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IMPACT OF MILITANCY ON INTANGIBLE CULTURAL HERITAGE: A
POST CONFLICT ANALYSIS OF SWAT VALLEY OF PAKISTAN

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ABSTRACT

The study explores the impact of militancy on Intangible cultural heritage of Swat. Cultural Heritage has its own significance and concerns and gives an insight to the several social aspects of a society like values, norms, customs, beliefs and religion. Without the study of cultural heritage it seems impossible to study the history and knowledge about particular area. Swat which was the spiritual center for Buddhists at one time and it was heard that some Buddhists schools were urbanized and thrived. Due to this it became a sacred place. Regrettably, Swat became the target of militancy which also affected the intangible cultural heritage of Swat by threatening, killing, and torturing the folk and cultural artists Such killing and torturing affected not only the people but also put the life of swat people in danger. The region is now on the road to recovery from the turbulent phase and well on the way to normality. This research aims to find out impact of militancy on intangible cultural heritage of Swat. In intangible cultural heritage folk music dancers, singers and artists along with their artistic skills were affected by militancy. It is concluded that militancy has impacted negatively both on intangible cultural heritage of Swat valley of Pakistan.

1.1 Introduction

Cultural Heritage is termed as “the ways of living developed by a community and passed on from generation, including customs, practices, places, objects, artistic expressions and values”. Cultural heritage is often articulated as either

intangible or tangible cultural heritage (Icomos, 2002. P. 21). Cultural heritage can be classified in built environment (buildings, townscapes, and archeological remains), natural environment (rural landscapes, coasts, and shorelines, agricultural heritage) and artifacts (books, documents, objects and pictures) (UNESCO, 2005). Cultural heritage is revealed through tangible features as artifacts, buildings or landscapes but also via intangible such as voices, values, traditions, oral history. Normally it is supported through cuisine, clothing, forms of shelters, traditional skills technologies, religious ceremonies, performing art and storytelling.

Tangible heritage has been considered extremely closed to intangible heritage. Intangible cultural heritage discusses all those practices, expressions, representation, skills, knowledge and the instruments, objects artifacts and cultural spaces connected with them. That people take as part of cultural heritage. Intangible cultural heritage is quite essential as it creates a sense of identity, links our past, through the present, with our future. In conclusion, heritage consists of culturally important landscapes but also bio diversity (Bouchenaki, 2003). Place attachment in the context of cultural heritage, is the attachment of a place and individual, and the link among them which is measured in terms of affective, behavioral and cognitive aspects within the realm of environmental psychology (Marshal and Frenzi, 2013). The livelihood approach emphasizes on the crucial role of traditional culture in the context of livelihood development and allows identification of both intangible and tangible elements of the culture (Bebbington, 1999; Cahn, 2002; Glavovic, Scheyvens and Overton, 2002). Chambers and Conway (1991) stated livelihood as the combination of assets (resources, their access, stores and claims), capabilities, and activities required as a mean of living. Cultural heritage, both tangible and intangible dimensions, relies on the strong and sustainable livelihood. Objects are of great importance as they can give us solid ground for ideas and the clarification about them when we study human history. The preservation of them displays the acceptance duty of the past and of the tools that narrate the story. The objects which are preserved make the memories authentic and make the objects actual which attracts people's accuracy in the past. This regrettably poses a hazard as places and things are vandalized by the hands of tourists, the light essential to put on view them, and other hazards of making an object acknowledged and accessible. The veracity of this risk reinforces the fact that all artifacts are invariable state of chemical transformation; so that what is well thought-out to be conserved is actually altering it is never as it once was. In the same way changing is the value each generation may put on the past and on the artifacts that tie it to the past (UNESCO, 2005).

Cultural heritage does not end at monuments and collections of objects. It is also composed of traditions or living expressions inherited from our lineages and passed on to our descendants, via oral tradition, performing arts, social

practices, rituals, festive events, knowledge. Intangible cultural heritage has both social and economic importance. It supports social solidarity and helps an individual to feel part of a community and of society at large level. Though, the value of intangible cultural heritage is defined by the communities themselves. The social value of intangible cultural heritage may, or may not, be translated into a commercial value (Tiwana, 2011).

1.2 Historical Background

The valley of Swat was a province of the empire of King Darius which was conquered by Alexander the Great (327 BC) after two centuries, then it came under the control of Indian Mauryan Dynasty in the year 305 BC, then it was ruled by Parthians after 55 years. Later, it was occupied by Indo-Greeks in around 180 BC which brought western Hellenistic influence in the region. Moreover, it provided the main north-south route in the Gandhara era which connected the Buddhist monastic settlements in the northern mountains to the large east-west route in the Kabul valley and greatly acknowledged by the historians and archeologists. The valley of Swat was considered as the scenic kingdom and the center of true essence of Buddhism which was expressed in the writings of Japanese and Chinese Buddhist pilgrims in their quest to find the true teachings and pure practices of Buddhism (Khaliq, 2014).

Gandhara came under the rule of Kushana who were the nomads from the central Asia in the 1st century AD. The Kushan Empire was comprised of the present day Gandhara region in Pakistan as well as Kabul valley, eastern Parthia in Iran, northern India and some parts of Kashmir. During the rule of Kanishka I (ca.127-150 AD), who was the most important emperor of the Kushan Empire, Buddhism and Buddhist art flourished well despite the fact that he supported other religions too due to his cosmopolitan nature (Khaliq, 2014). The Buddhism was developed in the region during the rule of Buddhist ruler Ashoka in which Chinese monks visited to spread the teachings of Buddhism. In this regard, the writings of Fahian (403 AD) and Sung Yun (519 AD) clearly mentioned the Buddhist swing in the Swat Valley. The Islam has been introduced in the valley in 8th century. The Yousafzai tribe of Pakhtun infiltrated the valley during that era and gained the political dominance and started displacing the local inhabitants partly. In 926 AD, the Mughal emperor Zaheer ur Din Babar occupied Gandhara and wished to occupy the valley of Swat but instead ended marrying the daughter of a Shah Mansoor a Yousafzai chieftain to establish close ties with the ruler and strengthen social relations. The Buddhist rule in Swat lasted till 1100 AD when the last Buddhist ruler Raja Geera was defeated by Mahmood of Ghazna. In 1588 AD, the Mughal emperor Akbar decided to annex Swat and waged war against the Yousafzais' under the command of Hakim Abdul Fateh, Zen Khan and Raja Birbal and the Mughal forces were inflicted heavy damages which forced Akbar to play diplomatically rather using force and

settled the Khattak tribes in the Yousafzai area which started the clash between the two tribes while neglecting the Mughal captured areas. Later, the Yousafzais joined the hands of Khattaks during the revolt of Kushal Khan Khattak against the Mughal Empire. Later, during the rule of Aurangzeb, a message of friendship has been sent to Yousafzais via Sahibzada of Benawar which resulted in the emergence of cordial relations among the Swat and Mughal emperor and lasted till the death of Aurangzeb as a result of the decline of the Mughal Empire which again made Swat as an open tribal area (Islam, 2014).

The Islamic State of Swat was first established in 1849 and it got a new ruler Mian Gul Abdul Wadood after a decision of local Jirga as the Wali of Swat. His rule on the valley remained autocratic but he co-opted the religious figures and the landlords in to his sponsored network. Despite its independent status, Swat remained dependent upon the British Government of India and later to the Government of Pakistan both politically and economically. Later in 1969, the princely state of Swat merged into the administrative system of Pakistan (Luras and Aziz, 2010).

1.3 Militancy in Swat and its causes

Life in Swat under the Wali's rule may look better in perception than it actually was at the time, but many people do look back on that period with wistfulness. Popular demand for a more competent system of justice was demoralized by local Islamists, who had been programmed into Wahabi and Deobandi teachings arguing that Islamic law, or Sharia, would be more just and faster than the government system. In 1992 Sufi Muhammad, an Islamist from Dir, founded Tehreek-e- Nifaz-e- Shariat-e- Mohammadi or the movement for the enforcement of Islamic law, while TNSM's leadership did not advocate violence at the outset, the movement resorted to violence in its confrontations with Pakistan security forces (Fleischner, 2011).

Sufi Muhammad and his organization were busy in the struggle for the enforcement of Islamic laws and change in the judicial system, the incident of 9/11 (2001) happened and America invaded Afghanistan in 2001. Although the Taliban asked Sufi Muhammad not to come to Afghanistan to support them, he along with tens of thousands of his supporters crossed into Afghanistan in November 2001 to fight on the Taliban's side against the Americans and their allies. After having lost a large number of his supporters and being unable to counter U.S. assault, he, along with his son-in-law Fazlullah, made their way back to Pakistan, where they were caught and subsequently incarcerated. Sufi Muhammad remained in jail but Fazlullah who was the militant leader in swat and now the chief of Tehreeki Taliban Pakistan was released after seventeen months. After his release, he started preaching a purity campaign on FM radio channel in valley Swat. Since his father-in-law was in prison, he was supported by TNSM activists and

sympathizers and with the assistance of the radio channel he quickly got on track. Soon, he started the construction of a *madrasah* (seminary) and *markaz* (centre) in his home village Mamdherai also called *Imamdherai*. People from all sections of society donated generously at his orders; and would personally gather in thousands at short notice. He was greatly projected in and by the local media, though some opposition existed (Rome, 2011). The Taliban's militancy made Swat the focal point when the provincial government of Muthaida Majlis e Amal (MMA) signed a peace agreement with Taliban in early 2009 which allowed them to govern the affairs of Swat according to the interpretation of Islam. The excursion of militants in Buner was highlighted by the international media with exaggerations that the Taliban are on the boundaries of Islamabad and can siege the federal capital of Pakistan. This campaign paved way of the initiation of the military operation in Swat to regain the control of the area. This operation created humanitarian crisis in the northwestern area as hundreds of thousands of people were displaced to the nearby areas. The displaced people were invited to resettle in the area after a year of the military operation but the valley has been hit by massive floods which affected the reconstruction efforts in the post conflict peace process by the provincial and federal governments (Fleischner, 2011). The conflict has started has declining the cultural heritage and accelerated the process of damages, most of which were caused by the negligence of people and destructive capacity of nature (Buneri, 2013).

1.4 Post conflict scenario in Swat

There has been a lot of research done on the destruction done to the commercial activities and economy in Swat. Men, women and children are the most suffered ones. If you compare the production and infrastructure, it would seem very insignificant. Other sectors such as industries, agricultures, local trade, and tourism were also destroyed because of the conflict and military operations. The cost in terms of losses to the livelihood and local economy of the people of Swat is still huge. In the consequence of militancy, about 141, 582 families in Swat were internally displaced. In 2010 Human rights commission of Pakistan also sent a fact finding mission to Swat. HRCP confirmed the peace prevailing environment, but they failed to comprehend the fear of the locals about the sustainability of peace in this region. The social infrastructure has also badly caused during militancy. Many public and private buildings, roads, bridges and shops had not only destroyed by militants but military operation also damaged various public and private properties during militancy. The people who violated the militants' interpretation of Islam were remained victims of systematic attacks during militancy. (Bangash, 2012). Cultural heritage in this entire period of militancy was remained at high risk, and became an indemnity target of the conflict by being exposed to damage or looting. Cultural heritage and

archaeological findings are treated as unique treasures and as the memory of their living culture in the rest of the world. Swat Valley which was one of the most important centers of the Gandhara civilization along with Taxila and Charsadda, is now also famous for its trade and known as learning heritage sites. History discloses that Swat Valley was the seat of various civilizations, apart from Gandhara. Thus, this study aims to find out the impact of militancy on tangible and intangible cultural heritage of Swat Valley by evaluating its impact on the transformation of people's perception towards the cultural heritage.

1.5 Impact of Militancy on Intangible Cultural Heritage

Impacts to intangible cultural heritage are triggered when socio-economic varies and involuntary resettlement triggers the loss of traditional knowledge and or practices that may provide an essential function for local communities. Examples of potentially affected heritage include: traditional practices such as ritual dance; means of passage; or traditional livelihood strategies, such as hunting. It occurs when activities brings the termination or decline of a traditional practice, ritual, or livelihood strategy, against the will of the common people. The magnitude of such impacts is very hard to gauge as this involves assessing the balance between the negative and positive values linked with cultural change. Potentially significant negative impacts are being determined by the Communities Department based on immediate knowledge gained through connection with the community.

Pashtun either in Pakistan or in Afghanistan border have a rich culture. They share Zoroastrian¹ tradition and Gandhara civilization. Pashtun, prior to their conversion of Islam had already amassed diversified influences from central Asia, and south Asia which shaped their daily lives and also enriched their language. (East Iranian family languages). Though diversified after their conversion to Islam, Pashtun still retain their tribal life style and traditions which they term as *Pashtoonwali*. It is an amalgamation of different concepts such as honor, chivalry hospitality, asylum, *Jirga*, *Hujra* and so on. Pashtun are special for numerous reasons; they are the only largest tribal population in present day world. Though some of their traditions have, overtime, lost their originality, yet it is the only tribal structure which can distinguish them. Pashtun are patriotic people. They love and revere their national and tribal heroes. The traditional type of life Pashtun live was very simple where every member of the family was expected to work (Buneri *et al*, 2014).

History revealed that Pashtun have most of the time lived a nomadic kind of life in Afghanistan and finally they settled down in KPK. The women had a special say in every matter of life. They had a matriarchy society. Women were also given the right to be the head of Jirga system, where they used to

¹ Zoroastrian: one of the world's oldest monotheistic religions.

settle disputes but now the tradition is no longer in practice. Though Pashtun lived a very simple life, yet they strictly adhere to their tradition, *pakhtoonwali*. They promoted secular values, practiced refined aesthetics and helped develop their life style, traditions and customs arts and architecture, poetry, music, dances, festivals and celebrations. In KPK, cultural life was to a great extent restricted and also in urbanized. At that time Pashto, its custom and tradition transformed into new tendencies. Sufi traditions, celebration were severely criticized. In 2007, militant activities were at the top. In KPK, many places were cleared from militancy by the government by launching a military operation in swat, and they somehow succeeded in reviving the cultural life in the society. However, they suffered the great at the hands of militants, hundreds of the party members were killed and most of them nearly escaped death, from the ANP party. About more than 800 party members were reportedly killed including their leaders with the new government taking office, the province lagged behind in cultural activities, and ever the government itself was too cautious to avoid displeasing Taliban. Musical expression has suffered a lot after the 9/11 accident; they consist of banning of listening to and composing music in some areas, threatening those involved in such activities and forcing them on fleeing from their professions. Kidnapping them, imposing religiosity on them assaulting and destroying CD shops, threatened production houses, closing music school, and studios and desecrating Sufi shrines.

These militants along with their leaders and commanders consider it anti-Islamic people involved in the production of music were termed as (*daman*)² and were frowned upon. Especially female singers were deprived of showing their talents. These socio-cultural hindrances also resulted in the killing and abuse of the musicians. Military and government in succession have put certain restriction on media and education system. It is banned from inclusion into the curricula and only attempt made for the incorporation of music into it is aborted by the hardcore elements in the society or the state. These musicians and professionals are treated as minorities. Cultural institutions such as *Hujras* (community guest houses), *melas*³, (corrivals), literary circles, traditional dances and marriages and other type of celebrations are now weakened mostly because of militancy, which is very alarming in this regard (Buneri *et al*, 2014).

1.6 Socio-Cultural Heritage and Pashtuns

Pashtun people have a long and rich history, their land is teeming with natural beauty and they have cultural heritage. This land has a deep root in Gandhara civilization, which later on spread to the rest of the world. Gandhara's boundaries have not always been the same, because Peshawar and Taxila

² Daman: a Pashto word means dancers.

³ Melas: a Pashto word means community members gather and enjoying singing and dancing in open area.

both were considered as Gandhara civilization with the inclusion of swat valley. Pashtuns have very little history in written form, but thousands of moments and remains can relate the stories of their past to the heedful. Many archeologist and historians come to the agreement that Charsada (Pushkalavati), Taxila (Tashshila), Peshawar (Parshapura) and udabandhapura (Hund) many have been the main centers of Gandhara civilization. These civilizations also influenced the Greek, Persian and Indian art and culture which resulted in Gandhara art. In Pakistan and Afghanistan remnants of Buddhist civilization can be found such as stupas and monasteries. It also has mosques, shrines, temples and other religions buildings which are the evidence of their peaceful and friendly society. Pashtun are also famous for their interest in music, poetry and dance (Buneri, 2012).

It is proved that Pashtun culture has been best represented by the *Pashto* folk poetry which needs consideration for the best demonstration of *Pashtun* culture. *Pashto* life style and all its elements are the part of the culture which is governed by *Pukhtoonwali*- a code of conduct adopted by the Pashtun society for their economic, social and political aspects of life which clearly differentiate it with the rest of the cultures of the world (Khalil, 2011).

Poets like Khushal Khan, Ghani Khan and Hamza Baba were all the advocates of humanity, openness and beauty of life. Pashtun also carry a strong tradition of dance which is known as Attan in which both men and women participate vigorously. In marriage ceremonies, relatives and other guests are invited for a feast. Pashto fold songs are also a valuable asset. These songs are used to relate the stories from their history which is pivotal in Pashto folk literature often composed by women. These songs reflected and represented the spiritual, emotional, political, psychological and aesthetic aspects of Pashtun society (Buneri, 2012). Pashtun society in Swat valley is based on ethnic and Islamic religious norms where the affairs of the everyday life are administered under the ⁴*pukhtoonwali* code and Islamic religious practices (Rome, 2008).

Pashtuns also constituted a council of the elderly for the establishment of peaceful co-existence and the resolution of conflicts. These elders also known as (*Masharan*⁵) were very experts in reconciliatory measurements and were full of wisdom. In *Jirga*⁶ everyone is welcomed to express their opinion in any matter. Jirga has these different forms, *local Jirga*, *regional Jirga* and *National Jirga*. Now a day because of some radical and political administrative interference *Jirga* is losing its popularity. Pashtun are also

⁴ Pakhtoonwali is an ethical code and traditional lifestyle of Pashtun which they follow.

⁵ Masharan: the elders of the society

⁶ Jirga: an informal institution where elders make decisions according to teaching of Islam; local, loya, regional and national jirga are the types of jirga

famous for their hospitality towards guests and even they will entertain an enemy. A Pashtun will go to bed without food, but he will provide it to his guests. These things, the hospitality and refuge is a matter of honor. In *Hujra*⁷ guests are provided with free food and lodging. *Hujra* is a socio-cultural club where people of any kind whether kids or elders can learn a lot of things (Buneri, 2012).

2. Research Methodology

Mingora city has been selected as the study area and is the largest commercial city in Swat valley which is a major tourist destination for having rich tangible and intangible cultural heritage. Many Buddhist remains and stupas have been discovered in the area.

Five villages (Banr, Latif abad, Usman abad, Tahir abad and Malook abad) have taken from Banr union council, tehsil Babozai for people having association with the intangible culture heritage. The reason behind the selection of these villages is that folk music is preserving there while three Total 60 respondents were selected for the study. Out of these total respondents, 50 respondents were selected for intangible cultural heritage and 10 respondents were selected from different sectors (Media, NGOs, Govt institutions) who were experienced and were having in-depth knowledge and information regarding intangible cultural heritage. As for as the respondents against intangible cultural heritage are concerned they were selected out of 5 villages. In village 1(Banr) total 18 respondents were interviewed, among them 15 were males and they were musicians by profession whereas three females were singers and dancers. One FGD was also conducted with male musicians who were experienced and knowledgeable. From village 2 (Tahirabad) total 10 respondents were selected. Out of these 10 respondents 2 were female singers and 8 respondents were female dancers by profession. As for as village 3 (Usman abad) is concern. Total 12 respondents were selected. Among them 10 were female dancers and 2 were male musicians by profession. One FGD consisting of 6-8 female dancers was also conducted in this village. From village 4 (latif abad) total 6 respondents were interviewed. Out of these respondents 4 were male and 2 were female. Among male 3 were singers and 1 was a musician while 2 female were dancers by profession. in village 5 (Malook abad) total 4 respondents were selected. Among these respondents 2 were male dancers and 2 were female dancers by profession. The main aim of conducting FGDs was to know about the attitude of community towards performing art, artists, and the effectiveness of Government policies towards promotion of performing arts in post conflict scenario. Out of those 10 respondents 3 male respondents were selected from media who had full knowledge regarding both tangible

⁷ Hujra is a socio cultural club of society where any kind of people can share things with each other.

and intangible cultural heritage, 3 male respondents were selected from NGOs who were having in depth knowledge regarding intangible heritage, 3 male respondents were selected from Government Institutions (Education sector, Police department and politicians) and one poet as a respondent was selected who has full command over Intangible cultural heritage Data was collected primarily by using a structured questionnaire to obtain community level information in the form of qualitative data and interview schedule was utilized to obtain qualitative data from the respondents. Purposive sampling technique was utilized for the collection of primary data for this study. Purposive sampling was used for approaching the right target audience and to collect the data in a shorter period of time which is the main advantage of using this sample technique.

3. Results and Discussion

Intangible Cultural Heritage refers to the practices, values, norms, traditions, singing, dancing, representations, expressions, knowledge, skills as well as the instruments, artifacts and poetry. Swat has a rich intangible cultural heritage since from the time of wali Swat. During the reign of Wali Swat dancing, singing and playing musical instruments were in practice in the area of Fathehpur, Madyan but with the passage of time this community started moving towards Newroad Mingora Swat and started residing in Banr area. According to the definition of Intangible cultural heritage; intangible means practices, values, norms artifacts, dancing, singing, poetry and playing musical instruments but the researcher focused only on dancing, singing and playing musical instrument. The selection of Banr as a study area was the availability singing, dancing and playing musical instruments which are practicing now a day.

3.1. Killing and Attempted Murders

The bad conditions of the musician can be judged by the fact that from 2008 – 2013, 18 people were killed due to their affiliation with music. These killings took place due to two faction religious militancy and socio-cultural or family pressure. Most of the musicians who have been killed comprise of women (12 reported cases) which proves that religions and culture change are limiting the accommodation of women in singing career. In traditional wedding ceremonies women are allowed to dance or even sing, but it is prohibited if they want to join it as a profession. Female singers either belong to families who are in the field or they take after a passion. In January 2009, a female singer shabana was killed due to her involvement in singing and dancing. Her body was suspended in public place for display and as a warning to other singers and dancers (The News, 2016). Shamim Aiman Udas was also shot by her brother on 27 April 2009. It was all because she would not give up on her singing career (Freemuse News, 2009). On 27 November

2010, singer Yasmeen Gul died mysteriously. Her husband was accused of her killing. The popular singer Ghazala Javed was also shot by her husband on 18 June 2012 (BBC News, 2012). Anwar Gul and his friend Sardar Yousafzai were the first musicians who became the victims of target killing by some unidentified militants. Anwar Gul was murdered while Sardar Yousafzai narrowly escaped death (Buneri *et al*, 2014).

3.2. The Closure of Music Schools in Banr

The case of the closure of music schools in Banr street and censorship of artists and musicians by the militants in the name of Islamic sharia help to understand the claims of militants and local clerics. During the reign of Mian gul Abdul Haq Jehanzeb, the wali Swat, Banr flourished as music stet in Mingora. Most of the singers were poor and landless class who earned their livelihood by singing. These singers were invited to wedding ceremonies by rich people and were provided protection under the pashtoon code of honour. Only in Swat, girl could have permission to join singing as a profession. It is the honour of Swat that it produced musicians and singers who honed their singing skills and then harmonized it with modern society. Grand musical galas were celebrated till the mergence if Swat became a part of Pakistan in 1969. Girls should dance among thousands of people, but over them as it was consider low. Women who lived their lives in their homes, dancing girls were more exposed to the outside world, and were treated with respect. There were 200 homes of singer, dancers and musicians, but after the 2008 militancy most of them fled to other provinces for shelter or left the profession for good (Buneri *et al*, 2014).

3.3. Threat to Folk Music

Pashtuns are terming with unique folk singing, folk musical instruments, folk poetry and folk dances, but these are under threat by militancy along with other spheres of life. Pakistan's poor governance and Afghan war have already affected and transformed major socio-cultural institutions such as *Jirga*, *Hujra*, and *mela*⁸ etc. these institutions are now on the verge of collapse. The *Jirga* system is now replaced by corrupt judicial and government system of the state. The *Hujra* system is now replaced by guest rooms. In these Hujras, there they used musical functions where music lover and artists would sing and dance to music. They would play on instruments like rabab⁹, mangay¹⁰, shpelay¹¹ etc. This would be a chance of great get together and learning for going and old alike. Attan¹² is one of the most admired traditions in Pashtoon society. They also have a unique dance

⁸ Mela: A Pashto word means people gathered in a place where they buy or sell things.

⁹ Rabab: a musical instrument

¹⁰ Mangey: not a musical instrument but artists used it like dhol(drum)

¹¹ Shpelay: a musical instrument.

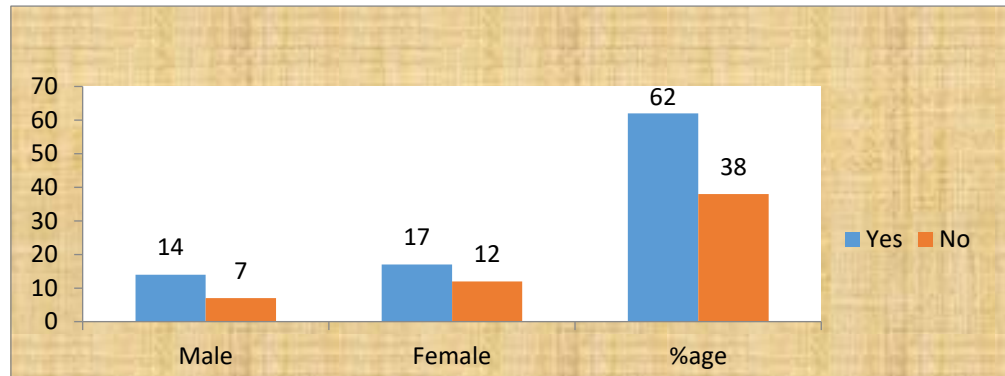
¹² Attan: one of the famous dance of Pashtun

system, which they would perform on certain festivals or on wedding programs. Now all these dances and music is getting replaced rapidly by Indian music and dance. In swat these dances are also threatened by religious militancy (Buneri *et al*, 2014).

3.4. Satisfaction from Profession

In figure 3.1, 14 male and 17 female artists being 62% expressed that they are satisfied with their profession due to their earnings and life style this profession has given them. Figure 1.1 also explains that 7 male and 12 female artists being 38% stated that they are not satisfied with their profession due to the respect factor and expressed that they will prefer to change their profession if they get any opportunity of the respectable earnings.

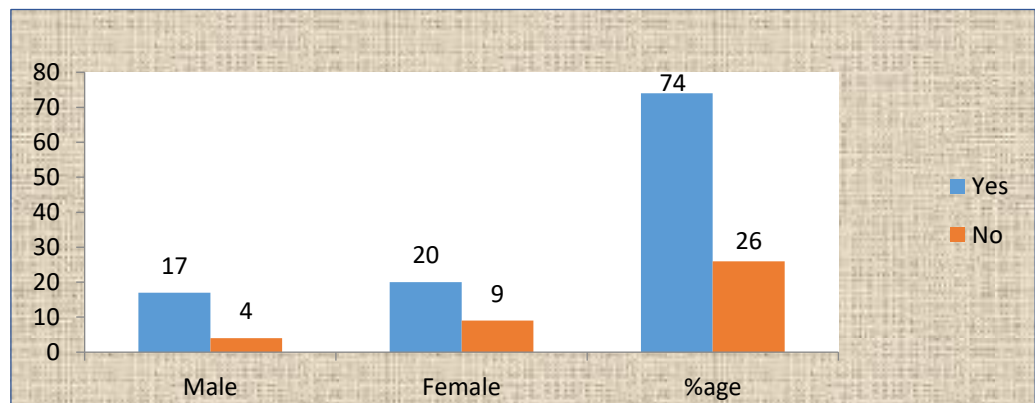
Figure No. 3.1 Satisfaction level from profession in the study area.



3.5. Impact of Militancy on Life of Artists

According to Figure No. 4.2, 17 male and 20 female artists being 74% expressed that they and their profession has been affected by the militancy.

Figure 3.2 Artists affected during militancy



As militants threatened artists through letters and killed one of female singer which forced them to migrate from homeland and both militancy and migration has negatively impacted the artist while male respondents shared that they were the victim of the militancy as several artists were brutally killed and tortured and forced to change the profession. On the other hand, 4 male and 9 female artists being 26% stated that they are not affected by the militancy as they had continued practicing their profession during the militancy era.

It can be inferred from the responses of the respondents that people consider them *Dam (Mirassi)* and doesn't give them any respect due to their affiliations with this profession. Society has a narrow minded approach towards these people and doesn't respect them as they give respect to people affiliated with other professions. While talking about religious perspective regarding their profession, some of the respondents argued that they do not have any firsthand experience with the religious community nor they know their perceptions about them and their profession. While few of the respondents stated that they have been suggested that they should change their profession as it is against the teachings of Islam.

Most of the responds argued that good artists receive positive reaction and applause so of course people's perception must be good. Moreover, few respondents answered offensively, that they have nothing to do with the perception of the people as they are only concerned with their own job. Most of the respondents were of the view that *Pastun* traditions, norms and values are still alive just because of them. If they didn't follow then how will it be preserved? Folk art actually represents the taste and tradition of a nation. There is a high taste in it and the taste is developed by the cultured circles in a society. The positive thing is this that they have cultured circles but not much. The negative thing is they have majority of their people illiterate on whom extremism is prevailed who does not like it. Presently, their new educated generation started liking it but there is need to present the folk art to them more and more so that they can learn and understand it. Lastly, they concluded that in their view the government lack of interest is also one of the negative factors. Some of the respondents opined that there can be many factors, one of them is lack of education and people are orthodox so they see it as transgression. Some of the respondents stated that normally, people treat them with respect, but sometimes they are called as *Dam* (the ones who dance and sing) for money and considered as inferior to other patrons. Furthermore, few of the respondents argued that there is a mix reaction of people in their society. They have two extremes. The one with religious extremism the other is its opposite. The one dislike it, the other loves it, while there is a community in the middle who does not know or cares about it. The good thing in society is the educated section not only like folk artists but also

encourage them. Mostly respondents answered that majority people in society look down upon folk artists as compare to common Pashtun. Majority of the artists feel that due to lack of interest of the government, negative treatment by the common society and they are frowned by some Pashtun. Usually, most of the respondents stated that security is required for them in such environment in which they respectfully present their art, and the environment in which artists can feel secure and feel free to express themselves and their talents. Furthermore, some respondents answered only peaceful environment is more suitable.

Majority of the respondents answered that there is no such body that safeguards their profession and stated that the government's policies have affected them in numerous ways. For example they used to go anywhere for any concert or wedding programme, but now the government urges them to report to the nearby police stations before they plan to go anywhere, they are required to provide one whereabouts and how long they stay there.

Very few of the respondents were of the view that despite government policies remained passive about folk art, it actually can play an important role if it gives importance to it and launches initiative for the promotion and preservation of folk art. Majority of the respondents argued that first of all government should introduce different social welfare initiative for artists. The government should take measure to give them facilities of presenting their arts, establishing residential facilities for them. Arrange and organize functions for them. Ensure protection for them. Moreover few of the respondents were of the view that they need more education to bring awareness among the ignorant people and claimed that the government should organize different institutions to promote folk art in our region by providing training centers. Moreover, most of the respondents argued that folk art is actually part of the indigenous culture of an area which must not only be preserved but also be developed. Government should encourage folk art as well as folk artists by organizing exhibitions and functions on local and national level. The artists should be encouraged with stipends. Glimpses of it should be included in syllabus for young generation and over all respect should be given to the folk artists. While some of respondents said that they don't want any contribution from government side, they are happy in their present condition. Government has a very limited role in the post militancy scenario but certain INGOs like UNHCR, UNDP and World Food came forward and helped them and provided food, blankets and shelter.

Most of the respondents argued that media plays a pivotal role in projection of the artists because it is the most powerful resource. It is through media that people get to know an artist and his talent is appreciated. However, the media role is better as media present artists in positive way. Some of the respondents have mentioned government must take many measures for the uplift of folk

art and artists. First and foremost are their safety and an environment in which they can exhibit their skills and talents freely. There must be different programmes from the government to encourage the artists. Moreover, some respondents replied that government should take a step forward by providing us schools and colleges just like in other countries, where they take classes and is a good source of income.

4. Conclusion

The word heritage is considered sufficient to be conceded on the coming generation. Heritage has been categorized into two different forms, i.e natural heritage and cultural heritage. Natural heritage refers to oceans, gardens, flora and fauna etc while cultural heritage comprises of two things: Tangible and Intangible heritage. Cultural heritage refers to monuments, stupas, folk music and cultural practices that are considered significant for future generation. Moreover cultural heritage gives people a connection to several values, customs, beliefs and religions. It allows them to recognize with others of analogous mindsets and circumstances and gives us a sense of unity and belonging within a group and permit us to better understand about earlier generations and history that from where it came. It also creates a link between ancient Buddhist doctrines and their Himalyan developments and the visual arts made by them. Similarly Intangible cultural heritage refers to folk music, poetry and cultural practices like singing, dancing and playing musical instruments. But in case of Swat valley which is considered rich in cultural heritage was badly damaged by militants in 2009. It was wrong interpretation of religion in name of Islam. The militants were aiming to destroy these heritages that they are against Islam but unfortunately the militants did not get success too much to diminish. Cultural institutions such as *Hujras* (community guest houses), *melas*, (corrivals), literary circles, traditional dances in marriages and functions and other type of celebrations are now declining mostly because of militancy, which is very alarming in this regard. It can be inferred that after going through a thorough research and interaction with respondents, it has been observed that before militancy in swat local community were not sensitive that much and interested towards the ruins, stupas and statues or historic places, but later on they started loving these sites and also preserving. Now a trend has been developed by local as they started visiting historical sites of valley swat in their free time. In the post militancy scenario, the artists' especially female artists inclined towards prostitution for better earnings and increasing with the passage of time. The adoption of prostitution by these artists had developed a negative perception in the minds of local people and resulted in decreased respect for them. The lives of the artists restricted a lot after the militancy especially at the time when they have to go for any function, police use to tease them and most of the time asked them to perform without any payment and force the musicians

belonging to the artists to familiar them with each other. Moreover it has claimed by the artists that before the militancy there were two big cinemas in Swat which were visited mostly by the students. But after the militancy one of them has completely destroyed which badly affected them and they loss their students clientage. It can be concluded that not only from the perceptions of local community but after meeting them and observing their lifestyle it must be quoted that they are experiencing worsts life whereas they are considered inferior as compare to other community members. Proper security should be beefed upon to make it impossible for the militants to gain success. Furthermore, limited access for intangible cultural heritage was carried out in this study that diminishing the values, norms and preservation of cultural heritage. It can be inferred that lack of knowledge and awareness among the general population of the value of common cultural heritage, which often leads to incongruous use of cultural heritage.

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