

The Reflection of Pashtoonwali in the folk poetic genre “Kakarai Ghaarhi”

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ABSTRACT:

The study of the construction of cultures and societies is not very easy especially when the society relied on the oral tradition for centuries. The major part of the literature and history is eroded with the passage of time. There are some reference points which still help us to measure and articulate the learning journeys of the civilizations and people being carried from its inception. The social and cultural process shape and reshape the attitudes and world views of the people, and thus a changing and organic form of culture evolves. The code of Pashtoonwali which has been evolved in every part of the Pashtoon land within the context of the practical realities and needs of the people. Pashtoonwali the Pashtoon ways of living also gets through such dynamism, despite controversies there are some principals and ethical bottle necks in the culture which unite the Pashtoon through the bond of Pashtoonwali. The manifestation of Pashtoonwali in the folkloric poetic genre of “Kakarai Ghaarhi” reflects an outstanding holistic image. This paper is going to share that how collective social consciousness registers Pashtoonwali and how it has been formed and phrased.

A glance at the Pashtoons demography:

Pashtoon being ethnocentric shares the same language. Physically the Pashtoon are basically a Mediterranean variant of the greater Caucasian race and speak several mutually intelligible dialects of Pashto. We come to more solid history with the great Persian Achaemenian Empire an Herodotus recounting of the doings to syrus, Xerxes and Darius. The historian credits the last as the “discoverer” of the area and its principal city, Kaspaturos (which may be modern Peshawar or he mound of Psuhkalavati at charsada nearby or neither)(Spain, JW,1995)¹. The reckoned Pashto scholar and researcher Allama Abdul Hai Habibi also refers the Greek historian Herodotus (484-425 B.C) who in his account of geography narrates about Pashtoons of Paktikaⁱ as brave and smart and also writes regarding their life style and general war tools. The history, culture and traditions of Pashtoons stretches to the ancient age, as Pashto

is reported by Abdul Hai Habibi as 3500² years old Language. According to the 1998 census report of Pakistan the Pashtoons as second largest ethnic group of Pakistan constitutes 15.43%³ of population. The Pashtoon in Afghanistan are reported 62.5 %⁴ as in accordance to the census report of WAK Foundation in 1996. If we take the population of the whole of Afghanistan as 35 million, the Pashtoon are about 18 millions. Add this to 37 million in Pakistan and we arrive at the figure 55 million for both the countries⁵. While adding the 5 millions refugees mainly in Europe, USA and south Asian Countries the total figure stretches 60 million.

The Epistemology of Pashtoonwali:

Pashtoonwali is defined by various past and contemporary scholars, historians and ethnographers. It is usually called as the way the Pashtoon do and thinks. J.W.Spain in his famous account 'Pathans of the latter day' has given close ended simplification to his definition. "Pashtoonwali" translate well into English as "the way of Pathans" is universally agreed (J.W.Spain1995)⁶. Similarly, Qayamuddin Khadim one of the literary of five Pashto literary stars has produced an exclusive account on, "Pashtoonwali". He states' "The social order formed around the principals of love, courage, Fight for the noble collective cause, Hospitality, keeping of promises, righteousness, honesty and loyalty to ones people is called Pashtoonwali"⁷ There have been interesting but controversial accounts of the colonial and post colonial period which could be taken reference points in the analytical frame of unpacking Pashtoonwali as a system and phenomenon. A cross-cutting agreement exist that it possesses unique mechanisms of speedy conflict resolution, cooperation, philanthropy, hospitality and collectivism generally. While there are several loopholes and contradictions within this unwritten constitution of Pashtoons. Ghani Khan, the reckoned Pashtoon poet and thinker has shared in his introductory booklet "The Pathan" a comparative account of the modern colonial and local-traditional systems.

"You make a law and keep a good supply of gun powder and men to help your weak brother uphold it. He made a custom and invented magic and the devil to keep watch and ward from him. There is absolutely no difference between your law and his custom in object and purpose. Your wise judges wear the same serious expression as his high priest. Indeed they even wear his custom. Your laws are as stupid to him as his custom to you. You can tie a knot in silk thread as well as you can in thick rope. He did not need the thick rope any more than he had any necessity for

your elaborate city drainage system. The interesting point is the knot. It is the same in both cases”⁸.

The features of Pashtoonwali is a oligarchic in some cases as in Jirgas, social gatherings, festivals, and rituals all the individuals participate on the basis of equality irrespective of their social and economic strata. It also operates as a defensive system in terms of Jirga, Chegha, Dhand and Arbakai. It also plays vital role as a legal system in the shape of managing and resolving conflicts, protecting the victims and providing asylum to the offenders. These practices are mainly known as Khair, Rogha and Panah. Asta Oleson as quoted by Palwash Kakar in her paper on “Tribal Law of Pashtoonwali and Women’s Legislative Authority” puts that, “Pashtoonwali is so essential to the identity of the Pashtoon that there is no distinction between practicing Pashtoonwali and being Pashtoon”⁹. The young scholar Rafi Ullah in his article on 'Peace per Pashtoonwali' declares that Pashtoonwali *is the secular national culture of the Pashtoons*. There are still controversial perspectives as J.W.Spain has pointed out “We are still left, however, with two questions: What is Pashtoon wali? Law, customs, manners or mind set and what are its subjects, civil, criminal, or social”?¹⁰

The Spiritual-Pluralistic Frameworks of Pashtoonwali:

Traditions with no exception laid its foundations on spirituality. The orthodox triangle of God, Man and Universe shapes the very fundamental beliefs, conceptions, behaviors and attitudes of the people. Having a strong religious temptation majority of the prominent Pashtoon display outstanding spiritual assertion. The analysis of this phenomenon unfolds the social construction of Pashtoon society in the Pre-Islamic period. The young scholar and researcher Rafi Ullah has made valid point here “As a matter of fact, Pashtoon wali has evolved from the phenomenal historical developments in terms of religion, politics and culture in the Pashtoon land. The fact is supported by Aryan, Zoroastrian, Hindu, Buddhist and Graeco-Roman remnants in the Pashtoon culture. Philosopher-poet Ghani Khan, son of Abdul Ghaffar Khan, observes, "Each race has contributed something to his virtues and vices, looks and beliefs, religion and love-songs."¹¹.

The study if the particular historical process indicates that the cultural infrastructures of Pastoon society have progressive and organic in nature which has been gone through a continuous process of evolution. The diverse transitions from one religion to another indicate that an inherent

readiness has been there which provoked the society to dedicate its socio-cultural frameworks to the reality.

The code of Pashtoonwali is strongly influenced through the spiritual disciplines, as it collects diverse spiritual principals and practices from various religions and then adopt them in accordance to the Islamic teachings. The analysis of the myths, stereotypes and general eco-literacy has strong correlation with the practices of Buddhism. Similarly as part of the same civilization the remnants Zoroastrian, Hindu, Buddhist religion could be seen in the shape of rituals and beliefs in the various areas of Pashtoon. Like the wedding ceremonies in the Southern Pashtoon Belt of Balochistan caters literal practices of Hinduism, but these practices are never disregarded or questioned as it resembles or adopted from the other religion. Hence the tradition of Pashtoonwali has strong spiritual frameworks which unite the diversified versions of reality. The mystic poets, practitioners and leaders caters comparatively vantage position as the practicing mystic poet, warrior and political leader Bayzeed Ansari (Peer Roshan) has attained a huge statue as compare to his rival Akhund Darweza who was supposed to implement a sheer dogma in the name of Islamic Shair'a. Similarly the mystic poets Rehman Baba particularly caters the central position in the hearts and minds of people and it is strongly affirmed that the Dewan Rehman, after Quran is the second compulsory book found in the house of Pashtoon.

Reflection of Pashtoonwali in the Pashto Folklore:

One of the fundamental yardsticks of measuring the cultures and its collective sociological paranoia is the analysis of its folklore. The oral tradition generally and the diverse folklore genres both of prose and poem witness of outstanding pluralistic features. There are diverse genres which reflects the pluralistic and peaceful features but here we will see the phenomenon in the context of *Kakarhai Ghaarha*:

Kakarai Ghaarhi as reflected from the name is originated in the land of Kakar tribes which are stretched over almost in all the districts of Pashtoon belt of province Balochistan. This genre due to its simplified and poetic characteristics has been widely adopted and it has grown up and has transcended the tribal boundaries. *Tappa* is considered the most popular form which prevails almost every where on the Pashtoon land. The folklorist Khair Muhammad Arif has affirmed this reality that *Tappa* is the popular form while *Kakarai Ghaarha* could be taken as the second most popular genre.

The cultural processes and notions of Pashtoonwali:

It is not controversial that, Major part of the Pashto Folk poetry is created by the female as the folklorists Prof Syal Kakar, Syed Kahir Muhammad, Habib Ullah Rafee, Prof Dawar Khan Dawood and Prof Muhammad Tahir Nawaz have affirmed in their exclusive accounts. It is a radiant reference point which after systematic studies can easily unfold the cultural history of the Pashtoon living on this part of the world. The literature produced is not a mere outcome of the fantasies of the people but it is stemmed in the concrete live experiences of a routine life. Here one can easily challenge the hypothesis established by Bendicte Grima through her investigation published with the title, "A performance of emotion among Paxtun Women". She states. "I believe that this is the male appropriation of an ideal female voice, as in the *landay* poems, a woman's voice talks lovingly and seductively to a young man. The reality is that they neither the landays nor these romances exist among women. They represent women in men folklore and fantasy ¹² (Grima, Bendict 1992). The cultural spaces like *Darawai*, *Kamara Ammai*, *Goodar*, *Wlang* and other spaces of social and economic importance have been practically experienced. Following two Kakarhai Ghaarhi indicates the practical reality.

The notions as indicated in the oral sources of prose and poetry indicates that as per the concepts and morality of Pashtoonwali in this part of land have been evolved which most of times supplement the over all framework of Pashtoonwali.

The study of Kakarai Ghaarhi unfolds the very genuine and spontaneous reflection the way people, think, behave and imagine. The expression of love from both of the genders, aspirations of the cultural values, negation of social and collective taboos and sacrifices for the true Nang, self rule, autonomy, and greater self esteem of individual and society are reflected across the board. As women poured major part in the folklore hence it indicates that this part of Pashtoon land has been given the due respect and position to the women.

The women outstanding expression of her love for her beloved shapes most part of this particular genre. Some of the samples indicating the mobility of women and her free communication in the society is as under.

¹³ زې منم سي سوئ سهار :: روپې سرې سوې د كړپوان

(The coins of your frock turned cold, which confirms
that, the dawn is about to rise).

ياد که هغه شپې :: ساړه کنګن سي به راتلې¹⁴

(Do you remember the cold nights when used to come with your cold Bracellet?)

بوره نه ده را وتلګي :: په ورو ورو راځه پېرمنګي¹⁵

(My Beloved has not come yet, oh, Permangi come on slow and steady).

Manifestation of the Religious Pluralism:

The religious and cultural pluralism has been one of the representing features of the Pashtoonwali. The code of Pashtoonwali restrains the individuals to mock or insult ones belief and point of view. There have been a popular *Tappa*.

يار مي هندو زه مسلمان يم :: د يار دپاره درمسال جارو کومه

(My friend is Hindu; while I am Muslim for my beloved friend I am cleaning Dhram Shahla).

The code of Pashtoonwali does not exclude the non-Muslims, even the particular practice of collecting the tax also known as *Juzia* from the non-Muslims has never been practiced even in the Pashtoon states before the partition of India. The expression of difference of belief in terms of religious practices, rituals and festivals has never been banned or stigmatized. Hence a cultural

The ancient form of Kakarai Ghaarha manifest an historical event in which Barak a famous warrior warn the bandits to stop fighting the Hindues who are less in the number and in accordance to the values of Pashtoonwali it is the responsibility of the Pashtoon to protect minorities and socially deprived factions of the society. The Ghaarha is as under.

په مندى كي هندوان مه ځله هنيه :: زه بارک نوهم کاکر يم

(Do not shatter the Hindues, Behold I Barak-Kakar am here to defend them).

During the partition of India a mass migration of the history took place, when we trace the sentiments of the migrating non-Muslims through our folklore it reflects the very genuine attachment of the people to the soil and culture. While being separated from their land and people they have left this *Kakarhai Ghaarha*.

نور به څه وينم سخته :: له ما پاته سوي مېختره!

There can be no greater tragedy in my life than being separated from beloved Makhter a place ¹⁶. (Translated and Quoted by Rafiullah 2010)

The Spontaneous Poetic expression of Love and reality:

The exclusions of women from the mainstream social and economic life have never been part of the indigenous culture of Pashtoon. The trend of limiting women within boundaries is comparatively a modern construction in terms of particular religious interpretation and structural changes in the way of living. Women of the traditional Pashtoon society have been entertained through their participation and presence in the public spaces particularly with reference to the ordinary social life and economic activities. While sharing the pluralistic features of Pashtoonwali at this part of the Pashtoon land we can analyze the position of Darawai (The space where in the night the male and female sit to share and communicate) and Kamara Ammai (The combined traditional dance of Kakar tribe) of which are

The expression of love and general opinions regarding a person, group, family or clan is often shared in the poetic form which is then secured in the collective memory of the people. This expression at hand portrays genuine feelings and on the other hand reflects the openness of people towards their belief and value systems. Some of the Kakrhai Ghaarhi could be shared.

توکل کره راوړه خوله :: دوزخ له نه وړي پښتانه

(Oh, beloved do not worry, there is no hell for Pashtoons, give me a kiss)

ځواني نه ده ناروا :: حال د ساغري¹⁷ له ملا وکه

Sitting with friends is not illicit if you do not believe, ask the Mullah of Saaghrai.

ځواني: په لرغونې کاکړۍ ژبه کښې د دراوی په معنا کارېږي.

¹⁷ ساغري: د لورالايي د ختيځ په لور د يو کلي نوم.

قران مه دئ به يار له خم :: که سپورمی دوې وختې هم¹⁸

I swear to go to my beloved even if there are two moons arisen on the sky.

قران مه دئ که بند سوئ بور :: که يو ملا وئ څلور نور

يو به زما د گران هوا سي :: بل به دوبي نراند راسي

I will miss my beloved while the summer will also come to bother.

په کلا کي مه دوست وای :: سي تل له گرانه رغېدای

Would that I had a chum in my family who would have to talk with me about my love.

پښتنو نازک ايمان دی :: دا دروغ دي چي ورور گران دی¹⁹

The Controversy of war and love:

A traditionally evolved system Pashtoonwali is a complete code of life for the particular area. It caters the ethics and rules of war. It also nurtures the individuals to learn what to prefer in the critical circumstances. An ancient Matha Ghaarha unfolds the story of a young freedom fighter against the British Gorkha force. The freedom fighter is in love with a girl, he is part of the local freedom fighters group led by Saifullah Khan. It is considerable that Saifullah Khan and Shahjahan Jomezai posed the most organized resistance against the expansionist and colonial domination of British army. The young freedom fighter feelings are unfolded in this Ghaarha.

نجلی خلگی ده پاته ده :: روپی سیف الله گران دی²⁰

My dear, I have to give up the gratification of your cheering bosom, for me fighting in Saifullah's army is a pride.

Taking responsibility of ones actions:

It is significant to note that, the Pashtoon takes responsibility of their acts and words. In the particular region of Kakar's the firm determination locally called "Hod" is unprecedented. Though it has controversial consequences but the words once spelled are the final. A freedom fighter Kamal Khan is punished imprisonment for his armed resistance against

British forces in Zhob. The local jury including the notables suggests to sustain his imprisonment. His response in this context is interesting.

A freedom fighter Kamal Khan after being arrested was sentenced to lifetime imprisonment. The jury mainly consists of the anti-people chieftains,

سردارانو رایه ورکړه :: ستا غه جېل دی کمال خان!

((The notables have given their opinion, Kamal Khan your destiny is jail))

Kamal Khan the freedom fighter has no guilt nor there is a way to change his mind, he had calculated that he is resisting a cruel and oppressing colonial power backed by the local notable. His response is recorded in the same context is.

ما کرلي په خپل لاس دي :: جېله! خود به ده کالم

(I welcome the hardships of prison because It was the conscious choice I made myself)

How the code of Pashtoonwali works:

The operational framework of Pashtoonwali works under the influence of an integrated system of mutual accountability also called *Paighore*. Paighore is that, all the persons are equally able to remind persons or his/her family shameful deeds in the preview of Pashtoonwali, which is considered death to the self respect of Pashtoon. Therefore every Pashtoon as individual and family members strive to learn and practice the codes like, faith, unity, self respect, self reliance, freedom and independence, fight to evils and orientation regarding oral tradition. The individual's attitudes and conception are nurtured around his/her relationship to the land, clan, the virtue of Hospitality, asylum, revenge etc. The particular socialization of Pashtoon also helps them to learn the secondary concepts like, Jirga and its functions, the concepts of collectivism, loyalty, indigenous participatory approaches like Ashar etc. Therefore the practice of the open communication and long-hours mid night sittings in *Darawai* (between the young male and female) were abide by the ethical principals of Pashtoonwali, therefore both male and female take responsibility to obey the set rules. The major themes discussed in this space are the oral history of the particular tribe, folk poetry, Folk romances and ordinary issues of livelihood and socialization. Therefore it got a social acceptance.

As the Pashtoon culture promotes egalitarian values in the society therefore the deeds of each individual, his/her family and clan are rated within the value system of Pashtoonwali. The Kakarhai Ghaarhi indicating the different cases of violation of the code of Pashtoonwali.

The expression of unjust incidents in the form of folk poetry is an interesting feature generated socially. As the society has been depending on the oral tradition therefore an unprecedented multitude of oral history is recorded in the various folkloric genres. Through oral tradition the events become part of the collective memory which construct a critical social consciousness. In an ancient form of Pashto folk genre, that is “Mati Ghari” or the “genre with discretely open ended and different in syllables indicates an outstanding spontaneity and expression of feelings. An incident of the killing of a person by 8-warriors is recorded and this has been memorized in the public domains and still remembered with its times space.

په اته مړه د مړ كئى :: خان به نه لولې بناغلى 21

Do not pretend to be brave, it is not the way brave fight while killing a single person by 8-warrior.

While in another case a young girl who questions the masculinity of the person who makes tall claims in the home while has minimum influence outside. The passivity of the person is shown in the following manner.

پر بيوان و گران ته وچ سوې :: كور په سرو سترگو ږغړې

You become statue while seeing the bold one but you start roaring while entering the home²²

The Paighoor spreads through this source which some times gets lethargic consequences socially. But all such cases are recorded in which Pashtoonwali is violated for a collective or individuals interest. A person who has strived to disperse the Kakar's army while spreading fears and discontents in their hearts regarding the colonial power that raided this land in the last decade of the 19th century.

په لښكر كې كېهي نه ده ښه :: اجل به ده كښيباسي

It is not fair to spoil an army through dissonance

The warriors are always praised especially who fights for collective cause or on his/her principals. Kata one of the renowned warrior and leader still live in the collective memory of the Kakars.

د کتا پر خای شپانه ناست دی :: د خدای ورضا جار سم

(A Shepard replaces Kata, for it is our poor destiny)

1. د کتا په وینو مه اوره :: ټک سری سپې بارانه! 23

(How the rain drops come to wipe the blood of the magnificent Kata)

Sher Jan a brave warrior against the British colonial developments was finally betrayed by his cusions and was entrusted to the Britishers. This violation of Pashtoonwali is still remembered with the holitic context, space and time of the incident.

تر زر روپۍ انعام :: تا له تربور بې وئ شېر جان

(A brave cusion like Sherjan was of great worth than 1000 rupees which were paid to you for yours cooperation with enemy)

The Kakarha Ghaarhs caters countless narrations about the incident and the influential notables who betrayed him have been cursed in various poems.

نه شېر جان سوې نه پالې :: یو خای به ناست وي سپرې پېنې

(You became neither Sherjan nor Paly; your poor destiny is to remain alieve with a purposeless life.)

Conclusion:

Pashtoonwali is an organic and spontaneous code of life, though it caters controversies but the over all frameworks is inclusive and stemmed in the human instincts of freedom, righteousness and creativity. It foster spaces for the expression and participation of women and also protect the socially deprived class from the oppression. The folk poetic genres especially Kakarhai Ghaarhi portrays that, Pashtoonwali as a set of codes, primary and secondary concepts orients individuals and communities to regulate their deeds and thoughts within that frameworks. Pashtoonwali which is some times confused with puritanical and stagnant versions of Islamic shari'a is not a logical stance because it has its pluralistic bases which deals human on the basis of the spiritual values and ethical principals as shared by all the religions of the world. The poetic forms of folklore can easily survive in the traditional societies, but it is significant to carry out extensive studies and researches for analysis and compilation of the cultural history which is coded in the poetic folklore genres.

Glossary:

1. **Kakarhai Ghaarha**, a genre of Pashto Folklore mainly created in the territory of Kakars.
 2. **Paighooris** a blame of people/society on the person who violates Pashtoonwali.
 3. **Kata** was a renown warrior/leader of one of the clan of Kakars in Zhob.
 4. **Juzia**: The history of Islam reflects that the non-muslims in the Muslims states had to pay tax as the cost of the security provided by the state.
 5. **Mekhtar** is town eastward to Loralai city.
 6. **Saghrari** is the a village in the east of Loralai district-Balochistan-Pakistan.
 7. **Goodar** is the place from where the girls/women fetch water, it has been a vital source of the communication amongst women, most of the famous romances have nurtured around this space.
 8. **Wlang** is traditional space where women wash cloths
 9. **Jirga** is the Local Council for conflict resolution in which mainly male members take part almost on equal basis.
 10. **Chighai** Literal meaning "The Cry" or "Yelp" mainly carried in the time of emergency , war or natural disasters.
 11. **Dhand** is the social accountability of a village/community, individual to protect the collective property from harm.
 12. **Khair**: The Literal meaning of Khair is cease fire, the Jirga member's common people go to the victim's house and give them trust that their loss will be fulfilled within a period of time and the victim's family ensures a conditional peace till the time allocated to the council.
 13. **Rogha means** "To re-bind"the people socially and culturally, that is to restore their confidence on each other.
 14. **Kakarhai Ghaarha**, a genre of Pashto Folklore mainly created in the territory of Kakars.
 15. **Panah** means to give asylum which caters the offender or victim protection, food, shelter and all basic necessitate of life.
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