Folk Literature And Folk Culture Of Inhabitants On The Bank Of The Chenab River

Dr. Sajjad Naeem1*, Iqra Ghaffar2, Dr. Waseem Abbas Gull3, Muhammad Yasir Malik4, Awais Sajjad5

1*Assitant Professor, Urdu Department, the Islamia University of Bahawalpur.

2,3Lecturer, Drdu Department, Ghazi University DG Khan.

4 Ph.D. Scholar, Islamic International University of Kuala Lampur Malaysia.

5 M.Phil. Scholar, Urdu Department, Bahauddin Zakaria University Multan.

Abstract

The purpose of this research is to observe that what of language is emerging due to friendly intercourse of the people who speak various languages and how media is effecting the language. It is attempted to save the culture, language, folk proverbs, songs, customs and traditions. So after studying this, a better creative environment can be provided to new writers. It is a moment of consideration for the intellectuals as folk heritage is neglecting badly. Unemployment and threats of hunger prevent a common man to strengthen his association with folk culture. There is need to save this literary capital. If it will not happen then it will be impossible for it to face dominate media. The society in which respect is not given to people, their traditions also avoided. Any tribe or human being love their traditions and consciously, people looks bind in these traditions. We should save our precious cultural heritage against the rapid progress of media, which is affecting badly upon it. Otherwise the life will be absolutely new of the new generation in modern times. Keeping this view in the mind that this research will be written through an environment will be created based upon research and creation and new dimensions of creation will be open. During the research survey research type is adopted, the method of observation and interpretation is adopted. There is a study of culture, language, folk stories, songs, customs and traditions of the people which are habituated on the bank of the river Chenab from Jhung to Muzaffargarh.

Keywords: River Chenab, Folk Literature, Media, Folk Culture

Introduction:
The Chenab River is one of the five rivers flowing on the mainland Punjab. This river is famous for its historical and romantic references, but so far no relevant information has come to light about this river. Information about Chenab is available in fragments in various books. This river covers a distance of 960 km and joins the Indus. The two rivers flowing out of the Himalayas, Chandra and Bhaga, together form the river Chenab. After Chandra and Bhaga meet, the river flows in Chamba from Pangi and southeast of Kashmir. 5 km south of Multan, Uchh met Beas to the east, but by the end of the fourteenth century, Chenab changed its course and started flowing west of Multan which is still there. MS Krishna says about this:

"Before the year 1245 A.D The Jhelum, Chenab and Ravi joined near Multan, flouring just east of that Place, and then joined the Beas east of Uch, 45 Km South of Multan, but by the end of the fourteenth century the Chenab had changed its course to the one which it now occupies to the west of Multan” [1]

While Syed Walad Ali Gilani says about the change of course of Chenab river: Regarding the Chenab river, it can be assumed that in ancient times it flowed several miles east of its present location. It is known that the city of Multan was located west of Chenab at that time. [2]

There is also an ancient tradition regarding the source of the name of the river Chenab, that its springs originate from China, hence the name Chenab. That is why it is also called "China River".

"The Chenab [more properly Chinab or river of China] is the Asikni of the Vedas and the Akesines of the Greek historians". [3]

Chenab is derived from the Sanskrit word "Chandrabhaga" which means the destination of the moon. In the Akbari Constitution it is named as Chandrabhaga. Allama Abul Fazl writes: There are six rivers flowing in this province [Multan province]. Near Pargana Shor, the river Bhat joins the river Chandrabhaga [Chenab] and flows 27 km from here and joins the river Ravi near Zafarpur. - Twelve kos from Zafarpur is the confluence of Beas and Sutlej rivers and after this confluence the river is known as Harhari and Dandozni etc.[4]

While Ptolemy named it Sandabalis. The river Chenab, passing through the mountain ranges, is known in some places as "Jandabala" and in other places as "Shantar". [5]

"In its course through Himalayas the River [Chenab] is called Chandara Bhaga which means 'proceeding from the moon’" [6]

The Vedic Hind, written by Agzan, shows that the Vedic names of Chenab are "Asikni" and "Chandrabhag". MS Krishna has written its Sanskrit names Asikni and Chandarbhaga on page 2 of Geology of India and Burma and also called it "Nain Chandal" about seven hundred years ago.

- In this regard, the poet Mir Mazari says:

نین چاندل ہے آپے سکے راوى اسلا سکاوان گے
Nain Chandal is your coin
The narrator will teach us
The following are some of the ancient names mentioned in the Geographical Dictionary of Ancient and Mediaeval India compiled by Nandulal Dev:
Mirza Ibn Hanif writes with reference to the ancient names of rivers: The rivers mentioned most in the Rig Veda. These include the Indus [Sindh] Saraswati [present Hakra, Ghaggar] Darshduti, Shatdri [Sutlej], Vipas [Beas] Proshni [Ravi] Sakni [Chenab] and Teesta [Jhelum]. It was created by different poets between 3,000 and 3,000 years ago.[8] Further writes:

Similarly, other famous and major rivers of Pakistan like Rig Veda in Indus [Sindh], Vatasta [Vatasta-Jhelum], Ashkani [Sakni-Chenab], Proshni [Ravi] Vipas [Beas] In later times, the Iravati Beas were also called Vyasa and Chenab was also called Chandra Bhaag and Sindu Bhaag. Long after the Aryan period, the Greeks called the river Ravi the Hydrates, the Beas the Hyphases, and the Sutlej the "Tsar Driss or Sai Drus", the Indus the Indus, the Jhelum the Hyderspus and the Chenab the Exxon [9]

The mythical name of the river Chenab is "Chandraab". "Chandraab is the ancient and mythical name of the river Chenab."[10] The ancient Greeks called it Acesines. Chandrabhag also mentions the famous Chinese tourist Hyun Sang. The confluence of Chandrabhag and Jhelum is near Athar Hazari. The Greeks named the area Sandofax, or Alexander the Great. Al-Biruni has written his name in the book Al-Hind as "Chandrabhag" and "River Jindra"[11].

The river Chenab has been famous for its romance from the very beginning, so in the Vedic period it was called Chandrabhaga, meaning Chand Bhag, meaning the moon, because in ancient Greece, the moon goddess [Diana] was a symbol of beauty and romance.

There is a famous proverb

i. Channan aashiqaan: River Chenab is supportive channan aashiqan
ii. Ravi rashkaan: River Ravi is grudge
iii. Ganga munafiqaan: River Ganga is hypocrite.

River voyage has limited from one bank to other. The riders and the sailors respect the river. They threw coins and breads in the river so that they would be saved from any trouble. The water of the river is sweet and people of that area are also sweet natured. People have deep love for the river. They consider it their neighbor, prophet and saint.

Folk tales
The art of storytelling is as old as human beings. However, nothing can be said definitively about how old these stories are, because these stories are moving on the page today after traveling for
centuries. Of course, these stories. It would not have been created by a single mind, but it would have been completed in many periods and stages. The characters and language of these stories would have been different in different times and these stories would have been passed down from chest to chest. As if there is no one author of these stories and perhaps no literature of the world can find the author of folk tales.

One of the hypotheses about folk tales is that these folk tales are mere, fictional, pointless and supernatural stories that have nothing to do with real life but those who tell such stories forget that these stories at this time. It would have been said that human life is still in its infancy, mentally and emotionally.

It is true to some extent that these stories do not fully capture the historical and sociological factors we have come to expect. But it should also be kept in mind that the man of that time was caught in many kinds of superstitions. He sought his own interpretations of many facts. Therefore, it is not an easy task to find complete social and historical attitudes in these stories, but still somewhere in these stories, the culture and geographical features of this region can be seen. The names of the characters in these stories also fit the region.

Folk tales not only have an unreal and imaginary world, but they also tell us about the thinking of ancient people, their literary tendencies, their thoughts, traditions, customs, way of life, superstitions, desires and fears. It is very interesting that the names of the characters in some of the stories tell us what kind of story it will be. In the same way, when most of the stories begin, the listener agrees from the very first sentence that it will tell the story of the ups and downs, the ups and downs of the society and the adventures of the helpless.

For example, "there was a king and he had no children." Everyone knows that Yahseena travels from one generation to the next. This process has been going on for thousands of years and changes over time. Even with the intermingling of nations, the traditions of one nation are transmitted to another nation as folk literature is the literature of all human beings. Therefore, it is not surprising that the traditions of other nations have been transferred to it. Different customs also change the story. Places change. Local geography interferes with the imagery of the stories. Some storytellers combine multiple stories with their skills to make it look like one story. The narrator reflects the everyday life of the society in such a way that the social values come to the fore.

There is a special way to start a story and even at the end of the story the narrator speaks a familiar sentence. Usually people start the story like this:

1 Wow wow
God is King
Ha ha king
He is the king of broken earth
The real king is God
2 Wow wow
Heart river
Handcuffs
Spider Sailor

http://www.webology.org
People are climbing
Our advice a
Coal-fired lame hands
The elephants crossed the canals
Maris addicted to elephants
Ahaan hathya, hoon taayen latari o bhog mian
They met young men
Spider watchman a
My own government of food
Night drills
The story is over
Looted love
The story is over
3 Drink Khand Kheri
Live with
Eat bread with sugar
With the tree in the enemy's hall
Ha ha king
King and you are God
But he is the king of broken earth

Story telling is fun

If the listener does it first
This is usually the end of the story. When the hero of the story succeeds, the narrator says.

He drank there

Let's hear the story here
In these stories, there is a similarity with color, that is, good always triumphs over evil.
Most of the stories found during the survey were told by older people. The style of storytelling is extremely pleasing. The narrator captures the listener completely. Then there is the opportunity for one to turn one's attention to the other side. The beginning of a story is said in a special way before it is told and a familiar sentence is said at the end of the story.
The themes of these stories clash, and truth always triumphs. The themes of these stories are folk wisdom as well as reference to beliefs and devotion to the river. In the story of Udhro Udhro is an imperfect human being but his intellect and wisdom are immense. First, with his wisdom, he frees his brothers from the clutches of Aunt Witch. Then when these brothers become his enemies, they fall into the wells dug for him. Aadhaar is not only a character of a story but also a representative of the insight and wisdom of this region. Uses his intelligence and avoids every danger.
There are some places in this story when it comes to the idea that Aadhaar should not do this with his brothers, but he never took the initiative in abusing him, but he fights every danger thoughtfully.

In a Story, the king leaves the kingdom to avoid a possible fight. It is a character that represents the mood of the people of the region. Every man tries to create a bitter situation. The king works patiently, reaping the fruits of patience with the help of river and river creatures. Regarding the river, people believe that the river is fair. He makes the decisions. In this story too, the river is a reliable reference in bringing justice to Basshaa.

The people of the region believe in occult aid. There are places in this story when power comes from the unseen.

The locals have a special devotion to the river and Hazrat Khizar is considered to be a living follower of the rivers and a prophet. River affairs are subject to his orders. Whether it is flood or river erosion, everything is being done by his order.

There are also stories in the hearts of the people in which Hazrat Khizar helps after river accidents and relieves the distressed people. There are also allegorical stories in which the river, as a character, gives advice on how to avoid flooding.

There are also jokes in the style of Mullah Naseeruddin which are found in the form of stories. There is a message in these stories where there is an element of humor. In a humorous story, a slave drinks too much. He is forbidden to drink Huqqa but the slave is angry with this. The point is, not only is the modern world aware of the harmful effects of smoking, but people living along the river are also aware of it.

There is a special moral lesson in story number 3 that you should not harass anyone unjustly otherwise you will be harmed. How can a little bird take revenge on the king? Truth cannot be suppressed by any force.

It is as if in the themes of these stories lies the war of truth and the victory of truth in it, the fruit of contentment and patience is sweet and the possessor of intelligence can be not only a sound man but also a half. The characters in these stories belong to this region. Locality is created in the names of the characters, so that there is no feeling of strangeness while listening to the story. Half-slave, sailor, aunt, witch, Paulie, jute, soldier are characters that are unfamiliar to this region. These characters have also come to be known as Bamsmi. The psychology of these characters also matches the local atmosphere. Nowhere do characters lose their identity.

Adhar's character is a clever and opportunistic character. One who is not afraid of dangers but is fully capable of dealing with them. He has an artistic ability. The role of Aunt Witch is not unfamiliar to the people of the region. People believe in creatures that are ready to harm at any moment. Paulie's character is portrayed as a fool. This forgetful character is far from cunning. The character of the slave is not ready to change himself. She is not ready to give up her smoking habit. She didn’t care whatever happens to her health.

The sailor goes out in the morning in search of sustenance and encounters many troubles. The life of a sailor is full of dangers. Animals and birds are also among the characters in these stories. Birds
are also seen talking. The sarcastic remarks of the bird make the king angry and a situation of conflict arises, but the mosquito becomes a means to bring the king back to the kingdom. The geography of the region is fully present in these stories. The plot of the story is set in the atmosphere of the region. There are details in the stories that show the locality. Most of the stories have references to the river. Along with this, river creatures have also been made a part of the stories. The mention of sailors and boats brings the atmosphere of the story closer to the people. Birds and animals of the area are also mentioned in the story.

The style of storytelling has become much simpler since it was translated. The story in the original text is more impressive. The structure of the sentences and the style of the narrator add to the beauty of the story. The storytelling style of the people in the Jhang area was more captivating. Perhaps financially prosperous people are more familiar with the art of storytelling and storytelling. It is not possible to say definitively how old these stories are because these stories have traveled for centuries and reached modern times. These stories may not have been created by a single mind but may have been completed in different eras and stages. Would have happened. The process of change is still going on. The names of modern things are also used in the stories. The story of the soldier in story number 3 is pointing out the modern system and times. Words like ship in story number 2 and gun and fire in story number 3 are not so old. The story is undergoing a process of change every moment and is accepting the effects of the change of time. With the advent of electricity, there are also televisions in homes. The frequency with which children listen to stories from adults at night is greatly reduced by the advent of television. Media influences have changed the storytelling and listening mood to some extent.

These stories need to be preserved. Because there is a lot of wisdom, geography and culture in these stories. These stories are not mere myths and nonsense, but in these stories we can learn about the thinking of the ancients and their literary tendencies, ideas, traditions and customs, way of life, superstitions, desires and fears.

Folk songs:
Folk songs are talking pictures of our life and culture. They reflect the true nature of our lives. Emotions of love and connection are presented with their full intensity. These folk songs are the real capital of our earth in which we see the reflection of ourselves and our earth. These songs are not the product of any individual combustion but are the property of the whole nation. They would have come in the form of expression, folk songs would have been sung in an age when man would not have learned to write and these songs would have been passed down from one generation to another.

The song is a masterpiece of the thoughts and ideas of the people living in the area, which is a perfect expression of the political, social and cultural life of the area. True and sincere sentiments are expressed very simply in folk songs. The nature and objects of the area are beautifully presented in them. These songs are a perfect expression of the customs, traditions, crops, festivals and geography of the region. With the help of these songs we can also get acquainted with the psychology, trends and inclinations of the people of the region.
Mahiya and Dhola are among the most popular genres in folk song singing in the area selected for the survey. Drums and fish are not only sung at weddings or other happy occasions, but they also express Waseeb's grief, personal grief.

**Mahiya:**
Mahiya is a short genre in which subjects ranging from love to cognition are described in three Egyptians. It is generally said that the first syllable of a fish comes only for the need of rhyme and it has no thematic connection with the next two syllables. Even so, owning one is still beyond the reach of the average person. The material, geography and psychology of the region must be mentioned in this passage. It is one of the strongest species in the region that has been passed down from generation to generation.

I Swimming in the water,  
Eat the fruit of love  
And the servant would die alive  
- Black ears  
We have to go to Dhami  
Have your head in your hands  
- Red be pleased  
I swear I can swear  
May we celebrate Eid  
- A red bird  
Come on in, take a look  
The servant goes well

**Dhola:**
This is an old genre of folk song. There are many forms of drumming with jhumra, dance. There are many colors in it depending on the subject. The drum is often sung from two Egyptians to several lines. This is the definition of Dhola in the dictionary compiled by Tarqi Urdu Board Karachi.

"Punjabi people who are in the style of Mahiya Tapa and go to weddings or happy occasions."[12]. [While Waris Sirhindi has compiled the dictionary as follows.  
"A song sung in high tones to mark the boundary between the field and the land. Beloved, beloved."[13]

The Dhola is also sung without dancing and the story is also presented in it. The brave people of the area are also mentioned. Jhang is a popular folk song of the region. People sit in the form of a party and a well-headed drum is played. The rest of the people shout "Jivin" as if praising his voice. When the drummer puts his hand on his ear and pulls it out, a happiness is created. The bean and the drum are almost the same. The so-called drums without dancing have large and small syllables, but each syllable ends with a specific rhyme.
Wedding song:
The region has its own wedding customs and preparations for the wedding begin several days before the wedding and a series of songs and chants begin. Jhumra is also called Jhumra or Dharis Marna in the local language. The bridegroom's sister has a knife which is decorated with clothes and pearls. She presents it to the groom and the bridegroom holds it in his hand till the end of the marriage. The locals explain it in such a way that there is a danger of sorcery and evil spells on the occasion of happiness.
When the barat comes to the bride's house, the groom is fed with a special food made up with desi ghee. The bridegroom goes to the bride's house to bathe and wears new clothes provided by the bride's house. This ritual is called "Khara".

Jewelry in folk songs:
Man has been using jewelry for centuries to beautify his body. Even before the gold and silver metals, people used to adorn themselves in different ways. The glitter of these birds included animal bones and oysters. As people progressed. The shapes of the ornaments also kept changing. The aspirations of the people are also reflected in the folk songs where the culture of the region is reflected. The woman is always wearing special jewelry. In the songs sung on the occasion of marriage, this desire is manifested in the form of demand for ornaments and the woman also makes her own order in the songs.

Children's folk song:
Water is a basic human need and he cannot survive without it. In the hot summer days when the heat is at its peak and everyone is waiting for the rain, the old people look up at the sky with sadness and look for the pieces of clouds. But nowhere do the clouds appear while the children wait for the rain in their own way. They make a male and female dolls and marry them and then burn it and sing this song.

Lori:
There is a special style of song in the river area of Shor kot. Locals say there is a ritual in the region called "Panda Rite". These rituals start a few days before the wedding of Hazrat Sakhi Sarwar. A village of Malangs runs along the river which is called Sang by the locals. These mills burn on the river bank. Women from nearby villages walk towards the river wearing new clothes. These women reach the river by panda. No man can go with them. Can only be a boy under the age of three. Malangs give lullabies to these young boys while women take money and steal Malangs.
In Punjabi, Seraiki and Jhangvi dialects it is called Akhan while in Urdu it is called Proverb or Proverb and in English it is called Proverb.

Proverb:
There is a truth in a proverb that cannot be denied because it describes the experiences of people, their wisdom and the mysteries of life. It also features local culture. Words are few in number but
comprehensive. Where a long speech is required to explain something, a well-spoken utterance of the occasion encompasses all these things. Just as folk songs or folk tales pass through different languages and become part of folk literature.

**Puzzles:**
To get acquainted with the scientific temperament of a nation, one has to search for its historical traditions and literary and cultural values. It reflects the cultural and intellectual tendencies of the people living in the nation or region. The language spoken in each region, its people, songs, folk tales, proverbs and riddles bring to the fore the literary and intellectual character of the people there. Puzzles are called in Pashto "Ar", in Persian "Chestan", in Arabic "Laghz" while in English it is called quiz.

Bajharats are still practiced in the area. Children still listen to their parents. Bajharatis are the scientific and historical heritage of the region. Why the custom of riddles became popular and why it was needed. Doubts are immediately understood. One is to sharpen the minds of the children, the other is to create things of interest to them after dusk to reduce the risk of children going out of the house. Greed is also given to answer the questions. Greed is not in the material form but it is said that if one finds the answer he will be called wise, king or minister and sometimes an atmosphere of fear is created that if he does not answer then your appearance will be like that of animals. In this way, the addressees put a lot of pressure on the minds due to fear and greed.

Just like the night time is set for telling stories. This is also the time for puzzles. If the children are stubborn during the day, they are silenced by saying that if you are stubborn during the day, then the travelers may forget the route. Hearing this, the children get frightened and wait for the night. Puzzles usually ask for answers that relate to the surrounding environment and even within the puzzle the objects and geography of the region are described, the puzzle and its answer are not unfamiliar. Just looking for a connection. The riddle is about keeping in mind the people's attachment to things in the region. One puzzle uses the metaphor of mother for boat, child for rider, and elder for river.

These riddles must mention beliefs, local animals, birds, objects and geography. The puzzles are written in a sequence to show how the accent and words change as the region changes. Some puzzles are almost identical, but their language and accent change with location. Here are some of the ones I found to be interesting: Which is a huge asset to the region's entertainment literature.

**Acknowledgement**
Dr. Sajjad Naeem corresponding author of this paper working as an Assistant Professor, Urdu Department, the Islamia University of Bahawalpur. He can be reached at sajjadnaeemmultan@gmail.com

**References**

Dictionaries:

Magazines.

Other Support Information:
1. Folk Heritage Islamabad.
2. Indus Rivers Authority [IRSA] Islamabad.
5. Seraiki Research Center, Bahauddin Zakaria University Multan.