the word Hindu in Persian and Hebrew phonologies. Later on, the Greeks and the Italians changed the word Hindu to Indos. The nomenclature of the modern state of India and the English name of the Indus (river) came from that Greco-Italian root—Indos. Geographical boundaries of today's Sindh are often demarcated as the lower half of the Indus basin “down from Bhakar” to the Arabian Sea. The western borders of Sindh touch the peaks of Kirthar (Khirthar) hills and the western border spread up to the Thar Desert. However, the frontiers of ancient Sindh were extended from Kashmir to Kirman and from Makran to Rajasthan.

### 9.1.2 Indus or Sindhian Civilization

Sindh remained the cradle of the great Indus Civilization. The archaeological excavations reveal that the ancient Indus or Sindhian Civilization was spread from Sindh, Pakistan (Moen-jo-Daro) to Punjab, Pakistan (Harappa); from Balochistan, Pakistan (Mehargarh) to Gujarat, India (Dholavira); from Rajasthan, India (Baroro) to Haryana, India (Rakhigari).



The Indus Valley Civilization was the largest and highly developed urban civilization of the world as compared to the contemporary civilizations of Mesopotamia, China and Pharaonic Egypt. The Indus Valley Civilization contained more than one thousand well organized and well-developed cities. These cities had well-organized wastewater drainage and trash collection systems. Houses were built with baked bricks and had access to clean water through public or private wells. The people of Indus Valley Civilization had devised well-established weighing and measuring mechanisms. The excavation of some cities divulges that people were enjoying the facility of public baths and they used to maintain great granaries for storing grains for public and private usages. Most of the inhabitants of the cities of Indus Civilization were either craftsmen or merchants. These peoples were innovative craftsmen having mastery in metallurgy. They had expertise in dealing with the metals like copper, bronze, lead and tin. They possessed exceptional proficiency in crafting the numerous artefacts from the semiprecious stones. The Indus Valley Civilization was linked with world trade centers like Mesopotamia, Egypt and China through the land and maritime trade routes.

According to an ancient Mesopotamian text, it reveals that the Mesopotamians were engaged in trade with the inhabitants of Indus Valley and the latter were buying tons of copper from the former. According to an inscription found from the Mesopotamian sites, the people of Mesopotamia had been calling the Indus Valley as “the land of exotic commodities.” There are irrefutable archaeological evidence of discoveries of the “variety of objects produced in the Indus region” from the Mesopotamian sites.

Since ages, Sindh remained in closed contact with different cultures and civilizations. Sindh encountered with the Greek and Persian civilizations when Alexander and Darius invaded Sindh in 325 BC and 515 BC respectively. In the first century AD, Sindh was ruled by Kushans and Buddhism became the official religion of Sindh. Consequently, the people of Sindh adopted Buddhist patterns of culture and beliefs. After Kushans, Rai dynasty of Brahmins ruled Sindh in 507 AD which ended by the conquest of Sindh by the Umayyad Muslims in 711 AD. In the aftermath of the Arab conquest, people of Sindh introduced to a new set of socio-cultural values based on the equality of mankind and monotheistic belief of worshipping only one God.

Ansar Zahid Khan in his Ph. D dissertation, *History and Culture of Sindh*, has maintained with the reference to Toynbee that Sindh remained under the tremendous external influences that played a significant role not only in shaping socio-political values of the Sindhian society but also paved the way for economic underdevelopment and political subjugation. According to Toynbee, since epochs,

three routes played an important role in the cultural development of Sindh. “North Eastern Iran served as one of the major ‘round abouts’ across the Mesopotamia in the movement and spread of culture. This ‘round about’ lay on the famous trade route across the North Iran along the Hindu Kush. While another route from lower Mesopotamia skirting southern mountains ranges of Iran and running along the coast terminated into Sind(h). A third route, the ancient maritime one, starting from the Arabian southern coast passed along Sindh’s littorals....these routes exposed Sind(h) to external influences both from the sea and overland connections making it, on the one hand a rendezvous of different cultures, and on the other, a bridge between Western and Central Asia and India. Even in prehistoric times (3,500 BC) Sind(h) is credited to have embraced a civilization with a mixed population and maintaining trade and commercial links with Mesopotamia, North-Western Iran and the regions of the subcontinent.”

In the light of above argument, we can safely conclude that the Sindhi culture is deeply rooted in its Sindhian origin because of its geographical proximity, very strong socio-economic connectivity and racial identity with the land and people of the Indian subcontinent. However, the Central Asian, Iranian and Arab influences are also remarkably evident in Sindhian society and culture. So, we can say that the Sindhi culture is in fact, a synthesis of local and foreign elements because of that amalgamation “Sindhi culture has acquired ‘newer hues and lusters in each successive periods of history.’”

According to Dr. Louis Flam, one can only enjoy Sindh’s cultural richness, “diversity and beauty of her people” by visiting Sindh. Sindhi “language, literature, art and craft, music and local customs” are not a recently emerged phenomena but they are rooted in the ancient past of great Indus civilization.

### **9.1.3 Sindhian Society**

We have already discussed in the previous pages that the Sindhian society and culture are deeply rooted in the Indian subcontinent, but they are also influenced by the Iranian, Central Asian and Arab cultures. Through centuries, influence of these diverse cultures blended in with the strong local traditions and formed a unified Sindhian society. Therefore, we can say that the Sindhian society is in fact a true manifestation of ‘unity in diversity’. People of diverse ethnic, linguistic and religious backgrounds migrated to this land and adopted the Sindhian identity. H. T. Sorely in the *Gazetteer of West Pakistan: Sindh Region*, has maintained that from the ancient to modern times, people from different geographical and ethnic backgrounds like the Aryans, Greeks, Iranians, Turks, Caucasians, Semitics, Mongols, Scythians and Parthians migrated to Sindh and espoused it as their

homeland. By the passage of time, these diverse ethnic groups adopted Sindhian identity and adopted common cultural and linguistic traits.

#### 9.1.4 Social Organization

The Sindhian society is basically, and agrarian society organized on the tribal line but there are visible emerging trends of industrialization and urbanization. Social organization of Sindh is consistent with the geographical composition of the particular regions. Sindh can be divided into four distinctive regions called hilly area, desert, delta region and riverine valley. The social structure of hilly, desert and delta regions are predominantly tribal or nomadic. However, the people settled on the banks of Indus are living in a well-organized villages and cities. Majority of the tribes living in hilly areas are ethnically Brohis (Brahvis) and Balochs—Chandias, Magsis and Marris. In the desert region of Thar Parkar and Kutch areas are Rajput tribes—Soomras, Summas, Samejas and Sodhas (Hindus). The people of delta areas, like inhabitants of hilly and desert regions are living traditional tribal life. The familiar tribes of this region are Balochs and Rajputs.

According to H.T. Sorley, despite ethnic, linguistic and religious variation the people of different regions of Sindh are “a race by themselves” and “no less homogeneous than the people of any other country.” Consequently, the people from diverse ethnic, religious, caste systems and tribal backgrounds formed a unified Sindhi identity. Besides local Hindu and Muslim castes and tribes, several Muslims who migrated to Sindh have become an integral part of the unified Sindhi identity.

Local Hindu Castes	Local Castes	Muslim Castes	Immigrant Castes	Muslim
Bhatias, Brahmans, Bagrees, Bheels, Karias, Khatrees, Luhanas, Oda, Rajputs etc.	Brohis, Jogis, Khojas, Smats, Soomras, Manganhars, Mohanas etc.	Jats, Memons, Kalhoras,	Afghans and Duranis, Aisan and Shirazis, Bukharis, Syeds, Efandis, Mirzas, Qureshis; Punjabis: Arains, Awans, Dogars ڈوگر etc. Shidees (Africans); and Turks.	Pathan: Central and Iranians:

People of Sindh identify themselves with their caste/tribe or sub-caste. Different tribes and castes have their own chiefs which are attributed with different names and titles like *Chango Murs* چڱو مرڙس, *Raees* رڻيس, *Wadero* وڌيرو, *Sardar* سردار, *Arbab* ارباب, *Malik* ملڪ, *Mukhi* مڪي or *Patel* پٽيل. These tribal chiefs or caste-heads play a significant role in resolving inter and intra tribe/caste disputes and

their decisions are considered final and mandatory for the members of the concerned tribes/castes to accept and implement. Usually these chiefs are chosen by the people but in some case, the big landlords occupy that position of headship. Some societies have a purely democratic social setup resembling to the Panchayat system of India and often called Beradri, Jamaet or Raaj (راج). People of the same caste preferably live with their community in the same village, towns and cities. Their village or locality is often identified with their caste like Qureshin jo Goth (A village of Qureshis) or Chandian jo Goth (A village of Chandias) or Shaikhan jo Paro (A locality of Shaikhs) or Sayyadan jo Muhallo (A Muhalla of Syeds).

### **9.1.5 Diffusion of Rural-Urban Cultural Traits**

We have already discussed that the Sindhian society is predominantly rural but since the era of Indus valley civilization, people of Sindh have been building and living in cities and towns. Indus Valley Civilization was basically an urban civilization that was transformed into rural society. In the recent past, several modern cities like Thatta, Nasarpur, Skikarpur, Bakhar-Sukkur, Sewistan (Sehwan), Neronkot (Hyderabad) etc. were built. In the seventeenth century, a new city Karachi emerged from a village named Kolachi with the financial assistance and donations of the people of Sindh particularly by the people of Thatta. In 1843, the British conquered Sindh and built new urban centres which became stimulant in transforming social structure and organization of Sindh. Traditional institutions went under major transformation and modern economic, administrative and legislative institutions were built by the colonial masters. After the partition of India, a significant number of Urdu speaking people migrated from the Muslim minority areas of India and settled down in the cities and towns of Sindh. The migration of Urdu speaking people from the various parts of India added the new colours and flavours to the melting pot of Sindhian identity. On the other hand, during the last two decades, a substantial number of Sindhi speaking population have migrated from small towns and rural areas to the cities of Karachi and Hyderabad. The main reason for that migration was the scarcity of better opportunities in the rural areas of Sindh in the fields of health, education and employment. The inflow of population from the rural areas to urban centres has created a conducive atmosphere of interaction between the rural and urban inhabitants of Sindh. Referring to these facts, we can safely conclude that despite its rural origin, the present culture of Sindh is rapidly passing through the process of diffusion of rural and urban cultural traits.

## Self-Assessment Questions

- Q.1. How do the commoners define Culture in an evaluated manner? Elaborate the definition of culture forwarded by the famous anthropologist A. L. Kroeber and Clyde Kluckhohn.
- Q.2. What are the fundamental characteristics of culture?
- Q.3. Write a brief note on the origin of the word Sindh.
- Q.4. What Toynbee has said about the 'three routes' that influenced the culture, political history and economic development of Sindh?
- Q.5. Express your views about four regions of Sindh and their role in social organization.
- Q.6. Write down at least five local castes of Hindu and five local castes of the Muslim living in Sindh.

## Self-Assessment Activities

- Watch two or three Sindhi dramas on PTV National and list out the common cultural traits in your culture and the Sindhi culture.
- Please search out information about the Indus Valley Civilization on the internet and write down an essay on the Indus Valley Civilization with the help of maps and photographs.
- Draw the map of Sindh mark the location of the following cities of Sindh: Sukkur, Larkana, Thatta, Sehwan, Hyderabad and Karachi

## 9.2 CULTURAL FESTIVALS

The people of different cultures celebrate various festivals to express their pleasurable/pleasurable sentiments for their magnificent heritage, culture, traditions and religious beliefs. The cultural festivals are organized by the people of common heritage to manifest and share their pleasures, emotions, love and reverence for the special moments of their history.

The people of Sindh are pleasure-loving and they have great regards for their history, culture and beliefs. For the collective festivity, recreation and adoring their common heritage, they celebrate several fairs, festivals and commemorations. These are some significant events often celebrated by the Hindu and Muslim population of Sindh.

### 9.2.1 Muslims Festivals

Sindhi Muslims, like their other Muslim brethren, very enthusiastically celebrate the two major Eids—Eid-ul-Fitr عيد الفطر and Eid-ul-Adha عيد الضحى.

Eid عيد is an Arabic word that means “festival” or “feast.” The Muslims celebrate Eid-ul-Fitr after a month-long ritual of fasting from dawn to dusk in the month of Ramadan. Ramadan is the 9th month of Islamic calendar called ‘Hijri calendar.’ The month of Ramadan is of great reverence and significance for the Muslims because the Quran was begun revealing to Prophet Muhammad in the month of Ramadan.

The Muslims celebrate Eid-ul-Fitr on the 1<sup>st</sup> day of the 10<sup>th</sup> month, Shaban for three days. In the morning of Eid day, Muslims offer special prayers called ‘Eid prayer’ or Nimaz-e-Eid. After the Eid prayer they embrace each other and exchange Eid Greetings—Eid Mubarak. On the Eid day, they cook special sweet dishes and share with relatives, friends and the needy persons. People also share food, clothes and Fitrah or Fitrana with the poor and needy persons. Fitrah is an obligatory charity to be given by each family member to the have-nots of the society.

Eid-ul-Adha is celebrated by the Muslims all over the world in the last month of Hijri calendar, Zilhajj. This festival is associated with the annual pilgrimage called Hajj. The millions of Muslims annually make the pilgrimage to Mecca, Saudi Arabia. Hajj is one of the five pillars of Islam. It is mandatory for Muslims to perform Hajj, at least once in life, if they are able to afford the expenses of pilgrimage.

The Muslims of Sindh celebrate Eid-ul-Adha for three consecutive days, from 10<sup>th</sup> to 12<sup>th</sup> Zilhajj. Within these three days they sacrifice animals in commemoration of the willingness of Hadrat Ibrahim to sacrifice his son Ismail to fulfil Allah’s command. Sindhi Muslims celebrate Eid-ul-Adha with religious fervor. They sacrifice animals and distribute meat among the relatives, friends and poor segments of the society. Nimaz-e-Eid is performed and greetings are exchanged with each other.

Besides these two major Eids, people of Sindh also celebrate several other religious occasions like Eid-e-Milad-un-Nabi and Shab-e-Barat. Eid Milad-un-Nabi is celebrated on 12<sup>th</sup> Rabi-ul-Awal, the 3<sup>rd</sup> month of the Islamic calendar, as the birthday of the Prophet of Islam. People organize Mahfil-e-Milad and bring processions in which they recite poetry in honour of the last prophet of Islam. Shab-e-Barat means “the night of forgiveness” is celebrated on 15<sup>th</sup> Sha’ban, 8<sup>th</sup> month of the Islamic calendar. People offer special prayers for the whole night (between 14<sup>th</sup> and 15<sup>th</sup> Sha’ban) seeking forgiveness for their sins and praying for the better future.

### 9.2.2 Hindu Festivals

Sindhi Hindus celebrate the following festivals with religious zeal and cultural festivity. Deyari ديارِي, also called Diwali or Deepavali. Hindus of Sindh celebrate Deyari for five consecutive days to commemorate the return of Rama to his people after fourteen years exile and winning the battle against the demon Ravana. Symbolizing the victory of Rama over a demon as the spiritual victory of light over darkness. The Sindhi Hindus illuminate their houses, distribute sweets and exchange gifts without any religious discrimination. During the five-day celebration Hindus worship the gods of Vishnu, his wife Lakshmi (the goddess of wealth and prosperity) and Saraswati (the goddess of learning).

**Deyari or Dewali:** is the Hindu festival of lights while, Holi هولي is the festival of colours. Like other Hindus, Sindhi Hindus also celebrate Holi with a great fun and enthusiasm. It is the festival of saying goodbye to winter and welcome the spring that is why it is also called the festival of spring. Hindus celebrate Holi in memory of the victory of their god Vishnu over a wicked king, who declared himself god and forced his subjects to worship him instead of Vishnu. The King's son, who was the devotee of Vishnu, refused to worship his father. The king planned to kill his son but god Vishnu saved his devotee and killed the evil king. In the memory of 'the victory of good over evil' people celebrate five-day event called Holi. People celebrate Holi by throwing coloured powder and coloured water by balloons and water guns.

Besides these two events of Deyari and Holi, Sindhi Hindus celebrate two more festivals which can be called purely Sindhi events. These are Chety Chand چيٽي چنڊ and Thadhri تڌري

**Chety Chand:** is celebrated on the first day of the first month, Chet (March) of the Sindhi lunar calendar. This is the also the birthday of a saint Udero Lal who is equally revered by the Muslim and Hindu Sindhis. The Sindhi Hindus worship Udero Lal as the god of water however, Sindhi Muslims call him Khwaja Khizr. Sindhi Hindus celebrate this day by cooking special Sindhi foodstuffs and sweets. They organize processions where they dance on the Sindhi folk tunes and chanting slogan 'Jhooley Lal Bera paar' جهولي لال ٻيڙا پار .

**Thadhri:** is another festival celebrated by the Sindhi Hindus. Thadhri festival is celebrated in August followed by the event of Rakshabandhan. In Rakshabandhan ceremony, sisters tied a decorated thread on the wrist of their brothers and pray for their wellbeing and prosperity. Word Thadhri in Sindhi language means 'cold'. On this occasion, they worship goddess Shitala. The statue of Shitala Devi was found from Moen-jo-daro. Sindhi Hindus believe that the Shitala Devi was the goddess

of curing Smallpox, Chickenpox and other such diseases. Special cookies called Lola are baked on the day before the event of Thadhri. After cooking Lolas, water is sprung on the burner or Choolha and next day neither fire is light nor anything is cooked in the house.

### 9.2.3 Fairs (Mela)

Sindh is often called the land of Sufis. There are abundant shrines of these holy men all over Sindh. The Sufis have introduced a unique concept of happiness associated with death. Instead of celebrating the birthdays, they celebrate death anniversaries and called it Urs (happiness). The Sufis consider death as a moment of joy because to them, death is the glorious opportunity to meet their beloved—Allah. The people of Sindh are very fond of attending festivities of Urs, also called Mela. There are innumerable annual fairs (Mela) celebrated on the shrines of Sufi saints of Sindh but we are mentioned here a few of very famous annual fairs celebrated in Sindh—the Urs of Shah Abdul Latif Bhitai, Qalandar Lal Shahbaz's Urs, the Urs of Sachal Sarmast, Sadhu Belo festival, Sheedi Mela and Culture Day.

**Urs of Bhitai:** Shah Abdul Latif Bhitai is not only the poet par excellence of Sindh but also a great musician. His three-day Urs is organized from 14th Safar at his shrine located at Bhatt Shah. In the three-day ceremonies of the Urs, an international literary conference is held that followed by a musical gala in which great singers of the country pay tribute to the poet by singing his poetry. The stalls of sweets and local handicrafts are installed. Besides horse and cattle show, horse racing and bull-cart racing (called گوء) are also arranged for the entertainment of the people. After the musical gala, the most attractive segment of the Mela is Malakhra—the local wrestling called Malah مله . In the wrestling, very famous wrestlers Sindh, Balochistan and Southern Punjab (Seraiki Waseb) also participate.



**Sachal's Urs:** Sachal Sarmast is another famous poet of Sindh. His three-day Urs is organized in the month of Ramadan at his shrine situated at Daraza Sharif, District Khairpur. In the Urs of the saint poet, a literary conference and Mehfil-e-

Sama is held in which his poetry is sung by the prominent singers of Pakistan and the devotees of Sachal Sarmast. In the Mela of Sachal Sarmast, Malakhera (traditional wrestling), horse and cattle show and other activities are held to entertain the people.

**Qalandar Shahbaz's Urs:** Following the traditions of annual fairs of Shah Latif and Sachal Sarmast, Qalandar Lal Shahbaz's Urs is also began, in the traditional manner, on 12<sup>th</sup> Sha'ban at the shrine of the saint in Sewhan Sharif. The prominent factor that distinguishes Qalanadr's Urs from the annual fairs of Shah Latif and Sachal Sarmast, is the traditional meditative Sufi dance called Dhamal. Qalanadr's Urs is considered the biggest fair of Sindh attended by the millions of people from the nook and corner of Pakistan and abroad.



*Dhamal*

**Sheedi Melo:** Sheedis are the African-Sindhis living in the different parts of Sindh. They came to Sindh as slaves hundreds of years ago and became the integral part of Sindhian society. Sheedi community of Sindh can be divided into two groups. Those who came from Africa are speaking Sindhi language while those who came from Arab lands via Balochistan are speaking Balochi language. Majority of Balochi speaking Sheedis (also called Makranis) are living in Karachi. Sheedi community of Sindh celebrates their annual Mela called Sheedi Mela. This three day Meela is concluded at the Shrine of Mangho Peer (Kazrat Khwaja Hassan) at Karachi. The procession starts from the Sheedi Goth located near the shrine. The participants dance on the drumbeat and reached the pond of crocodiles. The elders of the Sheedi community called the oldest crocodile with his name "Mor Sahab". When the crocodile came out of pond the leader of Sheedi community decorate Mor sahab with flowers, fragrance and Sindur. Later, they offer meat to the chief crocodile.



**Sadh Belo Festival:** Sadh Belo is an island on the Indus River near Sukkur. On that island a very magnificent Hindu temple is built. The Hundred years ago, a Sadhu named Baba Bankhandi Mahraj migrated from Nepal to Sindh. He worshiped on this island for forty years and then established this temple. An annual Mela is held on the anniversary of Baba Bankhandi at this temple for three days. Hindus from Hind and Sindh attend this Mela. The Mela begins with worshipping fire called Hawan. For all three days, religious leaders recite Bhagavand Gita and Gru Grunth shab.



*Sadh Belo external view*



*Sadh Belo internal view*

**9.2.4 Sindhi Culture Day or Ekta jo Deharo** ايڪتا جو ڏهاڙو: is celebrated not only all over Sindh but also other cities of Pakistan where a significant number of Sindhis are living. Sindhi diaspora all over the world is also celebrating this day with great enthusiasm. The first time this day was celebrated in December 2009 as a protest against a T. V. anchor person's derogatory remarks about a politician for wearing a Sindhi cap during a foreign visit. The people of Sindh very strongly reacted against those remarks. Huge crowds of people wearing Sindhi caps and Ajrak (colourful Sindhi Shawl) gathered in streets and on the roads chanting slogans for

Sindhi culture. Since then, Sindhis are celebrating this day as an annual funfair to remind the world that wearing Sindhi cap is a matter of pride, not a disgrace. Now, this day is officially celebrated by the Cultural Department of Sindh. Processions appear from the different parts of cities and towns and they gather at Press Clubs of their respective towns. Participants of the processions jubilantly sing songs, recite poetry, chant slogans and dance on melodious Sindhi tunes.

### Self-Assessment Questions

- Q.1. Why and how Muslims celebrate Eid-ul-Fiter and Eid-ul-Adha?
- Q.2. What are the two festivals that are celebrated exclusively by the Sindhi Hindus? How do they celebrate these two festivals.
- Q.3. Why the Sufis are celebrating their death anniversary and called it Urs?
- Q.4. Sadh Belo is a sacred place of Sindhi Hindus. Elaborate its religious and historical significance for the Hindus of Sindh and abroad.
- Q.5. Sindhi Culture Day is a recent phenomenon in cultural history of Sindh. Why and how Sindhis at home and abroad celebrate Culture Day? Explain.

### 9.3 TRADITIONAL SINDHI FOODS

The traditional lifestyle of Sindhi people is very simple but graceful. According to G. A. Allana, “their daily routine of life, their eating habits, their clothes and their living quarters reveal nothing but simplicity.” Nevertheless, by the passage of time, a palpable change has been observed in the lifestyle and the eating habits of the people of Sindh. Their exposure to electronic media and transportation have visibly influenced the living patterns of the people of Sindh. Beverages like soft drinks and tea are commonly consumed by the people living in the far flung villages. However, middle- and upper-class Sindhis often love to drink coffee and eat Chinese food, pizza, Bombay biryani, nihari etc.

Customarily, wheat, rice, sorghum **ٻاجھ** and millet **جوئر** can be called staple foods of the Sindhi people. They consume milk, yogurt and lassi as the important source of their diet. Notwithstanding meat—mutton, chicken and beef, they also very fondly eat several species of fish and they cook fish with their unique recipes. Palo (Tanulosa Ilisha) is a favorite fish of the Sindhi people. Like Sindhi Muslims, majority of Sindhi Hindus also love to eat all these varieties of food except beef. These are some popular food dishes and recipes:

Pula’o **ٻلاڻو**: People often call pula’o as Sindhi biryani. It is a delicious item of Sindhi cuisine. Pula’o is cooked of mutton, chicken, beef or fish with potatoes.

Beeh بھہ : Beeh (Kanwal Kakri in Urdu) is the underground stem of lotus. Sindhis have great temptation for beeh which is cooked in several ways. It is used as the basic ingredient of various meat, vegetables, fish and spinach dishes. Beeh is also prepared on steam and fondly eaten as snacks.



**Beeh Bhaji**

Sindhi Karhi: Sindhi karhi is a very famous dish of Sindhi Hindus which is equally liked by the Sindhi Muslims. It is prepared like traditional karhi but without Pakoras. Instead of Pakoras, various seasonal vegetables are used hence we can also call it vegetable karhi. Tahri and Busri are also the famous sweet dishes of Sindhi's cousin. Tahri is the sweet rice dish prepared with Gur and nuts. However, Busri is a sweet Paratha that is also prepared with Gur and a lot of butter.

## **9.4 SINDHI FOLKLORE**

Sindhi folklore is one of the richest literatures of Sindhi language. Dr. Nabi Bakhsh Khan Baloch had collected various folklores from oral sources. Up till 1991, forty-two volumes of Sindhi folklores have been published and the material of ten more volumes are ready to be published. Dr Baloch has categorized the volumes of the folklores under the titles of the Tales of Kings, Ministers and Merchants; Tales of Fairies, Demons, Magicians, Witches and Sooth-Sayers; Tales of Kings, Rich men, Wise Men and Cheats; Tales of Beasts, Birds and Animals. Dr. Baloch has published a special volume of folk stories that have authentic historical perspective. Some of these romantic folktales are very popular in Sindh. We are going to refer here only three of the popular folk stories—Moomal-Rano, Noori-Jam Tamachi and Umar-Marvi.

**9.4.1 Moomal-Rano:** is a tragic love story of Rano Sodho, a minister of King Hamir Soomro of Umarnkot (also known as Amarnkot). He fell in love with a very beautiful girl Moomal and married her. Unfortunately, that marriage did not last because Rano Sodho suspected Moomal's loyalty. She tried to prove her innocence,

but Rano Sodho did not convince and left her. Consequently, she committed suicide by setting herself on fire.

**9.4.2 Noori-Jam Tamachi:** is the love story of the King Jam Tamachi who fell in love with a poor, low caste girl of a fisher-family. On the wedding night, the King asked Noori to wish whatever she wanted. She did not ask any thing for herself but requested the King to exempt all taxes levied on the fishermen.

**9.4.3 Umar-Marvi:** is the very popular folk story of a poor girl of Tharparkar desert of Sindh. Marvi was engaged with her relative Khet. King Umar Soomro heard about the prettiness of Marvi. He kidnaped her when she was fetching water from a well. After abducting her, he brought her to his fort called Umarkot. He asked her to marry him but she refused and told him that she was committed to her fiancé and she could not be disloyal to him and could not be the cause of any shame for her relatives. When the King failed to convince her for wedlock, he offered her a lot of money, golden ornament, lavish foods and very expensive clothing. She refused all the offers of the King and said she would prefer to live odd life of her desert village over the luxurious life of the palace. Marvi's resolve compelled the King to give up the demand of marrying Marvi and sent her back to her relatives with respect and dignity. This story has become an icon of patriotism and love for the countrymen in Sindhi literature.

### **Self-Assessment Questions**

- Q.1. Elaborate the role of Dr. N. B. Baloch in preserving and publishing Sindhi folklore.
- Q.2. Write down the folktale of Umar-Marvi in your own words.
- Q.3. Discuss the traditional foods of Sindhi culture.

### **9.5 SINDH MUSIC AND DANCES**

Music and dances are integral components of Sindhi culture. The roots of these aesthetic expressions can be traced from Moen-jo-Daro. The discovery of the statuette of a dancing girl reveals that the people of Sindh love and admire the music and dance since prehistoric era of Indus Civilization. The discovery of the pottery with motifs of dancing couple have also been found from the ruins of Debil ديبيل or Bhambhore again reflects the significance of music and dance for the people of Sindh in the different epochs of the history of Sindh. Dr. Bloach has maintained that the influence of Sindhian music and dance can be traced on the music patterns of Lorian music of Iran and Gypsy music of Spain.

It is because of these historical authenticities; one can justify the love and admiration of people of Sindh for the arts of music and dance. It is a source of recreation and the source of mystical experiences. Music is an indispensable component of the Fairs or Melas or Urs of almost all Sufi saints. The greatest poet of Sindh, Shah Abdul Latif Bhittai was not only a poet of all times but he was also a great musician. Bhittai pioneered a new era in Sindhian music by synthesizing Sindhian and Hindustani music and founded a new school of thought in Sindhian music that is commonly known as Shah jo Raag. He has composed his poetry on different Surs, ragnis and ragas and invented a music instrument called Banburo. Shah selected 15 raagas from the domain of Hindustani music and 19 from the local Sindh traditions like Saamudi سامونڊي , Abri آبري , Desi ديسي , Kohyari ڪوهياري , Rano, رانو , Suhni سهڻي , Pirbhati پريپاتي , Bbaruva بروو Sindh, Ghatu. گھاتو. Umar-Marvi etc.

Sindh has its own folk music instruments like Duhl دهل , Sharnai شرنائي , Dilo دلو or Gharo گھڙو , Khartaal, Pawaa or Alghozo, Surrando, Nar, Danbooro and Borindo بورينڊو—one of the oldest music instruments of Sindh. Besides these instruments, Dr. G. A. Allana has mentioned different folk dances of Sindh. These dances are performed by the people on different occasions like marriages and other festivals. Like music, dance is also an important source of entertainment and amusement for the people of Sindh. The following are some forms and formats of dances performed by the people of Sindh.

Ho-jamalo, Dandeyoon or Dak ڏانڊيون يا ڏاڪ , Jhumar, Tilo, Chhej, Raasoro or Garbo راسوڙو يا گاربو , Cheeno چينو Hambochhi, Khagi and Sama'a. The folk dances are always performed on the local tunes played on the indigenous music instruments.

## 9.6 ARTS AND CRAFTS OF SINDH

Sindh is the land of artisans and craftsmen. Throughout the ages, this craftsperson have been creating marvelous pieces of arts and crafts by using local raw material. Archaeological evidence reveal that “the potters, the blacksmiths, the carpenters and the weavers are the oldest craftsmen of Sindh.” Along with men, contribution of women in arts and crafts is also remarkable. They know the art of Rallee (bedspread) making. Embroidery is another art in which Sindh womenfolk have excellence.

### 9.6.1 Pottery-Making

The excavation of Moen-jo-Daro and other sites of Indus civilization reveal that pottery is the oldest craft of Sindh. The potters make pottery from alluvial clay in the following six stages. 1. Preparation of clay. 2. Molding and shaping the articles

on the wheel. 3. Shaping articles from basic to final form. 4. Drying pottery in the sunshine. 5. Apply colors and making designs on the articles. 6. Baking in the kiln.

### **9.6.2 Kashi**

Kashi is the art of making glazed pottery and tiles. Thatto, Nasarpur, Hala and Sehwan happened to be the centers of Kashi making. Nowadays, Hala is the only place where Kashi work is done.



**A piece of Kashi from the shrine of Sachal Sarmast**

### **9.6.3 Jandi**

Jandi-jo-kam or colorful lacquer work is the art of making beautiful wooden artifacts on a revolving artifice called Jandi. A good quality timber and excellent colors are the prerequisite of a good quality Jandi work. Cots (Khat or Charpai), cradle, chairs etc. are often made on Jandi. Hala and Kashmore towns are the centres of Jandi work in Sindh.



**Jandi artisan at work**

#### **9.6.4 Textile**

Since centuries, Sindh is known not only as the cotton producing region but also as the center of weaving and cloth making. Susi, Ajrak and Lungi are the few textiles of Sindh that are popular at home and abroad. Susi is the colorful hand-woven textile used by the womenfolk as shalwars (trousers). Ajrak is a very familiar textile product of Sindh that is often considered as the icon of Sindhi culture. Ajrak is a multipurpose shawl used by both men and women. Lungi is an extraordinary piece of artisanship of weavers. It is prepared from a silk yarn. It is a dying art of Sindh, there are only a few artisans of Lungi making in two cities Hala and Thatta.



*Ajrak*

#### **9.6.5 Rallee**

Rallee is made from the ‘rags and tags’ of the used clothes. Rallee making is a household art and the artisans are the women of the family. There are several designs and patterns of Rallee like Tuk wari (cutwork) Rallee, Gulan war (floral) Rallee, Choarus (square tag) Rallee etc.



*Rallee making: Women at work*

#### **9.6.6 Bhart (Embroidery)**

Bhaart is the needlework that every mother teaches her daughter. The embroidery

is made on almost all types of clothes like shalwars, Kurta or Qamiz and shawls. Hurmcho is a unique style of bhart of Sindh. Sindhi caps are also decorated with embroidery.



**Sindhi Bhart (Embroidery)**



**Sindhi cap**

### **Self-Assessment Questions**

- Q.1. Write the names of musical instruments that are used in Sindhi culture.
- Q.2. Sindhi people love music and dance since the prehistoric era. Elaborate the statement.
- Q.3. Shah Abdul Latif Bhittai is not only a poet, but he is also a great musicologist. Elaborate the statement.
- Q.4. Write down the names of any five Sindhi folk music instruments.
- Q.5. Write a brief essay on the arts and crafts of Sindh.

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