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Peshawar**

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Peshawar**

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Editorial

The Pakistan Journal of Languages stands as a vibrant witness to a mission that transcends a single tongue. Founded by the Gandhara Hindko Board, its vision extends beyond preserving Hindko alone. It actively champions the rich tapestry of Pakistan's many regional languages, fostering inter-linguistic harmony and scholarly dialogue. This publication provides a crucial platform for both local and international research, enabling critical inquiry and creative thought. Our devotion is a love for all languages, for together they form the living soul of our nation.

The Pakistan Journal of Languages serves as an indispensable academic fortress for the preservation and promotion of the Hindko language, systematically documenting its grammar, lexicon, and rich oral traditions. It provides a dedicated platform for rigorous linguistic research, from phonetic studies to syntactic analysis, ensuring Hindko's intricacies are understood and appreciated by a global audience. This scholarly focus elevates Hindko from a primarily spoken tongue to a language of academic inquiry, granting it legitimacy and prestige on par with more dominant languages. Furthermore, the journal creates a permanent and accessible repository for Hindko's literary and cultural output, safeguarding poetry, folklore, and religious texts for future

generations. By extending its scope to other regional languages, it prevents their marginalization and highlights Pakistan's true linguistic diversity. This collective effort fosters a powerful sense of inter-linguistic harmony, demonstrating that the vitality of one language strengthens, rather than threatens, the others.

Beyond preservation, the journal actively empowers linguistic communities by validating their cultural heritage and reinforcing identity in a rapidly globalizing world. It provides critical research that supports mother-tongue education initiatives, proving their efficacy in improving literacy and reducing school dropout rates. The inclusion of English abstracts and international scholarship bridges the gap between local speakers and global academia, attracting outside interest and collaboration. This outward focus transforms the journal into a dynamic tool for advocacy, influencing policy discussions on cultural rights and educational planning. It champions the idea that linguistic diversity is not a challenge to be managed but a national asset to be celebrated and nurtured. Ultimately, by giving a powerful voice to Hindko and its sister languages, the journal is not merely archiving words, but actively shaping the resilient and pluralistic soul of the nation itself.

Dr. Muhammad Nawaz in his paper "Exploring Dimensions of Research on Hindko: Past and Present" traces the ancient origins of the Hindko language,

positing that it predates Sanskrit and was influenced by Aryan contact. It surveys the significant body of work produced on Hindko, including grammars, dictionaries, and research theses. The author notes contributions from both national and international scholars and concludes by identifying several areas for future linguistic research, such as morphology, syntax, and pragmatics, to complete the academic picture of the language.

Rukhsana Qambar in her paper "Language that Surpasses Border" argues that Hindko is a hybrid language with a significant geographic spread, underpinned by Sufi mysticism. It explores concepts like permeability and creolization to explain Hindko's linguistic character and maps its presence both within Pakistan and internationally through diaspora communities. The paper concludes that the language's hybridity and mystical foundations empower it to transcend geographical and cultural borders, fostering harmony among its multilingual speakers.

Dr. Shahida Asghar, in her research work "Significance of Symbols in Saïen Ahmad Ali's Poetry" analyzes the profound use of universal and local symbols in the poetry of the Hindko mystic poet, Saïen Ahmad Ali. Dr. Asghar explores symbols like the circle, the execution of Mansur Al-Hallaj, and the surgeon to depict the Sufi journey towards divine truth, which involves enduring suffering and finding unity in paradoxes. The paper concludes that the

mature and figurative use of these symbols elevates Saïen's poetry, giving it universal appeal and significance.

Dr. Syed Waqar Ali Shah in his paper "Prof. Anwar Dil, Intercultural Pakistan: Taxila and Hindko Region" reviews Prof. Anwar Dil's book, which highlights the Hindko region's historical role as a centre for intercultural fusion. It discusses the area's ancient history, from the Indus Valley Civilization to the world's first university at Taxila, and its capacity to assimilate diverse cultures while maintaining a distinct identity. The review suggests that studying this region's successful model of intercultural harmony can offer solutions to modern-day socio-cultural and political confrontations.

Muhammad Akmal Shah's paper title "Wildlife of HAZARA" provides an overview of the rich and diverse wildlife found in Pakistan's Hazara division. It lists the unique mammalian, avian, and reptilian species native to the region, including several that are threatened, such as the snow leopard and musk deer. The piece also catalogues the division's significant variety of indigenous flora, particularly highlighting the medicinal plants found in its mountainous areas, showcasing the region's natural wealth.

Exploring Dimensions of Research on Hindko: Past and Present

Dr. Muhammad Nawaz,

COMSATS Institute of information
technology, Islamabad
Campus, mnawazfazal@gamil.com

Hindko is spoken by millions of people in Kyber Pakhtunkhwa (KP) and many other parts of Pakistan. Hindko is one of the ancient languages of sub-continent. According to Awan (2008), the history of the Hindko land, its people, its culture, and its language is more than 5000 years old. Hindko existed much before the advent of the Sanskrit language. The indigenous Hindko people were much cultured, educated, social, and linguistically rich before the attacks of Aryan people from central Asia in around 1500BC. The word "Hindko" was derived from the word "hind" by adding suffix "ko" to it. So Hindko people were the aboriginal people of this area who existed in Hindko land even before the arrival of Aryans in this land (pp. 100-105). Since their arrival to this land in around 1500BC, the Aryans remained detached from the indigenous people for about 1000 years, so the languages of both the people did not mix up for that period. After these 1000 years, owing to the contact of the languages of two nations, a new language Sanskrit was originated.

Aryan people termed their language as Sanskrit, while the language of the local people was termed as Prakrit (pp. 116-118). In short, Hindko is the generic name for the indigenous people, the indigenous culture, and the indigenous language of the area referred to as "Hind/Hindu/ Hindku. "The

words Hindu and Hindko are derived from the word Sindhu as the sound "s" of Sindhu was altered with the sound "h" of Hindu/Hindko. Many sounds, grammatical rules, and the vocabulary of the Sanskrit language were derived from the Hindko language. Aryan people were strong in warfare so they dominated the people of this area, whereas Hindu/Hindko people were socially, culturally, educationally and linguistically superior to the Aryan people, so, they influenced their language and culture.

Recently, many people and organizations have been working for the promotion of Hindko. Above all, Gandhara Hindko Board and Gandhara Hindko Academy Peshawar have been playing a pivotal role in publishing material in Hindko and on Hindko. So far, they have published around 50 books based on literature, folk tales, theology, grammar, poetry, dictionaries, prose, and History of Hindko and a number of books in progress. The national language authority, Islamabad also published books regarding Hindko language. Needless to say, the board, the academy, other organizations and individuals have been publishing their works regarding the subject language in Urdu, English, and, of course, Hindko itself.

Hindko has also been explored by international researchers. Currently, a book of Hindko grammar has been written by a Turkish Professor, Dr Hilal Toker, entitled "A Practical Guide to Hindko Grammar". The book gives a pretty picture and a detailed view of Hindko grammar using International Phonetic Alphabet (IPA). Earlier, Mukhtar Ali Nayyer had also published a Hindko grammar book entitled Hindko Qaviad. Another book under the title "Hindko Grammar in Neelmi Dialect" by Shahid Hussain Mir is in progress and publication is expected by the end of 2016.

Moreover, Gandhara Hindko Board published two Hindko dictionaries written by Sultan Sukoon (2002) containing seven thousand words and Awan (2008) with thirty thousand words. The prior reflects the vocabulary of Abbottabad, Mansehra and Haripur dialects of Hindko and the latter mostly reveal the vocabulary of Peshawar dialect. Another dictionary is in progress at University of Azad Jammu and Kashmir, particularly, based on Hindko spoken in Azad Jammu and Kashmir (AJK). There is an intense need to develop a Hindko dictionary, using IPA, which cover all the dialects of Hindko.

Similarly, the board has also published religious and historical books like Quran Pak da Hindko Manzooom Turjuma (Abdul Ghafoor Malik, 2008), that is, a Hindko translation of the Holy Book in metrical form; Naat Rehmat ul Lilaalameen (Yahya Khalid, 2012); and Sarzameen-e-Hindko (Awan, 2008).

Furthermore, the board has also published the first phonetic book entitled "Hindko Sautiyat" (Awan, 2004) which gives a brief view of Hindko sounds. There is another book under the title Urdu zaban ka makhiz Hindko (Khatir Ghaznavi, 2003) published by National language authority, Islamabad, which highlighted the historical background and a connection between Urdu and Hindko. Regarding the history and literature of Hindko, an eminent scholar, Dr Mumtaz Mangloori wrote a very comprehensive book entitled Hindko, mukhtaser tareekh, zaban-o-adeb, published by national language authority, Islamabad.

Apart from the books, many researchers did a comprehensive work nationally and internationally on Hindko. Dr Haroon ur Rashid published two articles, Hindko

Vowels and Hindko Gemination, in Kashmir Journal of Language Research, Dr Muhammad Nawaz got three publications in the same journal like Hindko Syllabification and the Maximal Onset Principle (MOP), A Phonetic Study of Hindko Approximant Sounds, and Hindko Syllabification and the Sonority Sequencing Principle (SSP). Likewise, Zafeer Kiyani got a publication in the same journal on Hindko Stop Sounds in Neelum Valley, and Shahid Hussain Mir wrote three articles on Hindko entitled Vowel Mutation in Neelumi Hindko, Pronominal Possessive Affixation in Neelumi Hindko and Nominal Suffixation in Neelum Hindko and all are in the review process for publication.

In addition to the articles, some researchers carried out their M.Phil theses on Hindko at Department of English, University of Azad Jammu and Kashmir, Muzaffarabad such as Haroon-ur-Rashid (2011) "The Phonology of English Loanwords in Hindko: Vehicle Register"; Sadia Ayub (2012) "Negation in Hindko"; Rukhasana (2012) "Phonology and Morphology of English Loanwords used by Hindko Speakers"; Shahid Hussain Mir (2012) "Affixation in Neelumi Hindko" and Jamil Ahmed (2012) "A Cross Dialectical acoustic Study of Hindko Vowel Sounds Spoken in Neelum and Jehlum Valley."

Likewise, some researchers also wrote their PhD theses on Hindko like Elahi Bukhsh Awan (1974) "The Phonology of Verbal Phrases in Hindko" at School of Oriental and African Studies, University of London, the U.K.; Muhammad Nawaz (2014) "A Descriptive Study of Segmental and selected Supra-segmental Features of Hindko Dialect Spoken in Hazara" at Department of English, International Islamic University, Islamabad and Haroon-ur-Rashid (2015) "Syllabification and Stress Pattern in Hindko" at Department of English,

University of Azad Jammu and Kashmir, Muzaffarabad.

There is a good scope for further studies in Hindko and on Hindko. It is suggested that the nominal phrases may be explored as recommended by Awan (1974). Likewise, the supra-segmental features, i.e. stress pattern and tonal aspects of Hindko proposed by Nawaz (2014). The language should also be explored morphologically, syntactically, pragmatically and semantically so that the complete picture of Hindko may be found.

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sources on migration, such as languages spoken among immigrant communities, skills offered by Pakistanis living abroad, etc. Finally, this paper explores the importance of a language in the larger context of how it is utilized by its iconic proponents.

Keywords: hybridity, spread, immigration, hijrat, syntax, location, boundaries, borders

Hindko Hybridity

Hindko's close relationship with Punjabi is comparable to the link between the Spanish and Catalan languages. Like Catalan, it is not merely a different pronunciation of Punjabi but has a rich vocabulary of its own. A digression could occur here into the distinction between a language, dialect or accent. For instance, Dr. Nasir Rana of the Punjabi Department of the University of Punjab, commenting on Mukhtar Ali Nayyar's *Tareekh-e-Zaban-o-Adab-e-Hindko* published in 1995 states, "like Siraiki Shairi di Mukhtasr Tareekh, it is a good book on the history of the Hindko accent of Punjabi" (The emphasis is mine). However, Dr. Rana also recognizes the value of the central Hindko poet, Ahmad Ali Saein and record in his webpage that Afzal Parvez compiled it in 1978 (<http://www.apnaorg.com/research-papers/nasir-rana-1/>). To return to the central theme of this paper, it is submitted that the strength of a language lies its ability to jump across linguistic borders, incorporate new words and become a richer language. The ability of a language to jump across, or surpass, linguistic boundaries can be subsumed under the theory of hybridity. In simple words, hybridity means blending or mixing. It is the purview of linguistics and cultural anthropologists to discuss to what extent it this language preamble and whether it has undergone transculturation,

"Language that Surpasses Border"

Rukhsana Qambar

Abstract

This paper posits three submissions: (1) Hindko is hybrid. (2) It has a large and vibrant spread. (3) Its foundations include sufi mysticism. The subsections of the paper comprise "Hindko and Hybridity", which discusses the concepts of permeability, creolization, syncretism and hybridity. Under the section "Mapping Hindko", the paper examines the domestic and international spread or use of the Hindko language. The section on the "Linguistic Location of Hindko", the discussion revolves around the rise of Hindko during the 20th and 21st centuries. "Syntax of Hindko Mysticism" forms the last section. It examines the mystic basis and tradition categorization. It also analyzes data from

syncretism, creolization, and/or hybridity. These concepts are briefly described below.

Permeability: The last Professor Ruqaiya Hasan coined the term

permeability in the field of linguistics, (Ruqaiya Hasan, "In the Nature of Language: Reflections on permeability and Hybridity", in Donna R. Miller, ed. *Hybridity in Systematic Functional Linguistics Grammar, Text and Discursive Context*). Permeability is the propensity of, or the degree to which, a language possesses the ability to mix with other tongues. Prof. Hasan cautioned against the dangers of accepting linguistic mixing without taking into due consideration its context.

Transculturation is the transformation of a culture, including its language, in a different environment. For instance, the English language was and continues to be transformed in South Asia. Spanish in Latin America is today known by its national variations and differs quite widely: "Mexicanisms", or Mexican Spanish, has its own lexicon and specialized dictionary, as do most of the other countries.

Syncretism: This term is usually reserved for religious mixing or when one religion absorbs the symbols and rituals of another religion. For instance, in Christianity the depictions of the Virgin Mary could become a black Mary. The strict and highly ritualized Catholic Mass, or religious ceremony, could incorporate local embroidery in the priests' dress, indigenous musical instruments, etc. like religion, cultures and their languages can absorb from another culture its vocabulary, grammar, syntax and other parts.

Creolization: Creole are the people and their language that

evolved when Spaniards colonized Latin America, including the Caribbean and other islands on their ways to south America. Creolization is the mixing of Spanish, or another foreign and dominating language, with the local language or languages. It is also geography-specific. The term *Metissage* in French or *mestisaje* in Spanish, are usually applied to the biological blending or racial mixing, of Spanish and Portuguese with the indigenous and the African. The terms *creole* and *mestisaje* are widely used in the Latin American region.

Persons born in Latin America, even when their parents were purely Spanish, called themselves *creole* with pride to distinguish themselves from their colonizers. *Creole*, or *criollo* in Spanish, was their rallying cry for freedom against the *gachupins*, or Spaniards of Spain. Both were racially white but this manufactured difference divided them irretrievably. The basis of the *criollo/creole* identities and languages are still heavily Spanish, with blending of the local languages. Nevertheless, it is a powerful, and very hotly contested, foundation of the independent identity of the former Spanish colonies. In short, Latin Americans do not camouflage linguistic and biological mixing in shame, but embraced it proudly.

Hybridity: Anjali Prabhu considers *metissage*, *transculturation*

and *syncretism* as the "avatars of hybridity" (Anjali Prabhu, *Hybridity: Limits, Transformations, Prospects*. New York: SUNY, 2007). These avatars or transformations, may be applied to languages like *Hindko* that have their own expanding in their environs, i.e., *Punjabi* and *Pashto*. Therefore, the following quotation by Jan Pieterse fits it aptly:

"The importance of hybridity is that it problematizes boundaries" (Jan Nederveen Pieterse, "Hybridity, So What?" *The Anti Hybridity Backlash and the Riddles of Recognition*, in *Theory Culture and Society* (London: Sage, 2000), 220).

"Problematizing" the boundaries, or border of Hindko does not mean that it is subservient to, or dependent upon Punjabi or other language. Nor does it mean that the borders between languages are so porous that flow occurs unhindered of words, ideas grammar, syntax, lexicon and more. In Prof. Ruqaiya Hasan's words, hybridity should be viewed as "permeability". Permeability, in turn, "does not constitute license for crossing boundaries anywhere, anytime." Hybrid permeability entails that it has, "principled descriptions" of lexico-grammar and semantics" (Hasan, "In the Nature of Language: Reflections on Permeability and Hybridity"). Thus, hybridity between language is permitted only under controlled and clearly defined and "principled descriptions" of lexico, grammar, semantics, etc. The "controllers" are the academicians who prepare language dictionaries, poets and writers, and the public that determines widespread use of "borrowed" or hybrid words, phrases, metaphor, grammar, etc over sustained periods of time. The result is the language, and its culture's creolization, *mestisaje*, transculturation syncretism and hybridity.

The "South Asian Blog" takes as reasoned view of the status of the Hindko tongue. In the sense expressed by this blog, Hindko may be considered pidgin, that is, a language that arises from the need to communicate between two communities, "Pidgin" here is a linguistic term without any negative connotations such as becoming indiscriminately "mongrel". The theoretical

location of this language lies in the concept of hybridity. The south Asian blog states:

The entire Hindko speaking area should be thought of as an area of overlap between Punjabi and Pashto. The language base is all very similar to Punjabi (and basically identical (sic-identical) to Seraiki) but there is both a large vocabulary and cultural context similar to Pashto culture). This makes sense as a fifth of Hindko speakers in the Hindko speaking areas self identify as Pathan. In many families Hindko as Pashto are both spoken. (South Asia Blog: Politics and History of the Indian subcontinent. Category Archives: Hindko, posted on June 12, 2014 under Balochistan, Balti, Demographics, Ethnicity, Hindko, Khowar, Kohistani, Language, Maps, Pakistan, Pashtuns, Punjabi, Saraiki, Shina, Sindh: <https://southasiablog.wordpress.com/2014/06/12pakistan-language-map/>).

Mapping Hindko

Native to the Hazara region of Pakistan, Hindko-speakers, or Hindkowan are mainly focused in the urban areas of Peshawar, Abbottabad and Haripur. Part of the Hindko language comprises a distinct vocabulary and the rest is close to Punjabi. However, the Punjabi languages has no "standard" Punjabi. It comprises so many regional variations that it alters in accent, if not also in dialect at the distance of approximately every twenty kilometers. Thus some linguistics consider Hindko to the north and Seraiki in the south of the province of Punjab as variations of the Punjabi language. Hindko appears in linguistic maps of Pakistan as follows:

Table 1: Mapping India and Pakistan



Source: South Asia Blog: Politics and History of the Indian Subcontinent. Category Archives: Hindko, posted on June 12, 2014 under Balochistan, Balti, Demographics, Ethnicity, Hindko, Khowar, Kohistani, Language, Maps, Pakistan, Pashtuns, Punjab, Saraiki, Shina, Sindh:

<https://southasiablog.wordpress.com/category/hindko/>

Due to its close relationship with Punjabi, in the above map Hindko is colored dark blue. However, the Saraiki Belt is colored light blue and that language perhaps is closer to Sindhi than to Punjabi. Hindko is close to Potohari and perhaps that is why its main poet, Saïen Ahmed Ali, felt comfortable to reside for some time in Rawalpindi.

Hijrat among Hindko Speakers

Migration is covered by a plethora of terms: "hijrat" from Mecca to Madina that marks the beginning of the Islamic calendar, "immigration" and "emigration", that refer to movement across nation-states, temporary residence as "travellers" and "tourists", traveling salesmen, wandering ascetics"

"homeless", forced migration causing "refuges", and "internally displaced persons"

(IDPs), etc.

Among academics, it is increasingly fashionable, though erroneous, to refer to human migration as "diaspora". The term is misleading because its usage evokes specific historic compelled exile, central to a particular religion and remembered almost annually by its victims Diaspora was the forced dispersal of the Jews from Palestine, and indicates an eventual return to that Promised Land. In no way does migration of a specific language group implicate forced departure and eventual return. To the contrary, the spread of a language through human migration and/or adoption of the language forcefully means that it has taken roots in another land and may influence the vocabulary and linguistic patterns of the settled language group. Thus "spread" is an appropriate term for the increase in territory or numbers of speakers of a particular language.

Domestic Spread: The issue of spreading language groups to other geographic areas means that not only the potohar but also Karachi contains a fair number of Hindko speakers. According to Harold Schiffman, we must recognize that all languages of areas that were colonized by the Europeans, including British India, suffered by what he calls "sustained linguistic disruptions that characterized nearly one hundred years of British rule" in South Asia. It is the resilience of the local languages and cultures that prevented them from perishing. Nevertheless,

Pashto is spoken, by one account, by 68.3% the households in the North West Frontier Province (NWFP, recently renamed as Khyber Pakhtunkwha) and in Karachi, 8.7% (Harold Schiffman, ed. Language Policy and

Language Conflict in Afghanistan and its Neighbors: The Changing Politics of Language Choice, Brill 2011), 63.

International Spread: It may be an oxymoron, or self-evident phrase, that a language is spoken wherever its native speakers reside. It is, however, another matter whether or not the local authorities and local communities recognize that language. To frame an appropriate question: do the local authorities recognize Hindko where its native speakers have migrated? It is not too difficult to discover the veracity of this contention.

Belgian Immigration Office: European Reintegration Network.

Kabul, Afghanistan: Australian Embassy.

Los Angeles, USA

(urlm.co/www.hazanylaw.com)

New York, USA: Margret Wong and Associate: "We speak Chinese (Mandarin and Cantonese), Korean, Spanish, Albanian, Russian, Taji, French, Tagalog, Turkish, Uzbek, Urdu, Punjabi, Hindko, Pashto,"

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ZipRecruiter (Keyword search "Hindko Immigration")

"Not precedential: US Court of Appeals hears the case of a Pakistani from the small Hindko speaking community in Karachi, Feb, 2009.

hearings into Board of Immigration Appeals' ("BIA") USA issued an order dismissing his appeal from an Urdu, rather than his native language of Hindko, 6 Jan, 2012.

A God in Every Stone, Kamila Shamsie, the idea of an Englishman wanting to practise Hindko with any of their sisters.. 108

After Preliminary mapping Hindko speakers in Pakistan and abroad, we may conclude that Hindko is a language that surpasses the borders of its native Hazara region of Pakistan and spreads across the globe. Analysis of the data presented above yields further information about the general nature of its speakers in the various parts of the world:

In the UK, immigration is the main issue for Hindko-speakers.

In USA and Canada, search for jobs is the main issue.

In Australia, marriage with persons of the same language group is the issue.

Commonalty of language, however, should not also be assumed to be commonalty of nationality or religion. We found tha Indians and Sikhs also speak Hindko. It would be amusing to advertise for a spouse in one's language only to find out that he/she is of a different religion!

Table 2: Mapping Hindko in the World



Hindkowan are identified by areas in red.

Linguistic Location of Hindko

The entire region of Khyber Pakhtunkhwa even more so than the rest of Pakistan is bilingual, if not multilingual. Very few Pashtuns speak only Pashto, mainly women and some people in FATA who do not venture out of their environs, (Schiffman, Language Policy and Language Conflict in

Afghanistan and its Neighbours, Footnote on 64. Many Pashtuns are trilingual in Pashto, Urdu and English, or are native speakers in four languages (Hindko, Pashto, Urdu and English), and in addition, Dari or Persian. Thus, as Harold Schiffman points out, "(Christopher) Shackle (1980) makes clear how, because of the necessarily multilingual nature of the region, Pashto cannot fit comfortably into either the H or L slot of a simple dither-or diglossic formulation". Writing about Peshawar's Hindko-speakers (Schiffman calls it an "Indo-Aryan language spoken mostly in the eastern districts of KPK"), he further quotes Shackle:

There can be few monolingual speakers (in Khyber-Pakhtunkhwa). Some groups have pers(ian) as a home language. Command of Pashto is increasingly general, while all educated speakers are also fluent in U(rdu). The Pe(shawari Hindko) of younger speakers especially those with higher education, tends to contain a marked proportion of partially assimilated elements, especially from U(rdu) and P(ashto)" (Christopher Shackle, "Hindko in Kohat and Peshawar", Bulletin of SOAS, 43, 482-510.1980: 497.

Pashto Nationalists claims that their language suffers due to promotion of English and Urdu. However, Shackle also shows that with regards to other less widely spoken regional languages, Pashto itself "has certainly gained ground at the expense of Pe(shawari Hindko) in recent years" (Ibid) In nearby Kohat, For example,

Pashto also seems to be spreading amongst long settled Pathan families whose first language was formerly Ko(hati Hindko). There are a fair number of Ko(hati Hindko)-speakers, some groups of which have Persian as a home language, but

bilingualism with Pashto appears to be general" (486-7).

As is clear from the assertions of Professor Christopher Shackle of London's prestigious School of Oriental and African Studies (SOAS), few Pashto speakers, whether in Pakistan Afghanistan, have ever lived in entirely monolingual environment (Schiffman, Language Policy and Language Conflict in Afghanistan and its Neighbours, 64), This may also be true of the Hindkowan who are multilingual, who are used to permeability of their mother tongue, and who contribute to the rich hybridity of their languages and culture.

Syntax of Hindko Mysticism

Having established the hybridity and spread of Hindko and its native speakers or Hindkowan across linguistic and geographic borders, we may surpass the borders of its cultural reach and status. It is worthwhile to explore its syntax, i.e. arrangement of words and phrases to create well-formed sentences in a language.

The syntax of Hindko being hybrid, this paper submits that the hybridity of the language permits, and may even be based upon the universal idiom of mysticism.

Sufi mysticism is among the universal languages that surpass linguistic borders. Language, understood as a means of communication, spills over into non-verbal fields off to connect people. These fields include music, dance, art and symbols that have deep meaning and are not mere sign with superficial visual significance. It is humble submission is that when the syntax of a language is based upon a specific genre, in this case Sufi mysticism, the very ethos or intrinsic value of that language thrives or perishes - upon the same syntax.

Folk tales abound in the region and are infused with Sufism that spread the message of Islam among the local populations, in turn the local languages use the famous stories in their own idioms and successfully convey their message in the various mother tongues. For instance, the Hindko poet Abdul Ghafoor Malik appropriated the famous tale of Sohni-Mahiwal in his *Sajre Phul*. In this tale the prince Izzat Beg became a humble cowherd Mahiwal in order to search for his beloved Sohni. Sohni was the beautiful daughter of a potter in Gujrat and resided on the banks of the river Chenab, one of the major rivers of Punjab, land of the five rivers:

***Kujh na Poucho mery kolon us snhry
diyan siftaan
Nurm zaban te mithtaan gallan
Sonhriyaan us diyaan khubiyaan***

Don't ask about the qualities of the beautiful one Soft spoken, and sweet conversation

Beautiful are his manners

This fragment plays upon Sohni's name, which means beautiful. It also educates about proper conduct: soft-spoken, sweet topics of conversation, and altogether gentle behavior. In addition, the story educates by promoting morality among common folk. It shows that Mahiwal gave up his princely world to become a humble cowherd. For him, material wealth became meaningless in favor of a humble quest for spiritual enrichment. Mahiwal searched for his true love, for truth itself, which is beautiful, as represented by Sohni. His soul sought oneness with Beauty and therefore, the poet Abdul Ghafoor Malik repeatedly uses the term in the fragment quoted above.

The mystic moorings of Hindko are also borne out by the words of ones of its

greatest poets, Saien Ahmed Ali Irani was a 19th early 20th century Hindko poet. The world renown poet and philosopher, Muhammad Iqbal recognized his talents and called him a true poet. Affectionately called simply Saien, his chosen pen name, or Saien Baba with respect, Saien Ahmed Ali has risen in stature to become an iconic figure. His words attracted many students, who carried on his style of composition.

However, he was also ridiculed for not condemning idol workshop and this is a hallmark of a mystic, which he himself recognized:

***Kehndi ja'hnyaan naal makhlooq Saien
Butparast ho ke musulmaan kiyoon ve***

Saien, people say contemptuously

Being an idol worshipper, how come he's a Muslim?

The true mystic understands his religion and rises above its rituals to penetrate the universal soul. Viewed differently, the mystic combines mediums and incorporates hybridity effortlessly, especially in its syncretic aspects. Religion matters to mystics in the sense of its spirituality and crosses, rises above, and surpasses the borders of orthodox religious definitions. Thus, to the mystic the dichotomy is intrinsically unified in Saien Baba's words, "being an idol worshipper, how come he's a Muslim?"

Saien Ahmed Ali's poetry is replete with such mystic and religious references:

***Jehra Nooh de toofan noon maat kar de
Aapni chashm vich oh toofan rakhanaan***

The one who overcomes Noah's storms
Holds the storm in his eyes

Noah or "Nooh" endured the 40-day torrent that inundated the world and obliterated all sign of life, except on his Ark. This biblical-Quranic-Torah narrative took the material form of an actual typhoon (Toofan). Saien Baba states that a person who manage to overcome physical storms, be they of any kind of worldly turmoil, internalizes the trauma. Such people attain a higher state of existence. Only those people can perceived this phenomenon who look deep into the eyes of the mystic.

Tera naam ghafoor ur Raheem Saiyaan
Tinoon dozakh banana di lor ki si

Your name is all Merciful and forgiving
Saiyaan Why did you have to create Hell?

Saien Bab a in this couplet rises to the stature of Muhammad Iqbal in that he questions God for his creation of Hell. "Lor" cannot be adequately translated as "have" or "need to" as it implies greater necessity. "Lor" highlights the contrast between Hell and the All Merciful and is re-emphasized by Saien Baba's use of the second person singular "tera" and "tinoon" for God. In another couplet Saien Baba states:

Us naayab da gar tu visaal chahna eyn Sain
vaang Mansur charch daar par ja

If you aspire to unite with the one Like
Mansur, ascend to the gallows

This couplet refers to the Persian dervish Mansur Al-Hallaj (859-922), who wrote exclusively in Arabic. He is extolled in poetry and prose across the Islamic world and beyond. Mansur not only gave up all material comforts but also religious ritual. He managed to attain unity with universal values and therefore proclaimed:
I saw my Lord with the eye of the heart

I asked, "Who are you?"

He replied, "You".

Mansur Al-Hallaj also famously held, "I am the Truth" (Ana I-Haqq) quoting the Quran (50:16): "And we have already created man and known what his soul whispers to him, and we are close to him than his jugular vein". Accused of blasphemy, Mansur was threatened with the gallows, which he embraced, and refused to give up his beliefs. Saien Baba refers to worldly riches in contrast with spirituality:

***Te-tavakkal da kaasa eh kol jis de Us gada
noon koi kyoon gada jaanrey***

So the one who has the cup of faith Why
consider him a beggar?

The above couplet evokes the fakir in ragged clothes, begging bowl in hand. The black begging bowl is symbolic of begging for goodness in the world. Saien Baba spent a major part of his life as a wandering fakir. He lived in poverty and refused to peddle his words. We can only speculate upon the references in Saien Baba's words and their deeper meaning:

***Akhiyaan naal har cheez te ghor kar ke
Jalva noor khuda da vekhya kar***

You focus on everything with your eyes -
(Instead) look at the radiance of God!

Muhammad Farid is another Hindko poet. The title of his poem Chitney Nuqtey (White Dots) is thought provoking in itself. Muhammad Farid expresses his Sufi identity in unique ways:

Salmaan bichon qalam churir ke likhi eye si
harfi Ishq styaahi akhyyon punc ke likhi eye
si harfi Harf hik hik dti bich khancke tikht

ey si harfi Yaar fadua tudhaan sun ke likhi
eye si harfi

Selecting the best from amongst many pens
I wrote these words With love's ink wiped
from my eyes I wrote these words Every
word resounding in my heart, are these
words Friend Farid, having heard you I
wrote these words

These lines utilize the standard Persian-South Asian protocol in which the poet humbly names him or her-self in the last lines. Invariably, the poet uses the third person singular. No translation of Muhammad Farid's poem can do full justice to it as the repetitions lose their beauty and meaning in another language. For instance, "harf hik hik" literally is "word each each". Similarly, "yaar" is not just any friend but an intimate friend, a buddy who understands even one's silence. "Faridua," a play on the poet's name, has its own endearing, ironic connotations in Hindko and Punjabi.

The pen, in the stanza above and in general, has mystical references. It is an artifact that Miguel Cervantes utilized to masterly effect. Cervantes is the Shakespeare of the Spanish language and modern Spanish, and the Spanish novel, could be said to have emerged from Cervantes' pen. "Si Harfi" or "These words" could allude to the word of God. Farid's reference to the heart, and penning the poem after listening to it beat, resonates with the heart of the Muslim, whose heart beats at the rhythm of the heart of Islam, the Holy Quran.

Bushra Farrukh's "Mohabattan dey Mizaj Wakhre" (The Different Moods of Love), 2012 expresses her love for the Holy Prophet, may peace be upon him (PBUH). Her poem contains the following soulful couplet:

***Tavaadha naam lavaan te zuban vajd kare
Hazoar ae bi adeedat da zor vekha vey***

Your name on my lips makes my tongue
ecstatic Oh Prophet, such is the power of
devotion

Poems in praise of the Prophet (PBUH) are called naat. Ms. Farrukh's naat expresses a fierce storm of emotions in the expression "adeedat da zor" (power of devotion). She uses the verb "te" (is) to double purpose: 'your name is on my lips' in the first instance, and this is the common use of the verb at the end of a sentence or phrase. In the second instance, the poet uses "te" in translation as so in English: 'so (it) makes my tongue (enter into the state of) ecstasy.'

Not all Hindko poetry is mystical or religious even if Sufism informs its foundations. The mahiya is a popular form. Women often sing it and it expands their culture space, enabling them to express complaints against men:

Sarkaan te ghori aa

***Naaley mera chhalla laahya naaley ungli
marori aa***

An equine came on the road She took my
ring and also twisted my finger

Love of the homeland is another recurrent theme. The poet Bashir Ahmed Soz (1948-) wrote an ode to his flower filled landscape:

***Phul ce phul an char choferi Saavi
Makhmal di hik chaadar Farsh di soorat
bicch gai yaaro Shabnam moti inj
barsaavey Saari jarhti aan nehlaavey***

Flowers and more flowers are on all four
sides Like a green velvet blanket Spread
across a whole floor, mates The dew

showers pearls, as if Bathing the whole motherland.

Below is a stanza by Parvaz Tarbelvi in praise of Muhammad Iqbal, Pakistan's National poet. Iqbal had written a poem that envisioned a separate homeland for the Muslims of India where they would have autonomy to freely practice their religion. Muhammad Ali Jinnah brought this dream in to a concrete shape.

***Assan us te naaz baja keeta
Jis shikwa naal Khuda keeta
Mulaan kufr de fitwa laa-ey jis te
Eh des Maanh ata keeta***

We are rightly proud of him Who addresses a complaint to God One whom the mullahs called infidel This land was gifted to me by him

Tarbelvi begins by showering praise on Muhammad Iqbal, who had written two long and iconic epics, "Complaint" and "Answer to the Complaint". The poet then brings in the mullahs who had condemned Iqbal's audacity to dare to complain directly to God and accused him of "kufr" or becoming an infidel. Here again is double meaning. On the first level Tarbelvi states straightforwardly that Iqbal granted us his vision that materialized in the form of our independent country. On the second level Tarbelvi criticizes the "mulaams" (Mullahs), a term that is often used sarcastically for self-appointed priests. Tarbelvi implicitly separates himself from the, thus clarifying that the foundations of Pakistan were not laid on extremism. Similarly, Asif Saqib has also written non-religious poems:

***Hunc te Hasnra hoya ohle khavaab
khayaalaan Saaqu apnra haal naheen
achacha ghammaan de maarey***

Laughter has vanished like dreamy thoughts
Friend, I'm not in good shape, beaten down
by sorrow

This paper submits that the images of mystic sufi poetry are among Hindko's central tropes. They comprise the epicenter of the concentric circle formed by Hindko-specific lexicon, grammar, and syntax. In turn, another twist of the concentric linguistic circle is enriched by vocabulary whose etymology coincides with Punjabi, Pashto, Persian, Arabic and other languages. In other words, since Sufism informs the foundations of Hindko, it flourishes best when well aligned with sufi symbols, sufi stories, sufi values, etc.

The biography of the great Hindko poet may assist to support of the above submission. Saïen Ahmed Ali, who died in 1937 at the ripe age of 95, lies enshrined just outside Peshawar's Kohati Gate. Indeed he was born in the walled city of Peshawar and thus in true sufi fashion, his biographic itinerary formed a circle. However, Saïen Baba also travelled far. His father was a carpet merchant who travelled between Kabul and Peshawar.

Hindko is a hybrid language that not only surpasses borders but also, in the sufi mode, contains the power to pacifically bring harmony between people who speak different tongues. The Hindkowan themselves are multilingual and thus straddle ethnic and cultural border. They are empowered to bring peace between communities in Pakistan and everywhere they reside in the wider world. What is important is his message, a message he deliberately left unwritten, and whose essential teaching surpasses all borders.

***Saïen ilm ne Dasya te jaanrgyaan Vasdey
andar mere jis nooa ba'r toondhaan***

Saien, Knowledge revealed itself to you The one you seek outside, resides within you

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"Significance of Symbols in Saien Ahmad Ali's Poetry"

By Dr. Shahida Asghar

Abstract

Symbols in the poetry are integrated part of all universal literatures. Symbols have different meanings. Some have local and some have universal meanings. There is an apt use of symbols in the mystic poetry (sufi shayery) of the South Asia. The meanings of symbols have great significance, the understanding and perception of the meaning show the maturity and grip over the subject. The symbols used the poetry of Saien Ahmad Ali have also significance,

they are universal and shows the universal values of human being. Ultimately, leads the Saïen's poetry into Universal.

Key Words:

Significance, symbols, poetry, Ahmed Ali Saïen, Sufism

Introduction

The use of symbols in poetry is essential element, every rich literature is pregnant with symbols but the symbols in the mystic poetry has profound meaning and depict the intoxication of the poet and looks as metaphysics.

Symbolism is the practice or art of using an object or a word to represent an abstract idea. An action, person, place, word, or object can all have a symbolic meaning. When an author wants to suggest a certain mood or emotion, he can also use symbolism to hint at it, rather than just blatantly saying it. (Hyper, 2017) Examples of Symbols in Poetry and Literature Symbols abound in poetry, literature, music and art. A symbol is a metaphorical object or image Here are of that stands for something else, especially a material object representing something more abstract. examples symbols; The rose and the moon symbolize love: "Love is a rose and you'd better not pick it; it only grows when it's on the vine." (Hyper, 2017) Mars symbolizes aggression and war, while Venus symbolizes love: "Men are from Mars; women are from Venus." The four seasons symbolize the stages of life: spring (birth and youth), summer (maturity), fall (senescence), winter (old age and death). A ring, especially a band of gold, represents faithfulness and fidelity: "With this ring, I thee wed." The dove symbolizes peace, as do the olive and the lamb: "How many seas must a white

dove sail, before she sleeps in the sand?" Iron and steel are symbolic of strength and invulnerability: Superman is the iconic "Man of Steel." The color green suggests life, especially things that are newly or recently born and growing: "a green youth." The color purple represents royalty and privilege: "Prince Charles was born to the purple." The color black symbolizes evil and/or death: "The four horsemen of the Apocalypse ride black steeds." The color white symbolizes innocence and purity: in medieval art, a white lamb symbolized the innocence and purity of Jesus Christ. (Hyper, 2017)

"Universal" or "Local" Symbols

Symbols can be "universal" or "local" to a particular poem and its context, or both. For example, the moon is a universal symbol of love. However, in Percy Bysshe Shelley's poem "To the Moon," the moon represents fatigue, alienation, loneliness, useless labor and unrequited love. While the "universal" symbol still holds, the "local" symbol is more nuanced.

Use of Symbols in Sufi-Poetry

According to the Sufis, the phenomenon of Divine Love, or of love for the Absolute, can only be expressed in metaphorical language. For this reason, Sufis have employed idioms of temporal human love as symbols of the Divine love in their speech and writings. The Sufi poets have often resorted to gendered imagery in their poetry in order to articulate the subtle notion of Divine Love. These Sufi poets present themselves as ardent lovers, portray God as the Beloved, and sometimes evoke a bridal metaphor as well. They employ feminine symbols for the seekers of the Sufi path, whereas God is represented in masculine terms. They identified themselves with a

wife or bride, while the husband or groom symbolized the Divine Self. (Anjum, 2013)

Sufi poetry abounds in symbols. Apparently love romances, the poetry depicts burning passion for the Absolute. The great Hindko Sufi poet, Sain Ahmad Ali, treading the sufi path, uses various symbols like journey, circle, love, lover, beloved, mansoor al Hallaj, eyes, ocean, Noah's ark, physician, executioner etc in his poetry to depict his passionate desire to know the absolute Truth. He knows human ability to reach where other creatures cannot:

Table 1

Table 1 Power of Spirituality

Harfi in Roman English	Translation	Symbol	Significance
<i>Uthay mar day takran Khizal Sayyain/Jithay Polmeh na</i>	(O saien my imagination has power to reach/Where	Mansoor Hallaj's execution and	Power of Man and

Good morning.	even zephyr cannot go)	Bade Saba	power spirituality
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As Table 1 shows that with this positive attitude towards his being, the sufi begins the journey of self-exploration. This journey is not easy. Only chosen people with noble qualities have the power to endure the sufferings of the path. What seems real to common people is unreal for Sufis. This is matter of sight and insight. Ordinary human beings with limited sight cannot see beyond. To depict this truth Saïen uses Mansoor Hallaj's execution as a symbol:

Table 2 Saïen's Profound Imagination

Harfi in Roman English	Translation	Symbol	Significance
<i>Kham Khizal sunr muftiyaan day/konk waqif na raz e mastoor day ai</i>	Listen vain thoughts of religious expoundersBecause they were oblivious to veiled mysteries	The pain and death of Mansoor.	use of symbolic language to show the obstacles, agonies and pains for those who unfolds truth.
<i>Kufr samjh k jinan lagai fatway/darhageeqat o mamlay door day ai</i>	What they condemned as infidelity		
<i>Kehray bol si wajib ul dar hoyak/kiya o asal wich bol Mansoor day ai</i>	In fact those motifs were beyond their perceptions Did Mansoor really utter those words that led him towards execution?		
<i>Sayaan kehlay qasooran rajem hoyak/O qasoor das kehlay qasoor day ai</i>	O Saïen why did he stone to death?		
	With which offence his offense was associated?		

As Table 2 shows that besides making it clear that to tread sufi path one needs insight, Saïen also informs the initiators

about the agonies and pains. The harafi shows Saïen's profound imagination and use of symbolic language to show the obstacles.

Table 3 University of Thought

Harfi in Roman English	Translation	Symbol(s)	Significance
<i>Dardaan di nok tay char k tay</i>	After stringing me at the tip of anguish	Noah's Ark	Use of these symbols
<i>Satta (shq nay bahre alam day wich</i>	Love threw me in the ocean of suffering		
<i>Kashti e Noah day har pai chakar khaway</i>	Whirling like the Noah's Ark		
<i>Putli chashm di akhiyaan day yum day wich</i>	Is the pupil of my eye in the sea of sight		

What is the deed of taarik ul wasal?	For the one spectacle of the union abandoner	Akhiyan di Putli (Pupil of eye)	present the university of thought and depth in sight.
<i>wasay</i>	perplexing in the dewy eye		
<i>Preshan howay chashm e num day wich</i>	Sayyain a scar of separation despite a souvenir		
<i>Daag hijer day Saayaian soghat badlay</i>	Will escort me to the realm of non-entity		
<i>Lay kay jasaan mein mulk adam day wich</i>			

As Table 3 shows that it is important to note that the symbol of whirling circular movement of the pupil of the eye. Circle remains a very important symbol in sufi poetry. Circle not only symbolizes perfection, wholeness, completion, universality, but also a yin and yang that is formed through combining opposites. Knowledge of these opposites is essential to understand symbols as fully as it is possible to do so. The presence of these opposites highlights the existential mode of thought presented by Søren Kierkegaard in his Either/Or (1843), "which argued that truth may sometimes be found in paradoxes, the most notable paradox being human beings with their tensions between physicality and spirituality/intellectuality" (Ott 9). Being noble travelers, sufi's treatment of pains and suffering is different. What is agony for ordinary human beings is ecstasy for them. This contrasting behavior symbolizes sufi's profound understanding and insight.

Table 4 Figurative Language in Poetry

Harfi in Roman English	Translation
<i>Jud da mein ishq wich paer paya/matam khushi tay sukh azab hoyak</i>	Since I entered into the realm of love
<i>Minon Ishq sungariya khak mul k/kehnday lok 'bolhous bay aab hoyak</i>	Mourning became bliss and pleasure distress
<i>Minon ghaman chuk lita aziz ker kjidon khushi di tarfon javab hoyak</i>	Love decorated me with dust
<i>Roshan koh-i-alam si gharoob sayian/meray taliyaam da aqtab hoyak</i>	

	But for people an avaricious disgraced Woes held me dearly When pleasures turned away O Saïen sun of my destiny set after illuminating from the mountain of affliction
Symbol(S)	Realm of Love, Decoration of Love with dust, Sun of Destiny, Mountain of Affliction
Significance	High level of figurative language in poetry shows maturity of the poet in language.

As Table 4 shows that Lovers enter into the world of paradoxes, they suffer a lot, remain contented and endure difficulties with patience because they ultimately realize that all happiness and pain is from the Beloved. They are able to find unity in diversity, to complete the circle with paradoxes. Saïen uses symbols of surgeon and executioner to combine these opposite qualities of the Beloved.

Table 6 Relevance to Beloved's Treatment

Harfi in Roman English	<i>Landa tezab tay marham kerda/O jaraah be he tay jalad be hey Meray dil day aainay tor kay tay/mur jor denda o Ustad be hey Gila keran ki us day jor da mein/uzay hathoan dil hafa tay shad be hey Sayaaïn ishq bazi ai bunyad ghum di/usda ujriya mur k abad be hey</i>
Translation	Beloved stabs and also dresses my wounds He is both a surgeon and an executioner Like an artist, he consoles me After breaching my heart How to reproach his repression who cheers and saddens the heart Amour is the origin of woes It devastates and inhabits again
Symbol(S)	Dressing of wounds, Surgeon, Executioner, Artist Heart breaching
Significance	To purify the true seeker, the God works as surgeon, Executor, artist and dresses the wounds and conceals the seeker.

As Table 6 shows that Saïen being the true seeker knows how to find unity in diversity. After burning in the fire of sufferings and pain, lovers' hearts turn into elixir that has the quality to purify the contaminated world of sins. To purify the true seeker, the God works as surgeon, Executor, artist and dresses the wounds and conceals the seeker.

Table 7 Relative to Prisoners of Love

Harfi in Roman English	<i>Reha ho phirday do jug andar/qaid-i-ishq wich jo k aseer ho gay Baalanr ishq da jinhan sir baal lita/kinya kiya bulkay akseer ho gay Khanday thokran manzil-i-ishq andar/khandani ho k bus haqeer ho gay Jinman ishq noon pakriya pir sayain/O mureed kul aatim day pir ho gay</i>
Translation	Prisoners of love confinement wander freely all over the world Those who burn in the inferno of love From alchemy they turned out to be elixir Love is a bumpy road where many reputed people became vile Those who made love their guides become timeless guides
Symbol(S)	Prisoners of love, Inferno of love, Bumpy road
Significance	Universal truth about true lover is that he has to face trouble because love is a bumpy road and madness is the license.

As Table 7 shows that these symbolic words are timeless, appealing to the hearts of those aspiring for truth and beauty. "To be or not to be Is not my dilemma. To break away from both worlds is not bravery. To be unaware of the wonders that exist in me, That Is real madness!" Universal truth about true lover is that he has to face trouble because love is a bumpy road and madness is the license.

Conclusions

Universal truth about true lover is that he has to face trouble because love is a bumpy road and madness is the license. To purify the true seeker, the God works as surgeon, Executor, artist and dresses the wounds and conceals the seeker. High level of figurative language in poetry shows maturity of the poet in language. This contrasting behavior symbolizes sufi's profound understanding and insight. The symbols used the poetry of Saïen Ahmad Ali have also significance, they are universal and shows the universal values of human being. Ultimately, leads the Saïen's poetry into Universal.

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Prof. Anwar Dil, Intercultural Pakistan: Taxila and Hindko Region

By Dr. Syed Waqar Ali Shah

The author being son of the land (Abbottabad) had a strong reason to look into the details of this region; to explore its history and then estimate its worth and imprints on the present time and culture. He had very successfully explored and highlighted the hidden and un-noticed history and socio-cultural traits of the past in his attempt to relate it to the present. Due to the heavy influx of foreign elements and their association with the ruling invaders, the local culture and society was unduly sidelined. It survived only because of its deep roots in history and continuation of its society in different quarters of the region. Besides, assisting us in better understanding of the socio-cultural outlook and worth of the region the author also attempts over the services rendered by people belonging to this Hindko speaking area in different expressions of life.

It is a very interesting and important topic for present-day Pakistan because of the

many socio-cultural and political divisions and dangerous confrontations. The Hindko belt was an ever important region that has played dynamic role in various phases of its history. Being located at the central position, it not only remained a host to a number of world known rulers and cultures but also served as a base for the amalgamation of diversities. The beauty of the region and its residents was that they were so mature in their thoughts and emotions that they attempted to accommodate all the new comers with their distinct cultures and philosophies without any fear and without letting go their own distinctions. Today, Pakistan as well as the world communities and nations are facing the same issue of confrontation of socio-cultural and political diversities. An in depth study of the performance of this region and its dwellers in this regard may help our leaders respond successfully to this challenge. The study of successful fusion of the past may help us defuse tensions of our present. With loads of rich cross-cultural experiences, the author presents an excellent case for the study and guidance of all those in search of answers and solutions.

The book is a compilation of essays about the historic northern Hindko areas of Pakistan. The first chapter is a review of Naeem Tahir's book, "Melluhas of the Indus Valley, 8000 BC-500 BC," (Islamabad, 2008). It provides a general background to a proper study of the Hindko region and the Indus Valley universally acknowledge as the first major civilization of the world. Its first inhabitants, the Melluhas were peaceful, cooperative and highly civilized people and were inter-culturally connected with other parts of the world more than their contemporary people in Syrian, Egyptian and Chinese civilizations. These people were overpowered by the Aryans and nomadic invaders from Central Asia in

around 2000-1500 BC. The civilization thus oriented produced some masterpieces in the form of Rig Veda, the Puranas, the Ramayana, the Mahabharata and the Bhagvad Geeta. The region also bags the medal of being the home of Buddhist Civilization especially in the Taxila and from there it spread to other parts of Asia and the world.

The Second Chapter is "Taxila: An Ancient Center of World Civilization" with focus on its role in the evolution of intercultural Asian and world civilization. The origin of Taxila has been recorded back to about 3,500 B.C. as the seat of world's first international teaching and Research University in ancient times where scholars like Panini (c. 6th century B.C.) composed the Sanskrit grammar that became the foundation of linguistic science and communication sciences. While later on, Chanakya in (c. 4th century B.C.) wrote his Arthashastra the first book on the art and science of ruler ship and transformational leadership. This is where Alexander the great and his accompanying team of scholars and diplomats (326 B.C.) experienced the amazingly great tradition of knowledge and wisdom actively participating in the merging of East and West. Later on, it was the great seat of Emperor Ashoka's exemplary empire of universal humanistic togetherness achieved through spreading Buddhism to many nations in India and the world. For several centuries, Takshasila became the richest repository of intercultural interactions in arts and crafts.

The 3rd chapter is "Hindko Culture: Some Intercultural Reflections." It presents the ancient intercultural region as the meeting place of different cultural and civilizational traditions, notably Persian, Central Asian and Chinese and after Alexander's visit and the advent of Islam. Furthermore, it

highlights the universal principle, "Unity in Diversity and Diversity in Unity," in human values and behavior in the emerging One World Order.

The book is a good source of information about the social and political importance and impact of the region on the international as well as adjoining regions. The historical worth of the region and the way it provided as a huge pot for the fusion and merger of different cultures and civilizations are described with an expert and scientific approach. The beauty, however, lies with the fact that the region not only provided space for the intercultural integration but also served as a ground for the growth and development of an indigenous and distinct culture of its own. This new culture was so strong and unique that it acquired the attention of masses of that time and even today. The artifacts and other remains of the time and civilization tell us an impressive story of it which is equally endorsed by the modern scientific research. Besides, the book attempts to throw light on that glittering past of the region which was responsible for transformation of a good number of socio-cultural and political trends of the time as well as of the later times. Its strategic location helped in sending wave after wave of different political, philosophical and economic nature to adjoining near and distant centers of activity. In addition, for the facilitation of the reader in their development of any imaginary picture of the idea under discussion, the book also provides number of illustrations (67) in the shape of maps and pictures.

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