

Citation: Nasir, M. S., Riaz, M., & Nazir, B. (2021). The Representation of Social Reality in Saraiki Dramas Roshan Zameer and Qatil e Hamsheer. *Global Language Review*, VI(1), 186-196. [https://doi.org/10.31703/glr.2021\(VI-I\).20](https://doi.org/10.31703/glr.2021(VI-I).20)



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The Representation of Social Reality in Saraiki Dramas Roshan Zameer and Qatil e Hamsheer

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Abstract

The Genre of Drama had always been reflective of social life. The history of drama is as old as of humans on earth. Saraiki drama is believed to be developed from undeveloped but organized expressions of caricatures; such kind of organized caricature is found still in the local area. It is a tradition that people of the lower caste named Bhaands. This kind of art was established by the people who were very poor, and they used to caricature the rich and gentry to amuse them and other people. The present study is aimed to trace the social realities and their representation in Saraiki Drama. Two Saraiki dramas Roshan Zameer and Qatil e Hamsheer had been analyzed in light of the Qualitative Content Analysis model proposed by [Altheide\(1996\)](#). It has been found that selected Saraiki dramas speak the prevailing ideological, social realities. It is suggested that more studies should be conducted to explore tradition and social realities existing in the Saraiki region so that regional social and cultural traditions may get a voice in international literary landscapes.

Key Words: Saraiki Drama, Patriarchal System, Submissiveness, Indigenouness

Introduction

Drama is as old as man himself. It includes internal and external attitudes, emotions, feelings, ethics, pleasure, ideas, and experiences of human beings. In a way, drama covers all the problems of life and death, the sufferings of individuals and communities, stories of assumptions and beliefs, calculation of profit and loss while describing all sorts of weaknesses and strengths of man. The term ‘drama’ is believed to be used for the first time, in connection with acting, about 560 BC, by a Greek named Thespis who enriched religious singing and dancing Choirs with a costumed, masked person ([Wilson and Goldfarb, 2000](#); [Nagler, 1959](#)). Thespis used to express a part of ‘action’ in meaningful diction, voices, and gestures since that time; drama has become an art to represent and indicate different

human events in the presence of a more or less involved audience and which, generally, focuses man.

The tradition of drama is functional in traditional oral societies because traditions, rituals, and customs are efforts “to change the undesirable or to maintain the desirable” (Richards, 1956: 113). Therefore, the rituals should be performed in their entirety. If something goes wrong or has been omitted, the effect will be lost. Dramatic elements cannot be ignored in oral societies.

An explicit separation between oral literature and modern drama cannot be made. In fact, oral culture has always been blessed with drama in a way because the performance remains an important aspect of these cultures, just as it is in modern written

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drama. Sentiments, mimicry, gesture, intonation, rhythm and pause, variation of emotions and reacting upon the emotions of the public this is all part of the oral character of the Saraiki non-written literature.

Saraiki Theatre

Drama is not an incidental or experiential phenomenon; rather, it was developed through the ages in each community while developing a close relationship with it. Drama and life play the role of the mirror to each other. Where life exists, there will be drama to be performed. Whether it deals with an ideal (imaginary) story or with facts, it is a necessary part of the social, historical and creative perspective of life. Through it, people become aware of the realities of life, they get the chance to re-think about themselves, and they entertain themselves with it. When we try to explore the history of Saraiki drama, we face many difficulties. No one knows for sure when the drama was started and when it reached its peak. Talking about dramatic tradition in southern Punjab, some scholars like Tabish (2007) believe that the first evidence that we have found about the development of drama in Sindh valley is “Rig Vid”, which was, according to some writers, written in the area of Multan. It is very difficult to find documentary evidences about this statement as most of the work is not in written form due to the reason that Saraiki culture is predominantly the oral culture.

At which age did Saraiki drama get its developed and organized form? The answer to the question is still unknown. [Taunsvi \(2010\)](#) believes that Saraiki Drama was developed many years ago with the development of Hindu Festivals in particular days, and he says that in the past, the Saraiki drama was part and parcel of the eve of traditional Hindu festivals. Dramas like *Raam Laila* and *Raam Kahani* were used to be performed in those days. It was the age when dramatic traditions were flourishing in the sub-continent.

Saraiki drama is also assumed to be developed from undeveloped but organized expressions of caricatures, such kind of organized caricature is found still in the local area. It is a tradition that people of the lower caste named *Bhaands* caricature others.

This kind of art was established by the people who were very poor, and they used to caricature the rich and gentry to amuse them and other people. The gentry being generous, used to give them a lot of money as a reward. This was comic art and remained an essential part of wedding ceremonies for years. This art still exists, but people have developed the tendency not to encourage them. They don't give them money rather try to insult them. In this way, *Bhaands* are going to leave this profession and adopting other professions to earn a livelihood.

Bhaands' role is important in society as they make the people laugh, and they do not only make the people smile but also try to exhibit the follies, corruption and other social evils prevailing in society. They are the sensitive people of the society and what they feel and experience; they try to make the people aware of it. Their themes include religion, morality, economic inequality, caste system and many others.

Before partition, the Saraiki drama was at its peak. In an interview, I was told that as in 1946 (a year before partition), actors were playing the role of God, Prophets and Saints (cf. 4.2.3). After Independence, the local drama could not maintain its status due to different factors. After the 1960s, different local theatrical companies were established. Gaman Theatrical Company (non existent now) was very popular and influential in that era. This company was responsible for the establishment of another theatrical company (Rawani Theatrical Company) which is still working. In this era, Rawani theatrical Company, Malangi Theatrical Company and some other minor companies are working with the fear that the whole system is about to vanish.

Research Design

In research, the complexities of the work are tackled through the use of planning. Research design paves the way to plan the structure of the research. It, of course, identifies the major parts of the research, and it “can be thought of as a structure of research; it is the ‘glue’ that holds all of the elements in a research project together” ([Chakraborty, 2010](#): 37). The research design of this study includes various elements, which are discussed in the following sections.

Data Collection Methods

Each research demands data collection methods according to its question/s and goals. It is a most complex phenomenon in the process of carrying out research. The credibility of the data is important, and “collecting credible data is a tough task, and it is worth remembering that no method of data collection is not inherently better than other” (O’Leary, 2006: 150) rather it is weighed up and considered in the light of research goals. Methods used for collecting data for this research are as follows.

Document Analysis

The focus of the study was to examine the documents, i.e. the scripts of dramas. In general, documents are defined as any preserved recording of a person’s thoughts, actions or creations (Potter, 1996). The examination of documents was especially important to historians who investigate patterns and trends from the past. Documents can also be examined to know the patterns, customs, and trends of the past, as this kind of investigation is commonly done by historians. If no humans remain alive to provide primary evidence, then documents are the only source of data (Potter, 1996). Documents are also examined by researchers who are investigating the relevancy of subjects. The examination of documents may also provide confirmatory evidence of the information obtained from interviews and observations. Documents can be analyzed to know the effectiveness of a program as Bodroghkozy (1985) analyzed 42 letters. These letters were written to her by viewers on their reaction to the TV series “*Dallas*”.

Using documents analysis as a tool for collecting data creates different problems. Scott (1990) established four criteria to solve the methodological problems associated with using document analysis as a data collection method. One of them is authenticity which refers to the identified and verified author as well as the documents to be original, which is used for analysis. Credibility is the second criterion which deals with the distortion and errors of documents; it also deals with the issue of whether the author believed to be true what was said by him. The third one tackles the issue of representation; whether the document is complete and can it be representative.

Meaning is the fourth criterion which is concerned with the literal and interpretative dimensions of understanding.

The documents chosen for the study were viewed in the light of the criteria identified by Scott. The author of both the texts was said to be a theatre actor Gaman, but in reality, there was some ambiguity about the authorship of one of the plays named *Qatil Hamsheer*. The concern of the research was with the text and not with the author, so it did not become a major issue. The documents did not fulfil the second criterion as the documents were transformed orally from one person to another. So changes in the scripts were expected. But they were relevant to the research because they were used to get the overall picture of the society and traditions. Though documents were incomplete yet they were representative. These documents were used to infer the relevant meaning, and they served this purpose according to the questions of the research.

There are different approaches to analyze the interviews, responses of focused groups and documents. The interpretive approach deals with the language as a social reality (Discourse Analysis), signs and symbols become powerful tools to communicate meanings (Semantics), and actions work as the way of social acting (Hermeneutics). The second one is the positivist approach which includes Grounded theory and content analysis. As far as this study is concerned, it used the method of Qualitative Content Analysis (QCA) developed by Altheide (1996); it possesses the same potential as has been revealed by quantitative content analysis. The purpose of this selection was to develop a proper framework for the analysis of the documents. QCA does not allow the researcher to interpret the data as it is needed for the thesis or to fit it in the framework of predetermined agenda. It also deals with understanding and explaining the communication of meaning and ties to verify the theoretical relationships.

There are six stages of QCA categorized by Altheide (1996). The first one is to construct a protocol which means setting the questions which will guide to a collection of the data. Though it determines categories yet they are redefined with the process of data collection. It aims at capturing the

definitions and meanings and distinguishing data of different types. It assumes that a word can have different meanings at each time when it occurs again and again. The second stage includes the choice of format (the way information is collected, selected and expressed as an attempt to communicate), themes (the recurrent messages found in the text), frames (limitations and boundaries of discussing the events), and discourse (manner of achieving relevant meanings) the Third stage of the method focuses on sampling while fourth one deals with the data collection methods. The researcher's interpretations are a key factor in this stage. The fifth stage is an important part of the whole process as it deals with the analysis of data. This includes intensive reading to understand and sort out the data; comparison and contrast also become important here, relevant responses and data both are identified. Description and quantification are an important parts of it. The sixth stage identifies the variety of the themes and the particular importance of these themes. The purpose of this analysis was to identify the fundamental themes and to analyze the interviews to be aware of the status of drama in present era. This analysis provided the way to find out proper answers to the research questions.

Though QCA helped a lot during the process of interpreting the texts and interviews to develop meanings yet some problems also occurred. Sometimes interviewees became prejudiced and biased, and their responses were difficult to be interpreted. Documents provided ambiguous statements. The process of triangulation was used to tackle such kinds of issues. The data collected by using focus groups was difficult to analyze because members talked in reaction to the comments of other group members. An effort was made to be objective.

Analysis

The texts of dramas are taken with the view to present the trends, customs, and traditions of drama as well as the society of that particular time in which these were produced. Analysis and inferences are made with a conscious effort to be objective and to create and develop a neutral approach in research. These dramas are composed by a renowned dramatist...Ustad Gaman. One is called *Qatil Hamsheer* (Murderer Sister), and another one is

Roshan Zameer (Enlightened Soul/Conscience). *Qatil Hamsheer* is also known as *Khooni Khanjar* (Bloody Bayonet). There is a contradiction about the writer of this drama. I got this text from Nazim Rawani (A theatre owner). But the ironic fact is that a singer named Allah Bachaya Faridi also recorded this story on an audio cassette, and he mentioned that this story was written by Peeran. Nazim Rawani is of the view that it was written by Ustad Gaman. Some theatre-goers of the local area reinforced the idea that it was composed by Gaman, but still, it is an ambiguous matter because nothing can be said for sure.

Summary of the play '*Roshan Zameer*.'

Once there was a king living in a country called *Khutan*. He married twice, but both the wives were unable to bear a child. He was worried about this and called a Hindu astronomer known as *Joosi*, who told the king that after three years, a son would be born from his first wife. The king considered it a joke and ordered to imprison the *Joosi*. After three years, a child named *Roshan Zameer* was born and *Joosi* was released and rewarded and was asked about the future of the child. *Joosi* advised the king to bring up the child in a separate place. The king acted upon the advice, and after many years, when the child became a young man, he was presented in the court before the king. The king asked him to offer his homage to his mothers. *Roshan Zameer* being an obedient son, went to see his stepmother first. His stepmother was a young woman who was not sexually satisfied with the old king. Seeing a young man in front of her, she developed lust in her heart and tried to seduce *Roshan Zameer*. But *Roshan Zameer* resisted and refused to develop sexual relations with his mother. She was shocked by this rejection and decided to take revenge for this. She blamed *Roshan Zameer* for seducing her. This matter created a misunderstanding between the king and *Roshan Zameer*. The king got furious and ordered to cut the hands and feet off the prince and drown him in the well. People requested the king not to be furious and revoke the decision, but he remained unmoved. *Roshan Zameer* was punished as was ordered, but due to some stroke of good luck, he was brought out of the well by some beggars. The people who brought him out of the well rejoined his hands and feet. After

being saved, he was blessed with the mysterious power of a saint. He went to his country and started living in a jungle to preach his religion. The country was in a crisis; gardens and greenery were smashed, the hustle and bustle of the cities and palace were gone. *Roshan Zameer* asked the reason for this destruction. People told him that *Roshan Zameer* was the prince of this country. The king punished him for something he had never committed. After that, everything was destroyed, they requested him to pray for the country. He prayed for the fertility of the lands, and his prayers bore fruit, and people were happy with him. The whole incident was narrated to the king. Both the king and his younger wife (stepmother of *Roshan Zameer*) came to him and requested him to pray for them. *Roshan Zameer* narrated all the stories of the past, disclosing his identity. His stepmother admitted what she had done, but *Roshan Zameer* forgave her. Everyone came to know about the reality of *Roshan Zameer*. The king wanted to bestow kingship upon him, but he refused to accept and spent his life preaching Islam.

Summary of the play ‘*Qatil Hamsheer*.’

This story is of a ruthless sister named Noor Begum and a kind brother, Anwar. Their father, who was a king, died in their childhood. Ministers and people decided to bestow kingship upon the army chief till the prince came of age. The army chief, later on, conspired to assassinate the young prince. In this evil plot, he cleverly included the sister of the prince. The princess involved another person in killing her brother, but due to a mistake, the son of a maid was murdered. Prince Anwar was accused of murdering him and was put behind bars. This was a great shock for the loyal ministers and army officers. A rebellion started and succeeded. The temporary king was imprisoned and sentenced to death. The prince, however, forgave his ruthless sister, who did not bother to attempt the murder of her own brother.

Major Themes

Texts of the dramas provided important insight as they became the source for finding out the themes developed in the plays. The themes inferred from the texts are as follows.

Patriarchal System

[Mughal \(2003\)](#), in his book named *Saraiki Waseh*, states that the Saraiki belt came into being more than six thousand years ago, and at that particular time, *Mund Tribe* was ruling here in the region. He further adds that *Mund Tribe* was followed by *Darawars*, who laid the foundation of their unique and deviant civilization. The civilization gave importance to women.

Later on, this concept went a radical change as the patriarchal system overlapped the old system and women were subjected to be ruled. They were considered to be inferior to men. As it normally happens in patriarchal systems, Saraiki culture also explicitly blames women for everything which is wrong, and it does not encourage her for her good qualities. Many lines in the texts clearly show the grip of the patriarchal system over the region. Some of the lines are cited in this regard to reinforce the idea.

Text 1.

Koi farzand nahi ghar medey, him dil wich bahun armaan ey

Biya een kanun wadh ke dukh hy mekon ghar bethi ey dhi jawan ey...

Source: *Qatil Hamsheer*

English Translation

I do not have a son, and I am worried due to this reason. And more than this, the adult daughter of mine is still not married, spending her life at my home.

Commentary

In a patriarchal system, a male child is the heir of a family, and the race of a family continues with his name. In some communities of the Saraiki Area, a woman is even devoid of the right of property given by law and religion. Here, the same idea is presented that the king wants to have the male heir though he has a daughter. Even his daughter has become a problem for him. He does not find a good match for her and is constantly worried as to what to do. In these lines, a parent is wishing to have a son and does

not recognize his daughter as a blessing; rather, she is a problem for her.

Text 2.

Jamden la shahzadey di atey amaan shodi mar wesi

Source: Qatil Hamsheer

English Translation

When the prince shall be born, his poor mother will die.

Commentary

Here the word *shodi*, meaning poor/powerless, is significant because it is used for women. A woman is commonly considered to be a queen, but in reality, she is treated as a creature who is helpless and powerless.

Text 3.

Hy zaaat kamini ranaan di Gaman jehrian jholi putr kohawin

Source: Qatil Hamsheer

English Translation

Women are very mean, and they do not hesitate from slaughtering their sons in their own lap.

Commentary

This is a severe attack on the womenfolk depicting the opinion of the patriarchal system. Mother is considered to be the sacred creature of the world who, at the cost of her own self, tries to protect her children. But this line shows her in a different light.

Text 4.

Daulat koi pasr se nahi behtar

Source: Qatil Hamsheer

English Translation

There is no wealth better than the blessing of a son.

Commentary

Though the king has a daughter, he wants to have a boy considering her inferior. This is a general phenomenon in the Saraiki area; men want to have a

male heir because a male child depends on the continuity of the race.

Effect of Hinduism

As Muslims and Hindus used to live together for a long time, their cultures influenced that of each other. The effects of Hinduism are explicit in the texts of both plays. Some of the examples are given in the next lines.

Text 1.

*Ghaib da elm dasawaan shah ate medi kia majal ey
Faalan pawan te man parchawanr hik jag mashoor
misaal ey*

Source: Qatil Hamsheer

English Translation

I do not have the power to tell about the future
Foretelling and being happy in this way is an accepted system in society....

Commentary

Foretelling is an art that is generally associated with Hindus as it has been prohibited in Islam. This line strengthens the idea that Muslims in India adopted some of the traditions and professions of the Hindus. On the other hand, they tried to keep those traditions under the sphere of Islam. *Jogi* is a Muslim character, but he has the ability to tell about the future. The same idea of foretelling was presented by Sophocles and other Greek writers (cf. 2.5). Whatever was told by *Jogi* later happened accordingly.

Text 2.

Kia theesi naal shahzadey dy ate dekh ramal thaha k

Source: Qatil Hamsheer

English Translation

Use the knowledge of Ramml to tell the future of the prince.

Commentary

Joosi (an astronomer) belongs to Hindu Religion, and *Ramml* is the religious book that helps them to foretell about the future happenings.

The knowledge of using the book named *Ramml* is not a common matter. The learner has to spend a great deal of time on it to make it possible for him to have the power to foretell. I met different people to enquire about this particular profession and learnt that this tradition existed in the pre-independence era when Hindus and Muslims used to live together. It is an astonishing fact that even the Muslims are said to believe in this system of foretelling though it was prohibited in Muslim *Shariah*. The reason for this phenomenon can be, as assumed by the people whom I met, the influence of Muslim saints who, in order to attract the Hindus, adopted some of the characteristics of Hinduism in their lives and their followers blindly followed them. This tradition of foretelling in local Saraiki areas is no more now.

The character of *Joosi* in the text of 'Roshan Zameer' and the line (*Kia theesi naal shahzadey dy ate dekh ramal thaha k*), both are relevant to the history of Saraiki Drama. They strengthen the idea that the history of Saraiki Drama has been deeply rooted in the past as the tradition of drama in Saraiki existed before the Partition of Pakistan and India.

This is an interesting line of Drama 'Roshan Zameer' when *Joosi* advises the Muslims "to offer prayers, observe fasts, distribute rice of white colour on each Friday, and in this way, Allah will keep their sufferings away." It shows the tolerance towards the religion of each other. A Hindu knows very well what the religious customs of the Muslims are and it is his tolerance that he is preaching the sermons of a Muslim scholar. But, at the time of Independence, people of the both religious groups murdered, slaughtered, and burnt each other and did not even miss the opportunity of raping the women and girls of other religion.

Love for the Offspring

Parents love their children more than their own selves. It is a natural thing to do so. If the children suffer, their parents suffer more. And if they are happy, their parents feel more happiness. This theme runs through both texts. Some of the relevant examples are given below.

Text 1.

Beshak dard aulaad da shaha hy dardon dard ziada

English Translation

If the offspring are suffering from pain, then there is no greater pain for the parents

Source: *Qatil Hamsheer*

Commentary

Parents consider their children the sweet fruit (*Mitha Meva*) of the world. They bring them up at the cost of their own leisure and pleasure. They even consider them more important than their own selves.

Text 2.

Daulat koi pasr se nahi behtar

English Translation

There is no wealth better than the blessing of a son.

Source: *Roshan Zamir*

Commentary

This line shows that all the blessings are inferior and mean if compared with the blessing of children. Children are the best in all kinds of blessings.

Religion and its Influence

Islam is a dominant religion of the Saraiki region for centuries. So, its influence is everywhere in the text. Some of the important features of Islam are prevalent, which are discussed with the examples in the following lines.

Text 1.

Par har koi sabar karenda giya Jo haq da dekh erada

Source: *Qatil Hamsheer*

English Translation

Everyone did nothing except being patient when s/he came to know the will of nature.

Commentary

This line tells that it is not a new thing to be patient on the will of Allah; rather, it has been a tradition to

be contented and patient in every way. People of the past did the same, and you should do it. Some of the verses quoted from the Holy Quran are also there, which are given herewith translation.

- *ALA KUL-E-SHE'N QADIR... Translation:*
No doubt Allah has power over everything in the world.
- *WA TU IZU MAN TASHA O... Translation:*
And You give honour to whom You wish!

There is also a reference to the incident of Karbala. All these things clearly show that the writer was influenced by religious thoughts.

Role of Fate

The role of fate also plays its role in these texts.

- A) The play *Qatil Hamsheer* is a story of a sister and a brother. And it strengthens the idea that fate is Destiny. The sister of prince Munir (The Hero) tries her best to murder her brother, but due to a mistake, she could not do that. Later on, the king ordered to slain Munir, but he was also saved by his good fortune. In the end, the king is hanged while the prince became the new king.
- B) The play *Roshan Zameer* is a conflict between a stepmother and a son. The mother fell in love with her stepson and wanted to seduce him. But he did not want to fall prey to his mother's sexual desires and resisted strongly to avoid this heinous sin. She considered it an insult and wanted to take revenge due to this. She accused him of sexual harassment. His father punished him and ordered him to throw him into a well. He was thrown, but some beggars, who wanted to draw water out of the well, came there. They dropped their bucket to fetch the water, and when the bucket was drawn back, Roshan Zameer came out with it and was saved from drowning to death. Later on, the king came to know about his mistake and went to his son to ask for forgiveness. His son forgave him but refused to be the king and devoted his life to preaching Islam

Love and its kinds

Love has been discussed in different forms. All the forms and their complexities are discussed as under.

- **Love of Mother and the Son:** This kind of love is exhibited through the character of Roshan's mother, who got herself blind after the punishment of her son. She hoped that her son would once meet her and for this reason, she started searching everywhere. At last, she found her, and this search benefited her as the power of her eyesight was restored.
- **Love of Nurse and Son:** The nurse of prince Munir showed a deviant kind of love. She believed that her real son was not killed by Munir.

In local Saraiki areas, the children respect *Dai Mai* just like their own mothers.

- **Sexual Love:** The love existed between the princess and the chief of the Army (Afzal Khan), as well as the lusty feelings of love of Roshan's stepmother. These are good examples of this love.
- **Love of Religion:** Most of the discourse in texts shows the deep-rooted love of the people for the religion.
- **Love and Loyalty:** Minister *Dai Mai*, the son of *Dai Mai* and many other characters show sincerity and loyalty to the prince. This thing strengthens the idea of their love and loyalty.
- **Love of a Brother and a Sister:** The story of *Qatil Hamsheer* shows the true nature of relations. Clash of interests develops new relationships. A person becomes a friend who was an enemy in past while a friend of the past becomes an enemy. No rule is permanent, and no relationship is consistent; rather, ups and downs are a part of life. In this story, a sister attempts to murder her own brother, and when he is saved, she wants him to be hanged. On the other hand, when her brother finds the opportunity to kill or imprison her, he forgives her. This shows a brother's deep love for his sister.

Keeping the concepts of feminism in mind, it can be said that the writer of the play consciously tried to show that women are ruthless, inconsistent, unwise, and emotional while men are kind, consistent, wise and practical. They think through the help of their brain while women are habitual to be

emotional in thinking. *Shehzadi Noor Begum* in *Qatil Hamsheer* and the second wife of the king in *Roshan Zameer* represent the emotional type of women.

Representation of Males and Females

Representation of females and males is not equal. There are seventeen (17) main characters in both dramas. Eleven of them are male, and only six characters are females. Four out of these six are negative.

Comic Relief

Comic relief is also provided in the plays though it is found in a few lines. But I was told that most of the humour was created spontaneously according to the situation. That was the reason for not including all the comic dialogues in texts. One of the lines is given as following.

Text.

Naiyaan di richani wichun niklia aan

Source: *Qatil Hamsheer*

English Translation

I am born from the razor of the barbers.

Commentary

When one of the characters requests the officer to participate in the cause of helping the prince to be the king, the officer refuses to do so. He requests again on the basis of humanity that he replies he was not born from the womb of a human being rather was born from the razor of a barber.

Message of Mortality

Change is the rule of the world; one who is born will die one day. This message is also reinforced in the text.

Text.

*Aalim gaey, faazil gaey, takht o taaj gaey
Hum bhi marney ko han k al nahi tu aj gaey*

English Translation

Scholars and learned, all died, kings and their thrones are non-existent
We are also to die, and it is to happen tomorrow and we can die today.

Commentary

Shelley in his famous poem *Ozymandias* says:
It is the same lesson of immortality presented by the writer.

Respect for the Relations

The text of both plays shows respect for the elders and relatives.

Text 1.

Dai Mai...

English Translation

Honourable Midwife/Nurse (Dai)

Commentary

Mai is a word that shows regard, love, and honour for the womenfolk. In local areas, people name their female babies with the additional name of *Mai*, namely *Chanan Mai*, *Kundan Mai*, and *Jindan Mai*.

Text 2.

*He dastoor zamaney da hona dai'yaan da qadr ziada..
Ghar Halima Dai dy khud playa Rasool (S.A.w)
Khuda da*

English Translation

It is a tradition that a Midwife is respected a lot
At the home of Halima Dai Prophet Muhammad (SAW) was brought up
Commentary:
Hazrat Muhammad (SAW), the prophet of Islam, was born in a respectable Arab family and was given to a nurse named Halima Dai. The Prophet (SAW) respected her as his real mother. This line refers to this incident.

Proverbs

Proverbs are also used in the texts. Some of the proverbs are analyzed in the following lines.

01. *Hik sijh dy doo hin pichawen*

English Translation

Sun does not create its shadow to only one direction/
Light and shadow interchange their places

Commentary

The sun never remains in one direction; rather, with the passage of time, it changes its direction. The place where once shadow seems to be prevailing. In the next moment, it can be without shadow, and there can be lightning. The same is the case of time and fortune, they do not wait for anything, and their span always moves from one direction to the other.

02. *Ni aashiq qadam pichohaan rakhdey torain
dewu cha wich ghanri*

English Translation

Lovers do not move backwards; rather, they want to be hanged.

Commentary

This line strengthens the idea of struggle and not quitting. The person who is sure about his success will never fail, but the person who is not sure about his success will never be succeeded.

03. *Jehra ghrya ey us bhajnra ey jehra jamya ey
us marna ey*

English Translation

One that has been formed will be deformed, and everyone who is born will die.

Commentary

Everything which is created will come to an end one day. Nothing is permanent in the world except Allah, who is here since time unimaginable and will be forever. The proverb strengthens the idea of the mortality of things and human beings.

04. *Aurat jawan tey mard zaeef he ghataa ey
ezat da*

English Translation

If an old man marries a young woman, this thing will dishonor him

Commentary

There exists a feudal system in most of the areas of the Saraiki region, and there exists the tradition of having more than one wife. Some landlords and other men get married in their old age; this creates a real dilemma for the woman as well as the society. The old man can not satisfy the sexual needs of a young woman, and she is forced to develop an extramarital relationship with other men. To discourage this tendency, such kinds of lines are used.

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