THE JOURNAL OF
CULTURAL PERSPECTIVES

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THE JOURNAL OF
CULTURAL
PERSPECTIVES

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Journal's Description

The Journal of Cultural Perspectives - TJCP is a flagship, biannual, peer-reviewed journal of Azeem Educational Conference - AEC **aec.org.pk**, which focuses on interdisciplinary, problem-oriented, contextual research of human culture. The editors welcome historical and empirical inquiries of indigenous knowledge, cultural processes grounded in normative attitudes to understand and improve society. The journal encourages critical research of comparative international practices to facilitate an exchange of knowledge and cultural meanings beyond traditional biases. Cultural Perspectives offers articles that investigate and analyze the impact of culture on different institutions of social order; articles that integrate approaches from the social sciences and humanities; articles on cultural sciences in the twenty-first century; review articles on published work, theoretical innovation, and methods; and special issues that examine urgent questions in the field.

From Time to time the Journal has brought out special issues on different themes. The landmark publications have been received well by both scholars and general readers. The contributors to the Journal of Cultural Perspective include some of the most eminent scholars and thinkers of South Asia. Its audience includes scholars, policy makers, social scientists, journalists, and general readers. Intellectually rigorous yet accessible and practical, the Journal of Cultural Perspective provides an influential outlet for original scholarship in the social sciences, culture, and humanities, as well as a lively forum for commentary from cultural perspectives. Research Articles published in this journal are mandatory including end notes and bibliographies of works cited and have undergone initial editorial screening, anonymous peer review and further editorial review. Readers are encouraged to comment on research articles and essays from recent previous issues, in no more than 500 words and If the comments are published, the author of the original

article/essay will be given an opportunity to publish a response.

Aims & Scope

- Cultural Perspectives is committed to the reinterpretation of culture. It publishes original research. Innovative, critical papers are given preference that interrogate old patterns and cultural infrastructures and further new theories. The journal does not publish papers that ignore the broader relevance of their investigation for an international readership.

- The Journal of Cultural Perspective aims to promote and welcomes scholarly research on all branches of Cultural Studies in the widest sense as original contributions of researchers and believe in diversity, tolerance and fruitful scholarly discussions and researches.

- The scope of the Journal is deliberately given as wide a berth as possible; various aspects of Cultural Thought and Civilization, Social and Natural Sciences, and Occidental Studies, Comparative Civilizations as well as contemporary issues that interface with culture in the current geopolitical environment are addressed. Specified fields of social Studies, Anthropology, Cultural Studies, Folklore, Linguistics, Literature, Musicology, Performance Studies, Visual Arts, and Sociology are explained.

- The journal of cultural perspectives (TJCP) welcomes faculty members from various universities nationally & internationally, as well as freelance researchers to publish their manuscripts and research works related to social studies, without any racial or religious discrimination.

- TJCP publishes manuscripts and articles after double blind peer review process, which is carried out by leading scholars; Cultural Studies in order to enhance academic research which has close linkages with the society.

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1. Please mention your Article Type of the following:

o   Original Research Article

o   Review Article

o   Case Study

o   Book Review

2. Word Count: All submissions should have a minimum word count of 3000 words.

3. Reference Style: Please adhere to the APA (American Psychological Association) reference style for citations and references.

4. Formatting Requirements: Manuscripts should be submitted in Microsoft Word format. Font: Times New Roman, 12-point size. Double-spaced throughout.

5. Contact Information: Include the full name, affiliation, and contact details of the corresponding author. Provide a brief author biography. Use institutional email address.

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7. Keywords: Include a list of 3-10 keywords that best represent the content of the article.

8. Figures and Tables: Ensure that all figures and tables are clear, labeled, and cited in the text.

9. Acknowledgments: If applicable, include any acknowledgments at the end of the manuscript.

10. Reviewers: Please provide the names, contact numbers, and organizational email IDs of two potential reviewers.

11. Ethical Considerations: Authors must affirm that the research complies with ethical standards and guidelines.

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Disclaimer

TJCP does not endorse any of the ideas, opinions or thoughts proposed in the published

articles. The opinions belong to the authors only.

Contents

Exploring the Working Conditions in the Garments Industry:

Identifying the Occupational Safety and Health (OSH) Status in the Garments

Industry In Pakistan

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Abstract:

This article investigates the current working conditions and the status of Occupational Safety and Health (OSH) standards in the garment industry of Pakistan. Due to the dearth of research conducted on exploring the working conditions in the garments industry in relation to OSH, this article contributes meaningfully to the scholarly literature. The findings of the research have inferred that the implementation of OSH is significantly lacking not only in the garment industry but also in other sectors of the country. The laborers are exploited as they are paid low wages, are bound to work in hazardous conditions neglecting OSH requirements, face harassment, and are given unsafe work environment. Many workers are forced to work overtime often without compensation, because they are required to complete the apparel orders within their assigned deadlines. Workplace conditions also hazardously affect workers' health. Moreover, labor unions have lost their centralized power to provide a platform to workers to raise voices for their rights. Considering this, we suggest that either new policies or amendments to the existing laws should be made to foster unionization since unions can ensure that workers' rights are protected. OSH adoption at workplaces will not only improve the

working conditions but will also enhance the labor productivity and consequent profitability of the businesses.

Introduction:

The garments industry holds key importance in the economy of Pakistan. It contributes to around 8.5-10% in the national GDP and approximately 60% of national exports per annum (Watson et. al., 2016). Pakistan is also ranked as the fifth largest producer of raw cotton worldwide (The leading cotton producing countries are China with 6,423,000 mt, India with 6,162,000 mt, US with 3,181,000 mt, Brazil with 2,341,000 mt, and then, Pakistan at the fifth place with 980,000 mt. Source: Statista, 2022.) as it produces around 980,000 metric tons (mt) of cotton (Statista, 2022). Moreover, Pakistan is also the eighth largest exporter of garments products in Asia (ILO, 2014; Watson, et. al., 2016).

Due to the prevalent adoption of the profit maximization principle, the managers of production units in Pakistan focus more on increasing production, improving revenue, and reducing costs (Gayer, 2019). With that agenda, they do not work on improving the working conditions for their laborers considering it as an expense (Gayer, 2019). As a result, the laborers continue working on low wages in hazardous working conditions (Human Rights Watch, 2019).

Many workers at the small and large factories are hired without any contracts and are paid low wages. Unfortunately, workers are also forced to do overtime work, because they do not question any such exploitation and continue working timidly out of the fear of losing their job (Human Rights Watch, 2019). These issues demand that the Occupational Safety and Health standards should be enforced at the garment factories.

At present, the Pakistan Occupational Health and Safety Act has not even become a law yet and it is still a bill that is still awaiting the attention of the assembly members for enactment. Furthermore, there is a significant dearth of research conducted on exploring the working conditions in the garments industry in Pakistan in relation to studying the implementation of Occupational Safety and Health standards (Kabir, et. al., 2019). Therefore, this article adds

value to the literature by identifying working conditions and the status of OSH in garments factories in Pakistan. In what follows we will explain the research methodology. Next, we shall elucidate the findings of the primary research conducted for this article. An analysis of the findings will be conducted to present key recommendations in the next section after which the inferences will be drawn.

Research Methodology:

The research methodology adopted for this article was qualitative in nature. Primary and secondary research was conducted to identify the working conditions in the garments industry.

The Scope and Purpose of the Research:

The purpose of the research was to evaluate the working conditions and the status of the Occupational Safety and Health (OSH) at the garment industry workplaces. Thus, the scope of this research is limited to the garments industry includes the production and value-chain of fabric, clothes, and textiles, and the embroidery and embellishment of clothing, the fashion industry, apparel stores, and cloth retailers (Michigan State University, 2022). Therefore, interviews were conducted of those workers and individuals whose employment is related to these sectors and who have detailed knowledge of the issues of the working conditions in these sub-sectors; for example, the labor working in the garment factories as machine operators, feedo operators, quality checker of cloth/clothes, cloth-cutters, sewing masters, etc., their supervisor and managers, and the people connected to the labor organizations that have already conducted a significant amount of research on labor issues in each industry.

Primary Research:

Detailed qualitative interviews were conducted with the laborers, supervisors, managers, and owners at the workplace. Transcripts of interviews were also maintained as record. The

interviews investigated the working conditions in the garment industry and the state of implementation of the Occupational Safety and Health (OSH) there. The total number of interviews conducted was 76.

The Participants of the Interviews:

Seventy-six people were interviewed for this research.

Table 1:

Male Labors	46
Female Labors	19
Management officials (supervisor, HR manager, and owner)	3
Personnel from labor organizations (including the Director of LEF and Director of Mazdur Mahaz Union)	3
The person working with Labor Court	1
Official in the Labor Department interviewed	1
Persons with OSH Certification interviewed	2
Former employee at engineer rank in a garment factory	1

Categorization of Labor:

Since labor is the largest group of respondents who participated in the interviews, therefore, it was essential to categorize them by bringing diversity in their pool to avert biasness towards a certain identity of the labor. Therefore, we ensured diversity in selecting the pool of the labor. Further details about labor are provided in the below table:

Table 2:

Diversity of the Criterion	Participants in the Pool
Religion	17 Christians; 49 Muslims
Skillset	42 Skilled, 12 semi-skilled, 12 unskilled
Demographics	South Punjab, Central Punjab, and North Punjab; KPK
Age	Minimum age: 18, Maximum age: 50
Ranks	Supervisor, HR-Managers, Feedo operators, Machine operators, Quality Checkers, Cutting Masters, Helpers, Loaders, etc.
Number of factories	19 (The names, addresses, and major functions of factories are provided in the Appendix-II.)

In addition to the above categorization of labor, the below tables present the labor as per their

skills:Table 3:

Skilled labor	No. of Laborers
Machine operators	32
Quality checker	2
Cutting master	3
Feedo operators	5

Table 4:

Semi-skilled labor	No. of Laborers
Cropper	4
Overlock operator	8

Table 5:

Unskilled labor	No. of Laborers
Helper	3
Clipper	4
Cleaner	2
Touching man	1
Loaders	2

Ethical Strength of the Questionnaire:

It is pertinent to mention here that all the questions that were asked to the laborers were first approved by the "Office of Research" of the Suleman Dawood School of Business (SDSB) at LUMS through the "IRB Ethics Approval Form" that entailed the "Protection of Human Subjects and Animals from Research Risks". That is, it was assured that the research will cause no harm to the employment, well-being, or life.. Therefore, the required level of care was adopted for interviewing the workers.

 Selection of Labor and Workplaces:

The laborers were selected based on their current employment status at garment factories. That is, only those laborers were interviewed who are currently working at garment factories. They were chosen randomly based on whomever we could approach and find contact. Due to short amount of time and lack of budget, the factories located in the outskirts of Lahore were selected for this article.

Precautions

All the respondents, including workers, representatives of labor organizations, supervisors, management officials, and personnel with OSH certification were first described about the nature, scope, and purpose of the research before interviewing them. Any respondent who was hesitant to give the interview was given the full choice to leave the interview. Thus, they were given free will to give the interview.

Workers used to get free in the evening or on Sunday from work and they were interviewed at that time. We made sure that the identity of workers is hidden from their employers and no information about them reaches to their employers, because the workers shared their fear of losing their employment if their employer would get to know about their answers to the questions of the interview guide. This issue of firing workers has also been highlighted in the literature, for example, by Zulfiqar (2019).

Secondary Research:

The secondary research comprised of consulting with the research collections of the labor organizations, such as, Pakistan Institute of Labor Education and Research (PILER), Labor Education Foundation (LEF), and Fair Wear Foundation were also consulted. The reports published by international organizations, such as, the Human Rights Watch (HRW) and the International Labor Organization (ILO), were also consulted as these reports entailed up-to-date and accurate data and information about the current working conditions of laborers.

Findings and Analysis

This section of the article identifies the key findings deduced from primary research. In addition, it also explains the state of implementation of labor laws.

Thematic Analysis of Findings:

This research study identified ten key themes pertaining to the working conditions in the garments industry. When the themes were evaluated and compared with each other, these themes brought us three main findings which are mapped in the below diagram. These themes have also been connected to the literature sources.

Figure 1:
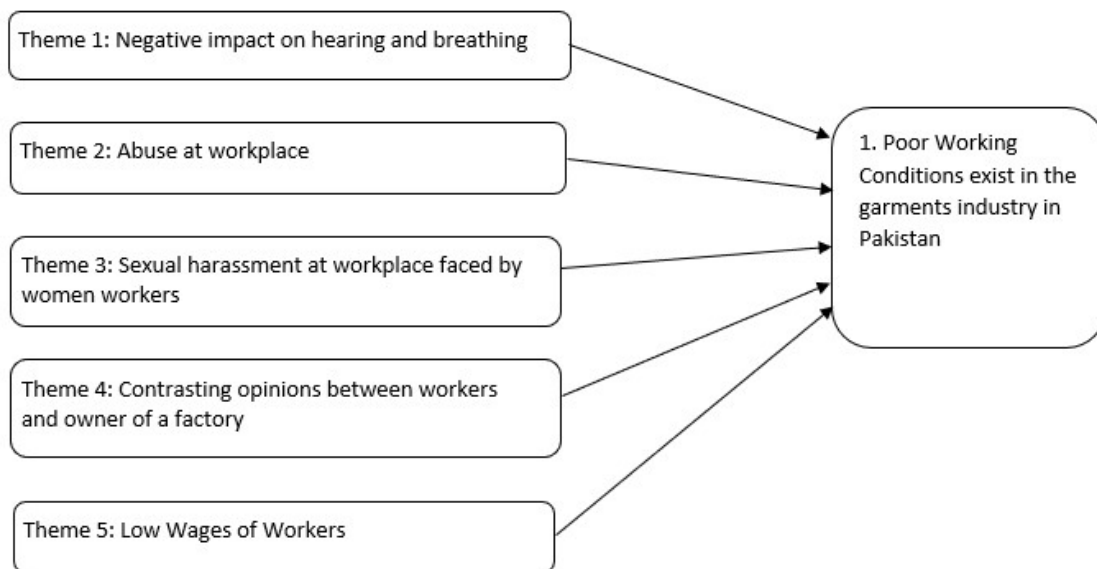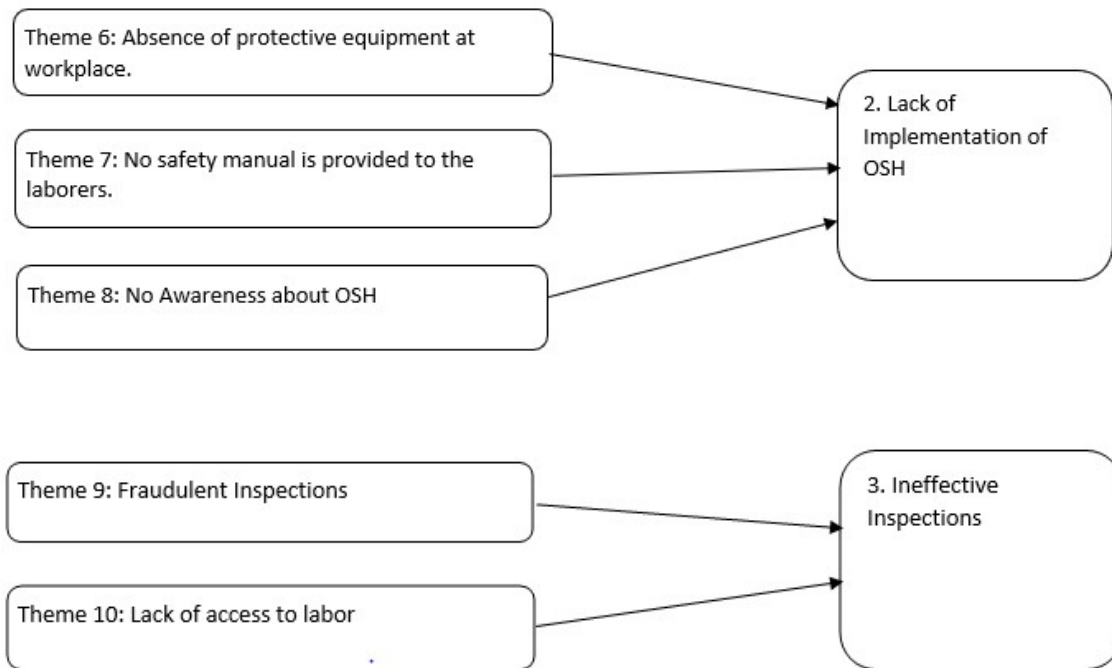
Main Findings #1: Poor Working Conditions in the Garments Industry

Theme 1.   Negative impact on hearing and breathing

53 laborers (80% of the sample) complained that the noise was too high. Of these, 29 laborers (44% of the sample) reported issues with hearing due to noise. In addition, 15 laborers (23% of the sample) reported difficulty in breathing due to the fluff of cloth and dust of cotton. The fluff creates dust that spreads in the surroundings of the workers, thus creating an environment that contains unfresh air to breathe. The particles of the dust caused by the fluff of the cloth creates difficulty in breathing when the air containing this dust is inhaled by the workers. Inhaling this dust for a longer period of time on continuous or daily basis can lead to issues such as Asthma and lung cancer, as reported by Yeomans (2020) and Singh and Chadha (2016). Thus, both, i.e., the literature sources and the primary research point out that the workers in the

garments industry face the risk of hearing loss and diseases such as Asthma and lung cancer too.

Theme 2.   Abuse at workplace

In this research, 63 laborers i.e., 96% of the sample of workers reported that the behavior of the managers and supervisors is rude to them. This finding of the primary research is also backed by the research conducted by Human Rights Watch (2019) on the garments sector in Pakistan.

Both, Muslim and Christian female workers do not feel comfortable in such environment. For instance, 70% of the female workers who were interviewed reported that the foul language is being used by their managers and supervisors which makes the work environment quite abusive for women workers. Even, male workers, including Muslims and Christians, complained about the foul language used by the supervisors and management officials. This issue of usage of abusive language is also reiterated by a member of the Labor Education Foundation who affirmed that the laborers are victims of facing abusive language at the workplace (Field Organizer, LEF).

Theme 3.   Sexual |Harassment at the Workplace

In this research, 30% of the female workers who were interviewed confirmed that they faced harassment at their workplace. In addition, another 25% of workers were not sure whether what they faced was harassment or not. This indicates the high prevalence of harassment of female workers at the workplace. This issue has also been highlighted by the research studies conducted by the Human Rights Watch and by labor organizations such as PILER and Labor Education Foundation that the female workers face the issue of sexual harassment in the garments factories (Human Rights Watch, 2019).

It is unfortunate to mention here that all the female workers who faced harassment at the workplace never reported it, because they feared that reporting would cost them their job.

Especially, when the harasser turned out to be their manager or supervisor, they never reported it (Yasmin, 2018).

The female workers continue working despite facing harassment at the workplace, because their poverty forces them to bear such things. As the scope of this research is limited to the garments industry, therefore, we can only infer such situation about the garments sector. It would be horrendous if such a situation prevails in other industries, too.

Theme 4.   Contrast Between Opinions of Laborers and the Owner of a Factory

It is pertinent to mention here that contrasting narratives were found between the information provided by the management officials of factories and the labor. For example, the owner of a factory who was interviewed when asked whether the factory has a doctor present in the factory. The owner replied in positive affirmation and even stated that there is a dispensary in the factory where the doctor sits in. However, when some laborers of that factory were interviewed outside the premises of the factory and were asked about the presence of the doctor, they replied that they never saw any doctor in the factory. Pertinently, all the laborers of the sample size confirmed the absence of doctor or dispensary in their factory premises.

Theme 5.   Low Wages of Workers

In this regard, interviews were conducted from 66 workers including supervisors employed in the garments industry. The monthly wages of the workers were found to be in the range of 15,000 PKR ($74.50) to 25,000 PKR ($124). Even, the supervisor mentioned his monthly income as 25,000 PKR ($124). This salary bracket is not farther from the minimum wage parameter that is only 17,000 PKR. This indicates towards the low wages of workers in garments industry. In addition, workers are required to work for 10 hours on average on daily basis to get the meager monthly income. The wages data is further provided in the below table and salaries mentioned in Rupees. The Feedo operators have the highest wages, that is, in the

range of 28,000 to 35,000 Rupees, while the salaries of machine workers varied from 20,000 to 30,000 Rupees.

Main Finding#2: Lack of Implementation of OSH

Theme 6.   Absence of Protective Equipment at Workplace

It is pertinent to mention here that 100%, i.e., all the laborers who were interviewed, affirmed that there is no protective equipment provided to them at the workplace. This non-availability of protective equipment is also pointed out by the members and directors of the labor unions who were interviewed.

Theme 7.   No Safety Manual is Available to the Workers

The OSH guidelines demand that the workers should be provided with the safety manual and then, should be given proper training to understand the provided safety manual. However, all the laborers who were interviewed stated that they were provided with no safety manual.

Theme 8.   Lack of Awareness and Implementation of OSH

For this research, sixty-six Laborers were interviewed including one supervisor. All the laborers were employed in different factories. When enquired about the OSH standards, all the laborers responded that they had no idea what OSH is and that they had never even heard this term before. So, they were unaware of OSH standards and their implications.

However, when the managers and owner were asked about OSH, they were aware of the OSH. Nonetheless, the owner of the factory responded that they are more eager to implementg the local laws instead of OSH or some other international standard or law. This response indicates a lack of implementation of the OSH standards in the garments industry.

Main Finding#3: Ineffective Inspections

Theme 9.   Fraudulent or Colluded Inspections

According to the workers who were interviewed, they confirmed that regular visits of the inspecting teams occur at their workplaces. However, they also reported that whenever the visit or inspection is about to happen, the factory owners and managers usually get to know about in advance. Therefore, they make special arrangements to make every aspect of the factory look perfect and safe before the inspecting teams. For instance, a worker reported, "visiting teams come for inspecting the workplace but the management tries to show everything alright to them. Management adopts special measures for this." (Kishwar, Feedo operator, Nishat Apparels). Thus, before the inspection's day, according to the interviewed workers, the factory is washed, and proper safety arrangements are shown at the workplace. However, when the visit is over, the factory comes back to its routine work environment.

This illustrates that the inspections are not helping in identifying the true picture of the working conditions at the garments factories. This makes inspections as collusion between the inspecting agency and the owners of the workplaces, which spoils the true spirit of inspections.

Theme 10. Lack of Access to Labor

Some of the laborers who have been interviewed mentioned that it is not allowed to the laborers to meet or talk with the inspectors who visit the factory for inspection. For instance, a worker said, "team-visits take place. Managers are around them, whenever a team visits. Workers are not allowed to approach or talk to them." (Quality Checker, Comfort Knitwear). This illustrates that the one-sided picture is provided to the inspectors about the working conditions.

Recommendations

This section presents suggestions for improving the working conditions and for ensuring the OSH compliance at workplaces.

Labor Unions

The labor unions are representatives of labor and therefore, they work for the protection of labor rights. However, the labor unions in Pakistan lack strength. Only 1 percent labor in Pakistan is unionized (Azeem, 2021), which illustrates that the laborers do not have a solid platform to coordinate and raise their issues. Pertinently, the labor laws allow formation of labor unions but in the form of work councils that are formed on workplace basis and lack a joint central democratic power (Azeem, 2021). Therefore, we suggest that new legislation should be made that remove the restriction of forming labor union as 'work councils' only. The new legislation should provide the opportunity to the laborers to form labor union on an industry basis rather than on workplace basis. This can provide a central power to the laborers who can raise their voice for their rights more forcefully, and it can also give power to the labor unions.

Ratification of ILO Conventions

According to the International Labor Organization (ILO), Pakistan has not ratified almost 58 conventions that are related to ensuring occupational safety and health at the workplaces (ILO, 2022). If Pakistan ratifies some or all of these conventions, then Pakistan will be bound to update the ILO authorities about the progress of implementing the guidelines of the ratified conventions at the workplaces in the country. Failure to ensure the implementation of guidelines can cause a further disrepute the country. Thus, the conventions have not been ratified to evade the extra burden of accountability.

We suggest that the government needs to ratify the conventions and then, must comply with the underlying requirements set by the ILO for improving the working conditions. Thereby, it will also need to tweak labor policies and OSH laws for ensuring the enforcement of the said ILO conventions for improving the working conditions across all industries.

OSH Awareness

It is essential that the laborers and employers should have adequate understanding about OSH. Herein, the awareness of OSH can be spread by using the mass media, for example, through running advertisements on television and also giving ads in newspapers. For this purpose, either the government can run its sponsored advertisement on TV channels, or it can outsource this task to some other institute, such as, to the SAA-CIWCE to raise awareness among the public and especially, among the laborers about the OSH.

Inspections of Factories

Inspections should be carried out at factories. Surprise visits should be made by the inspectors to identify the true picture of the working conditions.

Conclusion

This article has elaborated on the working conditions in the garments industry. It followed qualitative research study method. Interviews of all key stakeholders of the study, that is, laborers, supervisors, human resource managers, factory owner, representatives of labor welfare organizations, and of OSH certified professionals were conducted for this study. The findings of the interviews were deduced and, then, recommendations were made based on the findings. Around ten key themes were identified from the interviews, which led to three main findings of the study. These are: 1) there exist poor working conditions in the garments industry in Pakistan, 2) there is lack of implementation of occupational health and safety standards at garments industry workplaces in Pakistan, 3) the inspections that are being carried out at workplaces are ineffective in ensuring implementation of OSH and in improving working conditions in the garments industry in the country.

In addition, labor unions should be strengthened through legislation. Moreover, the federal government needs to ratify the ILO conventions. At present, Pakistan has not ratified 58 ILO conventions that seek to ensure the implementation of OSH standards at workplaces (ILO, 2022). Without the ratification of these ILO conventions, the ILO guidelines pertaining to the OSH standards implementation cannot be enforced legally at the workplaces in Pakistan.

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Customs and Traditions:

Their Applications in the Branches of Islamic Law

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Abstract

Islam is a universal religion, the solution to the problems that will come up to the resurrection is in it. Islam is the religion of nature, in which human nature is fully respected and the requirements of humanity are fully respected. Islam has not completely freed or ignored customs and tradition(العرف والعـادة). Rather, it has limited them and made it easier for people to take advantage of the conveniences and facilities by stating the rules and regulations. No, but it is used as an auxiliary argument. It gives shariah validity to customs and habits, provided that it does not conflict with any shari'a argument. It is the responsibility of the scholars of the Ummah at this time to differentiate between the bad and good customs and traditions of the society, taking into account the requirements of the present age, and to extract the jurisprudential details accordingly, so that the difference between right and wrong can be clear and people can be informed. Ease will also be found. In this research, Urf had been defined and its importance in Islam has been highlighted. Its validity in Islamic jurisprudence has been proved by Quran and Ahadith. Different examples have been given to support the research.

Key words: Urf, Customs, Islamic law, Applications

First Section: Definition of Custom (Adah) and Tradition ('Urf) in Language

 Part One: Definition of Custom ('Adah) in Language

In language, 'Adah (custom) is what a person becomes accustomed to and familiar with. Its plural is 'Aad and 'Aadaat. The latter is derived from the root "K-R-A" but is not linguistically strong. The term 'Aid (عيد) comes from the same root and refers to what returns due to longing, illness, and similar conditions, as will be mentioned.

The verb "'Aada" is used, and its derivatives include 'Aadaahu (he accustomed him), Mu'aada (repetition), and 'I'aadah (habituation). When something becomes a habit, Ibn al-Arabi expressed it in poetry, saying:

'That has always been the habit of God with me, And the young man becomes familiar with what he repeats.'

And another poet said:

"The righteous manners become accustomed;

I have seen people becoming familiar with what they recover".

Abu Kabir al-Huthali

Describing wolves, said*":Except for a pack like rebellious ones, repeating, At night, they return, having enjoyed a meal, Which means they have returned multiple times, and the recurrence of return cannot be denied".* (Ibn Manzur, 1414 AH/1993 CE, 317/3)

Second part: Definition of Tradition ('Urf) in Language

In language, "'Urf" (tradition) has two valid roots, one indicating the continuity of something connected to each other, and the other indicating stillness and tranquility.

The first root, "'R-F," is exemplified in the term "'Urf al-Faras" (the mane of the horse), named as such due to the continuous hair on it. It is said: "The train came ''Urfan 'Urfan,' meaning parts of it behind each other. Another example is "'Araf" and its plural "'Araaf," referring to an elevated, well-vegetated piece of land between two plains, resembling the mane of a horse.

The second root is "'A-R-F," which relates to knowledge and recognition. It is said: "He recognized so-and-so with recognition and knowledge." This is a well-known matter and indicates the tranquility and knowledge associated with it. This signifies what we mentioned regarding its tranquility and recognition, as anyone who denies something becomes disturbed by it and informs about it.

Another derivative is "'Arf," which means a pleasant fragrance. It is also related to measurement because the soul is attracted to it. It is said: "How pleasant is its ''Arf' (fragrance)." Allah, may He be exalted, says: *" And He will admit them into Paradise they have been made familiar with it."* (Quran: 47:6) meaning its pleasantness. And the verse continues:

'*Except for one who [has] offered to the Most Merciful a ''Arf' (sacrifice). So he will have a near residence.'*

'Arf' can also refer to what is known and familiar. It is named as such because souls are drawn to it. As the poet Al-Nabigha said:

"*Allah refuses anything but His justice and fidelity,*

Neither the unknown is known nor the familiar is lost".

It is also said: "The soul is ''Aroof' (acquainted)," meaning when it is inclined toward a matter and acts accordingly. Another poet said:

"*So I refused women who were adorned,*

Acquainted with customs after being virgins (Al-Qazwini ,395 AH/1979 CE)(281/4)

Through the comparison of these definitions for both 'Adah and 'Urf, it is evident that for something to become a custom ('Adah), the element of repetition over time is necessary. On the other hand, 'Urf requires continuity, tranquility, and stability.

Definition of Custom and Tradition Technically

When jurists address the definition of custom and tradition, we find that they did not distinguish between them technically as long as the basis of judgment on both is the same. The repetitive

factor that characterizes custom makes people accustomed and content with it, and their dealings become settled, turning it into a tradition and vice versa. This is why jurists express one in terms of the other and do not differentiate in their definitions with a significant distinction between them. Sometimes they describe custom as authoritative, and at other times, they describe what is known as a tradition, such as a condition being stipulated.

Ibn Abidin says: "Custom is derived from repetition, as it becomes known and stable in the minds and souls through its repetition and recurrence. It becomes an established reality in customary practice, accepted without condition or evidence until it becomes a recognized reality of tradition. Custom and tradition have the same meaning in terms of credibility, though they differ in meaning (Ibn Abidin, 1907, 114/2)

Thus, Al-Jurjani provided a subtle definition, saying: "Custom is what has settled in the minds with the testimony of reason, and nature has accepted it with approval. It is also an argument, but it quickly leads to understanding. Similarly, custom is what people have continued to follow based on the judgment of reason, returning to it again". (Jurjani 1983، p. 126)Al-Qarafi defined it by saying: "Custom is the prevalence of a meaning among people". (Al-Qarafi, 1973, 352) Ibn Amir Hajj defined it as: "It is a recurrent matter without a rational connection, and that is the intended meaning". (Ibn Amir Hajj, 1983, 340/1)Ibn Abidin further defines it, quoting Al-Hindi in his explanation of Al-Mughni: "It is the expression of what has settled in the minds regarding recurrent and reasonable matters among sound dispositions". (Ibn Abidin , 1907, (114/2)

In summary, custom and tradition refer to what becomes established in the minds of people through repetition and is accepted by their natural inclinations, ultimately becoming a recognized and accepted practice. The jurists use these terms interchangeably, emphasizing the repetitive and accepted nature of these practices in society.

Section two: The Validity of Custom and Tradition

Jurists unanimously agree on the validity of the correct custom or tradition, which is acceptable to them under the condition that it is valid, general, and does not contradict any legal text or general legal principle. It should be prevailing or predominant. (Ibn Abidin (2/115 and beyond), Suyuti (p. 127 and beyond) They supported its validity with evidence, including:

 The Quranic verse*: "Take what is given freely, enjoin what is good, and turn away from the ignorant."* (Quran 7:199)

Another Quranic verse that emphasizes following the path of believers and avoiding deviation: *"And whoever opposes the Messenger after guidance has become clear to him and follows a path other than that of the believers, We will give him what he has taken and drive him into Hell, and what an evil destination."* (Quran 4:115)

The verse concerning oaths and their expiation: "Allah will not impose blame upon you for what is meaningless in your oaths, but He will impose blame upon you for [breaking] what you intended of oaths. (Ibn Taimia, 1995, 350-351/35) So its expiation is the feeding of ten needy people from the average of that which you feed your [own] families or clothing them or the freeing of a slave. But whoever cannot find [or afford it] – then a fast of three days [is required]. That is the expiation for oaths when you have sworn. And guard your oaths. Thus does Allah make clear to you His verses that you may be grateful." (Quran 5:89) These verses indicate that custom and tradition are considered valid as long as they do not contradict established Islamic principles.

Additionally, scholars have referenced the Prophet's sayings and actions, such as the hadith: *"Whatever the Muslims see as good is good in the sight of Allah (Al-Alai says : I did not find it raised in anything from the books of hadith originally, nor is it a weak chain after a long search and inquiry. Rather, it is from the statement of Abdullah bin Mas'ud, narrated by Ahmad in his Musnad.* See Al-Silsilah al-Da'ifah)

The hadith of Aisha, where a woman complained about her miserly husband, and the Prophet advised her to take what is sufficient for her and her children in a reasonable manner. (Al-Bukhari (5364) and Muslim(1714) The scholars, including Ibn Taymiyyah, emphasized the importance of custom in matters that are not explicitly regulated by Sharia, and they cited the Quranic verse: "from the middle [of what you feed your families]". Al-Salimi ،660 AH/1991 CE, (61/1) Furthermore, the scholars mentioned the Prophet's approval of contracts like "silm" (peace treaty) and "istihsan" (customary approval) as evidence of the acceptance of customary practices. (Al-Bukhari(2240) In conclusion, jurists accept the validity of custom and tradition in Islamic jurisprudence, provided they do not conflict with established legal principles and are prevalent or dominant in society.

Section Three: The Specification of General Statements by Custom and Tradition

(Sharh al-Kawkab al-Muneer (3/387), Al-Mawsu'ah (1/123), Al-Taqrir wa al-Tahrir (1/340), Al-Mustasfa (3/329), Al-Mahsul (3/131), Al-Ihkam li al-Amidi (2/407), Sharh Tanqih al-Fusul (165), Al-Bahr al-Muhit (3/391), Ithaf al-Mahsul min Burhan al-Usul (331), Nihayat al-Sul (217), Qawati' al-Adillah (1/392), Al-Rudud wal-Nawakid (2/271 and beyond), Al-Ibhaaj Sharh al-Minhaj (2/181), Al-Uddah (2/593), Sharh al-Adad 'ala Mukhtasar al-Muntaha (3/75), Irshad al-Fahul) Legal scholars unanimously agree that the linguistic custom(Al-Taqrir wa al-Tahrir (1/340), Nihayat al-Sul(219) (linguistic usage) is dedicated to the expression of the general (generalized) term. However, regarding actual customary practices, there are two schools of thought:

The First School (Hanafis and the Majority of Maliki Scholars

They argue for the specification of the general by practical custom. They support this view with several reasons, including

1. They equate practical custom with linguistic custom, as distinguishing between them would be arbitrary without evidence. Anything contradicting practical custom also contradicts linguistic custom.

2. Practical custom has become an established linguistic reality, while

the practical aspect requires ongoing actions and repetitions. Therefore, linguistic custom prevails without the need for continuous actions or repetitions.

1. They argue that specification occurs as with the specification of an animal by custom or the currency by the prevalent custom.

The Second School (Shafi'is, Hanbalis, and Some Maliki Scholars

They argue for the application of generality to generality. They contend that general terms are applied according to the linguistic norms at the time of the Prophet (peace be upon him). However, they acknowledge that if there is a custom present in their time, recognized and accepted, it can be specified. The actual specification, however, requires clear evidence. They support their position with the following points:

- They emphasize considering the general linguistic usage, not relying on specific customs that may vary.(Al-Zarkashi, B. ,794 AH/1994 CE, 3/393 and beyond)

- They argue that the linguistic evidence prevails, and the general linguistic expression is applicable unless there is clear evidence to specify it.

- They contend that relying on custom is problematic, as people's actions are not conclusive evidence in Islamic law. If there is unanimous agreement to specify based on another evidence, then it is accepted.(Al-Amidi, 1402AH (2/407 and beyond)

In summary, the second school holds that linguistic custom takes precedence unless there is clear evidence to specify it. The first school argues for the specificity of linguistic custom by practical custom. The debate involves the interplay between linguistic norms, practical customs, and the need for clear evidence in specifying general terms.

The Fourth Section: Applications of Custom and Tradition in Jurisprudential Branches

Undoubtedly, the closest thing to understanding the abstract matter is to provide examples to facilitate comprehension and habitual application. Therefore, it is necessary to present examples that illustrate the derivation of jurisprudential branches from the principle of custom and tradition. The following are practical examples:

Example One: Is the Oath Based on Custom, Intention, or the Wording?

The Hanafis say: The oath is based on custom and tradition, not on purposes and intentions because the purpose of the one swearing is the conventionally recognized commitment, so one adheres to his purpose. This is the prevalent view among them, and they have adopted oaths based on words rather than purposes.

The Shafi'is say: Oaths are based on linguistic truth, حقيقت meaning according to the wording because truth is more deserving of intention and purpose. However, if someone intends something and acts according to his intention, for example, if a person swears not to eat heads, then eats whale heads, those who consider custom say he is not breaking his oath, while those who consider the linguistic indication say his oath is broken. Similarly, someone who swears not to eat meat but eats fat, some consider this adherence to the linguistic indication, and others say oath will considered broken.

In conclusion, al-Shafi'i follows the language when it appears and is comprehensive, and this is the general principle. Sometimes, he follows custom when it is well-established and predominant.

Malik, in the popular opinion of his school, considers the decisive factor in oaths that are not settled by them as intention (i.e., the swearer's intention in non-litigious matters, and in these cases, the swearer's intention is considered as mentioned earlier). If intention is lacking, then consideration is given to either custom, linguistic indication, or simply the linguistic form. Some say only intention is considered, others say only the apparent linguistic form is

considered, and some say both intention and the plain meaning of the linguistic form are considered.

As for oaths that are settled by the swearer, in the field of legal consultation, these criteria are considered in the following order. If it is something that can be settled by it, only the linguistic form is considered unless supported by the swearer's intention, the circumstances, or custom.

Al-Shatibi said: According to the Maliki school, evidence is left to custom, as oaths are returned to custom, even though the language in its wording implies something other than what custom implies, such as someone who swears not to enter a house, and he does not consider entering a mosque a breach because it is not called a house in custom.

The Hanbalis say: Oaths are traced back to the intention, the intention of the one swearing. If he intends by his right hand something that the wording can bear, his right hand is committed to it, whether what he intended agrees with the apparent wording or not. If he did not intend anything, it goes back to the reason for the oath and what provoked or stirred it, indicating his intention. If he swore not to shelter with his wife in this house and the reason for his oath was anger from the house due to harm inflicted on him by it or a favor bestowed upon him in it, then his right hand is limited to it. If the reason for his oath was anger at his wife, leading to her abandonment, and there is no impact on the house, that is related to his sheltering with her in any house.(Al-Zuhaili, (398/3)

Example Two: What is the Criterion for Non-customary use that Causes Harm to Others?

If a person uses their right in a manner not customary in the people's tradition, and it results in harm to others, it is considered arbitrary. For instance, raising the volume of a disruptive radio affecting the neighbors and causing discomfort, renting a house and leaving water in its walls for an extended period, renting a vehicle and overloading it beyond its

capacity, or mistreating an animal by hitting it severely or burdening it with more than it can bear.

In all of these cases, it is considered arbitrary, and one is prohibited from such arbitrary actions, and the affected party is entitled to compensation for the harm suffered.

Similarly, one is prohibited from using their right if they use it in a non-customary manner, even if apparent harm does not result. This is because usage in this way is not free from harm, and the absence of visible harm does not prevent its actual existence. While the lack of apparent harm may prevent a clear judgment for compensation, if the usage is customary and familiar, and harm occurs, it is not considered arbitrary. In such cases, there is no guarantee, as exemplified by a surgeon performing a routine operation where the patient dies – there is no pledge ضمان. Similarly, someone who lights an oven causing smoke that disturbs neighbors or operates a machine causing noise that affects neighbors in a customary manner does not provide a pledge ضمان, as all these actions are customary and familiar.

Based on this: If someone lights a fire on their land, and sparks fly from it, burning something belonging to their neighbor, if this happens under normal circumstances, there is no guarantee on them. However, if this occurs during windy weather and the wind is strong, then they are liable for compensation.

Similarly, in the case of irrigating the land, if it is regular irrigation and water seeps into the neighbor's land, the person is not liable for compensation.. But if it is irregular irrigation with water that the land cannot normally withstand, then they are responsible for the resulting harm to others.

The criterion in such cases is the customary practice that determines whether the behavior is customary or non-customary. According to this, the rules of dealing with a baker or a potter apply if they act unusually, such as increasing the fuel of the fire or the intensity of

electricity beyond what is customary, and they would be liable in such cases. (The previous reference (36/4)

Example three: custom is the standard in rejuvenating abandoned property (إحياء الموات) according to the shafi'i school.

The rejuvenation, in which one gains ownership, varies depending on the intended purpose of the land and is subject to customary practices. Custom represents the common interest because the Sharia did not specify it and has no limit in language. Therefore, it refers to custom, such as taking possession in sales and gifts, and seizing in theft, where each case is judged according to its customary practices. The criterion is the arrangement that facilitates the intended purpose.

If one intends to rejuvenate abandoned property for residence, it is a condition to enclose the area with bricks, mud, or reeds according to the customary practices of that place. The established view is that enclosing without construction is not sufficient; building is necessary. A roof is required for some land to make it suitable for habitation, and the installation of a door is also required because it is customary for houses to have doors. The land is not suitable for habitation without building, a roof, and the installation of a door.

If one intends to reclaim abandoned land for animal pens or similar purposes, such as a barn for storing fruits and crops, it suffices to enclose the area with construction according to custom, and a roof is not required because it is not customary. However, the installation of a door is likely necessary, either along with the construction or as part of the enclosure through construction.If the intention is to reclaim the land for a farm, the request includes gathering soil around it, leveling the ground, arranging water for it through the construction of an irrigation channel from a river or digging a well, or similar means if the usual rainfall is insufficient. Actual cultivation is not generally a requirement in this case, as it involves the fulfillment of the land's benefit, which is beyond the scope of reclamation, just as inhabiting a house is not

considered part of reclamation.In summary, reclamation involves enclosure, leveling the ground, and providing water.

If one intends to reclaim the land for an orchard, the conditions include gathering soil around the land as in a farm, enclosure according to the customary practices, and arranging water as determined for a farm. Additionally, on this doctrine, planting some crops is required for an orchard. This type of reclamation involves enclosure, leveling the ground, providing water, and planting. (the previous reference (556/5)

Example Four: Referring to Custom in Sharecropping in the Absence of Explicit Agreement

For instance, your sharecropping on this palm tree for a third or a quarter of its fruits, or handing it over to you for your care, or working in my palm grove, or taking charge of my palm trees for a certain portion of the produce. If someone undertakes sharecropping according to the Shafi'i school using the wording of "Ijara" (lease), it is not valid in the soundest opinion because the term "Ijara" explicitly pertains to another type of contract. In contrast, according to the Hanbali school, it is valid using terms like "Musāqāt" (sharecropping), "Mu'āmala" (transaction), "Mufālaḥa" (cultivation), and even "Ijara." Similarly, crop cultivation is valid with the term "Ijara," indicating leasing land for a known common part of the produce. The intention is meaningful, so if it is conveyed in any form, such as through a sale, the contract is valid. It is also valid through mutual consent.

According to the Shafi'i school, acceptance must be expressed verbally by the speaker, as in the case of leasing and others. However, according to the Hanbali school, acceptance can be inferred through understandable gestures, like writing, without specifying the tasks involved. The general rule in each aspect leans towards prevailing custom in that particular business, as custom serves as a reference in such cases.

The Hanbalis assert that sharecropping (and the same applies to cultivation) does not necessarily require verbal acceptance; initiating the work is sufficient as acceptance, similar to agency agreements.(Al-Zuhaili, 638/6)

Example Five: Reference for Dispute over the Immediate Payment of the Dowry (Mahr).

If the husband and wife differ regarding the immediate payment of the dowry, with the husband claiming to have fulfilled the entire immediate payment المعجل) [Al-Mu'ajjal] (and the wife saying she hasn't received anything or has received only part of it, the Hanafi school offers different rulings.

If the dispute arises before consummation,(زفاف) the ruling favors the wife, and the husband must prove his claim with clear evidence. If the dispute arises after consummation and there is no established custom of giving part of the dowry before marriage, the ruling still favors the wife. However, if there is a customary practice of advancing a portion of the dowry, then the custom governs the dispute over the original payment. If the wife claims not to have received anything, and the custom is to advance half or two-thirds, the judgment follows the custom, and she is ruled against, contradicting her claim of not receiving any part of the immediate payment. Some later Hanafi jurists issued fatwas not accepting the woman's denial of receiving the stipulated immediate payment after consummation, even if she denies it while the customary practice indicates otherwise.

In cases where the dispute is about receiving only part of the immediate payment, with the wife claiming to have received part and the husband asserting he has delivered the full amount, the ruling favors the wife, as people often tolerate the demand for the entire dowry after receiving part of it, and the marriage is typically consummated before the full payment is made.

And the Maliki (المالكية) and Hanafi (الحنفية) agree in case of dispute over the immediate payment of the dowry المعجل) [Al-Mu'ajjal] (before consummation, meaning that the ruling is

in favor of her, but after consummation, the ruling is in favor of his claim by his oath, (بيمينه) except if there is a customary practice, in which case it is referred to.

The Shafi'i (الشافعية) and Hanbali (الحنابلة) schools agree with the Hanafi without differentiation between what is before and after consummation. They state: If the spouses differ on receiving the dowry, and the husband claims while the wife denies, the ruling is in favor of her, as the default is the non-receipt and the dowry remains.

If the dowry involves teaching a specific chapter of the Quran, and the husband claims and the wife denies, if she does not memorize the chapter, the ruling is in favor of her, as the default is not teaching. However, if she memorizes it, there are two opinions:

1. The first: The ruling is in favor of her because the default is that he did not teach her.

2. The second: The ruling is in favor of him because it appears that no one else taught her.

Summary

If the spouses differ on the receipt of the dowry, and the wife says she did not receive it while the husband claims she did, the majority opinion (Shafi'i, Ahmad, Thawri, Abu Thawr) is in favor of the wife's statement. Malik's view is that her statement holds before consummation, but after consummation, the husband's claim is accepted. Some of Malik's followers suggested that his opinion was influenced by the custom in his city, where the husband would not enter until he paid the dowry. If there is no such custom in another place, the ruling would be in favor of the wife's statement. Overall, stating that her statement is always accepted is preferable because she is the one being claimed against. However, Malik considered the strength of the doubt that arises when the husband enters with this claim.

If the spouses differ on what a man sends to his wife, with him claiming it is the dowry and her claiming it is a gift, the ruling is in favor of his claim by his oath, and the burden of proof is on her according to the Hanafi and Shafi'i schools.(The previous reference (307/7)

Example Six: Does an Absolute Sale Contract Occur Immediately or Deferred?

An absolute sale contract occurs immediately unless there is a customary practice stating otherwise. If there is a prevailing custom in a specific location that the absolute sale should be deferred or installment payments with a specified term, then the absolute sale follows that term. For instance, if a person buys something from the market without specifying whether the price is due immediately or deferred, he is obliged to pay the price immediately. However, if there is a customary practice in that place of paying the entire price or a specific portion of it after a week or a month, then adhering to the customary practice becomes mandatory.(Article 251 of the Ottoman Judicial Code, a committee composed of several scholars and jurists during the Ottoman Caliphate, Publisher: Noor Muhammad, Karachi)

If the buyer finds dirt in the wheat, barley, or similar grains that were purchased, and if this dirt is considered minor according to common practice, the sale is valid. However, if the amount of dirt is substantial to the extent that it is considered a defect by people, the buyer has the option to either accept or reject the purchase.

As for eggs, nuts, and similar items, if some of them are found to be spoiled, typically, there is a tolerance level in common practice, such as two or three percent, beyond which the buyer has the right to reject the purchase. If the spoiled items exceed a significant percentage, like ten percent, the buyer can return the entire purchase to the seller and receive a full refund.(Articles 353 and 354 of the previous code.)

Renting a house or a shop without specifying its purpose is valid. The usage details are determined based on custom and common practice.(Article 527 of the previous code)

If a beast of burden is hired without specifying the load or assigning it, the customary and conventional practice determines the amount it can carry when indicated by a gesture.(Article 555 of the previous reference) If the loaned item is bare of precious things, like jewelry, it must be handed over directly to the lender. For other items, delivering them to the location

specified in common practice is considered a proper return. Similarly, giving them to the servant of the lender is also considered a valid return. For example, returning a borrowed animal involves delivering it to the lender's stable or handing it over to the caretaker according to customary practices.(Article 829 of the previous reference)

Example Seven: Contemporary Intellectual Property Rights Financially Recognized According to Contemporary Custom

In the Journal of the Islamic Jurisprudence Council (Issue 5, Volume 3, page 2267), it was stated:

The Council of the Islamic Jurisprudence Council, convened during its fifth session in Kuwait from 1-6 Jumada al-Awwal 1409 AH, corresponding to 10-15 December 1988 AD, after reviewing the research presented by the members and experts on the subject of intellectual rights and listening to the discussions that took place around it,

decided the following:

First: The trade name, commercial address, trademark, and copyright or invention are private rights for their owners. In contemporary custom, these rights have gained significant financial value to fund their holders. These rights are recognized and protected by Islamic law, and it is not permissible to infringe upon them.

Second: It is permissible to deal with the trade name, commercial address, or trademark and transfer any of them for financial compensation if deception, fraud, or cheating is avoided, as this has become a recognized financial right.

Third: The rights of authorship, invention, or innovation are preserved by Islamic law, and their owners have the right to manage them. It is not permissible to infringe upon them.

Conclusion and Recommendations

1. To sum up, there are four sections in this article. The first one discusses the definition of Custom (Adah) and Tradition ('Urf) has been discussed in detail.

2. The second section argues about the Validity of Custom and Tradition in Islam.

3. The third section explains the Specification of General Statements by Custom and Tradition

4. The fourth section tells about applications of custom and tradition in Islamic law. It gives different examples how Islam has given custom and tradition a proper status.

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Darbar Interior in Royal Mughal Miniature Paintings under Akbar

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Abstract

This study will explore the style of interior design of the Mughals, focusing on the Akbar period. Miniature paintings are one of the unique artistic features of Mughal art and also work as historical documents as any other historical record or data. Art piece of any area, dynasty or country depicts the events, culture, materials, techniques and other aspects including fashion, architecture, landscape, dresses of that particular area. The focus of this study is only on those painting that depicts court scenes that were painted by court artists. The Mughal miniatures were directly supervised by the Mughal emperors. Though the histories directly supervised by the emperors shows some affiliations and biasness but in this case, the depiction of events may be fascinated or paint as per desire of the emperor but the other field including interiors, minor arts, textile, dresses, furniture landscape portrays that period. The documentation of the Mughal art and architecture is very popular and well known but the details of interiors and its aspects is missing. So, this study will help in exploring the

development and progress of Mughal Interiors including styles of furniture, thrones, carpets,

wall treatments, doors, ceiling treatments.

Miniature paintings are one of the unique features of Mughal arts. Mughal miniature painting depicts multi perspectives of whole story or scene in small scale, using carefully tiny brush strokes playing with colors according to taste of their rulers. Paintings are good source of history; they portray the taste, available material, fashion, landscape and different aspects of that time. Paintings acts as connection of present to past. Mughal miniature paintings reveal the details of minor arts and interior designing. "Among the world's most aesthetically minded rulers" (Welch, S., 1963, 11) perhaps define the Mughals best as a connoisseur of art. Mughals were famous for their arts and architecture besides typical rulers of the sub-continent.

Mughal art is also known as court art as all the work created by the master artists were supervised directly under Mughal emperors. The interest and constant supervision of the emperor is one of the main reasons behind the creation of such masterpieces. Emperor Akbar himself supervise the paintings and commission different artwork. Emperor Humayun, second ruler of the Subcontinent, despite the political instability which lead the exile of Humayun to Persia, the credit of introducing Mughal style of painting goes to Humayun. His interest in painting in natural history, just like his father Babur, was evident as mentioned in the memoire of his attendant in which he narrated the scene of capturing and paint a bird about emperor Humayun (Beach, M.C., 1981, 13-15).

Therefore, it was his interest in painting that he brought the two Persian artist Mir Sayid Ali and Abdus Samad and the foundation of Mughal royal atelier was laid under their supervision. This also played the principal role in introducing the Persian style in Mughal painting. Emperor Humayun was the first to commission the *Hamzanama* of 1400 paintings on cloth under the supervision of these two Persian masters, but died before its completion. This

masterpiece completed under Akbar and many Hindu artist were trained during the completion of this manuscript (*Urdu Daira Maarif-e Islamia*, 2007, 658-660).

The Mughal art whether in form of miniature paintings of excellent quality, portraits, stone pottery, textiles, or embellished weapons or adorned manuscripts excels in all fields during the reign of Emperor Akbar, which comprised of almost 50 years (Schimmel, A. ,2005 17 -18). The art of painting flourished under Akbar whose foundation was laid by his father Humayun. The establishment of the atelier of court painters *Kitab-khana,* his personal supervision on choosing of subject to be painted or illustrated, and giving incentives based on quality of work all these points clearly indicate his interest in painting and become the basis of the major factor that art of books and paintings excelled in his reign. All genres of the art including architecture, illustrations, portraits, art of the book etc. are good source of history besides written contents. Interior design and minor arts are well depicted in Mughal miniature paintings.

To develop the sketch of the court interior design and its development under the reign of Mughals miniature paintings are one of the good source. The reign of Akbar who ruled about fifty years saw most developments and changes in all forms of art including interior design and its aspects such as space management, floor and ceiling treatments, furniture, carpets, thrones, illuminations and occasionally necessities. The illustrated *Akbarnama* record of the emperor life by Abul Fazal was one of the most important manuscript of Akbar's reign depicting many historical events from his reign including hunting scenes, scenes from the court life, scenes from different journeys, battlements, marriages etc. The most important scenes from the court life contains the details of the interior and its components. One of the scene of the arrival of ambassador of Badakshan at Akbar's court which depicts the detail of the *darbar*'s interior

occupied the two folios of Akbarnama depicting the minute detail of the event. The terminologies of that particular period is also discussed.

Arrival of Badakshan's Ambassador at Akbar Court, Akbarnama (1603-5):

Pl.1 Two folios of miniature painting depicting the scene of arrival of Badakshan's ambassador at Akbar court.

Source Chester Beatty Museum Dublin

The miniature paintings depicting the scenes of receiving the ambassadors from Bdakhshan (pl.1) from Akbarnama (1603-5) were painted by Sur Das in 1561 using pigment and gold on paper. The scene was painted after 42 years. The folio (pl.2) executed in paper with ink, pigments and gold. The Persian *nastaliq* calligraphy occupied the lower part of the painting.

Pl 2. Left folio details from Arrival of Badakshan's ambassador at Akbar court. Source: Chester Beatty Museum

The darbar scene including the different activities which were taking place at that time were painted carefuly showing the the actions of different courtiers performing their particular tasks, besides receiving the ambessador. As it was a tradition in Mughal court that the ambessador was received in *Diwan i Amm* (Hall of the public audience; ceremonial place for general assembling and receptions (Schimmel, A., 2005, 324)) and after that differenet gifts were presented to the empror by the ambessador (Schimmel, A., 2005, 74).

Dividing the miniature painting l{{eft folio, for further elaboration, the most upper part of the miniature painting (pl.3) showing the enclosed square shapped superstructure in light gold, having tent shaped formation on roof atop with two golden pinnacles. Below this a extended chajja is suported with extended corbels instead of brackets, the typical mughal architectural element, this upper portion of balcony is separated with colored band all in yellowish pink color. Below this greysih white paint was done on super-structure having dado in plan pink color with borders in green band form. Two opening without doors, also has black band boarders and white think line. The short heighted parapet wall is adorned with tinted pink repeated tri-petal motifs, below this eight fold star pattern reparts with the long elongated band with star shaped at both ends.

The right side of the painting is occupied with half seen squarish shaped part of the building simialr to the super-structure above *chubin rawati* (pl.3), with a diference that the roof of the later structure is golden and flat atop with two golden pinnacle. (pl.4)

Pl 3. Detail from Arrival of Badakshan's ambassador
miniature painting, super structure over the darbar

Above the emperor the the ceiling adorned with velevt cloth in similar pattern like of the carpet with mustard silk fringe can be seen, the ceiling of this outdoor extended *darbar* or *Bargah* is covered with luxurious fabric like velvet or braocade in blue color with floral motifs and vine scrolls, the middle part of this *saybaan* has red central floral motif (Schimmel, A. ,2005, 54) As mentioned by Annmarie Schemmil that the Mughal were used to lavish their darbars with silk and brocad tents (Schimmel, A. , 2005, 171-172). The extended part of this *saybaan* can be seen approaching outwards towards right side of the painting tied with white strings with unseen support, whereas in *Ain i Akbari* it was mentioned that these were tied with silk tape with walls, which would be tassels to hold these saybaan. The outer part of this extended saybaan has large diamond shaped pattern with goldebn plain border and green fringe.
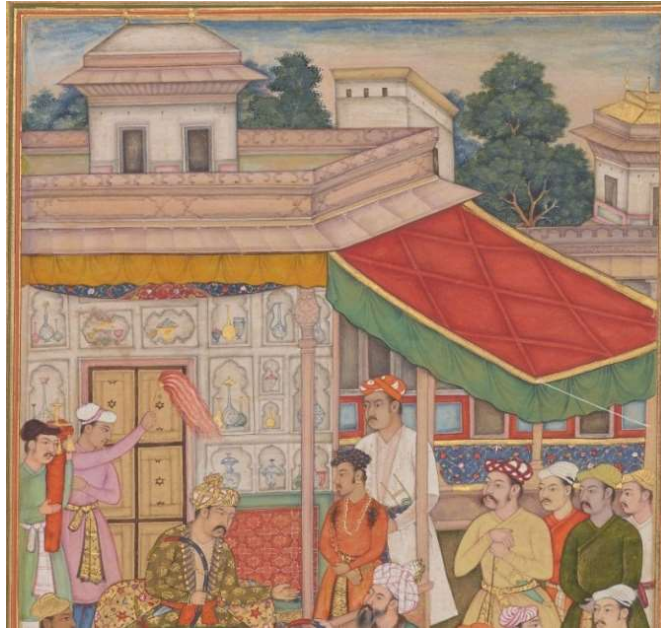
Pl 4 detail from Arrival of Badakshan's ambassador miniature painting,
main part of Miniature painting showing main interior

The wall behind the emperor Akbar is fully adorned with *naqashi* (Fresco painting, UNESCO-Getty Foundation, 2009, 283) having different sizes of alcoved niches(pls.3 &4). All these niches embellised with different styles of *surahi, qulqul*, *payala* (types of pottery, Verma, S.P., 1976, 563-569) atterened and as well as plain in blue, gold, green and pinkish red color. A wooden yellow door, perhaps for the entrance of the emepror, is present on this wall with rectangular panels with dark brown lines bearing small star motifs. The dado of this wall has ten folden star shaped patterns in reddish orange color, a mirror of the same pattern is also seen inside each pattern, with green border around. The dado of the rare wall is divided into plain squarish boxes in sky blue color with red oxide color borders in thick band shapped.

Pl 5 Detail of naqashi on the wall from Arrival of Badakshan's ambassador miniature painting,

The emperor Akbar inspection the unstrung bow, (Allama, A.F., 2004, 14) sitting on hidden *awrang* (throne, Allama, A.F., 2004, pl vii, 12) behind the wooden screen separeting the bargah from the rest of the area, adorned with octagonal patterns, the *kursi* (raised platform, UNESCO-Getty foundation, 2009, 282) of which is divided into two parts square boxes below the octagonal designs and the lower one is left plain. (pl.6) Infront of the emperor carpet is placed on wooden separation screen. It is a carpet with all over floral pattern surrounded by gold border with geomatrical pettern, further above this another piece of small green plain carpet is also placed. The carpet that is running behind the floor towards left side of emperor covered the entire corridor,as mentioned by Annmarie Schimmel that attendants were used to walk bare foot, showing on high quality carpets (Schimmel. A., 2005, 72). The entire corridor including the *bargah* transmits the upon the wooden pillar mentioned in *Ain i Akbari* as *Chaubin Rawati* (Allama, A.F., 1873, 46). Four wooden columns clearly seen in painting, among these only one decorative infront of emperor having decorated capital is seen fully. The elongated oval shaped capital have forming melon shaped element above which a stylised lotus

bud pattern was carved (pl.7) The lower portion of these columns have triangluar formation can be seen in rare wall.

The emepror Akbar reclining on the colorful floral vine scrolls pattern *awrang* in gold color placed behind it. All the floaral patterns on carpets, *awrang*, ceiling of the saybaan are of same (pls ,4,5,6). The darban behind the emperor holding yak-tail (Topsfield, A., 2008, 78) used to fan him, made up of thread like bunch with metal holder, locally known as *chauri* (Verma, S.P., 1976, 563-569) (pl.5).

The lower right side of the painting was occupied by the delegation came with ambessador stand with different gifts including preying birds, horses covered with embelished *kajem*, (A mailed covering for the back of the horse, . Allama, A.F., 2004, pl.xiv,14). swords with gold handles, dishes filled with gifts. Musical instrument can be seen on the lower left side of the painting, a courtier in orange dress was holding *daff* (musical instrument, Verma, S.P., 1976, 563-569) and just besides him another courtier can be seen holding *tambura* (musical instrument Verma, S.P., 1976, 563-569) (pl.2).
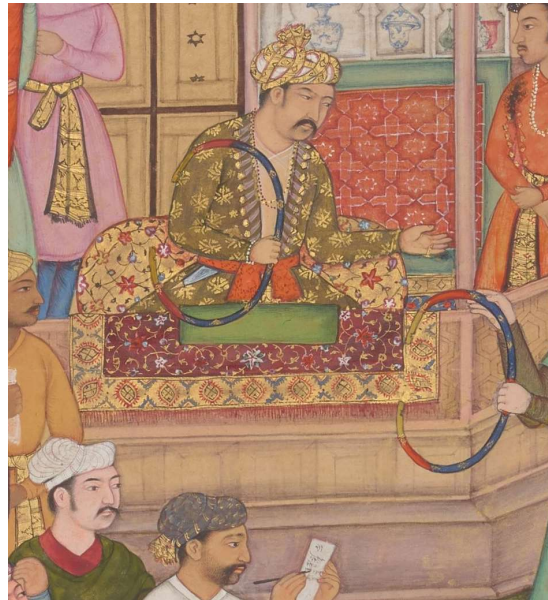
Pl 6. Detail of the Kursi and carpet over it from Arrival of

Badakshan's ambassador miniature painting

*Pl 7. Detail of Pillar from Arrival of Badakshan's
ambassador miniature painting*

Right Side Folio from Arrival of Badakshan's Ambassador at Akbar Court

Pl 8. Right side folio of Arrival of Badakshan's ambassador at Akbar court. Source: Chesty Beatty Museum

In this painting the gifts were shown brought by the ambassador in different forms, including the covered dishes, boxes, wrapped carpets and animals. Elephants and camels can be seen below on the left corner of the painting, elephants covered plain *kajem* whereas camels with double *kajem* ornamented with floral motifs. Elephants were hacked by *gajbag* or *ankus* (instrument used to guide elephants, Allama, A.F., 1873, pl.xiii, 14*)* and one of them is covered gold harness. The double hump camels were also covered with gold bells shaped harness. Among the other gifts an elongated covered dish two golden boxes and two wrapped carpets in blue and golden with floral motifs can be seen in the painting. *Jhamdar* was tie to the shirts of the majority of courtiers in standing in the reverential position behind the delegation towards the veranda. (pl.8)

Pl 9. Detail of ornamentation of pillars, doors and parapet wall from the right side folio of
Arrival of Badakshan's ambassador at Akbar court

Five tinted yellow colored wooden doors framed in pinkish yellow border can be seen inside the veranda with dark brown boundary dividing the door into the six panels. Above the three front door inside the veranda alcove shaped blind deep niches can be seen. The veranda supported on the pillar have different capitals from those shown in the left side miniature

painting (pls.2, 7). The thin pillar is topped by melon shaped motif and wedge shaped capital adorned with stylized form of lotus. The parapet wall is adorned with tinted pink stylized lotus motifs below which the eave in purplish color square panels atop with white three petals can be seen (pl.9).

The most above part of the miniature painting is occupied by cluster of the buildings.(pl.10) Above the roof the most right side is occupied by the half seen onion white dome with white floral finial above half seen probably hexagonal building. Beside this, a three tired hexagonal tower, lower in solid plan, middle pierced with four seen arches and top with one entrance and two adjacent windows atop with the gold dome and white inwards floral motif pinnacle. The middle part of the miniature painting is covered with cluster of structure a *jharoka* occupied the façade with similar golden tent shaped roof atop with two pointed pinnacles as seen in right side miniature painting folio (pls.2,3) and behind this a three arched veranda all topped with dome structure can be seen. The most left side is occupied with solid small structure topped with golden pinnacle is the continuation of the building depicted in left side miniature folio. (pl.4).The arrow slits can also be witnessed on the parapet wall showing this building as the part of the fortified structure. (pl.9)

Conclusion:

These miniature paintings are good sources to form the interior outline of the Mughals as both illustration contains every little detail of the *darbar* interior. They also express the interest of Emperor Akbar in the illustrations as well as the awareness of the interior aspects in his *darbar*. The position of the *masnad* creates emphasis point, the floral patterns in ceiling, carpets and pillows are similar yet responsible for the harmony and unity as applied in different colour combination and on different materials. The back wall fully decorated with *naqshi* looks

balance instead of overcrowded due to its colour combinations and variety of shapes. Space management, the most important element of interior design, is carefully allocated, from the position of emperor, his *darbans*, *wazirs*, attendants and the guest to the space allocated to the animals, nobody is neglected nor is the over-crowdedness witnessed. The colour combinations, royalty, space management, sitting arrangement, lavishness and selection of the materials, all managed according to elements and principles of interior design in true spirit.
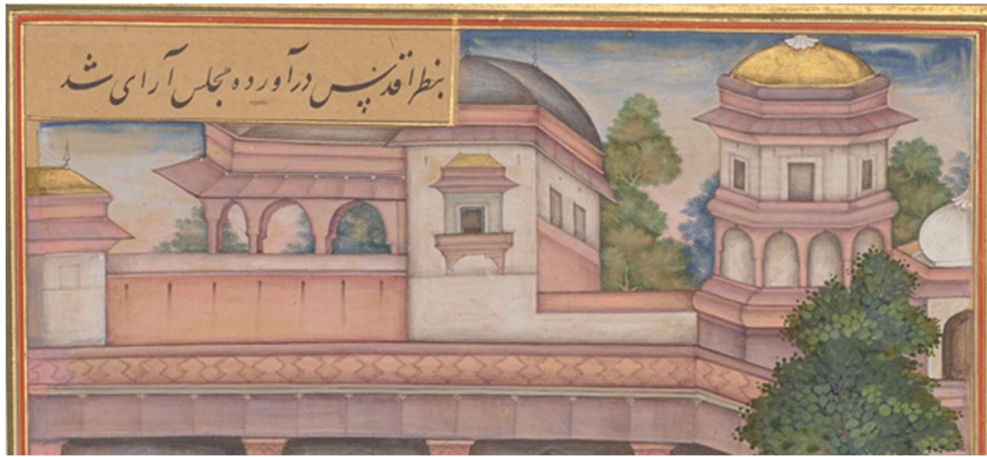
Pl 10. Detail of cluster of buildings from the right side folio of
Arrival of Badakshan's ambassador at Akbar court

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Unveiling Cultural Narratives:

A Qualitative Inquiry into Cultural Representation in Language Education under Pakistan's Single National Curriculum

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Abstract

This qualitative research delves into the cultural narratives encapsulated in language education under Pakistan's Single National Curriculum (SNC). The study scrutinizes the integration and portrayal of cultural representation within the SNC by employing a methodological framework comprising document analysis and semi-structured interviews with key stakeholders such as curriculum developers, educators, and policy experts. It particularly focuses on the implications of these representations for students' cultural awareness and identity formation. The findings unveil a pronounced emphasis on national narratives within the curriculum, which tends to eclipse the multifaceted local cultural identities and constrains exposure to broader global cultural perspectives. This predominant focus on national narratives significantly influences students' perceptions and understanding of their cultural heritage, potentially leading to a constricted perception of Pakistani culture. The research highlights an essential need for a more equitable and inclusive integration of cultural narratives within the curriculum, accentuating the significance of harmonizing local and

global cultural elements in educational content. Based on these insights, the study proposes several recommendations, including enhancing teacher training programs, involving diverse stakeholders in the curriculum development process, and a continuous and rigorous evaluation of how cultural narratives are represented and conveyed within the curriculum.

Research Background

> "Education, in its truest form, is a mirror reflecting the
>
> diverse tapestry of a nation's culture and identity; it not
>
> only teaches us about the world but also about the rich
>
> mosaic of our own heritage." - Muhammad Numan

Pakistan's linguistic landscape is remarkably diverse, mirroring its rich cultural fabric. This diversity, characterized by many languages spoken across different provinces, is integral to the nation's identity. Each province in Pakistan has its linguistic profile steeped in unique cultural practices and traditions. Rahman (2002) discusses this linguistic diversity, emphasizing how it shapes various aspects of life in Pakistan, including education.

The significance of this linguistic and cultural diversity in Pakistan extends beyond communication; it reflects its people's multifaceted identities and histories. As Rahman (2002) points out, the languages spoken across Pakistan's provinces are more than just mediums of everyday interaction. Still, they are carriers of cultural heritage, encapsulating their speakers' traditions, stories, and values. This makes understanding the varied linguistic landscape essential to comprehend the complexities of cultural representation in educational environments fully.

Therefore, Pakistan's educational policies and practices must be attuned to this cultural and linguistic diversity. Mansoor (2005) highlights the challenge of balancing the need for a cohesive national educational framework with respecting and integrating the diverse cultural narratives across the provinces. The diversity of Pakistan's linguistic landscape also significantly impacts language education, influencing the choice of languages taught, the selection of literature, and the integration of cultural content into language curricula, further shaping students' cultural understanding and identity formation. In this context, examining

cultural representation in Pakistan's educational system, especially under the Single National Curriculum (SNC), becomes a critical endeavor. It explores how the curriculum addresses Pakistan's diverse cultural and linguistic realities and the implications for students' cultural awareness and identity formation.

Overview of the Single National Curriculum (SNC)

In Pakistan, a significant educational reform that aims to standardize the educational experience across the country is the Single National Curriculum (SNC). The government launched this program to guarantee consistent educational attainment across socioeconomic and regional origins, which is at the center of its educational policy. The scope and ramifications of this reform are examined by Numan (2023) in his master's thesis, "The Single National Curriculum: A Path to Centralized Educational Reforms in Pakistan." He emphasizes the National Curriculum Committee's (NCC) involvement in bringing standards from province to province and implementing the SNC gradually, in line with observations made by the World Education Services and Naqvi (2021). (2020).

Fostering equity in society is the main objective of the SNC, as stated by Numan (2023) and backed by research from the Pakistan Institute of Development Economics (2021). Equitable educational opportunities for all children are sought to create national cohesion and integration. The project also aims to close the educational gap between Pakistan's mainstream and private educational institutions and madrasahs. Pakistan Today's talks on this topic went into deeper detail (2020).

However, the implementation of the SNC is challenging. Numan (2023) critically analyzes the hurdles in the uniform application of the SNC across diverse educational settings in Pakistan. He highlights the need for a curriculum adaptable to local contexts while being sensitive to the cultural and linguistic diversity of the country. The success of this ambitious project depends not only on the content of the curriculum but also on the training of educators and the provision

of adequate resources across the country. The SNC represents a landmark shift in Pakistan's educational landscape, aiming to unify and uplift the educational standards nationwide. While its goals align with global educational standards and aspirations for quality and equitable education, Numan (2023) emphasizes that effective implementation will require a concerted effort from various stakeholders in the education sector. The journey of the SNC from policy to practice involves navigating complex challenges, but it holds the potential to transform Pakistan's educational system significantly.

Language Education and Cultural Representation

Language education in Pakistan is deeply intertwined with cultural representation. This intersection is crucial because language textbooks and teaching materials serve as tools for linguistic development and as mediums through which cultural narratives are conveyed and perceived. Arshad et al. (2020) and Amir (2019) have highlighted that English textbooks in Pakistan are imbued with cultural references that significantly shape learners' understanding of local and global cultures. This dual emphasis is essential for teaching cultural awareness and knowledge and helping with language learning.

The global significance of English lends a nuanced depth to Pakistan's educational system's portrayal of culture. Since English is the universal language, it frequently contains Western cultural components that, in educational settings, may take precedence over local cultural narratives. According to Amir (2019), this may result in a Western-centric viewpoint in language instruction, which might marginalize regional cultures and viewpoints. Concerns over how Pakistani culture is portrayed in language instruction and how it affects pupils' sense of cultural identity are brought up by this discrepancy.

Cultural Diversity in Pakistan's Educational Landscape

The educational scene in Pakistan is marked by a notable degree of cultural variety. Every province has distinct cultural traits and a distinct language identity. According to Ashraf et al.

(2021), this diversity is frequently represented in educational methods and resources, calling for a careful balancing act between fostering national unity and honoring local cultural identities.

Much discussion surrounds the inclusion of regional cultural elements in Pakistani English textbooks. Shah et al. (2017) have investigated this matter and observed that although these textbooks incorporate elements of the local culture, the degree and mode of this incorporation influence students' comprehension of the culture and the development of their identities. Making sure that these resources appropriately and faithfully capture the complex fabric of Pakistani culture, with all of its varied regional and linguistic backgrounds, is the problem.

Previous Studies on Curriculum Design and Cultural Representation

According to research on curriculum design in Pakistan, language instruction and cultural representation have a complicated relationship. Research has indicated that the task of incorporating varied cultural narratives into curricula and textbooks while adhering to national educational objectives is frequently encountered. According to Arshad et al. (2020), careful consideration is given to balancing local and global cultural content when including it in English language training materials.

These conversations have picked up steam since Pakistan implemented the Single National Curriculum (SNC). Although the SNC intends to standardize curriculum across the nation, discussions over its potential effects on how Pakistan's many cultural narratives are portrayed have been triggered by this endeavor. Naqvi (2021) highlights that detractors contend that the SNC could result in a standardization of educational material, thus undermining the rich cultural diversity that distinguishes Pakistan's educational landscape. Furthermore, creating a curriculum that respects and integrates regional cultures while promoting a cohesive national identity is a difficulty, as the Pakistan Institute of Development Economics (2021) discusses.

Research Methodology

The technique used in the qualitative study "Unveiling Cultural Narratives: A Qualitative Inquiry into Cultural Representation in Language Education under Pakistan's Single National Curriculum (SNC)" is outlined in this part. It details the study design, data collection techniques (such as semi-structured interviews and document analysis), and data analysis methodology.

Similarly, the study uses a qualitative approach, well-known for successfully examining difficult topics like cultural representation in language instruction. The work of Creswell and Poth (2018), who support qualitative methodologies to provide profound insights into participants' experiences and viewpoints, is the foundation for this methodological decision. Examining how cultural narratives are incorporated into language instruction and how they affect students' comprehension of their own and other cultures is a particularly good use of this design.

Data Collection

Document Analysis: Analyzing documents is a crucial component in gathering data. The Single National Curriculum guidelines, language textbooks used in Pakistani schools, and policy documents about language education in Pakistan will all be thoroughly examined in this process. As Bowen (2009) described, document analysis enables the examination of the cultural aspects shown in educational resources and their content, offering insights into the intended and real cultural narratives portrayed.

Semi-Structured Interviews: Semi-structured interviews are carried out with significant players in the education domain, such as curriculum designers, educators, and specialists in education policy. These interviews aim to collect rich, qualitative data on these stakeholders' experiences and opinions about using cultural narratives in language instruction under the SNC. The semi-structured method adheres to Gill, Stewart, Treasure, and Chadwick's (2008)

principles by balancing pre-planned questions and interviewees' freedom to share their opinions and experiences.

Data Analysis

Thematic analysis, characterized by flexibility in recognizing, interpreting, and reporting themes within data, serves as a guide for data analysis. This methodology adheres to the structure outlined by Braun and Clarke (2006), which includes organizing the dataset, providing a thorough description, and interpreting the research question. Initial concept noting, pattern recognition and careful reading and rereading of the gathered data are the first steps in the process. The dataset is rigorously coded, and codes are compiled into possible themes. After that, these themes are examined and improved to ensure they appropriately convey the meanings of the data. The last phase consists of giving themes names and definitions, thoroughly investigating them, and connecting them to the research questions and body of previous work.

Research Findings

This extensive section examines cultural narratives in language instruction under Pakistan's Single National Curriculum (SNC) and their effects on students' identity and cultural awareness development. It does this by presenting the results of semi-structured interviews and document analysis. These results are broken down into several important categories for in-depth study.

Cultural Narratives in Language Education under the SNC

Emphasis on National Unity Over Local Diversity

The document analysis revealed a significant focus on national history, heroes, and events in the SNC language textbooks. Curriculum developers and teachers, during interviews, acknowledged this as a strategic move to foster national unity. However, there were concerns about the marginalization of local languages and cultures, which appear underrepresented in

the curriculum. This finding aligns with the research by Amir (2019), who noted a similar trend in language textbooks prioritizing national narratives over local diversity.

Representation of Global Cultures

The representation of global cultures in the curriculum is found to be limited and often stereotypical. Language teachers, in particular, pointed out that while there are occasional mentions of global cultures, these are superficial and need more depth for a comprehensive understanding of global diversity. This is consistent with Arshad et al. (2020) observation that a dominant national focus on educational materials often overshadows global cultural perspectives.

Traditional Values and Contemporary Relevance

During interviews, teachers and policy professionals have differing opinions about the curriculum's emphasis on traditional Pakistani values and customs. While some applauded the emphasis on protecting cultural heritage, others expressed doubts about its applicability in a world that is changing quickly and becoming more interconnected. This is consistent with research by Shah et al. (2017), which emphasized the difficulties in striking a balance between historical cultural representation and modern society dynamics.

Implications for Students' Cultural Awareness and Identity Formation

National Identity vs. Local Identity Conflicts

While strongly connected to national narratives, students also indicated feeling cut off from their local cultural identities during their interviews. This points to a possible identity formation conflict where the focus on a single national identity may overshadow Pakistan's rich tapestry of local identities. This result is consistent with the analysis of Ashraf et al. (2021), who examined how national-centric curricula affected regional cultural identities.

Awareness of Global Cultural Dynamics

One important conclusion is that students' exposure to global cultural dynamics is restricted, which may hinder their capacity to understand and value variety across borders. This was especially noticeable compared to the curriculum's focus on national narratives. As the study shows, these restrictions can greatly impact students' global competency (Arshad et al., 2020).

Adaptation of Cultural Narratives in Pedagogy

Teachers described different strategies for incorporating cultural narratives into their lessons. Some aggressively worked to integrate viewpoints from both local and global contexts, while others strictly followed the curriculum's national focus. This discrepancy suggests differences in how cultural narratives are taught and comprehended in classrooms; Naqvi's research emphasizes this issue (2021).

Role of Language in Cultural Understanding

The study highlights the pivotal role of language education in shaping students' cultural understanding. However, the current approach under the SNC appears to narrow students' cultural perspectives, heavily emphasizing national narratives while insufficiently addressing the diverse cultural realities of Pakistan. This finding aligns with the concerns the Pakistan Institute of Development Economics (2021) raised regarding the impact of language education on cultural representation and understanding.

Discussion

This section offers an in-depth discussion of the findings from the study "Unveiling Cultural Narratives: A Qualitative Inquiry into Cultural Representation in Language Education under Pakistan's Single National Curriculum (SNC)." It interprets these findings, compares them with existing literature, and delineates their policy and practical implications.

Interpretation of Findings

Balancing National Unity with Cultural Diversity

The study underscores a significant tension within the SNC between promoting national unity and acknowledging Pakistan's diverse cultural tapestry. While focusing on national narratives aims to foster a unified identity, it inadvertently risks marginalizing the diverse local cultures. This could lead to a homogenized perspective of Pakistani culture, potentially diminishing the country's rich mosaic of unique cultural identities.

Global Cultural Perspectives and Student Preparedness

The curriculum's limited inclusion of global cultural perspectives is a critical concern. In an increasingly interconnected world, understanding and appreciating global diversity is essential. The SNC's current orientation may curtail students' development of global competencies, which are vital in today's global environment.

Comparison with Existing Literature

National vs. Local Cultural Narratives

The study's findings align with existing literature that often indicates a preference for national narratives in national curricula over local or regional ones. Ashraf et al. (2021) discuss this trend, noting that while such prioritization aims to construct a cohesive national identity, it can inadvertently overlook the rich cultural diversity inherent within a nation.

Globalization and Language Education

The SNC's limited representation of global cultures echoes concerns in the literature regarding the role of English as a global language in language education. Amir (2019) points out that an English-centric approach may foster a Western-centric cultural view, potentially overshadowing local and regional cultural narratives.

Policy and Practical Implications

Curriculum Development

The findings recommend a more balanced approach to curriculum creation. Legislators and curriculum developers should consider including various regional cultural aspects in addition to national stories. A curriculum that highlights the diversity of Pakistani culture and unifies it would benefit from such an approach.

Teacher Training and Pedagogical Practices

The study highlights the critical role of teachers in mediating cultural narratives. It suggests the need for focused teacher preparation courses that give instructors the tools to include various cultural viewpoints in their lessons. Teachers must complete this course to traverse the intricacies of cultural representation in language teaching successfully.

Global Cultural Literacy

Educational policy should strongly emphasize incorporating global cultural perspectives into the curriculum, given the growing significance of global literacy. This will give kids the skills and information they need to communicate with people from different cultures, better preparing them to face the challenges of a globalized world.

Research and Continuous Evaluation

It is essential to conduct ongoing research and SNC evaluation. Subsequent investigations should assess how the curriculum affects students' cultural comprehension and identity development. These observations can help the curriculum be continuously improved to continue to be applicable and successfully reach its learning goals.

Conclusion

Important new information about the integration and representation of cultural narratives in language education has been revealed by this study, "Unveiling Cultural Narratives: A Qualitative Investigation into Cultural Representation in Language Education under Pakistan's Single National Curriculum (SNC)." The main conclusions significantly emphasize national narratives in the SNC, frequently at the detriment of regional and international cultural

viewpoints. This methodology bears consequences for students' cultural consciousness and identity construction, possibly resulting in a standardized comprehension of Pakistani culture and restricting global cultural literacy.

Subsequent investigations ought to investigate how these curriculum decisions affect students' opinions of their own and different cultures. Research endeavors could investigate pupils' viewpoints from varied cultural origins to ascertain their correlation with the syllabus. Furthermore, longitudinal studies could evaluate the long-term effects of these curriculum narratives on students' cultural identities.

It is advised that a greater variety of cultural narratives, including both local and global viewpoints, be actively incorporated into the curriculum-building process regarding policy practice. Collaboratively designing curricula that involve educators, cultural experts, and community members could help achieve this. Additionally, teacher preparation programs must be improved so that teachers have the abilities and know-how to incorporate a wider variety of cultural narratives into their lessons. In conclusion, continuous assessment and modification of the curriculum are necessary to guarantee its continued relevance and efficacy in a world that is changing quickly.

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Theatrical Reflections:

Exploring Ajoka's Representation of the Partition of Punjab (1947) in Lahore's Punjabi Theatre Tradition

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Abstract:

This research delves into the historical representation of the Partition of Punjab in 1947 through the lens of Punjabi theatre in Lahore, focusing specifically on the impactful work of the Ajoka theatre group. The study traces the evolution of theatre in the region, from its ancient roots to its contemporary significance, highlighting its profound socio-political role. Ajoka, known for its resistance theatre, stands out in addressing various societal issues, including the pivotal event of the Partition. Through critical analysis of plays such as "Anhi Mai Da Sufna" this research explores how Ajoka presents and interprets the Partition, evaluating the ideological underpinnings and narrative structures employed. The study aims to unearth the psychological trauma embedded in the portrayal of the Partition, employing theatre as an alternative source for understanding social history and offering a unique perspective on a historically significant event. Drawing on archival sources, scripts, videos, interviews with key personnel, and audience reactions, this research examines Ajoka's role in shaping the narrative of Punjab's Partition, bridging the gap between theatrical artistry and historical representation.

Keywords: Theatre, Punjabi Theatre of Lahore, Ajoka, Partition of Lahore 1947, Theatre on Partition, Anhi Mai Da Sufna

1. Introduction

Theatre is one of the oldest forms of performing arts. It is "an art concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama"(Chaillet, Guthrie, & Davis, 2018). In fact, Theatre is a collaborative form of fine arts that uses live performers, typically actors and actresses, to present the experience of a real or imagined event before a live audience in a specific place, often on a stage. The performer usually interacts with the audience through gesture, speech, song, music, lighting, and dance. Etymologically the word theatre is derived from the Ancient Greek *theatron*, which means a place for viewing, seeing, watching and observing(Bay, Izenour, & Barker, 2024). For centuries, theatre has been a significant medium through which people express their feelings and emotions regarding social and political problems.

A Historical Evolution of Theatre in the Indian Subcontinent

Historically speaking, Theatre in India is as old as the Greek theatre. The roots of performing theatre in India can be found in *Natyashastra* (Ghosh *tr.*, 1951), an old indigenous Indian text. The book was written between 200 B.C.E.-200 C.E., which gives a detailed insight into theatrical organization and techniques being followed or practiced at that time in India. The theatrical practices in India are common and have earned the status of rituals in all regions of India. The epics of *Mahabharata* and *Ramayana* are still dramatized and performed across India with great religious zeal. Then there is considerable work in the form of Sanskrit dramas by Kalidasa, Bhasa, and Shudraka.

Modern Indian theatre consists of folk performance styles, commercial plays, musicals, and educational and political street theatre. Anuradha Kapur (2004), the famous Indian theatre academician, divides Indian theatre traditions into two periods; the first one is called Company Theater or the Parsi Theater (1860 to 1930), and the second one is the Theater of Roots (1960

to 1980). The first period was influenced by the British and Parsi traditions adapting and borrowing literature and techniques from European and Persian traditions. The second period was an attempt to revive the old Indian theatre art on the bases of *Natyashastara*.

An Historical Evolution of Theatre in Pakistan

In Pakistan, the tradition of theatre can be traced out from pre-partition mostly associated with Urdu language. It started from the production of *Inder* Sabha (The Heavenly Court of Indra) under the patronage of the court of Wajid Ali Shah, Nawab of Oudh (Bilal, 2018). The British theatre companies introduced new form of theatre in the subcontinent. Theatre companies were invited to India to entertain the British officers and the local elites.

Lahore was the center of cultural activities as well. It had institutions like Government College, Kinnaird College, National College of Arts and Oriental College. These educational institutes carried rich drama traditions for years. These institutes mostly performed translated versions of European and American plays for the entertainment of the educated class Apart from this; a special hall for the drama or theatre productions was set up for this purpose, commonly known as Alhamra, which later on was made Pakistan Arts Council in December 1949.

Norah Richardson (Singh n.d., 2020), the vice principal of Diyal Singh College Lahore served the theatre cause efficiently. She was an Irish-born theatre practitioner. She came to Lahore with her husband who joined Diyal Singh College as English literature teacher. She introduced modern drama techniques in Lahore and penned down many English adapted plays in local languages especially Punjabi. She produced her first Punjabi play *Dulhan* in 1911. She served theatre for almost 60 years (1911-1971).

Numerous amateur groups emerged in newly formed country i.e. Folk or Lok Theatre in Punjab after the independence. In the dictatorial regime of Ayub Khan, Leftist theatre emerged led by student mobilization. After Ayub's fall, "a concept of new Pakistan emerged, which did not

correlate with the dominant English drawing room comedies or other remnants of Parsi theatre"(Pamment, 2008).

In this new political era, emerging writers gave boost to music, literature and art. As Fawzia Afzal Khan (2005) suggested, it was a kind of cultural renaissance in the 1960s in Pakistan. "English language plays became marginalized and foreign play adaptations, increasingly localized, took hold of the main stage. Student theatre activity, in particular, began to flourish, with individuals strongly influenced by the new left anarchists, European absurdists, Afro-Asian movements, and indigenous tradition". Major Ishaq Ahmed, Sarmad Sehbai, and Najam Hussain Sayed introduced themselves as new talented playwrights, infusing a new spirit by reviving the Punjabi folk idiom. "This was a time when theatre began to flourish with a fresh vigor, and some of the most original plays were written and staged for the first time in the history of Pakistani theatre"(Mubarak 2015). Their plays are famous for strong characterization. The famous works of these playwrights were The Dark Room by Sarmad Sehbai, *Mussalli* by Major Ishaq Mohammad and *Takht by* Najam Hussain Syed.

Syed Imtiaz Ali Taj was also among the notables who wrote remarkable theatre scripts like Anarkali, which is still considered a masterpiece of Urdu literature and has been performed at different arts councils of the country from time to time. Imtiaz Ali Taj's play and character *Chacha Chikkan* is still everyone's childhood memory.

Another form of theatre is Swaang, which is a much older tradition commonly known in Indian Punjab. It featured folk tales like Heer Ranjha and Sassi Punnu, evoking voices from Punjabi music traditions which entertained the Punjabi masses. The performers were not only good actors but also good singers. According to Fouzia Saeed (2011), Bali Jatti is the most famous performer who would act and sing and move her theatre from place to place. In the sixties and seventies, this genre of theatre was popular due to the lack of electricity. A popular actress who also owned a theatre herself was Bali Jatti. Most of the attendees were the ones who could not

afford TV or Cinema experience. As the film industry flourished, folk theatre started to decline. The actors were being given more money to work in film rather than the street or folk theatre. As folk theatre virtually dwindled down and gradually disappeared, it was replaced by the film industry and VCR culture

Then, the dictatorship of Zia ul Haq started in 1977 and lasted until 1988. This bleak regime badly affected the theatre and arts industry. The artists started to disperse; some even left the country in a state of self-imposed exile. The country witnessed severe media censorship.

Ironically, this led to the emergence of youth-led alternative theatre groups to criticize the self-imposed version of religion and oppressive rule of Zia in major cultural hubs of the country; Karachi and Lahore.

Some colleges in Lahore, Government College, National College of Arts and Kinnaird College, patronized dramatics societies. These institutes staged mostly the translated versions of European and American plays or the original plays written in English, most frequently plays by Shakespeare for the entertainment of the educated, elite class (Mubarak 2015).

The major drama groups being operated in both cities were Ajoka , Lok Rehas, and *Sangat* in Lahore and *Tehreek-e-Niswan* and *Dastak* in Karachi. These groups strived to create awareness in rural and lower fractions of society. These theatre practitioners tried to ignite resistance against the military dictator, General Zia ul Haq. While doing that, they had to face aggression from the oppressive government of General Zia. They had to pay the price for that, too. Some plays were banned; students and art lovers pursued their artistic but subversive activities at clandestine locations. Ajoka was the pioneer and leading theatre company in this regard, other groups followed them (2015).

Apart from these major groups, there were also some names from the Indian Peoples' Theatre Association, a leftist group, who migrated to Pakistan, i.e., Ali Ahmed and Mansoor Saeed,

who founded the groups Natak and Dastak, which provided the base for the political struggle upcoming groups, *Ajoka*, *Tehreek-e-Niswan* etc.

2. Ajoka Theatre

Ajoka Theatre, founded by Madeeha Gauhar in 1984, is renowned for its thought-provoking productions that often center around social and political themes relevant to Pakistani society. The theater company's repertoire spans a wide range of topics, but some of the prominent themes it focuses on include social justice and human rights, gender equality and women's empowerment, political commentary and satire, interfaith harmony and religious tolerance, and cultural heritage and identity (Nadeem and Gauhar, 2011). Through its compelling productions, Ajoka Theatre serves as a platform for raising awareness about pressing societal issues and advocating for positive change in Pakistan. By addressing these themes in their plays, Ajoka aims to spark dialogue, challenge societal norms, and inspire audiences to reflect on their roles in creating a more just and equitable society.

At the heart of Ajoka Theatre's work is a commitment to social activism, artistic innovation, and the promotion of positive social change in Pakistan. The theater company's productions not only entertain audiences but also provoke meaningful conversations about the challenges facing Pakistani society. Through powerful storytelling, engaging performances, and nuanced portrayals of complex issues, Ajoka encourages audiences to confront difficult truths, question existing power structures, and envision a more inclusive and compassionate future for their country. By highlighting the struggles and aspirations of ordinary individuals, Ajoka Theatre strives to inspire empathy, solidarity, and collective action among audiences, ultimately contributing to a more vibrant and dynamic cultural landscape in Pakistan.

3. Introduction of the Writer: Shahid Nadeem

Shahid Nadeem is the writer of the play Anhi Mai Da Sufna. He is a prominent playwright who enjoys a key position in the Pakistani theatre spectrum. He started writing plays since his student days. Then, he associated himself with the Ajoka group and the founder of Ajoka, Madiha Gauhar. Shahid Nadeem has written more than 50 plays. The unique thing about his plays is his bold themes and creative richness. His dramas are full of meaningful themes, beautiful diction and mesmerizing music. In 2009, Shahid Nadeem was awarded the Pride of Performance Award.

4. Anhi Mai Da Sufna

Anhi Mai Da Sufna (Nadeem, 2018) is a story of the generation who had to leave their birthplace, families, and friends on the eve of The Great Partition of 1947, but their love for their birthplace never faded.

5. Plot Summary:

Scene 1:

The chorus comes in the form of a group and starts singing about dreams. As they finish the song, they ask questions about how dreams are important and whether they can be watched by blind people. They then open the drama, "Anhi Mai Da Sufna" the story of a blind woman who watches dreams all the time.

Scene 2:

The scene opens with Mai Janki, the protagonist, who is having a dream while sleeping in her bed. Her dream is full of bloodshed, where she is screaming and looking for her friends and family. It is a dream set in partition times. Mai gets up screaming and calls for her family. Her

son, Gur Bakhsh, calls his wife, Gurmeet, to get water for his mother, Mai. Mai insists on going back to her village in Pakistan. Mai and her family had migrated to India after the partition of 1947. Then she calls her granddaughter, Naina, to come and write down her dream. She narrates her dream to Naina.

Scene 3:

Two storytellers appear in this scene and narrate the story of another character, Rangu, who dyes clothes in Lahore. He was a Hindu originally, but now he has embraced Islam. He did not leave Lahore and his profession due to his love for his birthplace but left his family, including his wife and daughter.

Scene 4:

This scene describes Rangu's dye shop, where he explains color combinations to girls. Meanwhile, Bhola runs to him and gives him a letter from India to Rangu. This is a letter from his granddaughter Maya, who is getting married to the son of Rangu's best friend, Partap. In this emotional letter, she invites Rangu to her wedding. Rangu is very happy to read the letter and tells everyone about it.

Scene 5:

Storytellers appear on the screen and inform the audience that Mai Jaanki has been rejected while Rangu's Visa application is still being processed, and he is very excited to visit India. Mai Jaanki is furious to hear the news.

Scene 6:

Mai Jaanki is adamant that she wants to visit Prem Nagar, her birthplace, meet her friends, and breathe in the air of her village. Her family tries to tell her that it's impossible because her visa has been rejected, and she cannot go to Pakistan without it, but Mai insists that she will go by foot and does not need a visa to visit her village. She announces fasting, Maran Barat, in protest, and her whole family is shocked to hear that.

Scene 7:

The storytellers further explain how Mai Jaanki and Rangu are waiting to cross the border to meet their loved ones, and Mai announces fasting in protest and refuses to eat anything.

Scene 8:

In this scene, Rangu receives the news that his visa to India has been rejected because the name on his passport differs from the invitation he received from India. Rangu asks to change his name to his original name, but that is not possible either. Rangu insists that he wants to go to India. If he cannot go there, he will observe *Mon Barat* in protest and never speak to anyone.

Scene 9:

Here, Rangu is not speaking to anyone, and Mai Jaanki is keeping a fast in protest. Their families are worried about their condition and have no idea what to do.

Scene 10:

Mai Jaanki is very sick because she has not eaten for many days. Her family called a doctor to see her, the doctor is very worried about her condition and says you must do what she wants; otherwise, she is in critical condition. Gurmeet suggests that they should take Mai on a fake Pakistan trip. She cannot recognize as she is blind. In this way, she will be happy and start eating. Her husband is convinced, too, so they all give good news to Mai, and she becomes so happy to hear the news. She starts preparing for her trip.

Scene 11 and Scene 14:

Rangu is very sad and does not speak with anyone in this scene, while Mai Jaanki is very happy and preparing for her Pakistan trip. Rangu's family is trying to make him happy and singing songs around him. Hearing the songs, Rangu starts thinking about Maya's (his granddaughter) wedding. While he is tired of dying clothes, he sees a dream in which he attends his granddaughter's wedding and bids farewell to her with his blessings in the next scene.

Scene 15:

Maya is getting married, but she's anxiously waiting for her grandfather to attend her wedding. Rangu joins the wedding, and everyone is so happy and surprised that Rangu is in India to attend Maya's wedding. Rangu says he would not miss it for the world.

Scene 16:

The storytellers tell the audience how powerful dreams are. They feel real when Rangu attends Maya's wedding. Mai Jaanki is preparing for her Pakistan trip on the other side of the border.

Scene 17:

Everyone at Mai's house, including some neighbors, is preparing for Pakistan's visit. They are packing food, clothes, and gifts for the Prem Nagar people.

Scene 18:

Mai and her family and neighbors are on her way to Pakistan. The play takes a comic turn as her son stops at a fake border, and they all perform like border police. After passport control, they enter fake Pakistan.

Scene 19:

The storytellers narrate further that Mai is thinking about her friends and Pakistan and how she will meet them all, while Rangu has already visited India in his dream.

Scene 20:

Rangu is sleeping while everyone is standing around him and trying to wake him up. Rangu wakes happily and tells everyone about his dreams and Maya's wedding. His love for his family is so great, but his love for his city, Lahore, his friends, and Pakistan is even more. That is why he could not go to India during separation and became Rangu Lahoriya.

Scene 21:

Gur Bakhsh tells Mai they are in Pakistan, and it's night already, and they need to rest. Mai tells Naina stories of her village and tells her about her friends Zuleikha and Yousuf and their love story. Mai is so excited to meet her friends.

Scene 22:

Mai is sleeping and watching Yousuf in her dream and talking to him when Gur Bakhsh wakes her up. They then get up and enter a fake Prem Nagar, and everyone is waiting for Mai and greeting her. Mai is so happy to meet everyone.

Scene 23 to 28:

Mai has reached her village, Prem Nagar, and the whole village gathers to welcome her. Naina also greets Mai, and Mai recognizes her; she is surprised that Naina is welcoming her in Prem Nagar, but her son Gur Bakhsh says it's not Naina; it's the granddaughter of her friend Rani. The voice of Azaan is also heard, and Mai guesses it might be coming from the old nearby white mosque in Prem Nagar. When she asks the time, she comes to know that it is not Azaan time; she is very confused. No one let her speak and started beating Dhol. Mai asks about Zulaikha. She receives the news of the death of Zulaikha, and she is very upset. She asks to visit Zulaikha's grave, and they all take her to Zulaikha's fake grave.

Scene 29 and 30:

Mai is at Zulaikha's grave and introduces her as Janki. She tells her she has been missing Zulaikha and wants to talk to her. She explains that years ago, when the brothers of Zulaikha killed Yousuf, it was not her fault; it was Rani's fault. She has always been loyal to Zulaikha. She tells her she liked Yousuf too, but Yousuf has always loved Zulaikha. She wanted to say sorry to Zulaikha and explain herself. She had too much burden over her chest, which she wanted to release. She starts crying, and her family comes over. They take her back home. It

was raining that night, and as Mai returned, she slept deep and sound. All family members are tired, and all of them sleep well.

Scene 31:

The next morning, everyone wakes Mai and asks her about her dream; she says she is very happy because she visited Prem Nagar in her dream last night. They are all surprised to hear that.

Scene 32 and 33:

The storytellers tell everyone that no one knows if Mai's visit was real or fake. But she was very happy because of her visit in her dream. Dreams are important in one's life, and one should always take care of their dreams. Saying that curtain calls.

6. **Analysis:**

"Anhi Mai Da Sufna " is a tragedy that delves into the heartbreaking narrative of Mai Janki, a visually impaired woman, and Ustad Rangu Rangsaaz, an elderly dyer, both separated by the borders drawn during the Partition of India. Through their deeply personal desires to reconnect with their roots, the play transcends geographical boundaries to explore themes of longing, resilience, and the human spirit's capacity for hope amidst turmoil. Mai Janki's yearning to return to her village in Pakistan and Ustad Rangu Rangsaaz's wish to attend his granddaughter's wedding in India serve as powerful metaphors for the universal longing for belonging and the human quest for connection, even in the face of political and social barriers.

Directed by Usha Ganguli and Shahid Nadeem and written by Shahid Nadeem, "Anhi Mai Da Sufna " not only captures the individual struggles of its protagonists but also highlights the collective trauma experienced by the people of Punjab in the aftermath of Partition. The play skillfully navigates through themes of loss, displacement, and the enduring human spirit, offering a poignant reflection on South Asia's shared history and cultural heritage. As an Ajoka

Theatre production, it stands as a testament to the power of storytelling to bridge divides and foster empathy, reminding audiences of the resilience and interconnectedness of the human experience across borders.

Furthermore, the play explores the emotional and psychological scars left by Partition, illustrating the enduring trauma experienced by those who lived through it. Through the characters' struggles and aspirations, "Anhi Mai Da Sufna - Tragedy" brings to light the shared anguish and sorrow of the people of Punjab, whose lives were irrevocably changed by the events of Partition. By delving into the individual stories of its protagonists, the play humanizes the larger historical narrative of Partition, allowing audiences to empathize with the personal tragedies and struggles faced by ordinary individuals caught in the turmoil of political upheaval.

Overall, "Anhi Mai Da Sufna" serves as a powerful reminder of the human cost of Partition, offering a nuanced portrayal of its tragedies through the lens of personal experiences and individual resilience. Through its evocative storytelling and compelling characters, the play brings to light the enduring legacy of Partition and its profound impact on the lives of those affected, leaving a lasting impression on audiences as they witness the human drama unfold on stage.

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Digital Data

Videos and Pictures of Drama Performances of Ajoka Group

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