

## Impact of Electronic Media on Kakari Ghari:

By

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### Abstract:

*This study aims to explore the relationship between the electric technology adaptation and folk music among the local perception of the Pashtun community. Also the basic purpose of this study is to highlight the impacts of Folk music (Kakari Ghari) on Pashtun community.*

**Keywords:** Pashtun, Electronic Media, Impacts, Relationship, etc.

### Introduction:

There is an evolving relationship between the electronic technology adaptation and folk music (Kakari Ghari) among the local perception of the Pashtun community. With the certain advanced of electronic technology during twenty centuries it has tremendous impact on the folk music. It has brought wide musical style and new pattern of music instruments and it is different change from the old one. In every time folk music has remained evergreen, but now-a-days the major cause and decadence for impact on folk music are the world wide modernization process.

### Tape Recorder:

Before the time people was listening folk music (Kakari Ghari) face to face, in ceremonies or in social gathering but today it is totally changed because of different dialect and use of different technological device. In modern era every person has many sources of listen the folk music through the tape recorder and preserves it in CD, DVD, or in the cassette. And people can enjoy it more than the old time. Before people get gather to celebrate any ceremony and they were calling the musician and singer to enjoy the program (Bandar) and musician or singer were the heart of (Bandar). The nature of the Bandar is provided a ground where people of every field of life participated. They are gathering at night, burn the fire and all these people make a circle around the fire and at that they are very

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in enthusiastic moment. They are dedicating songs to each other. In other words, it can be approximately bonfire.

Most of the Pashtun female live inside their home and they do not come out from their home, so they are just listen the folk music and do not participate in any other activities due to some restriction. Before the time local people arranged the gathering at night. In which both male and female were present and participated in this gathering but today it is totally different and only male can enjoy and participate while the female participate and does not giving the chance to participate in their gathering. There are some restrictions on their life in Pashtun community. So tape recorder is one of the most and easy way to entertain the music inside their home.

**Radio:**

The main source of the entertainment and information that spread into community in later of 20<sup>th</sup> century interlinked community with other world. Musical gatherings at night, during that Nurr or Chaghaka would play at Hujra and Bhetak and people at large number would participate in those gatherings. No only music but in this gatherings used to make fun, focus and gossiping and exchanging views about different issues and day to day activities.

The news, national and international information and programmers from Pakistan radio center and Kabul radio center got popularly among people. As number of radio sets increased people commenced to listen at home individually that gradually lead to the diminishing of musical gatherings. Radio made music available at home level and variety of music that previously was not possible.

The music with new styles and people of the area became familiar with singer famous on national level and their personalities were used to discuss among people. Now singer began to focus rather the songs as once it was in previous music of Chaghaka (Sarindo). The traditional music of Chaghaka began to confine remote areas and common among people of elder age.

New songs and singer began to rise at faster rate that people of area started familiar with variety of music which enhanced their taste of style and variety nevertheless passiveness regarding music also increased in parallel relationship. Similarly, traditional music of Chaghaka (Sarindo) and Nurr could not pace up with changing trend and lucked behind and decreasing significance of traditional music realized their singer its unimportance and unpopularity among people and they did not inherit their profession to young generation that lead to decadence of it. The Pushto songs and Urdu songs both film and folk songs became popular among people now their

familiarity with music as a result of broadened beyond the boundaries such songs of Indian films and Pushto songs and dramas also got popularity among people.

In traditional music only male singer were used to sing to male audience but on radio both male and female singers sing equally and audience both male female audience listen to them. The singer on radio only began to sing the romantic ballads of Kakari Ghari and other aspect of Ghari such as legendary ballads. Ammi Ghari (dance ballads), Sath Ghari (funny ballads) were ignored on radio and could not acceptance and hence these aspects of Ghari over the time could not survive with the change. Poets began to write Ghari for singer and composition of Ghari has not been any more common among people and new writing Ghari for singer has become the profession of poets.

### **Television:**

The advancement from audio to video that accompanied with profound impact on the life pattern of people especially many traditional and customs began to diminish under these impacts such as musical gatherings and radio which maintained same how regional cultures, folk music and tradition brought to the verge of extinction as a result of impact related with television.

Television totally globalized the internal environment of houses and made the access of individual easy to global world. Drama, films, theater, news bulletin and music unshaped the behavior of individual's member of the community especially the youth and now their taste and standard of music is totally different and they take little interest in traditional music of Chaghaka (Sarindo) Nurr (shepherd flute) and even could not understand the style and language of singing and listening to such old music is considered Pasmandagi (backwardness) and is derogated. The people of the old age and people living in far flung area at greater distance from the main cities with lesser communication and exposure to electronic media have still inclination toward traditional music of Chaghaka (Sarindo) and Nurr (shepherd flute). Singer and interested in Pushto literature individuals make visit to such area in order to collect old folk poetry of Kakari Ghari although their interest has always been upon the romantic ballads and other aspects are ignored by them

The impact of the under electronic media pushed folk tradition and music toward periphery and old Ghari that's language is understandable to few individuals in community remembered by people of in their late age especially women of old age because in comparison they have had less exposure without side world. The purity of language, that increases from plain toward valley. People of the old age are of the view about this

change that over the time of few years' whole set-up changed dramatically and **Wasila** (interaction and kindness) among people diminished and individualism and selfishness are increasing day by day that consumes pity and kindness caused distance, jealousy and hatred among people.

Such behavior is shaped by the television which deviate them from their culture and traditions and youth of modern time consider traditions of our time of no more any importance and use and listen to the music of **Parangi** (British and Hindu (Indian) who under conspiracy deviate our youth and make them like their own. In past the deeds of brave men were discussed and mentioned them by girls in Ghari and youth would imitate these characters now they are involved in fashion and style never done by our forefathers and non-understandable. **Naqloona** and **Qissey** (fairy tales) in our youth our mother and our grandfather would narrate at night before sleep and during gay children share these tale's stories now they take no interest in tales and fairy at all and pass their whole time in games television and computer etc.

**Mobile:**

Mobile culture has a great impact on the production and dissemination of the folk music. Mobile can lead to increased listening and appreciation of folk music. Mobile brings common understanding and awareness among the listeners. Through the mobile culture we can share and spread our message to other cultures. The production and dissemination of the folk music (Kakari Ghari) has evolved consider with the advent of cassettes. CD and other things, with these changes by the professional, most of those (Kakari Ghari), Tappa, or Landi in mobile are local non-profit and that folk music spreading the awareness of the socio issue in local area or in national area. With the coming of mobile it has increased the value of folk music and bring change the ideology of the local people. Through mobile one can record the folk music and can listen any time when he wants to enjoy.

**Romantic and Legendary Ballads (Aspect):**

Most of the folk music (Kakari Ghari) aspects have been changed like romantic and legendry ballads. Come to the urban context from rural dialect its mean today folk music has been changed into modern form of romantic and to rare extent legendry ballads.

Legendry ballads are those ballads, type of Ghari were about the brave deeds, male hood and egoistic characteristic of males and such men of their qualities were resembled with eagle (baaz) especially those role and deeds fought against British rule have been highly praised and adored.

The well-renowned character of Shair Jan Jogazai, Palay Khosti.

Wa pansy tha wa khaaz wy  
Shair jan cigarette wala gawy

Shair Jan was such a brave person that he began to smoke cigarette before his hanging. This aspect of folk music (Kakari Ghari) is the most vulnerable aspect of ballad (Ghari) under the impact of electronic media. The one of major impact is the shift in the concept and norm of male hood (Merrana). As the result of education, the tribal and social value and norms have not been stronger and organic in comparison to part time. The second major issue of this shift is increasing introduction with larger cities through the constructions of the roads as well as the print and electronic media.

This aspect of Kakari Ghari unlike romantic ballad did not survive with as one of the major reasons is the change and shift in the concept of male hood that's why it is on the verge of extinction. Second, qualities like education and high qualification, official position and there are the standards of personality, as a result of modern education are adored unlike in past. Nang (Honor) and Ghairat (Bravery) were the theme of legendary ballads sung by Chaghakbani along with romantic ballads etc.

However, the change in the standards bravery leads to the efficiency of legendary ballads. These ballads are existing in tape cassette only they are not any more composed or sung because Chaghakbani did not inherit his profession to his new generation. Nevertheless, other types of ballads like romantic ballads are sung by modern professional Pashtun singer because people of the young age do not take interest in legendary ballads.

Tay uls purtuh- bandi Ghari garazi

“You are not so brave to be mentioned in Ghari”

These folk verbs are used in situation when a person's act deeds are referred and stated.

People of other age remembered these ballads and ballad has its own historical context and they are best narrated and understood within historical context.

Arsala, Saffard Muradar kuri

Ghumata jer pr sarduraaun kari

“Arsala killed Safferd and broght painful conditiuon to sardars”

This Ghara (ballad) refers to the historical event of 1890, when Ghazi Arsala Khan of Loralai Saffard political agent in Sanjavi Loralai. British government not arrested him but charged heavy the Sardaran (local made representative of area).

Murim rawari islam

Yayi Debra phansi d kari shengam

Murim (referring to female British) accepts Islam if Sher Jan is not hanged to death again Sher Jan who in 1920 made a road on the Bungalow of political agent in Zhob Bazaar and killed political agent his other family members, who was charged death-penalty and survive twice the hanging on death of allow.

It is said according to law anyone who survive hanging twice is legally sat-free but the wife of late political agent demanded his that until and Sher Jan is put hanged to death unless again she accepts Islam and finally in the third attempt Sher Jan was hanged to death. The legendary ballad narrates that historical event. So some other legendary Ghari (ballads) are about the events of average, revenge and honor of various folk legends.

Khudai da mal sa Hassan Khana  
Za o spcen Katwaz mianla.

O! Hassan Khan may God be with you on the way to Katwaz (a Hassan khan avenge the death of his brother went to Afghanistan Katwaz) he was very brave person and during that he even did not excuse his enemy and went to take revenge his brother, he killed his brother in Katwaz. Now people of older age remember those past events and people of younger age do not take interest in these events and view them old and values of insignificance I modern time.

#### **Impact on the Profession of Singer (Cheghakbari):**

##### **a. Annual Production;**

The value of the singer or (Cheghakbari) near to the local people are very prestigious. Local people support singers, drum beaters and their families by giving them some amount of money or grain, when the crops are harvest annually they specify small part of the grain and some gave those rupees. Some of the singers have their own agriculture or other sources but some of them do not have. The rainy season and the month in which the crop as ready is full of songs. In Ramadan when the drumbeater plays the drum at night, to wake the people for their sahri. In return the local people rewarded them on the Eid day in early in the morning. Or it is the duty of drum beater to aware of any new events.

##### **b. Money or Cash through Folk Music;**

During the ceremonies like marriages, whenever the singer sings he could offer money or cash from the listeners. On the marriages ceremony from both sides of bride and groom distributing money through his head and then put in his pocket. This is very cheerful moment and they family reward the singer.

They also put the money on each other and they show their male hood (Merrana) in these ceremonies. Qamar Ummi (male and female dancing together) and also appreciate the singer and rewarded him with cash.

### **Other Aspects:**

#### **a. Education;**

Education along with media is other major factor of social change. The establishment of school in the area enhanced communication and exposure of community without side world. Educated people of community are the source of new ideas and cultural trait entering into community. They act as bridge between local community and outside world. They are inclined toward modern ideas and they introduce radio and television in the areas which in turn left profound impacts on the social set-up community. Their inclination toward media and advanced technology brought a change in the structure of society such as local musical gatherings traditional music systems such as Chaghaka (Sarindo) and Nurr (shepherd flute). The tendency of change among youth is very common and under the impacts as a result of advanced technology and electronic media.

#### **b. Mullah;**

The change in Hujra also is one of the resources behind the impacts upon the traditional system of Chaghaka (Sarindo) and Nurr. As in the past Hujra, the residing room of mullah and Taliban adjacent to mosque were also cultural center of entertainment. On every Friday night people of the area would get together in the form of Bandar and would sing Ghari but over the last decades the increase populations of mullah and Taliban in religious political parties and national political lead to the decadence of such gatherings and depreciation and dis-encouragement of creative and musical activities.

#### **c. Transport;**

Transport one of the significant factors of impacts along with education and electronic media that made access of community to larger cities, especially school, hospitals, courts and offices that interaction overall led to the deep impacts of change on the social structure of community. Such as incorporation of new words in local language, inflow of advanced technology likes radio, tape recorder and television; new mobile and daily transporting system caused infiltration into local culture of advance technology and new culture ideas and traits that as whole is counted one of the major factors of impact on traditional music system of Chaghaka (Sarindo) and Nurr.

#### **d. Instruments;**

The traditional instruments Nurr (shepherd flute) single elongated pipe with pores or Chaghakah (Sarindo) with bow stick and string body were

simple in play and it was up to the singer and player how he did they change the tune and but they had limited verity of tune. With order the tune of the funny Ghari was different from legendary and romantic ballads that style survived over the years without any major change in the structure of instruments and composition and tunes of songs. However, when romantic ballads that was selected by professional singers and sung on modern musical instruments of Piano, Brass, Concentra and Pipe such as the local singers Shafi, Mashal, Ibrahim Jan and Derwesh Kakar. Through that on one side, one aspect of Ghari survived but rest aspect of Ghari such as legendary ballads, funny ballads did not select by these singers which could not get recognition and their essence under in the impacts of electronic media along with education, transportation.

**Conclusion:**

Nowadays people preferring fashion, Macdonald, pop and jazz music but not the domestic simple music and food due to the modernization. While most of the people are vary from media and they do not have another ways of entertainment. In modern era, other forms of music like pop did not devalued the importance of folk music. Large segments of Pashtun population still listening folk music. Folk music (Kakari Ghari) is indispensable part of the Pashtun life.

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