

# **HISTORY OF KAKARI GHARI (FOLK MUSIC)**

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## **ABSTRACT**

KakariGharais a kind of entertainment in Pashtoon culture usually sung in events like marriage ceremony and friendly gatherings. Local political campaigns and public speeches are incomplete without KakariGhara. KakariGhari is common among all the classes of society without making any class difference. The significance of this study is mainly a contribution to anthropological study in general and to explore the importance of KakariGhara in Pashtoon culture in particular. KakariGhara is totally about the life style of the native the historical tales are presented in KakariGharaas epic poems. The norms and the social values are also discussed there. So, to understand about the culture in deep is more significant for researchers and for those who are interested.

## Introduction - Origin of folk music (KakariGhari):

The origin of the folk music (KakariGhari) goes back to the pre-Islamic era but we find no written evidence form of this folk music. It deals with the earliest culture of Pashtun presence. Existence of Pashtun community in the earliest time was found with Ghari. Hence it was basic task in Pashtun community. In simple words we can say that Pashtu poetry is the quality of Pashtun culture, its true and real existence is still not found.

This folk music is very old, it give lesson of unity in a real sense.

Wanrakargi da maro  
 Wa ye deli la bar a zo  
 Here is one ghara which is called as Kazaghara.  
 Pashtano la kyamat la sa di  
 Mulayen di daroghwayea

These lyrics is of that time when Pashtun were accepting Islam, and orthodox Mullahs used to criticized all types of music and regarded it as un-Islamic practice. Here they were giving them the concept of "Jannat" and "Dozakh". This gave the evidence of (9 - 10) hundred years old. There was the concept of myth about people to the natural forces is like

- Saba balawarchena ta khezm  
 Baadbapushtamacheyarsanga da

Here the poet is taking about "Air" and he metaphor the air as messenger to his friend said that I will acquire about my friend so that I had to climbed up the tree, because this the one way of communication otherwise that time not such way of communication and technology were there.

- Spozmi da shalakhwarakheza  
 Salam warkararasezi

Here the poet compared the “**Moon**” as messenger that it regards of his friend to him; the moon should convey his regards to his friend and should ask about his friend. He addressed to his friend to give his regards to the moon he will receive his message because moon rises from his back side.

It was written 4 to 5 hundred years ago, because its written form is still present it is before the Christ here those people are described who were demanding the wishes from stars and moon. This shows that Pashtun culture is very old.

- Waddakadgi da maddo  
Wai Daly la barazo

Here the army band of Ahmed Shah Baba was passing across the Panipat, Shah Waliullah was called by the Ahmed Shah Baba so it was written 300 years ago. Some of the evidence of this folk music (KakariGhari) is started from the Ahmad Shah Abdali in the period of Nader Shah who was the ruler of Persia. Ahmad Shah Abdali was the key soldier of Nader Shah and this folk music and Attan (dance) was started in the Surkhab which is present in Peshin province of Baluchistan.

#### **Types of KakariGhari:**

Basically there are two main types of KakariGhari one is folk lore (**olusiadab**) and pop music (**Shefaiadab**).

##### **1) Folk lore (Ulasidab):**

This is the music where the poet is unknown of the written form of poetry and also the poetry does not known.

##### **2) Pop music (Shefaiadab)**

This is the music where the poet is known of the written form of poetry and also the poetry is known. This form of the music is also known as **Dewaniadab**.

There are five types (**daolona**) of folk music (KakariGhari), according to their structure and composition. But there are other many types of KakariGhari but major types are:

### a. KazeGhari (disordered ballads)

Usually it does not have equal syllable some time it has long syllable and some time it has short and small syllable. This type of Ghari is also called funny ballads or comic ballads also called as freedom Ghari. But its real name is KazeGhari e.g.

- Da majitlarinaodey di  
Guallaloipartugtawan di
- ZanariFahtu la zam  
Da Zhoblwadaika da lyarraka
- Da pethipur cycle spor yum  
Guallamadra di zora war di

In these ballads there is no order or sequence and in these ballads syllable is also in disorder. Saalkakar is a poet who has done a great work in the collect of the Kakari ballads (KakariGhari). He has written a book 'pakhwanighari' in which he also mentioned the disorder ballads (kazeeghari).

### b. AzadiGhari

Folk Music which persistently in Kakar tribe or it is only specific to PashtunKakar tribe is called AzadiKhari. Pashtun scholars still think that in Pashtu literature poetry is evolved from Persian language and there is no such a literature. But Abdul Ghaffar Khan narrates that it has its own existence in specific pashtoo literature. It has equal syllable, with equal balance, but in these ballads (ghari) schemes are not equal nor the rhyme. It is not evolved from other languages but it is present in pashtoo literature and self-producing e.g.

- Purnazak mi nakekhw  
Spin padunaipur ma khwr
- Tar sadashamal di jaarsam  
Tar lahadpur ta khuarasan
- Zasikashenamstapur sang  
Akhlum da tolaydunyakhwand

- Sha-o-khwakhalaqwalydd  
Lewanonasta da gai war

### c. Third type

Third type of Ghari is those which have only scheme, and do not have rhyme, scheme is equal but rhyme is not equal e.g.

- Zama nasib pa toroghroki  
Patasavi pa nadanakorki
- Yeo warikhorkam be yea tolkam  
Stadasmalawalayzorkam
- Azaliqalam mi khwardai  
Spinazwand mi pa zhawal da
- Da nazakarmanbapurakam  
Par khwnkaba ye melmakam

### d. Fourth type

In fourth type only Rhyme is equal but scheme is not equal like lyrics are called Rhyme.

- Cheri zhob, cheribori  
Asadsurdasigranai
- Wass mi nasi da psho  
Pur spin kangarhzam da laso

### e. Fifth type

This type of ballads (Ghari) consists of both scheme and Rhyme e.g.

- Pur ma daltamzakasara da  
Stadravypur ma shkara da
- Pa hawakiboi da bang su  
Kshenastamzra mi ratangsu
- Pa deed armanbamarrhasu  
Kaba gad pa pashtanasu

## 1. Tappa, Ghara and Landi:

### a. Landi

It has preference in different places and given its name according to places. Kakar tribe called it KakariGhari. Hindu Bagh of Pishin people called as Landi. Although in Kalat, Kabul and Kandahar it is called a KakariGhari. In other areas also called as KakariGhari and Landi. It is called Ghari because of its being sung in the tarsular part of wind pipe, it is also due to its singing in the wind area of the breaths system, in common word it is called Ghari. Landi and Ghari have its own difference in balance and style. In contrast in Tappa first part is called as not containing 9 syllables on the second part contains 13 syllables but no different in the weight of meaning but it is the difference in Landi not in Ghari.

Landi gives the themes of any portion resolves and mostly around the concept of Nang and Ghairat according to the Benedict Grima defined as....Landey (called tappas in Pakistan) are traditional oral folk poems similar to the Haiku in having a single idea linked to a visual image. They are composed of two lines, the first having seven or more syllables, and the second, thirteen. There is no fixed rhyme, save that the second line must end with **naor** some time **ma**, whether this lost phenomenon carries any meaning or just a necessary appendages to respect rules of poetry. Landey follows a stress meter, with three degrees of strength used in a consistent pattern in almost all landeys. This pattern is also used in folk epics and romances. (Grima 1993: 147-8)

### **b. Ballads (Ghari)**

In Pashto literature ballads (Ghari) is very popular in Kakar, Musakhel (Wandachi), Sherani, Nasar, Mandokhail, Babar tribe etc. It always expresses feelings of women. It is a public interest it has no such regular poetry, it is common interest of almost all Pashtun having to parts. Both are to each other, sometime with same balance and value. Some there is also sorts of difference, some its first part has seven (7) (syllables) and the second part with (8) eight syllable and some both have same syllable. A type of Ghari is published as with their alphabetical words show the syllables of ballads.

- Za ma la ghrananastabakh  
Karaghlaijor be kamwafawakht
- Rastr vi yea kadoharona  
Satabeltoonlarimekhoona

Old scholar and poets said that KakariGhari has seen. Seven 7, 7 syllables the first critics came in 1970 SahibzadaHameedUllah Poet of Pashtu and living in Pishin in the province of Baluchistan. He wrote a book **Landi** in which he made a collection of KakariGhari, and in that collection of Ghari he made a mistake of one verse and it is below in his written form.

- Da gototaddaintaddam  
Da shaker melle ta zam

Here he mentioned that he is tiding his laces and going toward shah kar Fair but according to the SadiqZarak, It is not a 'Shah Kar' it is Shalimar name of a place of Kandhar where "Mella Fair" is celebrated it can be written as

- Da gototaddraintadday  
Gualla pa kumarazazay  
In return his friend and reply him such as
- Da gototaddaintaddram  
Da Shlamarmella ta zam

When it was printed in Kabul then a famous poet "GulGuti" told that its first part is of the ballads syllables are 7, 7 and the other parts or ballads syllables are 8, 8, in a music platform where is sing its last part is estimated to be long in singing because when the syllables are not equal in music that its interest is lost and it is than concerted into eight syllables.

Syed Noor ulHaqJellani narrates about ballades (Gardanian) songs (Gheet) are called ballades of Kakar Tribe. Which contained especially short term rhymes, every KakariGhari contained complete sense of meaning e.g.

- Kachakandarbandigharan vi  
Kor ta wolarsabarandai

It means that if embroider doopata doesn't support you that just leave of home girl say about it.

- Pur ma na da tar ta gharan  
Kachakanghardyeosibaran

Embroider Doopata is not that much fond of to me than you even if the rain get it worsens. In Pashto literature it is mostly popular in Kakar, almost 90% is the kakar tribe contribution and rest of the other cast performing this folk music. Musakhel tribe it always expresses their views in the form of love of female (women). It is public interest not a regular poetry.

- Zara nasta pa kotaki  
Garan ye toso pa pyalaki  
An old women selling in a soon her nose runs in a cup.
- Da chori pa loritalm  
Laka sigh ta yeo bandm

He was going towards his beloved, and tossing as like as beef.

### c. Tappa

Tappa or lundi (short one) is the same word. It is the most important part in Pashto poetry and it has also its importance in public interests. All the Pashto poets agree that the poetry of the Pashto was started from tappa. Its first verse is very shorts due to this characteristic it's called **lundi**.

Kazi Abdul Haleem Asar that some time voice of singer is pressed and it is singing in very loud voice so, due to this it is called **tappa**. Furthermore kazi wrote some time it is called **verses** (misrrey). Because its first verse is contain 9 syllables and second verse is 13 syllables, so misrrey or lundi from start to end it is like verses and we can say it verses. But some people take it like sweetness so they call it misrrey.

Kalander Muman written in his book *\*pashtoolokegheet\** the word tappa is derived from *\*tappana\** which means clapping as tappa is accompanied by clapping so it is called tappa. Or the word tappa is derived from *\*tapolo\** which means to make relax as it give satisfaction to ones thought that's why it's called tappa. It is written, sing and talk about it in every Pashtun society. It is different from the Ghari, Pashto literature narrates it's the oldest form of interest it was present hundreds of years ago. Tappa about Zoroaster is written as follows:

- Spozmikarangwaharakheza



## Janan da gulolaokarigotirabina

Sound the bells, O moon, arise and shine! In the same way the great warrior Mehmood Ghaznavi army General name is also found in Tappa.

- Ka da khalolashkarraghli  
Zabaghomal da khalodedan ta zam

When great platoon of Khalo arrived I will surely go to see him. So artistically it is different from that of Ballades (Ghari) every Pashto tappa has same syllables balance and style but different in meaning structurally it is totally same.

### 2. **KakariGhari (folk music) on people life**

The main influence of this folk music is the people's life to create broadness and nationalism in life. This folk music also makes better culture of Pashtun nation because mostly KakariGhari sings about culture and majority of the people contribution in this folk music. Pashtun society sharing their emotions with others through KakariGhari (folk music).

The core part of folk music is KakariGhari, it is considered as the best traditional source of linking up the Pashtun's ancient history and culture with present day phenomenon of culture. Through the research with the above concerned issues mostly people testified it the status of preserving the past culture for the present and future. Many people added to my knowledge during research that the folk music with its distinctive feature including Kakari-Ghari, were the symbol of the Pashtun community and it provided and still provide various sources of entertainment and mental relaxation.

### 3. **Folk music in Modern Era**

During research most of the people agreed to the view that the importance of folk music is still as dominant place among the Pashtuns in modern time as compared to pop music. This is because of the preservation and protection to their specific

culture. Most people of Pashtuns, are still adherent to the traditional folk music its importance is because of its role of reflecting the real picture of society in all walks of life. Therefore folk music is indispensable part of Pashtun's culture and life order. Some local people while interrogating, argued that there is a great deal of public affinity for its presence in Pashtun literature. This is not still in a process of preservation through both print and electronic media.

#### **4. Which part of life is shown in "Ghari"**

Every part of life is presented in Ghari. No such part of life is left where No such ballade is not formed. It has economical social, political, religious values and is described in KakariGhari. It arise people from demeaned world, and people are fully awarded of these Ghari. It describes feelings, emotions, wishes and even all part of present world and mental psychology. It expresses a lot of impression on human psychology.

#### **5. Comic Ballads in Pashtun Society**

There are comic Ballads in folk music. Sometime it is also called "KazaGhari". Comic Ballads has the same part just as other do have, here funny ballades means to jeer up. It can jeer up in different way like, political, social, love and even vulgarity fun is elaborated which is called worse in the society. In a real sense there is serious ballades same types has that of funning ballades. Where there is discussion about the funny and comic ballades young always like in a real sense. Villages are always in a fix of funny or comic ballades. It gives a sense of entertainment and fixes other people. KakariGhari is considered is the best medium of presenting humor in most fascinating way. KakariGhari, full of humor, is known with various names like KazaiGhari, PaghronaGhari or Sarcastic or Satirist Ghari.

#### **6. The root causes of the folk music decadence**

Its root cause of decadence is of modern music. Nowadays people sing and listen modern music and you know this folk music is not as much as modern. And secondly root cause is lack of singers, who sings KakariGhari. The

investigating the lots of masses of various (through) during my research they considered the following root causes for the extinction of folk music instruments;

- Globalization and communication
- Due to the process of enculturation
- Modernism

Change and reform remains the care part of man's thoughts and actions. The desire can only be self-forth in the accruing of effective power, That power can be of any form that carries in form from ancient times in constant intensity. When the distance grew shorter and shorter man come in close contact in the only pursuance of dominantly of their cultures upon others in every matter.

In the modern times, the globalization gave an impetus to the process of enculturation where the forces of materialism and individualism has curtailed the freedom and sustenance of traditional culture and uses even compiled to be mixed up with the attacking cultures. Western civilization surpasses with cultures due to its technological sense of modernism and globalization in shape of enculturation in shape of enculturation through the basic tool of media both printed and electronic.

The other reasons for the extinction of folk music instrument are the unavailability of effective institution for the preservation of folk music instrument. Secondly; with changing time and the influence of Islamic culture, there arose a feeling of hatred for the folk music instrument in Pashtun society. It has been discourage since from long time. The holders of such holding are consider being of no use to the society.

## **7. Folk-music (KakariGhari) helps in the spiritual development**

While narrating the historical tradition of peoples during my research came up with knowledge that folk music KakariGhari helps in the self-development and spiritual development but it is very different in its traditional and orthodox sense with the philosophy and influence of Sufism. The local peoples added that this spiritual development could and can be done through its traditionally told ritual and customs and ceremonial behavior and patriotism. This enriched the spiritual beauty of folk-music.

### **8. Folk music (Kakari-Ghari) Production**

Folk music is not so mean for women world, and it is for both male and female internal and external world, but parts of women are of great importance. Everything can be snatched from women world but Gharicannot be. In Ghari it expresses focuses gesture, difficulties, bad, worse and good times, expression of love, for beloved are, for father, mother, son, daughter, brother, and sister. They express hearted emotions through these Ghari. This is the biggest entertainment for women that live in such conserved society. Characteristically it is also education, dowry, problem of women world and a marriage there songs are sing. It contain sorts of vulgarity but in a real sense it expresses a women who do not how such importance in society has she do not have many to pay her dowry and became aged in father's have or her own home. Pashtun women gives a lot of importance to the veil system they fast tolerate all these social hurdles without expressing in practically.

Women on the other part have some emotional and spiritual attachment with the folk music (Kakari-Ghari). This is because of the importance of this folk music as the best medium through which the can express love, hatred, courage, fear etc., with the beloved ones. The cant comprise of this aspect culture heritage. During the marriages bride is accustomed to express her feeling through this medium (Kakari-Ghari) before their beloved ones. It is a matter of common importance to both female and male of the society. This can be made very easily because it has expressed yours precious feeling in its best possible way.

### **9. Poet has no much profession**

These Ballades has no such poet, because it is interest of every Pashtun. It's a public literature. It means, it is part of every person in Pashtun society. Everyone can take part in Ghari. Now we can claim being poet of Ghari. Some people regularly from ballades and note them. Very few people have given their own name.

### **10. Dialects of KakariGhari**

Ghari can be using in different dialects, but Kakari dialects are most common. It is round about 90% and remaining 10% is other dialects including Musakheli, Sherani, Nasari, Babari and etc. But most importance is given to KakariGhari, meat to say KakariGhari has of great importance. KakariGhari are most enjoyable than that sing in other dialects. There is such a funny ballades dedicated to Nasar Tribe, when one nasar may sings that song but song which is sung from Kakari dialects is most enjoyable and refresh soul

- Da sanzerdolaszoyean  
Pa ghosatalwaribaran

### **11. Bower (Daravy)**

The gender prominent aspect of Ghari every individual being member in past time could has compose the verses and couplet of Ghari and some ballads would get the importance of proverbs. This composition and singing was not confined to make only but women could equally compose and sing the ballads. Mostly conversation between man and woman during Darravy (Bower) would take place through exchange of Ghari. Now women of the older age and said to remember many Ghari because they have less exposure to outside world and retained the purely and originally of language. Gender crosses through the KakariGhari (folk music) in bower (Daravy).

This conversation of ballads between man and women would also take place during Qamarah Ami (together dance of male and female) on drum beats and Chaghaka (sarindo). One ballad of Ghari goes like that,

- Aspawumbehahrana  
Da muzoprakharbanditulshamawalarma

In this ballad a newlywed woman expresses her views in such words that at my father's home I was like untamed horse, free and living my choice but in Mozas house all the time standing bond.

- Osmanam chi swaisahar  
Rupaisaday sway da grewan
- Stargiwavishtay tar sar  
Raghai da zulfosawdagar
- Nana watkaibawarzm  
Par nadhai spin kalaprezhda

12.

**Conclusion - CASE****STUDIES:****Case Study # 1: Bacha Khan, Narri (Singing Landi)**

Bacha Khan, who belongs to Ghosi village of Kakar tribe. He is singing Kakari Ghari (folk songs) all the time and he spent most of his youth life in love with girls. He made most of landi (folk song) by self and was also using the folk songs. His father was also a poet and was the mulavi of mosque. He was also fond of singing of folk songs due to two reasons. Bacha was singing the song he used to remain the past youth life in love with a girl who got married later on, when he was explaining his youth life he smiled and he sang a landi (ballad);

- Da cheghaka tar mi pure sao  
Za ma beltoon la kaja way sao

After that he mentioned that his friendship with his beloved and he gave name it to "wacha Yarei" (friendship without any exception). In this friendship they were meeting every night at specific place in a village according to Kakar tribe they gave the name to this appointment at night is known as "bavor Dravi" and in this friendship there was no physical relation and they were considered very bad and compared it with donkey work. The conversation was secret between the two lovers in form of landi but not in a sample words and mostly time they were

admiring and criticizing on each other. Bacha has left his property and shifted toward the city and at this time he became very poor and spending his life alone.

### **Case Study #2: Abdul Karim, Cheghakbari (Playing Sarrangi)**

Abdul Karim was very poor person. He was pious and noble man, he was compelled to begging near villages because he was economically weak, he always started begging from early morning to late evening every time he has always an instrument of folk music in his lap called Sarrangi and he was playing that when the local people made demand for playing when he refused to play it most of the people did not give him charity, he used to go from home to home and used to collect food, wheat but he did not take rupees during charity because he was a pious man it was his habit. He was always asked by the people by playing Sarrangi alone in alone place he always replied that it is the best place of praising by beloved (Allah) and during this time always used to see the nature because in the village all the people are busy in their personal interest and it is the only place to understand the greatness and mercy of God.

### **Case Study # 3: Sado Khan, Cheghakbari (Playing Sarrangi)**

A case study of Sado Khan, 25 years old he was singer by profession he used to play musical instruments and always sing folk songs. This interest developed as he had fallen in love long ago. He was very close to his lover but unfortunately then he lost her love due to some reasons. From that moment onward, his life became very bitter as he was already poverty stricken. So slowly and gradually he learnt to play musical instrument. He did so because he wants to remind his love and the sweet memories in his folk song. It gives him relaxation. As he belongs to a poor family and he has a shepherd so it is not liked by his parents. His parents once broke his instrument but they could not succeed to devote me from

his track as he committed to his interest. As he cannot forget his love in the same way he cannot leave singing.



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