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Journal of  
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JHSS XX, No. 2, 2012

## Impact of Interest Rate and Inflation on Stock Market Index: A case of Pakistan

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### Abstract

The multidimensional impact of inflation has been widely investigated empirically. In continuation of the same, it is argued that inflation has a strong influence over stock market indexes. In this discussion influence of interest rate on stock market index have also a prime importance. This paper attempts to study the impact of interest rate and inflation on stock market index. We have taken KSE100 as dependent variable and CPI, REER, and WALR as independent variables. We have found CPI and WALR statistically significant at 95% level. Our results show the value of  $R^2$  coefficient of determination as 0.70, which means that 70% variation in KSE100 index is being explained by CPI, REER, and WALR (independent variables). The beta coefficient of inflation shows its positive relationship with KSE100, which means that an increase in inflation can raise the KSE 100 index value. However, persistent inflation will eventually build high future expectations about higher inflation, resulting in a negative impact on KSE100 index. The coefficient of WALR shows a significant and negative relationship of WALR with KSE 100.

**Keywords:** inflation; stock market indexes; interest rate; KSE100; CPI; REER; WALR

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## Introduction

The impact of inflation and interest rates on the stock market has been of great importance. Persistent increase in current inflation results in increased share prices whereas increase in future expectations of inflation gives opposite results (Feldstein, 1980). The interest rates have different relationships with the stock market depending on their term structure. According to the FED model, the Treasury bond yields and the yield on earnings and dividends on stocks are either equal or highly correlated.

## Literature Review

According to the FED model, the Treasury bond yields and the yield on earnings and dividends on stocks are either equal or highly correlated.

Academics have concluded that the model is inconsistent with a rational valuation of the stock market (see for instance, Asness (2003), Feinman (2005), Campbell and Vuolteenaho (2004), Cohen, Polk and Vuolteenaho (2005), Ritter and Warr (2002) and Sharpe (2002)), while some confirmed the viability of the Fed model (see the references in Estrada (2005)).

Adams et al (2004) found a negative relationship between unexpected inflation and stock prices. They found that any unexpected change PPI and the CPI influences the stock prices negatively. Explaining the time lag between increase in inflation and stock prices reaction they highlighted a time lapse of 10-20 minutes. It means when inflation news is received in the market right after 10-20 minutes of that, stock prices start responding it. He further maintained that the effect of inflation will be deeper if the economy is larger and it will directly vary with the size of economy.

Importance of economic uncertainty is discussed by Bansal and Yaron (2004, BY henceforth) and a model of external habit is built by Campbell and Cochrane (1999, CC henceforth), leading to a measure of time-varying risk aversion that can be constructed from current and past consumption data and is countercyclical.

Bekaert, Engstrom and Xing (2009) combine both measures in one model. Consequently, a rational channel explains why the Fed model “works:” high expected inflation coincides with periods of high risk aversion and/or economic uncertainty. Fama (1981), in proxy hypothesis, argues that the strong negative

relationship between stock returns and inflation is due to stock returns anticipating future economic activity and inflation acting as a proxy for expected real activity.

Vuolteenaho and John Y (2004) identify that almost 80% time-series variation in stock-market is explained by inflation. Fama (1981) empirically depicts a negative relationship of inflation with stock prices in post 1953 period. He explains that the forecasting in stock prices may be done with the help of change in inflationary expectations.

Flannery and Christopher M. James (1984) found that a bidirectional effect of stock returns and interest rate which is further influenced by the size of the firm's nominal assets and liabilities. Cohn and Lessard (1981) have also found a significant and negative relationship between stock prices and inflation in case of USA.

The research conducted by Amihud (1996) shows a significant linkage of daily stock returns with CPI inflation news. The study was conducted on Israel. Joyce and Read (1999) have conducted research to find relationship between stock returns and Retail Price Index inflation. They have not found any link between these two variables. Sidrauski's (1967) has also found a neutral effect of inflation on stock prices.

Schwert (1981) has analysed that how stock prices react to the information about inflation. He took the composite portfolio from 1953 to 1978. This composite portfolio was based on daily returns of the Standard and Poor's composite portfolio. He concluded that a small unexpected change in CPI inflation is reacted negatively by the stock prices.

## **Data**

The annual 15-year time series data of Karachi Stock Exchange 100 index (KSE100), Consumer Price Index (CPI), Real Effective Exchange Rate (REER), and Weighted Average Lending Rate (WALR) were used in analysis. The sources of the data were World Bank and State Bank of Pakistan.

## **Methodology**

Ordinary Least Squares (OLS) method was used in this study to study the impact of CPI and WALR on KSE100. Following equation was used to estimate the results.

$$\text{KSE100} = \beta_1 \text{INF} + \beta_2 \text{REER} + \beta_3 \text{WALR} + \varepsilon$$

Where;

CPI is the consumer price index for measuring inflation

REER is the weighted average of a country's currency relative to an index or basket of other major currencies adjusted for the effects of inflation. The weights are determined by comparing the relative trade balances, in terms of one country's currency, with each other country within the index.

WALR is Weighted Average Lending Rate to measure the impact of interest rates.

### Empirical Analysis

The data were analysed by using econometrics software (E-views) and the results are presented in Table-1.

**Table 1:**

Dependent Variable: KSE100				
Method: Least Squares				
Date: 03/12/12 Time: 19:49				
Sample: 1995 2010				
Included observations: 16				
Variable	Coefficient	Std. Error	t-Statistic	Prob.
CPI	92.68989	16.95834	5.465742	0.0001
REER	48.49743	43.23403	1.121742	0.2823
WALR	-714.4777	336.4836	-2.123366	0.0535
R-squared	0.696317	Mean dependent var		5033.689
Adjusted R-squared	0.649596	S.D. dependent var		4419.603
S.E. of regression	2616.179	Akaike info criterion		18.74418
Sum squared resid	88977107	Schwarz criterion		18.88904
Log likelihood	-146.9534	Hannan-Quinn criterion		18.75160
Durbin-Watson stat	0.799813			

The coefficient of determination is  $R^2$  is around 0.70. It shows that approximately 70% of the movement in dependent variable is being explained by the explanatory variables.

The coefficient of CPI and WALR are statistically significant at 95% confidence interval. The results tell us that one unit increase in CPI results in 93 units increase in KSE100. The coefficient of one unit increase in Weighted Average Lending Rate (WALR) shows that 714 units decrease in KSE100 increases stock prices by one unit.

### **Conclusion**

We tested the influence of interest rate and inflation over stock market index. By keeping KSE100 as dependent variable and CPI, REER, and WALR as independent variables, we applied D.W. Regression. The results show a significant and positive relationship of CPI with KSE 100 index and a significant and negative relationship of KSE100 index with interest rate at 95% level. The inflation seems to influence the KSE100 positively, whereas the interest rate appears to influence it negatively. Inflation, though, has been found to result in an increase in Stock market index, it should not be too persistent since it will eventually it will give rise to expectations of higher inflation in future, resulting in a negative impact on KSE100. Interest rates seem to impact the KSE100 negatively since it results in attractive bond market.

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JHSS XX, No. 2, 2012

## The Genesis and Evolution of Khudai Khidmatgars (1929-1947)

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### Abstract

The North West Frontier Province (renamed as Khyber Pakhtoonkhwa)<sup>1</sup> was directly affected by political development taking place in India during the second decade of 20<sup>th</sup> Century. The anti-Rowlatt Act<sup>2</sup> campaign and <sup>3</sup>Khilafat Movement ignited the feelings of liberation in this part of the World. The Khudai Khidmatgar Tehreek (KKT); an outcome of those anti- British campaigns, was founded to the end of 3<sup>rd</sup> decade of the 20<sup>th</sup> Century. With the passage of time, it acquired strength and became formidable political force in the province. The KKT was in alliance with All India National Congress and its leader Khan Abdul Ghafar Khan<sup>4</sup> was influenced by the Non-violence creed of Gandhi. The electoral strength of KKT can be judged from the fact that they formed ministries thrice in NWFP i.e. in 1937, 1945 and 1946. The founder of this movement Khan Abdul Ghafar Khan had a multidimensional personality. Besides his hard work and popularity, he was the most controversial figure in the pre and post partition eras. In this paper, an attempt has been made to take into account the foundation, objectives, organizational structure and evolution of Khudai Khidmatgar Tehreek

**Keywords:** Khudai Khidmatgar, Red Shirts, Non-violence, Congress, Muslim League

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### The Foundation of KKT

The Khudai Khidmatgar Tehreek was a culmination of Khan Abdul Ghafar Khan's social and political activism. It was founded by him in 1929. In the British circles



the term 'Red Shirt' has been used for the movement. The reason for giving this name to the movement was because of the red uniform its members used to wear. In the beginning, they wore white uniform but it was changed by its leadership to red colour. J. Spain has another version:

Khudai Khidmatgars, the servants of God, whose uniform was dyed with local brick dust, to a distinctive shade of red. In British official records, the organization quickly dubbed as "The Red Shirts" and nervous administrators professed to see sinister connection between it and the "Red menace" which had been discovered beyond the Hindu Kush almost before the Tsarist threat was in its grave. (Spain, 1985:97)

Before the foundation of Khudai Khidmatgars, Abdul Ghafar Khan kept himself associated with educational and social activities. Being impressed by the plan of Azad Schools initiated by the Haji Sahib of Turangzai, he, in collaboration with Mulvi Abdul Aziz, opened Azad Islamia High School in Uthmanzai, in 1921; some other schools were opened in various parts of the province. Besides, he founded a reformatory and social welfare organization *Anjuman Islahul Afaghina* in 1924. (Spain J.W, 1985:98) To universalize his ideas, Abdul Ghafar Khan started a monthly Pashto journal *Pukhtoon* in 1928 with Uthmanzai as its head office. He was the founder editor of the journal while Muhammad Akbar Khadim acted as its sub-editor. (Spain, 1985:97) The *Pukhtoon* Journal continued to appear until 1947 although it was banned time and again. On September 1, 1929 Abdul Ghafar Khan laid the foundation of a Jirga called, *Da Suba Sarhad Da Zalmo Jirga* or the Afghan Youth League. Although having separate identity and organizational setup, the Jirga was in close contact with the Khudai Khidmatgars Abdul Akbar Khan was chosen the first president of the Jirga (Spain, 1985:98).

The above details bear testimony to the fact that Abdul Ghafar Khan founded and took part in many socio-political movements but the Khudai Khidmatgar movement became synonymous with his personality. About the foundation of Khudai Khidmatgars, he himself writes:

As a matter of fact, we already had the *Islahul Afaghina* the organization we had started for the spreading of education in our province. In our opinion, this was very important work and we thought that the organization should continue to concentrate on education. But we realized that there were many weaknesses in our social system and we felt that we ought to start a movement that would

help to make people more socially conscious. And that is how the Khudai Khidmatgar Movement was founded. (Khan, A. G., 1969:126)

## Objectives

It was with this background that the Khudai Khidmatgar movement was launched in 1929. The objectives of the movement were:

- (i) To serve humanity in the name of God.
- (ii) To refrain from violence and taking revenge.
- (iii) To refrain from feuds, quarrels and creating enmity.
- (iv) Not to practice anti-social customs.
- (v) To live a simple life.
- (vi) To devote at least some time daily to social work (Asma, 1990:12).

Those who wanted to join the movement had to take the following oath:

I am a Khudai Khidmatgar and as God needs no service but serving His creation is serving Him. I promise to serve humanity in the name of God. I promise to refrain from violence and from taking revenge. I promise to forgive those who oppress me or treat me with cruelty. I promise to refrain from taking part in feuds and quarrels and from creating enmity. I promise to treat every Pathan as my brother and friend. I promise to refrain from anti-social customs and practices. I promise to live a simple life, to practice virtue and to refrain from evils. I promise to practice good manners and good behaviour, and not to lead a life of idleness. I promise to devote at least two hours a day to social life. (Asma, 1990:13)

The Khudai Khidmatgars were given rigorous training which usually lasted one week. The training component included drills, physical fitness training, village cleaning, political education, spinning, grinding wheat, political-cultural performances, and speeches from senior members including Abdul Ghafar Khan. These training camps were often large and varied in term of participants; some had 800 participants (Bannerji, 2001:75).

The Khudai Khidmatgar movement was organized from grass-root level. Its organizational set up originating from Muhallah went up to the provincial level. Its head quarter was established at Sardaryab in the suburbs of Charsadda. Describing the details of organizing the movement, Abdul Ghafar Khan said:

We went from village to village, talked to people, founded Jirgas, and enlisted Khudai Khidmatgars. The movement spread in all parts of the province even among the tribes and soon it became so popular that Jirgas and Khudai Khidmatgars were established in every village. (Khan, A.G., 1967:64)

### **Tilt Towards All India National Congress**

The Khudai Khidmatgars participated in all the anti-British campaigns launched by the All India National Congress. Williams while referring to the relations between the Congress and the Khudai Khidmatgars wrote:

It was in the midst of this local anti-British campaign that Mr. Abdul Ghafar Khan first became prominent. He identified himself completely with the Congress aims, and the movement which he had started that of the Khudai Khidmatgars (Servant of God) or Red Shirts, became a powerful instrument of political pressure. The Congress point of view thus became firmly entrenched with political leaders of the North West Frontier Province; and for some time the Muslim League whose main appeal was against future Hindu domination (which no Pathan thought possible in his own area) made small headway. (Williams, 1975:143)

The Congress benefited a lot from Khudai Khidmatgars, organizational strength. Abdul Ghafar Khan and his associates justified their relations with the Congress by arguing that they had urged the Muslim League leaders to raise themselves to the opportunity of organizing an anti-British movement but in vain. Moreover the British spread disinformation about the Red Shirts and dubbed them as Bolsheviks. The landed gentry of NWFP, who considered Red Shirts a threat to their interests, came into an open conflict with them. At this stage the All India National Congress came to the rescue of the movement.

It was at this time that the Congress under the leadership of Mahatma Gandhi extended the hand of fellowship and help to the Pathans. This was a great event and turning point in the history of the province. The Pathans will for ever gratefully remember that it was the Indian National Congress which came to their help in their hour of trial. (Khan, A.G., 1969:157)

The same argument has been given by Abdul Ghafar Khan himself. After the signing of Gandhi-Irwin Pact in 1931, the British Indian Government released most of the political prisoners but Ghafar Khan was still in Jail. Gandhi Ji went to Irwin and demanded his immediate release. According to Ghafar Khan, Gandhi

was more sympathetic to him than the Muslim leaders. He disliked the Muslim leaders as he himself says:

[A] delegation of Muslim leaders was coming to see me. Among them were Sir Fazle Hussain and Sahibzada Abdul Qayum. I told the Superintendent that I did not want to see them. When we were in trouble, I said, they did not lift a finger to help us. They had forgotten all about us. Now they have suddenly reminded [sic.] me. (Khan, A. G., 160)

## Non-Violence

As for the objectives of the Khudai Khidmatgars and the oath, it is clear that the movement did not like violence. The doctrine of non-violence preached by Abdul Ghafar Khan was the imitation of the *Ahinsa* of Mahatma Gandhi.<sup>5</sup> Christopher Chapple suggests that Gandhi's nonviolence creed was derived from Jainism and Buddhism. Both these religions advocate *ahinsa* (non-violence), which negates the human desire for killing and harming of fellow human beings. The detailed philosophy may be found in Jainist, Buddhist and Hindu religious texts.

However, it was interesting that Abdul Ghafar Khan preached non-violence to the Pathans who believed in tit-for-tat which was a prominent feature of their Code of life or *Pukhtoonwali*. His supporters argue that, although violent by nature, Pakhtoons were fed up with blood feuds and violence. They, therefore, rallied round Ghafar Khan to get rid of those feuds. Moreover, they deny any influence of Gandhi on Abdul Ghafar Khan with regard to nonviolence. (Shah, 2007:68). Nevertheless, barring a limited number of Khudai Khidmatgars, the rest of Pakhtoons stuck to their tribal vendetta. As for influence of Gandhi on Ghafar Khan's philosophy of non-violence, the latter never deny it. Rather he invited Gandhi in 1938 to teach his *ahinsa* to the Khudai Khidmatgars. Gandhi stayed for more than one month in the NWFP and delivered lectures to important office bearers of Khudai Khidmatgars. Details of that visit have been recorded by Pyaray Lal (Lal, 2010:61). On the other hand, his opponents allege that the waging of the non-violence campaign among the militant Pathans was a conspiracy hatched by the Hindus and the British in a bid to dampen the spirit of Jihad. One of the proponents of this theory is Dr Murad Ali Shah, who told me in an interview:

In the beginning, Khan Abdul Ghafar Khan supported the armed struggle of Haji Sahib of Turangzai but later on he withdrew his support from Haji Sahib and promoted the idea of non-violence. The reason was that the British were very embarrassed by the Jihad of Haji Sahib and his connection with Turko-

German alliance. The British managed to detach Ghafar Khan from the Haji Sahib with the help of Sir Sahibzada Abdul Qayum Khan. It is reported that Sir Sahibzada met Ghafar Khan and advised him either to join the Muslim League or the Congress, so that India could be liberated through democracy and not through armed struggle. Ghafar Khan succumbed to this conspiracy and he joined hands with Gandhi. That was how non-violence creed was introduced. (Murad Ali Shah, 1994)<sup>6</sup>

A question arises whether both Gandhi and Ghafar Khan were able to inculcate nonviolence in the mind of their respective communities. Analysts' respond is negative to this question. One view goes like this:

Mohandas K. Gandhi, the 'Great Soul,' was anything but a failure. In a world seemingly dominated by violence and hatred, Mahatma Gandhi reincarnated the ancient idea of *Ahimsa*, non-violence, as the only way of living in peace. (Web, Social change now, 2012)<sup>7</sup>

Sadiq Hussain Tariq has levelled serious charges against Gandhi. He alleges that during the World wars, Gandhi advised the British not to fight against Hitler with arms but with *Shinas* (non-violence). Moreover, Gandhi asked Abdul Ghafar Khan to disarm the Pathans, but, on the other hand, he advised even the Hindu women to keep pistols and gun with them and learn how to fire (Daily Jang, 1993)<sup>8</sup>.

In the case of Abdul Ghafar Khan, he defended the idea of non-violence. In his opinion, the armed struggle in the Frontier had brought disastrous results and created fear and cowardice in the minds of the people. To him, non-violence preached love and injected a new life in the Pathans (Abdul Ghafar Khan, 1969). One can give him credit for indoctrinating non-violence in his followers, but he could not popularize it. He might have resolved internal disputes among a limited portion of Pakhtoons but eradication of violence from the souls of Pakhtoons remained an unaccomplished task.

### **Rise to power**

The Khudai Khidmatgars, who were completely merged with the All India National Congress for political reasons, took an active part in all anti-British movements, such as the Civil Disobedience Movement of 1930, the Non Cooperation Movement of 1931-34 and the agitation of 1940-42. No doubt, in all those movements, Khan Abdul Ghafar Khan and his followers offered sacrifices.

In the NWFP, the electoral process started in 1932 with the extension of the Government of India Act 1919 to this province. But the electoral strength of the Red Shirts could not be judged in 1932 as they stayed away from the Legislative Council elections due to the agitation of Non-Cooperation. The 1937 elections proved for sure that the Red Shirts were the most popular party in the NWFP. In the 50 member assembly, they got 19 seats, but could not form ministry due to two reasons: one, most of its MLA's were in jail; two, they could not win the support of parliamentary groups. Resultantly, Sir Sahibzada Abdul Qayum Khan filled the gap. He entered into alliance with the Hindu-Sikh Nationalist party and formed the ministry. Commenting on the situation, Abdul Ghafar Khan (1969:151) wrote:

In 1936 the elections for the provincial assembly of the Frontier Province were held and the Khudai Khidmatgar party had won majority of the seats. In spite of that the Governor had asked Sir Nawab Sahibzada Abdul Qayum to form a government. This gentleman would certainly have lost in the elections, had he stood as a candidate from his own district. But he was elected from the district of Hazara. With the help of the government, he formed a government of Hindus, Sikh and some independent members. (Khan, A.G., 151).

The Sahibzada ministry could not continue to exist due to desertion of Hazara group of MLA's and some members of the Hindu-Sikh Nationalist party. It was on September 3, 1937 that the Congress leader, Dr Khan Sahib, moved a no-trust motion in the assembly against the Sahibzada ministry. The motion was passed accordingly and the Governor invited Dr Khan Sahib to form the ministry (Assembly debates, 1937)<sup>9</sup>.

The other ministers included Qazi Ataullah (Education), Lala Bhanju Ram Gandhi (Finance) and Khan Abbas Khan (Forest) (ibid).

The Congress ministry (1937-39) could not do a commendable job; rather it earned a bad name in handling the Syndicate or Monopolies and Control System. Under this system, the essential items of daily life (food items, cloths, etc.) were sold out by the government. Malik Amir Muhammad of Tehkal gave me details and functioning of the system in an interview:

Through the Control System, people were supplied cloth, commodities of daily use and medicines. For this purpose the houses or Hujras of Congress leaders were declared as depots. In Tehkal the house of Arbab Ghafoor Khan was a distribution depot. The system was so disorganized that many people could not get the things. In front of the depot, we used to wait for hours in a

long queue but at the end 5 or 6 people would ask to get the commodities. People faced difficulties even in getting Kafan (shroud) for their near and dear ones. (Malik Amir Muhammad, 1994)<sup>10</sup>

Abdul Ghafar Khan himself confessed the incompetence of Dr Khan Sahib's ministry regarding the Control System. He said:

The Syndicate proved to be a new calamity for the movement as our workers were not able to distribute the controlled goods honestly and fairly. (Khan, A.G., 158)

Despite confession by Abdul Ghafar Khan, the ministry and the Red Shirts insisted that they did well. They held the governor and his subordinate officers responsible for creating hurdles for the ministry, as a consequence of which they failed in performing well for the masses (Assembly debates, 1939).

Like that of the Sahibzada government, the Red Shirt Ministry too could not live long and on November, 6, 1939 it resigned consequent upon decision of the All India National Congress on the issue of war (Khan, A. W., 1994:131). With the resignation of Dr Khan Sahib ministry, the British imposed Governor Rule in the NWFP under the Government of India Act 1935 (Rittenberg, 1988:210). The Congress passed most of the 1939-45 period in agitation and confrontation with the British Government. This period is also called the war-time politics period. Earlier on, the Muslim League took benefit and formed the ministry in the province under the leadership of Sardar Aurangzeb (1943-1945).

The 1946 elections once again brought the Red Shirts to the glare of publicity. This time they faced a comparatively stronger Muslim League in the NWFP. According to the election results, Khudai Khidmatgars (Congress) won 30 while the Muslim League secured 17 seats. Dr Khan Sahib, in addition to his 30 comrades, succeeded in getting the loyalty of 2 MLA's of Jamiatul Ulema Sarhad and one Akali Dal member, and formed his own ministry. He occupies a unique position in the political history of the NWFP. He took oath as Chief Minister three times in a short span of nine years. In 1946, Dr Khan Sahib became Chief Minister at a time when the province was in grip of communal riots which were the consequences of the 1946 elections. These elections divided India on communal lines despite the fact in the NWFP a different scenario developed. The scenario of 1946 has been summarized by Janson as:

As India's communal conflict grew more embittered in 1946, the Muslim League rapidly acquired popularity in the Frontier. Integral to its new found strength was the wide spread support it received from the province's religious leaders, and especially its *Sajada Nashins*. Additionally, once India exploded into violence in August 1946, the League warning of 'Islam in danger' assumed a credibility and urgency in Pukhtuns' eyes it had previously lacked. (Janson, 1981:213)

The Muslim League fully exploited the communal issue and created problems for Dr Khan Sahib. They sent teams of its leaders in order to investigate in the communal riots-stricken areas of India. They made arrangements for bringing eyewitnesses and victims to the NWFP and propagated that Hindus had embarked upon the policy of destroying the Islamic culture and exterminating the Muslims in India (Janson, 1981:213).

This propaganda worked well and communal riots engulfed the entire Frontier Province. The year 1947 brought a triumph for the Muslim League and the Red Shirts' popularity started declining. Rittenberg reports the situation of 1947 as:

By 1947, the election results of the previous year were no longer an accurate gauge of public opinion. Political sympathies had shifted but there was no institutional way for the change to be reflected in the provincial assembly. The Muslim League could call for Dr Khan Sahib's resignation but with its solid majority in the assembly, the Frontier Congress could not be expected to surrender willingly its control of the provincial government. Since the Muslim League had no legal recourse, it resorted to extra-constitutional means to displace the Frontier Congress. (Rittenberg, 1988:210)

### **Parting ways with Congress**

In early 1947, the civil disobedience movement or Direct Action of the Muslim League against the Red Shirt ministry was in full swing. The British Prime Minister, Clement Atlee, announced that India would be given independence by June 1948; however, the widespread communal riots in every nook and corner of India compelled the British to bring the transfer of power date forward. When the All India National Congress accepted the 3rd June 1947 plan, the Khudai Khidmatgars refused to become part of the agreement. They parted ways with the Congress. "It was not we who had left the Congress. The Congress had deserted us," said Abdul Ghafar Khan. He was against the partition and proposed referendum in the plan while the Congress had accepted both these things. In the



post-June Plan scenario, Abdul Ghafar Khan lodged strong protest with the Central Working Committee of All India National Congress. When referendum was decided in the NWFP, the Khudai Khidmatgars reacted to it with bitterness. According to them, there was no need at all for referendum because less than one year before, i.e. in 1946, the people of Frontier had voted for Congress and rejected the Muslim League. These elections, they argued, “had been fought on the issue of India and Pakistan (The Daily Times, 1940)<sup>11</sup>.”

Khan Abdul Ghafar Khan attended the Congress Working Committee in Delhi where Sardar Patel and Rajgopal Achari put a lot of pressure on the working Committee to accept referendum plan in the NWFP. When the Committee voted in favour of the partition plan and referendum, Khan Abdul Ghafar Khan protested against it. He said that he told the working committee and Gandhi that Pathans were standing side by side with them in the struggle for freedom. Moreover, they had made sacrifices for the cause of independence, but at the end Congress deserted them and threw them to the “wolves”: In the same meeting Abdul Ghafar Khan opposed the idea of referendum (Khan, A.G., 158).

Frustrated after the acceptance of the Partition plan by the Congress, the Khan Brothers, and their Red Shirt workers stepped up Pukhtoonistan propaganda. To them it was unfair to hold referendum on two choices; i.e. Pakistan or Hindustan. They wanted to include a third choice; i.e. Pukhtoonistan, but the British authorities refused to accept their demand.

### **Pukhtoonistan and Referendum**

However, failing in convincing the working committee, Abdul Ghafar Khan returned to his home province and discussed the matters with his party men. The party empowered him to take whichever line of action he deemed appropriate. He visited Delhi, met Jinnah and the Congress leaders urging them to accommodate Red Shirts' demands but these meetings bore no fruits. Finally, he decided to take a step and on June 21, 1947 a meeting was convened at Bannu. It was in this meeting that the Pukhtoonistan Resolution was passed.

A Joint meeting of the provincial Jirga (FPCC) (Congress), members of the Assembly, commanders of the Khudai Khidmatgars and Zalme Pukhtoon was held on 21st June 1947 at Bannu with Khan Amir Mohammad Khan in the chair. This joint session unanimously decided that here in this country an independent government of all the Pukhtoons should be established, the constitution of which should be based on Islamic principles, democracy,

equality and social justice. This session appeals to all the Pukhtoons to come together on one platform to achieve this noble aim and not to bow before the power of anybody except that of the Pukhtoon. (Marwat, 1993:268)

Although the Bannu Resolution was unambiguous which demanded for independent Pukhtoon state, nevertheless, the Red Shirts, at one stage, denied it and they explained that by Pukhtoonistan they meant a separate identity for the Pukhtoons within the state of Pakistan. However, the latter explanation cannot be synchronized with historical facts.

In July 1947, when the people of the NWFP were given the choice of joining India or Pakistan in a referendum, the Red Shirts boycotted the polling and launched a movement against it. In their campaign, the Red shirts demanded that instead of having a referendum on two options of India or Pakistan, it should be on Pukhtoonistan or Pakistan. However, the overwhelming majority of the Pathans voted for Pakistan and the Red Shirts could not succeed in their mission. They did not accept the results and challenged the credibility of referendum (Korejo, 1993:216).

Now the only option open for the Red Shirts was to press their demand for an independent state of Pukhtoons, i.e., Pukhtoonistan. This, they demanded through the Bannu Resolution. The demand for Pukhtoonistan was put forward by a prominent leader of the Red Shirts, Qazi Attaullah, on 13th May 1947. He said,

First of all we want to have an independent sovereign state of Pathans and then we will visualize a joint Jirga — which will ultimately negotiate on equal footings either with Hindustan or Pakistan whichever offers us better terms. (ibid: 216)

Henceforth, the demand for Pukhtoonistan became party line of the Red Shirts and their leaders in individual capacity and in public meetings raised this issue. As mentioned earlier, when the All India National Congress ignored the protest of Abdul Ghafar Khan and accepted the 3rd June plan of 1947, Ghafar Khan and his companions finally resolved to get a separate Pukhtoon homeland. The Red Shirts tried hard to hold the Referendum of July 1947 on the question of Pakistan and Pukhtoonistan but to no avail. The referendum was a clear verdict in favour of Pakistan, but Ghafar Khan did not accept the results and even challenged the validity of the polling. About the referendum he said: "It may be a triumph for the Muslim League. It is none for Islam" (ibid: 217).

The Pukhtoonistan issue received a boost, when the Government of Afghanistan demanded the return of areas comprising the NWFP to Afghanistan. The Afghan government made this claim on the behest of the Indian Government. An emissary of the All India National Congress visited Kabul before the referendum. The Government of India continued its pro-Pukhtoonistan policy to counter Kashmir freedom movement and also to console the Pukhtoon leaders (ibid: 218).

On 21 June 1947, the Afghan Prime Minister, Muhammad Hashim Khan in an interview to a newspaper in Bombay said that if the independent Pukhtoon state cannot be established, then the Frontier province should join Afghanistan. (Marwat, 1993:273) In September 1947, when the question of Pakistan's membership to the United Nations came up for discussion, Afghan representative opposed the move on the pretext that his country did not recognize the NWFP as part of Pakistan. "So long as the people of that province were given an opportunity, free from any kind of influence, to determine whether they wished to be independent or to be a part of Pakistan (or India)" (Ramu, 1991:71).

The tension between Pakistan and Afghanistan was eased to some extent due to exchange of visits between the two countries, but in 1949 and 1950, the relations once again deteriorated. During this period, the Afghan government sponsored the establishment of Pukhtoonistan government in Tirah on 12 August 1949 with Faqir of Ippi as its president. The Afghan parliament rejected the legitimacy of the Durand Line in 1949 and in August 1950, Pukhtoonistan day was observed in Afghanistan which was followed by Afghan air violation of Pakistani territory in September 1950 (Ali, 1985:251).

The Congress government in India started actively supporting the Pukhtoonistan issue after entering into a treaty of friendship with Afghanistan, and the Indian Press launched campaign in favour of Pukhtoonistan. Some analysts are of the view that there was a sharp contrast between the Pukhtoonistan versions of Abdul Ghafar Khan, the Afghanistan and that of India. For instance, the official stance of Kabul was to include Chitral, the NWFP, and the Pathan areas of Baluchistan, (excluding the Pashto speaking areas of Afghanistan) in Pukhtoonistan. But on the other hand, Abdul Ghafar Khan wanted to absorb all the Pukhtoon areas of Pakistan (Tendulkar, 1967:60). The Indian version of Pukhtoonistan was the inclusion of the NWFP, the whole tribal belt, Qalat and the whole of Baluchistan with the Makran Coast on the Arabian Sea and part of the Sindh province including the port of Karachi. The version of Abdul Ghafar Khan, however, later changed and he demanded only renaming the NWFP. He says:

In 1948 when I attended the Pakistan parliament session for the first time, I declared that all that was to happen had happened. Pakistan belongs to all equally. During the course of my speech Prince (Nawabzada) Liaquat Ali Khan asked me to what I meant by 'Patanistan.' I replied that it was not Patanistan but Pukhtoonistan, and it is only one name. He again questioned as to what sort of name it was. At this I replied that just as Punjab, Bengal and Baluchistan are the names of the provinces of Pakistan, similarly Pukhtoonistan is also a name included in the structure of Pakistan. (Khan, A.G., 1969)

According to his new version, Ghafar Khan opined that it was the cruel policy of the British who deprived the Pukhtoons of their name and identity.

The post-independence policy of the Red shirts has changed time and again due to many reasons. The Bannu resolution of June 1947, Abdul Ghafar Khan's contacts with the government of Kabul and India and then changing the version viz-a-viz Pukhtoonistan were not one-sided. Actually, the ruling Muslim League in general and some Leaguers in particular provoked Abdul Ghafar Khan on many occasions.

### **Dismissal of Dr Khan's Ministry**

The first step of the government of Pakistan which annoyed the Red Shirts was the dismissal of Dr Khan Sahib-led ministry in the NWFP. There are divergent opinions about the cause of the dismissal of the Red Shirt ministry. One view which has been popularly known among the historians in Pakistan is that Dr Khan Sahib and his ministers refused to salute the Pakistani flag and on August 22, 1947 the ministry was dismissed. But the pro-Red Shirt writers contradict this view. D.G. Tendulkar presents another picture as he wrote:

On that day (15th August 1947) Sir George Cunningham, the then Governor of the Frontier Province, took the oath of allegiance. Dr Khan Sahib and his colleagues were invited to attend the ceremony but not asked to take the oath. After the oath taking, there was also to be flag-hoisting ceremony. The Governor asked Dr Khan Sahib whether he and his colleagues would attend this ceremony also. Dr Khan Sahib replied that they would, of course, do so. Thereupon the Governor warned him saying that as the arrangements of the ceremony were in the hands of the Muslim League National Guards, they — Dr Khan Sahib and his colleagues — could do so on their own responsibility and that he, the Governor, could not take the responsibility of their safety. Dr Khan Sahib apprehended some foul play and therefore, did not attend the function (Tendulkar, 1967:62).

Khan Abdul Wali Khan has touched upon the legal aspect of the dismissal order. During an interview with the present writer, he said that under the Government of India Act 1935, the Governor General had the power to dismiss a provincial government but when the same act was adopted as Indian independence Act 1947, the Governor General ceased to enjoy this power. Before the partition, Jinnah had demanded the viceroy Mountbatten to dismiss the Red Shirt ministry in the NWFP, but the latter refused on the plea that the decision should be taken by the Frontier Assembly (Khan, A.W., 1995)<sup>12</sup>. He further said,

When Jinnah took over the charge as Governor General of Pakistan, he promulgated an ordinance thereby empowering himself to dismiss a Provincial government. It was under this power that the Dr Khan led ministry was dismissed. The reason given by the Muslim League government for the dismissal was funny. In principle the flag-hoisting ceremony should have been arranged by the elected Chief Minister but on the contrary all the arrangements were given in the hands of the Muslim League workers. George Cunningham told me that Dr Khan Sahib was keen to attend the meeting but he (Cunningham) stopped him from doing so due to security reasons. (ibid)

Khan Abdul Wali Khan further said that even if the dismissal was according to law, Governor Rule should have been enforced in the province; but “Jinnah appointed Khan Abdul Qayum Khan as Chief Minister with the support of 17 MLAs in the house of 50. It was the beginning of horse trading in the politics of Pakistan”(ibid). The Red Shirts condemned the action of the Central government but after two weeks, i.e., on 3rd and 4th September 1947 in a meeting held at Sardaryab (Charsadda), they reluctantly accepted the decision. In a resolution adopted in the meeting on the same issue, they said:

The dismissal of Dr Khan Sahib's ministry and the setting up of Abdul Qayum ministry is undemocratic, but as our country is passing through a critical stage, the Khudai Khidmatgars shall take no step which might create difficulties in the way of either the provincial or central government. (Daily Pakistan Times, 1948)<sup>13</sup>

In the same meeting, the Red Shirt announced their disassociation with the All India National Congress and vowed to make every sacrifice for strengthening Pakistan (Khan, A.W., 1995).

### Rapprochement with the Quaid-i-Azam

Abdul Ghafar Khan, who was elected member of the first Constituent Assembly of Pakistan, attended the session of the assembly on 23rd February 1948 at Karachi and took the oath of allegiance to Pakistan. During that session, he held negotiations with the Quaid-i-Azam Muhammad Ali Jinnah and invited the latter to visit the Frontier Province so that he (Ghafar Khan) could entertain him and introduce the Khudai Khidmatgar to him. Quaid-i-Azam accepted that invitation (Tendulkar, 1967:22).

In April 1948, the Quaid-i-Azam visited the North West Frontier Province and arrived at Peshawar on April 11. Apart from other engagements, the Quaid-i-Azam wanted to meet Abdul Ghafar Khan in the Sardaryab Head Quarters of the Khudai Khidmatgars but the Muslim League leaders created misunderstanding in the mind of the Quaid-i-Azam and the meeting could not be held (Khan, A.W., 1995).

Khan Abdul Wail Khan has discussed in his Pashto book *Bacha Khan Ao Khudai Khitmatgar*, about Jinnah-Ghafar Khan meeting in the Governor House Peshawar. He writes that after the meeting, Abdul Ghafar Khan told him that Jinnah refused to visit Khudai Khidmatgar headquarter and asked him (Ghafar Khan) to merge his movement into the Muslim League. Abdul Ghafar Khan convened a meeting of Khudai Khidmatgar Movement leaders who rejected Jinnah's proposal (Khan, A.W., 1994:117). Ghafar Khan informed Jinnah about the decision of the Khudai Khidmatgars through a letter which reads:

I presented your proposal to my colleagues who unanimously decided not to join Muslim League. However, they were ready to cooperate in any move for the development of the country. They also pledged to continue constructive criticism against illegal and unconstitutional policies adopted by the government (ibid).

### Conclusion

The Khudai Khidmatgar Movement was a significant phenomenon of the Indian political scenario in the second decade of the 20<sup>th</sup> Century. Inspired by the struggle of Haji Sahib of Turangzai and benefiting from Anti-Rowlatt and Khilafat Movement (both launched in 1919), Khan Abdul Ghafar Khan rose at the horizon of India. Though switching over from Haji Sahib Turangzai's Jihad movement to the secular politics of the Congress and then adopting the non-violence philosophy of Gandhi raised many an eye brow, but Ghafar Khan's relentless struggle can hardly

be denied. Hailing from a family of Behram Khan, who himself was a friend of the British, Ghafar Khan fought against them.

The available record of the Khudai Khidmatgar Movement testifies that it was deeply influenced by religion; nonetheless its attachment to All India Congress and Movement, Awami National Party is now a proclaimed secular political force.

Had the Khudai Khidmatgar Movement been able to establish some working relations with the All India Muslim League, it would not have been subjected to severe propaganda and being dubbed as Hindus agent. The acceptance of the 3rd June Plan in 1947 frustrated the Khudai Khidmatgar Movement. When their demand for the inclusion of an independent Puktoon state in the choices of Referendum was not heeded, they, in retaliation passed the Pukhtoonistan Resolution in Bannu during the same month. Not only the Muslim League but Afghanistan, Russia and India exploited Puktoostan for their own benefits and in turn Khudai Khidmatgars earned hatred and bad name.

In the post-partition era, the Muslim League and the Khudai Khidmatgars could have buried the hatchet and come closer to each other. Unfortunately, it did not occur as Khan Abdul Wali Khan blamed that Muslim Leaguers, especially Khan Abdul Qayum Khan, for creating hurdles in the way of possible rapprochement.

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## End Notes

<sup>1</sup> The NWFP was renamed as Khyber Pakhtoonkhwa as a result of the 18<sup>th</sup> Constitutional Amendment by the Parliament in 2010.

<sup>2</sup> Rowlatt Act: Named after British judge Sir Sidney Rowlatt, who was chairman of a committee that drafted the law, Rowlatt Act or the Defense of India Regulations Act was passed by the British Parliament for India during the First World War in March 1919. Through the law "emergency measures" were indefinitely imposed in India. The basic aim was to control public unrest and root out conspiracy. The act effectively authorized the government to imprison for a maximum period of two years, without trial, any person suspected of terrorism living in the Raj. The Rowlatt Act gave British imperial authorities power to deal with revolutionary activities.

<sup>3</sup> After World War I, the Ottoman Empire in Turkey faced dismemberment. Under the leadership of the Ali Brothers, Maulana Muhammad Ali and Maulana Shaukat Ali, the Muslims of South Asia launched the historic Khilafat Movement (1919-24) to try and save it. Mohandas Karam Chand Gandhi linked the issue of Swaraj with the Khilafat issue to

associate Hindus with the movement. The ensuing movement was the first countrywide popular movement.

<sup>4</sup> Khan Abdul Ghafar Khan was born in 1890 at Utmanzai Charsadda. His father name was Behram Khan. He received his early education in Utmanzai and Peshawar, Due to opposition of his mother; he could not proceed to England for further education. He took part in social service activities. Founded *Anjumn Eslahe afaghina*, published journal *Pukhtoon* and finally founded Khudai Khidmatgars. He entered into alliance with All India National Congress. He spread non-violence among the Pukhtoos. He tried to establish Pukhtoon state Pukhtoonistan. He remained member of Pakistan Constituent Assembly He died on 20<sup>th</sup> January 1986 and was buried in Jalalabad, Afghanistan. (See *My life and struggle*, Autobiography Abdul Gaffar Khan, Seemanth Gandhi *Badshah Khan* by Madalsa Narayaen.)

<sup>5</sup> Mohandas Karamchand Gandhi was born on 2<sup>nd</sup> October 1869 at Porbandar, Kathiawar Agency in Gujrat stat of India. In 1891, got law degree from England and settled in South Africa. There he practiced law and struggled for Indians' rights. In 1915, came back to India, assumed Congress leadership in 1921. He taught non-violence and led many anti-British campaigns in India. He was the most popular leader of India. He was assassinated on 30<sup>th</sup> January 1948 at the age of 78 years. (For further details see: [http://en.wikipedia.org/wiki/Mohandas\\_Karamchand\\_Gandhi](http://en.wikipedia.org/wiki/Mohandas_Karamchand_Gandhi); Brown, Judith M.; Parel, Anthony (2011). *The Cambridge Companion to Gandhi*. Cambridge University Press. ISBN 978-0-521-13345-6. <http://books.google.com/books?id=KLM8kMZZu-IC>. Retrieved 7 February 2012; Chadha, Yogesh (1997). *Gandhi: a life* (Illustrated, reprint ed.)

<sup>6</sup> Interview with Dr. Murad Ali Shah Advisor to Ameer Jamat-e-Islami Pakistan , at Peshawar on 12.11.93

<sup>7</sup> <http://www.socialchangenow.ca/mypages/gandhi.htm>, accessed on 4<sup>th</sup> February, 2012

<sup>8</sup> The Daily Jang, Rawalpindi, 25.5.1993.

<sup>9</sup> NWFP Legislative Assembly Debates Henceforth to be written as LAD, 6.11.1939

<sup>10</sup> Interview with Malik Amir Muhammad, Tehkal, 25-8- 1994

<sup>11</sup> The daily *Times*, London

<sup>12</sup> Interview with Khan Abdul Wali Khan at Wali Bagh district Charsadda, 9, July 1995

<sup>13</sup> The Daily *Pakistan Times*, Lahore, 14-8-1948.



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*As You Like it:*  
A Journey from the Known to the Unknown

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**Abstract**

Orlando and Rosalind in William Shakespeare's *As You Like it* — one lacking self-awareness and behaving like a weakling, and the other too sentimental and emotional, preferring to cry herself out of a situation — are unable to cope with the situation that Oliver and Ferdinand have created for them. Both hesitate to declare their love for each other. Both have lopsided personalities, Orlando, being unconscious of the strength of his animus, and Rosalind, having an overdeveloped anima to the detriment of her animus. This paper is an attempt to study the two characters from a Jungian point of view. I contend that both need to individuate and integrate into the conscious mode to show what they are potentially capable of. The change of setting, from the Urban (the conscious) to the Woods (the unconscious), affords them the chance to connect the conscious with the unconscious in order to become whole.

**Keywords:** *As You Like it*; Jung; animus; animas; individuation

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**Introduction**

Orlando and Rosalind in Shakespeare's *As You Like it* are an interesting couple who seem to have serious problems in coping with the situation that Oliver and Ferdinand have created for them. Rosalind is perhaps a little too sentimental and emotional for the problem facing her. Orlando, on the other hand, does not have self-awareness of

his talent and potential. Both display an imbalance in their attitude which renders them ineffective in their day to day life. Orlando, despite his physical strength, behaves like a weakling. Rosalind, on the other hand, prefers to cry herself out of a situation rather than stand up to her adversary. Both claim to love each other but are mute to speak it out. At court, both are unable to change their present state. Orlando's unconscious has flooded his conscious. Being a man, i.e., animus<sup>1</sup> in the conscious mode, he makes little use of it; his physical strength is symbolic of how he is animus but he is unconscious of it. Rosalind, on the other hand, has an overdeveloped anima<sup>2</sup> to the neglect of her animus. Both have lopsided personalities; Rosalind and Orlando have to integrate into their conscious what they are potentially capable of. This paper is an attempt to read Orlando and Rosalind's characters and their behaviours from a Jungian point of view. I contend that both need to individuate<sup>3</sup> and integrate into their conscious attitude what they are potentially capable of. Orlando needs to be more assertive than he is; Rosalind, on the other hand, has to stop crying about every small, little problem facing her.

### **From the Conscious to the Unconscious**

Rosalind and Orlando have to move into a more fluid space to be able to get in touch with their unconscious. The highhanded attitude of Ferdinand and Oliver proves to be a blessing in disguise for both Rosalind and Orlando. Both of them are forced to move from the court to the woods and during their stay in the Forest of Arden, they experience a transformation of attitude. It is here that their love gradually finds maturity, and they gradually start integrating their unconscious mode into their conscious state. They are no more rigid, since they can adapt themselves to the changing circumstance; they become practical, sagacious and balanced personalities. The lopsidedness<sup>4</sup> in their character is due to their lack of connection with the unconscious, as Jung would say. The urban setting, by virtue of being clearly defined, symbolizes the conscious<sup>5</sup>; while the woods, by virtue of being vast dark and infinite, symbolize the unconscious<sup>6</sup>. To be able to get in touch with the unconscious, Orlando and Rosalind have to move into the Woods which is symbolic of establishing connection with the unconscious.

In the beginning, Orlando is dominated by feelings as he feels frustrated, sentimental and desperate for being deprived of his due rights by his eldest brother, Oliver, " he lets me feed with his hinds, bars me the place of a brother" (I/i, 18-19). Orlando seems to have an over developed 'anima' due to which he behaves in a sentimental and emotional manner. Moreover, he feels helpless,

“This is it Adam, that grieves me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it” (I/i, 20-24). As conscious level is invaded by his unconscious, he turns oblivious to his potentialities. He is attracted to Rosalind and loses his heart to Rosalind, “Yet she urg’d conference. / O poor Orlando, thou art overthrown!” (I/ii, 243-244). He is suddenly captivated by the looks of Rosalind as she is taller and more beautiful than Celia, which indicates that his love for Rosalind is not based on the needs of his internal anima. Moreover, Orlando, being lopsided cannot ascertain the true potential of his physical strength. Thus, despite his physical strength, he cannot fight against his brother. Orlando expresses his sense of deprivation in these words; “but I, his brother, gain nothing under him but growth” (I/i, 12-13). He cannot find any option to do away with such a situation, “yet I know no wise remedy how to avoid it” (I/i, 23-24). In such a state of mind he decides to risk his life, “if killed, but one dead that is willing to be so” (I/ii, 176), by fighting with the stronger opponent, Charles the wrestler. He defeats Charles, but ironically instead of realizing his strength, he gets lost in the looks of Rosalind. Orlando feels special warmth in Rosalind’s replies after revealing his parenthood. He confesses that there are some soft feelings in his heart for Rosalind but he could not find it easy to express, “What passion hangs these weighs upon my tongue? / I cannot speak to her, yet she urged conference” (I/ii, 247-248).

Later on, when discouraged by Fredrik, Orlando finds consolation in the words of Rosalind. She gifts him a chain from her neck. Symbolically, she passes on ‘anima’ to which both Orlando and Rosalind are unaware of, since this act takes place after an acquaintance is established between them. It seems only to be the beginning of Orlando’s process of individuation. Thus, after meeting Rosalind, Orlando can listen to Adam, who later on appears as an archetypal symbol of ‘good old man’, saving Orlando from a possible death- trap laid by his brother. Persuaded and later on accompanied by Adam, he leaves for an unknown destination. He moves out of the court for his life which previously seems meaningless to him, “only in the world I fill up a place, which may be better supplied when I have made it empty” (I/ii, 176-179). Thus, after interaction with Rosalind, Orlando starts looking into the reality of the affairs. It is this energy from his ‘anima’ that pushes Orlando to move towards the Forest. According to Jungian psychology forest is a symbol of unconscious which in turn is feminine in sense of gender (Wali, Jung’s archetypes). Thus again, Orlando moves towards the ‘anima’. The traffic between his conscious and the unconscious starts in both directions, thus gradually rectifying imbalance in Orlando’s lopsided approach.

He gains courage as he manages Adam who is in a critical situation after they reach the woods. It is Adam who saves his life at court; now here in the woods, Orlando saves the life of Adam by arranging food for the starving old man, "for my sake be comfortable, hold death a while at the arms end, I will be there with thee presently" (II/iv 9-10). Still, his process of individuation is to be completed as he needs a deeper level of interaction with his unconscious.

If Ferdinand and Oliver represent negative energy forcing people to leave the court, the senior duke, on the other hand, represents the positive energy at the woods. The characters moving towards the forest interact with him and gradually start moving towards self-realization. The forest is loaded with psychic energy. Orlando, after meeting this banished Duke, changes his point of view regarding people in the Forest. He says, 'Speak you so gently? Pardon me, I pray you. I thought that all things [have] been savage here' (II/vii, 108-09). Orlando is then taken to the "cave", which is yet another symbol of the unconscious. According to Jung, it is one of the manifestations of anima implying protection and wisdom (Khattak, On Jung). It means that Orlando will attain protection and will gain wisdom in the woods through interaction with his unconscious, anima. The symbolic nature of "cave" is also significant in a sense that it is the dwelling of the senior Duke who guides people as a wise solicitor, especially, Orlando: "Give me your hand, And let me all your fortunes understand" (II/vii 202-203). After Orlando's meeting with the old Duke, Orlando becomes more expressive in expressing his love for Rosalind.

Thus in the Forest, the readers meet a more expressive Orlando who expresses his love for Rosalind by composing poetry and carving the name of his beloved on various trees as Celia reports it to Rosalind, "But didst thou hear without wondering how thy name should be hanged and carved upon these trees" (III/ii, 167, 168). At court, he is not as expressive as he is now. A marked difference is observed in the style of his speech and choice of diction. His prosaic diction is replaced with a more poetic one. He now composes songs to give way to his unconscious. He writes, and Celia then reads it out to Rosalind, "Why should this a desert be? / For it is unpeopled? No; / Tongues I will hang on every tree, / That shall civil sayings show" (III/ii, 123-126). Paradoxically, he is obsessed with Rosalind's love and beauty but cannot recognize her despite meeting her frequently and regularly, though he later on admits that he can see glimpses of Rosalind in Ganymede, "My Lord, the first that I ever [see] him, / Methought he [is] a brother to your daughter" (V/iv, 28-29). Orlando's interaction with Rosalind

in guise and his failure to recognize the true identity of Ganymede symbolically speaks for the fact that Orlando's conscious level needs more interaction with his unconscious self. His individuation has not yet been completed, he still needs to develop an insight, he needs more trials, and he still needs to unravel the mysteries of his unconscious which is possible only if he successfully integrates his unconscious into his conscious.

Similar pattern of individuation can be observed in Rosalind. Rosalind, due to the social pressure in the court also faces an over developed 'anima' due to which she behaves more sentimentally and emotionally. She is sad and feels dejected for her father, "Dear Celia, I show more mirth than I am mistress of, and would you let I were merrier? Unless you teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure" (I/ii, 2-4). While wishing Orlando, she confesses to have little strength, "The little strength that I have, I would it were with you" (I/ii, 180), which is yet another indication of the fact that her anima is inflated. It is because of her over developed anima that she considers herself tender and thus fails to fight for her rights against her usurper uncle who considers her "subtle" (I/iii, 74) for her daughter, Celia. She later on suddenly falls in love with Orlando, "He calls us back: my pride fell with my fortunes; / I will ask him what he would" (I/ii, 237-238). Celia tries to convince Rosalind to control her feelings and sentimentality, "Come, come wrestle with thy affections" (I/iii, 21). Celia argues to be convinced by Rosalind regarding her love at first sight with Orlando, "is it possible, on such a sudden, you should fall into so strong a liking" (I/iii, 26-27). Again similar patterns of development between Orlando's and Rosalind's process of self-individuation are fairly visible. Rosalind after being banished by her uncle feels weak as she decides to move towards the woods. She prudently decides to adopt the guise of a male, Ganymede. Now the overdeveloped anima finds a neutralizing guise. This seems to be her first step towards her individuation as adoption of the guise is an indication of an interaction between her conscious and the unconscious mode of psyche. The guise has been used positively since Rosalind wants to protect not only herself but Celia as well, "We will have a swashing and a martial outside, / As many other mannish cowards have / That do outface it with their semblances" (I/iii, 117-119).

After travelling a great deal of distance, Celia and Rosalind are both exhausted. Here Rosalind musters up Celia's courage, "therefore courage, good Aliena" (II/vi, 7). In the court, it is Celia who guides and encourages Rosalind, where as in the

woods their roles seem to have reversed. Rosalind solves the problem of survival in the forest by deciding to buy, "the cottage, pasture, and the flock" (II/vi, 89). In the garb of Ganymede, integration with her 'animus' helps Rosalind to take a prudent decision at an appropriate time.

The process of integration with her unconscious starts helping Rosalind in two ways: Firstly, she along with Celia successfully faces the entire situation she comes across during her stay in the woods. Secondly, her false appearance paves the way for the anima—animus integration between Orlando and Rosalind. At an unconscious level, she passes through the process of integrating her unconscious into her conscious. In this on-going process, she successfully overcomes some of her own problems of sentimentality that have resulted from her over-developed anima. Yet, Rosalind, who suddenly loses her heart to Orlando at court, surprisingly enough cannot identify the possible lover composing poetry in her love and carving her name on the trees in the woods. Though she faces the situation positively after her arrival at the forest, she needs a better sense of judgment. Celia tries to remind her but Rosalind fails to recognize Orlando, "Nay, I prithee now with most petitionary vehemence, tell me who is it" (III/ii, 183,184); again she says, "I prithee tell me who is it quickly, and speak apace" (III/ii, 191). It indicates that her love for Orlando in the court is the result of her lopsided psyche; otherwise she would have recognized him in the woods. It furthermore indicates that Rosalind like Orlando at this stage needs a deeper interaction with her unconscious. It is interesting to note that she has not yet met the old Duke, who is symbolic of her animus, which implies that she needs to interact with her unconscious in greater depth. Her unconscious desire to be called as Rosalind is manifested in these words, "Nay you must call me Rosalind" (III/ii, 415). Again, it is her desire to marry Orlando but unconsciously she is not prepared. Thus, in the garb of Ganymede, she arranges a mock wedding with Orlando (IV/i, 110-130). The act of not throwing off her attire unless the ground is prepared shows a sensibility on her part as she still needs to get channelized with her unconscious.

Orlando finds Oliver who lies unconscious under an old oak tree. Orlando fights for the life of his brother and hurts himself badly. This fight changes him for good as he fights for the life of same brother whom he dislikes at court, "Wert thou not my brother, I would not take this hand from thy throat" (I/i, 56). By this time, he has unconsciously integrated his conscious with his anima in the woods. He is now more assertive and seems to have gained maturity in love as despite remaining

'away' from 'Rosalind', his love for Rosalind has successfully passed the entire test and trial that Ganymede makes him go through.

Similarly, for Rosalind this fight proves to be a catalyst to reveal her identity. As soon as she comes to know about Orlando's injury, she becomes unconscious which seems to imply that she, yet again, interacts with her unconscious. Soon after she recovers, she plays an important role to resolve the problems which Celia and Oliver; Touchstone and Audrey; Phebe and Silvius; and above all Orlando and she face. She addresses Orlando in these words, "By my life, I do; which tender dearly, though I say I am a magician. Therefore, put you in your best array; bid your friends; for if you will be married tomorrow, you shall; and to Rosalind, if you will" (V/ii, 67-70). She talks to Orlando regarding Oliver and Celia's wedding, "and it is not impossible to me if it appear not inconvenient to you, to set her before your eyes tomorrow" (V/ii, 63-64). Then she addresses Phebe, "I will marry you, if ever I marry woman, and I'll be married tomorrow" (V/ii, 109-110). She then informs Silvius, "I will content you, if what pleases you contents you, and you shall be married tomorrow" (V/ii, 113-114). Rosalind, symbolically, seems to have balanced her lopsidedness as she changes something seemingly impossible into possible by playing her role in a sensible way. Both the old Duke and Orlando are impressed with the abilities of Ganymede:

*Duke Senior.* Dost thou believe, Orlando, that the boy  
Can do all that he hath promised?  
*Orlando.* I sometimes do believe, and sometimes do not;  
As those that fear they hope, and know they fear. (V/iv, 3-4)

This is what Rosalind does. A skilful manager is at work. She brings Rosalind and Celia for Orlando and Oliver; and thus resolves their problem. She gives her hand to her father, "To you I give myself, for I am yours" (V/iv, 112). The same is said to Orlando, "To you I give myself, for I am yours" (V/iv, 113). She finds her father for whom she yearns at the court. In addition, she successfully gets her unconscious integrated into her conscious thus attaining an access to her real animus-- the senior Duke and Orlando. The process of individuation completes with the appearance of the religious Hymen, "Peace, ho! I bar confusion: / 'Tis I must make conclusion / Of these most strange events: / Here is eight that must take hands / to join in Hymen's bands, / If truth holds true contents" (V/iv, 121-126).



## Conclusion

Both Orlando and Rosalind have successfully overcome their lopsidedness to which they have been oblivious as their conscious mode does not have any connection with their unconscious mode. The Jungian process of individuation is possible only if both the conscious and the unconscious start integrating. The process of individuation is continuous process which if stops, normally results in lopsidedness. The dynamic nature on individuation opens ways and doors to the self-actualization of personality. Though neither Shakespeare nor Jung had each other in their minds, both seem to be unanimous about the problems of human nature. Thus, if Shakespeare had written part II of this play, he would have shown both Orlando and Rosalind as strong and better human beings.

The best part regarding Jung's process of individuation is that it can be applied to individual as well social level irrespective of time and space. Especially, the lopsided behaviour among the teenage boys and girls is an evident indication of the over and underdeveloped anima/animus problem. Even at individual level, the male and female attitude, towards each other as well with the society around, is deeply affected by the problems emerging from unbalanced psychological aspects. These psychological problems lead to misunderstanding which not only results in destruction of family life but social life as well. If today's man adopts a balancing way of behaviour, he will overcome not only his individual problems but will also contribute towards the overall peace at different levels of his social life. The only thing that today's man needs is to peep into his inner self, in other words, his unconscious in order to find what is missing that results in his lopsidedness.

## Notes

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<sup>1</sup> Animus represents the totality of masculine attributes in the Unconscious of female. In other words it is the man in woman. Unless this aspect is integrated in the conscious of a female, she cannot attain individuation.

<sup>2</sup> Anima is the woman in man. It is the totality of female attributes in the unconscious of a man. For normal behavior, it is essential to get the anima integrated in the conscious of a man.

<sup>3</sup> Individuation is the process of maturation of psyche. In simple words it means to come to terms with one's own self. One way of individuation is to get conscious of one's anima and animus which is possible after the integration of one's conscious with that of the unconscious. The ego tries to find into its true internal self; it looks through its anima or animus thus moving towards the process of wholeness. The goal of individuation is to attain self-certainty.

<sup>4</sup> Lopsidedness means to act in one extreme way and to overlook the other important aspect of one's personality such one directional attitude may be positive or it may be manifested in negative direction. It is normally a result due to the lack of coordination between the conscious and the unconscious.

<sup>5</sup> The conscious is that state in which an individual knows about himself. This is structured in the ego mode.

<sup>6</sup> The Unconscious is that major aspect of human psyche that is not visible and is unknown to an individual. It consists of personal unconscious and collective unconscious. The former manifests itself in the form of complexes, whereas the latter appears in the form of archetypes; the two common one are anima and animus.

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## Anthropology, Feminism, and Literature: Blurring Boundaries

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### Abstract

This paper illustrates the vital relationship and the seamless bond among anthropology, feminism, and literature. The paper demonstrates that with changing times Pakhtun women have used various means, like folk songs, published literary texts, and/or visual representations to voice the gender disparity prevalent in their socio-cultural set up. The paper further discusses that the use of various genres as tools of expression have stimulated cultural ideological shifts and has given Pakhtun women agency in the past and the present.

**Keywords:** Pakhtun women, ideology, agency, Pashto poems and folk songs

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### Introduction

Anthropology and Literature are two of the disciplines which creatively address socio-cultural and political issues. Researchers and scholars in both disciplines engage in looking at many intersectional and cross-cutting issues from their particular perspectives. Feminism, a discipline in itself too, is perhaps one of the main central threads running through both these areas. This paper illustrates the vital relation among the three, and looks at the seamless bond, which usually blurs the definitive disciplinary divide among them. I focus on whether literary texts can be used as secondary source to support primary (feminist) anthropological data.

What are the different literary conventions, genres, and themes through which literary expressions support anthropological problems? And can literature provide (female) agency and account for ideological shifts?

## Methodology

In this paper I demonstrate how some Pakhtun women, in Peshawar, Pakistan use literary genres to voice their concerns and thus express their agency as social actors. Pakhtuns are the ethnic group that primarily lives in the provinces of Khyber Pakhtunkhwa (KP) in the northwest and Baluchistan in the west of Pakistan and most parts of Afghanistan. Pakhtuns are generally considered gender biased, gender segregated, and patriarchally structured people. In this paper, I argue that according to non-Pakhtun standards, Pakhtun women may have restricted agency or perhaps no agency; however, within the patriarchal structures, without challenging the cultural set up per se, Pakhtun women do have different ways to express and practice agency. One of the ways, through which they practice agency, is by voicing their emotions and concerns through folk songs and other literary genres. In this paper I use some Pashto<sup>1</sup> poems and folk songs to prove that literature, as a tool, can strategically support primary (feminist) anthropological data to voice and advocate social, cultural, and gender issues.

My primary data includes formal interviews of some Pashto scholars, poets, and writers. These interviews were intermittently conducted in 2007 and 2009. My secondary data, which I contest will support my primary data, includes translated Pashto poems, some couplets from Pashto folk songs, and the feminist rendition of the folk song "*Bibi Shireenay*," which was aired on various Pakistani TV channels but was blocked from mainstream media after a couple of telecasts by the then provincial government, Muthaida Majlis-e-Amal (MMA).<sup>2</sup>

In order to support my argument I use some anthropological theoretical frameworks like the role of ideology (Althusser, 1971); processes of recognition (Pêcheux, 1982); theory of structuration (Giddens, 1979); and habitus (Bourdieu, 1977). I employ these frameworks to explicate the ideological underpinnings of the Pakhtun culture and its impact on women's agency as social subjects. In addition, I also use some feminist theoretical frameworks, like the importance of positionality (Abu-Lughod 2008; Naples 2003) and the insider/outsider status (Collins 1991; Naples 2003). With the help of feminist paradigms I show how female literary scholars and poets effect, validate, and give voice to gender issues in a patriarchal society.

In order to maintain participants' confidentiality I use pseudonyms except for Salma Shaheen who is a well known Pashto scholar and poet.<sup>3</sup> I use some of Shaheen's published poems and interview excerpts in this paper to support my stance that Pakhtun women use literary genres as agential means of self-expression.

### **Anthropology, Feminism, and Literature: The Triadic Merge**

The disciplines of anthropology, feminism, and literature have been blended and merged at different times and in different cultures. This mix is not a haphazard or an accidental combination. These disciplines share some common sensibilities and are sensitive to similar issues; they may have different manifestations of expression but they complement and supplement each other in a variety of ways. For example, Mascia-Lees et al (1989) underscore the connection between anthropology and feminism by stating:

Feminist theory is... a politics directed towards securing recognition that the feminine is as crucial an element of the human as the masculine, and thus a politics skeptical and critical of traditional "universal truths" concerning human behavior. Similarly, anthropology is grounded in politics: it aims to secure recognition that the non-Western is as crucial an element of the human as the Western and thus is skeptical and critical of Western claims to knowledge and understanding (p. 8).

While Visweswaran (1988), connecting anthropological and literary texts observes, "experimental ethnography has been strangely reluctant to embrace other forms of writing, like the novel, short story, diary, or autobiography...At a time when literary critics read such texts as expressive culture, why can't anthropologists?" (p. 39). Similarly, Geertz (2003) states, "the social sciences needs to be supplemented by the introduction of [research tools] from humanistic research and analysis—symbol, meaning, metaphor, plot, story, motif, interpretation—if we are to actually engage our subject rather than merely attack it" (p. 30). Whereas, Joubert and Schlkwyk (1999), with reference to the oral tradition, state, "the important role that oral tradition (folklore) plays in the reconstruction of the historical and cultural existence of non-literate societies demands an interdisciplinary approach" (p. 29). While Maynard (2002) aptly observes, "Poets, too, observe and offer explanations for what they see around them....poetry like anthropology looks at everyday experiences" (p. 220).

As such, the common ground among the three disciplines is to study issues which occur as a result of the historical and material realities of a culture. These disciplines interrogate socio-political, economic, and social justice issues and

demonstrate concerns about representation and agency that various individuals have (or not) in their respective cultural structures. In this paper, I argue that literature, especially poetry, acts as a conduit for women's expression in patriarchal societies. It is one of the means through which they practice agency and get their unheard voices heard.

### **Gendered Voices: Positionality of the Speaker(s)**

In any given society or culture, the positionality of the individual influences and validates (or not) what he or she says and does. Apart from economic, political, and social positions, the gendered positionality of the individual according to Naples (2003) "influence[s] how problems are defined, which knowers are identified and are given credibility, how interactions are interpreted, and how ethnographic [and/or other] narratives are constructed" (p. 48). Shah, a male Pashto scholar, explains how the gender binary culturally operates among the Pakhtuns. He explains,

When you talk about Pakhtun culture as a male dominated culture, "man" is not a label for a single gender. A person has to fulfill the Pakhtun ethical requirements to qualify as a "man." And if a person does not qualify he is considered "un-man[ly]." That is why, those women who have [Pakhtun ethical] qualities also qualify.... therefore, a Pukhtana (female of Pakhtun) can have more "manhood" than a man. Manhood is a skill, a quality [not a gender label according to sex among the Pakhtuns].

Shah further explains why some gender specific traditions are carried on among the Pakhtuns. He says,

A Pakhtun's or a Pukhtana's character is developed and judged according to the tenets of Pakhtunwali.<sup>4</sup> When he or she develops his or her character according to those standards only then they become qualified to be a Pakhtun.... [When] anything, anyone, or any circumstances that prove dangerous or contrary to a Pakhtun's honor and his Pakhtun-ness, based on Pakhtunwali, he is bound to resist.

Likewise, in Pashto it is proverbially said, "You don't speak Pukhto; you do Pukhto."<sup>5</sup> Alcott (1988) also states:

The concept of "woman" is [not] determined solely by external elements and that the woman herself is merely a passive recipient of an identity created by these forces. Rather, she herself is part of the historicized, fluid movement,

and she therefore actively contributes to the context within which her position can be delineated (p. 434).

As such Shah also suggests that within the Pakhtun culture the “position” of a woman is determined by her actions in accordance with Pakhtunwali or the Pakhtun ethical code. However, Alcoff (1988) observes that, “the concept of woman as positionality shows how women use their positional perspective as a place from which values are interpreted and constructed rather than as a locus of an already determined set of values” (p. 434). The fact remains that the Pakhtuns are a patriarchal people. Salma Shaheen is of the opinion,

Like natural feelings, emotions...they [Pakhtun men] do not care about them. Otherwise the Pakhtuns are nice people. According to their psyche, they really appreciate brave women.

Shaheen states that Pakhtun men do not care much about personal emotions. Perhaps, they do not lack emotions but they are very restraint in showing their emotions publically. For example, Khan (1990, p. 27) and Lindholm (1988, p. 227, p. 233) explicate the role of emotions in defining the overall Pakhtun male ethnic identity that validates the Pakhtun male to ‘belong’ to the community. Interestingly, Lindholm (1988) compares the (Swat) Pakhtuns to the courtiers of Louis XIV and suggests, “The courtier [and a Pakhtun], for his self-preservation and advancement within his world, must therefore practice emotional restraint” (p. 231). As a part of cultural expectation, perhaps emotional restraint led to the composition, singing, and passing-on of poetic traditions, especially folk songs, in the Pakhtun culture. Poetic expressions (at times accompanied by music) are sometimes used as a means to vent one’s pent up emotions; they provide the cathartic effect. I discuss Pashto folk songs and poetry in detail in the subsequent sections.

### **Pashto Folk songs and Poems: The Cadenced Catharsis**

In this section I draw examples from Pashto folk songs, Salma Shaheen’s poems, and the lyrics of the feminist rendition of a Pashto folk song “*Bibi Shireenay: Where Honor Comes First*,” which was aired on some Pakistani TV channels for a limited period of time. The aim of this section is to illustrate firstly, that in earlier times Pakhtun women composed and sang Pashto folk songs to express their emotions and desires for their lovers. Secondly, with exposure to education and media, the themes of love and separation became more nuanced. Besides, themes like cultural and patriarchal oppression became part of the written tradition;



followed by a more explicit representation of women's voice(s) and issues portrayed through the visual media.

### **Pashto Folk songs: The Oral Expression**

The Pakhtuns are a gendered-segregated society, who on most occasions, require men and women to convene in separate spaces. Therefore, composing and using folk songs as a mode of expression and communication should not come as a surprise. With regard to Pashto folk songs Salma Shaheen explains,

We have 85% folklore that is created by women. Why they created it [folk songs] is because they are the marginalized class. These Pakhtuns have a strange psyche...where [romantic] interest is generated or developed, there has to be a separation. You cannot meet anyone [you like]. When you cannot meet anyone you are unhappy and when you are happy art is created...for creativity separation is necessary.

Since the Pakhtuns are a gendered-segregated society it is not easy to meet one's lover or beloved in public. Therefore, couples resort to other discreet ways and places for meeting each other. The following lines from a folk song reveal a beloved's plight:

Secretly, by the spring waters,  
My love, let's meet.  
Secretly, in my heart, I missed you a lot,  
But, I will not welcome (greet) you in front of someone else!<sup>6</sup> (Shaheen, 1995, p.70)

These lines are uttered by a female because in the Pashto text the place suggested for meeting is the "*gudar gharaa*" or by the spring/river bed. In some rural areas women go to fetch water from the rivers, springs or wells for daily chores. This activity is exclusively performed by the women. Therefore, a woman would only invite her lover to meet her when she would go to fetch water because she would be away from home and from an elder's eye. During fetching water women are usually accompanied by other girlfriends, who act as confidant and keep the meeting(s) a secret. However, the speaker tells her lover that although they will meet secretly but she will not openly greet him in public. Perhaps, she cannot do that because of the spatially segregated arrangements and/or according to cultural expectations she cannot publically reveal her feelings for him.

In another example from a Pashto folk song we can hear a bride waiting for her groom:

On the red bridal bed,  
Without my love,  
I feel summoned  
By the fires of hell

.....  
The bed looks attractive with the lover

I loathe beds without the lover! (Shaheen, 1995, p.70)

In conjunction with Shaheen's comment that Pashto folk songs and poetry is mostly composed by women there are some linguistic cues in the above lines that suggest a female voice here as well. In the first quartet, "on the red bridal bed" suggests that it is a bride (read a woman is saying this) waiting for her groom to come and be with her on the wedding night. According to the cultural customs among Pakhtuns and other Pakistani communities, first, the color red symbolizes wedding, as brides usually wear red bridal dresses. Second, on the wedding night, after the celebrations and traditional rituals are over the bride is taken to her room to wait for the groom. The groom maybe busy with the male guests celebrating the occasion or his friends may deliberately or teasingly be keeping him away from the bride. However, keeping up with the Pakhtuns' habit of restraining emotions in public, the bride is pondering the above lines to herself and not to friends or family members. While the groom, too, would not be able to tell his friends that he wants to leave them and instead be with the bride. Yet, it should be kept in mind that these folk songs are sung on festive occasions by women, suggesting any bride and groom's feelings on their wedding night. The separation and subsequent waiting of a beloved is also expressed in the following lines:

Oh Moth! May God bring thee tonight!  
I am like a flared-up flame,  
Of love-lamp!<sup>7</sup> (Shaheen, 1995, p.70)

In these lines, it's a woman's voice again. According to the original Pashto lines the word used for moth, has a gendered noun ending "*patangaa*," the gendered verb ending "*raoraa*," suggesting a male moth<sup>8</sup> and thus a male lover. Besides, in the original Pashto lines (see note 8) the person speaking or the "I" is qualified by the gendered verb ending "*bulaa*" which in Pashto suggests a female voice. However, in the following lines the moth means a female:

The moth sacrificed (sati) itself over the candle flame  
 The bee enjoys “topping” the flower! (Shaheen, 1995, p. 70)

Here, unlike the previous lines, the moth refers to a woman because it has sacrificed itself through *Sati* (original word used) over the candle flame. *Sati* refers to the old Hindu practice where widows would willingly or coercively immolate themselves on the funeral pyre of their husbands. Since this sacrifice was made only by women, the moth, in these lines symbolically refers to a woman. While the bee is busy enjoying being “on top” of a flower: an allusion to the bee penetrating a flower either for nectar or pollination.

In spite of linguistic cues in the folk songs and Shaheen’s revelation, it was a little difficult for me to understand and believe how Pakhtun men and women, in the past and more rigid times, not only managed to meet but the women also got all these folk songs communicated and circulated among people. I asked:

**Anoosh Khan:** As you say that women created most of this [Pashto] folklore, so how did it get commercialized? I mean during those times, many women did not know how to write, neither were there publication facilities nor could women go out of their houses so frequently.

**Salma Shaheen:** This happened through the word of mouth, from one place to another. For example, according to the traditions of those old times, poetry or folklore was a part of engagement ceremonies, weddings, or any festive celebrations and [for women] poetry composition was considered a skill. Women used to play musical instruments like small drums and tambourines. This was done by women [in their separate domain], inside the house. Outside, in the men’s quarters, men would play their instruments like the sitar and rabaab (stringed instruments). These festive musical gatherings had another benefit: during the quiet of the night, the womenfolk, through these songs, would make other people (read men) hear their hearts’ desires. Besides, during weddings [young] men and women would have [sanctioned] freedom to see each other and/or like each other. But it was very seldom that lovers could otherwise meet openly in public.

By looking at some of the linguistic cues in the folk songs validates Shaheen’s claim that most Pashto folk songs were composed by women in order to express their desires that could not be publically expressed or practiced. The explicit female desire expressed through folk songs, sung at celebrations amongst the women to be overheard by men, suggests that their messages would get communicated loud and clear!

Interestingly, Shaheen is a product of the Pakhtun patriarchal culture and expectations but at the same time, through her literary works, she expresses her own concerns and also voices the concerns of other Pakhtun women as well. As such, she performs a double duty: firstly, her literary works give her the agency to express, explicate, expose, and critique some of the Pakhtun cultural traditions; and secondly, through her works she also echoes the voices of other Pakhtun women and at times men as well. This stance becomes clear as I discuss some of Shaheen's poems in the following section.

### Salma Shaheen's Poetry: The Written Expression

Shaheen, as a Pashto poet and short story writer, informed me:

In my creative pieces, I usually write about class division and gender issues... [Pakhtunwomen] possess a lot of skills and talent. It is because of our cultural and traditional expectations that all this [female] talent remains dormant.... I wrote my first poem, with reference to gender in 1980. It was called "Khazaa"(Woman). When it got published, I used to recite it a lot in literary gatherings (mushairo ke) and people would really like it.

Handelman (1994) observes, "to compose a text is to empower it—to set it loose in the world as an autonomous force with the intent to persuade its reader of something" (p. 344). Therefore, looking at some of Shaheen's poetic themes it becomes evident that poetry provides her the agentive means to critique the (gendered) cultural and social issues prevalent in the Pakhtun society. Hilsdon (2007) states, "Agency needs to address the gaps between everyday reflection and practices and hegemonic discourses or symbolic structures" (p. 127). This is precisely what Shaheen's literary work does. In the poem *O Beautiful Damsel!* Shaheen (2004, pp. 55-56) sketches a vivid picture of a (Pakhtun) woman who, complete in her faculties and talents, has to succumb to male pressures:

Enchanting shades of beauty  
you are Beauty, you are Love  
you are Reason  
you are Peace  
but in this jungle, full of beasts,  
jackals<sup>9</sup> and wolves,  
who are blind to Love,  
they crush Beauty to dust,  
and burn Reason to ashes,  
and mess up Peace.

Compromise is your universe  
 and your hopes very delicate.  
 Your skills and rhetoric  
 you beautiful artisan,  
 you sacrifice all this to a man  
 even though you live with him  
 like a deer in fear  
 from a predator in a jungle.

In this poem Shaheen portrays a sad but true picture of what happens to some women in the (Pakhtun) society. In spite of their physical beauty, mental capabilities, and professional skills they are married off to men who are absolutely insensitive to their beauty and talents. Besides, Shaheen's imagery in the first stanza of the poem is very strong: she compares men to beasts and the marital cosmos of (some) women to a jungle. In the second stanza, Shaheen illustrates the fate of most women: a life of compromise, dependence, and fear.

Shaheen, through *O Beautiful Damsel!* explicates the life of most women who are bound to be married off without given any choice. However, in her poem *A Question* (2004, pp. 137-138) she portrays what usually happens to a couple who is in love:

Our griefs  
 Are strange;  
  
 Though we love each other  
 we are happy for each other  
 but we can't share our love, our happiness  
 with each other.  
 You have the mountain of modesty to climb  
 and I, my ego to overcome.  
 Tormenting and torturing our souls in vain.  
 This is no life.  
 Like a gambler for a win after a loss  
 Like an obsessed person chases a mirage.

At times a thought crosses my mind  
 to ask you what we will say to each other  
 after the winds of time have withered our youths  
 and our eyes have no strength to see  
 what the hell was that ego for?  
 What good was that modesty?

In this poem, Shaheen reiterates the themes expressed by women's voices in Pashto folk songs: the themes of separation, unexpressed love, and emotional restraint. However, Shaheen explains the reason for the lovers' unexpressed love: one has "the mountain of modesty to climb" while the other the "ego to overcome;" thus "tormenting and torturing our souls in vain." It is pertinent to note here that one of the lovers is modest; perhaps the man, because of the Pakhtun cultural expectations he cannot express his love publicly and maybe did not get a chance to express it otherwise. Whereas, being a Pakhtun woman, in accordance with the cultural mores, she cannot take the lead in romantic expressions; the woman here cannot let go of her ego and make the first move. A similar idea of male reticence is also heard in a popular folk song where the singer wants to go and greet his beloved but he refrains from doing so because he does not want to mar his beloved's honor in public.<sup>10</sup> As a result, both the lovers will remain separated because of their *habitus* (Bourdieu 1979) or cultural disposition they have 'learned' to act as they are doing so.

In the poem *Love Enemies*, Shaheen (2004, pp. 235-237) paints the overall Pakhtun patriarchal structure that prevents not only women from decision making but also controls men's choices as well. She says:

You lustful,  
selfish  
Pakhtuntribes!  
For how long  
restrictions,  
traditions,  
tying, untying (the knots)  
will be of your choice?  
For how long will intelligent,  
and handsome young men—  
capable young men  
for how long will innocent,  
oppressed young women  
be crucified at the altar of your choice  
and  
murdered publically?  
The reins of whose heart and mind  
are in the hands of another, faraway.  
What is love  
with an empty body  
and restless soul?  
Ignorant of time,

you murderers of human generations.  
 Why do you say,  
 no one can be forced into anything?

In the above lines Shaheen explicitly states that life choices and decisions, among the Pakhtuns, are usually made by the (male/patriarchal) elders. Those who decide the fate of others, most of the times, do not realize the damaging effects their decisions can have on the relationship of the concerned individuals and on the subsequent generations as well. Perhaps due to the gendered cultural and social constraints, Shaheen's poetic persona (2004, p. 8) in lines from *I Wish I Were a Kid Again* wishfully states:

I wish I were a blooming bud, and  
 blossoming in a garden,  
 without attracting a gaze.  
 I wish I were a kid again.

I wish they never gazed at me  
 the way they do now.  
 And my parents could rejoice my being,  
 I wish I were a kid again.

These apparently simple lines are powerful! The persona wants to be a kid again because as a grown up woman she feels the constant "gaze" of people and wishes "they never gazed at me as they do now." Obviously, this gaze refers to the male gaze. However, according to Pakhtun cultural interpretation this gaze can also mean the gaze of other women, especially those who scrutinize and analyze her to guess how good a wife she can be for their sons and/or brothers. Therefore, the persona feels constantly gazed at by both men and women, and thus making her parents conscious about their grown up daughter as well. Not that her parents do not rejoice her womanhood but the happiness now comes with a price: the risk of ensuring that they have raised a physically beautiful, culturally acceptable, and a socially capable daughter. At the same time parents have to make sure that she is safe from the socially unacceptable gazes as well. Hence, the persona wishes she were a child again because then she would be free from the cultural burdens and expectations of womanhood in the Pakhtun society. Nonetheless, Salma Shaheen is optimistic and confident about the gradual progress and achievements of Pakhtun women. She thinks,

Now times have changed and so have I... And they [parents] want that their daughters should become doctors, professors, and adopt a professional line and they should introduce themselves, and make people [society] accept them...not as females...no! But as [equal] citizens.

Shaheen's claim is endorsed when some Pakhtun women manage to go a step further than her; they move from the printed text to the visual media to represent Pakhtun women voices.

***'Bibi Shireenay: Where Honor Comes First'<sup>11</sup>: The Visual Expression***

In addition to folk literature, communicated through the word of mouth, and published literature, Pakhtun women have also used visual media to rewrite and re-represent some folk songs from a purely feminist standpoint. One such example is the feminist rendition of the Pashto folk song called "*Bibi Shireenay*." I choose to call it a 'feminist' representation because in its various versions the lyrics of this folk song are solely romantic in nature; a lover's praises and requests to his beloved. Until now I have heard and seen this folk song sung and performed only by male artists. The version of this song which I incorporate in this paper is written by another female Pashto poet Zubaida Khatoon; produced and directed by a Pakhtun female anthropologist Samar Minallah<sup>12</sup>; sung by a male artist Gulraiz Tabassum; and sponsored by a national women's NGO Aurat Foundation and the German organization The Deutsche Gesellschaft für Technische Zusammenarbeit (GTZ),<sup>13</sup> to advocate women's rights appropriated according to the Pakhtun cultural framework. *Bibi Shireenay* illustrates the everyday life of an average rural Pakhtun woman:

Bibi Shireenay!  
 You wake up with the rooster's first call,  
 The day's chores wait you a while;  
  
 Morning till evening you tire yourself away,  
 Sleep and rest are at bay.  
  
 Your life passes away serving others,  
 And when you fall ill...  
 The shrines and amulets become your fate.  
  
 Nobody acknowledges your hard work,  
 Though you tire yourself away.  
  
 You surrendered your lands to *Lala*,



And now you have but empty hands...  
Bibi Shireenay!

You are the honor and integrity of the house,  
Your chastity...  
Makes *Baba* twist his turban with pride,  
Bibi Shireenay!

Bibi Shireenay is a common Pashto name for women. “Bibi” means miss/lady and Shireenay means the “sweet one.” Here it is a metaphor for any Pakhtun woman. The song illustrates that even in the 21<sup>st</sup> century Pakhtun cultural traditions, in the rural and at times in urban areas, are above all forms of law: divine and man-made. Thus, Bibi Shireenay, the epitome of female sacrifice, serves others throughout her life as a daughter, sister, wife, and mother but at the cost of giving up her own identity, individuality, and rights. Therefore, she sometimes “willingly” gives her share of the inherited land to *Lala* (older brother), and is made to reinforce cultural gender stereotypes which “may refer to customary laws, meaning laws that are not written into legislated statute books, and sometimes includes customary practices that are built on commonly accepted usages and traditions” (Cook and Cusack, 2010, p. 34). While at other times, she serves as the symbol of honor for *Baba* (father), portraying that “women are thought to embody the honor of men, thus enabling the subordination of women through the control of behaviors not approved by family members” (Cook and Cusack, 2010, pp. 35-36). *Bibi Shireenay* does not portray the life style of all Pakhtun women in totality. For example, the song does not represent intersections of class, education, and spatiality. Yet, it serves to create awareness for and among many women and men.

## Discussion

Examining Pashto folk songs, poems, and media representation shows that although the Pakhtun society is patriarchal yet women within the cultural structures get the opportunity to practice their agency. In this paper I use different literary genres to show some of the many ways through which some Pakhtun women practice agency and in turn become an agential medium or voice for those women who cannot do the same. Alcoff (1988) states:

The position that women find themselves in can be actively utilized (rather than transcended) as a location for the construction of meaning, a place from where meaning is constructed, rather than simply the place where a meaning can be discovered (the meaning of femaleness) (p. 434).

The folk songs and the poems discussed above reveal that women in the Pakhtun social structure do not rebel against their customs, traditions, or even men per se. The Pakhtun women are born within a certain *habitus* (Bourdieu 1977) or dispositions and share experiences which they unconsciously internalize and transmit onto generations. However, sometimes people can acquire new dispositions and change social structures. As such, even Pakhtun women with the passage of time have acquired new dispositions through education, mobility, social exposure, and technological access. Yet, these women have stayed within their social structures and critiqued them rather than out rightly rebelling against the cultural setup.

Althusser (1971) believes that the Ideological State Apparatuses (ISAs) *interpellate* individuals subtly; covertly affecting their ideological thinking, opinions, and actions. As a result of interpellation, the process of *recognition* (Pêcheux 1982) begins and an individual can either accept or reject a social (subject) position or else he or she can agree to disidentification, that is, “working the subject form, by its overthrow, its rearrangement, rather than a categorical endorsement of its details or its categorical abolition” (Pêcheux, 1982, pp. 156-159).

The Ideological State Apparatuses, like education and the media, have a strong effect on molding public thoughts, opinions, behaviors, and attitudes: one teaches while the other visually projects the teachings. According to Appadurai (1996), mediascapes or different forms of (visual) media, “help to constitute narratives of the Other and protonarratives of possible lives, fantasies that could become prolegomena to the desire for acquisition and movement” (pp. 35-36). Pakhtun women have been pressurized and at times oppressed by cultural ideology but at the same time they have also benefitted from the dialectical influence of the ISAs. In other words, ISAs like culture, religion, and family have restricted the agency of Pakhtun women but at the same time exposure to ISAs like education and media has enhanced their horizons and they have managed to find alternate ways, like literary expressions, to practice their agency within the prevalent social structures.

As such, female Pakhtun folk song composers, poets, and media persons, have also adopted the position of disidentification: they neither passively accept nor violently rebel but strategically critique cultural patriarchal structures through literary and/or visual expressions. For example, the female composers of Pashto folk songs remain within their female spaces and sing their songs to be heard by the men (or their lovers) in the men’s quarters. In their songs the women express

their desires and discreetly plan meetings with their lovers by the spring/river beds; yet they confess that they will not welcome or greet their lovers in public.

Shaheen expresses her gender concerns and tradition-based discrimination against both men and women; however, she does not rebel or act as a complete outlaw against the cultural set up. On the contrary, she decides to stay within the social structure and critique it. Perhaps, this is a better position. By staying within the social group her criticism will be validated as an insider's experiential critique rather than an outsider's solution for rescuing the Pakhtun damsels in distress! Collins (1991) also believes that "rendering experienced reality [i]s a valid source for critiquing sociological facts" (p. 54).

Similarly, the feminist audio-visual rendition of *Bibi Shireenay* also shows that the lyricist, director, and producer(s) gender appropriate a well known Pashto folk song. They use a rural backdrop: depicting rural life (which is the majority's way of life); everyday chores; common issues, and traditional expectations. Besides, the song aptly illustrates that in the given cultural arrangement women's "desires do not necessarily focus on their own needs; rather they involve the needs and well being of their children [and others]" (Raval, 2009, p. 500). The song is written, directed, produced, and primarily enacted by women but it is sung by a male artist. Perhaps, this is another culturally appropriate technique: validating the required change in gendered ideology and expectations voiced by a man; a man's "voice" literally and metaphorically makes the song, the culturally required gender sensitization, and its acceptance more plausible.

## Conclusion

Juxtaposing Pashto folk songs, some poems, and the feminized rendition of *Bibi Shireenay* shows that according to non-Pakhtun standards Pakhtun women may not have complete agency; they only have restricted agency. But Saltzman (1987) suggests, "that people can and do make conscious choices within their historical constraints, choices that are not always consistent with our theories about their ideologies" (p. 550). For example, during our interview, Shaheen also mentions the changing perceptions about Pakhtun cultural expectations. She says,

If I didn't want to get married, there was no problem. I could say I didn't want to [get married]. But I didn't have the guts to say that I want to marry such and such a man or could marry him. Now things may have changed a little...because of the support parents give their children. They take their

emotions into account. Now I think that a mother or father understand a girl's thoughts and her nature better [than before].

Earlier Shaheen had also stated that parents now wanted their daughters to be recognized "not as females...no! But as [equal] citizens." Perhaps, some Pakhtun women may not have the freedom to choose their partners, professions, and life styles but with the passage of time a gradual change is underway. Mahmood (2001) suggests, "Even in instances when an explicit *feminist* agency is difficult to locate, there is a tendency to look for expressions and moments of resistance that may suggest a challenge to male domination" (p. 206). Similarly, Raval (2009) also believes:

When individuals act within the boundaries of their social structures but do not challenge them, they might appear to outsiders as "victims" of an oppressive system who lack agency. It is only when one examines their lived experiences from their perspectives that a more nuanced picture of their agency emerges (p. 505).

Thus, literary expressions, whether in the form of folk songs, published poems, and/or visually expressed through media, should be understood and accepted as agential tools used by women in the Pakhtun culture. Finnegan (1991) explains:

A [folk] tradition, furthermore, has to be *used* by people for it to continue to exist. And whether in artistic, personal, or political contexts, this actual *usage* maybe as liable to exploit, to modify, or to play with tradition as to follow it blindly (p. 112).

The above discussion explicates the flexible and culturally situated nature of agency. In accordance with the theory of structuration, it is the Pakhtun cultural structure that both enables and constrains women as social actors (Giddens, 1979, pp. 69-70; Emirbayer and Mische, 1998, p. 1003; Hays, 1994, p. 61). The blending of Pashto folk songs, modern poetry, and visual media highlights the dialectical relationship between female agency and Pakhtun cultural structure. On one hand, some ideological apparatuses like, family, religion, and culture restrain Pakhtun female agency. While on the other hand, other ideological apparatuses like education and media act as agential tools that raise female consciousness and give women a platform to express their views about the culturally prevalent gender issues. Thus, bringing an ideological shift among the Pakhtun women in particular and the Pakhtun culture in general.

Furthermore, by blurring the boundaries between anthropology, feminism, and literature this paper verifies that all three disciplines may use different methods of inquiry and styles of expression but all three inquire, critique, and advocate for socio-political, cultural, and gender issues alike.

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## Notes

<sup>1</sup> Pashto is the language spoken by Pakhtuns.

<sup>2</sup> MMA is the right wing (Islamic/religious) political party in Pakistan. It formed the provincial government in the Pakhtunkhwa province during 2002-2007.

<sup>3</sup> I use Dr. Salma Shaheen's name with her explicit consent.

<sup>4</sup> Pakhtunwali or the code of ethics plays a very vital role in the Pakhtun culture. Pakhtunwali traditionally includes hospitality (*mel mastiya*) towards anybody once someone steps onto their property; the right to refuge (*nanawati/nenawatay*); and revenge (*badal*).

<sup>5</sup> Pashto, the language, is pronounced *Pukhto* in the northern or hard dialect of Pashto. I'm using this proverb in the sense that is discussed in detail by Benedicte Grima (1992) in *The Performance of Emotion Among Paxtun Women*.

<sup>6</sup> Translation of all Pashto folk songs, Salma Shaheen's poems, and the lyrics of Bibi Shireenay are done by the author.

<sup>7</sup> The flared up flame is an illusion to a burning passion.

<sup>8</sup> In Pashto these lines are: *Patangaa nun shapa de rub raoraa/Laka deewa de meenae bula aimaa*. The underlined words suggest the grammatical gendered distinctions.

<sup>9</sup> In Pashto, Jackal is used in the derogatory sense; it symbolizes cowardice, treachery, and betrayal.

<sup>10</sup> For details listen to Shams ur Rehman Shams' "Te che pa baam banday walara wae" (While you were standing at the entrance), sung by Gulraiz Tabbasum (and some other singers). Here I specifically refer to lines: "*Zra raata wai che wersha te pukhtana oka/Ghulae che pata shwama da mein staa haya ta katul!*"

<sup>11</sup> Traditional versions of this song can also be found on various media.

<sup>12</sup> Samar Minallah is a visual Anthropologist. She has other female oriented media representations to her credit as well.

<sup>13</sup> Now known as the Deutsche Gesellschaft für Internationale Zusammenarbeit (German Agency for International Cooperation) or GIZ.

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## The Flood Event of July 2010: Socioeconomic Disruptions in Lower Dir District

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### Abstract

Pakistan experienced a devastating flood in the summer of 2010. Almost all the major rivers of the country as well as the streams and seasonal torrents in the mountainous areas were in flood. This is attributed to heavy rainfall and snowmelt. The flood destroyed agricultural land, standing crops and infrastructure throughout the country. The number of affected districts was 78, with 2,000 human casualties, 0.55 million housing units destroyed and 6 million people displaced. The present study is focused on the lower Dir district in the Khyber Pakhtunkhwa province of Northern Pakistan. The whole district is drained by Panjkora River. Data for this study were collected from the official sources. To cross check the official data field survey was also conducted in the affected areas. The floodplain of river Panjkora is very fertile and suitable for the cultivation of different crops. Findings of this study reveal that maximum losses were in agriculture sector followed by infrastructure and communication network. Almost all the bridges over the Panjkora River were destroyed by this flood.

**Keywords:** Socioeconomic disruptions; Dir Lower; 2010 Floods;

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### Introduction

Hazards may be in the form of earthquakes, tsunamis, landslides, drought and floods etc. Flood is one of the most frequent natural hazards (Verworn 2002; White et al. 2010), often cited as being the most lethal of all natural disasters (Alexander 1993; Wheater 2006). Flood catastrophes have increased almost three



times from 1980 to 2009 (Munich RE 2010). The impacts of floods on a global scale are enormous (Coates 1999; Jonkman et al. 2008; Chang et al. 2009; Te Linde et al. 2010; Lehner et al. 2006). In the past few years many rivers flooded all over the world, such as the Jamuna River in Bangladesh, the Yangtze in China, the Oder and the Vistula in Poland, the Moldau in the Czech Republic and the Elbe in Germany (Vuren et al. 2005). During twentieth century, floods killed 8 million people (Jonkman, 2005). From 1980 to 2010, 13393 fatalities and 149600 million US dollars losses were recorded in 10 costliest floods (Munich RE 2010). In Asia alone floods annually destroy about 10 million acres of crops and affect the life of more than 17 million people (Atta-ur-Rahman 2003). According to Mirza et al. 2001, almost one fourth of the land of Bangladesh is annually flooded. The hazardous flood of 2004 affected 70 million people in Bangladesh (Ali 2007). In 1993, River Mississippi flooded causing 19 billion US dollars losses (Changnon 2004), while in Netherlands, the 1995 flood event in the Rhine caused 250,000 people to be evacuated (Vuren et al. 2005). Similarly, according to Teng et al. 2006, in Taiwan, floods have caused 518 million US dollars losses in the last 25 years. The increasing intensity and severity of flood events may be a result of global warming and potential changing climate worldwide (Milly et al. 2002; Ulbrich et al. 1996; Katz et al. 1992; Karl et al. 1993; Jones 1999; Kohler et al. 2010). However, there are a number of anthropogenic factors as well, (Hofer 1993; Nirupama et al. 2007; Mitchell 2003; Dong. et al 2009; Changnon 2003; Wheeler et al. 2009) which turn the floods more destructive.

Like the rest of the world (Compana et al. 2001; Travis 2005; Mohapatra et al. 2003; Fuller 2005; Faisal et al. 1999), floods recurrently occur in Pakistan. In the history of Pakistan, huge floods have occurred in 1955, 1959, 1976, 1988, 1996, and 2007 (GOP 2000; Khan et al. 2004). It is estimated that during the last fifty years, in Pakistan, the total losses due to floods are about US \$ 10 billion, while more than 5,800 people lost their lives (Khan et al. 2001-02). On 1<sup>st</sup> July 1977, flooding in the Malir and Layari river courses (Karachi), killed 280 people, rendered 18,000 houses and destroyed 5000 dwellings (Jhonson 1979, Pp.90). Similarly in August, 2009, floods devastated large areas of Mardan and Swabi districts, killing at least 13 people and sweeping away hundreds of houses (Daily Dawn 2009).

The heavy floods of July, 2010 were the most devastating floods in the history of Pakistan. Unprecedented heavy monsoon rainfall is blamed to have caused this historical flood. The entire country right from Chitral, the northernmost end up to Karachi, the southernmost end, including northern areas and Jamu Kashmir, was

flooded. The gushing water in Indus system and other rivers hit a total of 78 districts (NDMA 2010). At one time, almost one fifth of Pakistan's total area was under water. About 2,000 people lost their lives and about 20 million affected in these floods (NDMA 2010). A total of 2946 people received injuries, 557226 houses were destroyed, over 6 million people were displaced and 1744471 households were affected (Wunder blog 2010; Ahmadani 2010). The number of individuals affected by these floods exceeded the combined total of individuals affected by 2004 India's Tsunami, 2005 Kashmir earthquake and 2010 Haiti earthquake (BBC 2010; Gulf News 2010).

A huge volume of standing crops and agriculture lands were washed by these devastating floods, as most of the agriculture activities are practiced in the floodplains of Indus River and its major tributaries. Floods destroyed 2244644 acres of crops, which include 700,000 acres of cotton, 2,000 acres each of rice and cane, 330,000 acres of wheat and 300,000 acres of fodder (Bloomberg 2010; NDMA 2010). Pakistan exported 4.6 million tonnes rice last year, which may face a 24% decrease due to the damages caused by recent floods to the paddy crops (Reuters 2010). The GDP growth rate of 4% prior to floods may turn negative with the estimates ranging from -2% to -5% of GDP (Jehangir 2010).

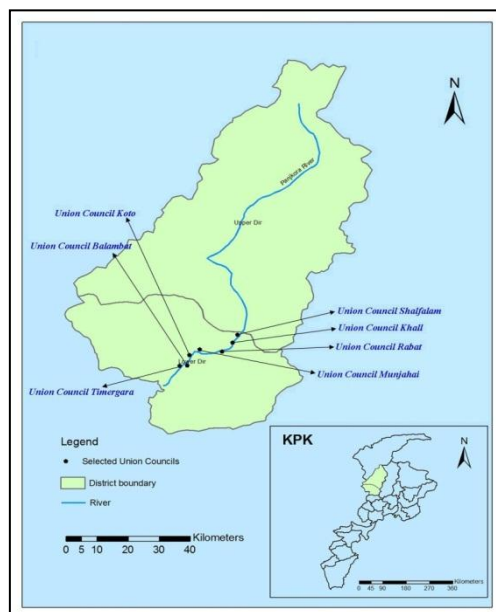
The right bank tributaries of River Indus i.e. river Panjkora and river Swat etc also experienced heavy floods. District Dir Lower and Upper are drained by river Panjkora. Panjkora River is very important because of the fertile alluvial flood plain it has developed (Dichter 1967 Pp.60). The recent flood was the heaviest among all flood events occurred in river Panjkora in the past, which affected both the lower and upper Dir districts. Dir lower is one of the most severely affected districts of the province, which received a lot of damages as a result of this flood. The flood took the lives of many people and washed away standing crops and fertile agriculture floodplain. Communication lines and infrastructure was destroyed and a number of markets were flushed. The main objective of this study is to assess the damages caused by the flood of 2010 in Lower Dir district Northern Pakistan.

### **The Study Area**

This study has been carried out in lower Dir district, which lies in the northern part of Khyber Pakhtunkhwa. River Panjkora flows through the middle of the district with a number of large tributaries from the surrounding mountains. The name Panjkora is a combination of two words, "Panj" and "Kora" which means five streams. This name is given to the river because it is a combination of five major

streams namely, Kohistan River, Gwaldai River, Sherengal River, Dir River and Barawal River. Besides these five main tributaries, river Panjkora is joined by a number of other tributaries as well.

River Panjkora has a large catchment area in the mountains with snowy heights reaching up to above 5,000 meters. These mountains receive heavy snowfall in winter, which melts in the summer months resulting into floods. One of the causes of the recent heavy floods was melting of the snow received in the last winter. Rugged topography and steep slope of the catchment area intensifies the speed of flood water along with some other natural and anthropogenic factors.



**Fig. 1: Location Map of the Study Area**

*(The figure has been constructed in ArcMap software, using raster map of Dir Lower and Upper; and topographic sheet no. 38.N/13)*

The whole of Dir district is vulnerable to flood risk. Mostly the agriculture activities are practiced in the floodplain of Panjkora River and its tributaries. Similarly the markets almost all over the district are located close to river Panjkora increasing flood risk vulnerability (Changnon 2005; Pielke 2001). Almost the whole area of lower Dir district all along the course of Panjkora River was affected by the recent flood. The intensity of damages however varies from sector to sector and place to

place. Seven worst affected union councils of lower Dir district namely UC Shalfalam, UC Khall, UC Rabat, UC Munjahai, UC Koto, UC Balambat and UC Timergara (fig. 1) were selected for this study. Most of the villages of these union councils are located in the hilly areas away from the river, therefore the destruction of residential dwellings and human casualties are low. The major problem was the destruction of communication lines, roads and bridges which disconnected the villages from markets and the main road. Agriculture, being a land based industry, vulnerable to both surface and ground water flooding (Moriis et al. 2007; Posthumus et al. 2009) is the most severely affected sector in the area. The cultivated land and standing crops of all the selected union councils have been washed away.

### **Methods and Materials**

The variables taken into consideration for this study are; damages to agriculture sector in terms of crops, cultivated land and orchards; human casualties; damages to houses, infrastructure like roads and bridges; damages to shops and markets, including sale items and commercial land. Most of the information for this study was collected from secondary sources; however field survey was also carried out in order to get some basic information about the flooded areas. During field visits the people of the affected areas were asked about flood damages, and factors which were involved in intensifying these damages. Interviews were taken from the officials of the concerned line agencies such as District Revenue Office (DRO), Irrigation Department, Agriculture department, Tehsildars, Communication and Works department (C&W) in order to know the efforts of these agencies for the reduction of flood risk and damages, and future planning for flood risk reduction.

The damages data was collected from DRO, C&W, agriculture and irrigation departments of lower Dir district. For a detailed review of literature about flood hazards' global and regional perspectives and the past history of floods, a number of published articles in different journals like the Natural Hazards, Disasters, Flood Risk Management and Pakistan Journal of Geography; books; online news and websites; media reports and statistical reports were reviewed. ArcGIS was used for the purpose of map making like the study area map, and the statistical data was treated in other software like MS Office.

### **Loss Estimation**

Estimates of the financial losses were based on estimates of physical damages and unit prices (Morris et al. 1988). This method is applied to almost all types of

damages. Losses of damaged infrastructure like roads, bridges, poles, towers and other physical infrastructure were estimated through the information and figures recorded from the contractors and builders about the cost of construction of these units and the required amount of money for the reconstruction of these units. These figures were then compared to the data provided by C&W department in order to remove the ambiguities. Losses of markets damages were estimated through calculating the cost of shops' structures with local trends and the cost of items damaged in the markets according to the current prices.

Losses to cultivated land were calculated according to the prices of land, and losses to crops were estimated by calculating the per acre production capacity and then per tone prices of that particular crop. The production capacity of land was based on the figures provided by agriculture department and farmers' estimates as Posthumus et al. 2009 has applied. The owners of orchards were asked about the costs of orchards and their annual production, in order to calculate the losses to this sector.

## **Results and Discussion**

### *Characteristics of the Floods*

As a result of intensive monsoon rainfall, heavy floods were observed in almost all rivers of the country during the last week of July, 2010, which prolonged up to the end of August, 2010 particularly in the lower stage of river Indus. Heavy rainfalls along with snowmelt in the mountains and catchments areas of rivers are considered to have caused these historical destructive floods. Panjkora River is one of the right hand tributaries of river Indus. During the early months of 2010, the mountains and catchments areas of river Panjkora received the heaviest snowfall of the past 80 years. This snow melted with the rainfall in July, resulting in the most disastrous floods, ever occurred in Panjkora River.

In river Panjkora, the flood was at its peak during the night between 28<sup>th</sup> and 29<sup>th</sup> July, 2010 (DRO 2010). These two days and one night were the most crucial hours in the time of flooding. Flood water inundated the areas, never been flooded in the past. Standing crops in the floodplain all along the river were washed away, along with some human casualties. A total of 17 bridges and many roads were destroyed. Agriculture, commercial and residential land were washed away (DRO 2010; C&W 2010). Due to steep slope of the river bed, the flood water was flowing at a very high speed, carrying heavy boulders and sediments load along. Similarly, due to thick forests in the catchments areas of Panjkora River and its

tributaries, flood water eroded and transported big trees in a large number. These trees and boulders turned the flood into a more destructive one, destroying suspension bridges along the way.

### *Causes and intensifying factors of the recent floods*

The main cause of the recent floods was the heavy monsoon rainfall, which prolonged up to six days. Snowmelt in the catchments areas of all the tributaries of Panjkora River increased the volume of water in the river, resulting into heavy floods in the low lying areas. Similarly the steep slope of the catchments area is another factor, which increased the speed of water and its capacity to erode and transport heavy load of boulders and sediments, enhancing the destructiveness of floods. River Panjkora is joined by a large number of large and small tributaries from the surrounding mountains of snowy heights. These tributaries discharge more and more water into the main river increasing the volume of water during floods.

Besides these natural causes, there are some anthropogenic factors as well, which increase the intensity of damages. Clearing of forest cover from the catchments areas, is a major intensifying factor of floods. Forest land can effectively control runoff, as trees absorb rainwater into soils. Once deforested, the lands act as less permeable surface, potentially causing downstream flooding (Chang et al., 2009). Poor floodplain management is another factor in intensifying the damages of floods. Agriculture is practiced in the active floodplain all along the course of Panjkora River. Similarly most of the human casualties in the lower and upper Dir districts were caused due to the ignorance of people who lost their lives during attempt to catch wood and trees brought by floodwater.

## **Damages in the Study Area**

### *Agriculture sector*

Floodplains provide very good locations for agricultural activities (Simonovic, 1999). Unfortunately, the same rivers and streams that attract development periodically overflow their banks causing damages to cultivated land and crops. Agriculture activities are practiced in the floodplain (*sholgara*) of river Panjkora. A number of crops and vegetables are grown in this floodplain. Narrow irrigation channels and water courses are constructed by the people of the area. In the recent flood events, water has inundated almost the whole cultivated land all along the banks of the river (fig. 2). Most part of the cultivated floodplain has been washed away completely, while sediments have been deposited on the remaining narrow tracks (fig. 3). In the

selected union councils, a total of 75,500 kannals irrigated land (*sholgara*), and 693 kannals rain-fed (*lalma*) lands have completely been washed away, costing about 15030.2 million rupees (table no1). The people of the study area had constructed some embankments and retaining walls for the protection of agriculture land. However, due to small landholding per household and low production of the cultivated land, the protective measures deemed insufficiently cost-beneficial (Johnson et al. 2007). These measures were neither enough nor able to survive in such devastating floods and have completely been washed away.

**Table 1: Damage to cultivated lands and estimated losses**

UC	Affected land (kannals)		Total estimated loss (Rs. million)
	<i>Sholgara</i>	<i>Lalma</i>	
Shalfalam	1173	0	586
Khall	2484	0	1987.2
Rabat	4227	243	1869
Munjahai	3701	0	2456
Koto	6210	13	4978
Balambat	1130	0	2249.6
Timergara	2375	437	904
<b>Total</b>	<b>75500</b>	<b>693</b>	<b>15030.2</b>

Source: DOR Lower Dir



**Fig. 2: Flood water flowing over cultivated land**  
*Photograph taken on 29<sup>th</sup> of July, 2010*

**Table 2: Damage to crops and estimated losses**

UC	Total volume of crops damaged (tonnes)	Paddy (tonnes)	Maize (tonnes)	Total estimated loss (Rs. million)
Shalfalam	197.9	173.5	24.4	2.04
Khall	549.1	258.4	290.7	16.5
Rabat	172.5	120.5	52	10.2
Munjahai	616.3	600	16.3	17
Koto	1245.2	1242	3.2	97.67
Balambat	592.7	431.2	161.5	16.3
Timergara	226	226	-	33.5
<b>Total</b>	<b>3599.7</b>	<b>3051.6</b>	<b>548.1</b>	<b>97.67</b>

SOURCE: DOR Dir lower and field survey

Besides agriculture land, the flood destroyed a huge volume of standing crops as well (Fig. 5). A total of 3599.7 tons of crops were washed away with a total estimated loss of 97.67 million rupees. Paddy crops suffered most serious damages to the tune of 3051.6 tons (Table 2.)

**Fig. 3 Flow of floodwater over standing crops (paddies)**

*Photograph taken on 29<sup>th</sup> of July, 2010*



### *Damage to orchards and trees*

The people of the area use to cultivate trees on the banks of the river and on the sides of the fields, along with cultivation of crops and vegetables. Mostly poplar trees are grown for fuel and construction purposes, while in some areas these trees are grown all over large pieces of cultivated land for commercial purpose. Similarly fruit orchards particularly orange orchards are widely found in the study area. The orange of Rabat, Khall and Koto areas are very popular. Almost all those fruit orchards and trees in the floodplain have completely been flushed by the recent floods (fig. 4). A total of 1262 kannals orchards and 2280 trees have been damaged in the study area with a total estimated loss of 94.55 million rupees (table no 3).



**Fig. 4: Damage to Orchards and trees**  
*Photograph taken on 29<sup>th</sup> of July, 2010*

**Table 3: Damage to fruit orchards and other trees in the study area**

UC	Fruit orchards (kannals)	Trees (number)	Estimated loss (Rs. million)
Shalfalam	0	300	0.3
Khall	29	460	4.1
Rabat	23	220	2.5
Munjahai	569	700	86.05
Koto	0	150	0.15
Balambat	10	200	1.2
Timergara	0	250	0.25
<b>Total</b>	<b>1262</b>	<b>2280</b>	<b>94.55</b>
Source: DOR Dir lower and field survey			

*Damage to human lives and settlements*

As already mentioned people interact with floodplain for agriculture practices, while the residential settlements are away from the banks of river. Therefore fewer damages have occurred to residential houses and less number of human casualties is reported. However in some areas, there are dwelling units constructed in vulnerable areas, most of which have been damaged by the flood. In terms of human casualties and houses destruction, UC Khall is the most seriously affected union council in the study area, where 14 houses are completely destroyed while 9 are partially damaged (table 4), whereas a total of 16 vehicles have also been damaged by floods among which 6 were in UC Khall (Table 4).

**Table 4: Damage to human settlements and vehicles in the study area**

UC	Damaged Houses (number)		Estimated loss (Rs. Million)	Vehicles damaged (number)
	Partially	Fully		
Shalfalam	0	0	0	0
Khall	9	14	19	6
Rabat	0	0	0	0
Munjahai	0	0	0	0
Koto	0	0	0	0
Balambat	6	3	4.8	3
Timergara	7	12	16	7
<b>Total</b>	<b>22</b>	<b>29</b>	<b>39.8</b>	<b>16</b>

Source: DOR Dir lower and field survey

**Table 5: Human casualties in the study area**

UC	Death toll	Injuries
Shalfalam	0	0
Khall	4	7
Rabat	0	3
Munjahai	0	0
Koto	0	0
Balambat	1	9
Timergara	1	11
<b>Total</b>	<b>6</b>	<b>30</b>

Source: DOR Dir lower

A total of 6 life losses and 30 injuries are reported from the study area (table 5). Most of human casualties have occurred in UC Khall, where four persons of a single family were drowned by the flood (table 5). These people lost their lives when they were trying to catch the trees and wood slippers brought by floodwater (Fig 4 above).

#### *Damages to bridges and roads*

The recent floods washed away all the suspension bridges in district lower and upper Dir with a number of RCC bridges as well. Flood water rose very high and drowned the bridges either completely or washed away the approaches and parts of some RCC bridges. A total of 9 suspension bridges and 3 RCC bridges were destroyed in the study area (table 6). According to C&W department this was a loss of almost Rs. 257 million. The RCC Bridge in UC Khall, known as *Japani Pul* remained standing, even water was flowing over it for a long time, but the approaching roads to both the ends of the bridge were destroyed. A large population living in the villages to the right bank of river Panjkora depends upon Khall Bazaar for livelihood commodities. As a result of the destruction of all connecting bridges, the people of these villages were not having access to the bazaar for almost four weeks. After the decline of floodwater, the people themselves connected the Japani Bridge to the road through filling the eroded depression and opened it for pedestrians and later on the approaches were reconstructed by the people and opened for traffic. Now a day all the villages to the right bank of the river depend on this bridge for transportation as all other suspension bridges are destroyed. At many points, chair lifts are used to cross the river (fig 5). Some of these lifts are run through generators or vehicle engines while some through handles.



**Fig. 5: Chair lift, an alternative means for crossing the river**  
*Photograph taken in December, 2010*

**Table 6: Damages to bridges, roads and estimated losses of these damages**

UC name	Type of bridge		Nature of damage		Est. Loss	Roads	Est. Loss
	Suspension	RCC	Full	Partial	Rs Million	(km)	Rs Million
Shalfalam	2	0	2	0	30	2	1
Khall	3	1	3	1	60	32	4
Rabat	1	0	1	0	15	0	0
Munjahai	1	0	0	0	15	0	0
Koto	1	0	1	0	2	0	0
Balambat	0	2	2	0	120	8	1
Timergara	1	0	1	0	15	21	8
<b>Total</b>	<b>9</b>	<b>3</b>	<b>10</b>	<b>1</b>	<b>257</b>	<b>63</b>	<b>14</b>

Source: C&W, DRO, Dir lower and field survey

Flood water also washed away a total of 63 km roads in the study area causing an estimated loss of Rs. 14 million (Table 6), disrupting transport for quite a long time.

#### *Damage to commercial land and markets*

Located close to the riverbanks in both the districts, four markets were completely washed away while others were partially damaged. A total of 287 shops were affected in the study area with 222 completely destroyed causing a total estimated loss of 226.5 million rupees (Table 7). Khall is the most severely affected UC in terms of market destruction, where 221 shops have been damaged costing 166.3 million rupees. For example, the main market in UC Khall, lying on each side of the river has been severely affected, the right bank market completely washed away while the left-bank one has been damaged up to 60 percent (Fig 6). A total of 26 kanals commercial land has also been destroyed; costing Rs. 35.5 million (Table 7).



**Fig. 6 Shops destroyed by the recent flood**  
*Photograph taken in December, 2010*

**Table 7 Damage to shops and commercial lands in the study area**

Name of UC	Damaged shops	Nature of damage		Estimated loss	Commercial land damaged	Estimated loss
	Total number	Partial	Full	RS. Million	(kanals)	RS. Million
Shalfalam	0	0	0	0	2	2.2
Khall	221	51	170	166.3	5	5.1
Rabat	0	0	0	0	0	0
Munjahai	0	0	0	0	0	0
Koto	0	0	0	0	0	0
Balambat	39	12	27	31.2	3	4.2
Timergara	27	2	25	29	16	24
<b>Total</b>	<b>287</b>	<b>65</b>	<b>222</b>	<b>226.5</b>	<b>26</b>	<b>35.5</b>

Source: DRO Dir lower and field survey

### The Aftermath

The study area is a part of district lower Dir. Dir is connected to the rest of the country through Chikdara Bridge. This bridge was destroyed by the recent floods and the district was disconnected from the lower areas. As a result the supply of livelihood items and transportation was suspended resulting into food shortage and price crises. An alternative way through Bajaur Agency was to be used for transportation, which was very long and in bad conditions. The food commodities brought through this way were not enough for the population of the area and due to long mileage and fuel shortage the prices of these commodities increased by four and five times.

In the same way, the villages were disconnected from the markets and main roads due to the destruction of transportation lines and bridges all over the study area. On one hand, the access to market was very difficult, and on the other hand, the shortage of food items, high prices and the transportation of these items to the villages was another problem. In most areas the people worked on community basis to restore transportation lines and establish alternative means e.g. chair lifts, for crossing over the river to overcome the problem at their own.

The eroded lands are now under the process of reconstruction. The people are again converting the flooded areas into agriculture land by filling the eroded areas and removing the deposited load from the cultivated land. During the process of reconstruction, a number of conflicts are arising among the people who claim shares in these flooded areas. Re-demarcation of fields' and property's boundaries is a difficult and conflictive process. Some people claim larger shares than they were having before the flood. As land settlement is not established in Dir district, therefore there is no record of land and property; hence the possession of larger area by one person engulfs the land of another person, resulting into conflicts and suspension of the reconstruction process.



**Fig. 7: Reconstruction of damaged cultivated lands**  
*Photograph taken in December, 2010*



**Fig. 8: Temporary wooden bridges constructed by the community**  
*Photograph taken in December, 2010*

## Conclusion

The floodplain all along the banks of river Panjkora is extensively used for growing crops, trees, orchards and vegetables; therefore, agriculture sector has faced most serious damages as compared to other property. The destruction of cultivated land and standing crops, particularly paddies, is a great loss to the study area as many people were engaged in agriculture activities and a large number of families depended upon the crops grown in these lands. Reclamation and reconstruction of these flooded lands is a difficult, time consuming and expensive process. Similarly, due to the erosion of fertile surface soil and destruction of narrow water courses which were supplying water for irrigation, production per acre will be much lower than before for many years to come.

The main road to Dir runs close along the river and hence the markets are also located along the road close to the river. This factor increases the vulnerability of commercial centres to flood risk. Large number of shops full of sale items and stocks were drowned by water in the recent flood event.

A number of suspension bridges (formed of wood) and RCC bridges were destroyed resulting into the disconnection of many villages from markets and the main road. No doubt, these floods were caused by nature but the damages were mainly due to anthropogenic factors, like mismanagement of the floodplain, insufficient protective measures, unawareness of people and impoverishment in technical and financial resources. The existing political, economic and physical constraints in a community determine one's vulnerability to floods and other hazards. Lack of structural measurements and weakness of the existing structures increased the intensity of damages caused by the floods.

Certain structural and non-structural measures can reduce the intensity of damages to a much greater extent. Involvement of local people and community in awareness raising tasks about floodplain management, flood risk and interruption in river channel may have promising results in flood risk reduction. However, the joint efforts of the government and the local line agencies are necessary in flood prevention and disaster mitigation. The community, therefore, should have some monitoring groups that should push the concerned officials to undertake their institutional duties and responsibilities. Local volunteer emergency rescue teams are helpful in reducing human casualties. Similarly, the line agencies should pinpoint the most vulnerable flooded sites and settlements, and the construction of dwellings or commercial units should be prohibited in those vulnerable areas.



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## **‘AND’ as a Narrative Tool in Wilde’s “The Happy Prince”**

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### **Abstract**

Oscar Wilde’s fairy tales belong to the genre of the literary fairy tale. These tales are equally popular among both the adults and children. Their timeless appeal for readers of all ages depends upon their structural and thematic proximity with oral narratives. Wilde has employed various devices to align his tales to oral fairy tales. One such device is the skilful use of the coordinating conjunction ‘and’ in his tales. This paper is an attempt to examine the manner in which he has exploited this grammatical device and assess the ways in which he has achieved the desired effect.

**Key words:** Wilde, fairy tale, conjunctions, coordinators, oral narrative

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### **Introduction**

A significant feature of Wilde’s fairy tales is the overwhelmingly abundant use that he has made of the coordinating conjunction ‘and’. At times, he has used it up to fifty three times on one page<sup>1</sup>. Grammatically, ‘and’ is used for coordinating sentences or clauses. Wilde has used it as a major tool to build up his narration, and to give it a flavour of oral narratives.

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<sup>1</sup> Page 556 of ‘The Star Child’ *The Complete Works of Oscar Wilde* 1963 London: Hamlyn

There are three major coordinators in English grammar, *and*, *or*, and *but*. The first two are also known as central coordinators. "The most basic semantic role of coordinators is to express the logical relations of conjunction and disjunction, corresponding approximately to English *and* and *or* . . ." (Huddleston; 1988:195). Huddleston further suggests that these two are 'most central' coordinators because they occur in sentences that are "most distinctively coordinative with respect to . . . open endedness, and . . . range of occurrence . . ." (1988:195). The use of coordinator *but* is predominantly linked with ideas of contrast. *And* and *or* are major coordinators for phrasal coordination; *but* is used to link adjective and adverb phrases.

### Semantic Implications of '*And*'

According to Quirk et al. (1985:930), *and* as a coordinator is most common and general in meaning and use. It denotes relationship between the content of the clauses. This relationship is often made explicit by adding an adverbial to the proposition. The only condition for the legitimacy of its use is that the contents of the clauses should have enough in common to justify its use. This condition is essentially a pragmatic one. "In logical terms, *and* merely conveys (for declarative clauses) that if the whole sentence is true, then each of its conjoined clauses is true. But the pragmatic implications of the combination vary, according to our presuppositions and knowledge of the world . . . the relations of meaning between conjoins are not hard and fast: they vary in strength, and more than one can coexist in the same occurrence of *and*" (Quirk et al, 1985:930).

Halliday & Hasan (1976:233) believe that "The simplest form of conjunction is 'and'" It enters into cohesive relation with the clause. They further state that *and* is more of a structural marker than cohesive that is why we do not often find it used at the beginning of a sentence. Children's narrative compositions make a very abundant use of coordination conjunction *and*. ". . . we tend not to consider that a child's composition having *and* as its dominant linker can really be said to form a cohesive whole . . . It is merely a structural signal" (1976, 233:234). Yet they go on to say ". . . it is a fact that the word *and* is used cohesively, to link one sentence to another." Its cohesive scope is larger than its structural scope. In its 'additive' implication, ". . . it often seems to have the sense of 'there is something more to be said'. . . ." (Halliday & Hasan 1976:245). They term this kind of relation as expressing 'internal' relation, ". . . a kind of seam in the discourse". They further believe that *and* is also used in 'adversative' relation to the clause. By 'adversative

relation they mean “. . . ‘contrary to expectation’. The expectation may be derived from the content of what is being said, or from the communication process . . .” (Halliday & Hassan 1976:250-251). *And*, as a conjunction, also enters into temporal relation in combination with *then*. Temporal relation is a “. . . relation between the theses of two consecutive sentences . . .” (Halliday & Hassan, 1976:261).

Following are some of the semantic implications in connotative uses of the coordinator *and* marked out by Quirk *et al*:

- i. the second clause is a *consequence* or *result* of the first clause. The first clause sets the conditions in which the second clause has its semantic value.
- ii. the second clause is *chronologically sequent* to the first. It excludes any cause-effect relationship.
- iii. the second clause establishes a *contrast*.
- iv. the second clause is felt to be surprising in view of the first, so that the first clause has a *concessive force*
- v. the first clause is a *condition* of the second clause. In such cases the first clause is a directive and the second describes the consequences of following that directive. In this type of coordination, it is not necessary that the first clause should be an imperative or the second clause to contain ‘shall’ or ‘will’. It may be formed of two imperative clauses for idiomatic effect.
- vi. the second clause is semantically *similar* to the point being made in the first clause.
- vii. the second clause is a ‘pure’ *addition* to the first clause, the only requirement being that the two statements should be congruent in meaning.
- viii. the second clause adds an added comment or explanation to the point in the first clause

(1985:930-932)

Halliday & Hasan (1976: 233:267) group these semantic implications as discussed earlier under the broader umbrella of ‘additive’, ‘adversative’, ‘causal’ and ‘temporal’ relationships. Jackson (1996) also uses these categories to describe the semantic function of the coordinator *and*. He states that *and* is the simplest form

of combination and is classic conjoiner for ‘additive’ meaning. (p.219). He believes that the use of *and* in its chronologically sequent implication is purely ‘temporal combination’. This is a common use of coordination by *and* in stories, especially tales told by children and tales told to the children. (p.224). He considers the consequential or the resultative use as a case of causal combination if the second clause is a logical or consequential result of the first. (p.227). He also states that *and* is not a prototypical coordinator for contrastive relation between clauses but is often used for the same purpose. In such constructions *and* is often replaceable by coordinator *but*. According to Schiffrin (1996:131) “...and works at a local level to link clauses into sections of a story.”

On the whole the basic categories of the semantic implications of the coordinator *and* remain as described by Halliday and Hassan (1976). Quirk et al (1985) have further broken down their subtle implications. These are the semantic uses that are going to be used as a tool in this paper to analyse Wilde’s handling of the coordinator *and* in his fairy tale ‘The Happy Prince’.

“The Happy Prince” begins with a clear use of *and* in its additive relation to set up details of the main protagonist’s appearance; ‘He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, *and* a large red ruby glowed on his sword hilt.’<sup>2</sup> A little further, on a similar use is seen in descriptions of the Charity Children and their Master as they comment on The Happy Prince’s appearance. A chronological *and* relation describes the Master’s reaction and an additive relation elaborates on his looks:

‘He looks just like an angel.’ Said the Charity Children as they came out of the cathedral in their bright scarlet cloaks *and* their clean white pinafores.

‘How do you know?’ said the Mathematical Master, ‘you have never seen one.’

‘Ah! but we have in our dreams’ answered the children; *and* the mathematical frowned *and* looked very severe, for he did not approve of children dreaming.’

We are told of the Swallow’s love affair with the reed with *and* in its resultative use, “‘Shall I love you?’ said the swallow, who liked to come to the point at once, *and*

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<sup>2</sup> within the quotes the italics are ours.

the reed made him a low bow.” The Swallow’s resultant joy at acceptance of his love is also shown in an action using *and* in a phrasal combination and in its resultative form, “. . . So he flew round *and* round her, touching the water with his wings, *and* making silver ripples.”

The observation of the fellow swallows over this unique attachment is narrated by the use of the additive *and* to make a comment: ‘. . . she has no money, *and* far too many relations.’ The author’s voice makes a comment using *and* for the purpose, ‘. . . *and* indeed the river was quite full of Reeds.’

The breakup of this unusual love affair after the departure of fellow swallows employs additive, resultative and conditional relations of *and*, ‘After they had gone he felt lonely *and* began to tire of his lady love.’ Suddenly he finds faults with her and a resultative *and* tell of the negativity he now finds, “‘She has no conversation,’ he said, ‘*and* I am afraid that she is a coquette . . .’”. The fact is confirmed by a commentative *and* relation, ‘. . . *And* certainly, whenever the wind blew, the Reed made the most graceful curtsies.’ The Swallow goes on with his fault-finding using *and* in its conditional relation, ‘I admit that she is domestic, he continued, ‘but I love travelling, *and* my wife, consequently, should love travelling also.’ *And* in its resultative relation declares the final parting of the ways, ‘You have been trifling with me,’ he cried. ‘I am off to Pyramids. Good-bye!’ *and* he flew away.’ In the setting of the narrative this *and* is also chronological in its semanticity as it moves the narrative forward and the scene of the action also changes topically.

*And* in its temporal relation of chronological sense take us with the swallow in his journey towards the city telling us the time span that he flew, ‘All day long he flew, *and* at night time he arrived at the city . . . *and* he prepared to sleep.’ A contrastive *and* directs his attention to the tears of the statue that he has chosen as his shelter, ‘. . . the stars are quite clear *and* yet it is raining.’ a resultative *and*, “‘. . . I must look for a good chimney-pot,’ *and* he determined to fly away.” Looking up he saw the golden statue of the Happy Prince weeping tears, ‘. . . The eyes of the Happy Prince were filled with tears, *and* tears were running down his golden cheeks.’ The additive *and* relation here legitimize the repetitive ‘tears’ bringing out the painful reality of what he had thought were drops of rain.

The Happy Prince’s back flash narrative is built up with *and* in its chronological and conditional use; ‘When I was alive *and* had a human heart,’. . . . In the day time I played with my companions in the garden, *and* in the evening I led the dance in the



great hall . . .’ A commentative and a chronological *and* relation tell of his happiness and the end of his happy life’ My courtiers called me the Happy Prince, *and* happy indeed I was . . .so I lived *and* so I died.’ The narrative is brought to the present again with the use of ‘and’ at the beginning of a sentence which goes against the standard rules for its use and so it stylistically marked, ‘*And* now that I am dead . . .’, it serves to bring the story to the present situation of the Happy Prince where is forced to see all the misery around and yet cannot help due to his transition to the state of death and to immobile form of statue. His pain of impotency is all the more agonizing because though his heart is made of lead (in sheer contrast to the gold on his outer body) yet it feels and aches at what he sees. This phenomenon is not surprising and is in line with the parameters of a Faerie Realm.

The action of the tale from hence onwards comprises three parallel narrative events of altruistic intention. These exhibit a similar parallel pattern in the use of ‘and’ relations.

The Happy Prince’s request for the first of these philanthropic commission is built up of description of a family in dire need of monetary help with the additive use of *and*, ‘. . . far away in a little street there is poor house. One of the windows is open, *and* through it I can see a woman seated at a table. Her face is thin *and* worn, *and* she has coarse, red hands . . . In a bed in the corner of the room her little son is lying ill. He has fever, *and* is asking for oranges.’ The Happy Prince’s agony at his inability to help consists of two propositions linked with a resultative *and* relation stating his incapability, ‘My feet are fastened to this pedestal *and* I cannot move.’ The Swallow’s response to this plea is an exotic description of the land where he is waited. We find *and-conjunction* used here as part of a phrase “My friends are flying up *and* down the Nile . . .”, additive *and* carries on the activities of his friends ‘. . . *and* talking to the large lotus flowers . . .’ He goes on to describe the King in his coffin with additive *and*, ‘. . . He is wrapped in yellow linen, *and* embalmed with spices. Round his neck is a chain of pale green jade, *and* his hands are like withered leaves.’

The ensuing argument between the two contains *and* in its additive relation, “. . . will you stay with me for one *and* be my messenger? The boy is so thirsty *and* the mother so sad.’ In the Swallow’s reservation about little boys’ virtue, he talks about his capacity to dodge them when they tried to hurt them and a commentative *and* adds the information on the Swallow’s swiftness, ‘. . . *and* besides I come of a family famous for its agility . . .’ Finally the Swallow agrees and an additive *and*

links the two actions ‘. . . stay with you for one night *and* be your messenger.’ Next he took the ruby from the Prince’s sword and a chronological *and* relation gives the action ‘. . . *and* flew away . . .’ on his task. His journey is full of descriptions of the places he flew over, built up with additive *and* relation, ‘He passed by the palace *and* heard the sound of dancing . . .’ He heard a beloved being told about stars and love, “How wonderful the stars are,” he said to her, “*and* how wonderful is the power of love!” The Swallow flies over them:

he passed over the river, *and* saw the lanterns hanging to the masts of the ships. He passed over the Ghetto, *and* saw the old Jews bargaining with each other, *and* weighing out money in copper scales

The chronological *and* relation takes over as the swallow reaches his destination:

At last he came to the poor house *and* looked in . . . In he hopped, *and* laid the great ruby on the table.

In between the two sequent actions quoted above, we have another additive *and* relation showing the state of affairs at the destination, ‘The boy was tossing feverishly on his bed, *and* the mother had fallen asleep, she was so tired’. The Swallow’s kind act of fanning the sick boy gives us a resultative *and* relation in , “How cool I feel!” said the boy, “I must be feeling better”; *and* he sank into a delicious slumber’; in one sense it can also be interpreted as chronological relation between the two actions. The Swallow flies back to the Happy Prince and reports back using a chronological *and*, ‘then the Swallow flew back *and* told him what he had done.’

The ensuing discussion between the two protagonists about the event logically contains a resultative and a chronological *and*. The Happy Prince’s explanation of the Swallow’s curious warm feeling makes him think, ‘*And* the little swallow began to think, *and* then fell asleep.’ (Exactly what he is thinking over is not told but the implication is obvious).

The narrative event the next day begins by describing the Swallow’s actions with chronological *and* relation, ‘When the day broke he flew down to the river *and* had a bath.’

In between this discourse world of the Faerie Realm where a statue and a bird are operating at the level of possible world, suddenly the actual world intrudes. The Professor of Ornithology's amazement at finding a swallow at that particular time in seasonal cycle gives us a resultative *and* relation in, "A swallow in winter!" *And* he wrote a long letter about it to the local newspaper.'

The Swallow is once again happy in the thought he would now finally be able to fly to warmer land elaborated by a resultative *and-conjunction*, 'and he was in high spirits at the prospect.' On his last day in that city, he visits the city and additive relation tells of his activities; '. . . *and* sat a long time on the top of the church.' The amazement of the Professor from the actual world is now equated here in the conversation of other birds' in this discourse world with an additive *and-conjunction*, 'Wherever he went the Sparrows chirruped, *and* said to each other, "What a distinguished stranger!"'. The characters in the discourse world substantiate the actual world's disbelief at the phenomenon and the two worlds synthesize with each other.

In the evening when the Swallow tells the Happy Prince that he is going to Egypt to join his flock, he requests him to stay another night with him. The Swallow answers by describing the land that he intends to visit; the exotic description is built up with additive *and-conjunctions*, and chronological *and* relations to describe the actions of a god of the land:

The river-horse couches there among the bulrushes, *and* on a great granite house sits the God Memnon. All night long he watches the stars, *and* when the morning star shines he utters one cry of joy, *and* then he is silent. At noon, the yellow lions come down to the water's edge to drink. They have eyes like green beryl, *and* their roar is louder than roar of the cataract.

The Happy Prince's answer to this glamorous description is a bleak description of a poor young writer. The description is developed entirely with additive *and* relation since the writer is unable to act due to adversity:

far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, *and* in tumbler by his side there is bunch of withered violets. His hair is brown *and* crisp, *and* his lips are red as pomegranate, and has large and dreamy eyes. He is trying to finish a

play for the Director of the Theatre, but he is too cold to write anymore.  
There is no fire in the grate *and* hunger has made him faint.

The Swallow agrees to help, and the Happy Prince tells him to pluck out a sapphire from his eye and take it to the young writer using a chronological and resultative *and* relations, “. . . Pluck out one of them *and* take it to him. He will sell it to the jeweller, *and* buy firewood, *and* finish his play.” The Swallow’s reaction to this heart rendering directive is immediate negation, “I cannot do that”; and began to weep.’ But eventually he complies with the Happy Prince’s wishes and his journey is described using a similar syntactic pattern as for his earlier one using chronological *and* relation, ‘. . . *and* flew away to the student’s garret . . . *and* came into the room . . .’ the young writer wakes up,’. . . *and* when he looked up he found the beautiful sapphire lying on the withered violets.’, a resultative *and* tells us about the impact of this gift, ‘. . . *and* he looked quite happy.’

The third narrative event begins by a portrayal of the Swallow’s activities the next day using an additive *and-conjunction*; ‘He sat on the mast of a large vessel *and* watched the sailor . . . A chronological relation locates the time when he is ready to depart; ‘. . . *and* when the moon arose he flew back to the Happy Prince. “I am come to say good-bye,” he cried.’ Again comes a request for further one night’s stay from the Happy Prince, and once again we get an exotic depiction from the Swallow as he compares the dreary season advancing in the land where he is located at the moment to the warm climate and peaceful and pleasantly idle life of where he intends to fly, all built up with additive and chronological *and* relation.

“It is winter,” said the Swallow, “*and* the chill snow will soon be here. In Egypt, the sun is warm on the green palm trees, *and* crocodiles lie in the mud *and* look lazily about them. My companions are building a nest in the Temple of Baalbec, *and* pink *and* white doves are watching them *and* cooing to each other . . . *and* next spring I will bring you back two beautiful jewels in the place you have given away. The ruby shall be redder than a red rose, *and* the sapphire shall be blue as the great sea.”

The Happy Prince’s reaction to this is again similar to the earlier events in terms of narrative events though it contains a mix of *and* relations. The sorry plight of a little match girl is narrated using two additive, two resultative and one chronological *and* relation: a resultative *and* relation tells about her problem “. . . She has let her matches fall in the gutter, *and* they are all spoiled.” In the next sentence we get

additive *and*, 'Her father will beat her if she does not bring home some money, *and* she is crying. She has no shoes or stockings, *and* her little head is bare.' He gives the command to the Swallow and its rationale with an additive and a resultative *and*, 'Pluck out my other eye, *and* give it her, *and* her father will not beat her.' Though the Swallow is reluctant to completely blind the Happy Prince, he nevertheless carries out his dictum. Here too, we find the same narrative pattern as for the earlier two journeys; using chronological *and* to show his movement through the air; 'So he plucked out the Prince's other eye, *and* darted down with it. He swooped past the match-girl, *and* slipped the jewel into the palm of her hand.' The difference between this journey and the earlier two is lack of long descriptions of the area that it flies over because the match-girl is located 'In the square below . . .' The span of the aerial movement is shortened and its direction changes from horizontal to vertical. The outcome of the act shows the little match-girl's joy, "What a lovely bit of glass!" cried the little girl; *and* she ran home, laughing.' The use of *and* here carries within it both the chronological as well as the resultative implications. She finds the jewel then she runs home; her state of joy is a result of the same find so that as a result she laughs.

After these three narrative events, the dynamics of the tale alter. The Happy Prince is now totally blind but he tells the Swallow to fly to the warm land; it is significant that he does not ask the Swallow to stay back and help him in his disabled state. But the Swallow after all his empathetic acts now finds it impossible to leave the Happy Prince in this state and on his own decides to stay back with him, an additive *and* relation declares his intention, "I will stay with you always," said the Swallow, *and* he slept at the Prince's feet.'

Now the Swallow entertains the Happy Prince with glamorous sketches of all he had seen in his flights to exotic lands. An additive *and* conjunction link the two acts of the Swallow on the next day. 'All the next day he sat on the Prince's shoulder, *and* told him stories of what he had seen in strange lands.' His narrative is all made up of additive *and* relation between an entity what that entity does. The description holds a certain reality where entities from actual world are juxtaposed with entities from a possible discourse world, where there are merchants placed next to where a King of the mountains of the moon exists and his existence is taken as part of imaginative truth, a snake is fed with honey cakes and no questions asked. All this contributes to building up of the essence of Faerie Realm: its wonder element:

He told him of the red ibises, who stand in long rows on the banks of the Nile, *and* catch goldfish in their beaks; of the Sphinx, who is as old as the world itself, *and* lives in the desert, *and* knows everything; of the merchants who walk slowly by the side of their camels *and* carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, *and* worships a large crystal; of the great green snake that sleeps in a Palm-tree, *and* has twenty priests to feed it with honey-cakes; *and* of the pygmies who sail over a big lake on large flat leaves, *and* are always at war with butterflies.

But these descriptions hold little wonder for the protagonist who has witnessed such misery from where he is positioned. For him, more important than all these 'marvellous things' is 'suffering of men *and* of woman'. He asks the Swallow to fly over the city and relate to him what he sees. The roles are here reversed; the swallow now becomes the eyes that the Happy Prince has lost. We see a syntactic change in his form of address to the Swallow as well. In the earlier three narrative events, he had addressed the swallow as 'Swallow, Swallow, little Swallow'. Now it changes to 'Dear little Swallow'. This change of address is suggestive of a subtle but important change in their relationship. They are now closer to each other in terms of an affinity based on selfless friendship. It is also a sign of a certain maturity that the Swallow has attained out of this relationship.

The last narrative event is different from the earlier three. We see changes in the dynamics of the movement of the tale. Swallow's flight over the city is quite different now from his earlier ones when he was mentally ready to go to warmer lands. He now sees what he had earlier missed out. He flew over the city:

*and* saw the rich making merry in their beautiful houses, while the beggars were at the gates. He flew into the dark lanes, *and* saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge, two little boys were lying in each other's arms to try *and* keep themselves warm. "How hungry we are!" they said. "You must not lie here, shouted the watchman *and* they wandered out into the rain.

All the sentences here are connected with additive '*and*'. The last two have resultative implications as well. Significantly as the description becomes less glamorous there are fewer *and* relations. He flies back to the Happy Prince and chronological *and* serves to tell him about it. 'Then he flew back *and* told the Prince what he had seen.' He is told to take all the gold leaves from the Prince's

body and a chronological *and* links the two parts of the directive; ‘. . . *and* give it to my poor.’ With the painful new wisdom that the Swallow has attained in his flight, he does not refuse to do what the Prince asks him to do. As the Prince loses his gold, he becomes ‘. . . dull *and* grey’ a resultative *and* here contrasts the state of the prince and an additive *and* links the two parts of the result of the action; ‘. . . *and* the children’s faces grew rosier, *and* they laughed. . .’

As the tale draws to its end, we find fewer *and* relations. The seasonal change is indicated with chronological relation ‘Then the snow came *and* with the snow came the frost.’ A tribute to the beauty of the season is paid in description of the setting with an additive *and-conjunction*; ‘The streets looked as if they were made of silver, they were so bright *and* glistening . . .’ The descriptions of little boys’ attire and their season bound activities with an additive and a chronological *and-conjunctions*; ‘. . . *and* the little boys wore scarlet *and* skated on the ice.’ The Swallow fights an ineffectual combat with the deadly weather using additive *and-conjunction*, growing ‘. . . colder *and* colder . . . *and* tried to keep himself warm by flapping his wings.’ The warmth of land that wanted to fly to had now become a dream of the past. Eventually, he loses the battle, and two chronological *and-conjunctions* tell us; ‘*And* he kissed the Happy Prince on his lips, *and* fell down dead.’ The use of the first *and-conjunction* here is stylistically marked. Grammatically it occurs at the beginning of a sentence which is its erratic use, but is very much in keeping with the linguistic dynamics of the tale. It lends a flavour of an oral tale to it and keeps the action in synchronization with the way events are narrated throughout the tale.

As the actual world takes over the discourse world of the tale, the action becomes calculated and materialistic, we get very little use of *and* relations. Characters like the Mayor and the Town Councillors enter and suddenly the Faerie Realm recedes. They are not privy to what has happened, are unable to see the actual beauty of the Prince and they only see a ‘shabby’ Prince who has lost all his riches. A chronological *and* relation takes them towards the Happy Prince; ‘. . . *and* they went up to look at it.’ A resultative *and-conjunction* shows them the Happy Prince in his present poor state; ‘. . . *and* is golden no longer’. The discussion between them continues when they suddenly find the dead Swallow, the conversation continues with an additive *and*, “*And* here is actually a dead bird at his feet!” The use of *and* is stylistically marked as it occurs at the beginning of a sentence; it serves the purpose of creating a conversational continuity.

The statue that for the world has turned ugly and so is deemed as useless is melted in a furnace and a chronological *and* tells us ‘. . . *and* the Mayor held a meeting . . .’ A squabbling ensues about whose statue should be erected in his stead and a resultative *and* gives us the information ‘. . . *and* they quarrelled.’ While they are thus arguing, God sends His Angels to get the best things in the world. He finds the two things that the materialistic world had discarded, the broken lead heart of the now melted Prince and with an additive *and* the swallow is grouped with him; ‘. . . *and* the dead bird’. The last sentence of the tale contains an additive *and* relation when God declared that the bird would always sing in Paradise ‘. . . *and* in my city of gold the Happy Prince shall praise me.’ Divine wisdom understands and culls the goodness to which our world is blind. That also adds to the Faerie quality of the tale though religious element is not to be found in Faerie Realm; but a desire for poetic justice is here satisfied.

## Conclusion

The analysis of overwhelmingly profuse use of the coordinator *and* in Wilde’s ‘The Happy Prince’ yields a certain pattern of usage. There is a predominance of three types of semantic implications of coordination by *and* in the tales: chronological linked with temporal movement of the narrative, additive and resultative.

The chronological and the resultative coordination tend to occur close to each other in the text. The high proportion of the chronological and the resultative coordination indicate the dynamics of the narrative. It comprises action and its consequences. The higher number of the chronological coordination implies more activity while the resultative tends, at places, to be more abstract, and is indicative of a change in the attitude and the stance of the protagonists along with being a direct consequence of the physical action.

The profuse use of the additive *and*-coordination indicates a higher level of descriptions. Information is built up in simple syntax. Details that create an exotic atmosphere of the Faerie Realm are not told in the complex grammar of subordination. Long, multi-clausal sentences in simple syntax are joined with the coordinator *and* in its additive function. Sometime whole paragraphs comprise just two to three sentences that are multi clausal joined with *and-conjunction*.

Another striking feature of the *and*-coordination is its rather deviant use with heavily repeated occurrence at the beginning of sentences. As such, it becomes a stylistically



marked treatment of the coordinator. It is used in its chronological and additive semantic implications. At times, it creates a rhythmical effect on the reader by its continued repetition at the beginning of successive sentences. Its basic function in these tales is to carry the narrative forward, especially in a conversational tone. This particular exploitation of the coordinator aligns these literary fairy tales to oral narrative, especially of the children: “*And* is often used in storytelling . . . especially by the children” (Jackson, 1996:224). Coordination, then, has not been used just for cohesive purposes but as a creative tool by the author.

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## Wordsworth's Poetry: Liberating Readers from Rigid Personas

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### Abstract

All humans have the inherent ability to adjust themselves in the society in which they live. But in the blind pursuit of placing themselves elatedly in the outer world, they tend to forget as to who they really are. They dress up themselves in the masks of certain roles overtly. The result is that in order to be acceptable to the social norms and mores, they become what Jung would call persona-possessed; and thus they lose touch with the essential being. This paper is an attempt to read Wordsworth's poetry as a way of liberating humans from their rigid personas in order to make them more efficient, productive, healthy and peaceful individuals of the society.

**Keywords:** Wordsworth, Jung, the Romantic Movement, persona

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### Introduction

Some Jungian scholars read the Romantic Movement as an imaginative reaction to the extreme rationalism and industrialization of the 18th century in which people focused more on the material gains and comforts of life. The thrust of the society was mainly to the outward. The appearance was more important than the reality; the body than the soul; the part than the whole; the persona<sup>1</sup> than the

unconscious<sup>2</sup>, as a Jungian would put it. Most of the 18th century poets and writers laid emphasis on the appearance and style of their work; the word was more important than the meaning. Such was the backdrop of the age in which writers like Wordsworth and Coleridge grew up. They knew that in the pursuit of a good style, the 18th century writers had created what Wordsworth calls “poetic diction” (Preface to LB, 306)—something which he says distances the reader from the meaning. This is why Aritro Ganguly says:

The Romantics grew up in an age where words were fast losing their inherent vivacity, in other words the ‘soul’ that Plato was talking about. This loss affected the poetic brilliance and creativity and the Romantics in their own ways were trying to bring back the lustre to words (8).

The emphasis on the appearance rather than on the reality; on the style rather than the meaning; on the persona or the consciousness rather than the unconscious gives birth to the disconnect which imbalances a work as much as it imbalances an individual or even a society. This trend did not set well with the romantic poets, especially William Blake and Wordsworth. Perhaps that is why Wordsworth says, “that now our life is only drest / For show; mean handy-work of craftsman, cook / Or groom” (“Written in London, 1802,” 2-4).<sup>3</sup> These lines of Wordsworth clearly refer to the outward appearance and prosaic consciousness of life. Not that the exterior or the appearance is not important. But this too is a fact that apparent luster without much substance usually makes such an object or person ludicrous. The word, “now” lends deeper meaning to the lines; it clearly shows how Wordsworth juxtaposes the here and now with there and then. Not that it refers only to the popular nostalgic streak of the Romantics to idealize the past; it also shows how the appearance has become more important.

Interestingly the word, “now” occurs again in the line 8 of the poem. In addition to strengthening the lines quoted above, this time it also points to what a Jungian would call the overdevelopment of the persona or the conscious: “No grandeur now in nature or in book / Delights us” (“Written in London, 1802,” 8-9). Not that the lustre or the “grandeur” is gone; it has not. The blind pursuit of the social roles we play and the overdevelopment of the consciousness blind us to the beauty around us. The idea can be better expressed in the words of S. T. Coleridge, who says, “I see, not feel, how beautiful they are” (“Dejection: an Ode,” line 38. Emphasis mine). And again in the words of Coleridge from the same poem, we

“may not hope from outward forms to win / The passion and the life, whose fountains are within” (45-46).

Wordsworth believes that in their blind pursuit of adjusting themselves to the social environment and the world surrounding them, humans distance themselves from ‘Nature’, i.e., the unconscious. “The world [becomes] too much with [them],” and as such they turn their back on the unconscious which, by virtue of fluidity, flexibility, vastness, immensity depth, irrationality and primitiveness, I believe, is Nature in Wordsworth’s poetry. This is why Jung says, “Civilized life today demands concentrated, directed conscious functioning, and this entails the risk of a considerable dissociation from the unconscious” (*The Portable*, 276).

This idea is in line with what Jung calls the persona, which, in his opinion, is humans’ inherent ability to adjust themselves to the social environment in which they live in order to be acceptable to the society. Humans consciously pursue the growth of the persona and as a result go farther away from the unconscious. In their attempt to be acceptable to the society, they end up losing touch with their essential being. All humans have to play different roles in life; their interaction with another invariably gives birth to a role of sorts. Depending on one’s inclination and interaction, one or another of these “roles” becomes dominant. For example, a business person, a police sergeant, or an army person acquires a role due to his/her profession. In the blind pursuit of being a successful businessman, sergeant, or army person, one may overlook the other roles or responsibilities one has to fulfil. While being a police person or business person is an essential part of one’s personality, one is also a spouse, a parent, etc. Letting the former dominate one’s personality by turning back on the latter is what, Jung believes, leads to a “lopsided” (*Dreams*, 26, par. 227) personality—only that side dominates which they consciously overdevelop. The opening lines of *The Prelude*, Bk.-1 are worth-looking at:

... escaped  
 From the vast city, where I long had pined  
 A discontented sojourner: now free,  
 Free as a bird to settle where I will.  
 .....  
 I cannot miss my way, I breathe again!  
 Trances of thought and mountings of the mind  
 Come fast upon me: it is shaken off,  
 That burthen of my unnatural self,  
 The heavy weight of many a weary day

Not mine and such as were not made for me.

.....  
 For I, methought, while the sweet breath of heaven,  
 Was blowing on my body, felt within me—  
 A correspondent breeze that gently moved  
 With quickening virtue, but is now become  
 A tempest, a redundant energy,  
 Vexing its own creation. Thanks to both,  
 And their congenial powers, that, while they join  
 In breaking up a long-continued frost,  
 Bring with them vernal promises, the hope  
 Of active days (6- 9, 18-23, 33-42).

There is a kind of “unease” in these lines that he feels due to being not himself. It may not be inappropriate to say that his stay in the city demands of him things and roles with which he feels uneasy. Being in the city is not just due to being homesick; he is not quite himself there. The days he spends there are neither his nor are they “made for” him. The big city somehow makes him feel confined. The word “escaped” brings the image of an inmate who has broken loose from a prison. The expression, “shaken off,” further strengthens this image: he has broken the shackles, and he “breathes again.” The last image clearly points to how his time in the city was like part of him was not alive; the self that perhaps makes his identity was dormant. The “many a weary day/Not mine and such as were not made for me” are over. He is back to himself and with himself!

There is a clear juxtaposition of the “vast city” with the “open air.” The former, by virtue of being limited and confined symbolizes the conscious; the latter, by virtue of being open stands for the unconscious. While being in the city, he had to fit himself to the roles he had to play but he was not happy with that part of his being. The movement from the open air into the vast city and back into the open air helps him realize how there is something missing in his being. The conscious effort to suit himself to the environment of the city life, which is what Jung would call the development of his persona, takes him away from himself. He knows that the life he has in the city is not what he wants; there is a disconnection between his inner and outer selves. The conscious and the unconscious have lost touch with each other. The “sweet breath of heaven” helps him connect his conscious with the unconscious; the external and the internal world enter into a dialogue of sorts. The being that was dead in the vast city (the “long continued frost” symbolizes death) comes back to life with the “sweet breath of heaven” that blows on his body: he is reborn. The “vernal promises” and the “active days” not only show his

excitement and joy about the cessation of his “sojourn” in the vast city, but they also suggest that he has integrated his persona into his conscious. He is not what he has to be in the vast city; he is what he is in the open air: “free as a bird to settle where” he wills to.

By thanking “both,” Wordsworth points to the inseparable relation between the external world and the internal one, or the conscious and the unconscious. The life he has in the city or the persona, as Jung would say, does not afford an opportunity to him to look inside. Instead of being stuck in the persona, he connects with his unconscious. Without it, humans develop lopsided personalities. It is only after the flow of traffic between the conscious and the unconscious is established that humans are more creative, productive, and useful. I argue that Wordsworth warns humans of the disconnection between the persona and the unconscious. Not that the former is not important; it indeed is. The adequate persona helps us fittingly interact with our surroundings. However, the blind pursuit of a role that we play takes us away from the unconscious. Thus instead of being multi-dimensional, we converge on the persona and look at everything and being from that particular perspective. Instead of celebrating diversity, we insist on imposition of uniformity on everything. And once that happens to humans, both at individual and collective levels, they cease to be productive and useful members of the society. Their infinite potential is reduced to a finite role. They are driven by their persona. The problem of extremism so common in the world today is perhaps a good example of the collective persona most societies have allowed to overdevelop. Instead of looking at our fellow beings as humans, we see followers of one or another religion, ethnicity, colour or caste.

Stuck up in the rigid personas of power, wealth, caste, colour or creed in the society, we are only meeting the external demands of the conscious and are not paying any heed to internal needs of the unconscious. That means we are not in tune with the unconscious, and lose sight of what we really are. As Wordsworth says:

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers:  
Little we see in nature that is ours;  
We have given our hearts away, a sordid boon!  
This Sea that bares her bosom to the moon;  
The winds that will be howling at all hours  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;

It moves us not. ("The World" 1-9)

This lack of communication between our persona and the unconscious makes us lopsided individuals. We develop our social roles to the neglect of the unconscious. Wordsworth's emphasis on 'going back to nature' symbolizes holding communion with the unconscious, which can help us empathize with others and thus become more productive and efficient. It is only after we are connected with the unconscious that, according to Jung, we can understand its symbolic messages and can integrate them into our conscious attitude which leads to liberate us from our rigid personas. Wordsworth's interaction with nature is his "unconscious intercourse" (*Prelude* 1, 562). It is this interaction or a flow of traffic between the persona and the unconscious that persuades humans to individuate themselves, which, in the words of Jung, is

Nothing less than to divest the self of the false wrappings of the persona ...[and] becoming an "in-dividual," and in so far as "individuality" embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self (*The Portable*, 121, 123. Quotation marks original). <sup>4</sup>

## Conclusion

The seminal message we get from the whole discussion is that reading Wordsworth's poetry helps us liberate from rigid personas especially in our times in which extreme behaviours and attitudes have turned human society lopsided. It guides us to understand the problem Wordsworth and others believe is there with their society and its denizens. Man as an individual is as much important as the society as a whole is and vice versa. They are the faces of the same coin; one should not be without the other. Utter disregard for the social norms and mores isolates an individual from the rest. On the other hand, letting social norms and mores get on one's nerves to the neglect of individual preferences and likes and dislikes is not desirable either. While development of the persona and the conscious is important for an individual to be an acceptable denizen of society, its overdevelopment allows the social norms dominate the individuality of a person. Rational and conscious growth of the persona, which is only the exterior, distances the individual from his inner world, and the society from the rest of the humanity outside the society.

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## Notes

<sup>1</sup> Jung believes that persona is only a mask of the collective psyche. It is not the real face but an outer covering exposed to the outer world which a person puts on in order to adjust himself/herself to the social environment or norms. He says, "It is a compromise between individual and society as to what a man appears to be" (*Portable*, 106). A well-known Jungian, Marry Ann Mattoon, says:

Persona, the Latin word for mask, designates the part of the personality that one presents to the world to gain social approval or other advantages, and to coincide with one's idea of how one should appear in public. Thus the persona reveals little of what the person is; it is the public face, determined by what one perceives to be acceptable to other people. An example of the persona is the polite behaviour of most adults; we go through the motions of consideration for others, saying, "Excuse me" and "Thank you" even if we do not feel apologetic or grateful. The persona is composed primarily of positive behaviours that conceal the negative qualities of the shadow. Hence the persona, more than the ego, is the "presentable" alternative to the "unpresentable" shadow (28. *Italics original*).

For further detail see C. G Jung, "Relations Between the Ego and the Unconscious," *The Portable Jung*. Trans. R. F. C. Hull. Ed. Joseph Campbell (New York and London: Penguin Books, 1971); Frieda Fordham, *Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953), pp. 47-49; Edward C. Whitmont, *The Symbolic Quest: Basic Concepts Analytical Psychology* (New Jersey: Princeton University Press, 1969), pp. 156-59; and Andrew Samuel, Bani Shorter and Fred Plaut, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986).

<sup>2</sup> Jung's psychological theory is based upon the primary assumption that the human psyche has two aspects—the conscious or an outer realm and the unconscious or an inner realm. Jung believes that the unconscious is an essential part of the psyche which, being a hidden counterpart is compensatory to the conscious. It is an infinite storehouse of contents which cannot be all known to the conscious. Only its parts can be accessed, illumined and integrated into the conscious attitude. The qualities Jung attributes to the unconscious are freedom, flexibility, vastness, immensity, irrationality, disorder, chaos, darkness, primitiveness, infiniteness etc. He further says that the conscious and the unconscious are complementary to one another and form a totality which he calls the self. For further detail see C.G. Jung, "The Relations Between the Ego and the Unconscious," *The Portable Jung*. Trans. R. F.C. Hull. Ed. Joseph



Campbell (New York: Penguin Books, 1971), pp. 70-138. Also see C.G. Jung, *On the Nature of Psyche*. Trans. R. F. C. Hull (New York: Princeton University Press, 1960) Rept. by Routledge and Kegan Paul Ltd., London, 1982, pp. 94-109; and Frieda Fordham, *Introduction to Jung's Psychology* (Harmondsworth: Penguin Books, 1953).

<sup>3</sup> This and all other subsequent textual references are to William Wordsworth, *Wordsworth: Poetical Works*, 1904, Eds. Thomas Hutchison and Ernest De Selincourt (London: Oxford University Press, 1936, Rept., 1974), and are shown in the text of this work by title and line numbers in parenthesis unless otherwise indicated.

<sup>4</sup> For detail see M.L. von Franz, "The Process of Individuation," in C. G. Jung, *Man and his Symbols* (New York: A Laurel Book, 1964), pp.207-54.

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## Man or Muse: Affinities in the Inspirational Roles of Rumi's *Shams* and Blake's *Milton*

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### Abstract

The paper examines the characters of Jalal-ud-din Rumi's *Shams* and William Blake's *Milton* with reference to their contribution in the spiritual and poetic development of Rumi and Blake and to find out similarities in their inspirational roles. Zepetnek's approach of inclusion has been followed to make functional comparison of both characters. The paper is focused on discovering affinities in two sections. At first, both characters are judged as spiritual inspiration and secondly, their inspirational function in poetic development of Rumi and Blake. It has been concluded that in spite of belonging to different languages, religious communities, and different historical periods both figures have performed almost identical role in the life of Jalal-ud-din Rumi and William Blake.

**Keywords:** Rumi, Shams, Blake, Milton; spiritual and poetic development

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### Introduction

Jalal-ud-din Rumi and William Blake are poets from two different periods with different languages and cultural backgrounds. One is Persian speaking Sufi and the other an English poet and Christian mystic. As mystical poets their poetic traditions are also different from each other. If their poetry is carefully analysed the

reader can find certain similarities in the inspirational role of 'Shams' in Rumi's poetry, and 'Milton' in Blake's poetry. Through juxtaposing the influence of these figures on the lives and the poetic development of Rumi and Blake the affinities in their inspirational role can be traced and analysed.

For comparative study of these characters (Rumi's *Shams* and Blake's *Milton*) or to provide a platform for both characters to come closer to each other, Zepetnek's theory of comparative literature has been followed. It provides the necessary model to be applied in making comparison of two poets on one concept or literary theme. Comparative Literature according to Zepetnek is "theoretical, methodological as well as ideological and political approach of inclusion" (Zepetnek 17).

Inclusion can be interpreted as a philosophical activity to facilitate two poets or their literary themes or literary characters to come closer to each other on the basis of equality to find affinities existing between them. Thematic inclusion in this way needs to be (1) goal-oriented, organized to achieve particular goals (2) reciprocal, given or shown by each of two sides or individuals to the other, (3) based on equal status of both participants, (4) objective study of both the characters, and (5) both sides retaining their individual characteristics.

On the basis of Zepetnek's theory of thematic inclusion, poetry of Rumi and Blake has been studied to trace affinities in the inspirational role of Shams and Milton on their thought and poetry. The inspirational role of Shams and Milton in the career-development of Rumi and Blake seems to be multi-faceted. To facilitate the study of inspirational role it seems more appropriate to divide it in to two parts i.e., spiritual and poetic inspiration. The latent inspirational similarities between 'Shams' and 'Milton' can be manifested only through their literary comparison.

### **Spiritual Inspiration**

For Rumi *Shams-e-Tabriz* is perhaps one of the most important sources of spiritual inspiration. As soon as Shams enters the life of Jalal-ud-din Rumi, his attitude towards life is radically changed. He is transformed from a traditional cleric to a devotional mystic. Shams-e-Tabriz gives him a new life with spiritual enlightenment to replace the life of an orthodox preacher. To Rumi Shams seems to be the symbol of divine power and guidance that utterly changed the way of his life. Arberry (1994) quotes Nicholson's words:

He comes, a Moon whose like the sky ne'er saw, awake or dreaming,  
Crowned with eternal flame no flood can lay.  
Lo, from the flagon of Thy love, O Lord, my soul is swimming,  
And ruined all my body's house of clay (Arberry 233).

Shams brought about a revolution in Rumi's spiritual life. His journey towards spiritual development on mystical path began with the appearance of Shams and ended with mystical union, the ultimate destination of Islamic Mysticism. Baldock perhaps rightly observes: "The name 'Shams' means 'Sun', and this is what Shams became for Jalaluddin: the dawn rising of a spiritual sun that precipitated an ascent into the higher realms of consciousness"(Baldock 38).

Similarly, 'Milton' seems to be one of the major sources` of spiritual inspiration for Blake. Milton has been a religious figure and well-known poet of English. He provides not only necessary spiritual power to Blake but also instructs him like a master on spiritual journey to union with ultimate or Absolute Being. To Blake, Milton has become a symbol of spiritual enlightenment and perfection of spiritual guidance. Blake puts forward his view that:

The poet had from his earliest days made a strong appeal to his imagination. In the lines (enclosed with a letter to Flaxman dated 12th September, 1800) where he gives a brief summary of the various influences which had entered into his life, he places Milton first in the list of his spiritual instructors: "Now my lot in the heavens is this, Milton lov'd me in childhood and shew'd me his face" (MacLagan and Russell, IX).

Blake emphasizes the importance of Milton as a source of spiritual inspiration for the purification of his soul. He performs the role of a spiritual master who gives everything (necessary for spiritual development) to his disciple out of love, and discloses all secrets of his own spiritual life to him. His teachings (real face of Milton) cannot be communicated or imparted to anyone other than those who are blessed by God. Milton enters Blake's life when it is confirmed that Blake is a traveler of mystical path of spiritual wisdom.

The nature of spiritual change can be compared to the change made by the Sun. Once the light of the Sun enters human body the soul of man begins recognizing that light as a part of his life in this world and cannot afford to live without it anymore. Similarly, the Sun of Tabriz (Rumi's Shams) illuminates the souls and makes the men travellers on the path of spiritual elevation. All men including Rumi

begin to follow the footprints of a person recognized as a man of God. Rumi's heart seems to be captivated by Shams and his power of love:

My heart, when Love's sea of a sudden burst into its viewing,  
Leaped headlong in, with 'Find me now who may!'  
As, the sun moving, clouds behind him run,  
All hearts attend thee, O Tabriz's Sun! (Arberry 1994, 234)

Rumi's Shams is a leader of lovers who inspires them to search for spiritual elevation. He suddenly jumps in to the soul of his followers and asks them to search him so that on the way to find him in their soul they may be able to find themselves. The way the master of Rumi inspires him shows greater power latent in Shams (as a spiritual master) and may be comparable to Sun which may be followed by clouds. As clouds lose their power and identity in the Sun's light the hearts of men (followers of mystical path including Rumi) lose their own existence when Shams appears to them.

Similarly, Blake's Milton is a man with towering personality and greater spiritual enthusiasm. He is able to change the spiritual life of his followers. Milton enters the life of William Blake and turns him to be unable to resist his inspirational power. It helps to infer that all people recognize him as a true representative of Jesus Christ and show great enthusiasm in accepting his words as divine commandments. Like Rumi's Shams he also guides his followers on the way to spiritual ascension. Blake ultimately becomes one of his followers:

Then Milton rose up from the heavens of Albion ardent:  
The whole Assembly wept prophetic, seeing in Milton's face  
And in his lineaments divine the shades of Death and Ulro  
(MacLagan and Russell, 10).

Milton's position as a representative of Jesus Christ may encourage development of fierce intensity of feelings in his followers. They see divine attributes in his face and show extraordinary enthusiasm in following his words. Through following his views they get enough power and ability of correctly predicting the death (physical death) and life in Ulro (Ulro is the wasteland of the spiritual wanderer) and ultimately attaining spiritual life and salvation through Jesus Christ's death on the cross.

The way Shams inspires Rumi seems to be similar to the inspirational role of a spiritual master possessing superior knowledge of spiritualism, dominating the views

of his disciple, and working on his soul to change him utterly. The power of spiritual wisdom seems to be more influential and dominative than the capacity of knowledge through formal education and the wisdom based on it. Once the disciple (Rumi) is invited by the master (Shams) he finds no way other than surrendering himself to his master's will and join him. Expressing his own feelings Rumi says:

شمس تبریز گرت در کنف خویش کشد  
چون زندان برهی باز در آن گرد شوی

If Shams Tabriz draws you to his side,  
When you escape from captivity you will return to that orb  
(Nicholson, 186-87).

Rumi's own words reflect his condition after being attracted by Shams and influenced by his spiritual endeavours. He begins thinking about his master as a symbol of final destination on spiritual way. As soon as his captivity in physical (material) world is over, the spiritual wayfarer may feel himself in a safe position under the peaceful supervision of his master. In this way Rumi claims to accept the authoritative status of his master without questioning the validity of his influence over his life and career as a Sufi.

The role of Shams as an inspirer seems to be similar to that of a guide who needs to retain power and influence over his followers to facilitate them to proceed on the way to higher level of spiritual elevation. Whenever a disciple suffers from any difficulty or undergoes something unpleasant or undesirable he acts as a hierophant that interprets and expounds the meaning of obscure and mysterious matters, especially sacred doctrines or mysteries. To Rumi the orb of his master is perhaps the ultimate abode for every mystic.

Supplementing Rumi's opinion about the nature of influence that Shams exercised over him, Arberry (2009) describes the facts collected perhaps through his study of Rumi's biography composed by his son and says: "Sultan Valad (Rumi's son and biographer) likens his father's all-absorbing communion with this 'hidden saint' to the celebrated journey of Moses in company of Khadir (Koran, XVIII 64-80), the sage whom Sufis regard as the supreme hierophant and guide of travelers on the Way to God" (28).

The comparison of Rumi's communion with Shams to spiritual association of Moses with Khadir can be logically adequate analogy to explain the power and influence of extraordinary wisdom on ordinary knowledge and accumulated learning. The role of Shams in Rumi's life has great similarity with Khadir's (also written as Khizar) role in the life of Moses. Both can be regarded as great interpreters of mysteries. Their miraculous personalities and the extraordinary activities in which they take part are almost unexpected to other people. As Moses surrendered to Khadir's superior wisdom Rumi accepted spiritual superiority of Shams and became his follower and disciple.

In a similar way Blake's Milton also performs the role of a master who guides his followers to travel on the path to union with Christ. Milton provides necessary power and motivation to Blake's soul for endeavouring to achieve elevational perfection the ultimate goal of every mystic's life. Like Rumi's Shams, Blake's Milton is also a great leader, a dominating figure, spiritual facilitator, and kind-hearted companion. Blake's spiritual life seems to be based on inspiration from the image of Milton who performs pivotal function in determining his spiritual direction:

He is described by Blake standing before him "as the sculptor silent stands before his forming image," giving life to him who would give death and preparing him for his reunion with the Divine Body.  
(MacLagan and Russell, XII).

Milton's inspirational role as a companion and guiding master becomes more highlighted through Blake's words which represent the function of Milton as sculptor who silently makes the image of Blake full of life and vigour to proceed on the spiritual path to union with the Christ. Blake's views seem to be dominated gradually by Milton's greater wisdom. Ultimately, it leads him to surrender and willingly join Milton's entourage. Blake has found the image of Christ in Milton and follows him without questioning his spiritual authority.

### **Poetic Inspiration**

Rumi and Blake can be regarded as naturally gifted mystical poets composing poetry on philosophical themes. Although their poetic traditions are totally different from each other yet there are certain points manifesting greater affinities between their poetic themes. It is perhaps because of similarities between the persons or characters that provided necessary inspiration for their poetic compositions. At one hand Rumi's Shams and Blake's Milton have changed them

spiritually but on the other hand they contributed in developing their career as mystical poets.

Rumi's Shams and Blake's Milton performed inspirational role in motivating them to be creative and become poets. They have also provided them compositional inspiration through offering their own names for the titles of Rumi and Blake's major works. These titles are Rumi's "Divan-e-Shams-e-Tabriz" and Blake's "Milton". They have also facilitated their poetry to be developed thematically with most popular themes of mystical thought i.e., theme of love that may represent the quest for attaining mystical union with God.

Rumi as a mystic was perhaps a gifted poet but the way he formally became a poet is highly interesting. His physical separation from Shams transformed him from an ordinary maulvi to an ecstatic mystic. He was unable to control his emotions and to express his feelings of discontent he started uttering poetry. His poetry seems to be composed under the influence of Shams, the greatest poetic inspiration for Rumi.

خمش کردم ای جان جان جان تو بگو  
که زره زره ز شوق رخ تو شد گویا

I am silent. Speak thou, O soul of soul of soul,  
From desire of whose face every atom grew articulate.

(Nicholson, 06 & 07)

Rumi's couplet points at "desire for Shams's face" as one of the major reasons or motivating forces behind creation or composition of mystical poetry. The intensity of longing for the Master's presence makes him able to express his thoughts, purified ideas, and powerful feelings coherently. In such situations Rumi appears to be silent, obedient, and subservient excessively. The Master's words appear to be a necessary part of spiritual development which helps to create poetry full of excitement. Arberry (2009) describes actual situation in which Rumi began to compose poetry:

Night was turned in to day in the long mystical orgy, and from time to time under the impact of the passionate moment Jalal al-Din uttered extempore brief quatrains or extended lyrics, which his disciples hastily transcribed and committed to memory. To confess the human source of his inspiration, he very often introduced into his lyrics the name of Shams al-Din (28).



Arberry's words represent Rumi's inner condition or spiritual state. Rumi was internally prepared to utter mystical poetry. His inner mystical state required poetry to externalize it. He was in need of stronger provocation which could be provided only by a person with great motivation to exert on mystical path to attain higher level of spiritual elevation. In the figure of Shams he could find the right person and appropriate level of inspiration for developing his skill to produce sublime poetry.

Similarly, William Blake also possessed perhaps the talent or necessary ability required for any man to be a poet before he began to study Milton. He found in Milton the image of Jesus Christ who may lead the world on the way to spiritual elevation. It was perhaps the soul of Milton which mostly contributed to enliven Blake's creativity to compose poetry of his own type. If one of Blake's prophetic poems titled with the name of Milton is carefully examined the overall perception developed by Blake about Milton as an inspiring figure and the nature of Milton's inspirational role in William Blake's overall poetic development can be analysed:

I am Inspired! I know it is Truth! for I Sing  
According to the inspiration of the Poetic Genius,  
Who is the eternal all protecting Divine Humanity,  
To whom be Glory & Power & Dominion Evermore. Amen.

(MacLagan and Russell, 10)

Blake's categorical acknowledgment of Milton's inspirational role in the development of his poetry shows his indebtedness to Milton. He pays his tribute to Milton through appreciating him as a poetic genius but at the same time through calling him Divine Humanity, he gives him symbolically the status of Jesus Christ's true representative. In this way, the poet professes that 'Milton' has not provided him only a source of poetic creation but also performed as a guide to let him compose poetry on prophetic themes.

Like Rumi's poetic development through encounter with his spiritual master Blake's spiritual encounter with Milton seems to provide a similarly greater opportunity for an ordinary painter to be the poet representing mystics and the lovers of God. Blake's poem on Milton also provides necessary information about the power of imagination and Blake's poetic inspiration through it. Blake did not come physically in contact with Milton but his works made him a Blakean symbol of spiritual perfection and Jesus Christ's possible alter ego. Blake's passionate interest in Milton makes him not only a great poet but also a man who

acknowledges the contribution of other people in promoting his thought. About his poem 'Milton' it is said:

That work provides an explicit statement of Blake's encounter with Milton as an experience of pervasive influence as well as intense creative struggle. The poem is testimony to Blake's deep admiration of his predecessor, whom he honours with the imagery prophecy and the title of "Awakener" (Werner, 15)

Blake's poetic inspiration from Milton seems to be based on his love for poetic themes in Milton's poetic works. The word 'awakener' for Milton shows Blake's greater love and admiration for his poetic ancestor. It shows that there may be no one other than Milton who could directly provide necessary guidance as a part of Blake's literary tradition and inspiration of higher magnitude for the development of William Blake's career as a poet, thinker, seer, and a traveller on mystical path.

Rumi's indebtedness to Shams in the development of his poetic skills can also be evaluated from the fact that the title to his long poem *Divan-e-Shams-e-Tabriz* has been derived from the name of 'Shams' who seems to perform the role of Muse (goddess of art), particularly Erato (love poetry), Euterpe (lyric poetry). Shams, in this way simultaneously provided theme for Rumi's poetry and the title to represent it. Baldock observes: "Ample evidence for the transformation brought about by Rumi's separation from Shams is provided by the outpouring of poetry in the *Divan-i-Shams-I Tabrizi*, for the sober religious teacher and spiritual guide became love's ecstatic poet" (40).

Similarly, the spiritual master of William Blake also seems to perform the role of inspirational figure for poetic creation at one side and gives his name for the title of Blake's one of the major prophetic poems 'Milton'. While responding to Milton's poetry, it has been perhaps the highest level of seriousness on Blake's part that he could show great fervour and poetic enthusiasm. "Throughout his career, Blake continually returned to Milton, from his critical attack in *The Marriage of Heaven and Hell* to his usurpation of the Miltonic sublime in *Milton* and the other prophetic writings" (Ferguson, 257).

As far as thematic aspects of poetry composed by Rumi and Blake are concerned the role of Shams and Milton seems to be equally important in developing mystical themes including the concept of love (a motivating power for all mystics). In the poetry of Rumi theme of love seems to be developed with greater intensity through

the process of Rumi's separation for two years from whirling dervish 'Shams' who was traced by Rumi's friends in later stage. During this period Rumi composed poetry replete with love as its major theme.

In this way, separation from Shams can be regarded as one of the major sources of Rumi's poetic inspiration with love as its main concern. As time passed, the intensity of Rumi's longing for his spiritual master increased, and intensified the condition of Rumi's restlessness. It ultimately gave an outlet to Rumi's emotions in the form of poetry. The poetry composed in such a condition has also been used as a part of 'Sama' (a Sufi practice of meditation through music and dance) by Rumi's followers as a part of their practice on the way to spiritual elevation. Nicholson (1994) observes:

He was passionately regretted by Jalal, who bade the musicians chant songs of love and engaged, day and night, in the sama. Most of his ghazals were composed during this period of separation. Here the course of events becomes obscure. (xxii)

Rumi's creation of ecstatic poetry under the influence of his love for Shams makes his poetry a great piece of literary composition. The lyrical form of poetry seems to represent the overflow of emotional feelings. It also shows divine nature of love discussed in Rumi's couplets. With the passage of time it vividly appears to the reader of Rumi's poetry that the figure of Shams is gradually transformed in to symbolic object of human quest which represents the celestial world. Rumi's quest for him seems to be gradually changed and ultimately attains the form of human love for God.

Similarly, love appears to be a poetic theme and motivating force for poetic creation in Blake's prophetic poetry which perhaps is due to his spiritual affiliation with Milton. Like Rumi's 'Shams' the development of love in Blake's soul seems to be based on his inspiration from Milton whose influence in purifying and preparing the poet's heart as a land for generating poetry with higher degree of devotional love cannot be overlooked. Wright rightly observes: "Blake had loved Milton so long, and had read and pondered him so often, that in moments of sur-excitation the two become one"(4).

It is however worthy to be noted that there are some contrasts between the characters of *Shams* and *Milton* with reference to their relationship with Rumi and

Blake. Both are historical characters selected for literary purposes. Dissimilarities between them can be obviously noticed through looking into personal and biographical details of Rumi and Blake. Rumi and Shams are more or less contemporary. On the other hand Blake and Milton are not of the same era. Rumi's inspiration by Shams was the outcome of his direct contact with Shams while on the other side Blake's inspiration was based on indirect contact through spiritual and poetic imagination.

On the basis of above mentioned facts it can be stated that Rumi's *Shams* and Blake's *Milton* are great sources of power for both poets. They have spiritually changed them like a prophet who infuses his own spirit in his followers in the form of fire, which melts their existing body, and transforms them in to a new existence. They have changed the hearts of Rumi and Blake with their presence in them. Both have equally inspired like a leader, saint, or master. Their followers (Rumi and Blake) find in their body the presence of divine existence. Both appear to their disciples as guide on spiritual path of love which may lead them to ultimate destination of mystical journey.

Rumi and Blake attain required power through *Sham* and *Milton* and treat them like their teachers and promoters of their poetic skills. Both act as awakeners to their inactive poetic ability. They are the only human characters who successfully perform the role of Muse in literary development of both poets. Their names equally facilitate the poets to select the titles and almost similar subject matter (longing for spiritual elevation) to compose it in the form of mystical poetry. Shams and Milton have equally influenced the poetic design of both poets. The personal attachment of Rumi and Blake to their masters makes their poetry subjective and lyrical in form and style.

They have equal contribution in developing 'love' as a central theme of Rumi and Blake's poetry. It was the memory of Shams (after dissociation of Rumi from Shams) which motivated Rumi to create ecstatic poetry and similarly Blake's memories of Milton helped to create poetry like that of Rumi. It can be safely concluded that in spite of religious and cultural differences there are greater similarities in the inspirational role of Rumi's *Shams* and Blake's *Milton* in developing their careers as devotional mystics and poets.

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