

## **Folk Romance in Pakistani Culture**

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### **ABSTRACT:**

In Pakistani folk culture, romance appears as a symbol to unfold the deep insight and metaphysical expression regarding Heer Ranja, Soni Mahiwal, Mirza Sabhian and Sussi Punu. The important point regarding these folklore romance,, the divinity of love appears as the gift of Allah, create an unseen spirit to reach to its destiny. While observing every case,, the annihilated phenomenon unfold the metaphysical trait in the form of fana-which is an Arabic word means-passing away. Pakistani folklore is comprised of folk songs, folk tales, myth, legends, customs, proverbs and traditions of the four provinces and along with tribal areas forming the modern nation of Pakistan. Every village had hundreds of tales and traditions. The Pakistani folk lore is shaped by means of language and the traditions of various ethnic groups.

**Keywords:** Romance, Heer Ranjha, Sassi Puno, Mirza Sabhian, Divinity of Love, Ethnicity

### **Introduction**

The region which forms the modern Pakistan has long line history starting from Indus valley civilization and then along with Vedic, Persian, Indo-Greek and Islamic cultures. This area was also ruled by Aryans, Persians Greeks, Arabs, and Turks with its cultural origin. Afghans including Mongols and British. Pakistani folktales contain the elements of these cultures. The folklore is primarily the oral tradition and each of the language spoken in Pakistan has unique repertoire of poems, songs and the tales with its cultural origins. Pakistan folk romance has its own unique character, reflecting from its customs and traditions. In the world every society and culture has its own folk tales which are considered to be the one of the important feature of the culture of that specific community.

Looking back in time, the Arabs Layla and Majnun, the Persians Shirin and Farhad, the French Abelard and Heloise, and the Italians Romeo and Juliet all displayed the distinctive characteristics of their own communities' cultures. Romance as a universal trait unfolds its impact in a very truthful manner. Perceiving its trait on the wider spectrum, the gratitude or depth of love can be felt at different rhythmic wavelength. The exhilaration and mystique of romance are emotions connected to romantic love. Romance can also be defined as a quality or sensation of mystery, excitement, or distance from daily life. A cultural passion and imperial ideal, romance. In actuality, romance is more ephemeral, riskier, confusing, and elusive than we have been made to believe, as well as more elusive than we have been told. While on the other hand love have different traits such as it enduring and nourishing at least for the moment. It's a promise which made every day only to be broken tomorrow.

Dr. Gwendolyn's Said man said that love is less romantic attitude. Biologically love is a powerful neurological condition like hunger or thirst .It is blind or unconditional and without control. The Folk tales culture moves between romance and love and creates the bridge or bond between the genders through its cultural reflection. The Pakistani culture and its uniqueness in romantic expression in the form of folk tales created new world of fantasy. Heer Ranjha, Soni Mahiwall, Sassi Punun and Mirza Sahiban are the unforgettable Punjabi cultural traits, which created the intellectual awareness in the society. Heer Ranjha appears on the horizon as a strong romantic landmark for the society. Heer Waris Shah appears as a unique romantic episode before the world that has force the intellectual to unfold its various dimensions before the society. In this respect the name of Waris Shah in narrating this unforgettable folk lore, and open the doors for everyone to place Heer and Ranjha for their imagination. However, poets, writers, painters and many other artisans worked on them to unfold the mystery of love.

## **Discussion and Analysis**

### ***HeerRanjha***

The 1760s saw the composition of Waris Shah, which contains 630 or more stanzas with 6 to 12 lines or more apiece. Heer and Ranjha, like other folktales, is partially genuine and partially fiction, but it has a strong hold on rural people's imaginations. Additionally, it has been noted that Waris Shah is to Punjabi what Chaucer, Shakespeare, or Saidi was to English or Persian. The folk tale was written in Pak-Pattan distt. In the village named Malka Hans. The love story was so powerful in expression that it holds the imagination of the rural folk. It was also believed that Waris Shah did a remarkable ethos in literature by unfolding the Heer and

Ranjha romance through poetry, language, the intensity of emotions and melody and the powerful imagery. The comments recorded for Waris Shah that “wah! Waris Shah, you have strung together precious pearls in a twine of” munj (a coarse string of heap or jute). This can be interpreted such as “Pearls” as deeper spiritual impact where as the” twine Munj” as the physical love. It can also be perceived as the meaning beneath the superficial words of story. According to other remarks on this folktale, the magnificent ideas and potent pictures are communicated in Punjabi, which at the time was regarded as crude or not quite as refined. Waris Shah figuratively describes a person's appearance from head to toe. "Can any poet truly extol Heer's beauty," he remarked. She has a moon-like radiance to her face. Her eyes are just like a narcissus. Her brows have a lahori bow shape. Her eye makeup makes it appear as though Punjabi forces have invaded Hind (India). Her lips had the colour of rubies. She has a chin that resembles a prized apple from the king's orchard. Her nose resembles the tip of Hussain's sword. Her teeth gleam like pearls and resemble the champa flower's white petals. She resembles a cypress in a paradise garden because she is tall and straight. Her neck resembles a koong's (a species of cranes). Her fingers resemble lobiay ki phallian, and her hands are delicate and smooth like a chinar leaf (akin to a maple leaf) (pods of beans, which are longer than most other pods). In a nutshell, her features resemble a book with exquisite calligraphy. The sad romance's journey began when Ranjha was employed as a coworker. From that point on, a fiery romance between Heer and Ranjha began, lasting for a number of years and being told and sung about for approximately 250 years. (Quddus).

This folk romance is not only the physical love but is a metaphor of love in its spiritual expression. Heer in this regard showing her concern about love, she said that “True love is like mark that a hot iron burns on to the skin or like a spot on a mango fruit”. Waris Shah way of expressing the beauty of Heer makes the folk tale immortal and these two characters of Heer and Ranjha laid their lives to death and proof density of romance in its true vision. This intellectual idiom of beauty was very keenly portrayed by Ustad Allah Buksh and expresses Heer as the symbol of love.

### ***Sohni Mahiwal***

It is noted that Shakespeare immortalized Romeo and Juliet, Waris Shah created Heer, and Fazal Shah's creativity gave rise to Sohni Mahiwal. The Persian poet Nizami introduced Layla and Majnun to the world. The folktale was created at a settlement on the Chenab River's bank during the late Mughal era. Sohni was the most stunning young lady from the porter Tulla family in Gujarat. She grew up to be a stunning young

lady as well as a talented artist who painted flower designs on the pots and pitchers that her father's wheel produced. Izzat Baig a young handsome trader from Bukhara, once come into the town and purchase some pots from Tullas shop. He came upon Sohni here and was captivated by her natural beauty and charm right away. He was unable to take his eyes off of her. It was the start of romance between Sohni and Mahiwal. Izzat Baig paid a lot to get the love of Sohni from the leading trader in becoming Mahiwal, by getting job as Majhanwala or the buffalo man under his father. In this folk tale the symbolic expression of pitcher (gharra) appears as the dominating character of love. As it has been explained previously that romance in reality is more fleeting and dangerous and can be observed from the tale, and creating new path in the history of love through boldness and providing truthful character and unfold the spiritual insight of Sohni towards her commitment. The unforgettable act of tale appears very tragic in scene where in spite of baked pitcher (gharra) unbaked picture was replaced. The whole situation and the flood condition of river, life and death and moreover the commitment all such situations made the horrible scene for Sohni and force her to think and decide that what to do. But on this basis, she questioned whether she should cancel the trip and head home or keep trying to swim. Her internal conflict at this moment, her worry that she won't be able to travel and fall short of the standard of real love. The heartbreaking phrases Sohni spoke below can help you understand her determination to succeed:

“Sohni, while addressing the Pitcher:

It's dark and the river is in flood

There is water all around

How am I going to meet my Mahiwal?

If I keep going I will surely drown

And if I turn back

I wouldn't be living up to my promise to Mahiwal

I beg you, with folded hands,

Help me cross the river and meet my Mahiwal.

You always did it. Please do it tonight, too.

The Pitcher Replies:

I wish I were baked in the fire of love like you are

But I am not. Sorry, I am helpless.

Hearing Sohni's cries for help, Mahiwal also jumped into the river to save her. Their bodies were washed ashore and found next day lying next to each other. With their death Sohni and Mahiwal moved into the world of legends and lore. In their death the sinners became saints.”(Bhatti 101).

***Sassi Punun***

In Sindhi culture Sassi Punun appears as the highly admired folk lore. Not only in Sindh but it is admired in whole Pakistan, this folk tale is read and liked by the people. However, Sassi embodies all the feminism of Sindhi women while Punun is an ideal man of love, who scarified his life for the sake of love and beloved. In the folk tales three symbols are of great importance such as Camel, Horse and Gharra and these have performed different distinct roles and through this they interpreted the basic character of our manhood .In the Sindhi folk romance, Sassi and Punun, have the Camel and the camel rider representing the cultural pattern based on love principle which brings about the spiritual re-awakening in the heroine of the folk romance. Hence both from the centuries appear as the landmark of human spirit. The man on the camel in the folk imagination became a person from the unknown desert, and provides hope and substance to the soul of man in the frame work of Sufism. Sassi Punun as folk romance, and with camel as its central metaphor highlight the first contact of Sindh with that world picture which Sufism had made available in the earlier centuries of Muslims presence in this part of the sub- continent. Similarly in the folk tales the role of horse had its association with Alexander's invasion of the Sub-Continent in 330 B.C. Alexander's famous war horse named Bucephalus, died in a battle near Gugrat in the Punjab and buried near Phalia. In due course of time the name of the horse became a part of the folk and appeared as Buki (Kamran 23) in the Punjabi folk romance called

### ***Mirza Sahban.***

Folklore is a concoction of myths, legends, and truths. The stories have been passed down through the generations, enhanced by poets, sung and celebrated by ordinary people, and have become the main inspiration for filmmakers and the entertainment business. (Baloch).

### ***Mirza Sabhian***

In the 17th century, the oral or balladic style of the Punjabi poet Piloo (Peeloo) introduced the Mirza Sahban narrative to the world. Due to its distinctive rustic style, conciseness, and audacity, the Piloo version of the narrative later gained notoriety throughout the whole Punjab. Capt. R. C. Temple made the English translation of Mirza Sahban in 1884 which published in the legends of the Punjab. This whole happened in the time of King Akbar and geographically the story lies in the area between Ravi and Chenab. In the village of Khewa which is now known as Jhang. Tragic end of Mirza Sahban provide the world a symbolic expression as Sohni associated with her unfired water pitcher (kachagharra) like Ranjha did with his fluteand Punun with his camel and Mirza have appeared as a

metaphor of courage. The folk tale of Mirza Sahiban appears in a very mysterious expression, where if one is beaten the other has its feeling. In this frame of reference the tale unfolds the superficial message to the listener. This deepest attitude can be seen in the case of Sahiban when she was beaten by maulvi for not memorizing her lesson correctly, she said, "O qazi don't beat me with the stick, don't burn me. I am already burning (with love). Books are not for my use and love is now written in our destiny." Mirza Sahiban folk love however, showing different taste of touch as compared to Heer, Sohni, Sassi. Here, the love gratitude seems on a doubtful manner for a while and the panic situation of Sahiban between Mirza and her love for brothers ended in the form of Mirza and Sahiban dead bodies, and this is how Sahiban laid her life for the love of Mirza and left behind the doubt in her portfolio about love (Baloch 11).

### Conclusion

The thorough analysis of romance in the folk tales, expresses the symbolic vision like horse, camel and pitcher (gharra) as the true metaphors of our culture, where they mark the identity not only for the folktales but also for the poets. The common vision of the tales unfolds the symbolic expression of love both through the physical love and through its spiritual vision. The divine expression of beauty, which is the common character in the tales such as Heer, Sohni and Sassi unfolding and praising the beauty of God. In the tales the gratitude of beauty as explained by the poets showing deep concern that how God has created the beauty from head to toe appears un-explainable. The divine expression again appears in the above folk tales in its metaphysical vision like Shama and Parvana where one has to burn and other has to die over it. This metaphoric condition highlights the destiny of the folk tales and makes the folk romance and the poets immortal from that day to the endless days. The true love is the love which ends with desire and the phenomena of desire is the substance which keeps the urge alive, and also appears as the mark of identity for itself and as well as for the country's culture. Hence these folk tales appear as the reference of landmark of Pakistani culture in South Asia.

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