

# Portrayal of Violence in Pashto Language Movies and the Perceptions of Modern Youth: A Case Study of Khyber-Pakhtunkhwa (Pakistan)

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## Abstract

*The Pashtun subject is derogatorily portrayed in Pakistani or Lollywood movies as either the brave savage, the violent Islamist, or the unkind father and simple-minded clown. These portrayals have their roots in post-9/11 national and international political discourse as well as colonial discourse, which subsequently influenced Pashto movies. The representation of Pashtun subjectivities in cinematic renditions is crucial in establishing their exclusion from the nation's imagined community and political body. It also serves to reinforce the dominance of specific identities over other marginalized identities. This study also looks at the influence of violence in Pashto films on the behavior of the contemporary youth of KP. The information was gathered from three districts, i.e., Peshawar, Mardan, and Karak, of Khyber-Pakhtunkhwa; the data was gathered from 300 university students, Male and Female, by utilizing a simple random sampling procedure. According to empirical findings, most KP youth disagreed with the idea that Pashto Language films depict violence in their narratives. Nonetheless, they think that some Pashto Language movie characters are opposed to the customs of the Pashtoon identity.*

**Keywords:** Violence, Pashto Language Movies, Youth Behavior, Pashtun Culture.

## Introduction

The Pashtun ethnic minority, who speak Pashto, are found in "the region that lies between the northern stretch of the Indus River in Pakistan and the Hindu Kush in north-eastern Afghanistan." The Pashtun people live in what is known as "one of the most inhospitable terrains in the world," an arid region made up of tall mountains, slender valleys, and rocky, desolate wastes. In movies, a collective pattern involves the development of a Pashtun/Punjabi binary, albeit with various degrees of emphasis. It analyses the trend by looking at the formal, narrative, and visual aspects of the cinematic works in the selected corpus (Sohal, 2019). Complete integration is contingent upon the readiness of the broader community to perceive them as constituents of the community. I argue that Pashtun minorities have been portrayed in Lollywood films as individuals who function outside or, in some situations, on the periphery of the national community. There were numerous conflicts with the Sikhs; only the British

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initially took the Sikh-controlled areas of Pakhtunkhwa after the Sikhs defeated them (Juni et al., 2014). The British Indian Empire then launched a new round of wars. The Pashtuns had fought the Mughals before the British. The Pashtuns were economically weakened because of this ongoing conflict, and they were also isolated from the outside world (Bird & Marshall, 2011).

In the Pashtun homeland, Russia and the British were engaged in a game known as The Great Game. The population was impacted by the first, second, and third Afghan wars in a variety of ways. Despite the fact that the British waged these wars as part of their great game, they opened the door for numerous social, political, cultural, and economic developments as well as, to some extent, certain geographical ones. The land that was once Pakhtunkhwa was now divided by these wars (Omran, 2009). The Durand Line divided the Pashtuns in 1893. Still, long before then, the political authorities of the British government had begun political measures to alter the Pashtun culture by substituting Urdu for Pashto, the people's mother tongue, as the medium of instruction in Pakhtunkhwa's schools. Because of its strategic importance, the British authorities actually desired to combine the region under their jurisdiction with their Indian Empire. Still, they encountered strong opposition when attempting to do so, especially in the tribal areas. In several areas of the tribal belt, the British initiated a new round of conflicts known as ghazal or llama (Shah, 2017).

Since there was a crisis affecting the entire Pashtun population, they were unable to advance politically, socially, or culturally. They were instead forced to fight one war after another while fiercely opposing the British troops' advances. They mainly were practical, but since they lacked political and diplomatic training, they eventually became so weak that they had to sign treaties with the British because they preferred them to the Russians (Aziz et al., 2024). Conversely, the Afghan government had grown so feeble that it was forced to make critical participants in the great game. In the lower part of Pakhtunkhwa, the battlegrounds were used for the battles against the British. The people suffered greatly because of these battles. Formerly a strong nation was split, and their culture and language suffered. This sad country has endured suffering up until now due to its constant involvement in other people's wars. Even though the current situation is somewhat different, their fighting persists. The unfortunate destiny of the Pashtuns is thus.

Nonetheless, a great deal of writing has been done about this subject, and numerous Western academics have conducted studies. The majority of these writers have done an excellent job of presenting the Pashtuns from their actual point of view (Siddique, 2014). However, it is also true that many prejudiced and biased writers, especially those from the Hindi and Mughal eras, have tarnished their reputations outside of their circles. Politically motivated diplomacies and historical revisionism have painted Pashtun as a lone warrior, hiding his national characteristics, artistic preferences, and spirituality. "The background can make them highly treacherous and dangerous enemies of those who try to bully or deceive them (Caron, 2009). They take tremendous pleasure in their culture, which is unique, and their language, Pashto, has a long history of literary brilliance. They are incredibly sentimental individuals who use their language to communicate their emotions. Pashtuns have long-standing and deeply ingrained cultural, linguistic, and historical ties with Afghanpashtuns, even though they are citizens of Pakistan. To impose a division between Pashtuns living in Afghanistan and modern-day Pakistan, the British established the Durand line, an arbitrary and fiercely fought colonial border, in 1893 (Afridi, 2019). However, the Afghan government has never formally acknowledged it. It serves as the de facto international border between the two nations. It stretches "from the Persian frontier to the Wakhan, the little area on which the British insisted to keep a distance between the British and Russian Empires." The Durand line, which split half of the tribal population, particularly in the Mohmand tribal lands, and split a dozen villages, is still the source of ongoing bilateral friction between the two nations. Due to the line's inherent

division of families and towns, excessive porousness, and lack of natural topographical structures as a demarcation, it is exceedingly difficult to monitor and enforce, which frequently results in border violations and conflicts (Andreas, 2003).

The invasion of Afghanistan in 1979 and the US-led "War on Terror" against insurgents in the country started in 2001. Following the 9/11 attacks, FATA was identified as the most dangerous location and turned into a hub for international terrorism. After the Taliban's government in Kabul was overturned, they fled and sought safety across Afghanistan's eastern border with Pakistan. The purpose of this essay is to examine the rise of Talibanization in FATA. The word "Pashto" refers to both a language and a particular culture. Pashto is the language of the Pashtun nation, which is why it exists. Pashtun is also the name of a race, a people group, and a term used to describe a moral code (Sardaraz et al., 2021). The Pashtunwali is believed to have originated from this specific way of life, character, and nationhood. The Pashtun way of life and culture is known as Pashtunwali, and it is within this that all social regulations are found, albeit unwritten. The Pashtuns love their Pashto so much that it has nearly become a religion, even though it is actually a highly sacred code of conduct rather than a religion. The Pashtuns hold Islam in such high regard that, under some conditions, they refer to it as a fifth religion, as all of them adhere to its four tenets (Aziz & Zahid, 2023). A person might be deemed a true Pashtun if they possess the bravery to live by Pashtunwali's laws or if they can live like Pashtuns. For people who meet the requirements to be called Pashtuns, knowing Pashto serves as a kind of qualification. Pashtuns, Pashto, and Pashtunwali are interrelated and interwoven.

### **Background of Pashto Culture**

It is estimated that Pashto dates back 5,000 thousand years. Although linguists and researchers have offered a variety of explanations on the ancestry of the race and language, if a nation is founded on its language, Pashtuns are an Aryan race since Pashto is an Aryan language. A few Afghan scholars dispute the name "Indo-Iranian" despite Pashto's historical status within the Indo-Iranian linguistic family. Because Pashto is so old, its speakers and its original home of Afghanistan were left behind when Aryans moved to the west and east around 2500 years ago. Despite their reputation as a warrior and martial race in the international community, the Pashtun people have a long history of wars and battles. Still, their language and literature have a rich and colorful past. Understanding Pashto, the native tongue of the Pashtun people, is essential. Though a language's and its literature's histories may differ from those of a country, when discussing Pashto, it is unavoidable to bring up the Pashtuns since Pashto is both the people's language and way of life. As a result, it is impossible to separate the history of the Pashto language from that of the people (Rahman, 1995). Despite having lived alongside the British for nearly a century and maintaining tight ties with them, Pashtuns continue to pose a problem for both the world and them. However, they still need to be discussed in detail. The history of the Pashtuns has never been made public; it is a reality. There are just anecdotes, tales, and stories in this regard. There are many specifics in the activities carried out by Pashtun generals and kings that took place distant from their homeland, including the ascension to the Delhi throne. Still, all of these actions are merely a brief episode in the Pashtun people's lengthy history (Munir, 2016).

Since ancient times, Pashtuns have resided in this slender region between the Indian subcontinent and Khurasan, the meeting place of great civilizations. Their mountain homes have been attacked by the invading troops numerous times, much like sea storms (Juni et al., 2014). The Pashtuns, who are the guardians, have never had the chance to examine their history despite the fact that the invaders have passed through their territory to create powerful kingdoms. There is no such history, or what is now called a continuous history, in the Pashtun

nation. Neither the Pashtuns themselves nor those who have been through this region over many generations have written this kind of history.

Additionally, Pashto serves as both a code of behavior and a language for these individuals. The term "rheology" refers to the current understanding of these people, who live in the mountains known as Roh, Rohistan. The Pashtuns' knowledge of their culture is known as rheology. Their land was once known as Roh. It is a geographical region that lies between Central and South Asia's two great rivers, the Indus and the Amu Darya. This vast area, which is politically split into Afghanistan and two western provinces of Pakistan, is primarily plateaus or high mountains. The geological, geographical, anthropological, archaeological, historical, linguistic, social, cultural, and religious environments of this entire region are all unique. Some of the oldest human civilizations originated there, and its peculiar and rare features include its flora, fauna, and climate zones. Nonetheless, the region is commonly referred to as Pakhtunkhwa, which translates to "the side of the Pashtuns." Nonetheless, Rheology refers to the study and understanding of Roh.

Historically, Roh was known by its old Sanskrit name, Rohitya Giri, which was later shortened to Roh. The two well-known fields of study, Egyptology and Sindhology, are the sources of the name Rheology. In terms of geography, the Pashtuns live in the highlands and high plateaus that Hafiz Rahmat Khan Rohaila wrote about approximately 200 years ago in his book *Khulasatul Ansaab*. He wrote, "All the Pashtun abodes are situated between Iran, Toran, Hind, and Sindh." Kashmir and the Helmand River, which flows close to Herat on the western side. The distance between these two nations is roughly two and a half months. Its southern boundary is the region of Bhakkar in Barohi Baluchistan, and its northern boundary is Qashqar (Chitral). Roh refers to all the territory that is located between these boundaries (Rahman, 2001).

### **Pashtun Culture and its Relationship with Peace and Violence**

The respondents claimed that language portrays culture. Literature is, therefore, fundamentally influenced by culture. Pashto literature is a representation of Pashtun culture, which is linked to Islamic values, harmony, and peace. The interviewees acknowledged that since 9/11, Pashtun culture also changed the nationalism of the Pashtun. Although the respondents had differing opinions regarding Pashtun nationalism, almost all agreed that Pashto literature encouraged it. About 80% of Pashtun poets, according to the respondents, are nationalists. All the great Pashtun poets, including Saif your Rehman Saleem, Ajmal Khattak, and Khushal Baba, are Pashtun nationalists. Even the teachings of Bacha Khan Baba were disseminated by writers and poets rather than by politicians. The majority of those surveyed believed that Pashto literature promoted peace and discouraged violence.

Nonetheless, a few participants mentioned that since the commencement of the war on terror, Pashto literature began to feature violent themes, phrases, and vocabulary. The respondents stated that even if writers and poets were becoming uncomfortable with violence, the majority of them expressed their dislike for it in their writings by denouncing it. Some respondents claimed that literature was also employed to further the cause of jihad (Mehsud et al., 2004). Since they are primarily formed and ingrained in the cultures, many features, signs, and symbols are regarded as one of its primary constituents. Any culture's complexity can be understood by looking at its media, architecture, dress code, religion, and literature, among other things (Ashraf et al., 2014).

Each of these components has signs that offer an interpretation for comprehending the specific culture. For instance, English literature provides us with an understanding of English culture with various signs. Mughal architecture incorporates various Islamic signs that illustrate the importance of religion in their culture, and the keffiyeh, an Arab headdress, is a sign that denotes their connection to Middle Eastern culture. Aside from all these factors, though, the massive expansion of the technology industry over the twentieth century has given the media

the ability to manipulate society. Through the blending of diverse indications in its numerous genres, it has developed into a potent and significant source for portraying and influencing ideas about culture. Laughey (2007) examined the cultivation theory, which highlights how media content shapes ideas about social realities. His research indicates that prolonged TV viewing causes viewers to accept the information on the little box, which in turn greatly influences how they perceive the content. Related to Riddle's research, various media types can be thought to serve a comparable purpose (Yousaf, 2019).

### **Pashtun Society**

There are several varieties of the Pashto language. They dance in a group called the Attan and have unique outfits and vibrant music. The things that set them apart from all other countries and ethnic groups are something that Pashtuns are pretty proud of in their culture. Indeed, awareness and modernity are significantly advancing and developing the Pashtun mentality, especially in terms of enabling women to become educated, involved in society, and productive members. In Pashtun cinema, however, modernity has had an unnatural effect. These days, Pashto dramas and films question cultural norms and values in a way that is not just inappropriate but also blatantly embarrassing for the Pashtun culture.

### **Pashtun Culture and Pashto Movies**

There are several varieties of Pashto, the native tongue of the Pashtun people. As noted earlier, they dance in a style called the Attan as a group and have distinctive outfits and vibrant music. The Pashtun people are incredibly proud of their culture and take great satisfaction in the aspects that set them apart from all other countries and ethnic groups. However, the influence of modernity on Pashtun cinema has been unnatural. It is no longer acceptable nor even deplorable for Pashto dramas and films to defy cultural norms and values in such a way. These dramas and films usually center on a hero and the woman he loves. While the hero periodically slips out of her house and dances around, he battles for her against all odds, firing a Kalashnikov in rooms, from balconies, or by yelling from the top of mountains. These "dances" appear to be overt allusions to the goals the hero is genuinely battling. In the meantime, provocative and lewd discourse from the most basic Pashto language components embellishes the plot (Schimmel, 1975). We witness couples dancing among the animals or making love in the middle of fields. We consider "mujras"- A musical performance by a dancing girl, to be regular events where both young and old partake in alcohol consumption. These portrayals are intolerable in any respectable society. If these kinds of films were just one part of a diverse film industry, people might easily disregard and mock them, but in actuality, this is the sole story that is being produced again and time again. Fears are raised among the families of girls who are fighting for their rights and status in a traditionally conservative Pashtun society of such a harmful and inaccurate portrayal of men and women.

Little has truly been done to stop the threat, despite the fact that the informed and conscious class of society has brought up this issue multiple times and urged the relevant authorities to take action to censor or ban such films. The themes of love and criminality are central to most Pashto films. Three characters: a villain, a hero, and a heroine. These three people are the center of attention for the entire industry. In the same way, they glorify obscenity in the name of love and violence in the name of culture. Only a specific type of audience watches these films since families are not allowed to view this insult to the art. The directors and producers of these so-called Pashto films, who are ignorant of the remarkable Pashtuns who work in the arts, science and technology, education, and other disciplines, likewise exhibit a limited mindset. They are restricted to violence, explosives, and firearms. The Pashtuns are portrayed in these films as being merely criminals with no relation to the good aspects of life, such as peace, social responsibility, or cultural values. It presents the Pashtun population in a bad light. Senior

journalist, dramatist, actor, producer, and gun culture expert Hasan Ali Shah believes that practically all Pashto films feature explicit scenes and dances, violence, retaliation, and gun culture. Furthermore, the Censor Board approves this practice and keeps quiet. As the Pashto film industry started to fall, Pashto telefilms and CD dramas that went beyond moral boundaries and depicted Pashtuns as bloodthirsty, violent, and terrorists were released both inside and outside of Pakistan. Anyone who has money can make a film because there is no relevant legislation," he continues. Ninety percent of producers in the film industry make investments for profit. That is the leading cause of the film industry's downfall. Producers, playwrights, choreographers, directors, and even writers are ignorant of Pashtun culture, civilization, and moral principles. The majority of the population is currently unable to watch Pashto films in theatres, unlike forty years before when everyone could. Youth are also suffering negative consequences from watching and adhering to these films. Uneducated youths in rural areas attempt to become gangsters. Because they have damaged the Pashtun people's reputation, all of these producers, directors, and performers are to blame for the current state of affairs. These so-called Pashto films have significantly influenced the downfall of the cinema-going culture. In Khyber Pakhtunkhwa, a number of Pashto theatres have closed their doors for good." Whenever we talk about Pashto language and literature, we can say Pashto is among the richest languages and has one of the most highly rated literature among all the regional languages," says young journalist Kashif Malik.

Furthermore, that is because it is closer to the truth of human existence in some way. The lovely literature written in this language is entirely at odds with the Pashto films and CD dramas of today. Although gun culture is not promoted in Pashto literature, we may witness a lot of this evil in these films. Contrary to popular belief, Pashtuns are not inherently traditional or closed-minded as these films portray them. As a result, our filmmakers need to work hard to generate meaningful and excellent films.

## Literature Review

Since the term "culture" has many facets and is vague in its meaning, it is one that is frequently discussed and the subject of extensive research. Primarily, Tylor's work primitive culture (White, 1959) introduced the term "culture" in English in 1871, giving it its current technical and anthropological meaning. Until now, several social scientists and anthropologists have defined it in various ways from various angles to combine the wide range that culture spans under a single definition. Levy, (2007) defined culture as all the elements that allow us to recognize ourselves as belonging to a particular group. It unites us with other members of our group and sets us apart from the out-group. Similarly, Spencer et al. (2020) contended that culture is an ill-defined and hazy term that encompasses all fundamental presumptions, values, as well as the common views and social norms of the members of the society. According to Asad (1986), "culture and civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, beliefs, arts, morals, law, customs, and any other capabilities and habits acquired by a man as the member of the society" is one of the most succinct and thorough definitions of culture from a descriptive perspective.

Pakistan's culture is extremely intricate and rich, with roots in prehistoric civilizations. Pakistan is one of the very few nations that was established "to fulfil a religious ideal," according to Khan, (2022), in order to improve the conditions for Muslims residing in the Indian subcontinent to conduct their lives in accordance with Islamic teachings. According to Faiz et al. (2009), Pakistani culture is essentially cultivated on Islamic principles and standards. According to Khan and Shah (2023), "Our culture is Qawwali and tappay as much as naat and majlis; it is Faiz and Faraz as much as Friday prayers and Eid celebrations; it is Ajrak and Soosi as much as hijab and sherwani." Pakistan is an ethnically diverse state with many different ethnic groups living here. Among them are the Pashtuns, who have a distinctive and rich culture.

They make up over one-third of the population of the Khyber Pakhtunkhwa province of Pakistan, where they are also heavily concentrated with a few other minor non-Pashtun ethnic groups. According to Khan and Shah (2023), depending on the speaker's dialect, the name Pashtun is spelt differently, including "Pakhtun, Pakhtoon, Pashtoon, and rarely as Pukhtun." However, the majority of Pakistanis who are not Pashtuns prefer to refer to Pashtuns as Pathans. The Pashtun culture is adorned with distinctive features that set it apart from the cultures of other ethnic groups.

It is primarily regulated by Pashtunwali, which Rzehak (2011) defines as "Pashtunness" or the Pashtun way of life. More fully defined, Pashtunwali is defined by Karrer (2012), who suggests that it is an ethically right standard of living in the Pashtun culture. An unwritten code comprises ideas and ideals, laws and conventions, rules and regulations, and other things that are thought to be necessary to follow in order to live an honourable Pashtun life. With the development of contemporary technology, media has also become more deeply ingrained in the environment, reflecting and representing culture while also forming opinions about it. Print and electronic media are both possible. A print media form is the poster. The necessity of film promotion also arose with the founding and establishment of theatres. One important tool for promoting and selling films is the film poster. As a result, the movie posters are created in a style that will both attract viewers' attention and effectively advertise the specific movie (Aziz et al., 2024). According to Burty (2013), the film poster has specific cues that help viewers understand and guide their thinking in figuring out the movie's premise before viewing it. Within the framework of Hollywood productions, Liedtka and Ogilvie (2011) posits that poster designs have evolved in tandem with social and technological shifts.

### **Theoretical Framework and Methodology**

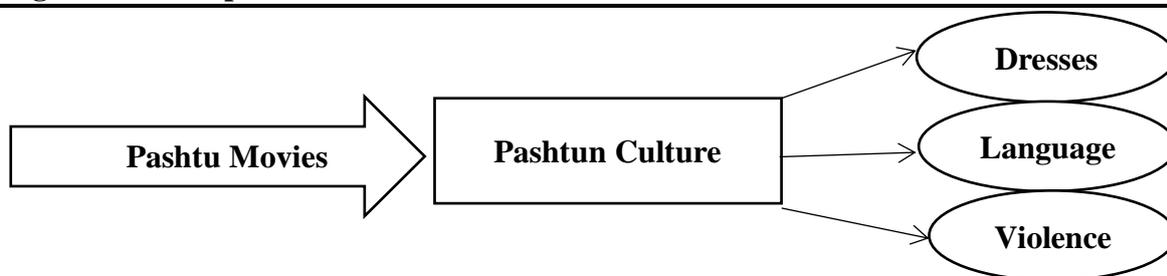
Oxford dictionaries define a hypothesis as a theory or system of ideas that aims to explain something, particularly if it is founded on general principles unrelated to the object of explanation. Creating precise, succinct definitions is a step in the conceptualization process. Certain notions consist of several components or aspects. The study's central idea is that Pashto films have an impact on Pashtun culture. Pashto films are an independent variable, and Pashtun culture and language, which are affected, are dependent variables. The idea of this study is the influence of Pashtu films on culture. Pashtu films are an independent variable, while their cultural influence is a dependent variable. Data has been gathered from respondents and questionnaires given to correspondents in order to operationalize the variable.

### **Cultivation Theory**

Millions of channels offer a myriad of diverse programming options. The cultivation theory, also known as the cultivation hypothesis, is a sociological theory that contends that, like everything else, excessive exposure can have negative effects. According to Gerbner's theory, watching television for four or more hours a day can cause a person's worldview to change (Juni, et al., 2014). Even though Philo Farnsworth created the first television in 1927, no one examined how it affected people's perspectives until thirty years later. Hungarian-American writer George Gerbner created the theory of cultivation, also known as cultivation analysis theory, in the 1960s while working on the cultural indicators project (Edgerton, 2007). The hypothesis examined how media, particularly television, affects viewers' long-term worldviews. According to Gerbner's theory, people who watch television for extended periods may come to see what they see as a true depiction of the outside world. He concentrated on the effects that extended exposure to violent media might have on people's behaviours and views. According to his theory, those who watched television for four or more hours a day would perceive the world as being more frightening and experience anxiety than others who watched for less than that amount of time. Although Gerbner concentrated his studies on fictional television, in the

last few years, researchers have extended cultivation studies to other media, such as video games and other types of television, such as reality TV. Furthermore, the range of subjects covered by cultivation research is growing. Media representations of families, sex roles, sexuality, ageing, mental health, the environment, science, minorities, and many other topics have all been the subject of studies.

**Figure 1: Conceptual Model**



**Methodology**

When gathering, analyzing, and interpreting quantitative or qualitative data to address research questions or test hypotheses, research technique is a methodical, scientific approach. A research technique helps researchers stay on track by restricting the scope of the study, much like a plan for carrying out research. When choosing an acceptable research approach, there are a number of factors to take into account, including potential ethical issues and study limits. The instrument used to gather the data was the questionnaire. A three-page questionnaire with two sections and fourteen questions was created (Berdie, 1973). While assertions about the impact of Bollywood films on Pashtun culture can be found in section II, section I provides demographic and basic facts. In order to determine how many respondents watch Pashto films, the first two questions were sent out individually. If the respondent indicated that they do, the questionnaire was then sent to them. The questionnaire's suggested questions were all closed-ended. The simple random sampling method has been chosen, and more data has been gathered using a practical sampling strategy.

**Tools of Data Collection**

One of the essential instruments in survey research is the questionnaire. Finally, the responders were given Close-ended questions. With the use of questionnaires, data has been acquired. Standardize questioning was employed to guarantee the accuracy and consistency of the information. A Likert scale was used in the preparation of the questionnaire. Two components of the questionnaire were distributed. Following data collection, SSPS version 25 (Statistical Package for Social Sciences) was used to examine the data.

**Figure 2: Demographic Analysis**

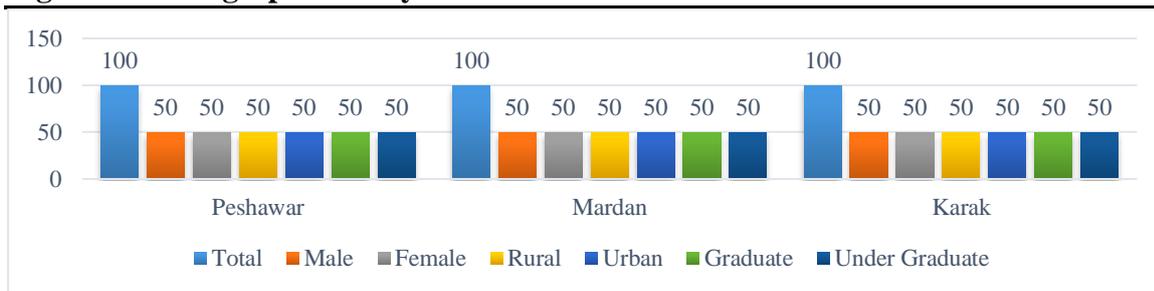


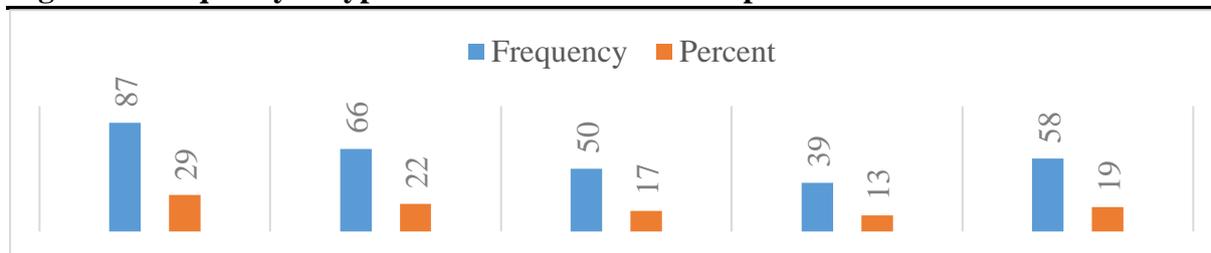
Figure 1 (above mention chart) shows the target sample's demographic analysis. Three KP divisions were chosen at random for this study. These divisions are Peshawar, Karak, and Mardan. Two public universities from each division were chosen for gathering data. For data collecting, half of the male and half of the female students at each university are asked. The identical protocol was used in the education sector and same was adopted for demographic need rural and urban.

**Table 1: When you start watching Pashto movies**

		Frequency	Percent	Male	Female	Rural	Urban
Valid	Since One Year	21	7	14	7	10	11
	Three year	61	20	40	21	33	28
	Five year	50	17	22	28	26	24
	Ten year	44	15	20	24	22	22
	More than 10 year	58	19	30	28	28	30
	Above 10 years	66	22	30	36	32	34
<b>Total</b>		<b>300</b>	<b>100</b>	<b>156</b>	<b>144</b>	<b>151</b>	<b>149</b>

The outcomes of seeing Pashto films on a regular basis are shown in the table above. Seven percent of those surveyed said they had been viewing Pashto films for a year. Twenty-five respondents have been watching Pashto films for the past three years, and seventeen percent of them have been watching for five years. Fifteen percent of respondents have been watching Pashto films for the past ten years, and twenty-two percent have been watching them for more than ten years. While there is no discernible difference between the rural and urban categories, the majority of male students watch more Pashto films than female students do.

**Figure 2: Frequency of types of Pashto movies do Respondents like for their leisure time**



*Note:* The chart shows violence, comedy, romance, action and entertainment respectively.

The chart above indicates that 29% of respondents said they would like to watch dance films, followed by 22% who said they would like to watch comedies in Pashto, 17% who said they would like to watch romance films, and 12% who said they would like to watch action films in Pashto. Nonetheless, the same majority (19%) enjoyed watching entertaining Pashto films.

**Table 2: Source of watching Pashto movies**

Your source of watching movies		Frequency	Percent
Valid	Cinema	45	15
	Laptop or TV	66	22
	Cell phone	22	7
	Any other	40	13
	Social Media	127	42
<b>Total</b>		<b>300</b>	<b>100</b>

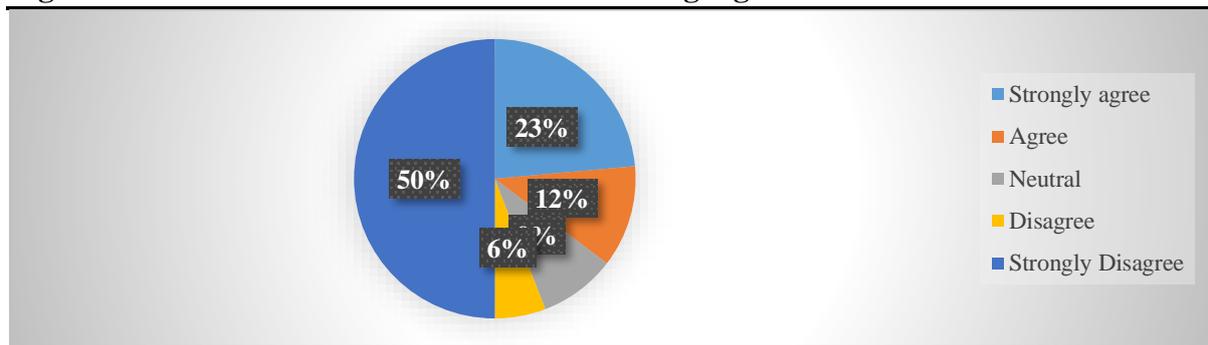
As to the tabular data, 15% of the participants view Pashto films at nearby cinemas, while 22% watch them on computers and TVs. The remaining 7% watch them on cellphones. While 13% of those surveyed see films from other sources. The majority of responders obtain Pashto films via social media platforms.

**Table 3: Your favorite Pashto movies**

Your favourite Pashto movie.	Frequency	Percent
Charta Khanay Charta Faqiray	70	23
Badmashano Sara Ma Chera	51	17
Ta Sirf Zama Ye	102	34
Janan	44	15
Malangi	33	11
<b>Total</b>	<b>300</b>	<b>100</b>

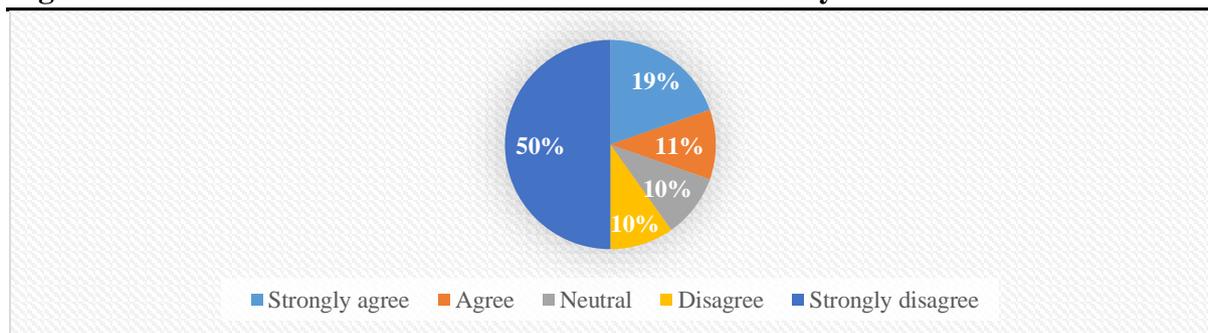
The public's top films are shown in the table. "Charta Khanay Charta Faqiray" The film that 23% of people watch, 17% thought they liked the film "Badmashano Sara Ma Chera" and 34% thought "Ta Sirf Zama Ye" was their favorite Pashto film. Nonetheless, 15% of respondents stated that their favorite film to watch is "Janan 'Pashto, followed by "Malangi", which 11% of respondents viewed. It is is observed that "Ta Sirf Zama Ye" is most favorite and more watched film by the respondent.

**Figure 3: Effects of Pashto Movies on Native Language**



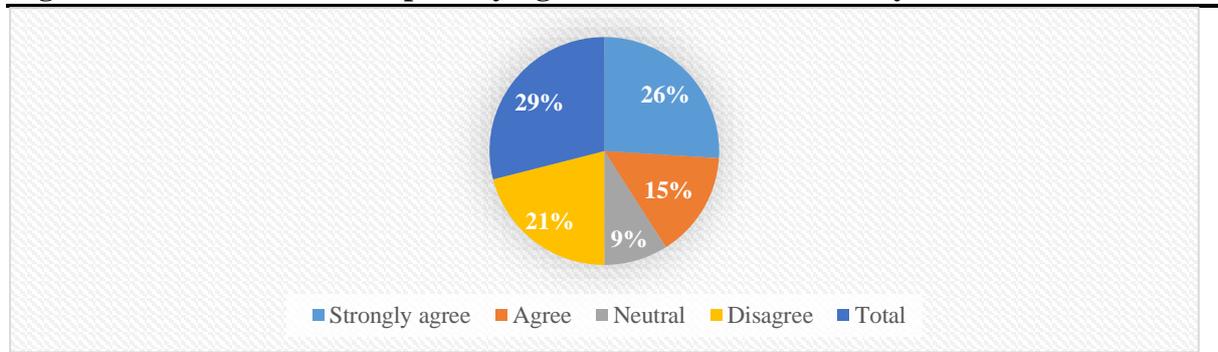
The aforementioned figure illustrates how frequently Pashto films have an impact on native language. Approximately 23% of respondents disagree, whereas 6% of respondents strongly agree, 9% of respondents agree, and 12% of respondents are neutral. While the majority of respondents vehemently disagree, they do not accept the idea that Pashto films are influencing the patterns of native languages.

**Figure 4: Pashto movies increase violence in Pashtun society**



The figure shows how the rise in violence in Pashtun society has been attributed to Pashto cinema. Ten percent of the sample agreed with the statement, up from 10 percent who said they strongly agreed with it; the table shows that 11 percent of respondents were neutral, 19 percent disagreed with the notion, and 50 percent strongly disagreed that Pashto films are increasing violence in Pashtoon society.

**Figure 5: Pashto Movies are portraying Pashto Culture in Society**



The graphic shows how Pashto films have a detrimental effect on Pashtun culture's moral norms. Nine percent of participants expressed strong agreement. The data shows that while 26 respondents are neutral towards this idea, 15% of respondents agree with it. Additionally, 21% of respondents disagree and 29% strongly disagree with the claims that Pashtoon society's harmful cultural values are shown in Pashtoon films.

### Conclusion and Recommendations

The investigator makes the following recommendations in light of the analysis and discussion from the previous sections: seminars and lectures should address the part films play in fostering real culture, and Pashto filmmakers and the film industry should be urged to include culturally and ethically meaningful content in their productions. Screenwriters for Pashto films should be trained in making films that help Pashtun youth develop as characters. Producers are advised to craft scenarios that have moral meaning. It is advised actors to avoid immoral and obscene actions and gestures in films and to speak in a proper manner. Their attire and costumes must also represent Pashtun culture and Pakistani civilization. The films aimed to address a variety of subjects. Modern Pashto films, on the other hand only include drug usage, severe violence, and dirty love. The screen should show good qualities instead than supporting Kalashnikov (Fedorov, 2015). One powerful instrument that builds the nation is education. These films should promote the use of courteous language in daily speech. The use of simple, ordinary language should be promoted by these films. Further research on the subject will be possible for upcoming Pashto film experts. Extensive research has been conducted on the core subject of how Pashto films influence Pashtun culture through violence.

Nonetheless, more research and clarity are still needed to address the unresolved issues related to the study's focus. These kinds of films should be condemned by PEMRA since they are immoral and subvert cultural standards. The government needs to back the Bollywood film industry and put in place the proper control and censorship processes in order for these films to be used to promote Pashto language and Pashtun culture. The three KP divisions were the only ones included in the research investigation. Pashto films usually featured an aggressively drawn main figure with flowing moustaches, piercing eyes, an aggressive dress code, and a psychological predisposition towards harshness and roughness. They were portrayed as making a mockery of the law by mishandling Kalashnikovs and other weapons, which are emblems of loud violence and bloodshed, and abusing their position. The majority of the poster

designs featured centralized male characters, symbolizing the predominance of men in Pashtun culture. Conversely, female characters were portrayed as objects of gaze and only added to the poster's aesthetic appeal. The camera records the female characters' motions at specific angles, which allude to obscenity and vulgarity. Furthermore, the women's scant clothing is a reflection of the derogatory stereotype of Pashtun women as well as the customs and laws that control them. A few times, women have been depicted wearing male clothing, which is not generally acceptable in Pashtun society. Written inscriptions or textual, symbolic signals in the form of titles also functioned as a means of conveying Pashtun cultural insight by alluding to culturally constructed phrases with symbolic meanings or non-material elements of Pashtunwali culture, such as beliefs, values, and distinctive characteristics. Nonetheless, the inapplicability of several titles and their harsh, violent posture spoke to an alien culture.

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