

**Impact of Militancy on Dancing Girls and Singers
(A Case Study of Banr Village, Swat)**



By
Sohail Ahmad
MPhil Thesis

Department of Anthropology
Quaid-I-Azam University
Islamabad, Pakistan

2023

Impact of Militancy on Dancing Girls and Singers
(A Case Study of Banr Village, Swat)



By
Sohail Ahmad

Submitted to the Department of Anthropology, Quaid-I-Azam
University Islamabad, in fulfillment of the requirements for the
Degree of Master of Philosophy in Anthropology

Department of Anthropology

Quaid-I-Azam University

Islamabad, Pakistan

2023

QUAID-I-AZAM UNIVERSITY

Final Approval of Thesis

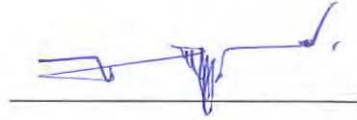
This is to certify that we have read the thesis submitted by Mr.Sohail Ahmad. It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the Quaid-i-Azam University, Islamabad for the award of the Degree of M.Phil in Anthropology.

Committee:

1. Dr. Aneela Sultana
Supervisor



2. Dr. Anwar Iqbal Shaheen
External Examiner



3. Dr. Inam Ullah Leghari
Chairperson
Department of Anthropology



Declaration

I, Mr. Sohail Ahmad, solemnly declare that my MPhil research study entitled **–Impact of Militancy on Dancing Girls and Singers. (A Case Study of Banr Village, Swat)**” is my original work. This work is entirely my own and has not been previously submitted by me for any other degree at Quaid-I-Azam University or any other institution. I conducted this study with utmost integrity, adhering to the ethical principles and guidelines of academic research.

In conclusion, I affirm that this declaration represents my genuine efforts and commitment to conducting a rigorous and ethical research study on the impact of militancy on dancing girls and singers in Banr Village, Swat.

Sohail Ahmad

Department of Anthropology

Quaid-I-Azam University

DEDICATED

To

my dear and loving late mother, without their endless love and encouragement I would never have been able to complete my MPhil studies. Mom, you are the most beautiful memory I kept locked inside my heart.

Sohail Ahmad

Islamabad, 2023

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to all those who have contributed to the completion of this study on the impact of militancy on dancing girls and singers in Banr village, Swat.

First and foremost, I would like to thank the participants who generously shared their experiences and insights. Their willingness to open and provide valuable information was instrumental in the success of this research.

I am grateful to the members of the Banr village community who extended their support and cooperation throughout the data collection process. Their assistance in facilitating access to relevant individuals and their willingness to engage in discussions were invaluable.

I would like to acknowledge my supervisor Dr. Aneela Sultana whose guidance, expertise, and encouragement have been crucial in shaping this study. Their mentorship and constructive feedback have been instrumental in refining the research design and analysis.

Lastly, I am grateful to my family, friends, and colleagues for their unwavering support and encouragement throughout this research endeavor. Their patience, understanding, and motivation have been invaluable in sustaining my commitment to this study.

Table of Contents

Declaration.....	i
ACKNOWLEDGMENTS	iii
Abstract.....	vii
1.INTRODUCTION	1
1.1 Statement of the Problem:	5
1.2 Objectives of Research:	6
1.3 Significance of the study	7
1.4 Purpose and Scope of the Study:	7
1.5 Limitation of the Study:	8
1.6 Organization of the study	8
LITERATURE REVIEW	11
2.1 Pashto Literature, Poetry, and Folk Music during militancy	17
2.2 Performers of Swat valley Targeted by Militant Groups	22
3.THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY	26
3.1 Structure Functionalism theory	26
3.2 Feminist Standpoint Theory:	29
3.3 Methodology and selection of methods	32
3.4 Gaining Entry to Banr Valley of Swat	34
3.5 Key informants.....	35
3.6 Rapport Building	35
3.7 Sampling technique	37
3.8 Sample Profile	38
3.9 In-depth Interviews	39
3.10 Focus Group Discussion	40
3.11 Participant Observation	40
3.12 Interview Guide.....	42

3.13 Field Notes	43
3.14 Documents Review	43
4.HISTORICAL PERSPECTIVE OF SWAT, CULTURE OF DANCE,.....	48
AND DANCING GIRLS OF SWAT	48
4.1 The geography, economy, and cultural aspects of Swat:	48
Figure 2: Map of the Swat district,.....	50
4.2 Geographically and Climate of Swat:	52
4.3 Historical Context of Swat	53
4.3.1 Wail’s Rule in Swat.....	53
4.3.2 Culture of Dance and Performer During Wali Era	55
4.3.3 Swat After Merger with Pakistan	56
4.4 The Politics of dance in Pakistan	57
4.5 Dance in Pashtun Yousafzai Culture.....	60
4.6 The Status of Dance as an Art Form in Swat.	61
4.7 Banr Valley and Dancing Girls	66
4.8 Public Place Dance in Swat: Past and Present	67
5.ORIGIN OF MILITANCY, ITS IMPACTS ON DANCING GIRLS	72
AND SINGERS OF SWAT	72
5.1 Militancy in Swat Belt	73
5.2 Militancy impacts Swat Cultural Values, Traditions, and Pashtunwali.....	76
5.3 Impact on Swat Culture Heritage	80
5.4 Impact on Women Mobility	81
5.5 Cultural Impacts on Dancing Girls & Singers of Banr	84
5.5.1 Ban on Environment:.....	84
5.5.2 Threats to personal safety:.....	87
5.5.3 Stigmatization and social isolation:.....	89
5.5.4 Limited mobility:	90

5.5.5 The Closer of Music Schools in Banr Swat.....	90
5.6 Economic impact.....	91
5.7 Psychological Impacts.....	94
6. SUMMARY AND CONCLUSION	96
6.1 Killing and Attempting Murders of Performers.....	97
6.3 Interviews discussion	99
GLOSSARY	105
REFERENCES	106
INTERVIEW GUIDE FOR DATA COLLECTION.....	112

Abstract

This study examines the impact of militancy on dancing girls and singers in Banr village, Swat, Pakistan. The rise of militancy in the region, particularly during the peak of the Taliban insurgency, had significant repercussions on the cultural landscape and traditional art forms of Swat. Dancing girls and singers played a crucial role in the local cultural heritage, providing entertainment at various events and celebrations. Through a case study approach, this research investigates the experiences and challenges faced by dancing girls and singers in Banr village during the period of militancy. The study explores the social, cultural, and economic consequences of militant restrictions on their profession, including the suppression of artistic expression, limitations on mobility, threats to personal safety, and the disruption of livelihoods.

The research methodology involves qualitative data collection techniques, such as interviews, focus groups, and observation, to gather insights from the dancing girls, singers, community members, and relevant stakeholders. The data will be analyzed using thematic analysis, identifying common themes and patterns that emerged from the participants' narratives.

The findings of this study aim to shed light on the multifaceted impacts of militancy on dancing girls and singers in Banr village, Swat. By understanding the challenges faced by these artists, the research contributes to the broader discourse on the effects of militancy on cultural heritage and the role of art in communities affected by conflict. Additionally, the study provides valuable insights for policymakers, cultural organizations, and local communities to develop strategies and initiatives for the revival and preservation of traditional art forms and the empowerment of artists in post-militancy contexts.

Keywords: militancy, dancing girls, singers, cultural heritage, Swat, Pakistan, case study.

Chapter One

1. Introduction

The region of Swat in Pakistan has had a complex history, particularly regarding militancy and its impact on various aspects of society. Militancy, particularly during the peak of the Taliban insurgency in the late 2000s, had a significant impact on dancing girls and singers in Swat. Before the rise of militancy, Swat was known for its vibrant cultural heritage, which included traditional forms of music, dance, and entertainment. Dancing girls and singers played an important role in local festivities, weddings, and other cultural events. However, with the increasing influence of militant groups, their activities were severely restricted and often banned altogether. The Taliban, who sought to impose their strict interpretation of Islamic law, considered music and dance as un-Islamic and a violation of their ideology. They actively targeted and threatened artists, including dancing girls and singers, leading to the decline and suppression of their profession. Many artists were forced to abandon their livelihoods or go into hiding to protect themselves from the threats and violence. During this period, the public performance of music and dance was considered dangerous and could result in severe consequences, including physical punishment and public humiliation. The vibrant cultural scene of Swat suffered greatly as a result, with the disappearance of live performances and the loss of artistic expression (Aziz, 2010)

The impact of militancy on dancing girls and singers or traditional musicians in Swat reached beyond the cessation of performances. These performers are often an essential part of the cultural heritage of the region and contribution to the local economy. The imposition of the Taliban's strict laws caused many to flee their homes.

Leaving them vulnerable and destitute without any other means of income. Some performers were forced into sexual exploitation, leading to significant trauma and psychological distress. Additionally, the social stigma they faced due to their profession had long-term effects on their lives and that of their families. They were often ostracized and excluded from their communities, leading to a loss of identity and social isolation. The psychological trauma caused by these experiences could continue to affect them for years after the conflict (Salman, 2022)

Understanding the impact of militancy on dancing girls and traditional singers in Swat is crucial for creating effective interventions and policies to support them. By examining the societal, economic, and psychological impacts of militancy on these performers, we can better understand how to protect and support them in conflict-affected regions. This research aims to contribute to a deeper understanding of the issue and to provide recommendations for future policies and interventions that can safeguard the rights and well-being of dancing girls and singers.

Situated within the embracing arms of the Khyber Pakhtunkhwa Province, Swat holds its place as one of the prominent districts within the expansive tapestry of the Malakand division. This geographic realm, graced by the meandering Swat River, is an authentic and spontaneous domain that defines its character. Despite being shielded by encircling mountains that create a natural isolation from the Peshawar plains, the Swat valley has stood as a conduit for vibrant interactions among civilizations that have left their indelible marks upon its soil. In times of yore, Swat valley thrived as a vibrant center of early Buddhism, nestled within the embrace of the ancient kingdom of Gandhara. The annals of history unveil the footprints of illustrious Chinese monks who embarked upon journeys to disseminate the teachings of Buddhism within these very landscapes. Notable figures like Buddhist luminaries Fa-Hsien (403 AD), Sung

Yun (519 AD), Hsuan-Tsang (630 AD), and Wu-kung (752 AD) traversed the arduous pathways, eventually arriving in the verdant expanse of Swat Valley. In their chronicles, they unveiled the riches of this fertile land, an abundant tapestry of produce, and the splendor of its temperate climate. These accounts reverberate with admiration for the scenic allure that unfolds, and the sanctity embedded within the Buddhist sites that grace Swat Valley. As these venerable travelers traversed the formidable passages of the Hindukush mountains, descending upon the Indian subcontinent, their narratives paint a portrait of Swat Valley's allure. The majesty of its scenery, the bounteous abundance, and the sacred echoes of its Buddhist legacy emerged as the resounding refrain in their tales. Through their eyes, Swat Valley transcends its geographical boundaries to become a realm of historical significance and timeless beauty (Luras, 2010)

Over the sweep of centuries, the Swat region has borne witness to a tapestry of invasions that have left their mark upon its soil. Beginning from the 8th century AD, a transformative shift occurred as the region embraced the faith of Islam. The Pakhtun Yousufzai tribe invaded the valley and gained political dominance and partly displaced the original native peoples of the area. The establishment of the State of Swat dates back to 1849, with Mian Gul Abdul Wadood ascending to power as the Wali of Swat following a decision by the local Jirga. While his rule held an autocratic nature, he strategically aligned himself with religious leaders and local landlords to consolidate his authority. Despite its apparent autonomy, Swat's political and economic ties remained intertwined with both the British Government of India and, subsequently, the Government of Pakistan. This status quo continued until 1969 when the princely state of Swat was formally integrated into Pakistan's administrative framework (Luras and Aziz, 2010).

Banr is a village which is famous for dancing girls since from princely Swat state. This area in Swat has many famous singers, musicians, and dancers who lived, and the region is dominant in the ethnic groups, but today this area has dark lightness. When delving into the annals of history, particularly during the era of Wali and within the Yousafzai tribe, a vibrant tapestry of dance and dancing girls unfurls. This epoch is celebrated as a golden age that fervently embraced and celebrated the culture of dance and its practitioners within the valley. The exalted stature of dancing found itself nestled within the embrace of societal appreciation and support during these times. Dancing girls found a revered avenue through which to propagate their culture, thanks to the prevailing institution. The landscape was adorned with dancing schools that served as nurturing grounds for the art, where its intricacies were both fostered and mastered. Swat, notably, emerged as a focal point where young women within families embraced the pursuit of dance, a decision met with honor and wholehearted backing from their kin. This resolute familial support extended both financially and emotionally, underscoring the empowerment of these aspiring dancers as they stepped onto the platform of their chosen path.

During the reign of Wali, these performers and artists found their spotlight limited to specific occasions, three times a year. The vibrant rhythm of their dance resonated on the festive days of Eid-UI-Fitr, Eid-UI-Adha, and the Wali coronation day. As the Eid festivities painted the town in celebration, the dancing girls adorned the Mayla with their graceful movements, inviting everyone to revel in their performance. On the revered day of Wali's coronation, these dancers would gracefully traverse the bustling streets of the bazaar, their spirited dance capturing the essence of the occasion. In this era, the princely state of Swat took on the role of a patron, extending its sheltering wings to provide security for these performances in public spaces. However, these

unique expressions of dance were confined to these special moments. The dancers weren't permitted to dance indiscriminately in public spaces, nor was it permissible for anyone to offer them a monetary appreciation for their artistry. However, a tide of change emerged after the integration of the state of Swat into Pakistan. These once-vibrant celebrations gradually waned, and their echoes grew fainter. This transformation can be attributed to two primary factors. Firstly, the nurturing patronage that once flowed from the state's support for dance in public spaces receded. Secondly, the sense of security that had shielded these artists, the dancing girls, during their performances in public spaces began to erode. These shifts, detailed by Khan (2022), ushered in an evolution in the landscape of these celebrations, marking a poignant chapter in the cultural history of Swat.

Under the Zia Ul Haq regime, supported by the Saudi and US governments, a comprehensive project of Islamization was initiated. This initiative led to the imposition of bans on various cultural activities nationwide and the establishment of numerous madrassas within the province. This shift had detrimental consequences for the practice of dance and music. The regime not only prohibited festivals and restricted the mobility of women in public spaces, but also harnessed the media to amplify the reach and impact of the Islamization project. These combined efforts significantly influenced and impacted the cultural fabric of the region.

1.1 Statement of the Problem:

This research aims to investigate the repercussions of militancy on the dancing girls and singers of Swat, Pakistan. The study aims to understand the societal, economic, and psychological impacts of militant activities on these performers during times of conflict in the region. Through this research, we hope to shed light on the challenges faced by dancers and singers and the extent to which they have been affected by

armed conflict. By analyzing the data and drawing conclusions from the findings, we aim to provide recommendations for policies and interventions that can safeguard their rights and support their livelihoods.

Overall, the purpose of this study is to contribute to an extensive understanding of the impacts of conflict on culture traditional performers in conflict-affected regions. To identify gaps in the current knowledge base, and to provide insights for future research, policy, and practice.

1.2 Objectives of Research:

- The objectives of this Study/research are to Analyze to investigate the impacts of militancy in Swat valley over the different aspects of the local population. Primarily my focus of the study is to dig out the deep effects of militancy on the dancing women of the Banr area of Swat that how their social, economic, and cultural spaces have been minimized to private spaces and wiped out from public spaces. Alongside, I will look into the damage brought by militancy into the personal and private life of dancing girls in Banr village. Largely this study will try to compare the effects of militancy in Dancing Street of Banr and other militancy affected areas of Pakistan.
- To explore the lived experiences of dancing girls and singers in Banr village during the period of militancy, including the challenges, threats, and restrictions they faced in pursuing their art forms.
- To assess the psychological and emotional effects of living and performing in an environment of militancy on dancing girls and singers in Banr village.

- To analyze the changes in the frequency, nature, and context of dance and singing performances in Banr village before, during, and after the period of militancy.

1.3 Significance of the study

The significance of this research lies in its potential to raise awareness and contribute to the protection of dancing girls and singers in conflict-affected regions such as Swat. By shedding light on the impact of militancy on their livelihoods, social status, and psychological well-being, I can help to address the severe consequences they face as performers. Furthermore, this research can inform policymakers and stakeholders about the importance of protecting cultural heritage and supporting local economies in conflict zones. It can also provide guidance on how to develop programs to support dancers and singers, such as alternative livelihoods and empowerment initiatives. By conducting this research, we can contribute to the broader conversation on the impacts of armed conflicts on communities, particularly vulnerable groups of the society such as women and cultural performers. Overall, this research aims to provide insights that can help policymakers, practitioners, and communities to better protect the agents of culture heritage and support dancing girls and singers in conflict-affected regions.

1.4 Purpose and Scope of the Study:

The focus of my research is on how different regimes of militancy have affected the culture of dancing girls and singers in swat specifically the street of Banr village, which is the famous locale of dancing girls, the study focus on how militancy conflict affected the different spaces and the social mobility of women in swat through militant measures. This study is an attempt to explore how militancy has affected the social space and social position of dancing girls in the Banr village of Swat valley.

The most important thing about this study is the negligence of this tradition of Banr village has been neglected in mainstream academia. The study is important because it will increase the curiosity among the academia about exploring the indigenous forms of culture in global south.

1.5 Limitation of the Study:

Though militancy has a lot of impacts on the culture of Pashtun society in Pakistan, especially Swat, this study is specifically limited to the culture of dance and music in the Banr Streets of Swat Valley. It does not deal with the effects of militancy in other parts of Khyber Pakhtunkhwa and Pakistan. Furthermore, the study deals with personal life stories of dancers and singers of the Banr streets so the researcher highlight the personal details of some dancers who have not permitted to share their identity in this study.

1.6 Organization of the study

The present study is meticulously organized into six chapters, each thoughtfully designed to systematically investigate and comprehensively analyze the impact of militancy on dancing girls and singers in the culturally rich region of Swat. This organizational structure is geared towards unraveling the multifaceted layers of this complex issue while highlighting the historical, cultural, and social dimensions that have shaped and influenced the experiences of these artists.

Chapter one is the pivotal opening chapter. The study lays its groundwork by providing a detailed introduction to the research problem, its context, significance, and objectives. A succinct synopsis offers readers a panoramic overview of the study's trajectory, setting the stage for a deeper exploration. This chapter seamlessly transitions into a comprehensive literature review, delving into the historical, cultural, and social significance of dancing girls and singers in Swat. The review not only

contextualizes their roles but also highlights the existing gaps in knowledge, paving the way for the subsequent chapters.

Chapter two is based on relevant literature. This chapter delves deeply into the existing body of literature related to the study. Here, I showcase the command over the subject by critically reviewing and synthesizing previous research on dancing girls and singers in Swat. Discuss relevant works that have explored the cultural, historical, and socio-economic aspects of these artists. This chapter positions the study within the broader academic discourse, demonstrating the awareness of the field's nuances and the key debates surrounding it.

Chapter three is the bedrock of the study's analytical framework. Drawing on the structural functionalism theory, feminist standpoint theory, and modernization theory, this chapter provides a robust theoretical foundation for understanding the complex dynamics at play. The integration of these theories offers a multi-dimensional lens through which the impact of militancy on dancing girls and singers can be comprehensively examined. Additionally, this chapter expounds on the meticulously designed methodology, elucidating the research design, data collection techniques, and ethical considerations that underpin the study's empirical exploration.

Chapter four embarks on a captivating journey through time, tracing the historical evolution of Swat from its illustrious Wali era to the present. This historical exposition situates the region's cultural and artistic traditions within a dynamic continuum, enriching our understanding of the changing socio-cultural landscape. By contextualizing the role of dancing girls and singers across different historical epochs, this chapter offers a panoramic view of their contributions to Swat's cultural mosaic.

Chapter five undertakes a comprehensive exploration of the origin of militancy in Pakistan, particularly in the Khyber Pakhtunkhwa (KPK) region and the Swat belt. This chapter unravels the intricate interplay of historical, political, and socio-economic factors that gave rise to this phenomenon. Delving into the impacts of militancy, the chapter meticulously examines how this conflict affected the lives, livelihoods, and cultural expressions of dancing girls and singers.

The final six chapters serve as the intellectual apex of the study, where the research findings are rigorously analyzed, discussed, and contextualized within the framework of the theoretical perspectives. Through detailed data analysis, the chapter unpacks the intricacies of the impact of militancy on dancing girls and singers. Moreover, it provides a platform for a comprehensive discussion that weaves together the threads of the study, offering insights into the broader implications, potential avenues for future research, and recommendations for the preservation and revitalization of cultural heritage.

Chapter Two

Literature Review

Before delving further, it is crucial to grasp the modern concept of militancy. According to Firdous (2012), a reputable Pakistani writer, the term "militant" is synonymous with "terrorist." Webster's In accordance with the New World Dictionary, "militancy" is a term stemming from "militant," which signifies an individual inclined towards combativeness or aggression. Similarly, as outlined by the Oxford Advanced Learner's Dictionary, a "militant" individual is one who employs or expresses readiness to use force or robust influence in pursuit of societal or political. As articulated by Marium Mufti (2012), the concept of militancy or being militant involves resorting to violence to achieve specific goals or to convey antipathy or contempt towards a particular group. Dr. Jatin Kumar Mohanty, in his work "Terrorism and Militancy in Central Asia" (2006), concurs with Houghton's perspective on militancy, underscoring its origin in one's fundamental values, its embodiment as an attitude, and its translation into concrete actions. These deeply ingrained values stand as the foundational principles that an individual passionately embraces. transformation, frequently linked with groups or leaders of a militant nature.

In essence, the understanding of militancy encompasses a spectrum of interpretations, from combative and aggressive behavior to the use of violence to achieve specific goals or express strong emotions. The nuances of this concept are vital as we navigate the complexities of modern society and its multifaceted challenges.

These are the fundamental principles that are meant to hold significance and represent essential truths. From now on emerges a perspective of unwillingness to tolerate any

difference between the facts of fundamental importance and those who seek to defend them. This leads to behavior who speaks up when these actualities are attacked and who refuses to cooperate with any activity that minimizes their importance”. (Mohanty, 2006).

According to the researcher, “Terrorism and militancy is the hostility or armed conflict initiated by an individual or a collective, wherein they enforce their perspectives or beliefs through coercion upon the larger portion of individuals who oppose the activist's ideology. Hence, activists include individuals who ardently endorse the use of violence to propagate their ideology and accomplish their objectives.

In Pakistan Militancy or Talibanization in the different parts of Khyber Pakhtunkhwa is the result of when the war was first started in Afghanistan during the 1980s which is the Islamic movements in the form of Afghan mujahedeen (fighters and the madrassas student, movement of inflicting of the Islamic system, expand or straighten out across the borders of Afghanistan and Pakistan. Through these movements, the Taliban controlled almost 95% of Afghanistan (Elahi, 2015).

Following the events of 9/11, the Taliban government in Afghanistan faced a US-led military intervention in 2001, leading to its downfall. Subsequently, the Taliban leadership scattered, with a significant portion seeking refuge in the mountainous regions spanning Pakistan and Afghanistan (Taj, 2011). In the aftermath, the Taliban's activities and campaigns gained traction, particularly within the Pakhtun region of northwest Pakistan, encompassing the neighbor districts which are Swat, Buner, Dir, and Shangla within the Malakand division (Rome, 2010, Elahi, 2015).

From 2007 to 2009, the intensity of the militant conflict reached its zenith in the region, targeting various segments of society including government institutions, members of civil society, politicians, artists, and even educational institutions for girls. This period witnessed the destruction of several government buildings, with a particular focus on educational facilities for females. Furthermore, they established their own centers of operation, known as Markaz, which operated as parallel judicial systems to the government's courts. Under this framework, they enforced their interpretation of Islamic laws, rendering verdicts against those deemed to have transgressed. (Rome, 2010).

The existing literature addressing female dancers or dancing girls in Pakistan is notably scarce, and even more so when it pertains to their inherent nature and historical role within Pakhtun society. This scarcity highlights the elevated importance of the Swati perspective, as certain anthropologists and journalists tend to present a biased depiction of dance within the social milieu. Rather than recognizing it as a form of artistic expression, dance is at times portrayed as a social issue or the dancers themselves as victims of extreme violence necessitating intervention. The creation of knowledge regarding dance is profoundly influenced by the historical context of the aristocratic Swat state and local political dynamics. Dance existed as a form of entertainment, sometimes viewed as vulgar, fostered and safeguarded by the aristocratic state, or omitted from narratives due to potential implications for the families associated with the esteemed ruler of Swat. An illustrative instance of this omission can be found in the autobiography of Swat's last ruler, Wali, as penned by Frédéric Barth. Despite briefly acknowledging dance (p.117) in this autobiography, aspects such as dancers themselves, dance rehearsals, living quarters for dancers, and

state sponsorship of dance as a form of public recreation remain unaddressed. (Muhamad Salman Khan, 2022.).

Within Pakhtun society, dancing girls find themselves stigmatized due to their chosen profession, labeled with terms like "kharabi khazi," which conveys notions of impurity or Dama. This derogatory perception extends from their family members to spectators, fans, state authorities, and even extremist groups, who often escalate symbolic mistreatment into outright physical violence against these performers. Despite these challenges, dancers persist in showcasing their art in various settings, ranging from public spaces to semi-public and semi-private arenas, enriching the public's celebrations. Such performances occur against the backdrop of enduring physical and social vulnerability. The gendered dynamics of dance within Swat, intertwined with its historical and intricate spatial and societal dimensions, underscore the necessity for dedicated scholarly exploration. Swat's dancers and their community in Banr attracted significant attention following the tragic murder of Shabana, a renowned Banr dancer, by the Taliban. Shabana's courageous refusal to abandon her dancing profession despite repeated warnings from the Taliban for artists led to her cold-blooded killing. This event marked a turning point, prompting many male musicians and female dancers to either quit their profession or leave Swat, and in some instances, even Pakistan. After this incident, both social media and print media platforms began shedding light on the profound vulnerability of dancers and singers to extreme acts of violence. These reports not only condemned such acts but also endeavored to challenge the prevailing narrative that had unfairly stereotyped dancers as mere entertainers or even disparagingly as prostitutes. (Salman, 2022).

The geographical progression of dance across South Asia reveals a complex interplay of factors, illustrating the dynamic process of establishing and nurturing

dance spaces. In Swat, particularly in Banr, the epicenter of dance and music emerged and took shape during the reign of Swat's final ruler (1949-1969). Until 1969, Swat maintained its unique status as an independent entity with its own internal policies. However, the dissolution of the Swat State and its integration into Pakistan brought about a significant shift in the status and protection of Banr as a focal point for dance and music, as well as the associated dance ensembles. The protective environment that had been upheld under the governance of the Swat Prince was effectively dismantled. Within the broader context of Pakistan, the practice of Swat dance encountered mounting constraints imposed by the state, a trend that was further exacerbated by the increasing wave of Islamization within the region.

The series of transformations commenced in July 2007 when Maulana Fazlullah, formerly a 32-year-old lift operator who had now become a Taliban commander, initiated an illicit FM radio station. His broadcasts carried fervent sermons that propagated religious extremism within the Valley. With each passing day, his impassioned transmissions disparaged the education of girls, deemed the polio vaccine as contrary to Islamic teachings, and vilified musical expression as indecent. (Buneri, 2011).

Taliban gunned down dancing girls who defied personal warnings, dancers fled in fear for their lives as Taliban fighters built up their strength in the swat valley. The Shabana a well-known dancing girl of Swat, was a talented performer who become widely known in the Swat region of Pakistan. Her passion for dancing began at a young age and continued to grow as she developed her skills. Unfortunately, Shabana faced numerous challenges and obstacles as a result of societal and cultural biases towards women dancers. Despite these challenges, she persevered and continued to perform in local concerts and events. Shabana's talent gained national attention and

she was invited to perform on a popular Pakistani television show. This brought her work to the forefront and helped to dispel some of the prejudices and discrimination that she had faced throughout her career.

When the Taliban start a campaign on their radio channel they banned music, women's mobility in public in Mingora city, and banned dancing girls and singers. For Swat's musicians and dancers, it's been an anxious time. In their radio programs, Fazlullah and his second commander, Maulana Shah Dauran, described musicians, singers, and dancers as friends of Satan, responsible for moral degradation of society. The campaign of terror culminated in a particularly gruesome one night in January 2009. In case anyone didn't receive the message, the Taliban's local commander Maulana Shah Dauran broadcast a warning on radio stations: her people killed her and if any girls were found to perform the dance or singing Banr valley, they would meet their fate individually, facing elimination one after another. Performances at the Banr Bazaar are among the last of the "vices" in town, and until the dancers were engrossed in their work, signs plastered on the doors had Content: "We've stopped dancing, please don't knock. More than 1,000 girls have now fled, although some who have stayed say Shabana has paid the price for openly defying Taliban clerics and ignoring personal warnings. (Gulf News, 2009)

Dr. Farzana Bari (2010) highlights that militant groups in Swat strategically exploit patriarchal cultural and religious paradigms to rationalize the brutalities they perpetrate against women. This serves their aim of upholding traditional gender roles, confining women to the realm of domesticity within the confines of their homes. Notably, the gendered dimension stands out prominently in the phenomenon of Talibanization. These groups resort to political violence to perpetuate a sexual hierarchy and maintain the prevailing gender status quo. Their actions involve the

deliberate dismantling of local cultural norms and values, alongside the systematic targeting of educational institutions, particularly girls' schools. This deliberate assault on education symbolizes their rejection of modernity and seeks to obstruct the newfound avenues of empowerment and agency for women. They were especially strict about controlling the movement of women outside the home in the public domain. They reaffirmed their false myopia the vision of Islam and Islamic identity through the obligatory veil of women through stealing burkas and infringing on their rights.

2.1 Pashto Literature, Poetry, and Folk Music during militancy

Literature stands as an indispensable pillar of any culture, serving as a reflection of its essence. Like cultures worldwide, Pashtun culture boasts a profound literary tradition. Writers and poets assume a vital role as vigilant observers, attuned to the subtle shifts within the societal tapestry. This holds true for Pashtun writers and poets as well. Pashtu literature has an extensive legacy, wielding substantial influence in preserving Pashtun values across epochs. However, the enduring presence of militancy within the region has cast a profound impact on the thematic contours of poetry. The poets, once enthralled in elaborate descriptions of their beloved's allure, have found themselves compelled to redirect their gaze towards a stark tableau marred by bloodshed, explosives, and harrowing violence at their doorstep. Eminent Pashtu poet Muntazir Bhattani, delving into this transformation, astutely underscores that poets act as eloquent conduits for their community's anguish. In his insight, he underscores the moral obligation of genuine poets and writers to convey the sentiments and thoughts that resonate within their community. (Pashtu poetry collection, 2016).

In the wake of the cataclysmic events of September 11 and the subsequent War on Terror, which cast a shadow over Pashtun territory, Pashtu literature has undergone

profound metamorphosis. Over the past few decades, luminaries in the realm of Pashtun literature have extensively chronicled the diverse manifestations of terrorism that have cast a pall over the daily existence of Pashtuns, dismantling their cultural, social, and political framework (Pashtu poets versify militancy, 2012). According to Bhattani, the panorama of Pashtu literature, spanning fiction, poetry, and prose, has undergone a seismic shift over the course of the last three decades. This transformation has been inexorably shaped by the prevailing war-like circumstances that have pervaded the entire region, particularly within the heart of the Pashtun belt. The landscape of Pashtu literature serves as a poignant testament to the tumultuous times and the enduring resilience of the Pashtun people in the face of adversity (Pashtu poetry collection, 2016).

The onslaught of violence, encompassing explosions, suicide attacks, drone strikes, and aerial bombardments targeting Pashtun regions, imposed an agonizing imperative upon Pashtun writers. The idyllic and timeless themes of nature's allure, love's tender sentiments, romantic reveries, and the enchanting attributes of a beloved's features have been relinquished. In their place, the focus of Pashtun poets has shifted resolutely towards narratives encompassing severed limbs, fractured families, uprooted communities, and the shattering aftermath of conflict. Crucial elements of daily life, such as Mosques, Hujras (traditional community spaces), and schools, have become poignant symbols of war-torn landscapes and incalculable loss (FRC, 2012). This seismic shift in poetic expression echoes the stark transformation within Pashtun society and its resilience in the face of adversity. Pashtun literary luminaries channeled an immense reservoir of time and creative vigor into capturing the new paradigm that defined Pashtuns' existence. A testament to this dedication is witnessed in the remarkable surge of literary output. In the initial seven months of 2011 alone,

the literary landscape bore witness to the publication of over 100 poetry collections authored by a diverse array of poets. This proliferation of creative expression stands as a compelling illustration of Pashtun writers' profound commitment to encapsulating the evolving realities that shaped their people's lives.

In recent years, Pashtu literary endeavors have assumed a dual role: on one hand, they vehemently denounce and repudiate violence, while on the other, they fervently advocate for peace and the restoration of stability to the Pashtun landscape. As articulated by Rehmat Shah Sail, a contemporary Pashtu poet, the artistic sensibilities of poets are invariably influenced by the unfolding events within their milieu, absorbing these occurrences into the fabric of their imaginative expressions. This intrinsic connection accounts for the prevalence of themes revolving around violence in Pashtu poetry, albeit interpreted through nuanced perspectives (Habib & Chitrali, 2016). In a similar vein, Darwesh Durrani, a prominent figure in the realm of Pashtu poetry and a seasoned literature educator, expounds that the compulsion to address themes of war and violence does not stem from the poets' volition. Instead, it is an imperative imposed by the palpable incidents that unfold within their surroundings (FRC, 2014). This natural inclination of poets to intricately intertwine their literary compositions with the fabric of their environment results in an inherent tendency to frequently touch upon the subject of violence in Pashtu poetry. This phenomenon underscores the potent and responsive nature of Pashtun poets to the prevailing circumstances, echoing the dynamic interplay between art and the society it reflects.

Ali Akbar Sayal, a prominent and notably outspoken contemporary Pashtu poet, demonstrated an uncanny prescience as early as the year 2000 when he unveiled his literary work '*Pa Jung De Oor Olagee*' (May the war go to Hell). Among the significant compilations authored by Sayal are '*Daa Parharoonah Ba Gandal*

Ghawaree' (The Necessity of Healing the Wounds), *'Ukhkay Ukhkay Musketub'* (Tears Amidst Smiles), *'Zamung Pah Kalee Ke Shar Mah Jurrawai'* (Do Not Unleash Chaos in Our Village), and *'Pah Guldaru De Warawal Orronah'* (Bombs Descending Upon Blossoming Valleys) ("Pashtu poets versify militancy," 2012). These literary works bear testament to Sayal's heartfelt lamentations for the profound devastation and irreplaceable loss experienced within his homeland, compelling a resolute call for an end to the cycle of violence. Among the verses within his poetic arsenal is the composition titled *'Akhtar'* (Eid), in which Sayal pens a poignant plea: "A Day of Joy, convey to the fatherless children, whose guardians were cruelly taken from them, the gift of serenity and tranquility" (FRC, 2012). Through his evocative verses, Sayal skillfully navigates the emotional landscape shaped by destruction, extending his ardent aspiration for a cessation of violence that shrouds his land.

Israr Atal, yet another illustrious poet, embarked on a literary journey through his collection *'Ziarray Mazeegaray Pha Pkhawar Ke Dey,'* which deftly revolves around Peshawar, the historical and cultural nucleus of Khyber Pakhtunkhwa. Peshawar, an enduring cultural hub for Pashtuns across centuries, becomes the focal point of Atal's poetic introspection. Within this anthology, a poignant poem titled *'Khudaya Daa Ba Sah Kegee'* (O God! what will happen now) vividly portrays the transformation of Peshawar from a city adorned with blossoms to one now bearing witness to the haunting echoes of explosions and the stain of bloodshed upon its streets. Similarly, the poetic narrative of Khan Mohammad Tanha, as encapsulated in his work *'Da Baarudo Pah Loogo Ke'* (In the smoke of explosives), stands as a courageous endeavor by an emerging poet. Within this composition, Tanha unflinchingly illuminates the profound ramifications of militancy. In a poignant stanza, he laments the unfortunate transformation whereby cherished Hujras, and mosques lay in ruins,

casting a somber shadow upon the once peaceful tapestry of their cultural heritage. Through their verse, Atal and Tanha underscore the profound impact of militancy on the very essence of Pashtun society and culture.

The impact of militancy on Pashto literature and folk music in Swat, Pakistan has been significant, affecting both the production and dissemination of these cultural forms. Pashtuns have long been renowned for their distinctive folk singing, accompanied by folk musical instruments, traditional poetry, and lively folk dances. However, these cultural treasures face a grave threat posed by the scourge of militancy, which has cast shadows over various aspects of life. The impact of Pakistan's governance challenges and the repercussions of the Afghan war have already wrought transformations upon significant socio-cultural pillars, including the Jirga, Hujra, and mela. Regrettably, these institutions now teeter on the brink of collapse. The once-resilient Jirga system has been supplanted by a judicial and governmental apparatus marred by corruption. Similarly, the Hujra tradition has metamorphosed into mere guest rooms, devoid of the vibrant musical gatherings and artistic expressions that were once its hallmark. Within these Hujras, music enthusiasts and artists once convened to sing, dance, and play instruments such as the *rabab*, *mangay*, and *shpelay*. This communal setting served as a splendid opportunity for both the young and the elderly to come together, fostering not only joyous celebrations but also valuable learning experiences. Among Pashtoon society's most cherished traditions is the Attan dance, a revered form of expression that resonates deeply within the culture. However, these cherished elements of Pashtun culture now stand at a crossroads, their survival and vitality uncertain in the face of the challenges that have beset the region. Pashtuns also possess a distinctive dance tradition, reserved for special festivals and celebratory occasions like weddings. However, the rich

tapestry of these dances and traditional music is undergoing a swift transformation, being swiftly supplanted by the influence of Indian music and dance forms. In the region of Swat, these cherished dances face an additional challenge as religious militancy threatens to cast a shadow over their existence. (Buneri, 2014).

2.2 Performers of Swat valley Targeted by Militant Groups

Ghazala Javed aspired like any young woman of her age - a secure future, happiness, and a loving husband. With her innocent demeanor and youthful charm, she outlined her criteria for a spouse: kindness, understanding, and most importantly, the freedom to continue singing after marriage. Javed belonged to a distinct community of singers and dancers, preserving the legacy of Pashtun culture in the infamous Swat Valley of Pakistan. Despite facing opposition from religious extremists and criticism from some academics who viewed their art as a modern reinvention of traditional music and dance, these artists persevered. Javed's journey, however, stood out due to her unwavering passion for singing, earning her respect, status, and wealth. She effortlessly transitioned between performing folk tunes and popular Pashto songs, gaining fame across the globe, including in places like Dubai, Malaysia, Qatar, and Europe.

In 2008, her golden voice propelled her to fame, promising her a different path compared to her peers who were forced to dance and sing out of necessity rather than genuine desire. Despite the challenges posed by religious extremists and societal norms, Javed's rise was a testament to her talent and determination. However, her story took a tragic turn, and she met a violent end at the age of 26, leaving behind a legacy that illustrates the precarious existence of performers in an industry where their choices can determine life or death.

These poignant narrative sheds light on the complex lives of dancing girls in the Swat Valley. Once celebrated for their artistry and cultural significance, they now perform under the shadows, navigating a landscape marked by religious conservatism and societal biases. Their art, once a source of joy and celebration, has become a means of survival in a challenging environment. The dichotomy between tradition and modernity, survival and personal aspiration, respectability, and vulnerability, shapes the lives of these dancers, painting a vivid picture of the delicate balance they must maintain to navigate their existence in a changing society. (Tahira Yaqoob, The nation news, 2012).

Shabana's lifeless body lay sprawled on the ground in the heart of Mingora's Green Square, marred by the scars of bullets and surrounded by scattered money, CDs of her performances, and remnants from her albums. The aftermath of her murder told a chilling story of the prevailing turmoil in Swat Valley.

A prominent Taliban leader took to the airwaves on FM radio to claim responsibility for her killing and to issue a stern warning against what they deemed as 'un-Islamic vices.' He declared that any other girls caught performing in the Banr Bazaar would meet the same fate, reinforcing their uncompromising stance.

The once-thriving community of dancing girls in the bazaar, once numbering a thousand strong, has been dwindling. Most have sought refuge in bustling cities like Karachi and Lahore, where their talents are still in high demand.

Residents of Banr Bazaar, like Fayaz, recollect the era when dance performances earned participants a substantial sum of around 50,000 rupees per night. However, the Taliban's branding of these performances as prostitution marked a turning point. The vibrant street that once resonated with music and dance now falls silent by 8 pm,

accessible only to residents. Signs have been put up, reading, 'We have stopped dancing, please do not knock on the door.'

Shabana's defiance against the Taliban's radio messages had consequences. She disregarded personal warnings to cease performing and to stop training young dancers, ultimately paying the ultimate price. Shabana's father, Qamar Gul, recounted the harrowing events of that fateful night. A group of men arrived at their doorstep on January 2, seeking a dance party. Obliging, Shabana agreed and began preparing herself. However, the situation took a sinister turn as the men, armed with guns, seized her, and informed her of their intentions to end her life. Despite her desperate pleas for help and her cries for mercy, Shabana was forcibly taken to Green Square, where her life was abruptly cut short.

The ongoing struggle between the Taliban and the Pakistan Army for control over Swat Valley has resulted in the closure of girls' schools, music shops, and the imposition of restrictions on barbers. Shabana's tragic death and the subsequent banishment of the dancing girls have only reinforced the Islamic extremist group's grip on the region, casting a shadow of fear and suppression over the once-vibrant cultural landscape (daily mail article, Jan 12, 2012).



Photo of Shabana a prominent dancer who were killed by Taliban at green square of Mingora Bazaar' picture share by respondent on WhatsApp source.

Chapter Three

3.Theoretical Framework and Research Methodology

My theoretical framework draws upon structural functionalism, feminist standpoint theory, and modernization theory. It postulates that the social structure in Swat has created conditions conducive to the emergence of the Taliban. This framework delves into a spectrum of human behaviors and the intricate dynamics of a society that both fosters harmony and peace while also facilitating the rise of extremist elements (Ritzer, 2010).

3.1 Structure Functionalism theory: Functionalists aim to elucidate the interplay among distinct components within a society using organic analogy. This analogy draws parallels between the diverse elements of a society and the organs within a living organism. Just as an organism thrives, reproduces, and operates harmoniously due to its organized array of parts and organs, a society sustains its vital processes through the interactions of its various components. These components, such as religion, kinship, and economics, function as organs, while individuals operate as the cells of this societal organism. Functional analysis probes into the societal implications of phenomena, discerning the roles they fulfill within a specific society to ensure its cohesive functioning (Jarvie, 1973). Functionalism, as a school of thought in anthropology, emerged in the early 20th century. Bronislaw Malinowski and A.R. Radcliffe-Brown had the greatest influence on the development of functionalism from their positions in England and elsewhere. Functionalism is a response to the perceived excesses and shortcomings of 19th-century evolutionary and indoctrination theories and early 20th-century historicism (Goldschmidt 1996:510). Two versions of functionalism were developed between 1910 and 1930: Malinowski's

biological (or psychological) cultural functionalism; and structural-functional theory, the approach proposed by Radcliffe-Brown.

Malinowski's perspective highlights that individuals possess essential physiological requirements such as reproduction, sustenance, and shelter. Social institutions are established to fulfill these needs. Additionally, cultural necessities and four fundamental "instrumental needs" (economic, social control, education, and political organization) necessitate the presence of organized systems. Each institution comprises elements like personnel, a charter, regulations, activities, technological tools, and functions. Malinowski contends that psychological reactions are consistently linked to physiological needs. He asserts that meeting these needs transforms cultural instrumental endeavors into motivating factors, facilitated by psychological reinforcement. (Goldschmidt 1996:510; Voted 1996:573).

Radcliffe-Brown's approach shifts its focus from biological necessities to social constructs. He contends that society operates as an interrelated system upheld through feedback mechanisms, and institutions comprise organized relationships aimed at sustaining the societal structure. Drawing inspiration from Augustus Comte, Radcliffe-Brown asserts that society stands as a distinct "level" of reality apart from biological and inorganic elements. He asserts that understanding social phenomena necessitates formulating explanations at the social level. Consequently, Radcliffe-Brown deems individuals as transient bearers of interchangeable social roles, diverging from Malinowski's spotlight on individual significance. (Goldschmidt 1996:510).

My theoretical framework posits that militancy serves as a catalyst for social change, albeit in a dysfunctional manner. However, this disruptive force, represented by the Taliban, has posed a formidable challenge to the established social order. In Swat, the phenomenon of

Talibanization has targeted various vital social institutions, including family structures, government entities, judicial systems, medical services, educational institutions, and religious organizations. Rather than fundamentally altering the prevailing social fabric, the Taliban strategically focused on asserting control over robust and entrenched social pillars, such as family units, justice mechanisms, and education, with a particular emphasis on restricting women's access to education. Central to the Taliban's ideology is the imposition of conservative gender roles, rooted in their patriarchal belief system, which serves to regulate women's societal engagement. Women's education and participation in the workforce are labeled as contrary to Islamic principles, tainted by Western influences and deemed indecent (Ali and Zeb, 2014). This perspective promotes gender stereotypes and perpetuates oppressive norms. However, Swati society staunchly rejects this new framework of gender attribution, resulting in a direct confrontation with the Taliban's dysfunctional influence. In effect, the clash between entrenched societal values and the Taliban's attempts to impose their distinct social structure has engendered a tense and transformative dynamic within the local context. Ultimately, the Taliban increased violence and brutal repression in the valley. Thus, a patriarchal understanding of religion and culture has emphasized the importance of the Taliban for gender body and sexuality (Bari, 2010:33).

They use patriarchal cultural and religious frameworks to justify the brutality they joined against women to defend their traditional role in the reproduction sphere, between the four walls of the houses. The most prominent feature of Talibanization is its gendered nature. They use political violence to ensure continuity in the sexual hierarchy and gender status quo. They destroy the societal formal and informal institutions in general and the formal institution like girls' schools because it symbolizes modernity and promises to open a new path for women Authorized. They were especially strict about controlling the movement of women outside the home in the public domain. They reaffirmed their false myopia the vision of Islam and Islamic

identity through the obligatory veil of women through stealing burkas and infringing on their rights.

3.2 Feminist Standpoint Theory:

Feminism is a movement that originated during the century, with its focus on addressing the inequality between men and women in society. The fundamental idea behind feminism is to acknowledge that societal structures have been designed in ways that benefit men resulting in the control, exploitation, and oppression of women. In terms, feminism is about recognizing how men have historically held power and enjoyed advantages over women in areas like work, reproduction and sexuality. This applies not within families but in broader society. It emphasizes the importance of both women and men making efforts to bring about change and challenge these established norms. (Farooq 2003).

At its core feminism strives to create a society that's more equal and fairer where both women and men have opportunities, rights, and dignity. It aims to break from gender roles and expectations while fostering an environment where everyone can freely express their individuality and potential regardless of their gender.

Feminism stands as a potent movement, striving to secure parity, honor, and essential entitlements for women. It empowers them to wield authority over their destinies and bodies, whether within the confines of their homes or in the vast expanse of the world beyond. Throughout history, feminist thought, and movements have evolved into three distinct waves. The first wave, which began in the late 18th century, primarily focused on advocating for equal rights for women. It sought to challenge the prevailing norms and prejudices that limited women's opportunities and freedoms. In the late 1960s, the second wave of feminism emerged, taking on a broader and more

comprehensive approach. This wave not only fought for equality but also delved and contribute to various perspectives and theories to comprehend the systemic inequality and maltreatment faced by women in social, political, and economic structures.

Second-wave feminists keenly recognized that men-women relationships were not unbiased but deeply influenced by power dynamics, leading them to critically examine issues related to sexuality and its political implications. Feminism's uniqueness lies in its tireless pursuit of justice, inclusivity, and empowerment. It continues to evolve and adapt to the changing social landscape, challenging norms, and stereotypes, and pushing for a society where everyone, regardless of gender, can thrive and express their true selves freely and naturally. (Jackson and Scott 1996; Pollock 1992; Mouffe 1992).

The emergence of the Feminist Standpoint Theory (FST) has marked a significant development in the landscape of social science, gaining prominence from the 1970s onwards (Smith 1990). Within the sphere of feminist discourse, FST assumes a central role in epistemology—an area dedicated to exploring the interplay between women's lived experiences and the construction of scientific knowledge. Notably, FST serves as a prime exemplar of this exploration within feminist thought, as evidenced by the works of scholars such as Hartsock (1983) and Harding (1991). As this study seeks to delve into the life experiences of professional dancing women, FST proves to be an invaluable framework and analytical tool, supporting this research in several meaningful ways. Particularly, FST facilitates the exploration and analysis of the life experiences of professional women from their own unique perspectives.

One of the key tenets of FST is that individuals occupying less powerful positions in society, such as women who often face oppression, encounter a distinct social reality

compared to the dominant group, which is typically men (Collins 1989; Harding 1991). This insight acknowledges that women's experiences are shaped by their marginalized status, giving rise to different perceptions and understandings of the world around them. Embracing FST in this study empowers the researchers to gain deeper insights into the specific challenges, triumphs, and perspectives of professional women. By centering their voices and experiences, the study can shed light on the nuanced ways in which gender dynamics influence their lives, careers, and societal roles. Ultimately, utilizing FST allows for a richer and more authentic exploration of the realities faced by professional dancing women and singers, providing a valuable contribution to understanding gender issues and promoting gender equality.

Indeed, it can be strongly argued that in this thesis, where women are considered research participants (a subordinated group), They perceive and construe social reality in distinct ways compared to men who belong to the governing and controlling group in society. This difference in interpretation stems from their unique "perspectives on women's lives" rather than being influenced by the "assumptions and practices" that may appear natural or unremarkable from the perspective of men in the dominant groups (Harding 1991, p.150). Feminist Standpoint Theory (FST) plays a pivotal role in this research by facilitating the exploration and sensitive of the social reality and structure of the society, or social relationships, in which these discriminated women group live, from their point of view. By embracing FST, the research highlights women's standpoints and lived experiences, enabling a more authentic and nuanced understanding of their actual positioning within society, free from the lens of men's perspectives. This particular and unique perspective on women's lives serves as a powerful tool to unveil power relations between men and women, as well as within women themselves. Women, being outsiders of the dominant patriarchal frameworks

of thought, possess the ability to perceive what may remain invisible from within "the social order." This fresh and unfiltered viewpoint brings to light the complexities of gender dynamics and the ways in which power operates within society. By acknowledging and amplifying women's standpoints, this research empowers women's voices and experiences, contributing to a more comprehensive and insightful analysis of gender-related issues. It allows for a deeper exploration of the challenges and opportunities faced by women, ultimately leading to a more inclusive and equitable understanding of social reality and social structures.

3.3 Methodology and selection of methods

Methodology serves as the overarching blueprint that steers the trajectory of a research endeavor, outlining the systematic procedures and avenues for data collection. Nonetheless, the term "methodology" has been employed with varying connotations, sometimes giving rise to conflicting interpretations (Lehaney and Vinten, 1994). Amidst these divergences, the essence of methodology can be construed as a pivotal demarcation that distinguishes scientific avenues for knowledge creation from non-scientific pursuits (Nachmias and Nachmias, 1987). In the present study, an approach rooted in qualitative research was adopted, contextualized within natural settings. This methodology harnessed a blend of multifaceted techniques, including observations, interviews, formal and informal dialogues, examination of documents, and meticulous analysis of data harvested from the field. This intricate process facilitated the application of a qualitative methodology, culminating in the acquisition of primary data. Anchoring the interpretive framework was the methodological scaffold devised by Michal Crotty (1998), which leveraged observations and fieldwork notes as conduits for a profound exploration of the subject matter. A diverse range of qualitative data collection techniques was deployed,

encompassing participant observations, informal and formal interviews, insights from key informants, as well as dialogues and interviews within focus group settings.

The methodology of this study is Phenomenological and Ethnographical research methods. phenomenological research approach adds a valuable dimension to my study on the impact of militancy on dancing girls and singers in Swat. Because I seek to understand and describe the effective dancers and singers in their daily life experiences and challenges from the perspective of them who have lived through those experiences.

phenomenological approach involves conducting in-depth interviews with these artists to capture their lived experiences during the period of militancy. Emphasize on how this study intends to explore their perceptions, emotions, challenges, coping strategies, and changes in their artistic practices through open-ended questions and prompts that encourage rich descriptions. And through the phenomenological lens, delve into the essence of their experiences and how those experiences shaped their identities, perspectives, and artistic journeys.

The methods for data collection are semi-structure question guides used during the in-depth interviews, focus group discussions and participant observations. Total 12 female dancers and singers were interviewed which six are one to one interviewed and two focus group discussion was conducted which 8 females' performers are participated. And 1 male respondent are interviewed.

The ethnographic fieldwork was conducted in 2022 for the period of six months, Initial consultations were conducted with a variety of pertinent individuals, including my colleagues and acquaintances hailing from Swat. With the support of my friends from Swat I visited my research area. My colleagues and friends played a pivotal role

in assisting me to establish connections with influential individuals in the region. Leveraging this opportunity, I diligently cultivated strong relationships with my respondents and key informants. I first visited the area, and it was my very first visit to the Banr area in Swat. I didn't even know the exact location, so I booked the local Raksha from Sohrab Khan Choke Mingora and asked them to take me to the Banr area. So, I just visited my research area and walked on foot to just observe the local people of the area. I started my walking from the green choke and then entered the Banr area which is famous for dancing girls and singers. The area is in the west of the main city Mingora which is the union council of *babozai* Tehsil.

The study is based on a qualitative method for conducting my research work on the impacts of militancy on dancing girls and singers in Swat. Both primary and secondary sources have been used in this research. In primary source, I have focused on my fieldwork which I carried out in the Banr area of Swat during my field work. In my fieldwork in the area, I have relied mostly on informal interviews and conversations with my respondents.

3.4 Gaining Entry to Banr Valley of Swat

After getting official permission from my supervisor Dr. Aneela Sultana, I proceeded to make my way to Swat KP for my fieldwork. Firstly, I discussed my research topic with my friends and colleagues who are basically from the Swat district and briefed them regarding my research study. One of my friends from the archeology department Quaid-I-Azam University gave me full support in the overall process of my research and collection of my data during the fieldwork. I didn't even know the exact location of Banr before I just heard that Banr is the area in Swat which is famous for dancing

girls and traditional artists but with his reference of him, it is possible to start my fieldwork in the area.

3.5 Key informants

Key informants, also known as key respondents or key participants, are individuals who possess specialized knowledge, expertise, or significant insights about a particular subject or community. In anthropology and ethnography, key informants might be elders, community leaders, healers, or individuals with extensive knowledge of cultural practices.

My key informants for this research were Sajid Bacha, Khurshid Khan, Umer Anjum, Shahnaz, and Shahzaib. They were very sympathetic and supportive in the overall process of my fieldwork in the area. These were the individuals who allowed me to have direct access to the respondents. Because they are socially influenced by the people of the area. With their help, I was able to conduct my interviews and collected my data from the respondents.

3.6 Rapport Building

Rapport building is a crucial aspect of qualitative research, as it helps establish trust and open communication between the researcher and the participants. Building rapport ensures that participants feel comfortable sharing their thoughts, feelings, and experiences, leading to richer and more insightful data.

Initial Contact and Introduction: Begin with a warm and friendly introduction, explaining the purpose and importance of the research. Clearly outline the confidentiality and voluntary nature of participation to put participants at ease. And initially, the researcher may accept the respondents and accept themselves. On the very first day of my fieldwork, I planned for a pilot visit to my research area to notice

and observe the people and environments of the Banr streets. So basically, Banr is placed in the center of Mingora bazaar where these famous streets for dancing girls are existing. Then I planned for the first meeting with my key informants and after that, I visited one of my key informants to discuss my agenda of fieldwork. I discussed my objectives and the purpose of the research study with them, and the overall discussion was very fruitful. And then with his reference, they introduced me to the stakeholders of the community and shared contact to the responsible persons in the area.

Active Listening: Demonstrate active listening during interactions with participants. Show genuine interest in what they have to say and refrain from interrupting or rushing them. This helps build trust and shows respect for their perspectives. When I interviewed my respondents, I started general conversations and then they shared their perspectives and I listened to my all ears. And share my ideas that are relevant to the topic and give them more time for speaking I just observe and notice the important and relevant points to note for further discussions and questions.

Respectful Language and Tone: Use respectful language and maintain a friendly tone when communicating with participants. Avoid using technical jargon or academic language that might alienate them. At first, I used a mixed Pakhto and English words in my discussion and also used academic jargon then I notice that my respondents didn't understand my language and English words because many of them are uneducated, so I started a very basic and simple language which is easy to understand the questions and the perspective.

Addressing Concerns: Be prepared to address any concerns or questions participants may have about the research. Transparently explain the data collection process and

how their information will be used. Because they don't know what research is and why we are conducting their data so making it clear their concerns it is also important for meaningful data if you clear the concerns, they share all the relevant information's during the discussion.

Follow-Up and Appreciation: I Showed appreciation for participants' contributions and follow up with a thank-you note or gesture after their involvement in the research. In this simple act can reinforce the rapport and leave a positive impression with my respondents.

Cultural Sensitivity: Be mindful of cultural differences and norms, adapting your approach to be culturally sensitive and respectful. When I visited the area, I started to observe the cultural differences of the area because this is my first visit to the area and everything in the area is new for me. And when I visited the first respondent house for data collection the response of my respondents was not good because she expects that I will give money or some other gifts. And during the discussion she also mentioned that if someone visits us, they give us money or gifts and then we get the time for discussions because this is the culture of these streets.

Maintain Confidentiality: Assure participants that their identities and responses will be kept confidential. This is particularly important for sensitive or personal topics. During my data collection when I interviewed with my respondents, I asked them can I share or mention your name in my research because it is a research ethics to make the permission to use or share their personal data in your research.

3.7 Sampling technique

For my research on the impact of militancy on dancing girls and singers in Banr Valley, Swat, I can use purposive sampling as the sampling technique. Purposive

sampling is a non-probabilistic sampling method where researchers deliberately select participants who meet specific criteria or possess certain characteristics that are relevant to the research objectives. In this case, I want to focus on individuals with direct experience as dancing girls and singers in Banr village and those who have insights into the cultural heritage and impact of militancy in the region. So, the selection of respondents is based on a non-probability sampling technique which is purposive sampling. By using purposive sampling, I can strategically select participants or Individuals who possess insightful viewpoints and perspectives can contribute valuable insights concerning the repercussions of militancy on dancing girls and singers in Banr village, Swat. This will allow me to delve deeply into the experiences and perceptions of those directly affected by the events and gain a broader understanding through the knowledge of key informants.

3.8 Sample Profile

Total sample or respondents for this study are 13 which 12 are female dancers and one is male musician. Which some female's dancers are not to allowed to mention their name or used the story with the names in the research. So, I will keep it confidential with their consent.

Name	Age	Profession	Gender
Umar Anjum	48	musician	M
Shehnaz	37	Dancer/ singer	F
Mehreen	31	Dancer	F
Kaki	43	Dancer	F
Chand	31	Dancer	F
Muskan	35	Dancer	F
Neelo	38	Singer	F
Tahira	29	Dancer	F

3.9 In-depth Interviews

Total six one to one or face-to-face in-depth interviews are conducted with respondents in which one is male musician and five are females' dancers and singers of the area. And two focused group discussions are conducted. The interview is based on semi-structured which Use open-ended questions to allow them to share their stories, challenges, and experiences related to dancing and singing during and after the period of militancy. Interviews will help me to understand their perspectives, emotions, and coping mechanisms. The semi-structured interviewing technique, widely used in sociology, and Anthropology is based on an interview guide, open-ended questions, and informal probing to facilitate a discussion of issues in a semi-structured or unstructured manner.

Therefore, I used a semi-structured interview guide for my research data collection. Firstly, I started a general conversation with my respondents then I get permission to ask them my questions and the beginning of the interview I introduced myself first and the purpose of my research with a brief discussion that why I am going to conduct this research. After that I asked my questions from my respondents and during their response I focus and observe the important points in the discussion and then I noted these points and asked them another questions from these points and asked them for further interpretation because my respondents are women's and I want for further interpretation because to a women or female the reality is different.

3.10 Focus Group Discussion

I organized two focus group discussions with dancing girls and singers, with the help of my key informants where they can interact and share their collective experiences and viewpoints. During the focus groups discussion participants are encouraged to engage in open discussions, which leads to a deeper understanding of shared experiences and group dynamics. And everyone has very positively participated in the discussion. During the start of discussion, I briefly introduced my study and why I am going to conduct this research. I make it clear that the purpose of this study is to use your data for academic purposes. But most of them are less educated because they didn't know about the research.

3.11 Participant Observation

In participant observation, the researcher becomes an active participant in the group or community being studied, rather than a passive observer. This means they engage in various activities, conversations, and experiences alongside the participants, aiming to gain a deeper understanding of their lives, perspectives, and social dynamics.

Using participant observation as a research technique in my field work can provide valuable insights into the impact of militancy on dancing girls and singers in Banr village, Swat. Participant observation provided me with rich, contextual, and nuanced data about the experiences of dancing girls and singers in Banr village during and after the period of militancy. By actively participating in their daily lives, I can gain a deeper understanding of their challenges, coping mechanisms, and resilience in the face of adversity. I observed the behavior of different visitors when they came for a private party. Furthermore, I built a fruitful rapport with my respondents so during the party they allow me to join them and this was my first experience to set in such activities and the first day when I joined them in their one party the girl I mean the dancing girl asked me that did you do it first are you aware about and I answer them that no this is first time to attend such activity. Then I set and observed how outsiders (visitor) behave with them during the dancing party, and I observed that they people are treated with no dignity and respect and consider is a prostitute not an artist. Because the most visitors having usage of different drugs during the party and then they harass and treated very badly with these artists or performers. and I asked from one dancer after the party that is the behaviors are same in every party and they respond with a sadly gestures that we have no respects in this society, we are considered a low esteem or *Kharabi khazi* (women with less character) but we have no other option because this is our way of surviving and profit, and this is now Banr is famous for.

Participant observation is a technique which is to immerse yourself in the community and actively participate in the daily lives, performances, and events of dancing girls and singers in Banr streets. Participant observation allows me to capture nuanced details and understand the context in which dance and singing practices occur. During

my participant observation, I noted that in the area only 5 to 7 families are left who are the inhabitants of the Banr valley and who are traditionally dancers and singers. Otherwise in the area now they have so many dancers and singers from other areas who have migrated from other parts of the province. According to focus group discussions I observed that now the traditional and native dancers and singers are very few left in the area. The culture of Banr valley is now very different according to discussion with elders that now the girls of Banr area selling their beauty due to value of dancing celebrations and programs are very low in the market because of the new technologies and modernity.

3.12 Interview Guide

An interview guide encompasses a structured array of questions and cues meticulously crafted to direct an interviewer throughout a research interview. It serves as a roadmap to ensure that the interview covers all the relevant topics and gathers the necessary information to address the research objectives. The interview guide can be used in various research settings, including qualitative research, market research, and investigative journalism.

A semi-structure interview guide could be used during the research process. I started with an introduction of my respondents then asked for the questions which are concerned to the purpose of this study. I also used or add of probe questions during the discussions when I try for clarity and more information. And this helps me for a deep understanding because being a gender differentiation or a male this is not easy for me to understand easily, and I tried to understand the problems from their narration to the realities.

3.13 Field Notes

During my fieldwork and data collection, I used the technique of field notes. Everything in my field which are crucial for me or that I know to be important for my research is put down in my notebook and everything which is hard to remember I take notes of them, which is for my personal convenience, so I wrote down the field notes during the in-depth interview and focus group discussions with my respondents.

3.14 Documents Review

The document analysis process involves a systematic review and categorization of relevant researcher and newspaper articles. These documents are examined for recurring themes, historical insights, changing societal attitudes, and expert opinions. By triangulating findings from document analysis with insights from participant interviews, a comprehensive and nuanced understanding of the impact of militancy on dancing girls and singers is achieved. In addition to primary data collection methods, this study employs a document analysis approach to complement the qualitative insights derived from interviews. The analysis of researcher articles and newspaper articles provides a robust framework for understanding the historical context, societal perceptions, and expert viewpoints pertaining to the impact of militancy on dancing girls and singers in Swat. The previous researcher articles and newspaper articles serve as windows into the public discourse surrounding the phenomenon of militancy and its impact on cultural practices in Swat. These articles, collected from credible news sources, offer insights into public perceptions, media coverage, and societal reactions to the challenges faced by dancing girls and singers during and after the period of militancy. The analysis of newspaper articles in capturing the broader narrative and understanding the socio-political dynamics that influenced the experiences of these artists.

Analyzed relevant documents, such as historical records, media reports, local newspapers, and cultural literature, to supplement my understanding of the historical and cultural context of dance and singing in Swat.

In the past, the Banr would come alive with music and dancing, and the celebrations would continue through the night. But now, the festivities come to an end by 9 p.m. The echoes of joyous melodies have been replaced by a haunting silence, and the dancing girls' anklets remain still, their rhythm lost with the passage of time. The fear of the Taliban's oppressive rule still lingers, casting a shadow over the once lively community. The dancing girls, musicians, and singers, once the heart and soul of the Banr, have been subdued, their artistry suppressed by the suffocating grip of fear. Despite the darkness that has settled over the Banr, hope still flickers in the hearts of its people. They hold onto their traditions, cherishing the memories of the past, and nurturing the dream that one day, the vibrant melodies and graceful dances will grace the streets once again.

In the eyes of the Taliban and the radicalized Pakistani society, performers are seen as sinners, bearing the weight of derogatory labels like "*beghairat*," which translates to "a person without a sense of honor" in Pashtun areas. The participants in the community feel the burden of societal judgment, with many expressing a sense of devaluation and disrespect. "We don't have any respect in this society," one participant confides, her voice tinged with sadness. "People come to us just for enjoyment." The feeling of being reduced to mere sources of entertainment instead of being valued for their artistry weighs heavily on their hearts. "Generally, we are not considered morally good people," she adds with a hint of resignation, knowing that the judgments cast upon them are not easily shed. Their talents and passions have

been overshadowed by the shadows of prejudice and discrimination, leaving them feeling isolated and misunderstood. (BUNERI, S. 2011).

The changes in Swat Valley began in July 2007 when Maulana Fazlullah, a former lift operator turned Taliban commander, started a pirate FM radio station. Through his broadcasts, he preached religious bigotry, spreading harmful beliefs across the region. He discouraged girls' education, rejected polio immunization as un-Islamic, and condemned musical expression as obscene. Fazlullah capitalized on the presence of U.S.-led NATO forces in neighboring Afghanistan and exploited the injustices prevailing in Pakistani society. He called upon people to wage jihad against what he deemed "infidels" and demanded the implementation of Islamic Shariah law in the Malakand region, which included Swat. His radical messages sowed seeds of fear and intolerance, dividing the community, and stifling the once-vibrant cultural expressions that had long been cherished in the valley. As his influence grew, the community felt the weight of his oppressive ideologies, and the freedom of expression and artistic creativity were suppressed under the dark cloud of extremism (Buneri, 2011).

Nagina's recollections paint a vivid picture of the swift and drastic impact that Maulana Fazlullah's broadcasts had on the community. The reaction was immediate, with bomb attacks targeting music shops as a show of force against any form of artistic expression. The once joyous celebrations, filled with singing and dancing, came to a screeching halt as fear gripped the hearts of the people. We stopped attending parties due to fear of retaliation from Fazlullah's supporters," Nagina recalls, her voice tinged with a mix of fear and sadness. The once lively gatherings now became a distant memory, replaced by a palpable atmosphere of caution and trepidation. Musicians and singers, feeling the pressure and threat from the Taliban's escalating demands, took desperate measures to protect themselves. They published

ads in local newspapers, publicly disavowing their affiliation with the music business, and pledging to lead pious lives to escape the wrath of the extremists. Despite their attempts to appease the Taliban, their demands only intensified, leaving the musicians and singers trapped in a suffocating cycle of fear and uncertainty. The joy and freedom that their art once brought now seemed like a distant dream, overshadowed by the constant threat of retribution for their mere existence as performers.

During his evening broadcasts, Fazlullah would shamelessly reveal the names of female schoolteachers and health workers whom he claimed had resigned from their jobs based on his advice. The provincial government, which was under the control of an alliance of six religious parties known as the Muttahida Majlis-e-Amal (MMA), turned a blind eye to Swat's alarming descent into religious militancy. Shockingly, some members of the party even supported the Taliban's demands for Shariah law and provided them with crucial logistical and financial assistance.

Ziauddin Yousafzai, the spokesman of Swat's Qaumi Jirga, or regional council, emphasizes that the Taliban's growing influence in the region could not have happened without the tacit support of both the MMA government and Pakistan's intelligence agencies. Unfortunately, these entities viewed militant organizations as strategic assets, further fueling the rise of extremism. The consequences of this support were devastating for the community in Swat. Fazlullah's inflammatory broadcasts spread fear and intolerance, stifling education and cultural expression. Female teachers and health workers, who were essential pillars of progress and development, found themselves targeted and marginalized by the insidious influence of religious militancy. The lack of meaningful intervention and the tolerance for extremist ideologies allowed the Taliban to gain an alarming level of control over Swat, extinguishing the once vibrant spirit of the valley's cultural heritage. In the face

of such adversity, the people of Swat found themselves trapped between the oppressive ideologies of the Taliban and the indifference of those in power. The struggle to reclaim their rights and preserve their way of life became a battle fought on multiple fronts, both against the forces of extremism and the systems that turned a blind eye to their suffering. The resilience of the community endured, even in the darkest of times, as they held onto the hope that one day, the support of their own government and the broader society would be on their side. The fight for freedom and cultural preservation was far from over, and they continued to strive for a future where their voices would be heard, and their traditions would flourish once more

Chapter Four

4 Historical Perspective of Swat, Culture of Dance, and Dancing Girls of Swat

4.1 The geography, economy, and cultural aspects of Swat:

Khyber Pakhtunkhwa (KPK) Province constitutes one of Pakistan's four provinces, situated in the western region and sharing borders with Afghanistan to the northwest, Punjab province to the southeast, and Gilgit Baltistan and Azad Kashmir to the northeast. It is also adjacent to FATA on its western and southern sides. Encompassing a total area of 74,521 square kilometers, KPK is inhabited by a population of over 22 million, resulting in a population density of approximately 238 people per square kilometer. This populace represents nearly 14% of the entire country's population (KPK Government, 2014). KPK serves as the primary homeland of the Pukhton people, recognized as Pashtuns or Pathans, alongside smaller non-Pukhton ethnic groups such as Awan, Kohistani, Hazara, and Chitrali. The Pukhtons, primarily Eastern Iranians, occupy a contiguous geographical span that extends across both Pakistan and Afghanistan (Gnagkovsky, 2006). The dominant language spoken is Pashto, while the province also accommodates non-Pashto speakers, particularly in the Hazara subdivision and districts of Dera Ismail Khan, Peshawar, Chitral, and Kohat. Pukhtons constitute approximately two-thirds of the population, and the province hosts around 1.5 million Afghan refugees dispersed across various areas (Gnagkovsky, 2006).

Khyber Pakhtunkhwa's economic landscape is characterized by a notable presence of forestry and mining industries. Nevertheless, agriculture remains a pivotal sector, yielding major cash crops like wheat, maize, rice, sugar beet, and a diverse range of fruits (Ali, 2010). However, challenges stemming from geopolitical dynamics and

developmental constraints have hindered the province from realizing its full economic potential, as underscored by assessments conducted by the World Bank and African Development Bank in 2009 (WB and AfDB, 2009). Consequently, a significant segment of the population across the province's 25 districts grapples with socioeconomic vulnerabilities, hovering near the poverty line. This study was conducted within one of the northern districts, Swat, with the aim of delving deeper into these intricate dynamics.



Pakistan political map, taken from

<http://www.magazine.com.pk/travel/Pakistan/maps/>

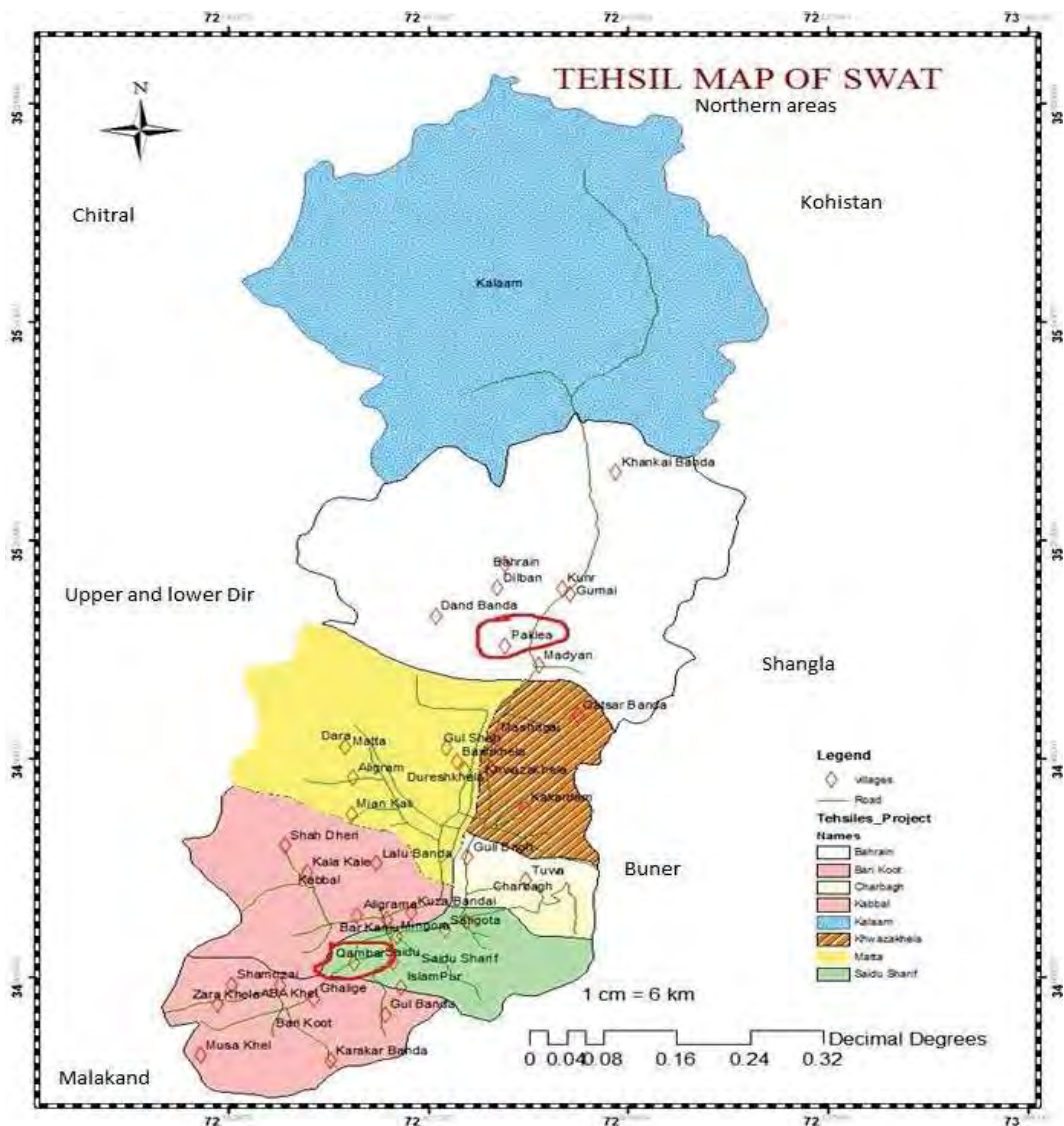


Figure 2: Map of the Swat district,

Presently, the Swat Valley is encompassed within the Malakand Division, which comprises the administrative domains of the Malakand division, which are Swat, Buner, Upper Dir, and Lower Dir, and Chitral districts. This collective region operates under the governance of the Provincial Administrative Tribal Area (PATA) framework, as stipulated by Article 246 of the 1973 Pakistan Constitution. Situated within the northern reaches of the Khyber Pakhtunkhwa province in Pakistan, Swat encompasses an expanse of 5337 square kilometers. Its neighboring districts include

Malakand, Dir, Shangla, Chitral, and Buner. The main city is Mingora, and the administrative city is Saidu Sharif which is almost 160 km distant from the capital of Pakhtunkhwa Peshawar. The different diverse ethnic groups reside but the main population of the area is the Yousafzai tribe of Pashtun. The history of Swat Valley goes back to the Indus Valley civilization that existed thousands of years ago. A two-thousand-year-old archaeological history may be found in the Swat region, which has remained occupied. Back then, it was known as Udyana. Because of its location, it served as a crucial resting place for numerous conquerors, as well as Alexander the Great and Sultan Mahmud of Ghazni. From the second century BC, Swat had developed into a glittering gem in the time of Gandhara civilization, a synthesis of Greek and Buddhist traditions. Both the Hinayana school of Buddhism and its subsequent evolution into the Mahayana school found their focal points in Swat. Around 403 AD, when the Chinese pilgrim Fa-Hsien visited the valley, there were more than 500 monasteries in the area with strong ties to Tibet.

Arab Muslims first appeared in the eighth century AD. The Persian Afghan region was invaded by Muslims from Arabia starting in the eighth century AD, and the territory was subsequently converted to Islam. Mahmud of Ghazni started invading India in 1001 AD. Swat was among the territories he took control of and came under Muslim governance. New people were also introduced by the northern invasions, and by the fourteenth century, the Yusufzais were penetrating the Swat valley. By the fifteenth century, the Yusufzai had supplanted the indigenous population and established a confederacy of Yusufzai in its stead. The original inhabitants of the area sought refuge in the mountains surrounding Swat and Hazara, earning the monikers of Kohistanis or Swatis (pertaining to the mountainous populace). So, most of the population of Swat is Pakhtun and Kohistani.

4.2 Geographically and Climate of Swat:

Geographically, Swat is characterized by its rugged mountainous landscape. The topography varies significantly, with altitudes ranging from approximately 600 meters above sea level in the southern areas to soaring heights of 6,000 meters around in the northern expanse. The prominent Swat River originates from the Mashabar Range, meandering southward and southwestward, effectively cleaving the valley into two distinct segments (according to the district census report, 1998). Swat's climate displays a diverse range due to factors like altitude, latitude, and the influence of the summer monsoon. The lower regions experience warm weather, while the upper northern parts offer cool and invigorating temperatures. Throughout summer, the average minimum and maximum temperatures stand at 16 degrees Celsius and 33 degrees Celsius, respectively. In the winter months, temperatures range between -2 degrees Celsius and 11 degrees Celsius. Precipitation-wise, Swat County receives an annual average rainfall of 1,000 mm to 1,200 mm (County Census Report, 1998; CPPR, 2010).

Swat Valley boasts abundant land resources, encompassing lush forests, fertile farmland, and ample water sources. The region of Swat spans 506,528 hectares, out of which 98,054 hectares are designated for cultivation. The actual cultivated area, inclusive of horticulture, extends over 189,051 hectares, as documented by CPPR (2010). A significant portion of the region, about 20% of the total area, is covered by forests, totaling 136,705 hectares during the period of 2007-2008. Additionally, an area of 187,245 hectares is categorized as uncultivable, denoted as wasteland. The forested regions primarily concentrate in the higher reaches of Madyan and Kalam, featuring renowned pine and deciduous varieties like kail, fir, spruce, and chir. (County Census Report, 1998; CPPR, 2010).

More than 45% of the population derives their primary income from agriculture, forestry, and fishing, while around 80% of households indirectly rely on agricultural activities for sustenance (Ali A., 2010). Nonetheless, a notable segment of the populace is engaged in alternative sectors: 29% are employed in skilled occupations encompassing both government and private industry roles; 12% participate in non-agricultural jobs such as wholesale, retail, and hospitality; and eight percent receive financial support from domestic and overseas remittances. The remaining portion of the population is involved in unskilled labor or experiences unemployment (County Census Report, 1998; Khan, 2009). Prior to the upheaval caused by the conflict, Swat's agricultural system stood as a beacon for the wider KPK province. Renowned as an orchard production hub, the region hosted an array of processing industries, efficient cold storage facilities, and well-organized transportation and marketing networks (Ali, 2010). In the height of the harvest season, round about 500 to 600 trucks, each with an average payload of 1,500 to 2,000 kg, transport a variety of fruits (peach, apple, pear, tomato, plum, and persimmon) and many types of vegetables to different parts of the country (Ali, 2010).

4.3 Historical Context of Swat

4.3.1 Wail's Rule in Swat

The founders of the historical state, known as the Walis, hailed from saintly lineages residing in the Saidu Sharif locality, amidst the Yousafzai Pakhtun leaders and landowners. Originating from a religiously esteemed lineage, they gradually transformed into a class of affluent landowners. The era of the princely state, spanning from 1917 to 1969, is widely acknowledged as the most progressive phase in Swat's history, as it heralded a multitude of constructive changes in the structural

and societal fabric of Swat's community. By establishing his rule, Maingul Abdul Wadood, the first Badshah of Swat, initially introduced the community to contemporary development patterns. employing a blend of traditional and Islamic rules along with a contemporary political framework, The state effectively restored peace and stability within the Pukhtoon tribal society (Rome, 2008). Moreover, it established educational and healthcare institutions for both boys and girls, alongside a localized judicial framework rooted in "Rawaj Nama," or customary norms of behavior (Fleishner, 2011). This legal system was a fusion of Islamic and cultural practices, facilitating swift and cost-effective resolution of disputes. Notably, it deviated from strict adherence to Islamic principles. Local political leaders, specifically ministers vested with the authority to levy fines and taxes, wielded substantial influence over decision-making processes (Aziz, 2010).

The princely state of Swat boasted a justice system characterized by a unique structure and operational approach, setting it apart from the legal frameworks of other neighboring princely domains. Badshah Sahib was an intellectual man who had to reign with the agreement of the people to acquire their trust. As a result, he devised a novel but capable strategy. He introduced the concept of "Dasturul Amal," which translates to "codes of conduct." Under this framework, Badshah Sahib would encourage local jirgas to formulate their own sets of rules and regulations. It was largely for certain areas, and the State government will strictly enforce those rules and regulations. Absolute submission from the people was the prerequisite, and it required the endorsement of every jirga member prior to obtaining Wali's signature. Contrary to establishing a constitution, Badshah Sahib opted for the implementation of the Dasturul Amal through state administration, resulting in a lack of uniformity.

Following the partition of the Indian subcontinent in 1947, the Swat ruler entered into an agreement to join Pakistan while maintaining their internal autonomy. This arrangement remained in place until 1969 when Mian Abdul Wadood's son, Mian Jahanzeb, also known as "Wali sahib," assumed leadership in 1949. He continued the modernization initiatives, focusing on areas such as higher education, healthcare, and justice, in alignment with the Westernization endeavors undertaken by his father (Fleishner, 2011; Rome, 2010). During his rule, Wali sahib abolished the old Wesh system of land distribution, which granted permanent land allotments to the most powerful individuals (Khans of the Youshafzai tribe) every decade. Instead, land was allocated to institutions like schools, hospitals, and mosques. This transition brought about alterations in the distribution of privilege and influence, resulting in a decline in the social standing of tenants, craftsmen, and traders. These groups found themselves increasingly dependent on the escalating authority of the Khans. Despite these shifts, Wali sahib skillfully upheld his own power and effectively navigated his interactions with both the Khans and the Mullahs (Fleishner, 2011).

4.3.2 Culture of Dance and Performer During Wali Era

During the Wali era in the Swat region, dance and performers held a significant place in the cultural landscape. The Wali rulers, who were known for their patronage of the arts and literature, played a crucial role in promoting and preserving the traditional dance forms of the region.

Dance was an integral part of the social and cultural fabric of Swat during the Wali era. Various dance forms, such as the Attan, Khattak dance, and Jhumar, were performed on different occasions, including weddings, festivals, and cultural

gatherings. These dances were not only a form of entertainment but also served as a means of expression, storytelling, and community bonding.

Performers, often referred to as dancers or artists, played a central role in bringing these dances to life. They were highly respected and admired for their skill, artistry, and ability to captivate the audience with their performances. These performers were trained in the specific dance forms and inherited their knowledge and expertise from previous generations.

The Wali rulers provided support and encouragement to dancers and performers by organizing cultural events, establishing dance academies, and offering patronage to renowned artists. They recognized the importance of dance as an expression of the local identity and sought to preserve and promote the traditional art forms of Swat.

During the Wali era, dance and performers flourished, contributing to the cultural vibrancy and richness of Swat. The Wali rulers' support and the appreciation of the community allowed dancers and performers to thrive, inspiring younger generations to carry forward the artistic traditions of the region. It is important to note that the specific dances and performers during the Wali era may vary, and further research into the historical context and specific dance forms of that time would provide a more comprehensive understanding of dance and performers during that period.

4.3.3 Swat After Merger with Pakistan

August 1969,"Swat was peacefully incorporated with Pakistan into a Province-administered Tribal Area (PATA), with the neighboring districts of Dir and Chitral, pursuant to Section 246(b) of Pakistani law Structure. "Justine Fleischner writes: When Swat merged with Pakistan in 1969, it was by far the most developed state on the border, leaving governance in decline under the Pakistani government." After the

merger, no proper mechanism for extending Pakistani law or any other special law to the former principality was devised. This creates confusion among Swat people. However, in 1975, PATA regulations were introduced, transferring decision-making power in criminal and civil cases from the judiciary to the executive branch. New prohibition law

Qazi courts which until then acted as judicial bodies and constituted a body of four members jirga. people who have heard the case in Tehsil district). Authority to appeal this decision jirga was assigned to the Deputy Commissioner without any measure of liability. New jirga was rare in the past, and unnecessarily protracted incidents make it difficult for the locality to adapt to the new law. Thus, under PATA regulations, the executive (i.e., bureaucracy) becomes more powerful in Swat, and justice is delayed and costly. Local people not only lack the financial resources to meet the demands of an expensive new justice system, but also lack professional lawyers and formal legal system know-how, which ultimately leads to abuses. law enforcement and corruption. So, this creates a gap between the earlier system under WALI and the contemporary system.

4.4 The Politics of dance in Pakistan

During the tenure of Zia Ul Haq's government from 1977 to 1988, an environment conducive to the propagation of Islamization was carefully nurtured, leaving a profound impact on the region. This period marked a significant resurgence in the process of Islamization, bolstered by the personal commitment of General Zia-ul-Haq, a devout Muslim who championed the cause of Islam. In his inaugural address to the nation, he declared the implementation of Islamic law as a top priority and pledged unwavering dedication to the realization of the Islamic society that had been

envisioned for the creation of Pakistan. General Zia aimed to harmonize the legal, social, economic, and political institutions of the country with Islamic principles, values, and traditions as elucidated in the Quran and Sunnah, offering the people of Pakistan the opportunity to embrace an Islamic way of life. The government under Zia-ul-Haq undertook several measures to curtail non-Muslim activities within the country, thus fostering an environment conducive to this goal. The initiatives in this realm included: creating a favorable atmosphere, reforming the media, banning obscene advertising, contacting Ulama and Mashaikh, abolishing lawlessness, praying in the congregation, observing Ramazan, Enhanced Hajj facilities improving the quality of facilities for Hajj pilgrims to facilitate their religious obligations, reorientation of education policy, establishment of International Islamic University of Islamabad, implementation of Hudood Ordinance, establishment of Sharia court, Sharia seat of Supreme Court, Qazi court, Advancement of Islamic Economic System: Progressive steps were taken to promote the adoption of an Islamic economic framework, Efforts were made to promote the use of the national language and encourage the adoption of a national dress code in line with Islamic customs, decisions concerning the Qadianis, Sharia Ordinance 1988 applies.

Embarking on his journey of reform, General Zia's initial significant stride involved overhauling the media landscape, given its pivotal role in shaping public sentiment towards a specific framework. An immediate prohibition was imposed on the promotion of music and dance, and instead, constructive programming took center stage. The call to prayer (Azan) resonated across the airwaves during prayer times, reinforcing the sacred nature of the moment. Moreover, the Hajj rituals were broadcasted in real-time on television, and the sermons associated with Hajj found their way onto radio waves. As an embodiment of reverence, television broadcasts

were suspended during Iftar, allowing a tranquil atmosphere for Muslims to engage in prayer. Striving for a wholesome media environment, all forms of indecent advertisements were barred from both television and newspapers. General Zia's media reforms underscored his commitment to aligning the media with Islamic principles and fostering an environment that resonated with the values of the faith.

During Zia's reign, with support from Saudi Arabia and the United States, numerous madrassas were established in the province, leading to adverse effects on music and dance. Festivals, literary gatherings, music, and women's presence in public spaces were all restricted, using mass media to promote an Islamization agenda. Wahhabi ideology infiltrated society through Zia's efforts, culminating in the emergence of the Sharia movement and Tehreek-e-Nafaze-Shariat-e-Mohammadi (TSNM) in the 1990s. The Mutahida Majlis-e-Amal (MMA) amplified these measures by enforcing bans on depictions of women, prohibiting musical expressions, and shuttering public performance venues, thereby contributing to the ascendancy of Taliban influence in Swat. During Zia's era, bolstered by external support, a series of events unfolded, culminating in the resurgence of conservative forces, exerting a profound impact on Swat's cultural landscape. The Taliban's control over Swat marked a bleak phase for dance and music in the region. The prohibition extended beyond public spaces, reaching even private domains, where playing recorded music at higher volumes became prohibited, and the practice of women's choreography was virtually eradicated. Prior to the Taliban's control, clerics from mosque loudspeakers had already subjected wedding dancers to discrimination. Subsequently, the Taliban intensified their targeting of performers and traditional dances held in Hujra gatherings (social spaces), further constraining the cultural expression. So, during this period it was impossible to make a living as a dancer and perform Publicly on stage.

Zia's implementation of Islamic law encompassed regulations specifically targeting women. Zia propagated the concept of "Chadar Aur Chaar Devari," a theory that held implications for women. This doctrine introduced the unsettling possibility that a woman could face whipping as a penalty for adultery, marking a significant departure from prior norms. Notably, under these legal provisions, the reporting of rape necessitated the provision of four witnesses for the case to be substantiated. Failure to present such witnesses could result in the legal reclassification of the rape incident as adultery. These alterations to the legal framework underscored the profound shifts in societal norms and the status of women under Zia's Islamization policies.

4.5 Dance in Pashtun Yousafzai Culture

Pashtun dancing is an essential component of Pashtun culture. It is commonly seen at weddings and other important occasions. There are numerous Pashtun dances, each with its own set of steps and gestures. Such as Attan and Khattak dance. Attan is the most popular dance in Pashtun culture which perform by women and men in a group in circle form. The dance has different steps and ends with a clap while the dancer faces the center. The entire procedure is performed 2-3 times. The musician controls the duration and speed of the dance while the dancers perform.

In the Yousafzai tribe, men's public dance has historically been socially unacceptable within Swat's Pashtun culture. Unlike women, there isn't a traditional dance for men in Yousufzai culture. Women have carried the tradition of dance, performing in both public and semi-public spaces. Despite their significant cultural role, dance girls in Swat (and Pashtun society overall) often face mockery and stigma for their profession. This symbolic violence often escalates into physical harm from family, audiences, authorities, and extremist militants. Despite these challenges, dancers

continue to perform, bringing joy to various celebrations. In Pashtun culture, male dancers perform in public or semi-public areas, while women dance at weddings in domestic spaces, and dancing girls perform in various settings. In Swat's Pashtun society, there are three types of "dame" or dancing girls: those who engage in prostitution, those who serve as messengers for clients (usually wealthy elites), and those who perform in male-dominated public or semi-public areas.

4.6 The Status of Dance as an Art Form in Swat.

Swat has a rich cultural heritage that encompasses various art forms, including dance. Prior to the period of militancy, dance in Swat was known for its vibrancy, beauty, and cultural significance. The region was known for its traditional folk dances that were deeply rooted in Pashtun culture.

The quality of dance as an art form in Swat was influenced by several factors:

Historical Significance: Swat has a long history of vibrant dance traditions, rooted in the cultural practices of the Pashtun community. Exploring the historical significance of dance in Swat can provide insights into its evolution as an art form and its cultural importance. Dance in Swat has been an integral part of the region's cultural identity for centuries. It reflects the unique customs, beliefs, and social practices of the Pashtun community in Swat. Dance forms in Swat, such as the Attan, have been performed for generations, serving as a symbol of cultural pride and solidarity.

Dance in Swat has been associated with various ritualistic practices and ceremonies. It has been performed during religious festivals, weddings, and other significant life events. These dance rituals have played a crucial role in strengthening community bonds, reinforcing cultural values, and promoting a sense of collective identity. Dance in Swat has been passed down through generations as part of the oral tradition. Elders

and community members have played a vital role in teaching and transmitting dance forms, ensuring the continuity and preservation of the art form. This oral tradition has helped maintain the historical significance and authenticity of the dances in Swat. Dance in Swat often incorporates symbolism and storytelling elements. The movements, gestures, and expressions in dance performances convey narratives that depict historical events, folklore, and moral lessons. Through dance, historical stories and cultural narratives are brought to life, preserving the collective memory of the community. Swat's historical significance in the region as a crossroads of cultures and trade routes has influenced its dance forms. Over the centuries, dance in Swat has been influenced by various neighboring cultures, including Persian, Central Asian, and Indian traditions. These cross-cultural interactions have enriched the diversity and historical depth of dance in the region. Despite facing numerous challenges throughout history, including political turmoil, invasions, and conflicts, dance in Swat has persevered as a form of artistic expression. The ability of dance to adapt, evolve, and survive reflects the resilience and determination of the local community to safeguard their cultural heritage. In certain periods of history, dance in Swat has also served as a symbol of resistance against external forces or oppressive regimes. During times of political and social upheaval, dance has been utilized as a means of asserting cultural identity, reclaiming freedom, and expressing dissent.

Traditional Dance Forms: Swat, located in the Khyber Pakhtunkhwa province of Pakistan, has a rich tradition of various traditional dance forms that are deeply rooted in Pashtun culture. Swat is known for its traditional folk dances, such as the Attan, Khattak Dance, and Jhumar. Each dance form has its unique characteristics, including specific movements, gestures, and rhythms. Investigating the technical aspects and

nuances of these dance forms can shed light on the quality and artistry of dance in Swat.

Attan: Attan is one of the most well-known and widely performed traditional dance forms in Swat and the broader Pashtun region. It is a highly energetic and rhythmic dance performed in a circle by men, who often wear traditional attire, including loose-fitting shalwar kameez and embroidered waistcoats. Attan is accompanied by the beat of the dhol (drum), rubab (lute-like instrument), and other traditional musical instruments.

Khattak Dance: Khattak Dance is a form of traditional Pashtun dance that originated from the Khattak tribe. It is characterized by swift, high-energy movements and involves spinning, jumping, and footwork. Khattak Dance is typically performed by men wearing traditional attire, including a long-flowing shirt, a waistcoat, and a turban.

Jhumar: Jhumar is a popular traditional dance form in Swat and other parts of the Pashtun belt. It is typically performed by women and is known for its graceful movements and expressions. Jhumar is often accompanied by traditional musical instruments such as the harmonium, tabla, and dholak. The dance involves gentle footwork and intricate hand gestures.

Khyal Dance: Khyal Dance is a traditional Pashtun dance form that is performed by both men and women. It involves storytelling through dance movements and expressions, depicting historical events, folktales, and cultural narratives. Khyal Dance is characterized by flowing movements, soft footwork, and a focus on facial expressions and hand gestures to convey emotions.

Chappay: Chappay is a lively and celebratory dance form in Swat. It is usually performed during weddings and festive occasions. Chappay involves rhythmic clapping, foot tapping, and swaying movements. It is accompanied by traditional songs and music, often featuring lyrics that celebrate love, joy, and unity.

Luddi: Luddi is a traditional Pashtun dance form performed by both men and women. It is known for its energetic and rhythmic movements, including vigorous footwork, jumps, and spins. Luddi is often performed during festive occasions and celebrations, showcasing the joy and enthusiasm of the performers.

Training and Expertise: Understanding the training and expertise required to become a skilled dancer in Swat is crucial. Researching the training methods, apprenticeship systems, and the dedication of dancers to honing their craft can provide insights into the level of skill and technical proficiency demonstrated in performances.

Cultural Heritage: Dance in Swat was an integral part of the region's cultural heritage. It represented the traditions, values, and identity of the Pashtun community. Dancers in Swat were often trained from a young age, learning the intricate steps, movements, and expressions associated with the local dance forms.

Skill and Technique: Dancers in Swat exhibited a high level of skill and technique in their performances. They had a deep understanding of the specific dance forms and were adept at executing complex footwork, graceful gestures, and synchronized movements. The quality of dance was a result of years of training, practice, and mastery of the art form.

Costumes and Ornaments: The visual appeal of dance in Swat was enhanced by the elaborate costumes and traditional ornaments worn by the dancers. These costumes were intricately designed, often incorporating vibrant colors, intricate embroidery, and

embellishments. The attire added to the overall aesthetic and cultural richness of the dance performances.

Music and Rhythm: Dance in Swat was closely intertwined with traditional Pashto music. The dancers synchronized their movements with the rhythm and melodies of the accompanying instruments, such as the rabab, tabla, and harmonium. The quality of dance was elevated by the harmonious coordination between the dancers and the musicians.

Cultural Significance: Dance in Swat held great cultural significance, often being performed during important occasions, festivals, or celebrations. The dancers played a vital role in preserving and promoting the cultural heritage of the region. The quality of dance was not only measured by technical proficiency but also by the ability to convey the cultural essence and emotions associated with the dance form.

Cultural Preservation: The efforts made to preserve and pass down dance traditions from one generation to another can significantly impact the quality of dance in Swat. Exploring the role of cultural institutions, dance academies, and community initiatives in preserving and promoting traditional dance forms can provide a deeper understanding of the art form's quality and continuity.

Artistic Expressiveness: Assessing the artistic expressiveness of dancers in Swat can provide insights into their ability to convey emotions, narratives, and cultural values through their performances. Investigating the use of facial expressions, body language, and storytelling elements in dance can enhance the understanding of the art form's quality and aesthetic appeal.

Collaborations and Innovations: Researching collaborations between dancers and other artists, such as musicians, choreographers, or visual artists, can shed light on the

innovative approaches and fusion of different art forms within dance in Swat. Examining how dancers' experiment with new movements, incorporate contemporary elements, or adapt their performances to suit evolving artistic trends can offer insights into the dynamism and quality of dance in the region.

Impact of Militancy: Understanding the specific challenges and restrictions imposed on dancers during the period of militancy is crucial to assessing the impact on the quality of dance in Swat. Investigating how dancers adapted their performances, coped with limitations, or preserved their art form in the face of adversity can provide valuable insights into the resilience and determination of the dance community.

Revival and Reclamation: Exploring the efforts made to revive and reclaim dance traditions in Swat after the period of militancy can highlight the community's commitment to restoring the quality and cultural significance of dance. Researching initiatives, cultural events, and educational programs focused on revitalizing traditional dance forms can provide evidence of the ongoing

However, it's important to note that the quality and practice of dance in Swat may have been affected by the period of militancy and its impact on the cultural landscape. The restrictions and threats faced by dancers during that time may have disrupted the continuity of training, performances, and artistic growth. Nevertheless, the resilience of the local community and the efforts to revive and preserve cultural traditions have played a significant role in sustaining the status of dance as an art form in Swat.

4.7 Banr Valley and Dancing Girls

Banr Valley is in the main city of Mingora and it's a union council or unit in tehsil babuzai of Swat district of Khyber Pakhtunkhwa. The valley has a unique historical culture that is famous for the dancing girls and Pashtuns traditional singers and

musicians. The Banr Valley was created and institutionalized as the Centre of dancing girls and Musicians by the last ruler of Swat (1949-1969). Swat retained its status as an autonomous princely state until 1969. However, with the integration of Swat State into Pakistan, the safeguarding and significance of Banr as a center for dance and music, along with its performers, underwent a notable shift. The protection once provided by the princely state was no longer in place, leaving dance in Swat, mirroring the broader Pakistani context, vulnerable to heightened persecution due to the ascent of Islamization. Banr assumes a critical role as a symbol of body politics, resonating with Lefebvre's perspective that the interplay between physical practice and social space is discernible through the body's involvement in shaping dimensions of social space. During the Wali era and their rules –Rawaj Nama” or –Dasturul Amal” the dancer who performs in public places enjoyed state patronage because that time is often regarded as a pinnacle era for the advancement of dance and the presence of dancing girls in the valley. The state ensures the protection of these Artists.

4.8 Public Place Dance in Swat: Past and Present

In the past, public place dances in Swat held great cultural significance and were an integral part of the region's social fabric. They served as a means of communal celebration, entertainment, and expression of cultural identity. Public dances were often performed during festivals, weddings, and other special occasions, bringing communities together and fostering a sense of unity.

In traditional Swat society, public place dances were often gender segregated. Men and women had separate spaces for dancing, with men typically gathering in open spaces or courtyards, while women performed in designated areas or within the

confines of their homes. These dances were accompanied by traditional musical instruments, such as the *rabab*, *tabla*, and *dholak*, creating a lively and festive atmosphere.

However, the impact of militancy in Swat during recent years has significantly affected the landscape of public place dances. Militant groups imposed strict restrictions on public gatherings, cultural activities, and artistic expressions. The public space for dances was greatly diminished, and performers faced threats and intimidation, leading to a decline in public performances.

Nevertheless, with the gradual restoration of peace and stability in Swat, there have been efforts to revive public place dances. Local communities, cultural organizations, and the government have played a significant role in promoting cultural events, festivals, and public performances. These efforts aim to reclaim and preserve Swat's cultural heritage, including its traditional dances, by providing platforms for artists and performers to showcase their talents.

In the present, public place dances in Swat are experiencing a revival, albeit with certain adaptations to the changing social dynamics. Dance performances are now organized in cultural festivals, local events, and designated performance spaces. These initiatives not only contribute to the preservation of Swat's cultural identity but also promote tourism and cultural exchange, fostering a sense of pride and unity among the local population.

However, it's important to note that the impact of militancy and other socio-political factors has left a lasting imprint on the public place dance culture in Swat. The current landscape is still influenced by the challenges faced in the past. Efforts to strike a balance between preserving tradition and accommodating changing societal dynamics

continue to shape the present and future of public place dances in Swat. In Swat, dance in public spaces has a brief and comparatively recent history. During the reign of the most recent Swat king, dance in public spaces benefited from governmental patronage, and this time is regarded locally as the Valley's "golden age" for promoting dance and dancers.

Female dancers were only allowed to publicly perform on three specific occasions annually: Eid-ul-Fitar, Eid-ul-Adha, and the Wali's coronation day, initially scheduled for December 12 and later moved to June 5. Notable distinctions characterized the public dance exhibitions on the coronation day compared to those during Eid festivities. While dancing girls would showcase their artistry within designated spaces at the mayla or festival market during Eid celebrations, the coronation day witnessed these performers parading through the streets of the bazaar in a procession. Abdul Qayoom Balala, the author of the book "The Charming Swat," which narrates the story of Swat, recalls that the maylas were established with state backing to quell the tradition of slingshot fights (known as machonay) among various village groups. While the exact origins of these maylas and their dance performances remain unclear, the state ensured comprehensive security for the participating dancers. These maylas featured not only Swat's local dancing girls but also dancers from other regions, all benefiting from state-assured security. The Wali's symbolic presence at these dances aimed to foster a sense of collective celebration. In this manner, public dancing served as an aesthetically nurtured state initiative aimed at eradicating harmful social and physical practices.

The princely state of Swat extended support to these dancers by ensuring their security during public performances. The dancing girls were restricted from public performances, except on Eid and coronation days, and were prohibited from receiving

direct payments from men for public performances. However, men could enjoy their displays and contribute payments at private events like wedding receptions or within the premises of the dancing girl's residence. Following Swat's integration into Pakistan, the practice of public dancing—both in the festive Eid maylas and the street processions marking the Wali's coronation—largely faded away. This decline can be attributed primarily to two factors: the withdrawal of state backing for public dance and the erosion of security for the dancing girls' public performances. The significant Eid mayla for men was once held near Ayub Bridge, in the area now occupied by police lines, before Swat's incorporation into Pakistan. At that time, the region featured only three rest houses and a riverfront adorned with chinar trees. To ensure the safety of the mayla on both Eid occasions, Wali Mian Gul Jahanzeb personally directed the tehsildar of Babuzai to oversee the event from the nearby rest house. Each participating dancing girl (dama) at the festival would receive a two-rupee compensation from the tehsildar of Babuzai at the conclusion of the day. However, post the merger of Swat state into Pakistan, the safeguarding of dancing girls and their financial incentives ceased.

Furthermore, the newly established Pakistani state erected government buildings in the actual location of the mayla, leading to the disappearance of its original space. The official discontinuation of the Wali's reign and the transition to federal and provincial government authority marked the conclusion of the coronation festivities in Swat's bazaar, further signaling the end of public dancing. The late 1970s and early 1980s witnessed the escalation of General Zia's Islamization program, which effectively extinguished any remaining traces of public dancing that were not protected under state security. A telling instance of this transformation is observed in the practice of

the dolai, where the olimas opposed both the dolai procession and the accompanying dancing girls, ultimately leading to the abandonment of the tradition.

Chapter Five

5.Origin of Militancy, its impacts on Dancing Girls and Singers of Swat

A militancy is (someone who engages in combat or war to advance a political cause)
This practice in the Pashtun region began the year after the Soviet invasion of Afghanistan 1979 occupies the area to this day. More specifically, Pashtuns Border region residents are the biggest victims of ongoing hostilities and extremism. Thousands have been killed so far, and bloodshed continues. continue Soviet invasion of Afghanistan, Pashtun Region, mainly areas adjacent to the Pakistan Region Borders have become centers of warfare. Mujahideen trained around the world and weapons were brought to the region to combat Soviet forces and their allies in Afghanistan. Thus, the Pashtun region gained worldwide attention during this period due to its exploitation of housing and training of combatants against the communist USSR.

In the wake of the withdrawal of communist forces from Afghanistan and the collapse of the Soviet Union, a power vacuum led to a civil war between Afghanistan's various militant factions fighting to seize power. The Taliban managed to (roughly) control most of Afghanistan in 1996), but the power struggle did not stop.

Also, the 2001 World Trade Center attack and the subsequent US-led World Trade Center attack. Osama Bin Laden is credited with bringing the region back into the limelight for the Taliban regime in Afghanistan. Laden, who was blamed for the September 11th attacks, had taken refuge in Afghanistan at the time this new struggle has been dubbed "America's War on Terror." The War on Terrorism and its response to the extremist group's war has transformed the border region socially, politically,

and economically. Power struggles and ongoing insurgency in Afghanistan are Afghanistan's biggest obstacles create peace in the region.

5.1 Militancy in Swat Belt

Life in the Swat Valley under Wali rule may seem better on the surface than it is in fact, it was so at the time, but many people look back on that time there was a general demand for a more competent judicial system than depression by local Islamists programmed to Wahhabism, Deobandi Teachings Claim Islamic Law or Sharia Is fairer faster than government systems. 1992 Sufi Muhammad, Islamist from Dir, Tehreek-e-Nifaz-e-Shariat-e-Mohammadi or TNSM Leaders Campaign to Enforce Islamic Law since the movement did not endorse violence from the beginning, the movement resorted to violence as it progressed Clashes with Pakistani security forces (Fleischner, 2011). Amidst Sufi Muhammad's efforts towards the implementation of Islamic law and the restructuring of the judicial system, a pivotal juncture emerged with the tragic events of September 11, 2001. This incident triggered the United States' invasion of Afghanistan in 2001. During these developments, the Taliban issued a request to Sufi Muhammad, urging him to refrain from venturing into Afghanistan to offer his support. However, in defiance of this directive, Sufi Muhammad rallied a substantial contingent of his followers, numbering in the tens of thousands, and crossed into Afghanistan. This move, undertaken in November 2001, positioned them to join the ranks of the Taliban and engage in combat against the American forces and their coalition partners. This marked a consequential and impactful alignment with the Taliban's cause during a critical period of conflict. After losing many followers in this war he decided it is unable to withstand the U.S. attack, Subsequently, he, alongside his son-in-law Fazlullah, retraced their steps back to Pakistan. However, their return was short-lived as they were apprehended by the

Pakistani Army near the border and subsequently incarcerated. Sufi Muhammad remained in prison except Fazlullah who is the extremist leader in Swat who is now the leader of the Tehreek Taliban Pakistan was released from prison after 17 months. After his release he started working preaching the chastity movement on an FM radio station in the Swat Valley.

His father-in-law Sufi Muhammad was still in the prison, but Fazlullah revived the TNSM with a more radical jihadist focus and emerged as its undisputed leader. And turning point in Fazlullah's rise as an activist command is the October 2005 earthquake devastated large areas of Pakistan-administered Kashmir and Malakand Division Khyber Pakhtunkhwa Province (KP), operation base of TNSM. It is through earthquake relief and recovery activities carried out by members of TNSM, who Fazlullah succeeded in returning the group's former position of influence and power. He also narrates self-stories about natural disaster occurred in press release to sow fear among supporters of its radical Islamic program, claiming that the earthquake is a reminder of God for Swat people stop offending his commandments and teachings. By this way, Fazlullah begins to evangelize the people of Swat with a self-proclaimed radical version of Sharia, using TNSM as a platform. The supporters of Tehreek-Nifaz-Shariat-Mohammadi start supporting Fazlullah, on the assistance of his unofficial radio channel he quickly got on track. He spread his extremist ideas to this FM platform and earned his nick name "FM Mullah" on the general population of Swat as well internationally.

Soon after, he began to build the medersa (the seminary) and the Markaz (center) in his hometown of Mamdherai, also known as *Imamdherai*. People from all walks of life donated generously to their orders, and personal gathered thousands of people in a short time. He has been much anticipated in and by local media, despite some

objections (Rome, 2011). Taliban insurgents make Swat the focus when the provincial government of Muttahida Majlis e Amal (MMA) signed a peace agreement with the Taliban in early 2009 allowing them to manage Swat's affairs according to Islamic interpretation. Activists' tour of Buner highlighted by the international media with exaggeration that the Taliban are on the border of Islamabad and possibly encircle the federal capital of Pakistan. This campaign paved the way for the launch of the military operation in the area to regain control of the area. This activity has created a humanitarian crisis in the region when hundreds of thousands of people were displaced in neighboring areas. Displaced people have been encouraged to resettle in the area after a year of military operations, but the valley was under major humanitarian crises, that affected reconstruction efforts in the post-conflict peacetime process of the provincial and federal governments (Fleischner, 2011). The conflict began to degrade cultural heritage and accelerate the process of spoilage, most of which are by human carelessness and the destroyer of nature (Buneri, 2013).

During *Fazlullah*'s reign of terror in Swat, anyone who dared to resist Tehreek Taliban Pakistan was brutally killed and made an example for others in public. His policies include a ban on education for women, polio vaccinations, dancing girls, singers, and watching TV. To consolidate his power, he hangs the accused as a "sinner" and spy in Swat's Green Chowk, which is known as "Slaughter Chowk". For example, in December 2007, TTP dumped 27 corpses (dead bodies) in the square and warned residents from removing them and other warned residents not to violate the establishment law by TTP which decreased the TTP. His brutal policies in Swat and his ruthless treatment of his opponents soon made him a feared leader in the jihadist communities of Afghanistan and Pakistan.

5.2 Militancy impacts Swat Cultural Values, Traditions, and Pashtunwali

Culture: Culture, as a concept employed by social scientists such as anthropologists and sociologists, encompasses the entirety of human experiences that transcend mere physical existence. It envelops our comprehension of ourselves in both individual and societal capacities, encompassing narratives, religious beliefs, media, ceremonies, and even language itself. Importantly, culture is not a monolithic and fixed entity; rather, it serves as a constructive framework for thought, offering a lens to comprehend human conduct. As a student of the social sciences, it is beneficial to view culture as a conceptual tool, rather than a rigid and unchanging definition. Recognize that culture is dynamic, continually influenced and shaping interactions with individuals, media, technology, and other activities. This malleability underscores its ever-evolving nature, highlighting the intricate interplay between culture and the multifaceted facets of human existence.

The History of Culture is a Concept: Culture is primarily an anthropological term. The field of anthropology emerged around the same time as Social Darwinism, in the late 19th and early 20th century. Social Darwinism was the belief that the closer a cultural group was to the normative, western, European standards of behavior and appearance, the more evolved that group was. As a theory of the world, it was essentially a racist concept that persists in certain forms up to this day. If you have ever heard someone reference people of African descent as being from, or close to, the jungle or the wilderness, you have encountered a type of coded language that is a modern incarnation of Social Darwinist thought.

Swat Culture: The Swat Valley primarily hosts a diverse range of Pakhtun tribes, constituting an ethnic collective that shares a common language spanning the eastern

and southern borders of Afghanistan, as well as parts of Pakistan. This ethnic group is structured into tribes, sub-tribes, and clans. The overarching framework governing the Pakhtun tribes is rooted in the principle of "segmentation," which serves as a foundational belief guiding their rules and customs, promoting unity against external threats (Lindholm 1979: 487). Encompassing an approximate area of 3798 square kilometers, the Swat Valley is situated within the Malakand Division, which encompasses Malakand, Buner, Swat, Shangla, Upper Dir, Lower Dir, and Chitral. The region falls under the jurisdiction of the Pakistan Tribal Administration Area (PATA).

Swat has a unique and rich culture based on *Pukhtunwali* code of conduct. *Pukhtunwali* can be understood as a comprehensive framework that shapes the way of life for the Pukhtun people, encompassing a set of guiding principles such as *Malmastia* (hospitality), *Jirga*, *Hujra*, *Badal* (revenge), *Nanavati* (shelter, refuge), *Ghairat* (honor, chivalry), *Tor* (shame), *Tarboorwali* (national rivalry), *pardah*, and *Namoos* (gender boundaries). Orakzai (2011) emphasizes that *Pukhtunwali* functions as the foundational structure and dynamic process that underpins various aspects of Pukhtun society, politics, and economic activities, thereby offering an alternative mode of social organization. This form of social organization can be aptly characterized as a social network, comprising individuals or groups interconnected through diverse types of social, political, and economic relationships (Wood, 2008).

Pashtunwali is central to Pukhtun's social acts and behaviors of daily life and "the informal set of common laws and tribal law is strictly observed by Pukhtun". It was an unwritten constitution and was conveyed in the form of proverbs, themes, songs, and anecdotes (Ahmed, 1980).

The main city of Swat is Mingora, but Mingora is not only the administrative capital of the Swat Valley; it is also the main center of social, cultural, and economic activities in the Malakand region. It is a beautiful city with a mild climate and attractive tourist attractions. Since the time of Swat State (1915-1969), Prior to venturing into the higher valleys of Swat, both domestic and international tourists have sojourned in Mingora. This city also boasts the presence of unique Buddhist relics and stupas, adding a distinctive historical dimension. Alongside the predominant local Pashtun Yousafzai community, which is predominantly Muslim, Mingora accommodates Hindu and Sikh families, infusing the city's cultural tapestry with a rich blend of diversity.

The emergence of the Militancy insurgency brought about a transformative shift in the traditional way of life within Swat and Mingora. Fazlullah, a former elevator operator who had assumed the role of a militant commander, took a significant step by establishing an unauthorized FM channel in the vicinity of Mamdheri, situated merely five kilometers away from Mingora. By 2008, a concerted campaign targeting girls' education, women's freedom of movement, polio treatment, and the unrestricted expression of life had inflicted profound challenges upon the city and its inhabitants. To initiate this transformation, the Taliban adopted a strategy of persuasion rooted in their unique ideological perspective and interpretation of Islam and Shariat. This approach aimed to sway the local populace by aligning with their distinctive ideological beliefs, thereby altering the sociocultural fabric of the region. They stopped females from school and colleges and banned female formal and informal education and banned watching television and listening of music, which is non-Islamic and sinful acts according to them.

The Pashtunwali code of conduct, which is deeply ingrained in Pashtun culture, encompasses a set of traditional customs and values that govern various aspects of Pashtun society. The impact of militancy on the Pashtunwali code of conduct in the Swat region has been significant and complex. Here are some key aspects of its impact:

Erosion of Traditional Justice Systems: The Pashtunwali code places a strong emphasis on resolving disputes through jirgas (tribal councils) and mediation. However, during the period of militancy, the authority of jirgas was challenged by militant groups. They often imposed their own harsh and uncompromising interpretation of justice, undermining the traditional mechanisms of conflict resolution and disrupting the balance established by Pashtunwali.

Restrictions on Social Practices: The strict interpretation of Islamic law enforced by militant groups often clashed with certain social practices embedded in the Pashtunwali code. Practices such as hosting elaborate weddings, celebrating cultural festivals, and the mingling of men and women in social settings faced restrictions or were deemed un-Islamic. This led to a decline in these social practices and altered the dynamics of community interactions.

Disruption of Hospitality: Hospitality is a fundamental principle of Pashtunwali, wherein guests are treated with utmost respect and provided with shelter and protection. However, the security risks and the influx of militant groups created an environment of fear and suspicion, challenging the ability of Pashtuns to extend hospitality to strangers. The heightened security concerns affected the traditional openness and generosity embedded in Pashtunwali.

Undermining Gender Roles: Pashtunwali assigns specific roles and responsibilities to men and women within the community. However, the influence of militant groups brought about changes in the dynamics of gender relations. Women faced increased restrictions on their mobility and participation in public life, curtailing their agency and challenging the traditional gender norms embedded in Pashtunwali.

Challenges to Honor and Revenge Dynamics: The concepts of honor and revenge are deeply rooted in Pashtunwali. However, during the period of militancy, the use of violence and extremist ideologies distorted these principles. The prevalence of indiscriminate violence and targeted killings undermined the traditional understanding of honor and revenge, creating complex moral and ethical dilemmas within Pashtun society.

Despite the challenges posed by militancy, the core principles of Pashtunwali have remained resilient, and efforts have been made to revive and reinforce its values in the post-militancy era. The Pashtun community continues to draw on its rich cultural heritage to navigate the complexities of a changing world while striving to preserve the essence of the Pashtunwali code of conduct.

5.3 Impact on Swat Culture Heritage

The impact of militancy on the cultural heritage of Swat, Pakistan has been significant. Swat has a rich cultural history, known for its diverse traditions, ancient archaeological sites, and unique forms of art, music, and dance. However, the rise of militancy in the region disrupted and threatened this cultural heritage in several ways:

Destruction of Historical Sites: Militant groups, particularly the Taliban, targeted and destroyed historical sites and artifacts that they deemed as contrary to their strict interpretation of Islamic law. Swat is home to numerous archaeological sites,

including ancient Buddhist stupas and monasteries, which suffered damage and destruction during this period. The loss of these historical sites diminishes Swat's cultural heritage and erases important traces of its ancient past.

Suppression of Artistic Expression: Militancy led to the suppression of artistic expression and cultural practices. Artists, musicians, dancers, and performers, including dancing girls and singers, faced restrictions on their profession and were often forced to abandon their art or perform in secrecy. The vibrant cultural scene that once thrived in Swat was stifled, resulting in a loss of artistic diversity and innovation.

Decline in Traditional Knowledge: Militancy disrupted the transmission of traditional knowledge and skills from one generation to another. With the suppression of cultural practices and limited opportunities for apprenticeships and training, the knowledge and expertise related to traditional crafts, music, dance, and other art forms were at risk of being lost. This loss of knowledge not only affects the cultural heritage of Swat but also hampers the potential for cultural continuity and future revitalization.

Displacement and Disruption of Communities: The violence and instability caused by militancy in Swat led to the displacement of communities, disrupting social and cultural networks. Many families and individuals were forced to leave their homes and seek refuge elsewhere, resulting in the fragmentation of communities and the loss of shared cultural practices and traditions.

5.4 Impact on Women Mobility

The impact of militancy on women's mobility in Swat, Pakistan has been significant and has had far-reaching consequences. Militancy, particularly during the peak of the Taliban insurgency in the late 2000s, imposed strict and conservative interpretations

of Islamic law that severely restricted women's movement and autonomy. Here are some key impacts:

Restriction of Public Spaces: Militant groups enforced a strict gender segregation policy, imposing limitations on women's access to public spaces. Women were often confined to their homes, with limited opportunities for social interaction and participation in public life. This restriction on mobility curtailed women's ability to pursue education, employment, and engage in community activities. One thing which I notice during my field work is that women in Mingora bazaar are very rarely in shopping centers or other public places but if I remembered my childhood period so the culture was very different in Swat before the militant period women are more participated in public sectors like shopping centers and other parts even women have own businesses in Mingora bazaar but unfortunately now there are no women in such activities.

Limited Educational Opportunities: Militancy significantly impacted women's access to education. Girls' schools were targeted and attacked, and female teachers and students were threatened and intimidated. This led to the closure of educational institutions, creating a significant setback for girls' education. The limited access to quality education negatively affected women's empowerment, economic opportunities, and social mobility.

Barriers to Employment: Militancy created significant barriers to women's participation in the workforce. Strict gender norms and cultural restrictions prevented women from engaging in various professions and limited their economic opportunities. Women faced intimidation, threats, and violence if they ventured

outside their homes for work, resulting in a disproportionate impact on their financial independence and overall socio-economic status.

Psychological and Social Consequences: The restrictions on mobility imposed by militancy had psychological and social impacts on women. Many experienced isolations, fear, and a loss of agency, leading to a decline in their overall mental health and social well-being. The limitations placed on their mobility reinforced gender inequalities and hindered their ability to participate fully in social and community life.

Since the military operations and improved security situation in Swat, there have been efforts to restore women's mobility and empower them. However, the impacts of militancy on women's mobility and the resulting gender disparities persist, requiring ongoing support and interventions to address the underlying cultural and societal barriers. Initiatives focusing on education, economic empowerment, gender equality, and women's rights are crucial for promoting women's mobility, agency, and full participation in society.

Efforts have been made to restore and preserve Swat's cultural heritage in recent years. Restoration projects have been initiated to repair damaged historical sites, and cultural events and festivals have been organized to revive traditional art forms and provide platforms for artists and performers. These initiatives aim to reclaim and celebrate Swat's cultural identity, fostering a sense of pride and continuity. However, the impact of militancy on Swat's cultural heritage cannot be easily reversed, and the long-term effects may continue to be felt. It is essential to support ongoing efforts to document, preserve, and transmit cultural knowledge and to create an environment that values and safeguards the diverse cultural expressions of the region.

5.5 Cultural Impacts on Dancing Girls & Singers of Banr

5.5.1 Ban on Environment:

Under militant rule, various forms of entertainment, including dancing performances, were often banned, or strictly regulated. The militants enforced a strict interpretation of Islamic law, which restricted many cultural practices and forms of artistic expression, including traditional dance performances. Before the militant period, the environment of Banr Street was very different. Daily, we have a rehearsal class in the morning and in every house in Banr different senior performers take a class rehearsal with junior dancers with a proper musical system. One of my respondents recalls that when these radio broadcasts started, they affect the whole Banr culture and environment, and Bombs were launched against the music stores. Singing and dancing were banned, and we stopped going to parties for fear of retaliation by Fazlullah's supporters also added that before the girls of Banr and other musicians and singers published ads in the local magazines stating they were no longer affiliated with the music business, committing to pious lives. In the once-melodious households of the dancing girls in Swat, the sounds of music had fallen eerily silent. Fear had woven its threads into the hearts of the male relatives, who were often musicians themselves, as they contemplated the looming threat of the Taliban. One by one, the instruments that once brought joy and harmony to their lives were hidden away in the deepest corners of their homes. Guitars, drums, harmoniums, and flutes, once cherished companions in the art of expression, were now concealed with great care. The fear of a Taliban raid weighed heavily on their minds, knowing that the mere discovery of these instruments could bring devastating consequences.

As the sun dipped below the horizon, casting long shadows over the valley, the male relatives gathered in hushed whispers, their eyes reflecting both determination and trepidation. The decision to hide away their instruments was not taken lightly, for it meant sacrificing not only their artistic passions but also a significant part of their cultural heritage and the environment of Banr streets. "The music that once filled our hearts with joy and pride has become a forbidden tune," one of the older musicians lamented, his fingers tracing the contours of a once-cherished sitar. "But we cannot risk the safety of our families and our community." The male relatives, guardians of both their family's honor and their musical legacy, knew that they had to tread cautiously. They understood that the love for music and dance ran deep within their cultural veins, a tapestry of artistry passed down through generations. As the stars shimmered in the night sky, the male relatives vowed to protect not just their instruments but also the soul of their community's artistic spirit. They knew that though the world may have fallen silent to their music, their passion would remain alive, waiting for the day when they could play their melodies out loud, embracing the beauty of their cultural heritage without fear.

"We had been ordered by the Taliban to quit our profession," Shehnaz, Muskan and Tahira recounted with a mix of sadness and frustration, their voices soft yet resolute. "And everybody had complied, switching to other odd jobs to make a living." As they spoke, the memories of those difficult times resurfaced, leaving a palpable heaviness in the air. The once vibrant community of dancers was forced to relinquish their passion and livelihood under the oppressive rule of the Taliban. "We loved dancing, and it was more than just a profession; it was a part of our identity," Shehnaz continued, her gaze fixed on a distant memory. "But fear compelled us to put away our *ghungroos* and silence our anklets." The Taliban's strict interpretation of religious

principles cast a shadow over the joyous rhythms of their art, and the vibrant spirit of the dancing community was subdued by the weight of oppressive measures. "It was a heart-wrenching decision for all of us," she added, her eyes reflecting the resilience that endured through the darkest days. "We had to find other means to survive, to put food on the table and support our families."

—Bomb attacks have been carried out against music stores. Singing and dancing have been banned and dancers have been banned from parties for fear of retaliation by Fazlullah's supporters," street musicians and singers posted ads in local newspapers. say they are no longer affiliated with the music industry, committed to living a godly life. But the Taliban's demands have only increased.

With the arrival of Fazlullah's followers, a new regime took shape. Beauty salons, barbershops and the offices of Western aid organizations are under pressure from activists seeking to impose their worldview on the general population. Trader in Cheena Bazaar, one of the main shopping malls for women in Mingora, has been the target of letters threatening to sell women's cosmetics, perfumes, and lingerie. In addition to this usual harassment, bombings targeting security forces, police stations, and funerals have increased, with videos of each being released to instill fear in local communities. In December 2008, Taliban terrorists killed 27 people, including police, politicians, and security personnel, then dumped their bodies in the central green square of Mingora, earning the place the nickname "Bloody Square". (Buneri, 2011)

"The passion for dance remains alive in us," Shehnaz declared, determination rising in her words. "And one day, when the shadows of fear have dissipated, we will dance again, and our anklets will sing the songs of our resilience." As the conversation unfolded, it became evident that while their profession had been stifled by the

Taliban, the indomitable spirit of the dancing community still thrived, hidden but not extinguished. In the present, as they pursued their odd jobs with unwavering determination, the dancing girls clung to their hope, their dreams of a brighter future where they could dance freely, with their heads held high, their art unshackled, and their cultural heritage celebrated once more.



One of the streets in Banr where the dancing community lives.

Source: the picture is taken by Android vivo phone during fieldwork.

5.5.2 Threats to personal safety:

During the militancy period the dancing girls and singers of swat were at the risk of physical harm and violence from the extremist groups they considered their profession as immoral and un-Islamic. Dancing girls, who were often associated with traditional dance forms like Pashto or local cultural performances, became targets of violence and threats from militants who viewed their profession as immoral or un-Islamic. They faced the risk of physical harm or even death if they continued their performances.

One of my respondents told me that I got a message from the Taliban side through someone that you are targeted because you performed international level and you were gone to Dubai for dance performances, so we will cut your head publicly from the neck side *{ta khu ba da sat side na halalo}* because of your dancing performance in Dubai. She told me that day I moved from my home along with my family and shifted to Karachi.

The changes began in 2007 when Maulana Fazlullah turned Taliban commander and started an un-licensed or illegal radio channel to preach religious bigotry across the region and day after day his provoking broadcasts discouraged women's mobility, and girls' educations, and equated musical expression with obscenities. And demanded the promulgation of Islamic Shariah law throughout the overall region. and the evening time they regularly regard a program on the radio so everyone in Banr Street frequently waited for the speech of Mullah Fazlullah which they transfer their unlawful Islamic rules. And why we wait for his speech due to the fear that they mention regarding us because through this source they delivered his message to the public and everyone in Banr Street listened to his speech at all ears whose name going to mentioning today due to this fear we all listen to his speech every day. So, the fear of being targeted and threats further restricted artistic freedom and expression, leading to self-censorship and a decline in the public performance of art forms.

During interviews with Kaki and Mehreen shared that what is our fault to target the personal life of performers in this society. Mehreen shared with a tear and sad face that we hide our feelings inside our hearts for the pleasure and joys for others due to make some money for the survival and to support our needy family is it a sin and fault of us to targeted us personally. We did this for to support the need of two-time foods and other needs of life for our family. We also want a happy and respectful life but

today we are very discriminated against because of profession and skills. We are not considered an artist's now in publicly but consider a prostitute and *kharabi khazi*. But the whole area is now famous for this business because the market of dancing is very low and the changing of culture with modern technology is changed the behavior of humans. Now the personal parties and public places dancing programs are rarely in the area Mehreen shared.

5.5.3 Stigmatization and social isolation:

The social stigma associated with being a dancing girl in a conservative society was exacerbated during the period of militancy. They faced discrimination, isolation, and ostracism from their communities, making it difficult for them to reintegrate into society after the conflict. The "dancing girls challenge" in Swat is a remarkable initiative that aims to challenge and combat stigmatization and social isolation faced by women and girls in the region has a conservative social setting where cultural norms and traditions often restrict women's freedom and opportunities. The challenge involves dancing performances by girls in public spaces, breaking away from societal norms that typically limit their involvement in such activities. By showcasing their talents and expressing themselves through dance, these girls challenge the stigma associated with public performances and the social isolation that they often experience. Shehnaz says that we are treated like this society that we are not humans, and we have no personal feelings we might to be loved and want to marry but the tag and label of us is considered we have no honor and respects and if someone is marry with a respected man then the family of him is considered with low honor that why he marry with a *Dama* (dancer) and this is a sin in this society. And that's the reason we hide our feelings to survive with these labels.

5.5.4 Limited mobility:

The restrictions imposed by militants on movement and public activities made it difficult for dancing girls to travel or perform, further exacerbating their economic situation. Dancing girls were forced to perform in confined and hidden spaces to avoid detection by the militants. Public performances were banned, and entertainment venues were closed, leaving them with limited options to showcase their talents. The threat of violence from extremist groups further restricted their movement. Dancing girls were afraid to travel or move freely, as they were at risk of abduction, harassment, or even harm to themselves and their families. With their mobility curtailed, dancing girls lost access to potential clients and opportunities to perform at various events. This resulted in a decline in their income, as they were unable to reach out to different communities and perform at a wider range of venues. The restriction on mobility isolated dancing girls from their audiences and communities. Their inability to freely interact with people outside their immediate circle led to a sense of isolation and detachment from broader society. Dancing girls were unable to explore new artistic avenues or collaborate with other artists due to their constrained mobility. This limited their opportunities for artistic growth and exposure to diverse artistic influences. For dancing girls, their profession was not just a means of income, but also an integral part of their identity and cultural heritage. The restriction on mobility affected their ability to express themselves artistically and maintain a connection with their cultural roots.

5.5.5 The Closure of Music Schools in Bannu Swat

During the peak of militancy in Swat, Pakistan, the closure of music schools was one of the consequences imposed by militant groups. The Taliban and other extremist organizations considered music and arts education as un-Islamic and contrary to their

strict interpretation of Islamic law. As a result, music schools and institutions in the region, including in the town of Banr Swat, were forced to close.

The closure of music schools had a detrimental impact on the cultural and educational landscape of Swat. It deprived aspiring musicians and students of the opportunity to learn and develop their musical skills, stifling their artistic growth and potential. It also disrupted the transmission of musical knowledge and traditions, as experienced teachers and mentors were no longer able to pass down their expertise to younger generations. Furthermore, the closure of music schools had broader implications for the community. It affected the livelihoods of music teachers, who were left without employment or means of income. The local cultural scene suffered as well, with a decline in live music performances and cultural events that would have contributed to the enrichment and vibrancy of the community.

Since the improvement in the security situation and the subsequent military operations, efforts have been made to reopen music schools and revive the cultural scene in Swat. However, the impact of the closure of music schools during the period of militancy had a lasting effect on the local music community and the cultural heritage of the region. And the musicians are quitting their professions because they have no other option which they earns so they starts a new professions for the surviving. It takes time, resources, and sustained support to rebuild and restore the music education infrastructure and ensure the continuity of Swat's musical traditions.

5.6 Economic impact

With the ban on their profession and the general climate of fear and insecurity, dancing girls and musicians experienced significant economic hardship. Their income

sources were severely restricted, and many were left without means to support themselves and their families.

The economic hardship faced by dancing girls in Swat is a poignant reflection of the broader challenges that cultural and artistic communities can encounter in the face of changing social dynamics and political unrest. Girls celebrated for their artistry and performances, the dancing girls in Swat found themselves caught in the crosswinds of shifting ideologies and turbulent times. As militants occupied the area, their art was deemed taboo and vulgar, leaving them vulnerable to persecution and marginalization. The joyous rhythms that once filled the air with celebration became stifled by fear and uncertainty. With the decline of opportunities to perform at weddings and private parties, the dancers faced a devastating blow to their livelihoods. Their economic security, once nurtured by the applause of appreciative audiences, was now threatened by the shadows of intolerance and repression. Many found themselves struggling to make ends meet, their once-lucrative profession reduced to a mere memory of prosperity. The economic hardship weighed heavily on the dancing girls, who not only endured financial instability but also faced social stigmatization and isolation. Their art, once a source of pride, now became a cause for shame in the eyes of a society veiled in conservatism. Amid the darkness of their plight, some dancing girls sought to preserve their cultural heritage by quietly continuing their practice in the confines of their homes or through subtle expressions in community gatherings. Yet, the fear of persecution loomed, leaving them torn between the need to safeguard their identity and the desire to embrace their passion.

Efforts to rehabilitate and uplift the dancing girls' economic prospects faced challenges as well. Reintegrating them into mainstream economic activities proved difficult, as the scars of social stigma lingered, and new opportunities were scarce.

The journey towards rebuilding their lives and reclaiming their artistry demanded a collective effort of support from both the community and the government. Overcoming economic hardship necessitated creating avenues for skill development, vocational training, and financial support tailored to the unique needs of the dancing girls. Empowering them to explore alternative forms of art and expression while staying true to their cultural heritage could offer a path toward economic resilience. Moreover, promoting cultural exchange and awareness within the region and beyond could help challenge misconceptions and foster an environment of acceptance and appreciation for the dancing girls' art. Addressing the economic hardship faced by the dancing girls in Swat requires acknowledging their cultural contributions, recognizing their economic rights, and providing them with the opportunities and support to rekindle the vibrancy of their artistry. Only then can these resilient souls hope to dance once more, not just to revive their livelihoods but to breathe life into the heritage of a community that has withstood the tests of time.

In the charming town of Banr Swat, where the melodies of laughter once harmonized with the swaying rhythm of dancers, Shehnaz's memories painted a vivid picture of a bygone era. "Oh, the dancing business used to be great here," she mused, her eyes reflecting the nostalgic glow of cherished memories. "There was good money in it, and it seemed like everyone wore happiness like a treasured jewel."

In the tapestry of time, the landscape of Banr Swat had evolved, and with it, the fortunes of the dancing community had taken a different course. "Times have changed, and we must change with them," she acknowledged, her fingers delicately caressing the fabrics as if seeking comfort from the changes that life had woven into their story. Once upon a time, invitations to dance at weddings and private parties were as abundant as stars in the night sky, a testament to the community's vibrant

culture and cherished traditions. However, the stars seemed to have dimmed, as the lucrative opportunities dwindled, leaving only scattered glimmers of what once was. "Our dances spoke a language of joy and celebration," Shehnaz recalled, her eyes lighting up with the memories of festivities past. "We were the soul of the gatherings, weaving stories through our graceful movements. But as modern trends took center stage, the essence of our art seemed to lose its prominence."

Despite the challenges, Shehnaz's spirit remained resilient, akin to a delicate yet unyielding flower pushing through concrete. "Our passion for dance, our love for singing, that will never fade," she asserted, her voice filled with determination. "While we adapt to the changing times, we hold tight to the essence of what makes our dances special, unique, and timeless. But after the period of militancy and Talibanization, the invitations may have become fewer, the dance floors less crowded, and almost the culture of dance and performances in public places came to an end because of these modern ideas and fear of loss. we dance on," Shehnaz declared, her eyes shining like stars against the darkening sky. "In the rhythm of adaptation, we honor our legacy, and that, my dear, is what keeps the essence of our dancing community alive."

5.7 Psychological Impacts

The constant fear of violence, the loss of livelihood, and social isolation likely led to significant psychological trauma for many dancing girls during this period. Dancing girls were subjected to threats and violence from extremist groups who considered their profession as immoral and un-Islamic. The constant fear of abduction, harassment, or physical harm took a toll on their mental well-being. The pervasive atmosphere of fear and insecurity during the period of militancy affected dancing

girls' daily lives. They lived with the constant uncertainty of what might happen next, leading to heightened anxiety and stress. The ban on public performances and closure of entertainment venues resulted in a loss of income for dancing girls. The financial insecurity and uncertainty about their future contributed to feelings of helplessness and despair. Dancing girls faced social stigma and discrimination due to their profession, which intensified during the period of militancy. The isolation and rejection from broader society negatively impacted their self-esteem and sense of belonging. Some dancing girls might have experienced feelings of guilt or shame, feeling responsible for the negative perceptions associated with their profession during the period of militancy. And after some incidences in swat for instance the murder of Shabana in green square may affect the psychological trauma to all girls and musicians of the area. And after that incident, everyone tried to quit their profession as well to leave the area.

Chapter Six

6. Summary and Conclusion

In the picturesque valley of Swat, Pakistan, a vibrant dancing and singing community once thrived as a cherished minority group, weaving their artistic expressions into the local tapestry. Their rhythmic movements and melodious voices enchanted hearts, fostering unity and joy among the people. However, a dark cloud loomed over Swat when militants took control of the region, imposing their rigid beliefs upon the populace. Tragically, the dancing and singing community became the primary target of their ire, accused of spreading what they deemed as "vulgarity" in the sacred land. Under the weight of unspeakable atrocities, the community had no choice but to leave their cherished homes behind, fleeing to the shadows to protect their lives from the relentless threat of execution. Swat's vibrant heart seemed to lose a vital rhythm, and the valley fell silent, mourning the loss of its cultural essence. Yet, hope lingered in the air, as whispers of restored law and order began to circulate like a gentle breeze through the valley. As the dust settled, a collective yearning emerged to breathe life back into the wounded community, like a garden seeking revival after a long winter. With newfound determination, a group of compassionate individuals, including local leaders and artists, took upon themselves the mission to rehabilitate the displaced singer community. They saw the potential for healing and reconciliation, recognizing the essential role that art and culture play in the fabric of society. Embracing the community with open arms, the rehabilitation efforts started with providing a haven for the artists to express their craft freely. A communal space was established, adorned with vibrant colors, and adorned with symbols of unity and tolerance. Healers and counselors with hearts as warm as the Swat sun came forward, offering their

support to mend the broken spirits of those who had faced unimaginable horrors. Gradually, laughter echoed through the valley again, as the once-silenced voices found solace and strength in each other. A symphony of collaboration emerged, as traditional musicians and modern enthusiasts joined hands to create melodies that blended heritage with innovation. The valleys resonated with the echoes of dance, telling stories of resilience and newfound hope. To ensure a sustainable future, the community was provided with educational opportunities and vocational training, empowering them to embrace their art while securing their livelihoods. Their artistic prowess became an avenue for empowerment, inspiring younger generations to dream big and cherish their heritage. With time, the wounds of the past began to fade, replaced by the blossoming of a renewed identity for the dancers and singing community. Their artistic expressions, once branded as "vulgar," now shone as symbols of cultural richness and diversity.

In a remarkable turn of events, the valley of Swat transformed into a hub of artistic celebration and cultural exchange. Tourists and visitors flocked to embrace the cultural charm, relishing the opportunity to partake in the timeless art of the singing community. In their rehabilitation, the dancing and singers' community not only rediscovered their lost home but also won the hearts of the valley's people. United by the love for art and culture, Swat's legacy as a vibrant land of harmony and acceptance was restored, transcending the scars of a dark past.

6.1 Killing and Attempting Murders of Performers

During the period of militancy in Swat, Pakistan, there were instances of killings and attempted murders targeting performers, including musicians, dancers, and other artists. Militant groups such as the Taliban considered these forms of artistic

expression as un-Islamic and contrary to their strict interpretation of Islamic law. As a result, performers were often subjected to threats, intimidation, and acts of violence. The targeting of performers had a chilling effect on the artistic community in Swat. Many artists and performers faced extreme risks to their personal safety and were forced to abandon their professions or go into hiding. This not only deprived the local community of their artistic talents but also had a significant impact on the cultural vibrancy and diversity of the region. The killings and attempted murders of performers not only resulted in loss of life and physical harm but also created an atmosphere of fear and repression. The fear of being targeted further restricted artistic freedom and expression, leading to self-censorship and a decline in the public performance of art forms.



Picture of green square (green choke) of Mingora bazaar where the prominent dancer Shabana were killed by militant group in 2009 and leave her bloodsheds body for symbol to other dancers to quit their business. Picture was taken by android phone during field work.

6.3 Interviews discussion

Conducted one-on-one interviews with dancing girls and singers in Banr streets. Use open-ended questions to allow them to share their stories, challenges, and experiences related to dancing and singing during and after the period of militancy. Interviews will help me to understand their perspectives, emotions, and coping mechanisms. The semi-structured interviewing technique, widely used in sociology, and Anthropology is based on an interview guide, open-ended questions, and informal probing to facilitate a discussion of issues in a semi-structured or unstructured manner (Devine 1995, p.138).

To start my interview with the participants, first I started to introduce myself and the purpose of the research study. I gave them a brief introduction of the study that why I am going to conduct this research and why I am here to conduct this interview. After that, I gave them a chance to introduce themselves such as name, age, and experience as dancing girls or singers in Banr valley. Then I started a general discussion with my interviewee and during the discussion, I focused on my research-related questions which are the main questions for the interview that were to ask for research-related questions. So, my next question from the respondents was –How has the profession of dancing girls or singers been affected during the period of militancy in Swat specifically in the Banr area and what were some specific challenges or restrictions you faced? In response to this question, everyone’s answers were almost the same we faced a very hard time during the period of militancy, and during that period of militancy in swat we faced numerous challenges and threats that significantly impacted of our lives and profession in the area. Some challenges mentioned during the interviews are. The constant fear of violence, the loss of livelihood, and social isolation likely led to significant psychological trauma for many dancing girls during

this period. Dancing girls were subjected to threats and violence from extremist groups who considered their profession as immoral and un-Islamic. The constant fear of abduction, harassment, or physical harm took a toll on their mental well-being. The pervasive atmosphere of fear and insecurity during the period of militancy affected dancing girls' daily lives. They lived with the constant uncertainty of what might happen next, leading to heightened anxiety and stress. The ban on public performances and closure of entertainment venues resulted in a loss of income for dancing girls. The financial insecurity and uncertainty about their future contributed to feelings of helplessness and despair. Dancing girls faced social stigma and discrimination due to their profession, which intensified during the period of militancy. The isolation and rejection from broader society negatively impacted their self-esteem and sense of belonging. Some dancing girls might have experienced feelings of guilt or shame, feeling responsible for the negative perceptions associated with their profession during the period of militancy. And after some incidences in swat for instance the murder of Shabana in green square may affect the psychological trauma to all girls and musicians of the area. And after that incident, everyone tried to quit their profession as well to leave the area.

During my focus group discussion, I question regarding the incident of Shabana who was killed by militant group in green choke of Mingora. In the autumn of 2008, a chilling darkness descended upon the dancing community in the picturesque Swat valley. The brutal murder of a beloved fellow performer, Shabana, sent shockwaves through their close-knit world, leaving an indelible scar on the hearts of the dancers and musicians.

"When they killed our neighbor, Shabana, everybody decided to leave that same day," Mehreen and kaki shared, her voice trembling with a mixture of grief and fear. "The

terror was too overwhelming, and panic gripped us like a vice. We knew we had to flee to save our lives."

In the wake of the tragedy, the once vibrant streets of the valley were haunted by the eerie silence of abandonment. The dancers, musicians, and their families left their homes in haste, leaving behind not just their belongings but also pieces of their souls scattered like fallen leaves. "We fled with nothing but the clothes on our backs," one of the participants continued, a quiver in her voice betraying the weight of those fateful moments. "The shoes that carried us gracefully through our dances were left behind, trampled underfoot by the fear that pursued us relentlessly." In the safety of a new place, the dancing community tried to rebuild their lives, haunted by memories that refused to fade. Yet, even in the darkest of times, hope lingered like a faint glimmer in the night sky.

Even after their return to the Swat valley, the haunting memories of the past two years still cast a long shadow over the dancing community. The horrors they endured lingered in their minds like ghosts that refused to be banished. Despite the passage of time, the wounds of fear and loss were slow to heal. The once vibrant streets now bore the weight of a collective trauma, and the laughter that once echoed through the alleys seemed subdued, as if still unsure whether it was safe to ring out joyously. Shahnaz, like many others, found solace in the safety of her home, where she cautiously offered a discreet dance for her family. The music played on a tape recorder; its volume kept low as if to mask the echoes of past persecution. "In our own homes, we dance quietly," Shahnaz confided, her voice soft, as if speaking of a secret shared only with trusted confidants. "We cannot risk drawing too much attention. The memories of what happened are still too fresh." The dancing girls had learned to cherish the sanctuary of their homes, where they could express their artistry away from prying

eyes and judgment. Within those walls, they moved gracefully to the rhythm of muted melodies, their dances a whisper of the vibrant performances that once graced the public spaces of the valley. As the tape recorder hummed with a soft melody, the dancing girls found a measure of freedom in their movements, a subtle reminder that they would not be silenced forever. Their dances were a testament to their courage, an affirmation that they were reclaiming their identity, one graceful step at a time. During a healing process that defied a linear timeline, the dancing community found strength in the intimate gatherings within their homes. There, they nurtured the spark of hope, knowing that even in the face of adversity, their artistry remained a beacon of resilience that would eventually light up the Swat valley once more.

"I have been approached by some producers, but I refused," one of the singers said, her voice tinged with a mix of uncertainty and determination. "The fear of the Taliban returning and punishing me doesn't leave me." She shared that despite the opportunities that came her way, the memories of the past haunted her, and she couldn't shake off the lingering fear of persecution if she were to start making videos or public performances again. In her heart, she knew that stepping back into the limelight could expose her to danger once more. The shadows of the past loomed large, a constant reminder of the price she might have to pay if she were to embrace her artistry fully. So, for now, she found comfort and safety in the quiet confines of her home, where she could dance discreetly to the soft tunes of a tape recorder, away from prying eyes and potential threats. The sanctuary of her home became her refuge, a place where she could express herself and keep her passion for dance alive while avoiding unnecessary risks.

As much as she longed to showcase her talent to the world again, the weight of her fear held her back. She had learned to cherish the simple joy of dancing within her

private space, finding solace in knowing that she was preserving her art in a way that protected her from potential harm. For now, she danced softly, like a butterfly fluttering within the safety of its cocoon. She held onto the hope that one day, the fear would subside, and she could dance freely without the shadows of the past holding her back. Until then, she danced with grace and resilience, keeping her dreams alive, waiting for the day when the world would be ready to embrace her artistry once again.

This qualitative case study explores the impact of militancy on dancing girls and singers in Banr village, Swat, Pakistan. The research delves into the challenges, experiences, and coping mechanisms of these artists during and after the period of militancy. Using in-depth interviews method, participant observation, and document analysis, the study aims to provide insights into the socio-cultural implications of militancy on traditional arts, the resilience exhibited by artists, and the efforts made to revive cultural heritage in the aftermath of conflict.

The study explores the impact of a dancing community in Swat, Pakistan, before and after the area's occupation by militants. Before the occupation, the dancing community thrived, contributing to the vibrant culture, and bringing joy to the locals. However, when militants took control, the community became a target due to perceived vulgarity, leading to atrocities and forcing them to flee their homes in fear of execution.

The research adopts a qualitative approach, employing participant observation, semi-structured interviews, focus group discussions, key informant interviews, and document analysis. Purposive sampling is used to select dancing girls, singers, and cultural experts with direct insights into the impact of militancy. Ethical

considerations, including informed consent and confidentiality, are maintained throughout data collection.

Dancing girls and singers in Banr village faced significant challenges during the period of militancy. They encountered threats to personal safety, suppression of artistic expression, loss of livelihood, social stigma, and restricted mobility. Emotional distress and the erosion of cultural practices were also observed. However, some artists demonstrated resilience, adapting their performances to more private settings. Efforts were made post-militancy to revive traditional arts and support the artists.

Additionally, the study highlights the economic hardships faced by the dancing girls, who had to abandon their profession and adapt to other odd jobs for survival. Even after their return, the memories of the past still haunt them, leading to discreet dances within the privacy of their homes.

The study showcases the community's resilience, determination to preserve their traditions, and their hope for a brighter future where they can reclaim their art and cultural identity free from fear and oppression.

Glossary

Pakhtunwal	Pukhton code of law
Kharabi khazi	non-pure women
Dama	Dancing Girls
Peghoor	Taunt
Kanzal	Swearing
Dasturul Amal	Code of conduct
Melmastia	Hospitality
Beghairat	a person without a sense of honor
Badal	Revenge
Nanavati	Shelter, rufugee
Ghairat	Honor
Tor	Shame
Tarborwali	National rivalry
Purdah And Namoos	Gender boundary

References

Ahmed, A. (2013). *Pukhtun economy and society (Routledge Revivals): traditional structure and economic development in a tribal society*. Routledge.

<https://www.routledge.com/Pukhtun-Economy-and-Society-Routledge-Revivals-Traditional-Structure/Ahmed/p/book/9780415688116>

Ahmed, A. A. (2004). *The world is established through the work of existence: the performance of Gham-Khadi among Pukhtun Bibiane in Northern Pakistan* (Doctoral dissertation, University of Cambridge).

<https://www.repository.cam.ac.uk/items/8dc27813-5e3b-49a5-abe4-2b608c59f6e9>

Azam, M. (2014). *Genesis of militancy in Pakistan*. Islamabad Policy Research Institute, 14(1), 102-123. <https://www.ipripak.org/wp-content/uploads/2014/04/Article-no.-6-Maryam.pdf>

Barth, F., & Jahanzeb, M. (1985). *The last Wali of Swat: an autobiography*.

<https://books.google.com.pk/books?id=77okHehDaxUC&lpg=PP1&pg=PR3#v=onepage&q&f=false>

Begum, F. (2012). *The Creation of Difference Empire, Race, and the Discourse on Prostitution in Colonial Bengal, 1880-1940* (Doctoral dissertation, Barnard College).

Bilal, M. (2018). *Television Entertainment: An Ethnographic Study of Islam and the Cultural Text of Everyday Life in Pakistan*. *Anthropos*, 113(2), 423–436.

<https://www.jstor.org/stable/26790724>.

Brown, L. (2007). *Performance, status, and hybridity in a Pakistani red-light district: the cultural production of the courtesan*. *Sexualities*, 10(4), 409-423.

<https://doi.org/10.1177/1363460707080975>.

Brown, T. (2005). *The Dancing Girls of Lahore: selling love and saving dreams in Pakistan's ancient pleasure district*. HarperCollins.

<http://www.jstor.org/stable/738224>

BUNERI, S. (2011). *Dancing Girls of the Swat Valley*. *World Policy Journal*, 28(3), 73–81. <http://www.jstor.org/stable/41479289>.

Buneri, S. (2011). Dancing girls of the Swat Valley. *World Policy Journal*, 28(3), 73-81. <https://doi.org/10.1177/0740277511425358>.

Elahi, N. (2019). *Terrorism in Pakistan: The Tehreek-e-Taliban Pakistan (TTP) and the Challenge to Security*. Bloomsbury Publishing.

Firdous, K. (2009). Militancy in Pakistan. *Strategic Studies*, 29(2/3), 107–124.

<https://www.jstor.org/stable/48527384>.

Fleischner, J. (2011). *Governance and militancy in Pakistan's Swat valley*. Center for Strategic and International Studies.

[https://scholar.google.com.pk/scholar?q=Fleischner,+J.+\(2011\)](https://scholar.google.com.pk/scholar?q=Fleischner,+J.+(2011))

Hay, W. R. (1934). The Yusufzai State of Swat. *The Geographical Journal*, 84(3), 236–246. <https://doi.org/10.2307/1785758>

Habib, Z., & Kataria, J. R. (2018). *Factors Affecting Performance of Primary Schools Teachers in Terrorism Affected Areas: A Case of District Swat*. *South Asian Studies* (1026-678X), 33(2).

Hussain, S. (2016). Media Treatment of the Internally Displaced Persons from Swat. *Global Media Journal: Pakistan Edition*, 9(1).

https://scholar.google.com.pk/scholar?hl=en&as_sdt=0%2C5&as_vis=1&q=Hussain%2C+S.+%282016%29

International Crisis Group. (2013). PATA's Legal Framework and the Roots of Conflict. In *Pakistan: Countering Militancy in PATA* (p. Page 3-Page 10).

International Crisis Group. <http://www.jstor.org/stable/resrep31977.6>.

Jalali, A. A. (2002). Rebuilding Afghanistan's National Army. *The US Army War College Quarterly: Parameters*, 32(3), 7.

https://scholar.google.com.pk/scholar?hl=en&as_sdt=0%2C5&as_vis

Jones, S. G., & Fair, C. C. (2010). *Counterinsurgency in Pakistan* (p. 24). Santa Monica: RAND.

<https://apps.dtic.mil/sti/pdfs/ADA522727.pdf>

Khan, A. J., & Mehmood, T. (2016). The Role of Informal Institutions in Conflict: An Assessment Study in Swat, Pakistan. *Journal of Global Peace and Conflict*, 4(2), 1-19.

Khan, M. S. (2022). A spatial history of local dance and the dancing girls in the Swat Valley of Pakistan. *South Asian History and Culture*, 13(2), 197-214.

<https://www.tandfonline.com/doi/full/10.1080/19472498.2022.2050026>

Khan, M. T. S. (2016). *Pakistanizing Pashtun: The linguistic and cultural disruption and re-invention of Pashtun*. American University.

<https://www.proquest.com/openview/f861dea77a54e47dfe2af9836d7b3147/1?pq-origsite=gscholar&cbl=18750>

Lefebvre, H. (2012). From the production of space. *In Theatre and performance design* (pp. 81-84). Routledge.

<https://www.taylorfrancis.com/chapters/edit/10.4324/9780203124291-13/production-space-henri-lefebvre>

Legg, S. (2009). Governing prostitution in colonial Delhi: *From cantonment regulations to international hygiene (1864–1939)*. *Social History*, 34(4), 447-467.

<https://doi.org/10.1080/03071020903257018>.

Marsden, M. (2005). *Living Islam: Muslim religious experience in Pakistan's north-west frontier*. Cambridge University Press.

[https://books.google.com.pk/books?hl=en&lr=&id=7q9ILQ8QqM8C&oi=fnd&pg=PR6&dq=Marsden,+M.+\(2005\).+Living+Islam:+Muslim+religious](https://books.google.com.pk/books?hl=en&lr=&id=7q9ILQ8QqM8C&oi=fnd&pg=PR6&dq=Marsden,+M.+(2005).+Living+Islam:+Muslim+religious)

Nevinson, H. W. (1931). The Joy of Dancing. *Music & Letters*, 12(2), 109–115.
<http://www.jstor.org/stable/726640>

ORAKZAI, S. B. (2011). CONFLICT IN THE SWAT VALLEY OF PAKISTAN: PAKHTUN CULTURE AND PEACEBUILDING THEORY-PRACTICE APPLICATION. *Journal of Peacebuilding & Development*, 6(1), 35–48.
<https://www.jstor.org/stable/48603033>.

Pandey, N. N., Sial, S., Bhattacharjee, H., Patwary, O. H., & Veitch, J. Nepal: *Terai-Based Militancy and Its Transnational Implications*.
https://www.academia.edu/801998/Nepal_Terai_Based_Militancy_and_Its_Transnational_Implications

Rahman, K. U., Habib, D. Z., & Kataria, D. J. R. (2020). *Factors Affecting Performance of Primary Schools Teachers in Terrorism Affected Areas: A Case of District Swat*. *South Asian Studies*, 33(2).

Schmidle, N. (2009). TALIBANISTAN: The Talibs at Home. *World Affairs*, 172(2), 12–21. <http://www.jstor.org/stable/20671441>.

Shah, K. M., & Areas, F. A. T. (2018). *Too little, too late: The mainstreaming of Pakistan'' s tribal regions*. New Delhi: ORF, Observer Research Foundation.

Simonsen, K. (2005). Bodies, sensations, space, and time: The contribution from Henri Lefebvre. *Geografiska Annaler: Series B, Human Geography*, 87(1), 1-14.
<https://doi.org/10.1111/j.0435-3684.2005.00174.x>.

Sultan-i-Rome. (2008). Swat State (1915-1969) from Genesis to Merger: An Analysis of Political, Administrative, Socio-political, and Economic Development. *Oxford University Press, USA*.

Swati, S. Z. 1984 [2020]. –*Tarikh-e-riyatay Swat [The History of Swat State]*”. *Swat: Shoaib Sons*. <https://www.tandfonline.com/doi/full/10.1080/19472498.2022.2050026>

Weintraub, A. N. (2008). ‘Dance drills, faith spills’: Islam, body politics, and popular music in post-Suharto Indonesia. *Popular Music*, 27(3), 367-392.
<https://doi.org/10.1017/S0261143008102185>.

Yaqoob, T. August 25, 2012. “Moving Targets: The Female Dancers of the Swat Valley. *The National*.” Retrieved January 4, 2021 from:
<https://www.thenationalnews.com/world/asia/moving-targets-the-female-dancers-of-the-swat-valley-1.395614>.

Ziring, L. (2009). Swat State (1915–1969): From Genesis to Merger. *The Middle East Journal*, 63(2), 338-339.
<https://www.proquest.com/openview/f861dea77a54e47dfe2af9836d7b3147/1?cbl=18750&pq-origsite=gscholar>

Interview Guide for data collection

Before starting the formal interviews, I started my introduction and the brief introduction of this research and the purpose of the study. Then to build a soft and fruitful rapport I started a general discussion which was very helpful for the meaningful data. After that I moved for the formal interviews and started my questions from the interview guide, but I also added some probe questions during my interviews.

1. Can you please introduce yourself and provide some background information, such as your name, age, and experience as a dancing girl or singer in Banr village?
2. How has the profession of dancing girls/singers been affected during the period of militancy in Banr village? What were some of the specific challenges or restrictions you faced?
3. Can you share any incidents or threats you personally experienced as a dancing girl/singer during the period of militancy? How did it impact your professional and personal life?
4. Did the frequency or nature of performances change during the period of militancy? Were there any specific limitations or regulations imposed on your performance?
5. How did the restrictions and threats during the period of militancy affect your income, livelihood, and opportunities for professional growth as a dancing girl/singer?
6. What were the changing attitudes and perceptions towards dancing girls and singers within the community during the period of militancy? Did you observe any changes in community support or acceptance?
7. In what ways did the impact of militancy affect the cultural heritage and traditions associated with dancing and singing in Banr village? Were there any efforts to preserve or revive these traditions?

8. Can you share any coping strategies or resilience that you employed to navigate the challenges and threats you faced as a dancing girl/singer during the period of militancy?

9. How has the situation changed in the post-militancy era? Have you noticed any improvements in community acceptance, support, or recognition of dancing girls and singers?

10. What are your personal reflections on your journey as a dancing girl/singer, considering the joys, challenges, and aspirations associated with your profession?

11. Do you have any additional insights or information that you think is important to the topic? Are there any specific suggestions or solutions you would like to propose to address the issues faced by dancing girls and singers in Banr village?

Impact of Militancy on Dancing Girls and Singers. "A Case Study of Banr Village, Swat"

by Sohail Ahmed

Submission date: 24-Aug-2023 09:28PM (UTC-0700)

Submission ID: 2150940921

File name: Sohail_Ahmad.docx (1.03M)

Word count: 30585

Character count: 171570

Impact of Militancy on Dancing Girls and Singers. "A Case Study of Banr Village, Swat"

Dr. Aneela Sultana

ORIGINALITY REPORT

10%	8%	3%	3%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

Aneela
Thesis Supervisor

PRIMARY SOURCES

1	volum-i.uab.cat Internet Source	1%
2	hdl.handle.net Internet Source	1%
3	Muhammad Salman Khan. "A spatial history of local dance and the dancing girls in the Swat Valley of Pakistan", South Asian History and Culture, 2022 Publication	1%
4	ideapublishers.org Internet Source	1%
5	Submitted to Higher Education Commission Pakistan Student Paper	1%
6	Submitted to Armstrong Atlantic State University Student Paper	1%
7	sro.sussex.ac.uk Internet Source	1%