

## COMPARISON OF BALOCH AND PASHTUN CULTURE AS DEPICTED IN NAZUK AND KHWAKHEY INGOR NOVELS

Muhammad Ali Dinakhel<sup>1</sup>

### Abstract

*There are some shared geographical, linguistic and religious features in a multicultural society of Pakistan that are found in the literature of various ethnic and linguistic groups within Pakistan. These shared features tied the Pakistani nation and helped in national integration, making common cultural heritage and national identity. In the above context, this article attempts to explore prominent features in Baloch and Pashtun cultures as depicted in the two novels Nazuk and Khwakhey Ingor, respectively written in Balochi and Pashto languages in the second half of the twentieth century. These novels have been contextualized in the literary history of their respective literatures. This article also aims to know common as well as uncommon cultural features in Baloch and Pashtun societies. Both of the novels are important in their respective literatures. Nazuk is the first novel in Balochi language. Khwakhey Ingor is also a popular and well-known novel in Pashto language. Inductive and deductive thematic analysis approach has been employed in this research.*

**Key Words:** Balochi novel, Pashto novel, literature, culture, Baloch, Pashtun.

### Introduction

*Nazuk* is the first Balochi novel, written by Sayyed Zahoor Shah Hashmi who is the founder of Balochi Novel (Mari, 2009). He has borne on 21<sup>st</sup> April, 1926 A.D. in Gawadar, Balochistan (Sabir, 1999). The novel describes the life style of the coastal Baloch society (Mari, 2009). A glimpse of the life of people, living near sea forts is found in this novel (Hashmi, 1995). This novel was been published after

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<sup>1</sup> Lecturer, Area Study Centre (Russia, China & Central Asia) University of Peshawar

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the death of the writer (Sabir, 1999). It has been translated into Urdu by Ghaus Bakhsh Sabir. Basically ‘*Nazuk*’ was a short story written by the author round about in 1958-59. Later on, in 1969, he prolonged it and converted into a novel (Hashmi, 1995).

A Pashto novelist from Swat, Muhammad Ibrahim Khan Shabnam<sup>2</sup> also wrote a novel ‘*Khwakhey Ingor*’ (Mother-in-law & Daughter-in-law) in this period i.e in nineteen sixties.<sup>3</sup> This novel has been published in 1973. This novel describes some social evils of Pashtun’s society (Bukhari, 2004/1973). The purpose behind the writing of the novel ‘*Khwakhey Ingor*’ is based on a struggle against the bad and ignorant customs, quarrels among family members and blind actions of the Pashtuns (Shabnam, 2004/1973). In this novel the oppression, spendthriftness, vulgarity, foolishness, and wasting the wealth, by the cruel and powerful *Khans* have been described (Shabnam, 2004/1973). The main theme of this novel is the traditional quarrel between Mother-in-law and a daughter-in-law. In the story of the novel, a mother-in-law detests her daughter-in-law on account of giving birth to a female child and at last the daughter-in-law is compelled to leave the home (Abid: 2006). Although the life style has been changed but the traditional hatred and quarrels between Mother-in-law and daughter-in-law still exists (Shabnam, 2004/1973).

Although Pakistan is a multilingual and multicultural country but some shared historical, geographical, linguistic, social and cultural features as well as religion caused cultural and social commonalities in a multicultural country. Disregard to other cultures of Pakistan, Baloch and Pashtuns have some common social traits. Among all Pakistani languages, Balochi and Pashto (Sindhi, 1992) belong to one linguistic group, the Indo-Iranian group of languages (Mari, 2009). The common and uncommon elements of Baloch and Pashtun cultures, as depicted in these two novels have been explored. Cultural similarities in Pashtun and Baloch cultures have also been discussed.

## Culture and Cultural Area

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<sup>2</sup> Although this novel has been published in 1973 but the author of the novel told to the writer of this article in an interview on 4<sup>th</sup> April 2011, that this novel has been started in 1960 and completed in 1963.

<sup>3</sup> Date of birth of the author of the novel, Muhammad Ibrahim Khan Shabnam is 1940. his father’s name is Abdul Hamid Khan. He belongs to a well to do family of Darush-khela, Swat. He died on 15<sup>th</sup> April 2021.

Before proceeding forward, to analyse the Baloch and Pashtun cultures in the mentioned above two novels, it is necessary to define and understand culture. Culture is a comprehensive, all inclusive and compact term. Much has been said about the definition and explanation of culture. Culture is defined by anthropologists and other social scientists as learned behavior acquired by individuals as members of a social group. Edward B. Tylor, a British anthropologist, defined the term explicitly in 1871. He used the term to refer to “that complex whole which includes knowledge, beliefs, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society.” Since then anthropologists have offered numerous refinements and variations on this definition, but all have agreed that culture is learned behavior in contrast to genetically endowed behavior. Each human society has a body of norms governing behavior and other knowledge to which an individual is socialized, or encultured, beginning at birth. Culture in this sense is different from the concept of culture used to describe a highly cultivated person who is versed in music, literature, philosophy and other intellectual pursuits associated with civilized life. Human culture in the technical sense includes the insignificant and mundane behavior traits of everyday life, such as etiquette and food habits, as well as the refined arts of a society.” (Academic American Encyclopedia, 1980/1983) Two terms “culture” and “Civilisations” are often intermingled while explaining. “Fernand Braudel, too, regards culture as a specific stage in the overall evolution of mankind, which is lower than civilization, as a matter of fact; he even believes that culture could be seen as a ‘semi-civilization’.” (Ruan, 2011) In this research paper culture of two different areas have been described. Therefore, it is necessary to know that what a cultural area is.

A cultural area is a geographic region within which the human population share similar culture traits, patterns of cultural ecology, and a similar way of life....cultural boundaries are often coincide with the physical barriers that separate human populations. Such barriers are bodies of water, mountain ranges, deserts, and large unpopulated stretches of land. Social, political, religious, or historical boundaries also may be preserved solely on the basis of strict adherence by one or both groups to traditional ways of life (Academic American Encyclopedia, 1983/1980).

### **Evolution of Balochi literature**

Balochi Language is spoken in the present Balochistan since 550 BC (Rizvi, 2007). Varieties of Balochi are spoken in Afghanistan,

Iran and Turkmenistan. There is an additional case in the dialect of Balochi spoken in Afghanistan and Turkmenistan. The dialect of Balochi which is spoken in Turkmenistan possess a case which is not found in other Balochi dialects (Korn, 2008). Baloch living in Turkmenistan have unique features. They greatest degree of resistance of language assimilation as compared to other ethnic minority groups living in the region under USSR. They have maintained their strong ethnic identity (Kokisl & Kokaislova, 2019). Balochi literature has been started through folk stories. Balochi folk stories are very popular and story tellers were telling these stories skillfully. Musicality is the main feature of these folk stories which helped in the growth and development of Balochi poetry. These stories consist of myths and other worldly realities. Whatsoever but each story has a moral (Mari, 2009). According to Mir Mitha Khan Mari, the ancient Balochi literature is a "Literature for life". Life of tribal Baloch people depends upon the rearing of cattle and other livestock. They were not interested in farming but only searching for meadows. Therefore, stability and development in their society is comparatively less than that of other agricultural society. Nomadic life compelled them always to be in movement and they did not take any interest in civic life. They did not give attention to the importance of basic formal education. They were being trained by their environment according to the needs of their simple life. Their music is simple and needs no complex instruments. Main themes and topics of their poetry are rain, natural scenes, war or love (Mari, 2009). Poets and poetry were highly valued by the people and each tribe had a tribal poet for creating war poetry. Balochi literature can be divided into following four periods.

1. Ancient Classical Period
2. Literature of the Period of Feudalism of Khawanin-i-Qilaat
3. Anti Imperialism Period (*Samraj Dushman Dawar*)
4. Modern Balochi Literature

### **1. Ancient Classical Period**

This period is also called 'Rind Age' (Rizvi, 2007). It starts from 1450 AD to 1555 AD (Buzdar, 2007). Classical Balochi poetry reflects tribal life. Balochi classical poetry is a main source of Baloch history. Poetry in this period transmitted orally from generation to generation. Majority of the poetry has been lost in this poetry. Baloch people in this period were nomads. They fight each other for meadows. Dominant theme of this period is tribal war. However, romantic poetry is also found in this period. Thematically, poetry of this period is

divided into two categories that are war and romantic poetry. Romantic themes turned Balochi poetry into immortality. Poetry of this period consists of long poems with no proper rhyme scheme but with musicality and rhythm. (Jamil, n.d) In this period the people doing farming and were stable. They were not following nomadic life. The stories of Haani Sheh Mureed, Beevragh O Granaz and Shehdad O Mehnaz belong to this period. This period is also called the period of Beevragh. Beauty is found in the literature of this period. Sheh Mureed, a poet of this period, not only sighing in response to the disloyalty of his beloved but also mentions his rival. He also describes the ruthless and amoral activities of Mir Chakar, as a chief of tribe, against the poor and lower-class people of the society. As a chief he snatches money from poor people. He makes conspiracies against the noble and brave people and kills them. Main themes of the poetry of this period are horrors of war, killing of humans, description of brave deeds, satire on cowards, hunger, famine and migration due to war and many others (Mari, 2009). It is an age of fluent, musical and meaningful poetry. It is an age of epic poetry and an age of deep love and nearness to nature (Mari, 2009). Notable poets of this period are: Mir Chakar Khan Rind, Mir Bioragh Rind, Sardar Goharam Lashari, Mir Rehan Rind, Sheh Murid, Mir Shehdad Rind, Mir Jamal Rind, Sheh Mubarak.

## **2. Feudalism Period**

This era is also called the era of Puritan poets (Rizvi, 2007). In this period Baloch have adopted an agricultural life. It is also called the 'Period of Khawanin-i-Qilaat.' Persian was the official language in this period. Main themes of poetry are love and religious topics. New genres are also seen in this period. Jam Durak, Mula Fazil and Mula Qasim, Mast Tawkali, Rahman Chakrani, Jawansal Bugti, Behram Jakrani, Huzor Bukhsh Jatoi, Mula Abdul Nabi Rind, Mula Izat Panjgori, Mula Ibrahim Sarbazi, and Mula Bahram Sarbazi are the prominent poets of this period (Mari, 2009).

## **3. Anti Imperialism Period**

In this age movements of cultural as well as political revival are found (Buzdar, 2005). Dominant themes of the literature of this period are resistance and religion. Mysticism and chivalry are also prominent in the literature of this period. Humour and satire in Balochi literature reached to its peak in this period. For the first time prose is found in Balochi language in this period. Prose of this period has been categorized as Semi political, resistance and anti-Imperialism prose

(Mari, 2009). Prominent poets of this age are Raham Ali Mari, Bajar Mari, Mast Tawkali, Jawansal Bugti, and Mula Muhammad Hasan Raisani (Rizvi, 2007).

#### **4. Modern Balochi Literature**

Modern period starts after the independence of Pakistan in 1947. Numerous literary genres from other languages have been imported in Balochi literature in this era (Mari, 2009). Prominent contemporary poets and writers are: Syed Zahoor Shah Hashmi, Ata Shad, Murad Sahir, Mir Gul Khan Naseer, Momin Buzdar, Ishaq Shamim, Malik Muhammad Toqi, Sadiq Akbar, Akbar Barakzai, Murad Awarani, Mir Abdul Qayyum Baloch, Mir Mitha Khan Mari and Malik Muhammad Panah.

#### **Prose in Balochi Literature**

As started earlier that in the 3<sup>rd</sup> period which called as era of anti imperialism, for the first time prose emerged in Balochi language. Balochi prose has been started in 18<sup>th</sup> century. In beginning, Arabic and Persian scripts were in vogue (Rizvi, 2007). Development of is subdivided into three periods.

1. First Period: from 18<sup>th</sup> century till 1940.
2. Second Period: from 1940 to 1950.
3. Third Period: from 1950 till to date (Mari, 2009).

#### **Novels in Balochi**

The number of novels in Balochi language is not considerable because there are not a lot of novels. According to Ghawas Bakhsh reason of less number of novels in Balochi language is lack of attention of the writers give no attention to novel because they are trying to preserve the unwritten and oral literature and history of Balochi first (Sabir, 1999). A few other novelists in Balochi language are: Asghar Zaheer, Khuda Bakhsh Buzdar, Ghani Parwaz, Muner Ahmad Badeeni, and Abdul Sattar Purdali. Syed Zahoor Shah Hashmi is the founder of Balochi novel. The name of his novel is *Nazuk*. It depicts coastal Baloch society. It has been translated into Urdu by Ghawas Bakhsh Sabir.

#### **Evolution of Pashto Literature**

Like almost all of the languages of the world, Pashto also has a very old tradition of folk literature. Jens Enveldson has traced back the Pashto folklore to 1500 BC (Khalil, 2009). In Pashto literature, poetry is first which is followed by prose. First known Pashto poet is Amir

Kror, the son of Amir Faulad Sori. Amir Kror became the ruler (*Hakim*) of Mandish (Ghor) in 139 A.H (Hotak, 1399AH). According to Abdul Hai Habibi the history of Pashto literature is traced back to 120 A.H (Shah, 2005). He also claimed that stone inscription of King Dara Yoush Kabir bear Pashto. These stones have been carved in 516 BC (Abid, 2006). Formally the development of Pashto literature has been divided into four periods.

1. The Age of Sori, Ghoris and Lodhis: from 139 A.H (718 AD) to 900 A.H (1494 AD)
2. The age of Babur and his descendants: From 901 A.H (1495 AD) to 1100 A.H (1687 A.D)
3. Age of Hotak and Sadozis: from 1101 A.H (1688 AD) to 1250 A.H (1834AD)
4. The Age of Muhammad Zai to present day: From 1251 A.H (1835 AD) (Abbasi, 1969)

To easily understand, Pashto literary development has been divided into following three periods.

### **First Period: From Amir Kror to Khushal Khan Khatak.**

In the literary works of early literature there are no high imagination and lofty ideas. Language is simple and easy language in early period. Main themes of Pashto literature in this period are *Hamd* (Praise of Allah) *Naat* (praise of Prophet PBUH), elegies, depiction of natural scenes, teachings of moral and religious education, Sufism and mysticism etc. Persian and Arabic languages have little impact on Pashto literature before the 5<sup>th</sup> century Hijri.

### **Second Period: From Khushal Khan Khatak till the end of Nineteenth century.**

This is a rich period in the history of Pashto literature. This period is also called the age of Khushal Khan Khatak, because a versatile poet like khushal belongs to this age. His poetry has vast range of matters and themes. Mysticism, politics, ethics, medicines, hunting and a lot of other themes are found in his literary works. During this period Arabic and Persian languages have influenced Pashto language and literature (Abbasi, 1969).

### **Third Period: from the beginning of twentieth century till today.**

In this period important political and social changes occurred in the history of Sub-continent. Western culture and civilization spread

over here. These colonial impacts are found in the Pashto literature of this period (Abbasi, 1969).

### **Prose in Pashto Literature**

The founder of Roshanite movement, Bayazid Ansari, is considered the harbinger of Pashto prose. His prose book '*Khair-ul-Bayan*' is the first known and available complete book in Pashto prose (Shah, 2005). This book has been written nearly in 980 A.H (Abid, 2006). Another book has also been mentioned in the literary history of Pashto that is '*Da Salo Wagma*' by Muhammad Abu Hasham Ibni Zaid Alsarwani Albasti (223-297 A.H) (Abid, 2006). A few pages of Sulaiman Mako's book '*Tazkirat-ui-Awliya*' written in 612 A.H (1215AD) have also been discovered by Abdul Hai Habibi. Another book written by Muhammad Ali Albasti's titled '*Tarikh-i-Sori*' is also mentioned in history (Shah, 2005). A few other important books about Pashto classical prose are: *Makhzanul Islam*, *Dastarnana*, and *Tarikh-i-Murassa* etc (Afghani, 1371 AH).

### **Novels in Pashto**

Novel has come to Pashto from Urdu through translation. At first, Mian Haseeb Gul Kaka Khel translated Mulvi Nazir Ahmad's novel *Mirat-ul-Uroos* into Pashto language by the name of *Naqsh-i-Nagin* in 1876 AD. Later on, Mian Muhammad Yousaf Kaka Khel translated '*Taubatun Nasoooh*' another novel of Mulvi Nazir Ahmad into Pashto language in 1905 (Abid, 2006). First creative novel in Pashto language is '*Natija-i-Ishaq*' or '*Mah Rukh*' written by Syed Rahat Zakheli and published in 1912 AD (Abid, 2006). Later on a lot of novels have been written in Pashto language and a lot of others have been translated from other languages of the world.

### **Pashto Novels in Swat**

Swat has its distinctive cultural, political, geographical and literary significance. In the development of Pashto language and literature, Swat has played a great role (Ali, 2011). Many influential poets and writers in Pashto literature belong to Swat (Dinakhel, 2013). Pashto was the sole official language of Swat State (1915-1969) declared as official language in June 1937 (Dinakhel, 2020). More than one dozen Pashto novels have been written in Swat. A few names are given below.

1. *Naway Jwand* [New Life] (1964) Sher Muhammad Sher
2. *Lawaz* [Promise] (1966) Sher Muhammad Sher

3. *Khwakhey ingor* [Mother-in-law Sister-in-law] (1973) Muhammad Ibrahim Khan Shabam
4. *Rajgana* (1989) by Rahim Shah Rahim
5. *Bibi Mubarak* (1991) Rahim Shah Rahim
6. *Ajara* (1994) Muhammad Ibrahim Khan Shabnam
7. *Da Dasht-i-Looth Musafar* (1996) Faında Muhammad Khan
8. *Torona Sazakhtona* (1997) Badr-ul-Hakim Hakimzai
9. *Da Sind pa Ghara Tagi*, Khair-ul-Hakim Hakimzai
10. *Allah au Bhagwan* (2002) Faında Muhammad Khan
11. *Gulalai* (2005) Muhammad Ibrahim Khan Shabnam
12. *Sikandar-i-Azam* (2005) Rahim Shah Rahim

Among these novels '*Khwakhey Ingor*' will be discussed in cultural context. It will be analysed in the light of Pashtun culture. It will also be compared with Baloch culture as depicted in the first Balochi novel '*Nazuk*'.

### **Relationship of Balochi and Pasho Language**

Balochi language has been surrounded by Persian, Sindhi, Pashto and Punjabi for hundreds of years. Belonging to same geography these languages have influenced each other. In this broader context, impacts of Pashto and other Pakisani languages on Balochi language are found (Malik, 2006). Balochi and Pashto (Habibi, 2005) belong to the same family of languages i.e. Indo Iranian group of languages (Katzner, n.d.).

### **Short Summary of Balochi first Novel '*Nazuk*'**

This novel has encompassed the social and cultural conditions of coastal Baloch people (Sabir, 1995). *Nazuk* is the multidimensional glimpse of the life of those people who are living in the coasts near small sea fortes (Hashmi, 1995).

### **Short Summary of Pashto Novel '*Khwakhey Ingor*'**

In this novel the story of the traditional quarrels between mother-in-law and daughter-in-law, is described. Numerous other social problems in Pashtun society have also been described. Causes of evil customs and family quarrels have been narrated.

### **Baloch Culture in *Nazuk* Novel**

In Baloch society, there is an Attachment with spiritual leaders (*Pir, Murshid*). Baloch coastal people have great attachment with their *Pir, Murshid* (Sabir, 1995). Like other tribal societies, Baloch

also have feelings of Nationalism. Every Baloch person feels proud of being a Baloch (Sabir, 1995).

Behaviour and character of the feudal is found in the novel. All of the poor people consider these feudal as the main cause of their poverty (Sabir, 1995). Poor people are being exploited by these feudal (Mari, 2009). All of the poor people are of the opinion that even a minute kindness of these feudal is not without any greed and entanglement (Sabir, 1995). They capture poor people by their kindness and compelled them to be their brokers for their dirty things (Sabir, 1995). Chiefs of tribes keep young poor girls as their servants and then sexually harassing them (Sabir, 1995). A few young female servants committed suicide on account of their insult by their bosses (Sabir, 1995). These chiefs and feudals are so much morally degraded that they are seeing the women walking on the sea shore while the wind blowing their clothes (Sabir, 1995). These people are hen-pecked (Sabir, 1995). They afraid of their women and all of the powers are in the hands of their women (Sabir, 1995). These ruling class people are smugglers (Sabir, 1995). As they don't care about the respect of poor women that is why character of their women is not so much good (Sabir, 1995).

Baloch believe in superstitions like bad and good omen and many more. They believe in every type of superstitions and omens (Sabir, 1995). Whenever a man goes out of home, calling upon him is considered a bad omen (Sabir, 1995). A widow woman is considered as bad omen (Sabir, 1995). They also believe in dreams (Sabir, 1995). They have their own traditional and local food. Baloch coastal people described in this novel usually take these meals: *Halwa*, *Loby*, *Kajha*, *Rice*, *Malaye* (Sabir, 1995).

Giving asylum to an oppressed one is a feature of Baloch culture. Baloch people bear every type of difficulties and hardships and give sacrifices while giving asylum to an oppressed person (Sabir, 1995). Usually, Baloch women are working. Usually, poor Baloch women help their husbands in every matter. In this regard poor and elder women sell food stuffs on coast (Sabir, 1995). Weaving is also a profession of a few women (Sabir, 1995). This novel also describes love affairs of Feudal Baloch Women. In feudal class unmarried, young and some time married women have secret relations with their lovers and giving them gifts in shape of oil, handkerchief and other little things (Sabir, 1995). Whenever the husband of a woman is abroad, she also does the same thing (Sabir, 1995). This type of relation and

exchange of gifts have also been described in the following Pashto Tapa:

*Rasha Romal Gumanz di wakhla*

*Na di yari kram na di nakhey garzawuma.*

Translation: Come and take back your handkerchief and comb/ Neither i continue friendship with you nor I like to have your symbols of love with myself.

They have their own local ways to measure time. Almost all of the Baloch people are very hard working. They get up almost at mid night when hens and cocks are crying. They consider the crying of these cocks and hens a suitable time for themselves (Sabir, 1995). Dusk and dawn, day and night and crying of these birds are measurement sources of time for Baloch tribal and coastal people. Women have powers and responsibilities in domestic matters. Protection and use of all of the property available in the home, is the responsibility of a women. Usually, a woman has keys of home in her custody hanging around her neck (Sabir, 1995).

Baloch also fight upon Patrimony (*Miras*). Usually, Baloch tribal people have quarrels upon hereditary estate or legacy (Sabir, 1995). Baloch wives have a respect for their husband. Poor Baloch women respect their husbands from the core of heart. They help them in every matter. They give due respect to their husbands. When they are calling their husbands, they don't call them by their names but by the name of their children (Sabir, 1995). They love their husbands very much and they are waiting painfully whenever in a danger a husband is out of home (Sabir, 1995). But in upper class women are very proud while controlling their husbands (Sabir, 1995). Baloch have a respect of parents. they respect their parents and especially when parents become older, sons don't want them to engage in earning (Sabir, 1995). They are interested in sports and games: Baloch Children (small boys), described in this novel, usually play these games: *Gariko*, *Laddi*(Sabir, 1995), *Talak Gozi*(Sabir, 1995), *Satki (uchal Phand)*, *Kapi*, *Bazari*(Sabir, 1995). Baloch small girls are playing "*Manko ka khail*" (Sabir, 1995).

They have their particular thinking about women. Women are being beaten for minute and petty things (Sabir, 1995). Generally, women are considered as coward (Sabir, 1995). A husband considers it a matter of shame for himself to consult his matters with his wife. That is why whenever he wants to go; he does not like to tell his wife (Sabir, 1995). Common people respect each and every woman and consider

them as their relatives (Sabir, 1995). It is thought that a morally degraded woman can defame the whole family (Sabir, 1995). They don't believe in the freedom of women. Sometime they behave with them strictly and some time women are divorced if they attend the marriage of their relatives or fellow without permission of her husband (Sabir, 1995). Women think that usually men are feeling doubts about women in every matter (Sabir, 1995). A woman of bad character can't be affected by husband's reproachment (Sabir, 1995). Tribal Baloch use indigenous ways of treatment and also use folk medicines. Herbal and simple medicines are used for the treatment of different diseases (Sabir, 1995).

### **Pashtun Culture in *Khwakhey Ingor* Novel**

Hujra is the common guest house in every Pashtun village. Hujra was managed by the *Khan* and *Malak* of a village. *Malak* of a village has a few servants for his hujra (Shabnam,2004/73). Pashtun prefers his son rather than his daughter. Whenever a daughter born in a Pashtun family, they become worried. They feel shame of having a daughter in his home(Shabnam,2004/73). Pashtun consider a daughter as a bad omen and misfortune (Shabnam,2004/73).

Servants have loyalty for their Khans. The servants of a *khan* are so much loyal and faithful to him that even they ready to die for the protection and service of *Khan* (Shabnam,2004/73). Landless, low caste and professional people are always looking down upon in Pashtun society. Low caste people, artisans, nomadic people, singers and weavers are always being looking down upon (Shabnam,2004/73). Bad customs and rituals of the Pashtuns have been criticized by the oppressed people of the society i.e. women, professionals and low caste people (Shabnam,2004/73). Pashtun believe in destiny or luck and fate. Pashtuns are hard workers but some time they surrender themselves to luck and consider it as a hurdle in their way of progress and development (Shabnam,2004/73).

Abusing and cursing are also found in Pashtun society. Pashtun men are abusing while in anger and Pashtun women are cursing whenever they are angry but sometimes women are also abusing (Shabnam,2004/73) other women in a quarrel (Shabnam,2004/73). A lot of things related to material culture are found in homes but now- a-days these things are not using and day by day they are disappearing. Among them a few names are: *Tawnai*, *Kandwan* etc(Shabnam,2004/73). These are wooden boxes for storing grain.

Custom of engagement in childhood: Though it is not available now a days but in early days whenever a women give birth to a daughter, on the spot her daughter was engaged to someone's son (Shabnam, 2004/73).

Women fight each other and blames each other at their homes. Traditional quarrel is that of mother-in-law and daughter-in-law. Moreover, there are also quarrels and blames among the other women of a home (Shabnam, 2004/73).

Pashtuns have their own ways of naming a Child. In early time, whenever a child born. The baby was taking to mosque for a *Mulla* to name the baby (Shabnam, 2004/73). Pashtuns believe in superstitions and myths. Pashtuns believe in various types of superstitions and myths. Especially Pashtun women believe in these things. For example, when someone is leaving home, throwing water is considered as a good omen (Shabnam, 2004/73). Different types of punishments are giving in various crimes. The face is blackened of a bad character man or women (Shabnam, 2004/73). On the seventh day of the birth of a child, a hair cutting ceremony is celebrated which is called *mariji*(Shabnam,2004/73). Taking bath of a woman after forty days of giving birth to a child is also a ritual. After forty days of a child's birth, a woman takes bath. This is considered a happy event. Special tea and foods are being prepared on this occasion for the woman (Shabnam, 2004/73). Circumcision ceremony is also celebrated with great pump and show (Shabnam, 2004/73). In the novel of Ibrahim Khan Shabnam, one can know about traditional and cultural food of Swat. *Warjalay* or *Chokanr* is the traditional food of Swat. Rice is cooked with *Shawtal* (a local vegetable) and this is called *Chokan* or *warjaley*(Shabnam,2004/73). Khan don't like to be a *mulla*. *Mulla* is considered as a low caste person. Therefore, a *khan* doesn't like to be a *mulla* (Shabnam, 2004/73). Adherence of a Pashtun with his words and promise is considered a basic feature of Pashtunwali. A Pashtun doesn't go against his promise and words, if it is right or wrong (Shabnam, 2004/73).

Pride of being a Pashtun: Every Pashtun feels proud on his Pashtun identity and consider themselves superior as compared to other ethnic groups living around them (Shabnam,2004/73).

Love affairs in Pashtun society is strictly forbidden. Morally corrupted and degraded people have defamed the true essence of love. Therefore, nobody is allowed openly to indulge in love affairs with a woman (Shabnam, 2004/73). Pashtuns have a respect and reverence for Friday:

Pashtuns, being Muslims, have a reverence for Friday and other sacred days. Special measures and preparations are taken for this day (Shabnam, 2004/73). Hospitality is an important element of Pashtunwali. Pashtuns consider hospitality as their moral obligation.

Fighting upon Patrimony (*Miras*) are also found in Pashtun society. Usually Pashtun tribal people have quarrels upon hereditary estate or legacy. Keeping young daughter or sister without marriage at home is a matter of shame. Every Pashtun tries his best for the early marriage of his young daughter or sister (Shabnam, 2004/73). An engaged girl shouldn't see her fiancé before marriage. It was considered a matter of great shame for both the engaged boy and girl to look or talk with each other before their proper marriage (Shabnam, 2004/73). Moreover, a boy can't utter even the name of his wife in front of his parents, before marriage (Shabnam, 2004/73). Pashtun think after taking an action. They want to be praised by others. That is why flatterers are taking advantage of their weak points (Shabnam, 2004/73).

Generally, Pashtuns celebrate marriage ceremony with great pomp and show but the poor ones prefer a simple way in this regard (Shabnam, 2004/73). Golden ornaments are prepared for bride and *walima* is given (Shabnam, 2004/73). Wedlock (*Nikah*) is arranged by a *mulla* and *mahar* is also decided (Shabnam, 2004/73). Elders are respected in Pashtun society and their experiences in worldly matters are appreciated and utilized (Shabnam, 2004/73).

Tidings is also a part of Pashtun culture. Whenever someone share a good news, the communicator is paid money which is called *Ziray*(Shabnam,2004/73). Women are respected in Pashtun society. Women are respected everywhere and especially in critical situation everyone is ready to help them. If someone found his enemy along with a woman, he avoids the opportunity of taking revenge for the sake of woman (Shabnam, 2004/73). Killing of a woman in war or snatching wealth from her is considered a very coward action in a Pashtun society (Shabnam, 2004/73). Women are considered inferior in wisdom as compared to men. Generally, women are considered inferior in wisdom as compared to men. Therefore, they are not being consulted in important matters, and secrets are not being shared with them (Shabnam, 2004/73).

## Conclusion

Balochi and Pashto belong to the same Indo-Iranian group of languages. As compared to Balochi language, Pashto has rich literary

tradition. Number of novels in Pashto language is more than the number of novels in Balochi language. Baloch and Pashtun cultures as depicted in the novels *Nazuk* and *Khwakhey Ingor*, have many common and shared features. Some distinctive cultural features in both of these ethnic and linguistic groups are also found as depicted in these novels. Baloch and Pashtun Cultures depicted in these two novels have undergone some changes which mean that all of the cultural features mentioned in these novels are not intact. Modern education and media have influenced many elements in Baloch as well as in Pashtun society. Shared geography, state language, media and religion have caused cultural commonalities in Baloch and Pashtun societies.

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