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Pashtunwali in Jamil Ahmad's *The Wandering Falcon*: an Exploration of Cultural Traditions and Narrative Dynamics

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Abstract

Pashtunwali is generally regarded as the Pashtun code of conduct practiced in the Pashtun region for centuries. Whereas Pashto literature invariably and Urdu literature occasionally refer to the aforementioned code of conduct, Pakistani fiction in English rarely brings images of such representation. Employing the codes of Pashtunwali explicated in the Pashto folkloric tradition, this paper aims to offer realistic depiction and exploration of Pashtunwali in Jamil Ahmad's *The Wandering Falcon*. By delving into specific instances and character interactions, this paper aims to illuminate the cultural nuances and narrative dynamics influenced by Pashtunwali and provide a comprehensive understanding of the manifestation of Pashtunwali in *The Wandering Falcon*. This research paper seeks further to explore and dissect the manifestations of Pashtunwali within the novel, examining how cultural traditions impact character development, plot progression, and overall thematic elements.

Key Words: Pashtunwali, Codes, realistic depiction of Pashtuns, Jamil Ahmad and *The Wandering Falcon*

Introduction

Pashtunwali as an idea refers to bare bones of demeanors that the Pashtuns follow and operate in their society. It is not rigorously authorized set of laws; rather, it has a civilizing and accustomed temperament. For millennia, the Pashtun people are living together in their valleys and mountains, developing a collection of traditions, rituals, traits and tires that they call Pashtunwali. Signifying the uniqueness of Pashto as a combo, it implies living your life in accordance with Pashtunwali's rules and values, which is distinct from other languages that serve as a code of conduct. Pashto is not just a language used by Pashtuns. Speaking Pashto is more than just adhering to the rules and values of Pashtunwali; it's a way of life that embodies the peculiarity of the language serving as both a code of conduct and a means of communication. The seedbeds and progression of Pashtunwali go before centuries, even existing prior to Islam. The Islamic faith and Pashtun culture, however, have overlapped ever since



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Islam emerged throughout the Pashtun belt and the Pashtun people became its adherents.

Debuting in Pakistan's literary Fiction world with his *The Wandering Falcon* (henceforth called as *Falcon*), Jamil Ahmad has received wide critical acclaim at both national and international levels. He was born on June 1st, 1931 at Jalandhar, Punjab, India. His multiple deployments as a civil servant gave him the opportunity to observe Pashtun tribes. He began in the Swat Valley and worked his way up to the tribal areas of Khyber Pakhtunkhwa and Balochistan, which included Malakand, Quetta, Chagi, and Khyber Agency. In 1979, during the Soviet invasion of Afghanistan, Jamil worked in Pakistan's embassy in Kabul. He also worked in Balochistan as the Chief Secretary. He settled in Islamabad after leaving the Civil Service in 2008. His work in fiction reflects his experiences in the aforementioned tribal places.

Falcon has nine short stories, related to the tribal area of Pakistan portraying basic problems of the tribal area for instance their culture and traditions. Every story of the novel is narrated through the character of Tor Baz, the black Falcon who travels to the remote tribal areas along the Pak-Afghan border. *The Sins of the Mother* is about the king's daughter and his servant, who love each other and who run away from their homes. *The Point of Honour* shows us the value of women, children, and animals, brutally shot dead by soldiers who cross the borders for their living. *The Death of Camels* is about the tribal people's daily life problems. The authorities treated their family badly, and their family was imprisoned by authorities. They have no right to choose the Sardar. Someone else has the power to decide who their chief shall be or not to be. *The Mullah* includes the adaptation of a unknown child Tor Baz and the adventures of the mad person The Mullah. *The Kidnapping* depicts a strange phenomenon of kidnapping in the winter months which are the best months for such an activity in the tribal area and the signed treaty. *The Guide* is about three friends on a trip to the Tribal area of Khyber Pakhtunkhwa named the Afridi tribe and experiences in different places in the Afridi tribe. *A Pound of Opium* is the story of an old man named Sher Beg who struggles for better life and sells her daughter for opium. *The Betrothal of Shah Zarina* begins with Shah Zarina who is forcefully married to an ice cutter man and ends on a rebel against her family and society when she run away from her father's home. *Sale Completed* is about the Sharakai and Shah Zarina for sell in Mian Mandi.

Showcasing the vivid images of Pashtuns, Rasool contends that "this novel portrays the strict rules of the tribal area; they call these strict codes and rules Pashtunwali" (Rasool .7). *Falcon* provides a compelling exploration of the lives of tribes in the borderlands of Afghanistan and Pakistan. Rooted in the cultural traditions of the Pashtun people, the novel implicitly reflects the principles of Pashtunwali, a code of conduct that has shaped the Pashtun society for centuries. *Falcon* by Jamil Ahmad offer readers a glimpse into the rich cultural tapestry of the Pashtun people, explicating the influence of Pashtunwali in their everyday lives.

This paper attempts to explore and explicate *Falcon* in the light of the main pillars of Pashtunwali contended by Spain. Explicating the pillars he states that the core props of Pashtunwali are *Hujrah* (common sitting place), *Jirga* (tribal congregation and meeting), *Melmastia* (hospitality), *Nanawatay* (Acceptance



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and forgiveness), *Nang* (honour), *Tiga*(truce), *Malgarthia*(friendship), *Tureh*(Bravery), *Chigha* (The fighting searchers), *Shamla* (a shawl signifying an elder), *Purdah* (Protection), *Badal* (revenge), *Pana*(shelter) and *Ghayrat* (self respect) (Spain 15-50).

Statement of the Problem:

Pashtuns of the tribal belt of Khyber Pakhtunkhwa and Balochistan live a precarious life. They are caught for decades in the cruel socio-cultural circumstances shaping their lives. The predicaments of Pashtuns do not usually find voice in the mainstream Pakistani literature. Even when represented, misconceptions against the Pashtuns are frequent, degrading the real essence of Pashtuns. Hence, a realistic depiction of Pashtun society is the need of the day. This study hypothesized that *Falcon* offers a truest depiction of the Pashtuns with all its nuances. It offers a firsthand experience of Pashtunwali, determining the thoughts and actions of the characters.

Research Question:

- How *Falcon* presents a realistic depiction of Pashtunwali?
- How and to what extent the characters, cultural nuances and narrative dynamics in the *Falcon* subscribe and unsubscribe to the traditional code of Pashtunwali?

Research Objectives:

- To identify and analyze how *Falcon* dovetails a realistic depiction of Pashtunwali?
- To explore how and to what extent the characters, cultural nuances and narrative dynamics in the *Falcon* subscribe and unsubscribe to the traditional codes of Pashtunwali?

Significance of the study

The study is significant in many respects. First, it will represent the general traits of Pashtunwali in *Falcon*. Second, it will highlight the genuine depiction of Pashtuns' socio-cultural circumstances. Third, the study will demonstrate how Pashtuns live a precarious life in the conflict zone and how their socio-cultural condition shape their lives. Finally, the study will highlight the complexity of Pashtuns' life warning the readers of simplistic and narrow approaches to the issues faced by Pashtuns.

Literature review

Several scholars have approached *Falcon* from feministic and critical stand-points. For instance, Digambar S. Kulkarni in his research article, "Violence in Literature: An Assessment of *The Wandering Falcon*" tried to underscore the violence reflected in *Falcon* projecting the harsh life of tribal people living on the boundary of Pakistan, Afghanistan, and Baluchistan during the 1970s, describing the cruel world through the stories of theft, kidnapping, honor killing, women selling happening in the tribal communities. This research has primarily investigated the concept, nature, and types of violence reflected in the *Falcon*. He uses the Turner's theory of liminality on the *Falcon* to highlight the clash between the tribal code of governing themselves and modern government rules



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of governing state.

Qasim et al. article, “A Feministic Critique of Jamil Ahmed’s *The Wandering Falcon*” attempted to unveil the oppression faced by women in the tribal areas of Pakistan. Analyzing the text by employing De-Beauvoir’s (1949) feministic philosophical approach the researcher explored the general and daily bases problems and conflicts related to women in their research, such as domestic violence, sexual harassment, sex slavery and social injustice.

Khalid et al. in their paper, “Legitimising Oppression: An Althusserian Study of Jamil Ahmed’s *The Wandering Falcon*”, attempted to analyze the coercion on downtrodden people and the role of the state to legitimize the oppression in *Falcon*, through the perspective of Althusser’s function of repressive state apparatuses in the capitalist society, highlighting the factors of class inequalities, marginalization, and oppression that cause suffering for the destitute class, especially in tribal areas of Pakistan.

Sattar et al. in their article, “Patriarchy as a Social Tribal Value: Feminist Analysis of Jamil Ahmed’s *The Wandering Falcon*” aimed to investigate the status of women in the *Falcon* and examined the impacts of tribal traditions, cruel and brutal laws of Federally Administrative Tribal Areas (FATA) on the lives of the people particularly women of these regions as depicted in the novel. Men use women to satisfy their desires and slaughter them in the name of his tribe honour. The women of tribal areas have no right to speak in matters concerning their lives or family. Women are considered a property by men. Male dominated societies deprive women of their rights like education, politics, inheritance, ancestral property, choice in marriage, and to cost vote and so on (4237-4242).

Muhammad Imran in his paper, “Victims of Honour Killing in Jamil Ahmed’s *The Wandering Falcon*” highlights the social, economic, and gender issues in *Falcon*, emphasizing the Honour killing and violence being justified in the name of culture and tradition in a patriarchal society like, Pakistan where though killing is not legally sanction, but the judiciary, the administration, and the society often sheath it one way or the other. Honour killing is a scar on the face of Pakistani tribal culture and in account of this action both the man and woman kill in the name of family honour and respect. This research has analyzed the theory of disgrace, shame and honor killing in addition to Postcolonial feminism to assess how the feelings of disgrace, shame, honor and blame are connected only to the women of the tribal society.

Foregrounding Jamil Ahmad’s representation of the marginalized Pashtun and Baluch, Rasool in his article, “Resisting the Elitist Narrative; Representation of the Subalterns in Pakistani Novel in English” emphasizes the notion that how the elitist discourses have disregarded the tribal subalterns whose soft aspects of life are usually marginalized by post 9/11 media discourses that give central position to tribal militancy, terrorism, and violence (8).

Rasool and Khan in their survey paper, “Pashtun Images in Contemporary Pakistani Fiction in English” sought to draw attention to the outlines of Pashtuns’ socio-cultural and political value in English-language contemporary Pakistani literature. It seeks to explain how the dominant ideologies and discourses have shaped how Pashtuns are portrayed. This paper posits that the Pashtun images in contemporary English-language Pakistani fiction have been



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greatly influenced by the intricate web of global power discourses, which primarily prevailed between the two Wars, as well as the social, political, and cultural agendas of the contesting powers and historical circumstances and dimensions.

Aforementioned works aimed at the profound understanding of the cultural traditions that shape the lives of its characters by dissecting specific instances from the novel and contributes to the broader discourse on violence, patriarchy, gender and the subalterns etc, shedding light on its nuanced presence and impact within the narrative that lacks Pashtunwali hence the present study aims at the realistic depiction of Pashtunwali and the cultural nuances and narrative dynamics influenced by it in the novel.

Discussion

Pashtun is not merely a race but, in fact, a state of mind; there is a Pashtun lying inside every man, who at times wakes up and overpowers him (Ghani Khan.)

Investigating *Falcon* from the perspective of the Pashtuns' traditional code of conduct, Pashtunwali, Jamil Ahmad has a deep-seated desire to probe the aforementioned social way of life with artistic flavor and painted the lives of the tribal Pashtuns and Baluchis.

Painting one of the major tenets of Pashtunwali with an artistic flavor is *Hujra* which consists of a room or two where the visitor is quartered and fed; each village will have one or sometimes two or more *Hujras*. *Falcon* creates a vivid imagery of the *Hujra* of Mehboob Khan as Hamesh Gul and his companions entering in the small dark room that leads to the *hujra*, where different ages of men sat together in dim light of lanterns. There are different rooms in the large *Hujra*, the living room, guest room, conference room, men's quarters and sprawling room. There is a knitter in the corner, and some men are passing hookah around. Some men are sitting around the fire pan and some are softly passing a box of chewing tobacco. There are also rafters hanging on the wall. He has never seen such a large *hujra* in his life (*Falcon*, 2011, 121-123). The setting and the gossips clearly identifies togetherness and strong bond between the people in the *Hujra*. It's a place where everyone shares their problems for better counseling, consultation, advice and help. *Hujra* is used to implement *Malmastia* as well. Pashtunwali places a strong emphasis on hospitality, and the novel is likely to depict characters engaging in acts of welcoming and generosity as Jamil Ahmad writes

"The general and his son are here,' Dawa Khan addressed his wives. 'Prepare food for their dinner tonight'.... For a few minutes, there was such a lively exchange of salutations and greetings..... As the dishes of stew and platters of bread were brought to them from the tents" (*Falcon*, 2011, 40-42)

This describes how the General and his son become guests of the Dawa Khan. Dawa Khan is the leader of his tribe. There they cordially welcome their guests and then go into the tent that looks like *Hujra*. Then they make food for them and plan plates of food and bread in a proper manner. It is so hard to manage such a type of sitting for the guest in that type of situation. They keep the traditional code of Pashtunwali that is *Melmastia* (*Falcon*, 2011, 40-43).

Diverging from aggression to the gentleness Pashtun are Hospitable as well



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which is implemented by serving with food and lodging to the guest, stranger or, indeed, even to an enemy. The generosity of the hospitality varies according to the status of the host. A poor resident will offer tea and cook a few pieces of goat meat. A wealthy dweller will place his house and retainers at the guest's disposal and feast him with a whole sheep. *Melmastia* also demands that the Pathan must give protection to his guest in his *Hujra*. In this regard *Melmastia* takes precedence over *Badal*, and even the enemy who comes seeking shelter must be granted it and defended against his pursuers. According to Mount Stuart Elphinstone

“Their [Pashtun’s] voices are revenge, envy, avarice, rapacity and obstinacy; on the other hand, they are fond of liberty, faithful to their friends, kind to their dependents, hospitable, brave, hardy, frugal, laborious and prudent; they are less disposed than the nations of their neighborhood to falsehood, intrigue and deceit” (John C. Griffiths, 2001).

Pashtun do compromise, when it comes to hospitality. They can compromise on their honour as *Falcon* spotlights the impeccable behavior of subedar as “He had compromised his honour by offering to live as hamsaya.....Shelter is yours for the asking. For as long as you wish it, for as long as you want it” (*Falcon*, 2011, 5). Similarly Pashtunwali spotlights the duty of the guests to develop such a behavior that makes the host feel comfortable and happy. Upon the arrival of the General in the tents he supports and praises the people so that their hope remain high of their upcoming generations as *Falcon* highlights “He had word for every person, praising a man’s rifle before his young sons at one tent, admiring a woman’s son before the mother at another.....exchange sallies with the women he knew in various tents.” (*Falcon*, 2011, 43)

Badal a recurring theme in *Falcon* is core tenet of Pashtunwali, is revenge for a wrong, real or fancied, falls not only upon the man who suffered it but also upon his family and his tribe the dispute often ends only after one or both families are wiped out. Pashtunwali offers some code of conduct to take revenge concerning the children and women as Dawa Khan, who values the traditional code of Pashtunwali, which is *Badal*, alongside his companions, starts a journey towards Kakar settlement to take revenge. A Kakar tribe man murders his cousin some years ago. “He foresworn to avenge the murder of a cousin”. (*Falcon*, 2011. 50) The murderer dies on natural death and he leaves alone two sons and a widow. Every year Dawa Khan goes through his house to take revenge, but the code of Pashtunwali stops him every time, because there are some conditions to take revenge, not to kill women and children. His enemy sons do salam the way as such they know him “May you never be tired” (*Falcon*, 2011. 50) and in response he calls them “May you never be weary” (*Falcon*, 2011, 51). He tries to find them in shalwars. The shalwar is the sign of growth from childhood to young age. The boys cheat on him and deliberately do not wear shalwars. Every time he goes back to his village without taking revenge (*Falcon*, 2011, 50-51). Jamil Ahmad highlights the themes of revenge which is the main code of Pashtunwali. The novel depicts, when Mehboob Khan plans to kill his father’s enemy. He kills his enemy when he works in the field as revenge for his father's death. Sharing his feeling after the murder Mehboob Khan tells Abdul Malik’s son that after he kills his first man with gun who is the enemy of his father he cries after him as he was working in the field (*Falcon*, 2011, 124).



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Hardly ever it finishes when the weaker party, in order to evade extinction relief and peace, throws itself upon the mercy of its enemy to get. This is called *Nanavatey*, it involves the ultimate disgrace humiliation. The weaker goes with sheep and money to settle. More usually some moderates, perhaps a bordering chief, *Jirga* or the political agent intervenes to settle the quarrel by negotiation. In such an arrangement blood money may be accepted in revenge, and the honor of all concerned is satisfied.

Pashtunwali emphasizes the importance of justice, and *Falcon* reflects the portrayal of an assembly or a tribal council, and it serves the factions of both known as *Jirgas*. These councils serve as a traditional means of resolving disputes concerning their day to day problems i.e property, marriages, murder and robbery etc. The assistant commissioner and his soldiers' follow the kidnapper's group up to the border of the nearby tribal areas. The tracking party cannot enter directly to the tribal area, because it is against the assigned treaty between the government and tribal people. So to carry on their mission to arrest the robbers, the commissioner calls for the *Jirga* of that tribe, an assembly of elders and leaders of the tribe. The *Jirga* sets down at the side of their village and the commissioner presents his own views. The debate starts from both sides and at the end the tracking party takes their decision back to enter that tribe's border line (*Falcon*, 2011, 97-98). The *Jirga* has another function in what may be called as foreign affairs, It is the *Jirga* which hears the political agent or a representative of another tribe who wishes to discuss a matter of mutual interest. Or the *Jirga* may designate its own representatives to attend an inter-tribal *jirga*, to negotiate with the Government for a school or hospital.

Pointing out *Tarboorwali*, Jamil writes how a cousin can be a relative and an enemy at the same time

"If you have remained away for all these years, your cousins must have captured your field. I hope they do not find your return irksome. Shall we start out now? The word 'cousin' in my father's language meant both a family relationship as well as one's bitter enemy" (*Falcon*, 2011, 111).

Investigating how in the rural areas the people try to communicate in different strange ways, Jamil writes that every member of the village knows which sign or gesture is used for what it signifies. In the villages, after hearing the drum[doll] sound all the men come out of their homes and gather at the centre[choke] in the village, the centre is already known to all where they come to know the main problem or issue. Here in *Falcon*, in the Bhattani tribe a boy goes to graze his flock at the mountain side. He becomes late at returns. The village uses the traditional code of Pashtunwali, which is *Chigha*, to search for him. The villagers collected a group of fighting men who they called *Chigha*. *Falcon* opens the scene as

"[the] drum signaled danger to the tribe. One man from every household in the vicinity had to respond to the call, armed and ready to fight. By the morning light, about three scores of men— the entire armed strength of the nearest three valleys—had gathered at the village. The Bhattani *Chigha*, the fighting men, had collected" (*Falcon*, 2011, 66-67).

The preservation of *Honor*, both personal and familial, is a fundamental aspect of Pashtunwali. "War and honour are the proper business of the Pathan" (Spain, 112). Jamil Ahmad highlights the Honour killing of the boy and girl in the name



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of *Honour* of the Pashtuns culture and traditions. Gul Jana leaves her husband and runs away with another man. After searching a lot, at last her father and her husband caught them and kill them both for the sake of their cultural tradition. Here Jamil Ahmad highlights the importance of Pashtun's reputation and familial respect in the society which is more far more important than their own daughters and wife if elopes. To them saving their reputation is more important as Jamil Ahmad writes:

“The man shot her in the back while she was still speaking..... The old man said nothing, but picked up a stone. His companions did likewise. The lover stood still as the first shower of the stones hit him. He started bleeding from the wounds on his face and temples. There was another shower of stones and yet another, before he fell” (*Falcon*, 2011, 13-15).

To the Pashtuns Honor is their Woman, boundary wall of their houses, their self respect, social status, guests, their land and property. Who ever come to endanger any of these becomes the enemy of Pashtuns. Pashtuns are known for their people and land, without knowing them they didn't know themselves as Jamil Ahmad says “Let me put it this way; that without knowing my people and my father's land i have always felt that i did not truly know myself.” (*Falcon*, 2011, 119) Highlighting the importance of Pashtuns's Honor, *Falcon* explicates further that “In this land where imputation of immorality meant certain deat, both men and women be careful” (*Falcon*, 2011, 112). Pashtuns do not visits there in-laws because it's the matter of Honor, reputation and prestige for them. It would be shameful for them to visits their in-Laws house as Falcon highlights “Hamesh Gul had never visited his in-laws; nor had the old women see her daughter after the marriage” (*Falcon*, 2011, 115).

Jamil Ahmad spotlights the *Malgarthia* which demands *Loyalty* of Pashtuns. In friendship, Pashtuns offer each and everything. People used to talk about Ghairath Gul and Mehboob Khan Friendship to their children with great envy and respect that “as they grew, would dream about how they would grow up into another Ghairat Gul or another Mehboob Khan”(Falcon, 131). Similarly The Mullah and the Scout's officer are good friends. With *Loyalty* Pashtuns are known for their sacrifices as well. To them their friendship matters, guest matters nothing else. Jamil Ahmad writes.

“I do now. This can work beautifully, but what is going to happen to you? You must take some money before you go. Friend, taking money from you would be like eating pig meat. Do not ever mention this again. I can always find a living....You will be hunted, men will suspect you of carrying a fortune on yourself and they will be seeking you in revenge....” (*Falcon*, 2011, 83)

Pashtuns sacrifice for their *Malgartia*. They can kill other for their friendship. Explicating true friendship of two youngest sons of two poor families Jamil Ahmad Writes, “I knew your father.....and we were together when I killed my first man with it. He was an enemy of my father's.”(*Falcon*, 2011, 125)

Narinawale refers to masculinity, maleness of a man. A man must strong by nerves because a man weak by his nerves stay miserable throughout his life. *Falcon* also affirms it when Roza Khan tells the boy not to cry, a Baloch son never cries because it is not good to hear his crying sound. The boy becomes silent and Roza Khan tells him, crying of man is like letting honey open, to the bees, so it



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attracts bees towards himself. The same is the case here; man's cries bring troubles on him. Jamil Ahmad writes. "Stop your crying, son, 'he said. "It is not good to hear a Baluch—even a child—cry..... Wailing in a man is like honey in a pot. As honey attracts flies, so does wailing attract trouble" (*Falcon*, 2011, 24-25). *Tura*, the true epitome of Pashtuns shows the reinforcement that brave and honorable actions define them in battlefield. The tenet *Tura* or bravery is vital to Pashtunwali. In Pashtuns, brave and honorable actions have been armored in a very young age and have been reinforced that these actions defines a Man. Pashtun keeps arms like guns and swords always with themselves

Highlighting the *Tura* in *Falcon* Pashtunwali Jamil Ahmad writes.

"Roza Khan, all the men were armed. They were carrying muzzle-loading guns with sickle-shaped stocks. Two of the party had, in addition, curved swords without scabbards, tied with twisted woollen cords around their waists" (*Falcon*, 2011, 22)

Jamil Ahmad foregrounds subedar as epitome of *Pana*, the traditional code of Pashtunwali. The two lovers escape away from their homes. The subedar tells them that he knows the rules and customs of their tribes. Whenever *Pana* is given it ultimately leads to a danger for the refuge giving person as well. But as Pashtunwali demands loyalty, hospitality hence the subedar is compelled to give them a shelter. The subedar says to the boy who has eloped with the girl that, It is his duty to take care of himself and his wife. Jamil Ahmad writes.

"Yes, I wish for refuge for the two of us.....' Refuge,' interrupted the subedar brusquely, 'I cannot offer. I know your laws well and neither I nor any man of mine shall come between a man and the law of his tribe.....He repeated, 'Refuge we cannot give you '.....He once again faced the subedar. 'I accept the reply,' he said. 'I shall not seek refuge of you. Can I have food and shelter for a few days?'.....' That we shall give you' The subedar hastened to atone for his earlier severity. 'Shelter is yours for the asking. For as long as you wish it, for as long as you want it" (*Falcon*, 2011, 5).

The Pashtuns culture is known to the world for their loyalty, care, respect, honour and hosting. Tor Baz is the character of *Falcon*, he works as a spy for the police force. When Tor Baz met the deputy commissioner of Bannu, This exchange of salutation and greeting is a vital and inevitable part of any meeting among Pashtuns. They always care for the traditional code of Pashtunwali that is *greeting and respect*.

"Are things well in your family, deputy commissioner sahib?

'Yes.' came the reply patiently, 'the blessings of God are with us'...This exchange of salutation completed an essential and inescapable part of any meeting," (*Falcon*, 2011, 91).

Pashtun would marry into those who possess property. A person without property has no identity as Falcon spotlights "those with few patches of the land hewn into the high mountain sides would not marry into those who didn't have any."(*Falcon*, 2011, 152)

Describing Pashtun women, Jamil explicates how Pashtun woman's body in general and her face in particular is regarded as something to be fully in cognizant with the society's norms. The veil shows their grace in the society it denotes protection. Jamil writes."The woman was covered from head to foot in garments but, on drawing closer, her head covering slipped and exposed her face



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to the watching soldiers....When the veil slipped from the woman's face, most of the soldiers turned their heads away" (*Falcon*, 2011, 3). Highlighting further Pashtun women are strong, brave and loyal. They train their children to be independent and dutiful in her in-laws house. When Hamesh Gul asks her for the corncobs she replied "She should grow her own, the old woman retorted savagely."(*Falcon*, 2011, 117)

Conclusion

Falcon serves as a captivating canvas for the exploration of Pashtunwali, offering a glimpse into the cultural tapestry of the Pashtun people. By analyzing specific instances in the novel, this research paper has illuminated the ways in which Pashtunwali influences the characters' lives, decisions, and relationships. The study contributes to a deeper understanding of the cultural nuances embedded in the narrative and underscores the enduring relevance of Pashtunwali in shaping the lives of those inhabiting the borderlands of Afghanistan and Pakistan. The Pashtuns have invented their own code of life like their culture, tradition, rituals, and customs and practice it at every minute event of the life cycle, collectively referred to as "Pashtunwali". It signifies the uniqueness and distinction of the Pashto language and culture around the world. The study has explored the notion that the code of conduct of Pashtunwali is the identity of Pashtun tribal society where Pashto is not only a language, but it is a code of conduct.

The study has also foregrounded the loyalty of Pashtuns and their exemplary friendship. Pashtuns offer each other and investigated that *Falcon* is reflective of the strong value-laden conduct of rules and regulations which have to be strictly observed and practiced. No one has permission to break the rules of the treaty from any side. The Pashtuns culture is known to the world for their loyalty, care, respect, honor and hosting.

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