

Cultural representation of Ho Jamalo and it's musical modernization

(A case study of Sheedi community, Qasimabad, Hyderabad)



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Formal Declaration

I hereby declare that the thesis presently submitted bearing the title “Cultural representation of *Ho Jamalo* and its musical modernization (A case study of Sheedi community, Qasimabad, Hyderabad)” is the result of my own research and has not been submitted at any other institute for any degree.

Ahsan Ali

ACKNOWLEDGEMENT

Glory be to the Allah Almighty who is the creator of this universe and master of all. All the praises be to Allah Almighty, he is the one who blessed us with all the abilities and sources in this universe. Allah almighty is the one who has bestowed human being with many skills. Holy Prophet peace be upon him is the last of all but superior among all who enrich the preaching of Islam worldwide.

I am achingly gratified of my supervisor Dr. Aneela Sultana who has remained matchless in this journey of research work. She treated and guided as softly as she is, without her indebted devotion towards my work it is impossible for me to reach at the conclusion of thesis work. Since the start of thesis work, she encouraged and guided me with all the potential she is having. I confess that my supervisor tried to scrutinize my work in the Anthropological way and more towards Cultural Anthropology.

I acknowledge and pay sincere thanks to my inspiration, elder and well-wisher Mr. Shaharyar Shaikh who remained helpful since my school days till today. It is sheer injustice if his name is not quoted.

Ahsan Ali

DEDICATION

Adhesion of this new piece of writing is to those whose relation is the only purest relation and unconditional in this universe, I dedicate this thesis work to my Parents, my most respected father Ali Hassan Mallah and my honorable mother Firdous. Additional to those people who are loving me and loved by me. This cultural piece of writing is for those who respect and acknowledge their culture worldwide.

ABSTRACT

The present study deals with the construction of Cultural identity. Culture is the identity and living pattern of any ethnicity, in the living patterns mostly the cultural objects are added but without absurd *Ho Jamalo* identifies Sindhi culture more than their cultural objects. *Ho Jamalo* as the folk song of Sindhi culture considered as the identity of Sindhi People worldwide. *Ho Jamalo* seems as cultural, symbolic and functional in society. It paves a way to Happiness, beauty, bravery, brotherhood, love, unity and prosperity. This is the only ingredient of Sindhi culture, which always provided a positive aspect in society. With the passage of time modernization has effected every aspect of human culture and *Ho Jamalo* is not an exception to it.

The research was conduct by mainly utilizing Anthropological Reseacher methods. The researcher has used various techniques and methods for the fieldwork. To accelerate the quality of research work, researcher chose to adopt Qualitative method. Different techniques were used like participation observation, in depth interview, focus group discussions and purposive sampling was used by the researcher and case studies. The data was collect from 25 respondents who were selected through purposive sampling. The sampling units included Folklorist. Musicians, instruments players, Folk dancers etc.

Ho Jamalo is associate with many narratives and variations, which are not valid at all. These narratives have not any official evidence, which can be reliable to it. However, it was just a simple song initially created by human being for the jolliness and fun. *Ho Jamalo* represents the Culture of Sindh as lyrical; it has the quality to give a feel of Sindhi culture in its lyrics. In the

traditional society the lyrics were with relevance to society and with the modernization of society, the lyrics changed and became modernized because the societal surroundings modernized. Sheedi Community has also accepted and practiced *Ho Jamalo* in their society and events.

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CHAPTER NO 1. INTRODUCTION

Folk literature and folklore vary with reference to region, community, culture, society etc. Pakistan is a country with full richness of culture and having a long lasting timeline for folk literature. Moreover the folklore of Pakistan includes folk songs, myths, folktales, fables, traditions, proverbs and customs of the provinces existing in Pakistan. It is claimed that folk literature of Pakistan carried out from the Great civilization of the world namely Indus Valley Civilization. History claims that the folklore of Pakistan is hook up by the poetry of the great saints of the land because they made alive the folklore for lifetime like Rahman Baba, Shah Abdul Latif, Baba Bulleh Shah, Sachal Sarmast and many more. With their poetry the presented various dimensions of folklore like influence of culture, folktales, traditions, folk songs etc. The main ingredient of folklore which is common and convent is Folk music. Folk music is a type of music which is passing through families and other small social groups. It is the traditional music and generally rural music. More commonly it is the like the folk literature and oral tradition which are learned through the hearing rather than reading (Raaj, 2018).

Music is the food for soul. (Arthur Schopenhauer) Music is the language of feelings and passion. According to different fields, music can perceive differently. In the 19th century folklorists started preserving and studying folklore music in Europe and US where first time Jaap Kunst used a term “Ethnomusicology” in 1950. It is a Greek word ethnosmousike which means nation music. It is commonly used as anthropology of music. Ethnomusicology is a term use for the study of music from cultural and social side of the people who make it. This term covers many things related to music like distinct theoretical and methodical approaches that tells about different contexts of musical behavior (Merriam, 1964). Music is also having language influence. In the different language different music is created according to the language. It is defined that

there is nation's music so different nations are having it for different purpose. In the context of Pakistan, there are different ethnicities which are living and having different way of living. Major are Punjabi, Pashtun, Sariaki, Kashmiri, Gilgiti and Sindhi. These all ethnicities are having different ethnic songs. Moreover as they all are different from each other in living standard so if we talk about their way of expressing emotions may also differ (Siddiqui & Haque, 1964).

The Sindhi literature and written folklore is historical rich in a sense that it was dated back to Soomra Period about 1050 A.D. It contains comic of Folk Stories like „Sasui and Punhu“ which takes the area of culture, love as well as the milieu of the caravans that traded between Sindh and Balochistan, Folk Tales of birds, beasts and animals, Folk Poetry like *Munajaat*, *Manaqibo* and *Maulood*, Folk Songs are having four categories like for love and happiness *Jamalo*, *Moro*, *Belan*, for functional activities of life is *Humaracho*, *Mandhiaro* and *Valarro*. Moreover for Monsoon it is *Varsaro* and *Panhari* and for marriage it is *Doro*, *Sawan*, *Trij*, *Jhalario* and *Relan*. As mostly Sindhi ethnicity express their feelings of happiness by singing “*HO JAMALO*” and considered as an ethnic song for Sindhi people (Baloch D. N., Mashoor Sindhi Qisa, 1964).

Ho Jamalo is a popularly known as Sindhi-language music also considered as an ethnic song and a symbol of happiness. Mostly this song and dance is performed at the end or start of happiest events of Sindhi people. According to history, there are different narratives of people to describe the history of *Ho Jamalo*. *Ho Jamalo* is associated with the performance of *Jamalo* of mid-19th century and in the modern times it is repopularized since 1947 and having a verity of the versions. Firstly in the popularity it was sung by Phull Machi and later on by many Like Rubina Qureshi, Mohammad Juman, Abida Parveen, Jalal Chandio, Ameera Begum, Alan Faqeer and

the list is longer. *Ho Jamalo* is also sung in many other languages like Urdu, Punjab, and Sariaki (Baloch D. N., 2014).

With reference to different narratives, it is said that according to one narrative that *Ho Jamalo* is linked with Jamalo Khoso Baloch who was born in Sukkur at the time of British-occupied India but today in Sindh Province of present-day Pakistan. He was sentence to jail and ordered till hang. The jail was near Sukkur Bridge, Bridge was constructed for the train track, which was untested then before. The British government did the proclamations of a test drive of train through the bridage that the one who will be successful; he will be awarded with reward. Jamalo sent a letter to government officials by stating that he is willing to cross the train on one condition that he will be released from the jail and not be hanged. So government accepted and he crossed the train successful. After his success, his wife sung the song in his celebration that was *Ho Jamalo. O Munhinjo khatti ayo khair saan, Ho Jamalo HO Jeko Sukkur wari pul taan, Ho Jamalo Ho*(O my beloved win peaceful Oh the beautiful, the one who successful won the event on Sukkur bridge Oh the beautiful) and from that point it became famous one (Arain, 2018).

Another narrative is that *Ho Jamalo* is not linked with the sukkur bridge incident or with Jamalo in spite of that he was from the Sheedi community, it is assume as. Different scholars are arguing that *Ho Jamalo* is more older that the creation of Sukkur bridge, Sukkur bridge construction was started in 1889 and ended in 1932 but *Ho Jamalo* is for more older than this (Mazari, 2018). As one of the great scholar of Sindh Dr. Nabi Bux khan Baloch also stated the problem in the words that instead of *Ho Jamalo* it is *Hej maa halo* (move with the proud and grace) which was used to be slogans of warriors and later on with the passage of time it became *Ho Jamalo* (Jamro D. K., 2018). Moreover, Dr. N.A Baloch also presented a view that *Ho Jamalo* is always sung in chorus

to the rhythm of Duhl. It is originated in *Lar*, the southern part of Sindh but with the passage of time spread throughout the country (Baloch D. N., 2014).

As today, we are witnessing the modern form of *Ho Jamalo*, in early times it was not like that and not so much popular. If we peep into the pages of history, we will come to know that *Ho Jamalo* was within the boundaries of a home and only sung by the women simply later on; tradition singer women started singing with dholak. *Ho Jamalo* was sung in the start or end of a cheerful event. As with the distance of 15 kilometer dialect of a language so the case with *Ho Jamalo* with a passage of distances the changes in words of *Ho Jamalo* came. Now days in some cases it is mandatory in marriages and it keeps the shape of Dj somewhere.

Ho Jamalo is called as ethnic song of Sindhi ethnicity, now days existing in modern form. For knowing the practices and history, case study is there which is related to the unique community of Sindh which is cultural very rich and locate at the hub of culture Hyderabad city namely Sheedi community. Academic Dictionary of Anthropology defines the “community” as:

“A group of people who share a mutual sense of identity and cooperate with each another can continuous basis. In a community, all persons have societal perpendicular. Standing involves the right and duty to create culture in its various customs. A person share community with another when the cannot untie from his social relationship with other. A good test for this is if a person can ignore another person’s trouble than those who don’t share community”

Sheedi community currently existing in province Sindh, Pakistan is a unique community with the comic culture. Sheedi original is from Arabic word “Syedi” which means “my lord”. Sheedi is from Sidi. Sheedi community is mainly focused with relevance to Hoshoo Sheedi was famous general in the Talpur military who was martyred. He Fought against British Army from the side

of Talpurs and after martyrdom buried in Pakka Qila in Hyderabad. The researcher has more focus on the Sheedi community who are the ancestors of Hoshoo Sheedi (Ahmed, 2011).

Sheedi community mostly women are known with the profession of singer and considered as traditional singers in the boundaries of Sindh and in traditionally singing Sheedi women also use to sing *Ho Jamalo*. In the profession of singing *Ghor* is common in Sindh and source of income as well for singers. *Ghor* is a practice performed on heads and hands of people-to-people through dancing or showering over the people. Sheedis are known as singing and dancing occupational caste group in Sindh due to their major profession of singing in different ceremonies. In a way, as folk musician caste group, it is inheritor of music tradition of Sindh over generations. About the ethnic sing *Ho Jamalo* Sheedi women are having rich and useful knowledge because of their occupation. On the other hand the ethnic song of Sheedi community *Sheedi basha hum basha* and they also believe and having rich practice of Mugarmano dance, mark of celebrating and reviving the happiness Hazrat Bilal. *Ho Jamalo* is at the last of every event, they use to perform. Therefore, how they look at *Ho Jamalo* as a community of Sindh existing since long, researcher will find out this narrative from Sheedi Community.

1.1 Statement of the problem

There are different narratives about *Ho Jamalo* and within these narratives a lot of myths. The present study focuses how the tradition of *Ho Jamalo* evolved over the period and went through the process of modernization. The major objective of this study is to know how Sindhi ethnicity is revealed and re-enforced through *Ho Jamalo*

In this research, researcher will carry out four questions. Firstly how *Ho Jamalo* emerge, secondly myths and modernization of *Ho Jamalo* from a traditional one, thirdly about the

history, uniqueness of Sheedi community as a caste group and how Sheedi community of Hyderabad (Qasimabad) looks at the *Ho Jamalo* and what makes it different from other communities living in Sindhi province, lastly *Ho Jamalo* as an ethnic happiness song and how it represents Sindh ethnicity.

1.2 Objectives

The objectives of the research are given as following:

- To find out the social narratives of *Ho Jamalo* and to explore musical interpretation of *Ho Jamalo*.
- To know the cultural representation of *Ho Jamalo* that how *Ho Jamalo* represents Sindhi ethnicity.
- To document the knowledge about *Ho Jamalo* as a cultural, symbolic or functional and the process of modernization from traditional one.
- To find out the Sheedi community as a unique and to know about their *Ho Jamalo* narrative and practices.

1.3 Significance of the study

This topic is common in practice but less in observation as a research topic. People are not fully aware of the history and practice of *Ho Jamalo* logically, due to this many myths are created, many changes have been occurred, and people are literally unaware about these changes. How the tradition *Ho Jamalo* was and how we are seeing *Ho Jamalo* now in the modern times. Due to lack of information and research many controversies are there.

This study will help out people to enrich their knowledge i.e. History, Modernization and myths.

As it is claimed that *Ho Jamalo* is a symbol of Happiness, in this study it will also paved a way

to understand that *Ho Jamalo* is whether symbolic or practical with aspect to anthropology. Moreover is it a traditionally happiness music or not. This area of research also help out to find the difference about the practices that within a ethnicity(Sindhi) how different communities are looking differently at *Ho Jamalo* specifically Sheedi Community of Hyderabad (Qasimabad). Is it a myth or reality that *Ho Jamalo* only represents Sindhi ethnicity, to find out this query this study will help out. This study also paved a way to carry out further research on this topic.

CHAPTER NO 2. RESEARCH METHODOLOGY

Research methodology is common in every research but very essential element for the research work. Research Methodology works parallel during the research work from beginning till the end. Research Methodology beside on the tools and techniques for the research, moreover this put an organized work for the research work and put the work in a framework. In the discipline of Anthropology research is mostly beside on qualitative research and research methodology is carried out according.

About data collection in research methodology, Barbara B. Kawulich says:

“Observation is used in the social sciences as a method for collecting data about people, processes, and cultures. Observation, particularly participant observation, has been the hallmark of much of the research conducted in anthropological and sociological studies and is a typical methodological approach of ethnography. It is also a tool used regularly to collect data by teacher researchers in their classrooms, by social workers in community settings, and by psychologists recording human behavior”

The effective aim of research methodology lies in seeking answers to questions and finding correct and useful information about a particular area of research existing in the universe. For the collection of required data in every discipline there is numerous ways to collect. In different disciplines different techniques are used. Anthropologist used both the way from data collection namely qualitative and quantitative. Research will use qualitative methods to collect data.

2.1 Rapport building

In the research field the initial step is rapport building. Anthropologist in the fieldwork use to enter with a nothing on the page but in the fieldwork researcher has to make the good relation. In the fieldwork researcher don't know any people. For meaningful a research in the field, prefer to be in contact with the elder and notable persons.

For fieldwork in the research, researcher must be having research ethics. To keep the good and ethical relations, researcher must be friendly with the respondents to create confidence so that the knowledge could be gain according to the research criteria. Rapport building is very useful and initial technique for the fieldwork in Anthropology. Researcher had used this technique in his research.

In the initial days of the field, researcher faced number of problems while building rapport. During the period before rapport building less of the respondents were giving proper response. Researcher observed that respondents are feeling uncomfortable whiling giving the answers of questions and having mistrust on the researcher that the research is for another use or for personal. The main and big issue faced by researcher that was COVID 19 due to the pandemic respondents was not ready to meet for any purpose. However via online it was impossible to meet to local person and building rapport. However during this COVID researcher with educated people built rapport and conducted online interview Later on after the ease in lockdown with the personal references of researcher and title of Student specially the title of Quaidain helped the researcher to build the rapport in the research work. After a long effort on rapport building finally researcher create rapport building in the field area.

2.2 Data Collection

The procedure for the data collection has been followed by interviews, survey, videos, and questionnaire. Effective ways for the data collection was used.

2.3 Participate observation

Participant observation is the most effective and important technique for collecting qualitative data. The parliamentary data from participant observation provide the field work insight and is necessary for conducting interviews and other necessary steps required during the research work me as a researcher had also followed this technique for the data collection.

In the anthropological research participation observation is considered to the most important techniques for data collection.

According to the Russell:

“Participant observation is both a humanistic method and a scientific one. It produces the kind of experiential knowledge that lets you talk convincingly, from the gut, about what it feels like to plant a garden in the high Andes or dance all night in a street rave in Seattle.”

In the data collection the participant observation had been done while conducting the interviews of Sheedi community with the women who use to sing *Ho Jamalo* and the man dholki. By using this technique, I became a part of the Sheedi community and I had observed them as being their member. This is a direct way for me to get information from them. It helped me in getting close to people and making them feel comfortable enough with my presence so that I observed and recorded information about their practices of *Ho Jamalo*.

2.4 Focus group discussion

Focus Group discussion is very helpful in getting different opinions on selected issues in the given period of time. In this method researcher interviews a group of people for getting knowledge so that if one member hides the data the other member can share that data. In this method, the group should be heterogeneous in which the respondents ideally should not know each other. This technique used in the research being a very authentic tool to gather primary data according to the topic of the research. Researcher has done two focus group discussion from two different groups within the locale.

2.5 Sampling

Sampling is a very important part of the research as it gave us a choice to select a certain number from the relevant population. The basic idea behind sampling is the analysis of some of the elements in a population which provide useful information on the entire population. I have done the interviews of different notable people to get know how about the topic and issues related to my topic like myths, controversies etc. the purpose for conducting interviews is to get useful and effective knowledge but the judgment had been made according to my own as I will be observing the things.

2.6 Purposive sampling

A purposive sampling is considered as the judgmental or expert sampling. This is the sampling of research methodology which is known as non-probability sample. The main object of the purposive sampling is to assume rationally to be representative of population. This is nonrandom sampling use to get perfect knowledge of the population.

Researcher used this type of sampling while conducting the interviews. This technique is used to the concern respondents, most of the interviews were based on purposive sampling.

The table of selective respondedents who were selected through Purposive sampling

Category	Number	Male	Female	Age
Folklorist	7	4	3	35-42
Musician	4	3	1	30-32
Scholar	5	5	0	30-37
Instrument Player	4	2	2	25-30
Dancer	5	3	2	27-40

Source: Data Collection

2.7 Key informants

The key source for my data collection was experts, educated, nationalists and common people who are having knowledge about *Ho Jamalo* music. I had preferred the participants of *Ho Jamalo* from Sheedi community these who really participate in it. A key source for knowing the history, myths and modernization about *Ho Jamalo* will be experts, educated and nationalists. However for the narratives and practices of *Ho Jamalo* common people of Sheedi community and other had been preferred. Moreover primary source books, videos and documentaries which contain a useful knowledge were also the key sources for information.

2.8 In depth interview

In additionally utilized this strategy for as a part of in-depth discussion in my research from distinctive respondents, who give me important issue which are required. In-depth interviews had been conducted by researcher from various people during the research. Inside and outside the meetings had been led on distinctive subjective subject with diverse individuals straight

forwardly or in a roundabout way identifying with exact information. To have suitable data which doesn't come in perception and during fieldwork I had prepared to cover all-important angle of my research. I had made different questions which are useful for interview to cover overall knowledge of topic. It is best apparatus to have institutionalized particular applicable information from the scattered ones in the group.

2.9 Daily diary

It is another important method to keep the record straight and without errors that is being followed by the anthropologists while in an un-known community gathering data for the research purposes.

I kept a diary with myself during the field work wrote information in the diary on daily bases my daily will be simple and affective in which I had recorded the experience of facts which I have found in the field, it is memorandum and quite helpful when I analyze data which I collect the field.

2.10 Jotting

There is no any doubt that human memory is very poor and cannot remember thing for long a time, so jotting is the best technique to remember things because those are written by researcher. During research, I had used to keep daily diary with me at all times and make filed jotting on the spot.

2.11 Photography

Visual memory can be only captured by the Camera and it is main instrument from the field work of Anthropological researcher. Researcher had used Photography in the field to capture the practical work of Topic. Researcher had captured the practices of *Ho Jamalo*, steps, gestures,

instruments on which *Ho Jamalo* is performed. During the research field, researcher attended many events in which *Ho Jamalo* is performed like Ekta Day, Cultural Festival at Islamabad where researcher took Photographs and made shorts clips and documentaries. This technique was used for the visual memory and also for solid evidences for the fieldwork.

2.12 Field notes

The fields note method has been used by the researcher keeping its significance in mind to note down every piece of information observe during the research work. The writing of field notes give an opportunity to the research to re-call the events and mode of discussion made with the respondents and with the common people that becomes useful to collect data.

2.13 Audio recording

Researcher had used this technique when there were important conversation with my key informants and other community members. With the use of this technique, easily collect the enough required data. Researcher also uses some technique during informal interviews.

2.14 Case study

Case study method is mostly used in anthropological research and is an important source to know the in-depth analysis of community's perceptions about different phenomena with the different angles. Case study is the way to get the information and create analysis on the complex issues. Case study is the reliable source in the field of research. Hence, the researcher used this technique for collecting the information on the respective topic of research and tried to present the events and case regarding Dancers, folklorist etc.

Researcher had done with the four case studies; the one is with Sheedi Community main and primary case study. The Sheedi boys groups of dance are there which use to perform on different

occasions of happiness in the near region as well as far away. The theater paves the way for the musical schooling. The women from the village also use to partake as the use to perform folk song by their natural ways on the Dhol side by side dance and the organizer of the events use to pay them the gift as the rewards. On the other side boy's group use to perform Sheedi basha hum basha and Mugarmano dance and at the end they all use to perform on *Ho Jamalo* with the symbol of happy ending. Second one with the Murk Theater, Hyderabad. This case study was the secondary in the list of case study of research; it was basically Dance Theater where researcher met with different people who use to run and participate in the theater third one with the Dhol group which use to perform in the ceremonies. This case study was carried out with three different groups of ethnic duhl in Hyderabad. There are different duhl groups in the city Hyderabad which used to operate in the different occasions. Duhl is the instrument which is used with Sharnai and bee, ethnic dhul group use to consider it as the most important instrument. While interacting with the group, researcher flourished with this knowledge. Last one with the "Salaat" organization of Folklorists, Folk writer etc. salaat organization is country wide famous and current working on folk literature mainly focus on the gathering of Sindhi Folk literature. They use to collect the oral version of the folk literature like folk tales, folk stories, folk songs etc. In this case study research meets up with the 7 to 8 members and a little girl which was the Hafiza of Sindhi folk literature.

CHAPTER NO 3. LITERATURE REVIEW

3.1 THEORETICAL/CONCEPTUAL FRAMEWORK

Social science theories are formulated to predict and create the understanding in the theoretical and conceptual framework, challenges the existing knowledge and design new knowledge. The knowledge will be addition in existing literature.

3.2 Conceptual Framework of Music within a Cultural milieu

Music is considered as a societal activity, source of communiqué. Music describes the roles and circumstances of society, in the context of culture it communicate different issues related to socio cultural. It is the symbol to express the culture.

Three view mode of Music

A tri mode view of music (Akuno, 1997) was introduced to create the understanding of music. It was introduced by Paynter in 1997. The three-mode view of music is Concept, Object and Activity. It can be defined as following;

- **Concept:** Music is considered as the mark of concept, idea, thought that comes out from the mind of human being. The thought of Music like a structure of sounds characteristics to it four fundamentals that explain it are temporal, tonal, qualitative and expressive.
- **Object:** Music is an object that is useful to create and polish the many sound and there intensity.
- **Activity:** Music is also looked as an activity that it is played in many social and cultural events where individuals use to participate and perform on the music and considered an activity (Akuno, 2000).

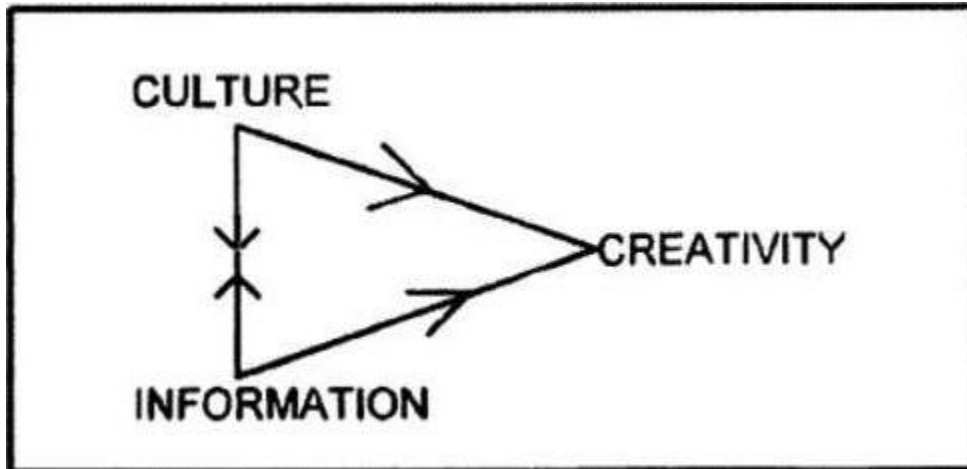
Using music the community relives its past and passes the significant messages and mature ideas to the upcoming their generations. Music is considered as the multidimensional activity. Music is the activity of cooperation, creativity, growth, existence etc. Music making is attained with the musical sound in composition, performance, listening and appreciation. Music is looked as artifact of culture and purposely-acquired knowledge; its understanding must consider truth as supposed by the culture that is accountable for its growth and existence. It must therefore be deliberate within the limits defined by the producing culture (Akuno, 2000).

The CI (Culture and Information) Model for creativity

"Art in the true sense is a way of fashioning works according to certain methods acquired either by apprenticeship or by inventiveness" (Stravinsky, 1986, p.24) the elements which are used to explain that how an individual produce as music. The two factors are given as under:

- Environment: The overall sum up of an individual on the experience of sound, like the individual directly or indirectly experienced the sound within the cultures, the cultural heritage, the rich background of symbols, expressions, idioms and artifacts that form the individual's base of activities.
- Knowledge: The individuals what they get will produce so the knowledge about the lyrics and music get the one will definitely produce. In the same he will get the knowledge relate with the surrounds and it is the culture so the same will effect.

This leads to the relationship where culture (environment) interacts with information (knowledge) to shape up the creative process and product. The following figure will create an understanding that how music is influenced by culture.



3.3 Cultural Modernization Theory

With the adoption of more modern practices the society will develop from traditional one to the modern one, Modernization theory. In the process of modernization society will witness the industrialization, urbanization and other societal and cultural changes, fully renovate the living standard of human being. In cultural changes the changes came within the objects, ideas and social pattern of culture. Diffusion is the transference of cultural traits from place and group to another this is due to the process of modernization.

Almost all the modernist theorists from Karl Marx to Daniel Bell addressed that economic development brings pervasive cultural changes. However, others like Max Weber to Samuel Huntington claimed that cultural values are an enduring and autonomous influence on society (Ronald, 2000).

Cultural modernization refers to the modernization in the field of culture. The culture adopted the phenomena of modernization in its values and practices. The cultural modernization theory is also the part of the modernization theory furthermore the cultural modernization is diffused in

the Classical cultural modernization theory. In the cultural modernization, it includes cultural rationalization, secularization, individualization, differentiation and globalization.

Classical Cultural Modernization theory refers to the change within the culture with the process of classical modernization. In the process the change occurs that traditional culture transmits into the modern culture and from agricultural culture to industrial culture. The factors which are influenced on classical cultural modernization are economy, social, political, technology and international relations.

Application of Model and theory

With relevance to the topic, Cultural representation of *Ho Jamalo* and its musical modernization (A case study of Sheedi community, Qasimabad, Hyderabad) is the topic related to cultural music and the modernization process so in the society in which there is the existence of an individual will definitely having adoption of culture. Therefore, the culture impacts on the music and it vary due to difference of cultural features. As the western side of world is having different music due to the change in the culture as compare to the eastern side of world. Likewise in the context of Pakistan, there are different cultures which are living and having different way of living. Major are Punjabi, Pashtun, Sariaki, Kashmiri, Gilgiti and Sindhi. These all culture is having different ethnic songs according to their culture influenced. Moreover as they all are different from each other in living standard so their way of expressing emotions may also differ and express in the form of music. Like in Baloch culture there is Chaap dance along with music, Punjabi Saami, Seraiki Jhumar, Pashtun Attan and in Sindhi culture there is *Ho Jamalo* as the cultural music.

With the process of modernization, the modernity came in almost every aspect of livelihood. In the context of cultural change, cloth, food, dress, festivals, customs, traditions, music and many more are the part of it so with culture modernity, modernity came in these factors as well. As concern with the topic Musical Modernization of *Ho Jamalo* and cultural representation of Sindhi ethnicity (A case study of Sheedi community, Qasimabad, Hyderabad), the modernization in the culture music is due to the modernization of culture itself. The lyrical and practical modernization within *Ho Jamalo* is due to influenced factors like social, political and technological. These factors have influenced the cultural modernization and with this the cultural music also became modernized.

In the literature review, researcher will discuss ethnomusicology, the folk literature from prehistoric timeline with the anthropological perspective. Moreover literature review will be in the milieu of folk lore, folk songs, Pakistani folk literature and more towards Sindh and in Sindh precisely towards the folk songs. Researcher in literature review will be more focusing on the Folk song *Ho Jamalo* and its importance, how it is practice, different myths and process of modernization. The literature review from the side of Sheedi community will be also discussed by the Researcher.

3.4 Ethnomusicology

Sreekanth R a well-known writer in an article Echoes talking about Sindhi music in a section of it is trying to explore sound facts with the anthropological perspective. The facts of any land's biographical history are even witness through the music. The evolution of music is not justified with the evidences. These lines have explained the importance of music from the lens of anthropology. Musical anthropology use to collect evidence from the valid source for the evolution and history of music (R, 2002).

In an article titled Anthropology of dance: Anthropology of human condition author is trying to explain the general view of dance in the perspective of Anthropology discipline and the evolutionary point is view is point in front. As early anthropologist started working on the dance from the western-centric point of view, the evolution of dance were there from the non-western dance. According to this reference anthropologist compared the concepts, categorization, structure, function or aesthetics of western dance and non-western. Dance represents the culture and with the differences of culture dance pattern changes. For the understanding of cultural dance, the comparisons will be made within the cultures individual. Each culture has a unique

pattern of dance characteristics for movement, patterns, styles, dynamics and value from each other when we compare dance.

Across the world, there are folk and traditional songs. The traditional songs have different historical background, pattern and style. The traditional songs are mostly in the language related to that specific culture. As in the west specifically Europe the evolution of tradition or folk song is totally different. In the above lines writer is talking about the European folk music traditions. In North America when the European settlers arrived in 18th and 19th century, they brought with a them a unique pattern of folk music traditions. England provided a heavy tradition of folk music that music was based on the stories of love, loss and important events. Another settlers from Ireland and Scotland also brought a rich tradition of folk songs in Europe which is continuing till today (Olson, 2003).

3.5 Folk literature/ Folklore

Since the human conciseness through the civilizations of Mesopotamia and Egypt till the concept of writing in field of literature worldwide folklore was developed. Over the centuries of a vast timeline literature was written under many practices. Moreover, Lore of common masses was observed in the oral tradition since long. The field related to Lore is known as folklore in literature. Folklore is the side of cultural surroundings on which anthropological view put harsh light with soft focus. Based on graphic metaphors of harsh light and soft focus, anthropological worldview of harsh light denotes a concern for basic reality of folklore embedded with different region conditions in various settings. Folklore is based on legends, music, oral history, proverbs, jokes, popular beliefs, fairy tales, stories, tall tales and customs that are the traditions of a culture through which people show grief, happiness, bravery, heroic passions etc (Baloch D. N., 2014).

In an article *Folklore and Anthropology* written by William R. Bascom describes the anthropological perspective of Folk Literature that from where anthropologist started working on folk literature and what they have considered as folk literature. Folklore to the anthropologist is one of the important parts that go to make up the culture of any given people. Folklore is a gateway to understand the validate religious, social, economic and political institutions and to play an important role as to the transmission from one generation to another. Folklore transmits the culture from one generation to another generation but in this process anthropologist pave a way in length. The term folklore is referred as the things like folk art, tall tales, folk stories, folk music and these things are in the side of analysis, and this analytic approach is done by anthropologist. Moreover the relationship between folklore and rest of the culture is also concerned. In the last of this article author also provide its own view as he state that “In my own view, the most effective way to bridge the gaps between the different groups of folklorists is by a common concern with common problems, rather than by reliance as in the past upon a common interest in a common body of subject matter” (Bascom, 1953).

In another column published by USC Dornsife, Department of Anthropology titled as *Folklore and Popular Culture* defines the Folklore as the integral party of human being. Folklore as a subject matter studies the unofficial, the spoken and the tradition forms of expressed culture such as folk stories, myths, folksongs, jokes, folk poetry etc. The field of Folklore is too old as more than two hundred different genres are there such as folk medicine, ethnomusicology and folktales. On the interpretation of these materials various theories are made by the culture studies, anthropology, sociology etc (Gillam, 2010).

In an article, *The Importance of Folklore Studies to Anthropology* written by Marian W. Smith provides the relevance between folklore and anthropology and importance to study folklore in

anthropology. The view regarding this article is that there is apparent distinct between folklore and anthropology. Anthropologist has recorded material for the folklore like folk tales, folk story, folk poetry etc. additionally anthropologist interpret, analysis and research to new findings regard the folklore and also witness the current condition of folklore by comparing the transformation from past generations. If the anthropologist is interested in the function of folklore, need for the inclusion of the similar breadth of material under the milieu of the „Verbal Art“ and it becomes more imperative in the field of anthropology (Smith, 2012).

In an article titled as “The Musical history of Pakistan”, it is described as the language refers to the songs and music is the prominent culture of Pakistan. Pakistan is multiethnic country where there is diversity of culture. The cultures which exist in Pakistan are having different songs related to their languages. As music is also a culture phenomenon so the culture which are existing in Pakistan are having variety of songs in their language but few from those songs are ethnic songs. In the above article writer is talking about the music of Pakistan, the popular ranges of music are qawwali, kafi, fashioned one rock“n“roll and different patterns which are existing in the different cultures of Pakistan. Moreover there is also influence of Asian, Persian, Turkish, Arabic and modern day western. Nevertheless Pakistan has a distinct and entertaining music (Gabriel, 2010).

In an article of newspaper, titled as Pakistani folk music written by Hassan Ansari, the tradition of folk songs in Pakistan is very much popular due to variety of ethnicity and culture representation. Often the music of Pakistani folk song is comprised of emotion, love and feelings. In Pakistan each province is having its own folk song. Pakistan has created variety of singers in this Pakistan, as ethnic singers. The one who are top at the list are Sain Zahoor and Alan lohar from Punjab, Abida parveen, Allan Fakir and Mai Bhaghi from Sindh, Akhtar Chanal

Zahri from Balochistan and Zarsanga from KPK, these are the famous singers of their regions due to ethnic songs (Ansari, 2019).

In an article, Regional Folklores of Pakistan in the perspective of Sufi poetry and its role for peace and integrity written by Naz Farhat, co-author Kiran Sami defines the folk literature of Pakistan with emphasis to the poetry. The folklore of Pakistan includes folk songs, myths, folktales, fables, traditions, proverbs and customs of the provinces existing in Pakistan. It is claimed that folk literature of Pakistan carried out from the Great civilization of the world namely Indus Valley Civilization. History claims that the folklore of Pakistan is hook up by the poetry of the great saints of the land because they made alive the folklore for life time like Rahman Baba, Shah Abdul Latif, Baba Bulleh Shah, Sachal Sarmast and many more. With their poetry the presented various dimensions of folklore like influence of culture, folktales, traditions, folk songs etc (Rahman, Regional Folklores of Pakistan in the perspective of sufi poetry and its role for peace and integrity, 2015).

In a book section of book, Folklore of Sindh: Anthology of Prefaces it is founded that the Sindhi literature and written folklore is historical rich in a sense that it was dated back to Soomra Period about 1050 A.D. It contains comic of Folk Stories like „Sasui and Punhu“ which takes the area of culture, love as well as the milieu of the caravans that traded between Sindh and Balochistan, Folk Tales of birds, beasts and animals, Folk Poetry like Munajaat, Manaqibo and Maulood, Folk Songs are having four categories like for love and happiness Jamalo, Moro, Belan, for functional activities of life is Humaracho, Mandhiaro and Valarro. Moreover for Monsoon it is Varsaro and Panhari and for marriage it is Doro, Sawan, Trij, Jhalario and Relan. As mostly Sindhi ethnicity express their feelings of happiness by singing “*HO JAMALO*” and considered as an ethnic song for Sindhi people (Baloch D. N., 2014).

3.6 Folk songs of Sindh

When G.M Syed and other scholars reshaped Sindhi Aadbi Board in 1951, there they put the history of Sindh Dictionary, Classical literature and translations. Besides this he put the research for Sindhi folk literature and made responsible Dr. N.A Baloch for it. In the milieu of this Dr. N.A Baloch gathered 40 series of folklore, completed it in 1963 and published by Sindhi Aadbi Board in 1965 in the written form for the first time in the history of Sindhi literature. In the Sindhi literature the first book on Folk songs came in 1965 with the completion titled as “Lok Geet” was written by an extraordinary scholar, historian and also worked on Sindhi Classical poetry Dr. Nabi Bux khan Baloch. Moreover Second edition came in 2006 and later on the translation was started, different author translated this book in different languages. This book came into shape by the efforts made by Dr. N.A with collaboration folklorist, wise villager, the person who knows the lore orally. This Sindhi book deals with the Folk Songs of Sindh like Jamalo, Chhalo, Moro, Loli, Likhyo, Belan, etc.

Folk songs are the integral part of every country and language as well as it contributes a lot in the folk literature. Sindhi folk songs, Sindhi traditions and Sindhi folk are the pearls of Sindhi Folk literature. Tongue is the source of motivation so for the national patriotism folk song paved a way to the great way. It is not defined that from what point and whom made and sang the folk songs initially but at least it can be claimed that when there came the zeal of love, zest of expressions folks song paved a way to express out the feelings of love. When there started the ceremonies of marriage and festivals folk’s songs paved a way to express the feeling of happiness. Sindh folk songs are famous at worldwide and commonly known. In the domain of Sindh the folk songs are known to everyone at every corner and sang in the every event with the flow of time. *Ho Jamalo* is the common and famed folk song of Sindh. Chhallo is well

highlighted folk song of northern side of Sindh. However Chhallo can be explained as the token of love between the lover and beloved. Belan is basically the Folk song of Kohistan and famous due to the uniqueness of Belh, the double repetition of second hemistich or the double nature of verse (Baloch D. N., Lok Gatta, 1965).

In an article in Sindhi language titled as “Lok Geet: Awami adab Jo aaeno” written by Taj Joyo describes the folk songs as the reflection of genteel nation. Folk music is the first poetry of nature to the social beings and it explain the beauty of nature. Folk songs paved a way to the relaxation for social being and it bonds the relation of human being in natural life. In the world literature folk song of Sindh as the topic to research and explore is the utmost need of the current times which can paved a way to the beautification of world literature. The pioneer of songs in the world is the folk songs. Our motherland Sindh is full of folk song like the rest of the world, in every corner of Sindh the parts like Lar, Kohistan, and Thar etc are having treasures of folk song to explore. In Sindhi literature, Sindhi Folk songs are the versatile in a sense that these reflated the civilization community, history, customs and nation genteelly. When Dr. N. A Baloch explored the folk songs, he found Thar region as the most aware and full of understanding and working on folk song. The topics of folk songs of Sindh are mostly related the love with mother land, women, the existing professions of society, their feelings of love, happiness and sorrow (Joyo, 2011).

Author Rafique wassan in the paragraph of an article talks about the Sindhi Music. Sindhi is diversity land of Pakistan and within this diversity Music is also having very diverse types with the variety of buzz and colorful styles in it. Music in Sindh is performed with highly effective way and it covers a long history from a span of time. Instruments which are used for music in Sindh are mostly traditional one i.e., Chang, Borrendo, Harmonium, Tanbooro, Sharnahi etc. In

Sindhi music there is special selection of context and content. Song style and song variety differ in Sindhi music like traditional song contains ceremonial, classical, semi-classical, folk and Sufi music and from the preparation of various songs there is good platform. There are many singers, musicians and instrumentalists who are closely linked with this variety of song's style and forms (wassan, 2015).

3.7 *Ho Jamalo*

In a Sindh book titled as "Lok Geet", trace the history of *Ho Jamalo* and notorious of it as a Folk song. The author claims the widespread of *Ho Jamalo* carried out when the technology started enhancing and new staff being products like train, vehicles, bridges which impacted the lyrics of *Ho Jamalo*. Few lines as "will come at the bank of river at bridge- *Ho Jamalo*", "will laid down from train- *Ho Jamalo*", "will come on the Green motor- *Ho Jamalo*", "will return, down to lar- *Ho Jamalo*", "will come on the Sukkur bridge- *Ho Jamalo*". *Ho Jamalo* is the very common and famed folk song of the Sindh.

In a paragraph writer Dr. Arif Rana is talking about the ethnic song of Sindhi ethnicity that is *Ho Jamalo*. *Ho Jamalo* is a historical song that has a long history. *Ho Jamalo* is listened by many but don't know the context or the meaning of words at all with full sense of it. It differs with many interpretation. In this paragraph author claims that from three decades I used to listen the lyrics of *Ho Jamalo* but could not understand, now today I have interact with the local people and came to know that *Ho Jamalo* is the Sindhi ethnic song popular in Sindh region as well as in the Pakistan. It is the symbol of Happiness (Rana, 2019).

Translator Umaima Baloch, the translator of the book Folklore of Sindh: Anthology of prefaces narratives the idea of Dr. N.A Baloch that *Ho Jamalo* is the most popular folk song of the Sindh.

It is sung in chorus to the rhythm of Duhl (the kettle drum) side by side with a folk dance of the same name. She says that it is said as to have originated in Lar, the southern part of Sindh and gained the fame in whole country. The lyrics of that Jamalo representations likewise;

Chorus¹: *HO JAMALO*

Leader: Jamalo went, with camel men

Chorus: *HO JAMALO*

Leader: He went afar, down to Lar

Chorus: *HO JAMALO*

Leader: He had a golden wear, in little finger

Chorus: *HO JAMALO*

Leader: He had a fine wand in his hand

Chorus: *HO JAMALO*

Leader: His eyes were nice

Chorus: *HO JAMALO*

Leader: His teeth, pearls wreath

Chorus: *HO JAMALO*

Leader: His hair, curls bear

¹ The word Chorus generally defined as circle shape. In the context of dance, round shape is created by performers to dance in a circle shape.

Chorus: *HO JAMALO*

Leader: Happy ho! He has come

Chorus: *HO JAMALO*

Leader: Auspicious is his return

Chorus: *HO JAMALO*

While finding the literature review, research finds different narratives in the literature. Music is the source of communication for a long in the human civilization for a longer that existed in the universe. The writer Waqas Javed explained the *Ho Jamalo* in the context of one narrative that is related to the Jamal Khoso Baloch. *Ho Jamalo* is a Sindhi language folk song that started with the Jamalo Khoso Baloch according to the writer. Jamalo Khoso Baloch was born in Sukkur at the time of British-occupied India but today in Sindh Province of present-day Pakistan. He was sentence to jail and ordered till hang. The jail was near Sukkur Bridge which had been recently built for trains by the officials but was untested. The government announced that whoever test-drove a train across the bridge would be given a prize. Jamalo sent a letter to government officials by stating that he is willing to cross the train on one condition that he will be released from the jail and not be hanged. So government accepted and he crossed the train successful. After his success his wife sung the song in his celebration which was *Ho Jamalo*. O Munhinjo khatti ayo khair saan, *Ho Jamalo* HO Jeko Sukkur wari pul taan, *Ho Jamalo* Ho(O my beloved win peaceful Oh the beautiful, the one who successful won the event on sukkur bridge Oh the beautiful) and from that point it became famous one (Arain, 2018).

Another narrative Elim ud din writer is narrating another point of view that *Ho Jamalo* is more older than the creation of sukkur bridge, sukkur bridge construction was started in 1889 and ended in 1932 but *Ho Jamalo* is for more older than this. *Ho Jamalo* has to do nothing with sukkur barrage or colonial ruler. This is another perspective which is found related to the origin of *Ho Jamalo*. As one of the great scholar of Sindh Dr. Nabi Bux khan Baloch also stated the problem in the words that instead of *Ho Jamalo* it is Hej maa halo (move with the proud and grace) which was used to be slogans of warriors and later on with the passage of time it became *Ho Jamalo* (Mazari, 2018).

In a Urdu book titled as “Sindhi Saqafat ka naya dour” written by Dr. Kamal Jamro talks about the new era of Sindh culture in which he described the famous folk song of Sindh “*Ho Jamalo*”. *Ho Jamalo* is the very famous folk song as well as of the country. The person who even do not understand the lyrics of *Ho Jamalo* or even Sindhi language but make the one dance with full rhythm. In Pakistan the theme of every folk song from various region is quite relevant to one another. In Punjab Jugni is the famous character of a woman and well known folk song of Punjab „Jugni“ likewise in Sindh Jamalo is the famous man character and well known folk song of Sindh „*Ho Jamalo*“, both the folk songs represents their culture. Jamalo is the rough side of word Jamal which means beauty. In our country it is common and old tradition to incorrect the version of name, it is done on the basic of love. With reference to this tradition the Jamal name was famed incorrect and with this from Jamal it became Jamalo and famed as the folk song *Ho Jamalo*. According to this folk song there are many different narratives on the origin in Sindh one of them is that Jamal was a brave man and racier who got victory on his opponent and with his victory, the person present there sung the sing *Ho Jamalo* in his appreciation. Another narrative which author has present is that the incident of Sukkur bridge. Jamalo Khoso Baloch was born in

Sukkur at the time of British-occupied India but today in Sindh Province of present-day Pakistan. He was sentence to jail and ordered till hang. The jail was near Sukkur Bridge which had been recently built for trains by the officials but was untested. The government announced that whoever test-drove a train across the bridge would be given a prize. Jamalo sent a letter to government officials by stating that he is willing to cross the train on one condition that he will be released from the jail and not be hanged. So government accepted and he crossed the train successful. After his success his wife sung the song in his celebration which was *Ho Jamalo*. O Munhinjo khatti ayo khair saan, *Ho Jamalo* HO Jeko Sukkur wari pul taan, *Ho Jamalo* Ho(O my beloved win peaceful Oh the beautiful, the one who successful won the event on sukkur bridge Oh the beautiful) and from that point it became famous one. This narrative got farmed when there came the wave of social media and this narrative was popularized through social media there was no reference regarding this on social media. Another narrative which author has presented with reference to Dr. Nabi Bux khan Baloch, Jamal name a person left his tribe and stay on the side of Lar (Southern part) for some year with Jatt tribe from where he left with rich status, on his return with rich status his tribe sung *Ho Jamalo* and the lyrics are paving evidence for this narrative which is given as;

۽مهي جوج ملوجت سان

هو جملو

۽مهي جيڪي آيوخ ڀرسان

هو جملو

۽مهي جولڙي آيو. ڙڙ ڏاوهه

هو جملو

جی هڪي سرويولڪڻ هٿ ۾

هو جملو

Another narrative is that Jamalo was well experienced of Horse riding and arch man who left far away from his native place and for long time he did not return and his family perceived him as died and with his return his family sung *Ho Jamalo*. By summing up all narratives author put a statement in the end that in every narrative of *Ho Jamalo*, Jamalo is shown as brave young man and the place commonly Thatta, Lar, Kohistan, Sanghar, and Dadu. Now a days *Ho Jamalo* is the most played, most common and most practiced folk song of Sindh with famed of this new poet has changed the lyrics of *Ho Jamalo* like Shaikh Ayaz, Niaz Hamayuni, Ali Gul Sangi and many more (Jamro D. K.) .

3.8 Musical Modernization

With the raise of modern technology in acoustics, in every aspects of musical world there came the changes. Sindhi Music is one of included, although it has strong roots and remained intact. The traditional one is the basic characteristics of Sindhi Music. The ritual music of Sindh is softer in nature. However with the passage of time and advancement, now it is turning towards the fusion music. The changing point started from 1990s when renowned singers of Sindhi Music namely Syed Suleman Shah, Jalal Chandio and Rubeena Hyderi came to fore. The change in Sindhi music came when music came under the influence of western music. In the recent times singers many have followed in the tracks of Jalal Chandio, others have taken their own path carved out their place in the traditional school. The current story of Sindhi music is a unique. Stretch traditional singers like Suhrah faqir and Zarina Baloch still use to follow the

traditional school, Moreover new generation is contributing new themes and style in Sindh Music (Shaikh, 2012).

While finding the literature review from a book section found out the modernization process of tradition music towards the 21st century of Subcontinent. The book titled as Musical Notes, the musical history of the Subcontinent is older more than 5000 years. The oldest Music namely Vedic music changed under Turko-Arab-Persian influence lasting for over a thousand years. In 13th century the music of subcontinent was in the two schools of music, one was northern Indian Music and another one was south Indian or the karnatica music. Before the Muslim there was just ritual form of Chhand, Durband and Dhurpad. Later on Muslims added Khayal, Thumri, Dadra, Tappa and Ghazal in the music as the new flair. Tradition music of Subcontinent was so rich and productive big names were Allah Diya, Ashiq Ali khan, Abdul kareem khan, Abdul waheed khan etc. It put a lot of changes in music after the Independence; Pakistan had very productive artistes like Rohsan Ara Begum, Allah Ditta Khan, Umeed Ali Khan, Bundoo khan and many more in the list. In the film music of Pakistan there are simplicity and beauty in the poetry with the touch of culture, love, nature etc. there were the concept of music theatre till the 1980's it was like this and it was on peak in the 1950's. After the 1980's Film music was influenced by western and it converted into pop. Pakistan is country where folk music is so much popular over the centuries and it is considered as the true culture heritage. With the modernization of music, it influence the folk music as well like the new instruments introduced in the music industry and the originality of folk music got start converting in the modern, hop pop and Dj like music. Therefore, with reference to *Ho Jamalo* the ethnic song of Sindh region initially it was sung by the women and man with their oral voice of chorus and leader concept but today with the modernization it relates with the technology and technologies had played a

vital role in the modernization of *Ho Jamalo*. *Ho Jamalo* from original voice of human being with the sense of feeling in it, now it is convert into the transistor, television, loudspeakers and now audio cassettes and CD. In future *Ho Jamalo* will not be observed as it converts from tradition to the modern with the passage of time it will get more changes (Shaikh, 2012).

3.9 Gender Role

“Gender inequality is a universal phenomenon, with, in general, greater discrimination being practiced against women. Although most of the developed nations have, over the past fifty years or so, sought to close the wide gap between rights for men and rights for women through various laws and socialization processes, gender disparity in the developing nations of the world is only just beginning to be tackled seriously at different levels. Among various developing countries and regions, South Asia, and especially Pakistan, unfortunately stands at the lowest pool of gender inequality” (Jabeen, 2014).

As the men use to arrange Raag to entertain and refresh the soul, likewise women as well use to sing Sahraw to entertain them. In all the occasions of happiness like engagement, marriage, naming ceremony etc. women from neighbor get together and invite the neighbor women to participate in Sahraw. Moreover, Raag can be done by a single person but Sahraw cannot be performed by a single lady it needs a group to perform. The evolution of Sahraw cannot by claim that from which point was started but it can be said that this is with the human birth. The literary meaning of Sahraw, the one which is sung in simple words it is sung by the ladies in group on the occasion of happiness. Sahraw is the particular folk song of Sindhi women sings in the every corner of the Sindh. In old traditions, traditional women use to perform Sahraw and it’s the pure Sindhi word (Rehmatullah, 2008).

In an article written in Sindhi language found on online source while searching for literature, deals with the women participation in *Ho Jamalo* from tradition to modern. Sindh folk music *Ho Jamalo* is the part of every ceremony of happiness like marriage, naming ceremony, musical ceremonies etc. and there the participation of women is equally witness. Many narratives related to *Ho Jamalo* preferred as *Ho Jamalo* sung by woman as the wife of Jamal and from the old times *Ho Jamalo* was practiced by women on Dhol in the group at every ceremony of happiness at the start and end. In the Modern times women right activist are not having concerns on the lyrics of *Ho Jamalo*. They presents the idea that this *Ho Jamalo* is having praise and nomination of men as brave and young in spite of this there is no nomination of women in this. So on the Sindhi Cultural day women practice the new lyrical *Ho Jamalo* in front of whole world and this step paved a way to the modernization of music from tradition and also in the modernization of *Ho Jamalo* in descriptive form as well as practical form. The new lyrical *Ho Jamalo* of women is not written by any one woman but many of them are involved (Raiza, 2020).

3.10 Sheedi Community

Sheedi community currently existing in province Sindh, Pakistan is a unique community with the comic culture. Sheedi original is from Arabic word “Syedi” which means “my lord”. Sheedi is from Sidi. Sheedi community is mainly focused with relevance to Hoshoo Sheedi, the martyred general of the Talpurs, who had fought the British army bravely and was buried in Pakka Qila in Hyderabad. The researcher has more focus on the Sheedi community that is ancestors of Hoshoo Sheedi (Ahmed, 2011).

Researcher has found the online publication about Sheedi community of Pakistan. It describes the origin, history and life standard of Sheedi community existing in Pakistan. Sheedi existing in Pakistan are the Afro-descendant community of South Asia is commonly and collectively known

as the Sheedis. Sheedi existing in Pakistani are not the monolithic group, divided up into the four distinct groups. Commonly Sheedi of Pakistan is resident of Southern Balochistan and Sindh. Historically, Pakistan and Africa got contacted first time on 8th century when Arabs and Muslims brought East African Slaves through ports in Balochistan and Sindh (Bhatt). The next point to get connected was during 16th century when African slaves were brought on the Makran. These slaves were brought and become the present resident of there. Today there are almost 250,000 having four clans namely Kharadar Makan, Hyderabad Makan, Lassi Makan and Belaro Makan. Firstly these people settled in Makran coast in Balochistan and lower Sindh. Sheedis, who are predominately Sufi Muslims and revere many saints, Sufi saint Baba Pir Mangho is the patron saint of the Sheedis. The Mela of Pir Mangho is the prominent event of the Sheedi community that draws participants from all over Pakistan and globally. Sheedi community is mainly focused with relevance to Hoshoo Sheedi, the martyred general of the Talpurs, who had fought the British army bravely and was buried in Pakka Qila in Hyderabad. Sheedi community is being discriminated by the common masses due to the basis of caste system and colorism. It is just because of the African heritage of Sheedi Community existing in Pakistan. Moreover, they are also denied access to well quality healthcare, education and transport which pave a way for them in an arena of poverty.

As in the research, there is the case study about Sheedi Community in which research has to give a touch of Sheedi community of Qasimabad, Hyderabad Sindh and their tradition folk music like the most famous ethnic song of Sheedi community “Sheedi basha hum basha” and Mugarmano, Moreover, their narrative and practice of *Ho Jamalo*. With reference to this researcher has found an article titled as Sheedi basha hum basha: black people dance away sorrows, Sheedis ethnic song is Sheedi basha hum basha performed in every event with the start of it. Ethnic song of

Sheedi community Sheedi basha hum basha and they also believe and having rich practice of Mugarmano dance, mark of celebrating and reviving the happiness Hazrat Bilal. Mugarmano is the dance which is also performed in the famous festival of Mangho Pir. In Sheedi culture, when there is a dance it is not like that few selected to dance and few watch but it is participated by all the people present there (Dawn, 2009).

CHAPTER NO 4. AREA PROFILE

In our changing world nothing changes more than Geography. To create the good understanding about any geographic location one must be known fully of the few factors like the geographical location of that particular place, history of place, climate change, tradition and customs, living patterns, etc. Moreover, in the discipline of Anthropology in the researcher work locale is very essential part for the purpose of field work.

4.1 Locale

The main purpose for doing research on this topic “Cultural representation of *Ho Jamalo* and its musical modernization (A case study of Sheedi community)” is to create an understanding of transformation of *Ho Jamalo* from tradition to modernization. Moreover to witness the practices of *Ho Jamalo* within an activist community of Sindh namely Sheedi Community living in Hyderabad (Qasimabad) and to provide difference with other communities living in Sindh that how Sheedi Community perceive *Ho Jamalo* differently. This is the fact that *Ho Jamalo* has changed from the traditional to modernization. Many narratives are witness with the passage of time. In the above given topic, there is a lot of work to do and the locale which research has chosen is just because of the community that it is a different community in Sindh and Hyderabad is known as the cultural hub of Sindh. In this research researcher has tried to explain the modernization of *Ho Jamalo* and provide the narrative of Sheedi community that how they do the practice of *Ho Jamalo* differently from others.

4.2 Geographical location of Hyderabad

Hyderabad the ancient city of Pakistan is located in Sindh, the very old and cultural rich province of Pakistan. It is the part of the worse Indus plain, the land is vast sedimentary along the course of the Indus. The Indus separate area Dadu from Hyderabad extends 110 kilometers along the

western verge of the region. There are mountains or slopes anyplace in the area aside from some little hillocks an off shoot of kirthar limestone center Eocene range known as Banjo Taker. The run parallel in the stream Indus for around 22 kilometers south of Hyderabad city. The most significant level of this little slope is known as Gaho which is about 75 meters above sea level. There are likewise two little hillocks on the north of Tandu Muhammad khan town. They are named Budhaka Taker.

Hyderabad geographical coordinates are 25 22" 0" North latitude and 68 22" 0" East longitude with an elevation of 13 meters nearby 43 feet. The city is situated on the east bank of the Indus River and 150 kilometers away from the capital of Sindh, Karachi. In the surroundings of Hyderabad, there are several cities are situated with the distance of few kilometers like kotri at the distance of 6.7 kilometers, Jamshoro at the distance of 8.1 kilometers sloping from direction North-east to south-west, Hattri at the distance of 5 kilometers lying to the north-east of Hyderabad and Husri at the distance of 7.5 kilometers lies to the south-east. The total area of Hyderabad is almost 292 kilometers square.



Figure 1 Map of Sindh-Hyderabad

4.3 History of Hyderabad

Old Neroon Kot and current Hyderabad is one of the city which was invaded by the Muhammad bin Qasim in the eighth century. During that time the fort was the ownership of Buddhist monks who directly surrounded to the young Muslim rites. A thousand years' latters, Ghulam shah, the Kalhora chief, bursts" the desert and coup the usurping brothers. He in 1757, due to change in the course of river Indus that gnarled the fort and inhabitation, well-ordered for the production of the new fort and give another name the new settlement as a Hyderabad to pay high opinion and homage to Hazrat Ali (RA), the quarter caliph. The existing fort was constructed inside a record

time of two months. The basis of stone carries the date 1183 AH (1769) with a prayer “lord bring peace to the city”. Subsequently, the district accepts a first position in the history of Sindh. In the year 1783 the Kalahari dynasty was brought down by the Tapir and Mir Fateh Ali Khan Talpur shifted the capital to the Hyderabad and modified the town.

With the annexation of Sindh after bloody battle at Miani (approximately 20 kilometres from Hyderabad) by the British government in 1848, Hyderabad was made the district headquarter and Captain Deboroni was appointed as the first collector of the cap. The previous township is built in a sloppy manner. Its main bazaar known as Shahi Bazaar, has an average width of close to 6 to 7 beats. It is constantly crowded with people who flock the shops for the purchases. Prominent buildings in Hyderabad are Shabazz building (previous one –unit building), Niaz stadium, Sindh museum, land bank, circuit house and the changed offices of revenue department and government transport (S.R.T.C), Gadu Bander one the western side of the Indus, where a gate in the Hyderabad city. It was put together by the Gulam Shah Kalhoru under the direction of Guddu Mal, his loyal courtesan. Hence it was called Tandu Guddu. At present it is a suburb under the name of Guddu Bander or Husainabad. Near this site Asia’s first Psychiatric hospital was built by Sir Cowsjee Jehanbir in 1864.

The British regime and civil society also built many unique buildings that are sprinkled through the older parts of the urban center. The main clusters are located on Tilak Incline, Hyderabad, Pakka Qila, market area and Shari Ghat sections. A huge majority of these groups has now been taken down to the earth due to the commercialization and, now, just a handful of them are still bearing up. The metropolis was at one time renowned for its wind catchers locally called “Mangh.” A simple architectural device that gets wind and helps preserve the inside of a building

cool. Thither was a time when you could see a wind catcher on every rooftop in Hyderabad. Today, nearly all of them are gone, changing the cityscape for good.

Researcher's interest develops from his student's life in the yesteryear. He employed to lead a walk from his old college campus, exit through the Hyder Chowk, Gari Khata and into an old bazaar, that is a street for women of Hyderabad, also known as Resham Gali. Despite how crowded this particular path is, you will still be struck by the beautiful buildings prevalent here that were built in the pre-partitioned area. Your path will be surrounded by books stalls, stationary shops, bakeries and small dhobis along the road. If you look up, you will be captivated by the superlative stonework galleries, trellises, floral motifs inscribed on facades, windows, balconies and jharokas. We had a point bus that used to take us back to the campus at 7pm. By immediately, our shopping spree would end and lights would begin burning up everywhere, lighting up the entire expanse. At this time, those mansions looked grand, elegant, gothic and almost surreal; it looked like if you came to them, they would suddenly evaporate into the evening mist.

Oblivious to the dense traffic and profitable activity, the shades of these once magnificent buildings have an air of grief that swells and seemed to encounter the entire arena. Seldom, a window would open up and womanhood or a child would lord outside and then closes it, leaving the building in its solitude again. The quick devastation of such old buildings is a risk to the city's vibrant cultural and splendid heritage. It is a time to classify the risk and linked the ruling classes should involve action and reserve inheritance which relations us with the story.

Hyderabad was founded in 1768 on the site of the antiquated town of Nīrun-Kot by Ghulam Shah Kalhora, the virtuous leader of Sindh; it was named for the Prophet Muhammad's child in-law, 'Alī, otherwise called Ḥaydar. It remained the capital of Sind under the Talpur rulers, who succeeded the Kalhoras, until 1843 when, after the close by clashes of Miani and Dabo, it gave up to the British and the capital was moved to Karachi.

Joined as a district in 1853, it is a significant business and modern focus. Financial exercises incorporate material, sugar, concrete, and hosiery factories, and the production of glass, cleanser, ice, paper, and plastics. There are concealing tanneries and sawmills. Ornamented silks, silverwork and gold work, and lacquer ware are likewise created. Imperative ancient pieces incorporate the burial chambers of the Kalhora and Talpur rulers, castles of the previous amīrs of Sind, and a stronghold (constructed 1782). Recently created settlements and mechanical homes encompass the clogged old city territory. Normal for the city are badgers ("wind-catchers") fixed to rooftops to get ocean breezes during the hot season. A medical clinic, metropolitan nurseries, zoo, sports arena, and a few abstract social orders are in the city. The Ghulam Muhammad (Kotri) Barrage, including a lock to encourage waterway traffic, gives flood control. The University of Sind with various collaborated schools, established in 1947 in Karachi and moved to Hyderabad in 1951, lies over the Indus. Other instruction needs are served by various government universities, the Liaqat Medical College, and specific professional foundations.

The encompassing locale is a huge prolific alluvial plain, aside from the sloping area of Hyderabad city, reaching out along the east bank of the Indus. Development is needy upon waterway water system. Millet, jowar (sorghum), rice, wheat, cotton, oilseeds, and mangoes are the central yields. Bungalow crafted works incorporate leatherwork, coated stoneware and tiles, lacquer ware and susi (striped cotton material) from Hala (north of Hyderabad city), khes (cotton

covers), and susis and anguchahs (cotton fabric) from Nasirpur (upper east of Hyderabad). Notable destinations incorporate Bhit Shah (4 miles [6 km] east of Hala), containing the burial place of Shāh ‘Abd-ul-Laṭīf (passed on 1753), the artist and Ṣūfī holy person, and an old Buddhist stupa. Metropolitan agglom. 1,459,000

4.4 The people

The population of Hyderabad is comprises of several heterogeneous groups and civilization divided into different castes, religion, tribe, races etc. The main races living in the district are *Talpurs, Syed, Bloch, Soomra, Mirza, Sheikh, Memon, Khattris, Qurashes, and Abbasi*. Different groups of minorities are also found developed in the district. They are mostly *kolhies, Bheels* and *Mengwars*. People of the commercial area have its shoes for different sub cast making different kin groups. Those who migrated after independence are known as *Muhajar* (an Urdu speaking community) the main race between them are *Rajput* abuse *AnsariMirza*. Most of the Hyderabad Urdu dialogue people and belong to elite class.

4.5 Climate of Hyderabad

Hyderabad is the city, which is having the hot desert climate with the warm conditions near year round, but nearby winds of Jamshoro district moderates the hot climate. The structure of Hyderabad city homes are as “wind catching” towers that pipe breezes down into living quarters in order to mollify heat.

The climate of area is in general unassuming. The long stretches of May and June are hot during that time with a concentrated and least temperature of 45 and 30 centigrade. This is trailed by a sudden fall in temperature during the night with a charming breeze, which makes night agreeable. December and January are the coldest months with greatest and least temperatures of 25 and 11 centigrade. Rarely the cold winds from the side of Balochistan make the colder time

more pleasurable. Humidity variations mostly elevated about the end of August, which is at less rate in May when the air is startlingly dry. Haze is usual in the cold season at Hyderabad.

The rainy area is southeast of Hyderabad where the heavy rainfall occurs. Rainy season mists ascending from the Arabian Sea pass over the country without any shower, there is rarely shower in the month of July. In the season of winter, there is rainfall of the cyclonic breezes, which are being adrift from the Persian.

4.6 Flora

The plant life of an area is determined by upon the filth and the amount of moisture available Hyderabad district, being on alluvial, therefore, plants suitable for an alluvial region are found in the territory. The leading Tories are *Babul* (*AcaciaArbic*), *Kandi* (*ProsopisSpecigara*), *Ganduri* (*CordiaLatifolia*), *Bahan* (*PopulsEuphrafica*), *Ber* (*ZizphusNumularia*) and more than a few varieties of *Plai* (*Tamariskgallica*) and *Jhao* (*TamariskDiocia*). On the road side and in the grounds the bar (*FICA indicia*), the papal (focus religious) the sires (*mimosa serosa*) the neem (*Azadirachta areaindicia*) and tamarind (*tamarinds induce*) are filled with. No of gorgeous floors found in forms, landscapers and elsewhere in the region are rising (*rose Damascene*) tuberose (*pollinates tuberose*) and so on.

4.7 Fauna

The animal life of present in a particular region with reference to time is known as Fauna. Usually the Fauna of a region depends upon the vegetation existing in the particular territory. The ceaseless and rapid colonization has deprived the area of vegetation, which has resulted in lessening the wild life. In the current time at the area profile, hyaenas and wolves are average and foxes are caught in the headlong contracting range of the dry waste.

4.8 Qadam Ghah Moula Ali

Qadam Ghah Moula Ali is located at Hyderabad Sindh more specifically on the railway station road at the site near Pakka Qila (fort) of Hyderabad. Before the partition of subcontinent it was famed as “shah ja Qadam” (foot prints of shah) but with the passage of time it is known as “Qadam ghah moula Ali” (foot prints of Moula Ali) the last caliphate of Islam.

The tourists and devotees use to come from all over the Pakistan besides this from India, Afghanistan and many other countries many devotees use to come and pay their devotion there. All the devotees come to pray and achieve their heartily wishes. Their wishes based on their dedicated beliefs about *QadamGah*. The footprint of Malaya Ali as was first unveiled to the common people, at least already the 250 years ago, earlier the manufacture of the building of the shrine where *Qadams* (footprints) are kept. There are two stones of footprints; one of them is called (Missoula) which holds the print of both hands, both feet, print of knees, forehead and nose of Hazrat Ali a.s. When these stones were brought here, the print of knees, forehead and nose were very clear. Hence, they were not covered therefore the print of knees and nose and forehead are one way or another weathered. The second stone contains the prints of the lion of hazard Ali as named about “Abul Haris” and the horse of his named dual dial. This is the place which tributes in many context of Hyderabad, like it is religious hub place, tourism site, etc.



Figure 2 Qadam Ghah Moula Ali

4.9 Pakka Qila

Pakka Qila (Fort) of native ruler of Sindh located right in the center of Hyderabad Sindh. Pakka Qila is the historical site nourished with the beauty of art and architecture of Sindh. Moreover, it flourishes the beauty of culture as well.

The fort was built during the time of Kalhora time period when floods came in Khudabad and the ruler of that time from Kalhora tribe, Ghulam Shah Kalhora decided to shift his capital to a new place in the late 1760s. They decided to build their new capital on the site of an ancient fishing village named as Ganji. The fort construction was headed by Diwan Gidumal. The construction of fort was ended in 1768. Due to the usage of Pakki or burnt bricks in the construction of fort, its name became Pakko Qilo in Sindhi and Pakka Qila in Urdu.

In the book named as *Scenes in a Soldier's life*, published in 1848, J.H.W. Hall describes the fort as follows:

“The walls of the fortress are built of brick and stone, and are of immense thickness; it is about half a mile square and contains nearly 1800 dwelling houses; some of them are the palaces of the Ameers of Scinde; in its interior there is also a very lofty tower mounted by seventy-six steps to the top, in which are placed four large pieces of ordnance, 84-pounders of Persian manufacture.”

Pakka Qila is the famous historical, visiting place of Hyderabad. However, unfortunately it is tragedy that the walls have been falling down for a long time because of lack of interest, losing the large benefit.



Figure3 Pakka Qila, Hyderabad

4.10 Sindh Museum

The Sindh Provincial Museum was set up in 1971 to gather, protect, study, and show the records of the social history of Sindh. The gallery includes the set of experiences and legacy of Sindh and Indus Valley Civilization. Its assortment incorporates things from different decision times of Sindh including Samma, Soomra, Kalhora and Talpur periods. Isolated into two segments its presentation exhibitions likewise incorporate a perspective on Sindhi way of life, the home, beautified with family unit items and life size models speaking to an ordinary day-by-day life of the Sindhi public.

The Sindh Provincial Museum is arranged on the National Highway, close to Rani Bagh Qasimabad, Hyderabad. The Museum is situated at a magnificent area of Hyderabad, the second biggest city of the region, which was established in 1768 by Mian Ghulam Shah Kalhoro, the renowned leader of the Kalhora administration, along the bank of the River Indus upon the remnants of Neroon Kot.

The Indus Valley Civilization, known as Mohenjo-Daro, is on the rundown of world legacy being perhaps the most seasoned civilization of the world. The Museum gives an understanding into the Sindhi culture and conventions portraying the town life, just as the old way of life. It additionally incorporates most punctual ancient rarities uncovered from the site of Mohenjo-Daro. It additionally permits guests to get a brief look at the town way of life and within a Sindhi home: previously and the present.

The Museum, besides keeping up models and antiques of Sindh, identified with the old, archaic and current periods, has set up an exhibition where commitment and works of some famous characters have been shown. Nonetheless, what fascinated me was that the most praised people,

who assumed an essential part in the improvement of artisanship, culture, training and headway of Sindhi society, and without whose consideration history of Sindh would look fruitless, are sadly absent.



Figure 4 Sindh Museum

4.11 Religion

Religious is based on two kinds. One group is comprised on Muslims and other one is a Hindu. Muslims are the 90% of the total population and 10% of them belongs to Hindu religion. In Muslims there is further subdivided of Sunni and Shia.

4.12 Ethnicity and tribes

The population of Hyderabad comprises a number of various group and culture. Hyderabad is divided into the two halves Qasimabad and Latifabad. In Qasimabad, easterly Sindhi and siraiki people are settled. In the arena of Qasimabad there are there are the castes Talpure, Baloch, Sayed, Soomra, Mirzas Shaikh, Memons, Khattris, Qurashis, Abasis and mostly the Sindhi speaking people are settled. On the other side Latifabad includes lots of Muhajirs, some of Pashto tongue and immigrants from Panjab can be set up steeled in the countless part of the district.

Diverse groups of interest group are also found established in the district. The main cast in the terms of religious are Bheel, Kolhi, Bagri, Gurrira and Malihi. Meanwhile the religious minority in Christian community are Maseeh and youhana.

4.13 Language

In the locale area there are few languages people use to speak but two languages are mainly the source of communication and frequent in region namely Sindhi and Urdu. It reflects the population of the Hyderabad; mostly the residents are Sindhi and Muhajar. Sindhi can be considered as the street language of Hyderabad. Due to various reasons, many of other communities who travelled from outside to Hyderabad have adopted Sindhi language as the source of communication in their daily life.

4.14 Food pattern

The food of the less fortunate class is typically jower, wheat and rice, while the fish is dispensed at times. Among the more extravagant class, lamb, poultry, rice and wheat are eaten, yet the initial two sorts of food are limited generally in the Muslim part of the individuals. In the rice

delivering territories of Tando Muhammad Khan sub-division, individuals are utilized to taken ascent around evening time and bread composed from rice flour in the day. Vegetables, sheep, fish and fowls are taken offering to the methods for the client.

The resident door lamb very occasional that is the reason; they utilize throbs and vegetable rather than sheep. Milk is significant of diet around evening time around evening time. The staple food of those dwelling in the flood territory (Hala development) is wheat chapatti during the day and rice and milk around evening time. In large towns like Hyderabad rich nourishments, both terrain and worldwide territory burned-through. Consequently, the Pulao, Biryani, shejkhkabab are taken. Tea is regular among all the individuals. A wide range of district and Europe confectioners is taken particularly on uncommon functions. Hyderabad's rebri (dissipated milk with sugar) is well known subsequently utilization of liquor is shared among Hindus.

4.15 Economy

Hyderabad is well known for its glass industry and the glass products are fairly cheap and many varieties and designs. It is also well known for its bangles, which are famous throughout Pakistan. There are around fifty karkhanas eleven factories which bangles are manufactured. Male-female and children are engaged in core making activities. It was a time when the core manufacturing work was hierarchically divided.

However, the passage of time, another settler has joined this field and now choori manufacturing has become the main sources of income. The main center of commerce and business is the shahhi bazr and the market to the north. The shahi bazar but is quite narrow for most of the lenth. It takes off the fort and terminates at the karamay clock tower. The other marks are Resham gale,

Sarafa gale, Chhotki gale, Soldier bazaar and the shopping center on the Tialak incline. The buildings on either side of the shopping center are quite imposing and handsome.

4.16 Qasimabad

Qasimabad is considered as a tehsil of Hyderabad city. It is located on the western side of Hyderabad. It is assumed that tehsil is named after the invitation of Arab Muhammad Bin Qasim. The main roads of the city are organized link with tehsil, Qasimabad namely Hyderabad bypass, Jamshoro road, National Highway 5 and Thandi Sarak. Qasimabad is known as residential area with respect to this there is every facility for peaceful livelihood like markets are there at every turn of the tehsil, mosques like Gulistan-e-Sajjad houses Faizan e Bilqees Masjid, academic institutions are surrounded by private and public both. The residents of town are mostly belongs to Sindhi ethnicity Muhajir ethnicity. Mostly the culture of Sindhi ethnicity is followed here and activities followed by Sindhology are performed here. To celebrate and value Sindhi cultural practices, traditions and customs, Qasimabad is flourished with a museum famed as Sindh.



Figure 5 Qasimabad Hyderabad Area Gate

4.17 Safar Sheedi Goth

Safar Sheedi Goth is the village of Sheedi community in Hyderabad near Qasimabad. The village is comprised of 100 to 150 houses of Sheedi residents. However the house is mostly “Pakka” in the pattern. The other caste residents are Sayed, Dahari in the Safar Sheedi Goth the basic facilities of life are there, for Medical purpose they use taulka hospital, for Education there are two famous private schools nearby one of them is The City School and another one is St. Bonaventures High School Qasimabad. The markets are available at Safar Sheedi Goth where all the accessions can be found easily. Mosque is there for the residents. The occupation people are having there are mostly men use to drivers and women use to housewives and works inside the house. Moreover, most of them are shopkeeper at their villages.



Figure 6 Gate way to Safar Sheedi Goth



Figure 7 Another Gate way to Safar Sheedi Goth



Figure 8 Children at Safar Sheedi Goth

4.18 Livestock

Cow, goat and sheep of the Sindh catalyze and plentiful. Camels, Horses and donkeys are common animals found in Hyderabad. These animals are used for the different purposes like in fields to do the cultivation, in daily life to take the weight etc. In the context of nutrition, milk and flush of Camels and Horses can be used as well and this paved a way for economy activity

as well. The horses of Sindh are small but hardily, active and capable of enduring much fatigue. The donkeys are small in size, but are strong and hardly and thrive on the coarse fare. The mules are large, strong, handsome and quick in rate of progress.

4.19 Industrial influences

Before independence there was hardly any large scale industry in Hyderabad district. Since 1947, industrial development has made great development with the establishing of textile mills, Tullo, vegetable, and oil factory and numerous ginning and tanning factories. These industries are unremittingly brimming with a variety of engineering units.

4.20 Industries

There are a number of mills of textile, oil, soap, tanneries, tiles and bricks manufacturing units, glass, cement, sugar, bangles, biscuits, beverage etc. The bangles manufactured here are famous throughout Pakistan. The cottage industry is also very active includes hand looms which are scattered in various parts of Hyderabad city. Hale is known for lacquered woodwork and glass pottery. The newspaper is famous for kthesis, cozies and ajrak.

4.21 Occupation

Hyderabad is multi occupational city of Sindh due to variety of people living in and having more opportunity. Hyderabad is an industrial sector apart from this it is agricultural center. There are different chances of employments. With reference to agricultural sector, more opportunity opens the door like business, labor hood, etc. The occupations vary from agriculture to business, from public related sectors in their envelopment in industries. Being a regional and district headquarters, rare departments of the governments of Sindh are based here. This provides a good section of people engaged in government and private service. The woman also succours their

husbands in money-spinning activity and changed actors, principally agriculture, education and wellbeing related sectors.

4.22 Cultural attractions

There are many cultural attractions in the premises of Hyderabad which aimed to promote culture of Sindh. In the cultural attractions included theater, auditorium, forts, historical site etc. due to these cultural attractions and variety of various ethnicity, Sindhi culture is very rich and flourished in Hyderabad through various aspects like cultural gathers, cultural music, cultural festivals etc. The famous cultural attractions are Mukhi House Museum, Sindh Museum, historical tombs of Talpurs, The Rooftop Restaurant, Khanabadosh writers Café.

4.23 Khanabadosh writers Café

The Khanabadosh writer's café was established in 2015, the idea to bring such type of cultural attraction in the form of café was given by Amar Sindhu a writer, teacher in Sindh University and woman rights activist. The Khanabadosh writers Café is situated in the Hyderabad in the premises of the Sindh culture department's Sindh Museum. Café was visionized as a space for writers, poets, intellectuals and creative minds to come and have a gather together for intellectual's debates and discussion.

This is the place where culture and literature is widespread through different activities. In the café it is witness that all kind of men and women are present; youth, elder and older. In the normal routine there are culture events and musical events but on yearly basis there is Ayaz Mela in the memorandum of Shaikh Ayaz the great poet.



Figure 9 Khanabadosh Writers Cafe

4.24 Communication

A network of road easily services the region. The National Highway and super National Highway form Karachi pass through this district Hyderabad. Roads to various major cities like Mirpur khas, Hala, Dadu, Badin, Thatta and Sanghar culminate from Hyderabad. The people of this are available these roads for their movement from this city to another city. The area is also served by railway a system. The pompous building of the Hyderabad railway station indicates the splendid role plagued by railway in the development and growth of this city. Hyderabad is a railroad junction where different tracks merge and grow. The previous meter gauge line, the hog dour Bikaner railway had its terminus at the Hyderabad line from Mirpur Khas has now turned into broad gauge.

The primary line from Karachi to Peshawar passes from Hyderabad south to Badin. The path of all branch lines passes through this district in 88.5 kms. In all there are 19 railways Station in this territory. The multitude of this area also avail the Airline facilities that are roughly 15 kilometer out from the commercial marketplace. Since the urban center of Hyderabad has been in the bands of the Indus River and at on the time entire trade was performed through the river. Boats were used for conveyance of commodities and human beings. Local goods are transmitted through the boats. Villagers seated on the bank of the river frequently use this way of transport to exchange between the village's situations on the banks of the river. This area is fitted out with the digital telephone exchange. The services of cellular telephone are also usable.

2.25 Media

Media, Print and electronic media (9 TVs, Newspapers, and cable) are the basic resource of information and entertainment. The citizenry of these take advantage of this root. There are two movie houses in the commercial arena where the youngster goes for watching the flicks.

CHAPTER NO 5. SOCIAL NARRATIVES AND INTERPRETATION OF *HO JAMALO*

This chapter deals with the basic information and core concept of *Ho Jamalo* from tracing origin in the historical background that how the different narratives of the society gave birth to *Ho Jamalo*. Moreover, the narratives besides the origin are also elaborated in this chapter to know the narratives generally about *Ho Jamalo*. Myths are the informal tradition in traditional stories keeping up this in view Myths about *Ho Jamalo* are also included. At pace the variation has constructed a change, so the change in lyrics and lyrical change with reference to different stories and different dialects.

5.1 Origin and historical Background

Ho Jamalo is a part of rich culture of Sindh *Ho Jamalo* is folk and traditional song and the symbol of happiness and song of happiness. While tracing the origin of *Ho Jamalo* different narratives have been found with reference to the context of one narrative that is related to the Jamal khoso Baloch. *Ho Jamalo* is a Sindhi language folk song that started with the Jamalo khoso Baloch according to the writer. Jamalo Khoso Baloch was born in Sukkur at the time of British-occupied India but today in Sindh Province of present-day Pakistan. He was sentence to jail and ordered till hang. The jail was near Sukkur Bridge, Bridge was constructed for the train track, which was untested then before. The British government did the proclamations of a test drive of train through the bridge that the one who will be successful; he will be awarded with reward. Jamalo sent a letter to government officials by stating that he is willing to cross the train on one condition that he will be released from the jail and not be hanged. So government accepted and he crossed the train successful. After his success his wife sung the song in his celebration, which was *Ho Jamalo. O Munhinjo khatti ayo khair saan, Ho Jamalo HO Jeko Sukkur wari pul taan, Ho Jamalo Ho*(O my beloved win peaceful Oh the beautiful, the one who

successful won the event on sukkur bridge Oh the beautiful) and from that point it became famous one.

Another point of view is that *Ho Jamalo* is more older than the creation of sukkur bridge, sukkur bridge construction was started in 1889 and ended in 1932 but *Ho Jamalo* is for more older than this. *Ho Jamalo* has to do nothing with sukkur barrage or colonial ruler. This is another perspective, which is found related to the origin of *Ho Jamalo*. As one of the great scholar of Sindh Dr. Nabi Bux Khan Baloch also stated the problem in the words that instead of *Ho Jamalo* it is Hej maa halo (move with the proud and grace) which was used to be slogans of warriors and later on with the passage of time it became *Ho Jamalo*.

.Jamalo is the rough side of word Jamal which means beauty. In our country it is common and old tradition to incorrect the version of name, it is done on the basic of love. With reference to this tradition the Jamal name was famed incorrect and with this from Jamal it became Jamalo and famed as the folk song *Ho Jamalo*. According to this folk song there are many different narratives on the origin in Sindh one of them is that Jamal was a brave man and racier who got victory on his opponent and with his victory, the person present there sung the sing *Ho Jamalo* in his appreciation. Another narrative which author has present is that the incident of Sukkur bridge. Jamalo Khoso Baloch was born in Sukkur at the time of British-occupied India but today in Sindh Province of present-day Pakistan. He was sentence to jail and ordered till hang. The jail was near Sukkur Bridge, Bridge was constructed for the train track, which was untested then before. The British government did the proclamations of a test drive of train through the bridge that the one who will be successful; he will be awarded with reward. Jamalo sent a letter to government officials by stating that he is willing to cross the train on one condition that he will be released from the jail and not be hanged. So government accepted and he crossed the train

successful. After his success his wife sang the song in his celebration which was *Ho Jamalo*. *O Munhinjo khatti ayo khair saan, Ho Jamalo HO Jeko Sukkur wari pul taan, Ho Jamalo Ho* (O my beloved win peaceful Oh the beautiful, the one who successful won the event on sukkur bridge Oh the beautiful) and from that point it became famous one. This narrative got farmed when there came the wave of social media and this narrative was popularized through social media there was no reference regarding this on social media. Another narrative which author has presented with reference to Dr. Nabi Bux khan Baloch, Jamal name a person left his tribe and stay on the side of Lar for some year with Jatt tribe from where he left with rich status, on his return with rich status his tribe sung *Ho Jamalo* and the lyrics are paving evidence for this narrative which is given as;

ۋمھي جو جمل وچت مسان

هو جملو

ۋمھي جيڪي آي ويخي رسان

هو جملو

ۋمھي جولڙي آي و لاڙ ڏاوهه

هو جملو

جي هڪي سولي و لڪڻ هت ۾

هو جملو

Historically, *Ho Jamalo* is based on two to three main narratives with reference to which the origin can be traced and interpretation of *Ho Jamalo* is of bravery, happiness, successfulness and

put the positive aspect of *Ho Jamalo* everywhere. Moreover, there are different myths and false stories about *Ho Jamalo*. In these myths and false stories Jamal is presented as Character like wathyoo faqeer in Sindh literature.

5.2 Myths and different narratives

Myth can be defined as the something which can be considered as untrue. It brings the things towards secularization of our beliefs for myth in its unique sense a sacred tale or received truth.

Myth is the word derived from the Greek language word *Mythos* which means “saying” and “story”, to “fiction”.

Myth is considered as the symbolic narrative usually of unknown origin and at partly traditional that is especially associated with religious belief. In the traditional and legendary story often some being is considered as hero in an event which is not proved factually, the one that is related with deities or demigods and explains some practice, rite or any other phenomenon of nature. These kinds of stories are considered as the myths.

In the folk literature, stories are mostly based on the myth. The origin of folk stories is based on myth, the one which are not having factual or natural evidence. In the case of *Ho Jamalo*, there are different myths created by the folklorists in their stories.

5.3 Myths by Local People

There are different myths constructed by local people which are there in the form of oral narrations as the myth can be in the oral or written form as well. The local people narrated myths about *Ho Jamalo* which are more towards the origin of *Ho Jamalo*.

Local person Qadir Bux Chandio has narrated a myth on the evolution of *Ho Jamalo*. The evolution traced by him was a myth related to victory. The myth described as Jamalo real name was Jamal khan of a person living in the “*Lar*” and it is said that somebody has thieved the cattles of him and on that matter brothers of Jamal Khan started teasing him and he couldn’t bear the teasing behavior of his bothers so with this he started searching his cattle. While searching his cattle, he reached towards the side of kohistan from where he found his cattle. When he returned in his area with his thieved cattle with success so, in the honor of Jamal khan *Ho Jamalo* was sung.

Another local person namely Khud Bux Hajaam has narrated a myth in which it is narrated that Jamal was a very brave and strong man of his area and he was belonging from the area of “*Kacha*”. He was so strong that no one can beat him for testifying the boldness he went to “*Laar*” for a competition where he won the competition and his nature and love attracted the people of “*Laar*” and stayed there for long and from there *Ho Jamalo* originated.

Local person Ilakharne explained that Jamalo was the brave, heighted and strong man with these qualities villagers use to praise him. One day with anger to brothers on any matter, he left from there. And for cheat that was made with Jamal by his brothers in the lyrics it is mentioned with this it is sung in the prestige of Jamal.

جی سوبانی پیرن کی د

جمبل

The lyrical myth is touched as Jamal was cheated by the brother and Jamal who was cheated from the brothers, returned to home and on his returning *Ho Jamalo*.

Another narration of myth about *Ho Jamalo* by Ramzan resident of Dadu city of Sindh, he explained the mythical narratives of his elder ones that since long that Jamal on the matter of anger with brothers left the home and moved towards the side of Kohistan. Jamal when settled and remain long time far from home city when he returned back in the context of happiness and brave *Ho Jamalo* was sung and with this it was sung as the symbol of happiness. In sum up it is myth that Jamal was out from his own area, after his returning at home the family members sang *Ho Jamalo*

جی کیکبچی انس اری ۾

ج مہلی

Lyrical myth relate the area of “*Kasho*” and the camel which was used by Jamal Khan was the specie of camel which use to be in “*Kasho*”

مھی جج مہل ۾ سوبن

ج مہلی

In the lyrics of myth relates the *Ho Jamalo*, Jamal remained with “Jatt” community and this is lyrical there in *Ho Jamalo*.

5.4 Narratives on *Ho Jamalo*

Revolving around the different cultural academia specifically about folk and *Ho Jamalo*, there are variations on the narratives of *Ho Jamalo* different narratives are carried out in the study. The worth contributions are of Dr. Nabi Bux Khan Baloch, Dr. Ghulam Ali Allana, Dr. Abdul Karim Sandeelo, Naryan Bharti, Dr. Kamal Jamro and different folklorists. The narratives are aim to

trace the origin of *Ho Jamalo* and the narratives are brought up by doing various oral activities which are considered as folk gatherings and researches, to sum up in written forms in various articles and books.

One of narrative describes that the new era of Sindh culture in which the famous folk song of Sindh "*Ho Jamalo*". *Ho Jamalo* is the very famous folk song as well as of the country. The person who even do not understand the lyrics of *Ho Jamalo* or even Sindhi language but make the one dance with full rhythm. In Pakistan the theme of every folk song from various regions is quite relevant to one another. In Punjab Jugni is the famous character of a woman and well known folk song of Punjab „Jugni“ likewise in Sindh Jamalo is the famous man character and well known folk song of Sindh „*Ho Jamalo*“, both the folk songs represents their culture. Jamalo is the rough side of word Jamal which means beauty. In our country it is common and old tradition to incorrect the version of name, it is done on the basic of love. With reference to this tradition the Jamal name was famed incorrect and with this from Jamal it became Jamalo and famed as the folk song *Ho Jamalo*. According to this folk song there are many different narratives on the origin in Sindh one of them is that Jamal was a brave man and racier who got victory on his opponent and with his victory, the person present there sung the sing *Ho Jamalo* in his appreciation.

Another narrative, one of the respondent on *Ho Jamalo* said that it is related to the Jatt community and *Laar* area in which it is described that a person namely Jamal. *Ho Jamalo* is very oldest folk song of Sindh. Jamalo cannot be sing by individuals or alone it is practiced in many and it is song men use to perform separately and women use to perform separately. Jamal name person left his home area on the anger with brothers and stayed at *Laar* with Jatt community for time being after returning at his home area *Ho Jamalo* was sung. The lyrics of *Ho Jamalo* are

having the touch of this narrative. *Ho Jamalo* is having two focal points one the sorrow on the leaving of Jamal and the happiness on the returning at home of Jamal.

مھی جُ مبلُ سُجسوبن

جُ مبلُ

In the lyrics, narrative relates the *Ho Jamalo*, Jamal remained with “Jatt” community and this is lyrical there in *Ho Jamalo*.

Adjunct narrative presented by famous researcher and PhD scholar Dr. Zulifquar Qureshi, he belongs to a musical family background and nourished in the hands of famous singers of Sindh like Ustad Ameer Ali Khan and Ustad Majeed khan of the Kerana Gharana. He is recently awarded with the “Pride of Performance”. Beside these all he is an academician and recently serving as Chairperson of Department of media and communication studies at University of Sindh. He presented a narrative on *Ho Jamalo* that *Ho Jamalo* is the rhythm and beat; moreover the performance of *Ho Jamalo* is carried out with the nature of event. He said that the origin of *Ho Jamalo* is not found in any written document like we have a singer namely “Tansin”, he used to be great singer of the time but having no records that how he use to sing, in with rhythm and on what lyrics he use to sing. Cohering to this, as in Sindh any singer us to sing, on chaffing in Sindh language it is said that “*Khero tun Tansin ahin*”. By tracing the origin of *Ho Jamalo*, he related Jamal Khan with his family as Jamal khan was his grandfather from maternal side and father of great singer of Sindh Ustad Manzoor Ali khan. Jamal Khan was the son of Karim bux khan, he was having two son, one is Jamal khan another one is Sado Khan both are used to be

great singers of Sindh. Jamal Khan was born in 1900 and died in 1954. Jamal Khan used to sing songs and create songs as well. He used to sing in different events. As he used to hold the competition of singer in Shikarpur known as “Hannda”. As he used to sing the song bliss and *Ho Jamalo* was sung by Jamal Khan and with the passage of time it spread in the society.

The roots of family descents of Jamal Khan:

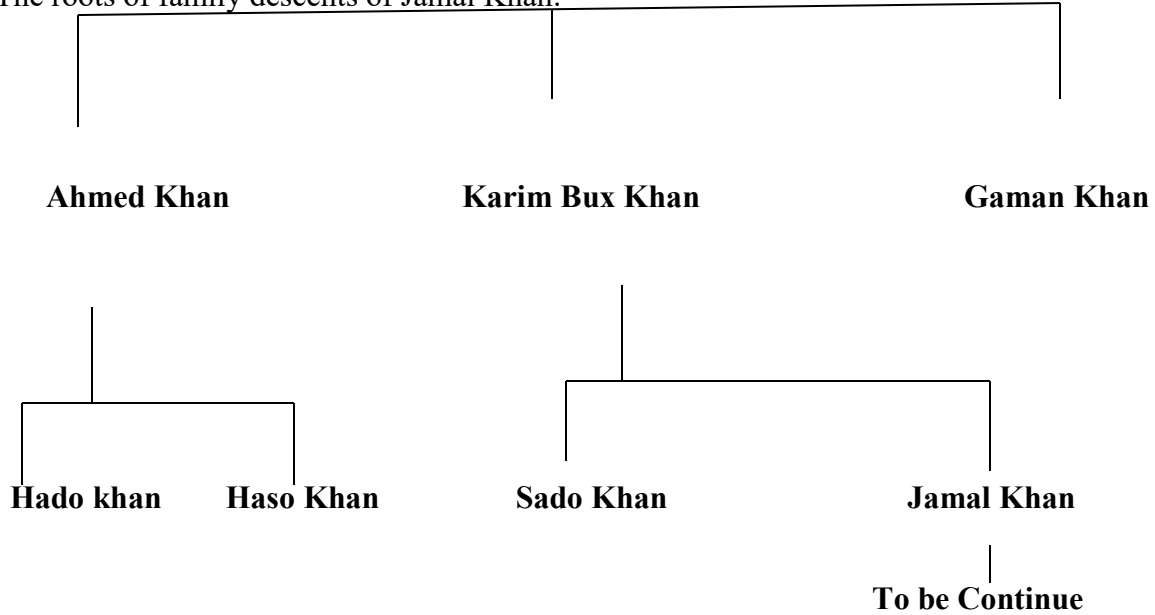


Table 1 Family tree of a musician family known as Ustad Manzoor Ali Khan



Figure 10 Researcher with Dr. Zulifquar Qureshi

One of the respondent said that “*Hojamalo je hawale saan jeko chau weindo aa te rohri wari pull tahyi raas thi te jamal unh taan train halayi unh pull g adawat mae kam kandar enginers record mazdoor unkha poe jeka train start thi yaa traffic yaa drivers ja nala ahin unh mae jamal keh job hi nalo natho mile sukkur ein Lansdowne pull 2 alag pullo ahin sukkur barrage te sukkur pull ein rohri yaa kanchi wari khe Lansdowne chau wanjye tho ehyo unh waqt je literature mae bhi ein angrezan je local correspondent mae bhi likhyal aa ehye 2 pullu mukhtilf waqtan te tahyi raas thiu enh kre hojamalo jo evidence enhan pullan saan natho mile hojamalo mae waqt be waqtan modification thindi rahyi aa*”.

Translation: *Ho Jamalo* related Sukkur bridge while creating the difference between Sukkur bridge and Lansdowne. There is no any person who worked there during the construction of Sukkur bridge namely Jamal. In the list of workers and officials there were no one with a name Jamal or historically there didn’t happen any incident which relates *Ho Jamalo* with sukkur. Furthermore, Respondent said that there was a relative of Molai Shedyai who is a writer and historian who crossed the train for their who was a driver in the railway service who crossed the train in reverse way because railway officials has to check some mechanism in that, due to this his promotion was done by the government not more than this as we relate *Ho Jamalo*. *Ho Jamalo* is nothing to do with this. With the passage of time as the literally touches changes in Sindhi literature, the part of heroic character introduced so the relevance started of *Ho Jamalo* with a Heroic character.



Figure 11 Researcher with one of the Respondent, Mumtaz Bukhari

5.5 Social Interpretation of *Ho Jamalo*

One of the interviewee said that *Ho Jamalo* is beauty of Sindhi Folk song, in the season of spring and season of Besant, all gathered use to celebrate the season and environment with *Ho Jamalo*. It is the collective song and brought everyone around in the collaboration. No one can sing *Ho Jamalo* individually; it is sung and danced with the group the 10 to 12 people. *Ho Jamalo* is claimed to be the symbol of Happiness and it is the only folk song of Sindhi culture that identify Sindhi culture and ethnicity. *Ho Jamalo* is the folk song which is understand and participate by everyone even they don't know the language but it can be said as universal known ethnic song.

One of the respondent quoted Ho Jamal likewise "with man's pleasure you move yourself, we all are going to celebrate our victory in front of the whole world and it will reflect how we are brave and brave soldier of Sindh. It has statics, it has touch of liberalism, and it has touch of humanity or beauty".

Ho Jamalo is folk song but dance is the part of it, as it is practice collectively and dance groups use to practice it on the stage as well. By definition *Ho Jamalo* can be defined as *Ho Jamalo* as people shows their feels through action through dance it is called as Jamalo.

Ho Jamalo is always practice at the last of the event, it is said that left the event with flow of zeal and enthusiasm so likewise with *Ho Jamalo* is the zeal song and symbol of winning and happiness that's why we it is the part of the end of the event. It has statics, it has touch of liberalism, and it has touch of humanity or beauty". Where there is beauty, bravery and tales of victory, there will be Jamalos.

5.6 Lyrics of *Ho Jamalo* and its variations related to stories

The lyrics of *Ho Jamalo* have various contexts like it defines the bravery, success, happiness, appreciation. The lyrical change in *Ho Jamalo* came with few solid reasons as the society was simple in the times of band and tribes so the simple lyrics was because the creation took place by common people. The ancestors played a role in the continuity of *Ho Jamalo*. As the society evolve people added changes in the lyrics cohering to their variations in the events and daily life. The simple lyrical changes occur by adding the daily life things in *Ho Jamalo* by the local people. Another part of changing relates to the dialect change as the language of dialect changes with 100 "koo" so likewise the lyrics got changed with the changing of dialects. In the lyrics changes occur on the basis of story. The variation in stories brought up the variations in lyrics.

The lyrics of *Ho Jamalo* represent the Sindhi daily life and culture because the stories which are there in *Ho Jamalo* are related to Sindhi culture.

The most popular lyrics of *Ho Jamalo* are as under:

مٺي جُ جم بلجُ ته س بنُ جُ م بلُ

مهڙي ڪڇڻ تي آئي ڇي رسهن ڄمبل
 مهڙي ج لڙي آئي. ڙڙو ه ڄمبل
 ڀي ڀسي ڀس م ڀسي و ه آ ڄمبل
 ڀي ڀسي ڀس م ڀسي چ آ ڄمبل
 لسهن ڪي ڀسي ڀسي ڏ ڀوبز آ ڄمبل
 ڀسي ڀتي ه ڄمبل ڀس ڀس و ه ال آ ڄمبل
 ڀي ڀسي ڀس م ڀسي ڀس ڄي ڄمبل
 ڀي ڀسي ڀس م ڀسي ڀس لال ڄي ڄمبل
 ڄي ه م ر ڄو لال ڄي ف ڄ ڄمبل
 مڄي ڪڇ ڪڇ ڪڇ ڪڇ ڪڇ ڪڇ ڄمبل
 مڄي ڪڇ ڪڇ ڪڇ ڪڇ ڪڇ ڪڇ ڄمبل
 ڄي ڪڇي ڪڇي ڪڇي ڪڇي ڪڇي ڪڇي ڄمبل
 ڄي ڪڇي ڪڇي ڪڇي ڪڇي ڪڇي ڪڇي ڄمبل

The lyrics which are also having significance in the society are given as under:

جُمبَلُ، الاسرى تَجُ جُملُ

جُجُكُ كُتَي أَي رُوسِ بن جُمبَلُ

أَمْ يَجُ جُمبَلُ بِنِ سِينِ جُمبَلُ

أَجُجُكُ لُزَي أَي لُؤُ كِبِنِ جُمبَلُ

أَجُجُ كُكُ كُرَ أَرِي پَلتَبِنِ جُمبَلُ

جُمبَلُ، الأَجُجُمبَلُ جُمبَلُ

جُمبَلُتَي أَي خِي رَسِينِ جُمبَلُ

أَجُجُجُ جُجُ أَرُ كِي دِي دَارِ الأَجُجُجُ

أَجُجُجُ جُجُ تُوذُ دَرِيذِ الأَجُجُجُ

أَجُجُجُ هِ جُجُ نَاكِي نُ رُ فُوكِي نُ الأَجُجُجُ

جُجُجُجُ أَيِ الأَجُجُجُجُ جُجُجُجُ

أَجُجُجُجُ سَبِي لُكُتُ تُجُ جُجُجُجُ

أَجُجُجُجُ كِي سِ وُي هِدِي جِي جُجُجُ جُجُجُجُ

أَجُجُجُجُ جُجُجُجُ أَيِ رِي لُجُ جُجُجُجُ

جُجُجُجُ، الأَجُجُجُجُ جُجُجُجُ

جَمبَلُ تِي آيُ خِي رَسِينُ جُ مَبَلُ

اَسِي هِنِي رُ سَرَقِي جَبُ جُ مَبَلُ

بِ سِيوشِ ب تِي جَبُ جُ مَبَلُ

گولاسِي اُنِي گِي جَبُ جُ مَبَلُ

کِي قُبْدَقِ لِي ذِمَسْتُ مَبَلُ

Both the lyrics are overall having validity of *Ho Jamalo* which represents Sindhi Culture having the different stories in touch. These are the lyrics which are consist of all stories related to *Ho Jamalo* shortly. In these lyrics various famous singers of Pakistan have sung *Ho Jamalo* like Firstly in the popularity it was sung by Phull Machi and later on by many Like Rubina Qureshi, Mohammad Jaman, Abida parveen, jalal chandio, Ameera begum, Alan faqeer and many more.

The variations in lyrics on the basis of different stories related to *Ho Jamalo* are like story Jatt community in which there are two focal points one the sorrow on the leaving of Jamal and the happiness on the returning at home of Jamal. Lyrics related to Sheedi story. Lyrics related to the prosperity in the society and the lyrics related to women singers who use to sing in the marriages and praise the groom in *Ho Jamalo*.

The lyrics related to Jatt community story are given as below:

Part 1

اُ جَمبَلُ تِي رَسِينُ - مَبَلُ

اُ جَمبَلُ تِي رَسِينُ - مَبَلُ

!مهیج ڪي ٿي ڏکي ڪچ بن - ڄمبل
 !ج کي سبب ڄمبل ٿم - ڄمبل
 !مهیج ڪڏي ٿي ڏک ڏهن - ڄمبل
 !مهی ڪي لکي جت پير ڄم - ڄمبل
 !مهی جي زار پئي جي ڄم رات سبن - ڄمبل
 !او اللهي ج هالا - ڄمبل
 !ام لئي ماهي ج هالا - ڄمبل

In the above lyrics of *Ho Jamalo*, the one focal point is carried out that the sorrow of Jamal towards *Laar* to Jatt community from his own native place is expressed.

Part 2

!ا ڄمبل ڄم هبن - ڄمبل
 !مهیج لڙي آيم ٿو ڪبن - ڄمبل
 !ا ڪتي آي ڄم بن - ڄمبل
 !مهی ڪي لکي جت پير ڄم - ڄمبل
 !ج ڪي سوئي مي ڊي ڄم ڄم - ڄمبل
 !مهی ڪي ڪچي انس اري ڄم - ڄمبل

In this part mention as above describes the returning of Jamal towards his native place which paved a way to the happiness and success and it is the second focal point of *Ho Jamalo* related to Jatt community lyrics.

The lyrics related to the story of Sheedi story are given as under:

!ج کھي سبئي لکڻ ٿو ڄم - ڄمبل ڄمبل
!ج ڇو پيپي ج سير لا - ڄمبل ڄمبل
!ج ه به ارگئي ڀڌار لا - ڄمبل ڄمبل
!ج ه ج ڻ کي ڻ ر ڻ ڻ ڻ - ڄمبل ڄمبل
گڻي ڀڌي ڇي رسين - ڄمبل ڄمبل، ڄمبل ڄمبل
!لڀي ڀڌي ڻ ڻ ڻ ڻ ڻ - ڄمبل ڄمبل، ڄمبل ڄمبل
!ڀڌي سڀئي مڻر ڄم - ڄمبل ڄمبل، ڄمبل ڄمبل
!ڀڌي ڻ ڻ ڻ ڻ ڻ ڻ ڻ - ڄمبل ڄمبل، ڄمبل ڄمبل
!ڄمبل ڄمبل ڄمبل ڄمبل ڄمبل - ڄمبل ڄمبل، ڄمبل ڄمبل
!ڄمبل ڄمبل ڄمبل ڄمبل ڄمبل - ڄمبل ڄمبل، ڄمبل ڄمبل

The lyrics proved the story of Sheedi narrative in which it talks about the physic of Sheedi people as they are having curl hairs.

The lyrics related to women singers who use to sing in the marriages and praise the groom are given as under:

جملُ ژي هجي ن

جملُ چڪ گھني پي خي پون بن

جملُ ژي، هجي ن موني بي پيڻ ت

جملُ

جملُ ژي، هجي ن مهج تُ تبي ذ هجت

جملُ

جملُ ژي، هجي ن ج بويت م ج بز

جملُ

جملُ ژي، هجي ن چڪ گم پري ت

جملُ

چڪ م م ي مه مهج ت

جملُ

In this lyrics the praise of groom is done by the women who use to sing in the marriages as the mother of groom use to collect the girls to sing lada in the honor and praise of her groom son so

in the ladas girls and women use to sing this kind of *Ho Jamalo* as mentioned above. This kind of *Ho Jamalo* is always used in marriages.

CHAPTER NO 6. CULTURAL REPRESENTATION OF *HO JAMALO*

6.1 Sindhi Culture

Sindh the aesthetic land of Pakistan is also known as “*Mehran*”. Sindh, the land of agriculture where the flow of Indus River nourish the beauty and prosperity the land as fertile as the fertile the culture of Sindh. Sindh region is having historically a rich culture. The beauty of Sindh without its culture is like a pearl in a dull shell. The beautiful system of joint family in Sindh, the dressing pattern of *Shalwar kameez* of best quality mirror and fabulous hand embroidery by women of Sindh, men use to wear cultural dress Shalwar Kameez along with the ornamental item *topi* and *Ajrak* “Sindhi Topi is regarded as essential part of Sindi culture and it is circular except for a portion cut out in front to expose the forehead” while “*Ajrak* is a different and unique form of block printed shawls and scarfs” , by maintaining the physic *Malakhro* is very famous sports along with *Wanjh Watti* and *Kodi*, these are rich culture ingredients of Sindhi Culture.



Figure 12 Cultural Objects of Sindhi Culture

6.2 Music in Sindhi Culture

Beside this music is also the part of culture and it is having a unique importance in the culture. As different cultures are having different music pattern like in Punjab culture there is Bhangra, Luddi, Sammi, in Baloch culture there is Lewa, Chap, Jhumar in Saraki culture, Attan in Pashtun culture likewise Sindhi culture is having a rich pattern of music in which different music are there. The famous Sindhi music is “Shah Jo Raag” which includes the surr of “Shah Jo Risalo”. The instruments which are used in Sindh Music are Yaktaro, Tanpura, Alghazo, Narr, Dhol and Pungi.

Sindhi folk songs are the pearls of Sindhi Folk literature. Tongue is the source of motivation so for the national patriotism folk song paved a way to the great way. It is not defined that from what point and whom made and sang the folk songs initially but at least it can be claimed that when there came the zeal of love, zest of expressions folks song paved a way to express out the feelings of love. When there started the ceremonies of marriage and festivals folk’s songs paved a way to express the feeling of happiness. Sindh folk songs are famous at worldwide and commonly known. In the domain of Sindh the folk songs are known to everyone at every corner and sang in the every event with the flow of time. *Ho Jamalo* is the common and famed folk song of Sindh. Chhallo is well-highlighted folk song of northern side of Sindh. However Chhallo can be explained as the token of love between the lover and beloved. Belan is basically the Folk song of Kohistan and famous due to the uniqueness of Belh, the double repetition of second hemistich or the double nature of verse.

Ho Jamalo is the very important folk music in Sindhi culture as music reflects the culture of any ethnicity likewise *Ho Jamalo* is the folk song which reflects the culture of Sindh people. Moreover, in culture the living patterns, prosperity of land, beauty of land and culture. *Ho*

Jamalo in Sindhi music is having a unique place. It is lok geet of Sindhi music and the place is unique in a context that *Ho Jamalo* is having a symbol of happiness and performed in very event of celebration and at the end it is play because *Ho Jamalo* is song of successfulness that the time we spent or the event was successful now let's celebrate it. It is performed in group in which one use to sing and other use to reply with *Ho Jamalo*. Moreover it is having dual qualities on the one hand it music besides this it is a dance as well. Like dancing with clapping (Tariun) in circle and it is gesture of happiness and prosperity.



Figure 13 Sindhi Musical instrument "Dhol"

6.3 *Ho Jamalo* in Ekta Jo Deharo (Cultural Day)

Ekta day was started in the wave of criticism on former president Asif Ali Zardari when a television anchor passed a comment on President while wear Sindhi Topi on an official visit to Afghanistan. With this wave, Ali Kazi a senior leader of largest media houses in Sindhi language call for a cultural day to be unity based on culture. This call was the call for unity (Ekta). The call was for recognition of Sindhi outfits specially Sindhi Topi and Ajrak. On 5th December 2009

the first ever Ekta Day was celebrated by Sindhi People in Sindh and worldwide. In this ceremony all, the Sindhi people participated with full zeal and zest by wear their cultural dress, Shalwar Kameez along with ornamental items Sindhi Topi and Ajrak. The musical programs and rallies took place in the biggest cities of Sindh like Karachi, Hyderabad, Sukkur, Larkana and many more. Every major intersection and road echoed with cultural song specially *Ho Jamalo*. From that very day *Ho Jamalo* came in variations, like many new visions were introduced like in four more languages of Pakistan, the language specifically Punjabi, Pashto, Gilgiti and balochi. The have also introduced *Ho Jamalo* in their languages by putting their own national heroes and their ethnicity.

The lyrics of Balcohi *Ho Jamalo*:

بالپُھوکت بش بن وت ... جُمبلُ

بالُ چُ مکم چُکُ ءُ ... جُمبلُ

مسنتُکلی ہیءُ مبن وت ... جُمبلُ

مسنتُکلی ہیءُ مبن وت ... جُمبلُ

The lyrics of Punjabi *Ho Jamalo*:

اےسُ ئی ملُ کُچبُ ءُ دے ... جُمبلُ

جی نُ دلُ لُہے جُچبُ ءُ دے ... جُمبلُ

ٹیہی جُشقبُ یحسری ہ دا ... جُمبلُ

ٲيـ و مر ال ٲلـ ءـ ... ءـ مبل

اسـ ءـ وں بـ ءـ ءـ مبل ... ءـ مبل

سـ بـ ءـ مبل ءـ مبل ... ءـ مبل

The lyrics of Pashto *Ho Jamalo*:

ٲـ ءـ مبل ... ءـ مبل

ٲـ ءـ مبل ... ءـ مبل

ٲـ ءـ مبل ... ءـ مبل

ٲـ ءـ مبل ... ءـ مبل

The lyrics of Gilgiti *Ho Jamalo*:

بلـ ءـ مبل ... ءـ مبل

گـ ءـ مبل ... ءـ مبل

نـ ءـ مبل ... ءـ مبل

گـ ءـ مبل ... ءـ مبل

Ekta day is considered as the social movement as well as cultural day. Through this movement, *Ho Jamalo* became very famous in the modern times and cultural it represents a lot Sindhi people at worldwide, gender gap was not witness at the point of celebration and in participation of *Ho Jamalo* Gender Discrimination was reduced. Besides this Ekta day various other political,

social movements have contribute in *Ho Jamalo* in his fame and as well as representation of Sindh people. Due to these movements, lyrical change came in *Ho Jamalo* various people, like media person, political leader. Nationalists have added new lyrics to make to generation youngest gem of the nation.

6.4 Gender Role in *Ho Jamalo*

As the men use to arrange Raag to entertain and refresh the soul, likewise women as well, use to sing Sahraw to entertain them. In all the occasions of happiness like engagement, marriage, naming ceremony etc. women from neighbor get together and invite the neighbor women to participate in Sahraw. Moreover, Raag can be done by a single person but Sahraw cannot be performed by a single woman it needs a group to perform. The evolution of Sahraw cannot by claim that from which point was started but it can be said that this is with the human birth. The literary meaning of Sahraw, the one that is sung in simple words it is sung by the women in-group on the occasion of happiness. Sahraw is the particular folk song of Sindhi women sings in the every corner of the Sindh. In old traditions, traditional women use to perform Sahraw and it is the pure Sindhi word. In the case of *Ho Jamalo* Men uses to perform *Ho Jamalo* in the way of dance with Chorus in which leader sing and individually uses to reply with *Ho Jamalo* by clapping while, women use to perform it with dhul and added *Ho Jamalo* in Sahraw and Geech. This practice is done by women sitting on ground in the groups in various ceremonies.

As the participation came from the both side, women started debate that it is more towards the women, Jamalo is considered with woman as stories tells that it was sung by women. So with these women changed the lyrics and added brave women of the past in *Ho Jamalo* like Mai Jinda, Benazir, and Bakhtawar in the lyrics. In the Modern times women right activist are not having concerns on the lyrics of *Ho Jamalo*. They presents the idea that this *Ho Jamalo* is having

praise and nomination of men as brave and young in spite of this there is no nomination of women in this. So keeping up this view women activist considered *Ho Jamalo* as the part of feminist movement and in Sukkur last year (2020) in Aurat March, women activists performed *Ho Jamalo* and considered as the part of feminist movement. So on the Sindhi Cultural day women practice the new lyrical *Ho Jamalo* in front of whole world and this step paved a way to the modernization of music from tradition and also in the modernization of *Ho Jamalo* in descriptive form as well as practical form. The new lyrical *Ho Jamalo* of women is not written by any one woman but many of them are involved.

6.5 *Ho Jamalo* as a part of Culture and representation of Sindhi People

Folk songs are the integral part of every country and language as well as it contributes a lot in the folk literature. Sindhi folk songs, Sindhi traditions and Sindhi folk are the pearls of Sindhi Folk literature. Tongue is the source of motivation so for the national patriotism folk song paved a way to the great way. It is not defined that from what point and whom made and sang the folk songs initially but at least it can be claimed that when there came the zeal of love, zest of expressions folks song paved a way to express out the feelings of love. When there started the ceremonies of marriage and festivals folk's songs paved a way to express the feeling of happiness. The folk songs are the reflection of genteel nation. Folk music is the first poetry of nature to the social beings and it explain the beauty of nature. Folk songs paved a way to the relaxation for social being and it bonds the relation of human being in natural life. In the world literature folk song of Sindh as the topic to research and explore is the utmost need of the current times, which can paved a way to the beautification of world literature. The pioneer of songs in the world is the folk songs. Our motherland Sindh is full of folk song like the rest of the world, in every corner of Sindh the parts like Lar, Kohistan, and Thar etc are having treasures of folk song

to explore. In Sindhi literature, Sindhi Folk songs are the versatile in a sense that these reflate the civilization community, history, customs and nation genteelly. Sindh folk songs are famous at worldwide and commonly known. In the domain of Sindh, the folk songs are known to everyone at every corner and sang in the every event with the flow of time. *Ho Jamalo* is the common and famed folk song of Sindh.

In the society before the modern states, life was simple as life was within the community and villages with the wave of out range from the communities *Ho Jamalo* was famed and started representation of Sindh people. As the traveling from one place to another took place with this wave, *Ho Jamalo* practiced at broader level. Dance is the old culture and Sindh from the Moen Jo daro we found this as dancing girl and this is in our bloods and part of our rich and genteel culture and it represents Sindhi community everywhere and other communities also respect *Ho Jamalo* culture of Sindhi ethnicity. Here in the Pakistan everyone is aware that *Ho Jamalo* is the folk or ethnic song of Sindhi ethnicity but out of Pakistan like in America, Canada, whenever and wherever Sindh people use to practice *Ho Jamalo* the natives of that country use to participate in to that and through the lyrics, expression and gestures of *Ho Jamalo* represents Sindhi ethnicity over there. *Ho Jamalo* carries out the tales of bravery of Sindhi soldiers, which represents Sindhi ethnicity. When Umar Memon records *Ho Jamalo* in the different parts of the world, *Ho Jamalo* was understand and practice by those persons as well. Folk song represents every Sindh people with the dance of *Ho Jamalo* lyrics and gesture. It is traditional one and traditions always represent the culture. In a musical ceremony Sindh, people use to dance on *Ho Jamalo* because it presents the Sindhi ethnicity and from tradition time at the end of ceremony, the ceremony used to end with *Ho Jamalo*. This presents that *Ho Jamalo* is the representation of Sindhi people and it is the symbol of happiness, successful, bravery etc. few time ago in the

Nawabshah a city of Sindh where the event organized and in which foreigner was also there in the last *Ho Jamalo* was played and it was announced that it is song of successfulness that the time we spent or the event was successful now let's celebrate it. It presents Sindhi ethnicity and everyone accepts *Ho Jamalo*. There are two major elements for the unity of Sindhi people, one is Sindhit and another one is the ethnic song namely *Ho Jamalo*. *Ho Jamalo* is the source of unity for the Sindhi people. It nurtures the lives of Sindh people in the dimensions of social, economic, political etc.

Besides this in any welcome of Sindhi People here in Pakistan or worldwide, the welcome is done by *Ho Jamalo* as it is the representation of Sindhi Pakistan. In Sindhi, cultural day celebration *Ho Jamalo* remained main folk music. However Sindhi diaspora all over the world use to celebrate Sindhi cultural day and there as well *Ho Jamalo* remained top preference at worldwide in Sindhi Cultural day. In Unions or organizations, it is used as the identity. Like Sindhi Students at various platforms of the organization and Union uses *Ho Jamalo* as the identity, In CSA (Civil Service Academy), Cultural night is celebrated by the every commoner in which everyone represents its culture where commoner belong to Sindh uses to perform *Ho Jamalo* and presents their identification as Sindhi with *Ho Jamalo*. At Islamabad, various Sindh students perform *Ho Jamalo* as their identification like In Quaid e Azam University, Sindhi Students performs *Ho Jamalo*, and In NUML University Cultural Night is celebrated by Sindhi Students where *Ho Jamalo* is practiced by female and male students.

CHAPTER NO 7. JAMALO AS CULTURAL, SYMBOLIC, FUNCTIONAL AND MODERNITY

This chapter enlightens the variety and role of *Ho Jamalo* as *Ho Jamalo* is recognized as Universal beat so, this part of research thesis will illustrate *Ho Jamalo* as Universal with reference to its varieties, role and modernization. *Ho Jamalo* is considered as cultural, representations Sindhi culture and ethnicity, it is symbolic as well, the symbol of Happiness, bravery, beauty and prosperity, additionally it is functional, the function of unity, brotherhood. The process of modernization as made *Ho Jamalo* as Universal song; it carried out from regional level to the international arena.

7.1 Jamalo as cultural

In the cultural domain, there are much more thing which are included in the cultural identities but few of them represents the culture at a vast side. In the terms of ethnicity the cultural objects changes to represent their ethnicity likewise in the culture of Sindhi the famous visible cultural objects are Sindhi Topi, Ajrak and dressing pattern but additional to this *Ho Jamalo* is also became the part of culture which represents Sindhi ethnicity cultural. It paved a way towards the identity of culture for Sindhi people. *Ho Jamalo* dance and the every step of Jamalo gives the feel of Sindhi culture that Sindhi culture has its own identity and richness. Moreover, in the lyrics it is having patterns of culture in which the Indus river, Sufi saints like Shah Abdul Latif and Lal Shahbaz Qalanadar, Topi and Ajrak, life of labors, hospitality, prosperity of land and about almost whole the culture. Aboard level when the *Ho Jamalo* is performed, it highlighted at unique and high level of culture of Sindhi people.

Besides this at the cultural perspective of *Ho Jamalo*, it creates the concept of collectivism as one of the respondent respond that there are two major elements for the unity of Sindhi people,

one is Sindhit and another one is the ethnic song namely *Ho Jamalo*. *Ho Jamalo* is the source of unity for the Sindhi people. Whenever any Sindhi people see and listens *Ho Jamalo* deliberately will join to perform *Ho Jamalo*. This participation always gives a message of collectivism, which is due to *Ho Jamalo*. However, it is also witness at the Culture festival held in Islamabad where there is the cultural representation of every ethnicity living in Pakistan. In Sindh Pavilion, there was Cultural Musical Night where *Ho Jamalo* was performed at the end and in a collective manner like all the participates were participating in that *Ho Jamalo* which gave a feel of culture and collectivism and it brought the culture representation of Sindhi people in a federal of Pakistan.

7.2 Jamalo as Symbolic

There are few norms and values, which are attached to the cultural identities. Moreover, these customs, values and norms are carried out from generation to generation through the symbolic dominance as Cultural objects always used as a symbol to recognize the culture identity. *Ho Jamalo* as a Symbolic illustrate very much from generation to generation. *Ho Jamalo* creates various symbols like those that *Ho Jamalo* is considered as symbolic of Happiness, bravery, prosperity, etc. Moreover, as the society shifts from tradition to modern the symbols of *Ho Jamalo* changes as firstly it was in the context of happiness and beauty as wife use to illustrate the beauty of her husband's body parts like teeth, hairs etc. Moreover, it was symbol of happiness on returning of beloved ones and success of any events. In the modern times lyrical, it has changed the symbols like the symbol of hope and optimism.

One of the interviewee demonstrate *Ho Jamalo* as "with man's pleasure you move yourself, we all are going to celebrate our victory in front of the whole world and it will reflect how we are brave and brave soldier of Sindh. It has statics, it has touch of liberalism, and it has touch of

humanity or beauty”. Where there is beauty, bravery and tales of victory, there will be Jamalos. The symbols *Ho Jamalo* provides are the symbols of victory, beauty, success.

One of the respondents responds that *Ho Jamalo* is the symbol of Optimism and Hope. Like in the current lyrics created by youth have created hope and optimistic side of *Ho Jamalo* as it is sung now days. In the symbol of hope in *Ho Jamalo*, Sindh will have more resources to be found like Gold, gas and many other natural resources. Moreover, the prosperity will be brought up in length in the land.

Ho Jamalo in its lyrics carried out the change with this and adds the new things in its lyrics. This is the beauty of *Ho Jamalo* and lyrical very sweet and sweetness in the language of Sindhi ethnicity. With this change in lyrics the symbolic dimensions has been changed.

7.3 Jamalo as functional

The concept of function defines the role of Jamalo in the social structure of Sindh as well as at Board level. The function of *Ho Jamalo* varies according to situations, conditions, place and occasions. The function of *Ho Jamalo* is not associate with any individual or group or only specific with Sindhi community but it is linked with all the human being living as one of the respondent considered *Ho Jamalo* as the Universal Song. The function of *Ho Jamalo* is at universal level.

With reference to Universal song as *Ho Jamalo*, recently Umar Memon one of Sindhi living in London recorded *Ho Jamalo* in one hundred and twenty countries of the world which is sung by famous singers of Sindh Ahmed Mughal and Samina kanwal. While doing this recording he met several people of country, from there in countries like Armenia and Georgia native from there said that the beat of *Ho Jamalo* is there as well in our tradition or folk songs but the lyrics are

change and in African Countries people were dancing better than the Umar Memon as African natives said that the beat of *Ho Jamalo* is there in our songs as well with this perspective it can be said as it is universal and functions universally.

One of interviewee said that *Ho Jamalo* is so functional in Sindh and it functions in society building as it creates unity and goodwill within the people as with collaboration to fellowship at Pakistan level created as Punjabi *Ho Jamalo* was created in fellowship of Sindhi ethnicity.

The function of *Ho Jamalo* varies with respect to occasions, place and situations. As the role of *Ho Jamalo* is different in every context like in marriages, movements, musical programs, naming ceremony, etc *Ho Jamalo* functions differently. Firstly, in the free time people use to perform *Ho Jamalo*, which function as the fun, jolliness and relax. In the marriages, it functions as the sign of happiness where dance is also perform on *Ho Jamalo*. Moreover, in marriages it is also sung by the women to praise the grooms and in the honor of groom. As one of the respondents said that in the musical programs it is always performed at the end where it shows the gesture of success that the event went successful and we are celebrating it now. In the movements mostly in Sindhi movements, *Ho Jamalo* functions to accelerate enthusiasm in the youth to achieve their goal like in Ekta day (cultural day) *Ho Jamalo* plays a role of Unity in Sindhi community and paved a way to enthusiasm in nation.

One of respondent described the function of *Ho Jamalo* in economic, political and social life. The function of *Ho Jamalo* in an economic life is that *Ho Jamalo* is the source of income for many of folklorists, singers i.e. woman or man. In a political paradigm specially in the regional politics of Sindh, *Ho Jamalo* functions sharply that in the time of election *Ho Jamalo* is used as political tool to seek the attention of voters. The name of any candidate is used in *Ho Jamalo*

lyrics. In social dimensions, *Ho Jamalo* is the part of social structure and performs positive in the society.

7.4 Musical Modernization of *Ho Jamalo*

After the partition of Sub continent, the migrations took place as Sindhi people migrated from Sindh to India, the culture were brought to India as well. In the context of culture, cultural music was also shift with the process of migration. *Ho Jamalo* as the cultural music of Sindhi also introduced in India where Runa laila sung *Ho Jamalo* in Sindh and Urdu version as well and many other singers sung *Ho Jamalo* with modern beats and instruments. Due to film industry, many singers added *Ho Jamalo* in the movies songs in different movies. Moreover, Film was also introduced namely *Ho Jamalo* in 1968 by the famous producer Rajan Chawla and Hari Motwani, the story was based on Patriotism. In many other movies, *Ho Jamalo* is used a film song. Recently in a movie “Talash”, *Ho Jamalo* as a movie song is used.

The changing point started from 1990s when renowned singers of Sindhi Music namely Syed Suleman Shah, Jalal Chandio and Rubeena Hyderi came to fore. The change in Sindhi music came when music came under the influence of western music. In the recent times singers many have followed in the tracks of Jalal Chandio, others have taken their own path carved out their place in the traditional school. The current story of Sindhi music is a unique. Stretch traditional singers like Suhrab faqir and Zarina Baloch still use to follow the traditional school, Moreover new generation is contributing new themes and style in Sindh

One of the respondent said that as with the passage of time the change has come within everything like modernization process likewise change came up within *Ho Jamalo* in traditional *Ho Jamalo* the lyrics was more likely related to the old time in which there was the talks of

simplicity, farmer, fisherman, lives at river, greenery, happiness. The tradition *Ho Jamalo* used to quote simple life of simply old times. The modern *Ho Jamalo* has come due to modernization process in the society as music changed in the society with the introduction of trance, DJ, music remix likewise *Ho Jamalo* changed and brought up changed lyrics like modernization *Ho Jamalo* use to quote new environment , thing and change. So the change has recognized. About the elements which paved a way towards the Modernization of *Ho Jamalo* respondent replied that world brought change in every field culture, music so that's why with the flow change has come up.

One of the respondent said that the modernization of *Ho Jamalo* is worth watchable; in every corner, *Ho Jamalo* is used as the welcome song to welcome Sindh ethnicity. The modernization is coming with the process of modernization in society, it took change in the lyrics, steps with the passage of time and he said that he has also discovered new steps in the recent event in which he has participated. He responds that your way of delivering Jamalo will be changed. In addition to this respondent said the modernization started when the aeroplane introduced, *Ho Jamalo* brought change by this and it creates the space in the whole world. Moreover, he said that this is very fact that prime minister of Canada has announced that the culture day of Sindh will be celebrated here and *Ho Jamalo* will be practice in that culture day.

The modernization is brought up with the change brought up within time and people incorporate the things in the *Ho Jamalo* with the passage of time. As the folkies use to add, the things in the *Ho Jamalo* with this also change brought up as possible like woman folkies use to add role of groom's sister in *Ho Jamalo*. With the passage of time, modernization has occurred as people migrate from villages to cities and brings *Ho Jamalo* with themselves and from cities to aboard, version has been changed.

The process of modernization in *Ho Jamalo*, the modernization comes with the lyrics of it. As the modernity come in the society from tradition to modern time, the things added in the culture and literature likewise the lyrics of *Ho Jamalo* carried out with this. *Ho Jamalo* in its lyrics carried out the change with this and adds the new things in its lyrics. This is the beauty of *Ho Jamalo* and lyrical very sweet and sweetness in the language of Sindhi ethnicity.

Ho Jamalo the ethnic song of Sindh region initially it was sung by the women and man with their oral voice of chorus and leader concept but today with the modernization it relates with the technology and technologies had played a vital role in the modernization of *Ho Jamalo*. *Ho Jamalo* from original voice of human being with the sense of feeling in it, now it is convert into the transistor, television, loudspeakers and now audio cassettes and CD. In future *Ho Jamalo* will not be observed as it converts from tradition to the modern with the passage of time it will get more changes.

The instruments and technology also paves a way to the process of modernization of *Ho Jamalo*. As in old times, *Ho Jamalo* was practiced with tradition instruments like Dhul, Shernai and Been. With the invention of new instruments *Ho Jamalo* took a new shape in its practice, new instruments start using in it like piano, harmonium etc. the instruments has changed the lyrics, beat, rhythm as well.

One of the folklorist said that in old times the folklorists and traditional Sufi singers are used to call for singing and *Ho Jamalo* as the modernization in *Ho Jamalo* evolved, the technology has took place of these Sufi singer like now place use to book Djs , sound system and modern singers. As this process of Modernization affected the Sufi singers of Sindhi and there are replaced by technology.

7.5 Sheedi Community as a unique

Sheedi defined as “a group label of an ethnic minority in Pakistan that has overtime transformed into the cultural equivalent of the terms Black, Nigger and Negro”. Sheedi community is a unique community with the comic culture. Sheedi original is from Arabic word “Syedi” which means “my lord”. Sheedi is from Sidi. Sheedi community is mainly focused with relevance to Hoshoo Sheedi, the martyred general of the Talpurs, who had fought the British army bravely and was buried in Pakka Qila in Hyderabad.

Sheedi existing in Pakistan are the Afro-descendant community of South Asia is commonly and collectively known as the Sheedis. Sheedi existing in Pakistani are not the monolithic group, divided up into the four distinct groups. Commonly Sheedi of Pakistan is resident of Southern Balochistan and Sindh. Historically, Pakistan and Africa got contacted first time on 8th century when Arabs and Muslims brought East African Slaves through ports in Balochistan and Sindh (Bhatt). The next point to be connected was during 16th century when African slaves were brought on the Makran. These slaves were brought and become the present resident of there. Today there are almost 250,000 having four clans namely Kharadar Makan, Hyderabad Makan, Lassi Makan and Belaro Makan. Firstly, these people settled in Makran coast in Balochistan and lower Sindh. Sheedis, who are predominately Sufi Muslims and revere many saints, Sufi saint Baba Pir Mangho is the patron saint of the Sheedis. The Mela of Pir Mangho is the prominent event of the Sheedi community that draws participants from all over Pakistan and globally. Sheedi community is mainly focused with relevance to Hoshoo Sheedi, the martyred general of the Talpurs, who had fought the British army bravely and was buried in Pakka Qila in Hyderabad. Sheedi community is being discriminated by the common masses due to the basis of caste system and colorism. It is just because of the African heritage of Sheedi Community

existing in Pakistan. Moreover, they are also denied access to well quality healthcare, education and transport which pave a way for them in an arena of poverty.

7.6 *Ho Jamalo* in Sheedi Community

One of the interviewee replied on the evolution of *Ho Jamalo* that they use to accept the story of Sheedi, Jamal was Sheedi and the event related to Sukkur barrage and he also explained the whole story as the wife of Jamal Sheedi sung the song on his victory and relief from with this we use to practice *Ho Jamalo* in our marriages till now and in the last of every event. With reference to lyrics respondent also said that *Ho Jamalo* is related to Sheedi community. Moreover, He said that the identification of us is Magarmano that we use to sing and dance on the specific days in a year.

One of the respondent said that in Sindh, the Sheedi community was given its identity by Muhammad Siddiq Mussafir; he was teacher as well as a poet. About Magarman Mussafir used to say, “The Magarman drum is for the Sheedi community is like what a weapon is to a soldier”. Moreover, he said that Magarman for the Sheedi community is just like a monogram, for example, wherever there is the Magarman you will find the Sheedi community and where there are Sheedis, you will find the Magarman. This is our instrument, a symbol of shared love and this is the music which joins us together all. Furthermore, respondent No matter how sad we are or how much pain we are in, when the Magarman is played. We forget all our sorrows, struggles and anger.

7.7 CASE STUDY WITH SHEEDI COMMUNITY

In the research topic, there is the case study of Sheedi community so for doing the case study with Sheedi community. Researcher left for Qasimabad, Sheedi village (Safar Sheedi Goth). In Safar Sheedi village there is about 100 to 150 house of Sheedi community. At the Safar Sheedi

Goth researcher met with the local people before meeting them, it took researcher through gatekeeper about 3 in number who were also Sheedi. The village was nearby Sheedi village chowk. The chowk was full of shops of different items like fruit, vegetable, chicken, accessories, etc., which were witness by the researcher. In the village there were a theater where Sheedi use to perform their music practices, the participates are men and women. The practices they perform like dance, folk music, short films etc. were witness by researcher. In the theater, manager use to call different groups to perform the dance from outside as well as the villagers. The Sheedi boys groups of dance are there which use to perform on different occasions of happiness in the near region as well as far away. The theater paves the way for the musical schooling. The women from the village also use to participate as they use to perform folk song by their natural ways on the Dhol and side by side dance is there and the organizer of the events use to pay them the gift as the rewards. On the other side boy's group use to perform Sheedi basha hum basha and Mugarmano dance and at the end they all use to perform on *Ho Jamalo* with the symbol of successful conclusion.



Figure 14 Theater of Sheedi Community

CHAPTER NO 8. SUMMARY & CONCLUSION

By wrap up entire thesis and objectives of topic, *Ho Jamalo* is a cultural identity practiced by all the Sindhi people living in Sindh and worldwide but deep inside known by few that, what actually *Ho Jamalo* is. The narratives related to *Ho Jamalo* are many and variations are there like one of the most famed and important narrative is about Sukkur Bridge and story related to jailer is not valid at all. This narrative has not any official evidence, which can be reliable to it. However, it was just a simple song initially created by human being for the jolliness and fun later on when the Sindhi literature changed the context of writing in which heroic character is added, the stories of Jamal Khan with different castes started emerging. Moreover, the beat of *Ho Jamalo* is found in many folk music of other countries like Iran, Armenia, Georgia etc. so with this point, it can be considered as the Universal beat of *Ho Jamalo* and lyrics variation is there from one language to another language. However, firstly it was in Sindhi language. In the fame and bringing *Ho Jamalo* as the folk music folklorist and literature, persons have played a vital role as they included *Ho Jamalo* in Sindh literature and introduced in Sindhi music.

As *Ho Jamalo* is considered as the pearl of Sindhi culture apart from Topi and Ajrak, *Ho Jamalo* represents the Culture of Sindh as lyrical; it has the quality to give a feel of Sindhi culture in its lyrics. As from the source of data collection, *Ho Jamalo* is considered as universal song as it is not stack to only Sindhi community or language but besides this all it represents only Sindhi people and Sindhi culture in this aspect, it is stack with only Sindh people. Worldwide it is recognized as “Jamalo Sindhin Jo ahe” the Jamalo belongs to Sindhi people. Where there is Sindhi culture or cultural activity, *Ho Jamalo* will be parallel to Sindhi people there. As there are two factors, which can unity Sindhi people, the one is the Ideology of Sindh “Sindhit” and

another element is *Ho Jamalo*, which can unity Sindh ethnicity on a one platform. This shows that how much Sindhi people are attracted towards *Ho Jamalo*.

As the cultural Identities are mostly symbolic but as well as functional, so *Ho Jamalo* in the terms of symbol it is symbol of beauty, love, affection, bravery and happiness. As the lyrics of *Ho Jamalo* creates the notations of bravery while praising to bravery in different context. The notations of happiness as it talks about happiness and jolliness. In the dimensions of *Ho Jamalo* as functional in society, it creates abstract things like brotherhood, unity. In the society, *Ho Jamalo* functions in the field of economy, politics as well as social. In the movements *Ho Jamalo* functions differently like it unities the participates for any common goal which is to be achieved and having struggle for that. It creates sprite in the youngsters.

The lyrical beauty of *Ho Jamalo* is that it explains the surroundings of society as the things so the *Ho Jamalo* will be. In the traditional society the lyrics was with relevance to society and with the modernization of society, the lyrics changed and became modernized because the societal surroundings modernized. Another factor, which paved a way in the modernization of *Ho Jamalo*, is technology; change in instruments brought the change in *Ho Jamalo*. New instruments like loudspeakers, Djs, Disco beats changed the version of *Ho Jamal*.

Sheedi is the unique community of Sindhi as they are unique in a sense that many other communities have lived in Sindh and still living but did not mingle and equivalent with Sindhi culture but Sheedi community adopted and mingled with Sindhi culture. Therefore, while sharing the Sindhi culture, they have also accepted and practiced *Ho Jamalo* in their society and events but the folk music of them is Magarmano. For them Magarmano is like weapon to the soldier.

From one side *Ho Jamalo* became Universal and known to the world from specific place or low area to worldwide so, on the other hand it is left with not that real and tradition taste. Modern *Ho Jamalo* is not practiced as the old one was and with the passage of time, *Ho Jamalo* will stack within technology.

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GLOSSRY

<i>Alghazo</i>	Musical Instrument
<i>Aurat</i>	Woman
<i>Belan</i>	Old tradition song of Sindh
<i>Chhalo</i>	Folk Song
<i>Chorus</i>	Circle
<i>Dhol</i>	Beat Drum
<i>Ekta</i>	Unity
<i>Ekta Jo Deharo</i>	Day of Unity (Cultural Day)
<i>Geech</i>	Folk Song
<i>Goth</i>	Village
<i>Kodi</i>	Sindhi Cultural Sports
<i>Kooh</i>	Measuring unit of distance
<i>Kasho</i>	Area in Sindh
<i>Laar</i>	Southern part of Sindh
<i>Lok Geet</i>	Traditional Songs
<i>Malakhro</i>	Sports in Sindh Region

<i>Narr</i>	A pipe type musical instrument
<i>Pakka</i>	Hard
<i>Pungi</i>	Musical instrument
<i>Raag</i>	Musical Program
<i>Sahraw</i>	Wedding Songs
<i>Shah Jo Ragg</i>	Musical Program related to Sufi Saint Shah Abdul Latif
<i>Shalwar kameez</i>	Sindhi Cultural dress
<i>Talyun</i>	Clapping
<i>Tanpura</i>	Musical instrument
<i>Wanjh watti</i>	Cultural sport
<i>Yaktaro</i>	Musical instrument

PHOTOGRAPHS



Murk Dance Club, Hyderabad, Sindh



A dance while performing dance gestures during interview with researcher



Researcher with the Key informants of Safar Sheedi Goth



Researcher with Dhul Group



Resaecher with another Dhul Group



Resaecher and the participates of Salat Organization (The Organization of Folklorist at Hyderabad Sindh)



Reseacher while performing Ho Jamalo gesture

Interview Guide

I want to thank you for taking the time to meet with me today.

My name is Ahsan Ali Mallah and I would like to talk to you about the ethnic song “*Ho Jamalo*”: its modernization, myths and different perspectives. I want to know about the various elements of “*Ho Jamalo*” that how it came into modern form and what is your perspective about *Ho Jamalo*.

The interview should take less than an hour. I will be taping the session because I don’t want to miss any of your comments. Although I will be taking some notes during the session, I can’t possibly write fast enough to get it all down. Because we’re on tape, please be sure to speak up so that we don’t miss your comments.

All responses will be kept confidential. This means that your interview responses will only be shared with research team members and we will ensure that any information we include in our report does not identify you as the respondent. Remember, you don’t have to talk about anything you don’t want to and you may end the interview at any time.

Are there any questions about what I have just explained?

Are you willing to participate in this interview?

- YES
- NO

Interviewee

Interviewer

Date

QUESTIONS

1. What do you know about the origin the origin of word *Ho Jamalo* from where it came and how long it is old?
2. How you see the word *Ho Jamalo*, is it *Ho Jamalo* or Hej maa halo or any other word you have listen?
3. Is *Ho Jamalo* is an ethnic song since from its emergence or made it later on?
4. Is it an ethnic song or ethnic dance as some people use to say that it is an ethnic dance more than an ethnic song?
5. How *Ho Jamalo* representations a culture? Is it cultural, symbolic or functional?
6. How *Ho Jamalo* is the symbol of happiness and is it only witness in the events of happiness.

7. How is the representation of *Ho Jamalo* for Sindhi ethnicity and how it represents Sindhi ethnicity and their culture?
8. What are the different myths about the *Ho Jamalo*? As it is Rohri barrage not sukkur but in the lyrics it is quoted as sukkur.
9. What is different music interpretation of *Ho Jamalo*?
10. How *Ho Jamalo* witness as worldwide and how other languages caught it?
11. As a nationalist how you see *Ho Jamalo* according to your point of view what is it? Is it an ethnic song or not and much more you know.
12. As a nationalist how you see the origin of *Ho Jamalo* and we have different myths and narratives regarding this please comment on it.
13. How the processes of modernization occur?
14. What is the different kind of elements which brought *Ho Jamalo* towards the modernity?
15. From the nationalist perspective what do you want to say about the process of modernization is it a justified this in an ethnicity or not please comment.
16. Is *Ho Jamalo* represents Sindhi ethnicity or an element to enhance the factors of nationalist in Sindhi ethnicity?
17. In the process of modernization *Ho Jamalo* brought up also in the other languages, how you are pursuing as a nationalists.

18. In the process of Modernization from *Ho Jamalo* gender discrimination is decreased or increased please comment.
19. As you are a different community of Sindh than the rest namely Sheedi and your profession is related to music so for this tell me about *Ho Jamalo* that how you see *Ho Jamalo*.
20. How you (Sheedi community) do the practices of *Ho Jamalo*?
21. Are you perform the traditional *Ho Jamalo* or modernize *Ho Jamalo*?
22. As you people use to travel the various place with respect to music how you see the practice of others on *Ho Jamalo*?
23. What are the different musical interpretations of *Ho Jamalo* in Sheedi community?
24. Within Sheedi community is there any differences in practice of *Ho Jamalo*?
25. How you see your community (Sheedi Community) and others communities practices of *Ho Jamalo*?