

**Vibrant colors of Hunza: A case study of traditional costumes of
Hunza (Gilgit-Baltistan)**



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Candidate's Declaration

I hereby declare that this Msc thesis currently submitted bearing the title, “**Vibrant colors of Hunza: a case study of traditional costumes of Hunza**”, is the result of my individual research and has not been submitted currently to any other institution/University for any other degree.

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Supervisor's Declaration

I hereby declare that the Msc candidate **Ms. Syeda Munazza Gilani** has completed her thesis titled, "**Vibrant colors of Hunza: a case study of traditional costumes of Hunza**", under my supervision. I recommended it for submission in candidacy for the Masters of Science in Archaeology, Taxila Institute of Asian Civilizations (TIAC), Quaid-I-Azam University, Islamabad

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Dedicated to

My Beloved uncle

Pirzada Syed Masood Hassan Gilani

(Late)

List of Vocabulary

AKCSP: Aga Khan Cultural Services, Pakistan

Ayashe: The ruling family of Hunza is called “Ayashe” in the time of kingship

Bikak: Special kind of food which made on Nowroz festival in Hunza

Boltam Brushaski: Style of Brushaski language which is spoken by the people of Yasin

Bophaw: 2nd day of seed sowing ceremony is locally known as Bophaw in Hunza

Brusho: People of Hunza are divided into four casts and brusho are one of them

Brushaski: language being spoken by the people of Hunza

Chaghazi: Style of motif or embroidery specially made on Iraghi and Qalami caps

Charsuta chuk: Form of embroidery which is mostly used in traditional caps of Hunza

Chapin: Banarasi old costumes name

Chugha: Royal dresses used for prince and princess in the state of Hunza

Circumcisions: Custom of Hunza practiced by doctor

Crane: Bird

Dardistan: Old name used for the northern areas of Pakistan

Dards: The race or the tribe people who were living in the region of Gilgit-Baltistan

Didar Mubarak: Local festival celebrated in the remembrance of first arrival of spiritual leader Imam Shah Karim

Duk: wooden tool use for making thread for fabric

Dumaki: The dying local language of Hunza

Dutur: Lower part of women cap locally known by this word in Hunza

Ekhotu: Base of the women cap

Farxin: Ornamented women cap use in Hunza

Ganch: wooden tool for making thread in a thin and refine form

Garukus: Cultural festival of Hunza

Huchu: Local word use for woollen socks and shoes

Hunzo: Local word used for the area of Hunza

Hunzuiski Brushaski: Dialect of Brushaski which is spoken by the people of Hunza

Hunzukutz: People of Hunza are locally known as Hunzukutz

Imam Bargahs: Place where Shia community go for prayers

Jamat Khana: The prayer place where Ismaili people go for worship

KADO: Karakurum Area Development Organization

Kanjut: Ancient name of Hunza

Khujjuna Brushaski: The Dialect of Brushaski used by the people of Nagar

KKH: Karakurum Highway

Kurdi gupalting: Costume for men locally known by this name in Hunza valley

Mandala: Religious symbol

Mew-e-daman: Master of ancestors

Mir: Ruler of Hunza state called “Mir”

Mishaski: Local word for language in Gilgit-Baltistan

NLI: Northern Light Infantry

Numberdar: Head or the person from the area who is responsible for activities in village

Oshchum: The belt which is worn around the traditional dress

Pachi gupalting: Locally name for the women costume in Hunza

Patti: Edge or lower part of cap

Phartsun: Local word use for the women cap in Hunza

Phitti: Bread

Pishpishunuk: Name of local plant found in northern areas

Puura tok Phartsun: Style of normal woollen men hat in which sides are rolled around to make the cloth roll.

Saleeb: Religious symbol

Shuqa: woollen dress specially made for men in Hunza

Shushut: The word use for head dress in Kalash area

Silsala: Jewellery piece used to decorate the front of the women cap

Suthors: Two wooden arrows use for seed sowing festival

Tedi Phartsun: Style of hat in which lower part is cut off

Thana: Motif or embroidery made on Iraghi and Qalami caps

Thomoshalling: Cultural festival of Hunza

Thum: Title use by the king or prince in Hunza

Youshayas: Custom of Hunza

Zardozi: Silver and golden threads mixed with metal thread embroidery

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Chapter No 1

1.1 Introduction

This research will focus on the arts of Hunza and the case study of this research is about the traditional costumes of Hunza. This research will also highlight the culture and traditions of the Hunza valley. The study of their costumes reveals many secrets about their culture that how much they adore their traditions they still used to wear traditional dresses on their cultural events for representing their unique heritage.

The areas between the high peaks of Hindukush and Karakorum on the north and on the south western Himalayas are called Northern Areas of Pakistan (Dani: 1989).

Pakistan is the land where five rivers flow and it has four provinces. Pakistan is the land which is full of minerals and resources. Each province of Pakistan has different culture and traditions and every province itself is full of culture which is not only the beauty of Pakistan but also the attracting feature for the world. The northern areas of Pakistan are considered as the paradise places on earth.

Hunza is the subdivision in Gilgit-Baltistan district. The main areas of Hunza are Karimabad and Aliabad. In the bottom of Karimabad the old village named Ganesh still stands giving the geographical description in the historical perspective. The area of Hunza was served as the centre of slave trading in the olden days and that was the place where the merchants of Badakhshan came on regular bases to replenish their stocks. It is said that the rulers of Hunza were rich as compared to those of Nagir. History itself shows that they snapped their finger to the north and to the south they kidnapped slaves. History also shows that they were the best in cultivation of their ground. The total population of Hunza is about ten thousand (Dani: 2001).

“*Hunzo*” is locally pronounced word for this region and it is considered that it is derived from the hunts, which is the Brushaski word for arrow (Willson: 2002: 34)

The ancient name of Hunza was Kanjut and lies on the Silk road from Kashghar to Kashmir. This valley was called Kanjut (Schomberg 1935:112) because it lies on the upper portion of Kanjut or Hunza River (Knight 1895:346). Four mountain ranges join this area named Karakorum, Hindukush, Pamir-Tianshan and Kunlun. Kanjut was considered as the Chinese name for Hunza. Due to the name “Hunza” it is considered that this place was once occupied by the white Huns or originally inhabited by them (Hamid 1979: 33).

Hunza is a mountainous valley in the Gilgit-Baltistan region of Pakistan. Hunza-Nagar is the seventh district of Gilgit-Baltistan. This district comprises of Hunza and Nagar. Hunza is situated north-west of the Hunza River at an elevation of around 2,500 meters. It has the territory of about 7,900 square kilometres. The first capital of Hunza was Altit and later it was shifted to Baltit. It is also named Karimabad, after the name of Prince Karim Agha Khan and a popular tourist destination. The main town of Hunza is Aliabad.

There are different views about the history of Hunza by different authors. Hunza was an independent principality for more than 900 years. The state of Hunza was governed by hereditary rulers and they used the title “*Mir*” which means ruler who was assisted by a council of Minister (Wazir). The ruling family was called “*Ayash*” which means heavenly (Biddulph 1971:27).

Hunza was formerly a princely state and was one of the most loyal vassals to the Maharaja of Jammu-Kashmir, bordering China to the north-east and Pamir to its north-west and it continued to survive until 1974 when Zulfikar Ali Bhutto dissolved it. This state bordered Gilgit Agency to the south, former princely state of Nagar to the east. The capital of this state was Baltit and its old settlement is Ganesh village. Hunza was an independent state for more

than 900 years. In the years 1889 and 1892, the British gained control of Hunza and the neighbouring valley of Nagar through a military conquest. Then Mir Safdar Ali Khan of Hunza fled to Kashghar in China.

The tradition relates that Mayroo khan, apparently the first Muslim “*Thum* or King “of Nagar about some 200 years after the introduction of Islam, moved to Gilgit and married the daughter of Thar khan of Gilgit who bore twin sons named Monglot and Girkis. The former ruling family of Nagar has descended. The father of the twin sons was unable to settle the question of succession so he divided his state into two parts, giving Girkis in the north and the Monglot the south, bank of the river.

The spoken languages of Hunza-Nagar are Shina, Wakhi and Brushaski. The people in this area are Ismaili Shia. The literacy rate of this area is 95%. The people here can also understand and speak Urdu. This area is known as Paradise on Earth.

Hunza valley is divided into three parts i.e. Upper Hunza, Central Hunza and Lower Hunza

Upper Hunza: The area from Shiskat to Khunjrab is known as “upper Hunza” and the people in this area use Brushaski and Wakhi languages for communication. This area is also called as Gojal.

Central Hunza: Central Hunza covers the area from Murtazabad to Atta abad and the language which is spoken in this area is Brushaski.

Lower Hunza: Khizerabad to Nasirabad is the area which is known as the lower Hunza. The language which is used in this area is Shina.

The culture and traditions of every area is different from the other. This area of study holds the oldest settlements and traditions alive in their lives even in the modern days.

From the birth, man used to wear clothes and cover themselves which is called costumes, however if we go back to the past man used to cover themselves with leaves but that is also considered as kind of costumes and as time evolved the concept of dress or clothes developed when man also became modern and civilized hence the origin of costumes began from the pre historic times. The style and techniques of costumes became modern by time but it is also up to the indigenous people whether they are strictly following their culture and heritage and are motivated to preserve their history from extinction. Many civilizations have passed who no longer have their history or conflicted history.

The costumes of the specific area represent the culture and traditions of that area. The history of this area of interest is the oldest and this area holds its unique and beautiful tradition. Costumes are the reflection about the indigenous that how old these people were and about the life in which they used to live through the analysis of the costumes that whether they had a luxurious life and about the weather conditions also. Costumes are important as they are the cultural heritage of any settlement. The costumes also represent our identity as we belong to that identity. As the kings and kingship have their own history just like the costumes have their history belonging or relating to that specific period.

The colours and designs symbolize and depict the surrounding environment of the specific area as in the costumes of northern areas especially in Hunza valley the caps which wear as head dress has special features including emblems of birds, animals, leaves and the seasonal fruit trees etc.

In the pre historic times when technology was not fast and very few people at that time normally used self-invented techniques and they used to draw the designs and prints which they observed from their surroundings but in modern days when technology has become fast

since that time Hunza valley people are strictly following their culture. The handmade embroidery is the special feature of their traditional costumes.

The people in Hunza used to wear long shirts and wide trousers. The costumes for women are called "*pachi gupalting*" and for men "*kurdi gupalting*" in this area. It was the old tradition which also exists in the 21st century that the women of Hunza covered their heads by head coverings. First they cover their head with "*Phartsimuts* or hat" then they cover their head with dupatta (Willson: 1999). These hats were plain in the early years and women usually made these hats at home in their free time. But slowly and gradually when the culture and people developed in this area so the women of this area started embroidery on these hats. This embroidery was made with hands and the patterns which they normally made were the objects and all the living things which they observe and then they used to draw.

The women's hat has three different styles and it depends on the embroidery done on these hats. In Northern areas including Gilgit, Chitral and Hunza, this is the unique feature of their culture and both men and women used to cover their head with caps, although caps of men are very much different from women. There are two styles of men's cap, one is the normal woollen cap which is rolled by sides around to make a cloth roll and this style of cap is called "*puura tok Phartsun*" and other style of cap has the lower part of the cap cut off and used for another cap. This style of cap is called "*Tedi Phartsun*". The difference between the hats of men and women is that the embroidery and the decoration. The man's cap is decorated with flowers, feathers and wild flowers hat. The feather which is used usually on the hats of men is of either peacock crown feather or the tail feather of the crane bird.

1.2 Statement of the Problem

Archaeologists and historians have done a lot of work on architecture, rock art and ethnography but not specific research on costumes. What are the basic factors taking locals

away from their traditional customs and norms most specifically ‘the traditional Costumes (Shuqa)’? There has not been any proper documentation done yet on the costumes of Hunza valley. The costumes of the Hunza valley have always appealed the tourists around the globe. What are the measures which can ensure the existence of these costumes to keep its continuity with modernization? Not only local but foreigners can also enjoy the dresses with their original colours of Hunza. It can also establish the clothing market or brand in which both ends can be benefited. The traditions and culture are highly reflected by the dress codes and costumes adopted by the people living in Hunza valley but, unfortunately, the traditional costume of the Hunza valley is in decline phase.

1.3 Literature Review

- (A.H.Dani, 1989) “History of Northern Areas of Pakistan”: In this book the brief introduction and history of the northern areas including Hunza valley is written. The first chapter of this book is written about the geography of the northern areas. In the second and third chapter the language and ethnography of the region is described. The last three chapters deal with the modern history of these areas.
- (Allen. E .Banik, Renee Taylor, 1960) “Hunza Land”: This book is written with the collaboration of Dr Allen and Renee Taylor. The diet, health and the honesty of the people of Hunza is described in this book.
- (A.H.Dani, 1983) “Human Records on Karakorum Highway”: Professor Dr. Ahmed Hassan Dani has written in this book about trade routes of the Karakorum Highway in detail. This book contains 21 topics and it all covers the trade routes starting from the mountain terrain to Silk Road and ends on the topic sacred rock of Hunza and Khunjab. This book tells us about the Karakorum Highway from where it connects Pakistan to China. The importance of this oldest chain is also written. The historic

relationship of Silk Road, Hindukush, Chinese Pilgrim route and the journey through the areas till it ends at Hunza. According to the author Khunjrab is the present starting point, which is the easy way to China's potential trade and influence to the Arabian Sea and further to the free world. The older access was across Kilk Mintaka over to Misgar and onward to Hunza.

- (Colonel R. C. F Schomberg, 2003) "Between the Oxus and Indus". The writer of this book describes different aspects such as the life styles of the people, traditions customs and also about the geography of the Northern areas of Pakistan. Author discussed about all the districts of the region. The river Oxus rises in the Pamir, region where Afghanistan joins with China. The author has also mentioned difficulties faced by him during his visit to Gilgit agency. The trail was not easy for travelling as it is in the modern days and also there was not good living facilitates at that time.
- (Irmtraud Muller-Stellrecht, Dec 1981) "Life patterns of Hunza: the Journal of Central Asia" is based on the social history and the life patterns of the people in Hunza. The history of the kingship in this valley and the occupations of the people, their hunger and other difficulties through which they survived are also described. Hunza was a small kingdom having only three small villages before 19th century. They depended on agriculture and horticulture on terraced and irrigated fields. The economic system was also based on irrigation system. 19th century was the turning point in the history of Hunza, when King Silum (Salim) had been exile in Badakhshan and from there he introduced the Ismailitic form of Islam. Ismailism is the cult of Shia sect and the believers of this sect considered Agha Khan as their spiritual leader. Their religious obligations are partly different from Shia community. Era of 19th century reflects great change regarding wealth and political power.

- (Dr. Irmtraud Muller-Stellrecht, 1984) “Tribute relationship between Hunza and China: Journal of Central Asia”: it is based on the relations between Hunza and China. According to this article in 1759, the emperor of China conquered Eastern Turkestan and overthrown by the local Khoja Dynasty. This article is based on the history of the kings who ruled Hunza valley.
- (John H. Tobe, 1971) “Adventure in the land of Paradise: Hunza”: The author of this book has beautifully described different aspects of Hunza valley. A brief history, geography and culture are discussed.
- (John Clark, 1957) “Hunza: lost kingdom of the Himalayas”: Clark was geologist and was the one who discovered nine thousand miles of roads and trails in Kansu and Sinkiang, China. He decided to help the people of Hunza on the basis of his geological experience and medical expertise. He travelled to Hunza in the year of 1951 and 1952. On his experience, he wrote a book named: Hunza, lost kingdom of the Himalayas, in which details about the people of Hunza is described. As Clark was geologist by profession so he was in search of minerals and metals in the valley. Some myths about this region was famous that this is the land where no poor has been found but after the long stay of Clark in this region, he mentioned the true situation and the secrets about this valley.
- (Jurgen Frembgen, 1984) “Ethnographical field research on the history and culture of Nagir”: This article is about the history and culture of the area Nagir. Basically Nagir is the nearest valley of Hunza and had cultural connection.
- (Karakurum Area Development Organization: 2007) “Lifting the veil on the northern areas motifs and designs of embroidery”: Karakurum Area Development Organization is a local community based NGO, which was started for the promotion and protection of handicraft of northern areas. It is one of the famous and active civil organizations

in the northern areas of Pakistan. The book which is published by this organization gives a complete picture of the veil styles and designs of Hunza women. The unique tradition of embroidery work on the headdresses has been beautifully described in this book.

- (Mughal: 1985) “Pre and Proto historic discoveries in the Karakoram highway” this article discusses about the Pak-German archaeological mission who has worked in the Northern areas. It gives the information about epigraphy and archaeology of the Northern areas. This article also described the strong relationship of the people with their culture and religion.
- (Omer Farooq Zain, 2010) “A socio-political study of Gilgit-Baltistan province”: This is the article which was published in “Pakistan journal of social sciences”. Author has beautifully described the political and social structure in Gilgit-Baltistan region. Geology and the physical position of the area are described briefly.
- (Rahmatullah Beg) “Hunza the Asian Paradise”: In this book the articles, titled “Hunza, the Gate of Pakistan and Handicraft Business in Karimabad” is based on the trade and the business of Handicrafts. The first article “Hunza, the Gate of Pakistan is the brief introduction of Hunza. The history and the location of the region also described shortly. The writer mentions that Hunza is situated between three countries; China, India and Afghanistan. The population, main areas and the boundaries of Hunza are also given. The other article in the same book “Handicraft business in Karimabad” describes that initially there were very few shops of handicraft but with the passage of time it developed. The author also mentioned through this article that there are different myths and delusion which create conflicts about the history of the area.

- (Renee Taylor: 1964) “Hunza health secrets for long life and happiness” Renee Taylor has personally visited Hunza and she stayed there for a couple of months. After her visit, she wrote a book regarding the health of the people in this area. She was a guest of Mir there so she did not visit the local area and she could not have close terms with people there. She knew about the land which was told by the Mir and his servants. Taylor never ventured alone to learn and know about the truth behind this facade which was presented by Mir. According to her book the people here are the healthiest and they use low fat diet mostly vegetarian diet. The main feature of this book is health and long life.
- (R.Turner Wilcox: 2001, plate 57) “Folk and festival costumes: a historical survey with over 600 illustrations: Several costumes of different areas have been beautifully compiled in this book with a brief history about the traditions and customs of each area. Short introduction about the local people of the area and their characteristics has been given.
- (Stephen R. Wilson, 1999) “A Look at Hunza Culture”: This book is totally based on the culture and traditions of Hunza. The first chapter is about the ecology of the Hunza valley in which the physical features; population, climate and animal life is described in detail. Second chapter is about technology and economics, while it is further divided into three parts. First part is named as subsistence technology, in which the occupation and hunting tools are described. Second part is named as non-subsistence technology. This part is about the art and activity, clothing and adornment, music and sports. The art and activity is beautifully written in this part.
- (Shabnam Bahar Malik: 2012, pp 143-164) “The anthropology of headdress; use of caps and ceremonial headdress by women of Gilgit-Baltistan region as a symbol of their unique cultural heritage”: This is the article which is totally based on the

headaddresses of Hunza valley, types of the caps, motifs, embroidery and classification about the traditional caps has been discussed with detail. This is the great material which is specifically done on the caps of women, worn in Gilgit-Baltistan.

- (Usman Ali Iftikhar: 2003) “Population, poverty and environment”: The poverty of the whole province Gilgit-Baltistan has been given in this book. The causes of the poverty are also mentioned in this book.

1.4 Significance of Research

My research will focus on the traditional culture of Hunza valley specifically on Costumes of Hunza. It is one of many attractions of Hunza valley. The research will provide constructive base for future researchers. By attracting tourists and foreigners, tourist industry of the country will flourish. The vibrant colours of Hunza can be highlighted through this study. But with the passage of time, these petals are decaying and this research will act as water for the florence.

1.5 Hypothesis

Costumes are very much important as they represent culture, tradition and religion of the specific area. This research will prove that either the costumes of Hunza valley people are influenced by the bordering countries or areas or they are indigenized.

1.6 Objectives of the study

The main objectives of the study are as follows:

- Understanding about the culture of the area
- To explore the rare culture of the other parts of the country

- Tourism of the country will flourish
- To eliminate the misconceptions regarding traditions and culture of the area
- To preserve their intangible culture
- To present the soft image of the Northern areas of Pakistan to the globe by conducting research in the specific area

1.7 Research Methodology

The methodology which is adopted in this research will be analytical, descriptive and comparative study. All the primary and secondary sources will be used in this research. This research will be carried out by using following methods:

Data Collection

In this research Primary and Secondary data will be used which is further distributed

- **Written data:**

Written data or literature review is very important aspect in any kind of research and for this purpose we will be collecting all the research articles related to this research i.e., books, journals, reports and authentic data relevant to the topic through internet sources.

- **Field data:**

Field work would be in the form of videos, related to topic, photographs of the material and the interviews conducted with the local people.

1.8 Chapterization

- Introduction
- Geographical and cultural heritage of Hunza

- Local accounts and myths about Hunza
- Textual analysis and design process
- Design work: types and classification
- Symbolism and significance
- Conclusion

Chapter No 2

Geographical and cultural heritage of Hunza valley

2.1 Northern Areas of Pakistan

Between the lofty peaks of Hindukush and Karakorum to the north is the area which is now called as “Northern areas of Pakistan”. Fairy tales and not folk tales about this land hang around in human mind, as human beings and animals disappear with suddenly occurred glacial movements, icy breezes, mud flows and rapidly snow that get through everything that come on way. Then geologists and geographers made a way into this region to unbolt the story behind the high mountains, rivers, lake formations and the people who were living in the lonely valleys, presently in the surroundings of Karakorum, Himalaya and Hindu Kush. As these people were not linked with the people who were living in the rest of the world. The story of this beautiful and small world is less known but it is very interesting to know the tales behind this small valley. This is the area which is no doubt full of information. According to the geologists, this is the region which is the meeting point of “continents in collision” (Dani: 2001).

2.1.2 Geographical Location and Climate

Geographically the locations where Northern areas lie are the areas where monsoon rain and seasons of the plain are almost absent. There are more than 2 dozen peaks ranging from 18000 to 26000 ft. The climate in this area is extremely cold in winter season and temperate in the summer season. The main occupation of the people is fruit cultivation and hunting (Dani: 2001).

estimate which was given by Stephen R. Willson for the people who lives in Hunza is 40,000 and they are the estimate of Burusho people, 45,000 for Nagar and 30,000 for Yasin in the Gilgit region, while in the rest of Pakistan the population is from 15,000 to 20,000 (Willson 2000: 12). In 1986, it is said that the total population of Hunza was 32,300 people living in 4,441 households (Sidky 1995: 9). Charles 1985, states that there were roughly 18,960 Burusho people, 6,169 Wakhi people and 6,557 Shinaki speaking people.

2.1.4 Hunza valley

The area which is known as “Hunza valley” situated in the North most part of the Northern areas of Pakistan (Press of Pak: 2009). It is the sub-division of Gilgit-Baltistan. Gilgit-Baltistan is an independent region, which was established as single administration in the year 1970 (Dawn: 2009). The capital city of this region is Gilgit. The area of Gilgit-Baltistan is 72,971 square km. The population of this area is 2,000,000. Gilgit-Baltistan is situated in the mountain ranges between Himalayas, Karakorum and Hindukush (Khan: 2002). To the south side it borders with Kashmir, to the North with Wakhan corridor of Afghanistan, with Khyber Pakhtunkhwa to the west, China to the east and northeast and to the side it borders with Jammu and Kashmir (Weightman: 2005). This region is known as the home of some highest mountains. Main mountain ranges of this region are Karakorum and western Himalayas. Hindu Kush lies to the west and Pamir Mountains are to the north (Mughal: 2013). The climate of Gilgit-Baltistan fluctuates, as the eastern part has moist climate but move forward to Karakorum and Hindu Kush the weather is dry (WWF Pak: 2009). In this beautiful region there are some areas which are very hot in day but cool at night, Chilas and Gilgit are examples of such areas but there are valleys like Astore, Khaplu, Yasin, Nagar and Hunza which are cold even in summers and the weather is pleasant in the hot summers (NWF Pak: 2009).



Figure 2: The Beautiful Hunza valley in spring season (source: By researcher)

Hunza valley is full of beauty and gives the sight of Paradise on earth. Here the lofty mountains, everywhere apricot trees, streams, landscape scenes, green cultivated terraces all these offers the beauty here. This area receives only 14% of rain per year and all the fields and fruit trees are depended on irrigation. If the irrigation would be done in a careful manners so the trees or the crops would be give the most of the production (Kashmir people: hunza pdf).

2.1.5 History

This area was known as “*Dardistan*” before the name of Gilgit-Baltistan region. The name of “*Dardistan*” is generally accepted. The name stands for all the areas which lie between the Hindu Kush and Kaghan. In Dardistan “*Dards*” are the races living in the mountainous country of Shinaki under the alias of not only Chilas, Astore, Gilgit, Dareylis etc but also the people of Hunza, Nagar, Yasin, Chitral and Kafirstan. With the uncivilized races Dards have no common name but each tribe have different name (Leitner: 1889).

According to the ancient history of Gilgit-Baltistan it is said that “Agortham” was the ruler of Gilgit-Baltistan in 700CE. After 50 years his son killed him and became the ruler of this area in 750CE and took up the name “Shah Rais”. His son came into power in 18th century but there is not specific information about him except that he was a Buddhist and name was “Bidat”. In 1080CE, as he was Buddhist there have also found some evidences that he built big monastery near Gilgit and also built Viharas and Punial. From excavations it also reveals that some areas like Yasin were embellished with idols in the region of this Buddhist ruler. The tradition continues that after father the son was the next ruler for the area and ancient history of this area ends in the era of (1840-1860) with the ruler Raja Gohar Amen. History tells that in Sham sheer khan’s reign (1120-1160CE), a Syed who introduced Islam in this territory (Khan: 2002).

From 1947 onwards the current history of this region begins. After independence the whole structure of political map of the area has changed. As British left India, the political situation affected the areas Gilgit-Baltistan and Chitral. The British wanted to give this land to the Dogras of Kashmir and the purpose of this division was that after some time this area becomes a part of India. But the people of this region did not accept this and they refused to accept the plan made by British and performed a splendid job, they revolted and liberated the area of 28,000 sq miles in 1947-48 (Khan: 2002).

Hunza is the seventh district of Gilgit-Baltistan. The ancient name of “Hunza” was Kanjut. It lies on the upper portion of Kanjut or Hunza River (Schomberg 1935:112). Hunza was an independent state for more than 900 years. This river lies on a branch of the Silk Road from Kashgar to Kashmir (Kind and Mayhew, 1998: 144). Hunzo is the locally pronounced name for this region and it is considered that it is derived from the hunts, which is Brushaski word for arrow (Willson 2002:34). Four mountain ranges join this area named Karakorum, Hindu

Kush, Pamir Tienshan and Kunlun. Kanjut was considered as the Chinese word for Hunza (Hamid 1979:33). Due to the name “Hunza” it is considered that this place was once occupied by white “Huns” or originally this place was settled by them (Sidky 1996:26). Different historians have different opinion about the origin of this area. Many of them deny this fact that this area was once occupied by white Huns but on the other hand few believed this fact. The excavations also prove that various civilizations have passed from this area.

By studying the ancient history of Hunza it is clear that there is a tradition of continuous chain of hereditary kingship and the king was called as “tham or mew-e-daman” by common people. The word “mew-e-daman” means master of ancestors. Islam came to the valley under Mir Ayesho II, and in the 18th century the grandson of Shah Abbas, whose name was Mir Shah Saleem with most of his subject in Hunza and Gojal converted to Ismailism (King, Mayhew 1998: 145). According to some historians they foray caravans between Kashghar and Kashmir and they have also seen in slave trading (Essex 2002: 11).

Hunza was formerly a princely state and was one of the most loyal vassals to the Maharaja of Jammu-Kashmir, bordering China to the north-east and Pamir to its north-west and it continued to survive until 1974 when Zulfikar Ali Bhutto dissolved it. This state bordered Gilgit Agency to the south, former princely state of Nagar to the east. The capital of this state was Baltit and its old settlement is Ganesh village. Hunza was an independent state for more than 900 years. In the years 1889 and 1892, the British gained control of Hunza and the neighbouring valley of Nagar through a military conquest. Then Mir Safdar Ali Khan ruler of Hunza fled to Kashghar in China.

The tradition relates that Mayroo khan, apparently the first Muslim “*Thum*” of Nagar about 200 years ago after the introduction of Islam, moved to Gilgit and married the daughter of Thar khan of Gilgit who bore twin sons named Monglot and Girkis. The former ruling family

of Nagar has descended. The father of the twin sons was unable to settle the question of succession so he divided his state into two parts, giving Girkis in the north and the Monglot the south bank of the river named as Hunza and Nagar. These were always been the opponent states since when divided into two states. Before division, district Hunza Nagar was one state and it was ruled by a branch of Shahreis, ruling family of Gilgit (Bidduplh 1977: 26). The origin of Hunza and Nagar kingdoms are enclosed by legends, but they are probably branch of Trakhan dynasty of Gilgit (King and Mayhew 1998: 144-47).

The rulers of Hunza and Nagar assert that they were the pedigree of Alexander the Great, but it is not correct. In fact they are the descendants of the Raisa dynasty of Chitral. Broad research have done to find the answer of the link or clue between Alexander the Great with these people but no evidence was found regarding the connection between Alexander the Great and the former Mir's. So the claim which the people of Hunza and Nagar did was not based on historical facts (Khan: 2002).

2.1.6 Geographical names in History

The entire region of northern areas has not any common name in the history before, because that was hardly united politically. Therefore some scholars have taken resort to some geographic features, like Karakorum, Hindu Kush or Trans Himalayan. Not one of these geographic names covers the whole land. It is mainly the Karakorum Highway (KKH) that has given unity to this whole Northern area of Pakistan (Dani: 2001).

2.1.7 Culture and Tradition

The customs, cultures and tradition of the people of a country or any area are envoy of the history, language and environment of that area, which influence and make the customs and tradition. Pakistan represents different cultural patterns which are the illustration of our rich

cultural heritage and tradition and this culture seeks its influence from the cultures of Central Asia. Before 1970's when the KKH (Karakorum Highway) programme was not started it was difficult to explore the beauty and unique tradition of this area. It was difficult to access this place but in the late 1970's, it became easy to travel by the construction of KKH (Karakorum Highway) between Islamabad and Kashghar. Silk route not only became the way to facilitate the local people for other areas of Pakistan but it also became an attraction for the tourists across the globe.

The culture and tradition of this area is very old and it is still found in its original colour and in practice. The cultural heritage here is very affluent but during a century's rule and slavery of the Dogras and British, many changes occurred and many traditions and customs of this area have extinct (Khan: 2002). But some of the festivals and traditions are still celebrated with enthusiasm and the presence of old customs and tradition shows the warmth love of their people for their cultural heritage. Gilgit-Baltistan is very old region and the culture of this place is very unique as compared to the rest of the provinces of Pakistan.

2.1.8 Hunza, Islam and Folk religion

The local people of Hunza are called "*Hunzakuts*", they are physically strong and have normally fair complexion. The people are hilly and prone to bearing harsh climate (Dani: 2001). They are very hard working, known for their expertise in the engineering of irrigation channels and the cultivation of crops and luscious fruits, mostly almonds and apricots. The "*Hunzakuts*" people in the western Karakorum have a shamanistic tradition surrounded by the religious specialists known as bitan. These people practice dancing to special music, drink fresh blood, enter into blissful spell. It is considered that they communicate with supernatural beings.



Figure 3: Hunzukutz Children (source: by researcher)

In the past years the dreadful geographic barriers made the way to this small valley difficult. The people from China and Afghanistan, who want to reach Hunza, had to travel from the difficult and dangerous surpases of Mintaka, Kilik, Irshad and Khunjrab. The travellers from the areas of Kohistan, Kashmir and Shinkari do not need to worry about the weather conditions as they also belong to severe climate, but they also have to face the zigzag track and precipitous chasm (CLARK 1956, 37-38).

The origin of "*Hunzakuts*" is lost in olden times. It is claimed by the local people of Hunza that their forebears were the five soldiers of Alexander the Great and he brought his armies across Pamir's and Hindu Kush in 330 BCE, reached Taxila which was the capital city of Gandhara in 326 BCE (LORIMER 1935). Life of the people of this mountainous area remained unchanged, until in 1981, the British involved in the great game with Russia. They occupied Hunza and made it part of their Gilgit agency. The physical segregation of Hunza was not significantly violated until 1978. As that year is the completion of Karakorum Highway.

The main religion is Islam here but it does not broaden instantly. Islam in these areas is influenced from the neighbouring areas and it can be clearly seen by the pictographs, epigraphs and on the rock cut art etc where the colours of this civilization reflects through

carvings (Bianca 2005: pp 15-19). In verbal tradition Zia rat of Pir shah Salamat at Yasin is very early symbol of history shows that the imperial families of that time first accepted the religion Ismaili in the last century and it is said that this was the influence of imperial families which converted the people into Ismaili. In modern days or today the citizens of Hunza are Muslims. In this area Islam spread from different directions and at different times. According to the local myths Islam came in Hunza during 14th century, after when Thum of Hunza married the daughter of King of Baltistan. Some other sources suggest that Shia Islam reached to Hunza a few centuries later, during the 16th and 17th centuries (STALEY: 1969, 230). Most of the people in the north have Ismaili religion, an outcome of Shia branch of Islam. There are some regions in Gilgit agency which have lesser known Ismaili states name as Yasin, Gupis, Ishkoman and Punial. Ismailies are followers of Agha Khan, the spiritual leader of their community. The valleys of the north have received the obscure Ismaili doctrine from “Missionaries or *Daais*” and they passed through the high plateaux and difficult mountain regions of Central Asia.

Later on, the people of Hunza converted into sect of Agha Khan are called Ismaili. All “*Hunzakuts*” except the people of village Ganesh adopted the sect of Ismaili. Whenever Islam has gone, its God has over shined local shamanistic and polytheistic beliefs and practices (Lorimar: 1929, 511). Under the Muslim domination ancient local deities have either been forgotten or else reduced to its ranks of the mountain spirits (Staley: 1982, 172). Only in the valleys of Gilgit, Chitral and Hunza were the old gods still remembered (Bidduplh: 1880, 72; Durand: 1899, 215). The explorer of 19th and early 20th century to Gilgit and Hunza described bitan as religious practitioners who gasped smoke of juniper or cedar branches, entered into ecstatic trance states, drank goat’s blood and conversed with the pari (Durand 1899, 212-19; Schomberg 1935, 209-12; Muhammad 1905, 103-105). It is believed

that British official John Bidduplh visited several times and noted that bitan were common among the Dardic and Shinkari speaker (Lorimar: 1929, 511).

During the late 1700s and early 1800s, there were two famous bitan called “Shun Gukur” and “Huke Mamu”. The supernatural deeds of both of them were still figure in local tradition.

2.1.9 Languages

The major language which is largely spoken by the people of the Hunza, Yasin and Nagar is “*Brushaski*”. It is noticeable that although *Brushaski* is the main language which is used in all three regions but brogue is different and these brogues have given different name codes as in Nagar the people use “*Khujjuna Brushaski*” for communication, as like in Hunza there is “*Hunzuiski*” and in Yasin “*Boltam Brushaski*” is used. Local word “*Mishaski*” is also used which means our own language. There are also other languages which the people used, many of them are using in majority areas but some languages are dying in these areas not being in practice. One example of dying language is “*Dumaki*” in these areas. Wakhi is used in the upper Hunza but majority of the people are “*Burusho*”. In Yasin both “*Brushaski*” and “*Kowar*” speaking people are found.

2.2 Cultural heritage of Hunza

The cultural heritage of Hunza is rich and full of colours. It can be judged through various festivals which are celebrated in Hunza. The people of Hunza exercise their traditions and heritage strictly but with the passage of time different traditions extinct and different customs are going to disappear. It can be said that Hunza is the home for many festivals concerning to culture, faith and normal life. The festivals and the customs which the peoplse here follow are very much different from the rest of the country in different manners. Here is the brief overview of festivals.

2.3 Festivals of Hunza

The festivals of Hunza are broadly divided into two categories

- Religious festivals
- Cultural festivals

Religious festivals in Hunza

There are various festivals which are celebrated religiously in Hunza. A brief introduction of these festivals is given below.

Nowroz Festival

Nowroz or Noroz is basically a historical occasion which is also followed now days in these areas and in the areas of Afghanistan, Iran or in Shia community. The history reveals the secret that there are some special events which have been celebrated for a long time in central Asia, Iran and subcontinent. In those special events “Noroz” is one of the festivals which convey a new spirit with blooming tress and harmony amongst the tenants of the region. It was an official festival of Delhi, Agra, Bukhara, princely states of Hyderabad and Awadh for about thousands of years.

When Pakistan came into being many Arabian clerics with suuni community promulgated against this event and the festival of “*Noroz*” eventually gone into dimness. The festival of “*Noroz*” is not celebrated in Pakistan due to different negative myths related to this event but it is celebrated in the rest of the world, including Iran, Afghanistan etc. But interestingly to note that the Ismaili community including Shia faith in Pakistan also celebrate this day with enthusiasm as Eid. On this day they offer prayers in “*Jamat khana*s” and “*Imam Bargahs*”. The average educated urban people do not know about this event in Pakistan. The other biggest community after Ismaili and Shia’s are Parsi or Zoroastrian community, the basic

purpose to celebrate this event for Parsi people is to conserve the ancient pre Islamic heritage of Iran. Karachi, Peshawar, Quetta, Multan, Kashmir and especially Gilgit-Baltistan are the areas in Pakistan where this event is celebrated.

Festivities of Nowroz in Hunza

In Northern areas of Pakistan Chitral, Hunza, Gilgit and Baltistan, it is a socio- religious festival. It is also celebrated in the other parts of Pakistan like Baluchistan and urban centres of Karachi and Lahore. It corresponds on 21st of March, and the celebrations continue for weeks. In Gilgit Baltistan or Hunza the main trait of Noroz is to giving gift of eggs to friends and especially playing the games of polo, volley ball, hockey, and football, tug of war alongside folk dancers, songs and music exhibition of handicraft. The special kind of food called "*Bikak*" specially cooked for this event in Hunza. Small girls enjoy playing rope. The people dress up this day like Eid and they offer prayer in Jamat khanas or in Imam Bargahs.

Eid-e-Ghadeer

Eid-e-Ghadeer is the anniversary in the honour of the Holy Prophet (PBUH) last sermon at Ghadir Khumm, which was occurred on the 10AH in Islamic calendar. It is the event which is followed or celebrated by Shia community and is the basis of their conformation of Ali Ibn Abi Talib's succession to Muhammad. According to their believe Muhammad (PBUH) declares raising his hand before the people on the vast plain of Arabian Peninsula that "Ali is the master of those who assume me their leader" and prayed oh, lord love those who love Ali and hate them who keep hostility towards Him. On the other hand, in Sunni community this occasion is not celebrated because they do not deny the day of sermon but this belief that Muhammad (PBUH) did not said anything like this. And they also believe that there is no Eid

like Eid-e-Ghadeer. So there are different school of thoughts regarding to celebrate this event. But Sunni community did not celebrate this day.

Didar Mubarak

The purpose to celebrate this day is the remembrance of first visit of spiritual leader Imam Shah Karim Alhusaini to the region. His followers in any part of the world call this day as “*Didar Mubarak*”. In many villages of Gilgit Baltistan, a special march along with bands appears and visits all localities to celebrate the happiness of their beloved Imam.



Figure 4 : Celebrating Didar Mubarak in Hunza (source: Google image)

Salgirah Mubarak

The other event of Ismaili community called Salgirah Mubarak, which is celebrated in the honour of the birthday and Imam day of 49th Imam Shah Karim Alhusaini (Aga Khan) Mountain lightening in the night turns Hunza valley into a twinkling garden. Some common religious festivals which are celebrated in Hunza are those which are practiced in Pakistan and the other Muslims in the whole world as well.

- Eid-ul-Fitr
- Eid-ul-Azha

- Eid Milad-un-Nabi

Cultural Festival in Hunza

Seed Sowing Festival

This is the two day festival, the purpose of which is to open the farming season in Hunza, Gilgit and Baltistan, but this ceremony depends upon the weather conditions.

In different areas of Gilgit-Baltistan this season starts in different months.

Hunza valley: Last week of February

Gojal valley: 6th March

Baltistan: 21st March

On this festival people of this area used to make special kind of food called '*Mul*' in local language, made with flour and eat with butter.

Pirkhithn: Day 1 ceremony of seed sowing

On this day people of the community gather at some common place, where they pray for the good production of crops. In the evening plant named: '*pishpishunuk*', is picked by the people of the area and made two wooden arrows called '*suthors*' and later after dinner they pass the wooden arrows or '*suthors*'.

Bophaw: Day 2 ceremony of seed sowing

Next day the ceremony is performed by caliph, which is called Bophaw. The family member of famous tribe walks traditionally to their house having local plant named: '*Yarz*' and then this plant is used to keep on the fire and where ever the smoke of the plants moves, it is

believed by local people that production of the crop would be more. Caliph prays for the unity, success and production of the crops. And after the prayer the elder from the tribe sprinkle water on seeds. On this day parents bring their small children from 1 to 3 years old and touch their hands to plough and crops for better future.

Seed sowing is known by different names in different languages:

Balti: Tab Thowa

Brushaski: Bophaw

Wakhi: Thagm

Ginani

It is celebrated in the last weeks of June when the crop is ready to harvest. This event is called Ginani in Hunza and Ganoni in Gilgit. The main important feature of this event is traditional food. The guardian of the family goes to the field and brings some wheat straws which are unwrapped. Grains are mixed with local yogurt and presented along with a special food called Dhirum Phitte. The history of this event is very old and it has been celebrated in Hunza with great zeal. It is said about this festival that this was very much popular before the construction of Karakorum Highway, for the whole community depends upon agriculture as means to survive.



Figure 5 : Cultural festival of Ginani in Hunza (source: Google image)

Thomoshalling

This event is celebrated on myth, according to which there was a cruel ruler whose name was Shiri Badat, he used to slaughter kids as his favourite food. A plan was made with the help of his daughter to kill the cruel king and the plan worked. So this event is basically linked with that death day, and this is called Thomoshalling in Hunza. This event is celebrated in the late November. People celebrate this by taking fire from their houses to a common place where they put on collective fire to celebrate the death of Shiri Badat.

Garukus

This event is celebrated in Hunza after the festival of Thomoshalling and before Bofow to welcome the spring season. Head and feet of slaughter animals and different other traditional food are cooked on this day.

Silk Route festival

The historians are of the view that thousands of years ago, there was a path along with the River Indus, which was discovered by a Chinese traveller named Fahain in the 4th century. He pointed out that the path is just like a very thin line to cross and reach the mountainous area Hunza. Marco polo has followed Silk route in 13th century on the great North road. The

Karakorum highway has given an easy life to the inhabitants of this area and due to this reason AKCSP (Agha Khan Cultural Service Pakistan) organised many events to re evaluate the ideas and also for increasing the better relationship with the bordering areas.



Figure 6: Dance performance of children on Silk route festival (source: Google image)

Some of the customs of Hunza make their cultural heritage different from the other parts of country. And these people are strictly following their traditions and customs, here are the major customs of Hunza elaborated briefly.

2.4 Major Customs in Hunza

2.4.1 Youshayas

This is the custom of tradition which is celebrated by either individual or by two families so that the cost of the event would be dividing onto two and would not be a burden on one family. On this event animals slaughtered by the people and then they store the meat of these animals for the rest of the year.

2.4.2 Cleanliness of irrigation Channels (First week of March)

It is normally celebrated during the last week of February, but it also depends upon the weather or climatic conditions. When snow starts to melt the people of this area gather to repair and clean the irrigation channels. They also get benefit from this event or festival as it provides fundamental source of water to their fields. The date on which festival or social event started would be decided by the person who has the responsibility given by the people of village, called “Numberdar”. Early in the caliph or the person who is supervising whole event offer prayer for productivity and prosperity and supply of water for fields (Serena Hotel collection: Gilgit-Baltistan festivals). It is quite interesting that the people of northern areas revealed self serve and according to this custom they congregate and clean the channels before the cultivation (Muhammad, Shamsuddin: 2009).

As different dialects are used in Gilgit-Baltistan, so this festival is known by different names in different languages of the region.

- Shina: Rajaki
- Balti: Rakwon Fscmwa
- Brushaski: Eilthum
- Wakhi: Wodh Khak

2.5 Flora and Fauna

The geographic location of Gilgit-Baltistan has made a unique flora and fauna. Wild flowers spin the arid and savannah grassland areas into a carpet of colour after rain. The areas among the agro-ecological zone such as Barsat, Hispar, Fairy meadows, Chapurson are famous for wheat, millet, peas, potato, vegetable, pear, cherries, peach, apple, plum, mulberry, alfalfa and long grass pastures (Enderson, 1998: 39-40)

In the areas of Hoper, Yasin, Shigar, Khaplu, Skardu, Babusar, Dashkin and Sust, these areas have the rich production of apricot, almond, grapes, pulses, clover, white pomegranate and chalgoza. In the four ecological zones of the northern areas the “alpine scrub zone”, this is located at the upper most; reaches hold Salix, flexible Ephedra, dwarf juniper, assumed to snow pressure, barberis and palatable grass forests. Almost in the all upper reaches of the mountains and valleys of Gilgit-Baltistan the Juniper, Bebris, Anthopogon ribes, Vibernum, Lonicera, Salix and Ephedra are found in the sub alpine forest zone (Walter, 2006 April 27). The areas of upper Muskin, Nagar, and Astore valley, Bagrot, Naltar and Haramosh have the forest of Chalgoza, deodar forest, Juniper, Ash, Blue pine, Sprucal and Rosa in the montane temperate forest zone. All along the main Indus River up to Raikot and Bunji which belongs to montane subtropical forest the capris, Spinoza, Dodonia and Daphneoloodes are seen in bulk. The weather condition there bound some species of animals such as Ibex, snow Leopard, brown bear, wolf, black bear, fox, Markhor, Musk deer, blue sheep, Ram chakor, Monal pheasant are most popular (Ghazali , 2005, December 2). It is interesting to note that the bears and marmot of Deosai and Khunjrab are different from the other bears in the world so there are unique type of bears and marmot found in this area. These animals are found up to 6400 meters but during growth days they come to low reaches in safe hideaway for cubing. The variety of wildlife from northern areas’ fresh water exchange and hardwood forests is now protected for prosperity.

Chapter No 3

Local Accounts and myths about Hunza

3.1 Hunza River valley: Detection

The discovery of this area is old but it took time to be visible, in front of the people. According to local traditions or folk myths in 1870s, this area was explored by a British General with a soldier on horseback. Hunza was a small kingdom, which was located in an isolated valley 100 miles long and only one mile wide, at an elevation of 8,500 feet. The Hunza river valley was completely covered by mountain zenith (Frembgen: 1964). Hunza is now a part of Pakistan, also known as Northern areas of Pakistan, sharing borders with Afghanistan, China, India and Kashmir. It is a difficult pass of about 13,700 feet to reach Hunza. When British entered in the valley, they found that abrupt and rocky sides of the valley lined with garden plots, fruit trees and animals. Gardens in this area were watered with full of mineral glacier, from Ultar glacier. The wooden canal was hung from the sheer cliffs by steel nails, which was hammered in the wall. The river below deposit was carried up the side of the valley to fill the gardens and Ultar peak escalating above Baltit, the capital of Hunza.

Difficult and treacherous trail or way to this valley has kept the inhabitants of this place isolated. In late 1950s, majority of the children had never seen any wheel or a jeep and they did not notice any plane landing at Gilgit airport, which is situated only 70 miles away from Hunza. In the words of John Clerk “he could see three peaks above 25,000 feet and 11 glaciers, all at once from Shish par Glacier Nullah neglecting Hunza valley” in his book named: Hunza, lost kingdom of Himalayas (Clark: 1957).

The life of the people living here is also as difficult as the pass or trails of the region. The people who were as a community in the below of terraced garden area, had no cars or wheeled carts so they have to carry grains and other materials at the back of themselves or on the back of animals (Ibid: 1957). The area of Hunza or the whole Gilgit-Baltistan has nothing in abundance except disintegrating rocks. As there was not enough resources so the things which were available in the area was expensive including the fuel for heating and cooking and also the food or fodder for the animals (Ghazali: 2005). So people mostly try to depend on local resources like they used to wear the dresses which were made by sheep skin because sheep is the animal which found in every house in this area and also bedding was at that time made with sheep skin. The original valley had only rocks and few local plants.

The history by the folk tales tells that Mir Muhammad Ghazan Khan 1 ruled 1864-1886 and during his time he sent his brother a cloak which was infused with small box and murdered his uncle and other brothers but facts is still unknown about this myth. He was killed by Safdar Ali Khan in 1886 and he became new ruler of Hunza. Mir Safdar Ali Khan escaped to China, when in 1891 voyage of 5000men by British colonel attacked and was replaced his half brother Mir Muhammad Nazim Khan, died in 1938, whose death is also mysterious and it is considered that his son was involved in his death. This chain of rulers continues and ends Mir Muhammad Jamal Khan who was ruler when Pakistan was came into being and died in 1976.

3.2 Hunzakuts or Aryan tribes people of Dardistan

There is a conflict about the origin of the people of Hunza. There are different schools of thought associating with the origin of Hunzukutz. One of the renowned schools of thought is that Hunza people belonged to one of the Aryan tribes of Dardistan. Hunza is a city state of Pakistan and small mountainous kingdom in the Himalayas (Wilcox: 2011). There is not any

written history or evidence about this land but traditionally its two thousands descendants of three soldiers of Alexander the great, settled in this area and married with Persian women. According to the local tales these three soldier deceived Alexander the great and before Alexander decided to gave punishment for disloyalty they escaped and fled to Hunza. The Hunza valley was safe heaven for them because of its remote and secure location. When these generals arrived, Hunza valley was lightly populated. Now Hunza became an independent monarchy. The king used the title of Mir. British disturbed the ruling organization of Hunza. The ruler of Hunza believed his small kingdom equal to China and concurrent himself to Alexander from him claimed descent. But when British came in 1870s, he took them for campaigners seeking to make Queen Victoria as vassal (Potovanja: 2010).

When British came in this area, they reported 8000 people were in good health and lived long lives (Ibid: 2010). The skin of Hunzukutz is fairer and they are taller than their neighbouring countries. Although the people are Muslims but only the wives of rulers used to cover themselves with veils while rest of the women do not used to wear veil (Wilcox: 2011). Different style of dresses has been seen by doing research from ancient times to modern age and there is a brief view of this research:

A young women worn robe having long sleeves with standing collar and silver buttons, of which red challis flowered with yellow is embroidered. Pillbox is in red colour and wrapped with cream colour cloth and worn leather shoes in soft brown colour (Wilcox: 2011). Another young woman is shown with her hair in tress and she also have red pillbox, on which multi colour embroidery of red, yellow and white has been done. This girl was covered with scarf which was also decorated with handmade embroidery of red, black and white motifs.

The costumes which were worn by men for performing ancient war dances were heavy Chinese silk robes in red and dark blue colours. Some of the robes were bordered with gold

and white colour. The costumes or robes dates back as from the period when Chinese emperor paid tribute to Hunza. It is believed that the robes, curved shields and swords are cherished more than three centuries back.

A girl in Hunza who was collecting precious sticks for fuel in the wood was wearing full cotton dress with red and grey colour and orange colour was inserted on the leather shoes. All these examples show that the people in this area used to wear royal type of dresses having full embroidery and bright and sharp colours. John Clark in 1950 reported about children with black, brown and pale hair. The people who were chose to live in this valley; it may be a reason that this valley was segregated. The local men there took wives from neighbouring areas and Hunza women said to have been beautiful (Clark: 1957). Unfortunately Hunza people had poor land and the inhabitants of Hunza fear from starvation in spring time when food ran low in this area. This valley had no soil as such. There was only ground rock and muck of animals was spread on gardens as fertilizer to crops and trees. Truth about the Hunza river valley is that this was a land with shortage of everything. Animals were limited as there was not enough grazing land in the lower area for them. Animals like goat, sheep and Yaks stimulated to the higher mountains in summer for meagre vegetation. It is worthy of note that the diet is very much different which they use in winter and which is used in summers. The herdsman always had a lot of milk while the rest of the people in valley suffered a lack of it.

3.3 Myth about Hunza vegetarian

The people of Hunza were not vegetarians. In summers they desist on eating animals because animals were the main source of their food in remaining 10months of the year. They take high fat diet especially in winters including, butter, yogurt and cheese made from goat, sheep and Yak milk and they used mostly saturated fats. Hunza people were vegetarian just for two to three months.

3.4 Phitti or Hunza bread and local accounts

The bread which the people of Hunza used to eat is called Phitti in their local language and they made this bread at their homes. This is one of the main aspects of their culture which they also used to embroidery on their dresses. They made hard flat bread from the grains which grow in their own gardens. This kind of bread was not distinct made by some Northern American Indians. The method which they used for this Phitti is the grains are crushed between two rocks to make coarse flour, then mix water and roll it into the flat pancake shape. Dough was cooked vaguely on top of a heated rock, when there was not metal pan for cooking. This is the special ingredient which they used to eat in their daily food. During my research tour, I was living with the local family of Hunza and I personally experienced that on daily basis one of the family member made this local bread or Phitti in home. They used different other ingredients including eggs, oil and different nuts also. But it depends, some people made it by simple and some used to make adding other ingredients. Indeed in modern times this “*phitti* or Hunza bread” is made in electric or gas oven while in ancient times rocks were used.



Figure 7: Traditional women cap of Hunza (photo by researcher)

Fig 7 is the representation of the traditional cap which is fully embroidered with different symbols the most prominent symbol which is designed on the lower part of the cap, having round circles around is representing phitti, which is the local bread of Hunza.

3.6 Historical and Cultural progression

The archaeological evidence is not enough to present a complete account of prehistoric culture of Gilgit-Baltistan. The hunting scenes on rocks depict the information about the primitive life of the region. The rock of trans- Pamir area, Hindukush, Karakorum and western Himalayas indicated that the history from stone age to bronze age is almost similar to Central Asia and East Europe. The Megalith Builders, Dardic people, Gandharans, Alexander's residue, Scythians and Parthians, Great Kushans, Huns, Chinese tibatens, Tarkhans, Khurasan and India, all of these added great progression of multi ethnic social opus (Robert: 2003, p.87). Whole of the Gilgit-Baltistan was not ruled by a single king or Mir, instead the areas of Chilas, Diamar, Astore, Thalichi and Thor were ruled by local elder who was named as Jastero (Sanjeev: 2002). While Gilgit, Hunza, Yasin, Nagar, Punial, Mastuj and Ishkoman were ruled by Mir's and Raja's who were assisted by Wazir (Ali: 2004). Sikhs and Dogras attacked and occupied large area from 1840 to 1890 and the areas which were conquered by Sikhs were Astore, Bunji and Gilgit and after some time more areas including Chilas, Khaplu, Yasin, Rondu, Shigar, Punial, Darel and Skardu were conquered by Dogras (Jabir: 2001). After the independence of Pakistan 1947, there were made many reforms for setting up the political patterns in this region. During various succeeding civil and military governments, the local social and political representations kept on raising voices for improvements and the projects for the development of the area.

3.7 Socio-Political structure of Hunza

Political activities began in Gilgit-Baltistan, with the independence of Pakistan in 1947 (Hussainabadi, 2003). In the government of Zulfikar Ali Bhutto, political improvements were made and due to these reforms, stronghold was established. The advisory council which have fourteen members were made for Northern areas. In 1977, when it was the time of martial law district councils, union councils and municipal committees were increased to this region (Dani, 2001). With the passage of time Gilgit-Baltistan have got representation in Majlis-e-Shura in 1982 (Malik, 2008, pp136-138).

Gilgit-Baltistan has been suffering from sectarian conflict since 70s but as a whole, ethno-cultural absorption in the area has very much donated to peace and accord. General political behaviour in the region is liberal. The main goals of the party there is socio-economic progress of the area. The people of Gilgit-Baltistan have received maximum support and consent by Peoples Party Government and expect the same reformative role which it played in early 70s and 90s (Zain: 2010).

Renee Taylor who travelled to Hunza was told by Mir that the Hunza valley is pure from crime and there is no police. While truth is beyond these tales, “Durbar” was open by Mir and each village had a Darbar run by three judges. These court or Darbar was opened for resolving less serious issues of the village. Hunza had a panel at Shimshal valley where convict attended flocks of sheep and that flock was owned by Mir. While reading the books and material it comes to know that Mir represented bogus view of Hunza valley. The reason might be that they want to depict the perfect picture of their land which is pure from any type of contamination.

The inhabitants of Gilgit-Baltistan are likewise keen to join the age of globalization. For many centuries they were undisturbed and unrestrained. Their customs, believes, traditions,

lifestyles are the same as for years ago (Zain: 2010). Nothing has been changed since ancient time to modern age except this fact that they have come to realize that they belong to modern age in which mountain spirits cannot protect their valley from disasters. Conversely, modern development is the entrant to the magnificent way. There is no doubt that memorable wisdom and tremendous culture to the world has introduced by the ancient silk route. Travellers want to visit this beautiful valley and experience the beautiful natural scenes there.

Chapter No 4

Textual analysis and design process

4.1 Introduction

Costumes are a way of visual communication and that is the medium by which particular kind of information transported (Schumm, David: 2012). Costumes are important part of our lives as it shows our identity and culture. It is the medium by which people are recognized, for instance the people who are living in Pakistan have their own cultural dress which makes them a Pakistani as well the other parts of the world has their own costumes which makes them different having their own identification on international platform. The typical dress of men in this area is baggy shalwar Kameez with a rolled woollen cap, which is called “*Pattu*”. Women used to wear bright colour in these areas, the common dress which they used to wear is a long shirt over baggy trousers with an embroidered hat, over which they drape a shawl or dupatta (Jatoori: 2011).

In winters the women here make woollen caps and blankets of sheep and goat wool. The weather in these areas is so severe that the people here have to keep them warm by using raw material and also they did not have many sources in olden days so they have to rely on the sources which were available in the area. There is a process by which the traditional costumes of Hunza is made and there is a special technique by which they used to make costumes and it is interesting that they still use that old process or handmade costumes even in modern age we can easily find the women sitting at the front of the house and busy in knitting while after completion of their household work. The raw material which they use and the design process by which they make costumes is described below.

4.2 Raw material and instruments for costumes

- Sheep wool or goat skin
- Ganch
- Duk

4.3 Design or making process

The first step in design process is raw material which is sheep wool. The reason why the people used only sheep wool for their costumes is based on two major reasons, one because of the severe weather conditions and secondly that they have to rely on local sources. They have to use their local sources rather than import although people import fabric from Kashgar the city of China but it's not that they want to rely all on bordering areas. So they use the wool of their animals and then next step is to refine and dry the wool, which is a careful part of process. Wool would be kept in the direct rays of sun and with (Chapin) or the wooden sticks; the wool would be flattening by hands. The next is to refine the wool from every minute particles and then or would be in refine or flat form.



Figure 8: Woman of Hunza refining Sheep wool (source: by researcher)

The first step for making costumes is to dry and refine the wool of sheep by hands and then put it direct to sun so that all the impurities would refined. In this photograph, old women are sitting in sun and refining the raw form of sheep wool.



Figure: 9 Flatten form of wool (source: by researcher) **Figure: 10** Raw form of thread (source: by researcher)

After the procedure of refining wool, the next step which is taken is to beaten the wool by wooden sticks that is called (Chapin) in local language. Flat long bar like structure is made with the help of hands and that bar would be then converted to next step of thread. That is the thinner form but this is unrefined form.

To make the flatten form of wool into thread, first the flat form would be mould by hands so that it would give the rough representation of thread and after the unrefined thread would passed through a wooden instrument, called Ganch in the local language. On which instrument thread would be rolled and would become more refine form of thread. Ganch was the instrument which was specially used in ancient times for making thread into solid and emaciated form. This instrument looks like a broad and small piece of wooden stick, which is thin on the both edge sides and wide from the centre. At the end sides or edges of instrument made thread into thin form. The wood, by which this tool is made, is locally found in this area.



Figure: 11 process of making fine thread by Ganch wooden tool (source: by researcher)

After putting thread on Ganch, the woollen thread passed from different procedures then it would be in more fine form. Now thread is put on the wooden instrument called Duk. The thread would be finer after putting on this device and at least twice. And this is the final process or technique after which the wool would be ready to be in sealed or in the form of reels. These were the techniques which were specially used to make Shuqa in Hunza and Gilgit-Baltistan.



Figure 12 Process of making fine thread putting on Duk (source: by researcher)

According to the tradition it is said that this was ancient technique or method which was specially used at that to make “Shuqa”, that is a traditional costume which they used to wear on their wedding ceremony or for special occasion.

After completion of this whole process of manufacturing, wool thread is ready to be made the costumes. Then the thread would be dyed in different colours or it also may be in the same colour of sheep wool. Mostly at that time they used the original colour of sheep wool thread which commonly found in two colours white and brown.

4.4 Final product: Costumes

It is demit about the method which was mentioned above that this was the specific technique which they used to make their traditional costume for wedding and they named that type of dress as “Shuqa”. This was the only traditional type of dress which was used for wedding at that time. Under this “Shuqa” there was a type of shirt which people wear and over that shirt, Shuqa or type of woollen gown was used. Which may be fully embroidered or only have embroidery on the top and at the bottom of the “Shuqa”. For both women and men used to wear Shuqa but the only difference, which they both have is about the colour and design process also the size. Mostly the Shuqa which the women dressed is full of embroidery with sharp colours like red and full of designs. The wedding dress or Shuqa was totally handmade, people in their leisure time used to make this dress and even the embroidery on these dresses is also handmade. Different techniques and designs were made on dresses. The style and the fabric which they used for their traditional costumes were accordingly to the environment and available local material. There were also some local myths which are famous for the long sleeves style and also for this dress “Shuqa”.

This is the final product in the form of costumes or dresses. The style of the dresses of this area is very much different from the surrounding areas of Pakistan.



Figure 13 Embroidered women woollen Shuqa



Figure 14 Wollen men Shuqa (source: by

resercher)

4.5 Local account or myth about style of Shuqa

The local tradition believes that there was a specific purpose behind making this free style or loose style Shuqa. The main reason which commonly told that the area which was called in ancient times Dardistan, was not rich and the people here survive very hard for their daily lives. So when the people of these areas travel to different places and wherever they find food they used to save some food for their family and they used their long sleeves to put food in them. In this way they can hoard at least some food for few days for survival of their families. At that time this area was suffering from poverty and there was not enough means for earning, so these people have to strictly rely on asserts which they have available. And it is no doubt that the people here work so hard and establish their area by using their local materials.

4.6 Dresses of Men and women in Hunza/Gilgit

Usually the women of Hunza wear loose and colourful Frak type dress which is short in length with colourful boundaries and not fitted from the upper side. Men wear cap having flower from one side, woollen robe with long sleeves. And there is colourful belt tied up with the waist which is called in local language as “*Oshchum*”. They used to wear woollen socks and shoes which are called “*Huchu*”.

The dress which men in Gilgit wear is little bit different from the dress which the people of Hunza wear. In Gilgit shalwar Kameez is commonly used but long cloak or Chugha, which may be short or in jacket style.

On the other hand in Baltistan there is used cone shaped cap which men used and which is mostly in white colour. The common dress which they use is a Kamarband or which also known as “*Skerakh*”, usually tight on the inner side of Shuqa. The different and common feature of their dress is that they use small piece of shawl used to hang over the shoulder or neck. While the women dress here is colourful and mostly red in colour and the boundary of dress is usually decorated with golden or silver. Unique feature of their dress is small opening from each elbow. In winter season special sweater is the tradition of “Balti” dress which is called “*Rugune Gone*”. The fabric from which the sweater is made may be wool or cotton and decorated with different handicrafts from the front side.

4.6.1 Different styles of dresses or Shuqa

In the first photograph there is a white pure Woollen Shuqa, having long sleeves. This is made of pure woollen and it is embroidered on the top side and at the bottom of Shuqa. The design or the symbols which is made to represent a main centre flower which is surrounded by leaves or petals. It symbolizes fertility or it also shows the flower beauty of Hunza. On the whole a same pattern is used to decorate the dress and the embroidery is also handmade. It is

a complete dress with cap which is also pure woollen cap. While in the other photograph, it represents a Chugha having embroidery on the whole with different designs. The boundary of this Chugha has lining pattern while at the front pockets have floral pattern and at the border and sleeves have same design. At pockets it represents hook like symbols and having borders all the four sides. On the sleeves it looks like heavy or thick tree. Most of the dresses bear symbols which we commonly found in the area, the reason this is that whatever the people at that time look around them they draw on costumes and it becomes designs, so the variety of the dresses have floral pattern different from each other and also some bird's figure etc.

Although both of the dresses looks like same according to their style but there is little difference of embroidery and also a major difference of belt around waist, which is shown in the second photograph. Under this dress there would be another shirt over which this gown is dressed.



Figure 15Banarasi Chain form of Shuqa (source: by researcher)

This is another form of Shuqa but the fabric is different. The fabric which is used in this dress is called “Banarasi” and this fabric is not local rather it was imported from Kashghar. There

is no embroidery on this Shuqa because this fabric already has shine and there is no need of embroidery as this fabric is fancy itself.



Figure: 16Handmade traditional Jacket over costumes: back and front (source: by researcher)

This is about 50 to 55 years old dress, and it is all handmade. This was used for special events or occasions, for instance on special occasion like Noroz or Eid, women wear this jacket over their normal dress. There are several patterns which are combined to decorate this small piece of jacket. Both sides of the jacket are fully decorated, although the front side is embroidered while the back has fancy fabric. Different threads were used for embroidery and these threads are not local they have been imported from different areas. Several colours are used to make attractive and beautiful, floral and S shape pattern which also represents worms and representation of sun is also drawn by handmade embroidery. This jacket is sleeve less and this was not used for every event but for main and special events, on the rest of the year it has been kept in a safe place. The embroidery or designs on this jacket show the high classified skills and also those they were culturally rich people.

4.6.2 Royal Dresses

The royal costumes of Gilgit Baltistan was used to wear by Raja or king of these areas. And these royal dresses were embellished by pure gold or silver from the front side.

This is the dress which was used by the Kings, the fabric which is used for this dress is velvet and embroidery has been done with pure gold as this was the tradition that royal dresses of Raja were made with either gold or silver. This is called Kashmiri embroidery which has been done on this Chugha, so Kashmiri influence can also be noticed. Under this Chugha there is Banarsi shirt and there is also stylish cap which completes this dress.



Figure: 17 Complete royal dress of “Tham” (source: by researcher)

This is the complete representation of royal dress. Around waist there is a fully embroidered belt. Around the edging of the shirt it is all covered with beautiful Kashmiri embroidery. Different floral patterns are made on this dress. Corner of the shirt have a flower structure around which there are several minute flower petals.

4.6.3 Royal costume of princess

Princess also used royal costumes like Raja's. Which bear highly classified and stylistic designs, having full embroidery of gold or silver. Even the head dressing or head covering were also decorated with handmade beautiful embroidery.



Figure 18: Women decorated “Chugha” of Princess: sleeves and borders (source: by resercher)

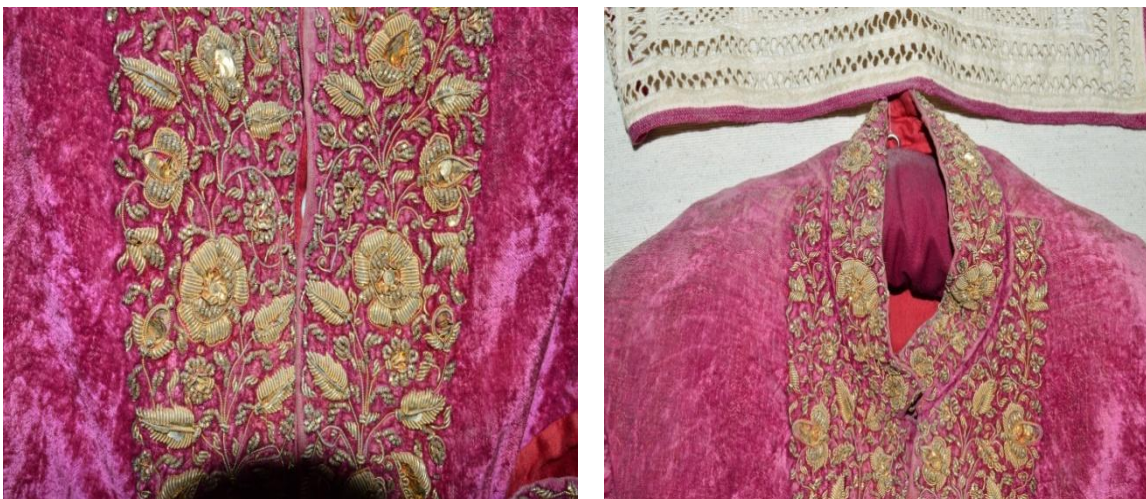


Figure 19: Decorated embroidered front of princess “Chuga” (sourcr: by resercher)

This is the presentation of royal princess Chugha, which is fully embroidered. The fabric is pure velvet on which Kashmiri embroidery has been done. Each part of the costume is fully decorated. Dabka, sitara, mooti and teela embroidery is done on this chugha.



Figure 20: Head covering or veil for princess (source: by researcher)

It was the tradition almost in all Gilgit Baltistan that women cover their heads with either caps or head covering and this tradition still exist in these areas. These caps are highly decorated with handmade embroidery. So as this royal head covering is also amply decorated with hand made designs embroidery. There is a special net fabric, of which this head covering is based, all the four sides of this head covering is closed with other plain fabric pipeen. At the corner or edges of this head covering there seem two tassels which was used to covering or for veil to be tied over head with the help of these tassels. The front side or patti is decorated with colourful embroidery.

4.6.4 Head dress or use of caps

The rare feature of the costumes of Gilgit Baltistan is that they use to cover their head with cap either man or woman. This is the tradition which they are going to follow from long time ago and there also exists historical background. The norm of beautifully embroidered caps by women is a unique feature of the cultural heritage of this region. Head dressing or caps

have large variety but mainly it is divided into two traditional and modern Hunza cap. Traditional caps have a wide range, in which some disappeared. One of the kind which is less known in a modern day is “*Perak headdress*” which was in use in the areas of Punial and Ghizar and some of the rural areas of Gilgit-Baltistan. This type of headdress is no more seen in urban areas. The practice of wearing caps is common feature among the neighbouring area of Gilgit-Baltistan and Ladakh, Tibet and also in Kalash and Chitral. In Kalash they called “*Shushut*” to head dress. The caps of men have also variety which will be elaborate further. But through recent researches it reveals that this traditional practice is going to its decline and it needs to be preserved.

4.6.5 Historical background of head dressing

Chinese traveller whose name was Hiuen Tsiang crossed Baltistan in 7th century and he has documented its history and influence about the name Baltistan from Chinese and Persian (Baloch, 2004, p.119). According to Biddulph notes, the women also wear a loose woollen cap, which is mostly in dark colour. Shinaki people differentiate their married and unmarried women by the colours of caps. “Unmarried women used to wear white cap, which is never worn by the women who is married” (Biddulph, 2001, p.74). A study of KADO notes, on the use of head covering that the dupatta and veil makes the women of Hunza, as dweller of the tales. Further study reveals that the women of these areas used to wear caps throughout the day whether they would be at home or they would be in fields and doing work. The embroidered caps surrounded by the white dupatta or veil give them appearance of the past medieval princess waiting for their knight (KADO, 2007, p. 12-17). Raza’s study also illustrates a young girl in Hunza cap (Raza, 2006, p.168). The most useful version of Hunza embroidery or about Hunza caps are found in book “Lifting the veil on Northern areas: Motifs and designs of embroidery” (KADO: 2007). This book notifies the motifs, symbols

and designs in local language. Old and new both Hunza caps with their motifs and designs and embroidery has been explained in three major languages of the region, Brushaski, Balti and Shina. This book is the milestone for future researchers also.

4.6.7 Head dress of men and women of Hunza

The unique thing about the caps which the men of these areas, wear is that there is a flower or a feather at the corner of the cap. People of these areas consider as honour to wear cap with their normal dress. While on the other hand, women used to wear beautiful ornamented caps which are called “*Farxin*” in the local language of Hunza and these caps are further decorated with a jewellery piece which is known as “*Silsala*” at the front side or it may cover the all cap.



Figure 21 : Traditional cap with feather at front (by researcher)



Figure 22: Traditional women cap of Hunza decorated with silsala (source: by researcher)

4.6.8 Making or Procedure of women head dress or caps

Traditional caps of Hunza are made by some special techniques and there are two main steps which followed in all types of Hunza caps either it is modern or old type of caps. One: the lower part of the cap which is called “Patti or Dutur” and secondly the base of the cap which is called “Ekhotu” in local language. Both parts are made separately and then joined together in the final stage. Women used to make handmade beautiful embroidery on both Patti and Ekhotu and make them more pleasing to eyes.



Figure 23: (Patti) or lower part of cap (by researcher) Fig: Base or (Ekhotu) of cap (by researcher)

In the base there used some hard material of brown hard paper to stick the cap and after joining both base and “*patti*” cap would be in final stage to wear.



Figure 24: Complete Farxin of women (source: by researcher)

Chapter No 5

Design work: Types and classification

5.1 Origin and types of Headdress of Gilgit-Baltistan

The word “*Phartsun*” derived from Brushaski language and it means cap. There are many types but five major types commonly known in this area are:

- Topo cap: old simple cap
- The Iraghi Phartsun: the traditional women’s cap or Khoi (in Shina)
- The Qalami Phartsun
- Modern Hunza cap or new style Phartsun
- The ornate ceremonial headdress “Perak”

5.1.1 Topo cap

This was the simplest and plain cap and it is not in use frequently, now a days. According to KADO this was “the old version of modern women’s cap” (KADO, 2007, p.34).

5.1.2 Iraghi Phartsun or traditional women’s cap

This cap is mostly worn by young and old women, having complicated embroidery and luminous colours. Cloth on which embroidery is made, called “*do-sooti*” and “*char-sooti*” used traditionally for Hunza cap. Do-sooti and char-sooti is a loose weaved fabric with easily recognizable squares in the weave to do embroidery. There is no Phartsun found with coloured base, it is observed that the base is usually in white or in beige colour in Hunza or in Gilgit area. The do-sooti cloth has more complicated embroidery and tight stitch than char-sooti, which has loose holes and easy to make embroidery. But special skill requires differentiating the embroidery between both fabrics.



Figure 25: Rough embroidery of Iraghi cap
 (source: Google image)



Figure 26: Different pieces of Iraghi caps (source: Google image)

5.1.3 Qalami Phartsun

This is the old traditional cap which is mostly worn by older women. It is true that this type of cap is not in practice but old specimens are still available. The name of this is famous for a Reason of their making that this design is made by pen or Qalam so this is called “Qalami Phartsun”. After tracing design embroidery is done.



Figure 27: Qalami Phartsun (cap) and lower part or Patti embroidery (source: KADO)

The Qalami style Phartsun have less complex embroidery on the other hand Iraghi style shows more complicated embroidery. One of the facts is that they take less time and labour,

so they are not expensive. The upper part or tops of both Iraghi and Qalami Phartsun are made separately called Ikhoto and the head band separately which is called “*Dutur* or *totur*”, in final procedure they both joined.

5.1.4 Modern Hunza cap or new style Phartsun

The credit for more inventive type of modern Hunza cap goes to KADO. The base material which is used in this type of cap is velvet and embroidery has been done only on the headband of cap, with three simple colours: blue, brown and silver grey while black is specifically used for the outlines of middle floral motif. If the motifs of modern cap can compare to those of traditional Iraghi caps so they are similar, floral and horns but instead of wool yarn silk yarn is used and it may be for the reason to match with the gleam of silk thread. A further difference is about *Thana*, in making the upper double edge is replaced with only one top edge and two bottom edges including woven edge, which is called “*Chaghazi* and *Thana*”. Chaghazi and Thana are the essential parts of Qalami and Iraghi caps but this feature is absent in modern cap. Modern cap has main three parts, simple upper part, kanghorang and zameen (KADO, 2007, p.37).

This style of cap is different with the rest of caps due to the fabric which is used and also the design. Rest of the traditional caps are full of embroidery on upper and lower parts and without leaving empty space while this cap has not loaded, instead only the patti is embroidered while the upper part remain empty from any type of embroidery.



Figure 28: Modern Hunza cap with embroidery on headband (photo by researcher)

It is handmade and the fabric used for its making is pure velvet, satal cloth and silk yarn. This type of cap is comparatively needed less time to make. Bright colours and mostly simple colours are used for modern cap.

5.1.5 Ornate ceremonial head dress “Perak”

This type of head dress is seen less to be in use in Gilgit-Baltistan area at present other than isolated rural areas and places like Skardu and Ganche (Mr. G.R, Balti personal communication). This was typically used for old women to wear this type of cap in Himalayan Ladakh region of Asia. They are worn in the areas of Ngari Rongchung in western Tibet, by Zanskari women, Ladakhi women and by small scale women in remote rural Gilgit-Baltistan areas. The ornate Perak head dress is made with strap of leather and woollen cloth pressed with semi precious stones named: pearls, lapis lazuli, corals, turquoise and further decorated with silver jewellery, trinkets, silver and brass and mostly used on ceremonial occasion. The “Perak head dress” is not frequently found in practice but still Ladakhi women used to wear this on their special occasion or event and this is traditionally handed down by mother to daughter or daughter in-law.

5.2 Forms of embroidery on head dress of Gilgit-Baltistan

Fine embroidery of Hunza of silk thread is traditionally known as Iraghi, which is made up of cross or roll stitch. Another form is called “*charsuta chuk*”, in which similar stitches but more thick wool thread is used. Qalami is another sort of silk thread embroidery which is used to create floral designs with long and short stitches. Silver and golden threads are used in the form of metal thread embroidery and it is locally known as “*zardozi*”. But Iraghi, zardozi are not commonly found in urban areas but may be found easily in the rural centres of Gilgit-Baltistan.

5.3 Motifs of embroidery

In Hunza embroidery there are two main motifs bread “*phitti*” and flower, which are considered as the base of all traditional and modern designs in different deviations. Most of Iraghi cap designs bear wild animals paws of animals, birds, leaves and representation of different insects. Examples of traditional motifs include: Ibex and in some cases horns of Ibex, snow leopard, wolf’s foot, boat, millipede and serpent. These motifs can be seen in older carpets and textiles from Khotan and Yarkand and in also embroidered veils of Central Asia.

5.3.1 Motifs and patterns in Iraghi (Phartsun) caps

The designs which are commonly found on Iraghi traditional caps are floral and geometrical patterns and these patterns often look similar to Chinese patterns. In these caps top always has a middle motif in both floral and geometrical, while headband or Dutur has more floral patterns.



Figure 29 : Superior quality of Iraghi Phartsun with geometrical pattern (photo by KADO)



Figure: 30 Superior quality of Iraghi cap with floral pattern (photo by KADO)

5.3.2 Motifs and patterns in Qalami (Phartsun) caps

Older traditional Qalami cap is different from modern Iraghi cap in the colours and design making. But the shape of the both caps is more similar to each other. Qalami caps are Qalami because the designs on these caps are traced with pen (Qalam) on the cloth and then it is embroidered. Top and sides of cap is crammed with simple cut outs of usual packaging carton material. In some cases they are left soft and it is worn by old women as same.



Figure 31 : Qalami cap motifs on cotton cloth instead on char sooti fabric (photo by KADO)

5.3.3 Motifs or symbols in Modern cap

It is interestingly to note that motifs or embroidery on modern Hunza cap look geometrical at first sight and it also give similar appearances to popular Chinese motifs but in actual fact these motifs are insipid from nature flowers, tress religious inscriptions, bread(phitti), insects, birds and horned animals found in the local area (KADO, 2007, p.29). Each motif has its own name in their three common languages.

5.4 Colour theme in traditional Phartsun

The colours in traditional caps Iraghi and Qalami are mostly bright and vibrant, mostly the colour theme which is followed in these caps are, shocking pinks, florescent greens, orange, red and more faint blacks, whites and brown for adjacent stitches, end edges or the area where “*Ekhotu*” and “*Dutur*” are sewn together. The bottom is always seen in a solid colour chain of weaving about one quarter of an inch.

5.4.1 Colour theme in modern Hunza Phartsun or caps

The typical colours which are used in modern Hunza cap are non traditional reds, blues, browns and burgundy for base cloth of the cap, having side embroidery as in Iraghi caps in few colours only.



Figure 32: Modern Hunza Phartsun or cap (source by researcher)

The base colour of the cap is blue and there is embroidery only on the head band of the cap with brown colour. There is no embroidery on the top of the cap like in Iraghi and Qalami caps which found abundance of embroidery at the top also but in modern Hunza cap it is left plain.

5.5 Raw Material for embroidery

Frequent material which used in Hunza embroidery is wool in thin filament. Mostly multi colour wool threads are used by women to generate appearances like Chinese motifs. One of the interesting facts is that these motifs often look like Chinese influence due to close proximity but most of them are local and instigated by nature or natural beauty around. For Iraghi caps the base cloth for embroidery is charsuta or satal cloth, cotton for Qalami caps and cotton yarn, velvet cloth and silk yarn for modern Hunza cap. The inner side cotton cloth lining of Iraghi cap is attached irregularly and filled with some stiff material so that the head

band and top to make it stand on head. Same is the case in Qalami cap that cotton cloth lining is used but in modern Hunza cap in which the fabric is velvet, matching lining fabric is used and lining is neatly sewn in the edges also while on the other traditional caps has roughly un-sewn at the edge. Modern Hunza cap can also called sophisticated type of cap neatly and beautifully sewn.

5.6 Time duration for making complete cap or Phartsun

According to the local old women it takes about two months, working two to three hours daily to make one Iraghi or traditional cap. But as compared to old women, young women take less time to complete but recent researches proves that this trend is changing very much and at present young girls do not want to indulge in such activities. And this may be the reason that traditional customs are at decline if not preserved well.

5.7 Silsala or jewellery piece used with Phartsun or cap

Traditional caps are decorated with piece of silver jewellery which is called silsala; it is worn at the front of Iraghi cap and usually made of silver material. This is expensive as it is made with pure silver and the amount for one piece is about 5000 to 10,000 rupees. It is easily found in the area of Hunza and Gilgit as native jewellers of these areas still make such type of jewellery. The usual design of silsala has 3 medallions with centre piece in the middle, adorning the middle of forehead. But it has become more representational now-a-days. Basically this piece of jewellery with Phartsun is worn at wedding day by women and then not in use in daily life of young bride or generally by younger women. Government is taking steps by arranging local or folk festivals for preserving the cultural heritage for future generations. Because in modern age, people mostly do not practice old traditions and after few years as a result it would be vanished from history.



Figure 33: Girls wearing traditional caps with silsala (Google image)
 silsala (source: by Google image)

Figure 34: Traditional with

5.8 Socio-cultural aspect of head dress in Gilgit-Baltistan region

Different researches show different insight about the role of head dress in the culture of Gilgit-Baltistan region. One important element could be severe weather and secondly being Muslim to cover the head all the time would be the reason that older women used to wear “*Phartsun*”. With the passage of time with modernization the young girls and women do not wear or practice this tradition anymore as it will give the appearances of old style women. Same is the case with making that the younger generation do not want to perform such activity which takes a lot time and hard work also. But on local festivals or events where they have to represent their unique feature of the region, they participated and women even young girls wear their traditional dress and “*Phartsun*” for the representation of Gilgit-Baltistan.

5.9 Classification of symbols or motifs of Hunza embroidery

Hunza embroidery can be classified by different ways for instance natural beauty or symbols have been drawn as well as religious symbols are also used to create beauty on the traditional caps. Different symbols have different meaning like round circle in the cap stands for bread

or “*Phitti*” which they people used to eat and a lot of other symbols which represent their culture and other aspects of living in these areas.

5.9.1 Patterns’ for caps having different symbols or motifs

There are some pieces of samples with different patterns which is commonly used in Hunza caps are shown and their briefly introduction is also given.



Figure 35: Colourful patterns for traditional caps in Hunza (source: by researcher)

All the patterns which are used for ladies’ caps in these areas have bright and sharp colours; these designs are mostly made for Patti or the lower part of the cap. In the first photograph these designs are mostly made for Patti or the lower part of the cap. In the first photograph the round small circle in the larger circle demonstrates bread or locally known as phitti and other prominent feature is huk like structure which may be several meanings. While this pattern, the orange colour circles have a representation of a flower. On the other hand in the second photograph there is a single pattern which is repeatedly drawn, in this pattern the leading feature is tree and in black colour millipedes’ representation. Only one symbol is used in two colours green and purple. Three cones symbol have different meaning like it stands for a religious symbol “*saleeb*” which is used in Christianity and it also can have meaning of some plant. By comparing with the second photograph, the first have full of

colours and also have various designs or motifs in one pattern, while the second one have just one motif with different colours.



Figure 36: Different Patterns of Patti for ‘Phartsun’ (cap) in Hunza (source: by researcher)

Charsuta is the fabric which is used in both patterns. For both the base colour is black on which different colour of embroidery has been used. In the first photograph there is variety of motifs which is used to decor this piece of pattern of Patti with two colours royal blue and pink. The central motif which is made with black thread is the representation of compass and in each block there is a motif which shows arrow mark or mark of tight fist and thumb up same like arrow. In the other photograph the colours which are used for embroidery is brown and black. The prominent symbol is heart shape which also can be a representation of life while the centre is divided into a cross symbols which have four blocks and each block has a single heart shape symbol.



Figure 37: Pattern for Patti of traditional caps in Hunza (source: by researcher)

Almost in all the traditional caps in Gilgit-Baltistan region dark and bright colours are used but implementation of symbols is different; some caps are full of symbols while others have repeatedly same symbols covers the whole area of the cap. Traditional caps have mostly same design pattern, main motif in the centre and having several different symbols around. In the first photograph the main bigger flower is in the centre, embroidered with different colours and different motifs are embroidered at the edges, huk symbol kite signs or square and millipedes. In the second photograph the base colour is pink and two to three thread colours are used to make it beautiful. Serpent symbol and the heart shape is the prominent feature. Small arrows are also shown on the head of serpent style symbol. As compare with the first pattern the second one is not fully loaded with symbols, while first one is loaded.



Figure 38: Different colourful patterns of Patti embroidery (source: by researcher)

Both these patterns have almost similar illustration to each other and there are many common symbols or motifs. In the first one bread or phitti demonstration is drawn and with phitti the sign of flower is also shown. At the edges on both sides, the brims have lines of huk series symbols on both upper and lower side of the Patti. In the other image the centre line is full of representation of birds and at the edges there is the same pattern of huk like in the first photograph is shown but there is a slightly difference in these huks that the huk which is used

in the first photograph is sleek and thin while the huk in the second photograph is broad and clearly visible at first sight that this is the image of huk.



Figure 39: Dutur of Patti embroidery (source: by researcher)

Typical type of Patti or locally called as “*Dutur*” is shown in the picture. Base colour is burgundy which is used for this “*Patti*” and multi thread embroidery has been used. The embroidery is handmade and the symbols on this “*Patti*” show birds, square or geometrical symbols and plain lines. The centre is filled with birds symbols and on the upper and lower edges small boxes are made and inside the boxes there is a plus or saleeb symbol which can be considered as religious symbol or geometrical symbol. Diverse colours are used but the fabric is same charsuta which is used in traditional caps. All the caps have symbols or motifs which they found locally there, there may be some influence from neighbouring or border areas but it does not mean that all designs and motifs are inspired by other areas as it is the concept which is known at large scale about the design techniques of this region.

5.9.2 Description of symbols or motifs on caps



Figure 40: “Patti” embroidery (photo by researcher)



Figure 41: Traditional cap embroidery (photo by researcher)

The lower part of the cap has different embroidery than the base part of the cap, “Patti” or lower piece of the cap has small type of symbols and close to each other while on the base of the cap have broad and large icons or symbols. The base of the cap has one important and prominent symbol is “Mandala”, which is the Buddhist symbol and very much common in this area whether in the architecture or in costumes. The other symbols which are used in this cap are floral patterns, fist or arrow symbol which can be the representation of warrior nation. Base cap colour is white on which multi embroidery has been done by old women of the region. Lower part or “Patti” shows the symbols of bread, sun, huk style symbol, small insects and geometrical images. According to the local or folk myths, bread was made almost in every design of the cap because it shows the hunger of the region as this area was not rich in resources and the people here suffered hunger for a long time.



Figure 42: Different embroidery samples of traditional caps (source: by researcher)

The first cap is almost same as the previous one having full of embroidery with multi and vibrant colours. Only the difference is that the main centre is covered by one larger design.

And around this larger design there are smaller symbols. In this cap a large variety of motifs has been used, floral patterns, insect or millipedes or huk like icons, phitti or bread, apricot tree symbol and arrow symbol etc. The main plants or trees which grows in the region are apricot tree, apple and pomegranate, so these trees or plants are mostly depict on the ladies cap. First the cap is over all divided in four portions by drawing a clear white thread embroidery line. After that there is a main central symbol, at the end of which there is a clear and visible centipede's symbol on all the four ending sides of the cap. At the starting point of this centipedes symbol there is a compass or poles representation in bright orange colour. Mostly in animals, birds are found in design work which can also be a symbol of freedom as well. While in the second photograph of traditional cap, there is same like the centre has a main and larger symbol and several small illustrations surrounding this larger symbol. But this cap has not any bread or birds or floral demonstration, rather this cap has only geometrical symbols all around the cap with dark colours. The base colour of this cap is white so multi colour thread is enhancing the beauty of the embroidery on this cap.

5.10 Types of men caps in Gilgit-Baltistan

There are two types of caps which the men of Gilgit-Baltistan used to wear. And they consider it as an honour to wear the caps on their heads.

Two types of caps which used in the region for men are:

- Khoi (Sheen cast: Gilgiti used to wear Pathani cap called Khoi)
- Balgossi Nating (Balti people used to wear spherical cap called Nating in local language)



Figure 43: Khoi Cap used in Gilgit (photo by Google image)
(source Google image)

Figure 44: Nating cap used in Baltistan

This is the tradition that the caps which are used in Gilgit and in Hunza by men have a feather at the front of the cap. Feather which is used for these caps are mostly of bird crane. While in the second photograph, man is wearing a Balti cap or which is locally known as Nating which is a little bit different from the round shape cap of Gilgit. According to the local folk tales or myths, the secret also reveals that the caps of men in Chitral area, which is same now a days but in olden times there was a difference between the caps used in Hunza and Chitral. The caps which were used in Chitral had a feather at the front while the caps which were used in Hunza had a flower rose at the front of the cap, but long times ago both areas seen using same style of cap, pure woollen caps with feather at the front.

Chapter No 6

Symbolism and significance

6.1 Introduction

Symbols has vital role in our daily lives. Different symbols have different understating depending upon the religion, culture and superstitious thoughts of the people. For instance, the symbolism in Islam has different range while on the other hand the symbols in other religions would be different from Islam and it has different meaning for that people.

6.2 Chinese Symbols

Chinese people have a wide range of symbols played an important role in the lives of Chinese as they believe very much in symbolism. Large numbers of homophones in Chinese language has significant meaning as well linguistic symbolism and there are also some symbols which originated from ancient cosmological and mythical beliefs (The British museum: 2008-09). Different symbols on the costumes are influenced from China. But a good numbers of symbols are local designs and depicting natural landscapes. The feather of crane bird is used at the front side of traditional cap which is being used in Hunza, Gilgit and Chitral. The crane bird is considered as the symbol of wisdom, longevity and pride. The significance of crane bird is similar in Chinese symbolism as in Gilgit-Baltistan region.

6.3 Cranes tradition and myth in Asia

- In Japan, Crane bird is considered as the ‘bird of happiness’ and also as ‘honourable lord crane’. Crane was called “*tancho*” in Japanese and meaning of this word is red crown. This bird is important for Japanese as red and white of the crane become

important colours in Japanese symbolism and art. One of the interesting facts associating to this bird is that wedding costumes are ornamented with the Crane bird motifs. The Japanese strongly believe longevity, prosperity and fidelity associating with this bird. The Japanese groom and bride exchange decorations of crane, cranes bird shaped sweet cakes and even ice sculptures on their wedding and an engagement ceremony. This unique tradition is still followed by them.



Figure: 45 Crane bird (source: Google image)

- For Chinese Crane bird is the symbol of purity and red head of the bird the symbol of vitality. The white colour is sacred in Chinese symbolism and they believe that white Cranes are sacred and are habitant of Isles of Blest. It is the belief of Chinese people that powerful wings of crane convey souls to the Western Paradise. According to their religious belief Crane bird take people to higher level of spiritual consciences.
- Ancient Chinese symbolism included with the phoenix, mandarin duck, heron and wagtail as a representation of five relationships between people. In both China and Japan, Cranes considered as symbol of longevity. Pine trees, bamboo, stones and tortoises are drawn along with Crane bird symbol and all these symbols represent long life. Both cultures frequently use Crane bird symbol as a good fortune and prosperity.
- This motif is found in the early 17th century by artist named “Sotatsu”. It was a motif of 15m long and thousand cranes were drawn on that motif. After that the theme used

in art and it was drawn on screens and walls. It was also believed that origami Cranes became a common gift.

In many parts of Asia, cries of Cranes were a significant signs for seasonal crops needed to be sown. Crane is considered as the symbol of faithfulness and devotion for to one's partner as they paired for life.

In Gilgit-Baltistan Crane is considered as symbol of long life as Chinese and Japanese. It can be said that this belief may come from neighbouring country China or by travellers followed by Gilgit-Baltistan people. There are different symbols which are used in Chinese Symbolism and it is also seen in Gilgit-Baltistan symbolism. Details of some motifs are given below:

Plants:

These are some plants which are commonly used in Chinese symbolism and it is also very common in the region of Gilgit-Baltistan.

Pine

The pine is regarded as a symbol of longevity popular in Chinese decorative art also found on the costumes of Gilgit-Baltistan.

Lotus

White Lotus is considered as a symbol of purity because it rises out of the mud to bloom. Lotus often depicted as a throne for Buddha and is one of the eight auspicious symbols in Buddhism.

Bamboo

Bamboo is commonly found in Gilgit-Baltistan region as well as in China. The interesting fact about this plant is that it can survive in the hardest natural conditions and still remain

green all year round (The British museum: 2008-09). Bamboo is considered as a symbol of longevity and vitality. It also represents the qualities of durability, flexibility, strength and resilience as the plant of bamboo will bend in storm but does not break.

Plum blossom

Plum blossom stands for renewal and emblematic of purity and perseverance. It appears in cold weather and called the flower of winter. The five petals of plum blossom are propitious as number five is considered sacred in Chinese symbolism.

Animals:

Crane

The symbol of Crane stands for longevity because it lives a long life. Feathers of crane bird represent old age. The symbol of Crane also represents high status as Crane is regarded as ‘a bird of the first rank’ (Ibid: 2008-09). Traditional caps for men which is used in Hunza have feather of crane bird at the front side of the cap, which is influenced from China as the people there use this feather of bird from long times ago.



Figure: 46 Traditional Hunza men cap (photo by researcher)

This is the traditional cap of Hunza which is representing the same style of Crane bird.



Figure 47: Feather of Crane bird (photo by Google image)

Phoenix

Phoenix is the 'king of birds', symbolises good fortune and opportunity. It appears only in time of peace and prosperity. In Chinese mythology, phoenix is kind bird and it does not harm insects. It represents prosperity, knowledge, righteousness and sincerity. The symbol of phoenix together with the symbol of dragon stands for perfect marriage.

Dragon

The Chinese dragon is the ultimate symbol of the cosmic energy and most powerful for good fortune. A dragon and phoenix symbolises the emperor and empress. These symbols are often drawn on the costumes of king and queen as symbol of its high rank and power (ibid: 2008-09).

Fish

Fish represents wealth and it is also believed as a symbol of affluence and abundance. It is said that due to the reproductive success of fish, it also signifies marriage and the birth of many children.

Symbols of Buddhism

During the Yuan dynasty (CE 1279-1368), eight symbols of Buddhism were introduced to China with Tibetan Buddhism. These symbols are used in decorative arts to bring peace and blessings. The details of these symbols along with their meaning are given below:

Wheel of Dharma: Knowledge

Conch shell: thoughts of Buddha

Victory banner: Victories battle of Buddha's teaching

Lotus flower: Purity and enlightenment

Endless knot: Harmony

Fish pair: Conjugal happiness and freedom

Treasure vase: Inexhaustible treasure and wealth

Parasol: Protection as well as spiritual power

Numbers

There are different numbers which have significance in Chinese mythology and these numbers are also commonly observed on the costumes of Gilgit-Baltistan region.

Four: The number four is not considered good in Chinese mythology as they associate this number with death. Chinese avoid using this number and most of their buildings did not have fourth floor.

Five: The number of five auspicious and it is associated with five elements including water, wood, metal, fire and earth. These five things are very important for life. So according to their belief five is a kind number and lucky also. S like symbol which is the most common

symbol in Gilgit-Baltistan costumes can also relate with number 5 as it gives the representation of number 5.

Eight: The number of eight is considered as the lucky number for wealth in Chinese mythology. Mandala which is the unique architectural style of northern areas is divided into eight steps; four over four is also influenced from Chinese mythology.

Nine: The number of nine is highly associated with emperor; this number stands in Chinese mythology as long lasting and is often used on wedding with a wish of successful and long marriage.

Conclusion

The main purpose of the research is to highlight the costume designs and motifs and their foreign and indigenous influence on it. Most of the costumes of Hunza valley are locally made but as Hunza was not rich in resources so they also use foreign material through trading from neighbouring areas. They import fabric from Kashghar. It was told by some elders of the area, during my research that even people used to make sheep skin bedding due to limited resources and severe weather conditions. It is a harsh mountainous area for living and job opportunities are very limited. But the people of this area are hard working. Their dresses were handmade and decorated with colourful or multi thread embroidery. The most prominent men dress is “*Shuqa*” wear on their wedding ceremony and also on some special events. This dress is like long robe or coat having long sleeves and sheep wool was used to make it. There were several myths regarding this costume. But one of the famous myths is that the people did not have enough food so where ever during their journey or stay they find food, the people of Hunza used to put aside in these long sleeves for their family. One of the unique aspects of their costumes is that they used to make beautiful embroidery on their dresses whether it would be of men costume or women. Different designs and symbols on the costumes are made by the old or young women of the area. It is the part of their tradition to cover their head with headdress. Both men and women wear caps or locally called “*Phartsun*”. The caps which worn by men were usually plain and not in a variety of colour, instead only brown and white colours are common. On the other hand the caps of women have different variety. There are commonly five types of caps for women, which were used in Hunza but unluckily some of them are less in use in modern age. The caps which the women here wear are not simple; instead these are full of handmade embroidery. Different motifs and symbols are made with bright and sharp colour threads. The embroidery or motifs which are made on the caps look at first sight that these are Chinese motifs as it might be because of its

close proximity. But all these designs or motifs are local and natural. Natural representations which are commonly found in the surroundings, made on the caps, including “*Phitti*” or Hunza bread, trees of apricot and pomegranate, arrow symbol which represent that they were warriors, also depict some religious symbols including “*Mandala*” as well, insects and a lot of other symbols. It was noticed that in ancient times the embroidery which was done on the royal dresses was the combination of Kashmiri and local embroidery.

Head dressing is the unique feature of the people of Gilgit-Baltistan. Men used to wear the caps which were decorated with flower at the front side in ancient times and this was the difference between the caps of Gilgit and Hunza that the caps which were used in Gilgit having feather of crane or any bird at the front side. But now-a-days there seems no difference between the caps of both areas. The concept of rose flower at the front of the caps in Hunza does not exist today but instead the feather of a crane with black small piece of leather is shown. These caps are made with sheep wool and this is the reason that there is not found variety of colours. White and brown are the only colours as sheep found in these colours. On the other hand women of this area cover their heads with dupatta and over dupatta with embroidered or simple traditional cap. The fabric which used in women caps is charsuta and dosooti. There is slight difference between these fabrics and it can only be detected by some specialists. This fact cannot be denied that being close proximity with China, Chinese influence is found in some traditions and customs. The dresses which the people of this area used to wear on traditional dance events are the same representation of the past Chinese emperor. During my field survey this fact came to know that their food style and costumes has also in somewhat influenced most by China as compared to other neighbouring countries.



Figure 48 Front embroidery work of royal Chugha (source: by researcher)



Figure 49: Different parts of embroidered “*tham*” Chugha (source: by researcher)



Figure 50: Ganch: wooden tool for making thread (source: by researcher)



Figure 51: Traditional Sword dance event in Hunza (source: by researcher)



Figure 52: Traditional dress of Hunza with caps (source: Google image)



Figure 53: Different designs of traditional caps of Hunza (source: KADO)



Figure 54: women making embroidery for caps (source: By KADO)



Figure 55: floral pattern of embroidery for caps (source: KADO)



Figure 56: Silsala: piece of jewellery to decor caps (source Google image) Figure 57 Modern Hunza cap (by researcher)

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