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Muhammad Kaqbad Alam *

Abdul Sammad †

Abdul Basit ‡

Impact of Pashto Movies on the Cultural Traits of Youth of Khyber Pakhtunkhwa

Abstract: *With the development of technologies like cell phones, radios, televisions, and the internet, the globe has improved. There are many ways to amuse, educate, converse, impart, and share information. There are many different types of programs available nowadays. The public has now become aware of and vocal about the numerous film content infractions. The goal of the current study is to investigate the cultural features of Pashto films and how they affect young people in Karak. Movies have a significant influence on how individuals behave. It is clear that Pashto films promote violent messages, which directly affect the young people who watch them. Data is gathered for this purpose from Khushal Khan Khattak University in Karak's nine departments. The nature of this investigation is qualitative. According to a study, viewers are more exposed to Pashto films, which do not significantly contribute to the erasure of Pashto culture through their content.*

Key Words: Pashto Movies, Cultural Traits, Pashtoon Youth, Bollywood, Digital Media, YouTube

Corresponding Author: Muhammad Kaqbad Alam (PhD Scholar, Department of Journalism and Mass Communication, University of Peshawar, KP, Pakistan. Email: kaqbadalam@gmail.com)

Introduction

Both a language and a unique manner of life go by the name of Pashto. Pashto is the reason for the existence of the Pashtun nation. Pashtun is both a country and a moral code. This way of life, character, and nationality are considered the fundamental components of a unique civilization. This way of life, known as

Pashtunwali, is the culture of the Pashtun people, and it is the culture in which all social laws are observed. A person is eligible to be referred to as a Pashtun if they can live their life in accordance with these laws. Pashto, Pashtun, and Pashtunwali are closely related and interdependent forms of the same coin (Khan, 2016). The Pashtun culture has its own crafts and artwork pertaining to everyday

* PhD Scholar, Department of Journalism and Mass Communication, University of Peshawar, KP, Pakistan.

† MS Scholar, Department of Communication & Media Studies, Khushal Khan Khattak University, Karak, KP, Pakistan.

‡ Assistant Professor, School of Media and Communication Studies, University of Management and Technology (UMT), Lahore, Punjab, Pakistan.

items. These items not only have aesthetic worth, but they also exhibit Pashtun behavior. This cultural characteristic is especially present in the items used in guesthouses or Hujras. The mosque serves as a place of prayer and religious ceremonies for Pashtuns, whereas the Hujra is an institution of culture. In a like vein, Godar, or the water spring, and Kor, or house, are reserved specifically for women. Women are allowed to participate in all cultural events in these locations. The history of Pashtun culture is lengthy. The majority of how its ideas have been passed down through the years is by word of mouth. It is not just the towns, cities, and villages that matter in the Pashtun homeland (Ahmed, et al., [2017](#)).

In this land, there is historical significance in every road, tree, hill, rock, and water spring. There is a historical or cultural event connected to all of these, and Pashto mythology has romanticized descriptions of these events. In the country of Pashtuns, things are not always simple. A very lively existence is needed to uphold the traditions and rituals, live by the Pashtunwali ideals, cater to the requirements of the mosque and Hujra, and always be on guard to preserve one's honor. The true Pashtun still has affection for his motherland and for this life. Material gains are impressive to a Pashtun. For him, living a life of honor in accordance with Pashtunwali's principles is far more crucial. After visiting India, the renowned Khushhal Khan Khattak stated (Mukhtar, et al., [2020](#)). The majority of Pashto films are centered around crime and love. A villain, a heroine, and a hero. That is all! These three figures are the center of attention for the whole industry. In a similar vein, they advocate vulgarity in the name of love and violence in the name of culture. Only a specific type of audience watches these films since it is an insult to art that cannot be enjoyed with loved ones. The makers and directors of these so-called Pashto films, who are ignorant of the remarkable Pashtuns who work in the arts, science, and education, among other professions, likewise exhibit a limited mindset. They are restricted to profanity, 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 is actually a bad picture of the Pashtun community (Rizvi, [2014](#)).

Pollywood Industry

Since its official beginnings in the early 1970s, the Pashto film industry, often known as "Pollywood," has seen numerous ups and downs. The history of Pashto cinema really predates the formation of Pakistan; the first Pashto film, *Laila Majnoon*, was released in 1941 in Mumbai and other Pashto-speaking regions. The film was directed by Amir Hamza Khan Shinwari. That being said, Yousaf Khan's *Shehr Bano*, Pakistan's first Pashto film, wasn't released until a full 23 years after the country's division (Gul, [2015](#)). The huge popularity of this film, which starred Yasmin Khan and Badar Munir and was based on a romantic folk tale, cleared the path for Pollywood at the beginning, prominent Pashto poets were eager to make use of this new platform with the fundamental objective of portraying Pashtun society in its authentic light, emphasizing its customs and romantic ambitions. For the most part, they avoided the kind of incendiary speech, violence, obscenity, and vulgarity that would later come to characterize modern Pashto cinema. (Gilmour, [2008](#)). The protagonist of a standard Pashto film is an admirable person on CD. He always has his dependable Kalashnikov with him, and he has a thick, flowing mustache. The roaring hero is flawed even though he is an inspiration and a kind of Robin Hood. He makes a mockery of the law, drinks excessively, and holds up any girl he desires at gunpoint. He deals in weapons and drugs to make money, and he buys off the cops to keep them out of his way. This is the protagonist of the productions at Nishtarabad, Peshawar, the center of Pashto telefilms and CDs, which have come to represent obscenity and violence in the film industry. Such uncontrolled productions have a detrimental effect on impressionable young

children who internalize the concepts they witness in these films. Raheel's brother Gul Wali, who lives in Malakand, revealed that his favorite Pashto films were those with extended action scenes and graphic gunfights. "Our family was deeply scarred by the horrific incident, even though I believe it was an accident.

"I burnt down my personal computer (PC) and vowed never to watch the Pashto CDs after the incident," Gul Wali claimed, adding, "Arshad's mother is hysterical now being unable to cope with the untimely death of her son." While such errors can occur elsewhere, there is a concerning tendency in that a large number of these occurrences appear to be intentional and motivated by unrestricted Pashto movies. The news recently featured the story of Satana Gul, a young refugee from Afghanistan who lives on the outskirts of Peshawar. Even though he was younger than his sister, Gul killed her when she filed for admission to a university course without his consent. Gul claimed in a statement that the inspiration for his deed came from a Pashto film in which a villain had punished his sister for defying the family's rules by doing the same. Senior performer Shazma Haleem denounced the kind of messages that are ingrained in children through films and television shows: "Most Pashto and CD films depict women as the victims of male aggressiveness and whims. She added that such anti-feminist content ought to be outlawed. "Such films encourage similar attitudes in society and cause violence against women to increase (Flood, 2007)," she said. One element of these films is that they promote anti-feminist sentiments. The other is that they have introduced violence into everyday contact and brought it home.

Background, Terms, and Definitions

Communication through symbols is culture. A group's abilities, knowledge, attitudes, ideals, and motivations are a few of its symbols. A society's institutions are used to intentionally teach and reinforce the meanings of its

symbols. Communication is culture, and culture is communication. Comparatively big groups of people's shared knowledge systems are their cultures. A group of people's accepted behaviors, beliefs, values, and symbols which they typically accept without question—are referred to as their culture. These cultural practices are passed down from one generation to the next through imitation and communication (Robert, 2016).

Pashtun Culture

Pashto is the name of both a unique way of life and a language. Pashto is the reason for the existence of the Pashtun nation. Pashtun is both a country and a moral code. The Pashtunwali culture, which encompasses all social regulations, is considered to be the fundamental element of a unique civilization. It is characterized by a certain way of life, character, and ethnicity. A person is eligible to be referred to as a Pashtun if they are able to live by these laws. Pashto, Pashtun, and Pashtunwali are closely related and interdependent forms of the same coinage (Khan, 2023).

Pashto Movies

An electronic signal comprising moving graphics, photographs, or text that is combined with a continuous stream of visuals for purposes such as education, entertainment, or other purposes is called a movie. This phrase is frequently used to define anything that lasts longer than ten minutes, such as television shows or films. While the term "video" refers to brief internet clips or files. The first Pashto movie ever made was Yousuf Khan Sher Bano, which starred Yasmin Khan and Badar Munir as the first couple. Aziz Tabassum directed and Nazir Hussain served as producer. Released on December 1, 1970, this first Pashto film ran for more than 50 weeks in a single Peshawar theatre. On December 1, 1970, the first Gujarati film, Maa te Maa, was released. Shaista Qaisar and Agha Sajjad were the lead actors, with Qadeer Khan serving as producer and Iqbal Akhtar as

director. For the first time in the history of Pakistani cinema, more Punjabi films than Urdu films were released. Additionally, Maa Puttar and Anwara, two Punjabi films, were the first to celebrate their silver jubilees in Karachi (Alam, et al., [2019](#)).

Impact of Pashtu Movies on Pashtun Culture

The Pashtun film industry has its own set of rules and regulations regarding behavior, but these codes of formalities and ethics such as vulgar scenes, Kalashnikov culture, impatience (murders over trivial matters), sexuality, enmity, and immorality are not acceptable in Pashtun society. These are screened in an extremely exaggerated manner. It is only rumor; the things that are portrayed in Pashtun films and plays are not real; they are all based on fictional scripts that don't exist in local society. Old Pashto films had all that went along with that, including dialogue, attire, and modesty. However, in the current period of films, scenes in which girls dance with men while wearing skimpy gowns, drink in public, and are hooted at by men are exclusive to Pashto films and go completely against our traditional values and aspects (Honour and Parada veiling). The youth are also accountable for going to the movies in theatres. They should not incorporate these things into their lives for positive reasons, and viewers should not follow the bad characters' consequences.

Statement of the Problem

Seemingly, Pashto movies are made for entertainment, information, and moral lessons but they have been playing havoc with the social norms, values, morals, and culture of the Pashtun society. It is hypothesized that Pashto movies have enormously manipulated and influenced the Pashtun culture.

Significance of the Study

The study is significant in many respects. It is important that to investigate the impact of

Pashto movies on the culture of Pashtun society. Through this study, the researcher will focus on examining the impact of Pashto movies on the Pashtun language, dress, food, and other social activities of the Pashtuns. This study will provide information to the government and to the writers and directors about the negative impact of Pashto movies on the Pashtun culture.

Objectives

- To evaluate the impact of Pashtu movies on Pashtun culture.
- To analyze the impact of Pashtu movies on Pashtun costumes.
- To analyze the impact on the language of Pashtuns.
- To find out its impact on society in terms of the increasing violence and vulgarity.
- To suggest possible measures for improvement.

Literature review

The research on Pashto movies has enormously manipulated and influenced the Pashtun culture. The following discussion will describe the existing literature on deployed images of Pashtun culture, language; and costume Pashtu movies increasing violence and vulgarity in Pashtun society. However, literature, observation, and field data have demonstrated that it is impossible to discern morally correct ideas or messages amidst the barrage of graphic and morally repugnant scenes as viewers are almost entirely uneducated, immature, and from rural areas. Lacking a proper sense of right and wrong due to their outdated socialization. They merely wish to mislead the next generation and remind them of these things in order to drag them back to the stage of ruination when they were enduring all of these evils (Ghalib, et al., [2021](#)). Furthermore, the factors selected for the research study will be explained in the literature review. The Pashtun identity is being eroded daily due to a multitude of social and political factors, with a strong cultural

component at the core. According to the research report, the media is mostly to blame for the breakdown of cultural values (Juni, et al., 2014). The primary cause of the decline in Pashtun cultural values is the growth of technology, such as computers, televisions, radios, and the Internet. Additionally, a variety of shows that are aired on TV and cable lead viewers away from their cultural values and create obstacles to the advancement of moral principles. Computers have destroyed the Pashtun folk game, and kids spend much of their time playing video games (Juni, et al., 2014).

Our children avoided their Hujra, where they used to spend their free time and socialize with one another, in favor of being occupied with the internet on various websites. This essay concludes that wealth and education are equally to blame for the breakdown of cultural values (Ashraf, et al., 2014). For instance, the majority of the wealthy are indifferent to their cultural values. Individuals are too preoccupied with making a living to devote attention to their morals. One of the factors contributing to the devaluation of cultural values is education; for instance, educational policies may not align with our moral and cultural standards. Nothing about cultural values that uphold Pashtun ideals may be found in textbooks. According to the study, the breakdown of cultural values can be attributed to formalization, modernization, globalization, political environments, and governmental policies. For instance, most people have forgotten what simplicity, hospitality, and Hujra mean due to the aforementioned factors. Courts have been supplanted by the Jirga system in politics, and government policies do not align with Pashtun cultural norms. Additionally, it was found that a small percentage of respondents believed non-governmental organizations contributed to the decline of Pashtun society's cultural values (Mukhtar, et al., 2020).

Pashtun Culture

The Pashto language has been around for 5,000

years. Divergent viewpoints have been presented by historians and academics concerning the historical background of the Pashtun nation. Since a nation's language is its basis, and Pashto is an Aryan language, the Pashtun nation might be referred to as an Aryan race. The Aryans' influence can still be seen in the Pashto language and Pashtunwali traditions. But nowadays, it has changed into a hybrid civilization that incorporates aspects of several religions. There is a theory positing that the Pashtuns are actually Israelites and a former Assyrian tribe that lived in the Afghan Pashtun Mountains and took on the name Pashtuns for themselves. This word's origins are thought to lay in the lingering customs and rites of the Bani Israelites in Pashtun culture. They believe that Pashtuns are the modern equivalent of the Aryans and the Jewish people. Its unique features and look make it a unique nation in and of itself. This country's official language is Pashto, which also serves as the foundation for Pashtunwali. This Pashto also contributes to the development of a Pashtun's character. History makes it clear that their literature, language, and culture paint a picture of a single country, the Pashtun people. The Pashtun people and their culture have been the subject of numerous publications, theses, and research papers.

Even though practically all of the writers are foreigners, they have made an effort to present the actual picture of the people, even though occasionally they misunderstand certain circumstances and facets of the culture. Many of the researchers have received acclaim on a global scale, and these are undoubtedly valuable works. They occasionally also misunderstand Pashtunwali's terminology. We owe a great deal to the Pashtun people for their amazing work and honest research. The outside world has just recently become aware of Pashtun thanks to these foreign researchers. The Pashtuns believe that they are still not fully known or found, and I believe that no one can be held accountable for this but the Pashtuns themselves. The Pashtuns, with their own distinctive culture, have inhabited this land for thousands of years. Their civilization,

social mores, traditions, and customs are all unique. The foundation of their society is their mother tongue, Pashto. The country of Pashtun and their culture, Pashtunwali, have their origins in the language Pashto.

It is the language that has preserved all of their oral traditions. Every custom has a certain significance that is known in Pashto as narkh. Therefore, while it is permissible to leave the country, one cannot oppose the Pashtuns and Narks who live there. They have their own unique traditions and a rich history. They are proud of their past because they helped the monarchs who governed the Indian subcontinent and ruled the subcontinent themselves for centuries. They led the armies of every conqueror as they overran the Indian subcontinent, a view of their own world. The Pashtuns provided such strong backing for the Ghaznavites, Ghoris, Suris, Khljees, and Lodhees throughout the establishment of their kingdoms that the Mughals were able to take India from the Lodhees, who were their own brethren. In every conflict waged in the subcontinent, they would always be at the front.

Despite their reputation as fighters, the Pashtuns have historically founded advanced civilizations. Some historians have considered their connection to the Buddhist and Zoroastrian civilizations. Although not much is known about them from the prehistoric era, their recent history demonstrates their significance to the Indian subcontinent's culture. Magnificent forts, buildings, and other historical landmarks depict their heydays in historical accounts. Their former glories in India are referenced by their colonies in states like Rohailkand and central India. In addition to fighting to build kingdoms, the Pashtuns are the ancestors of many of India's most well-known Sufis and saints. They brought spirituality to India, especially by disseminating Islamic beliefs throughout the subcontinent. Their tombs remain the well-known hubs of spirituality. Scholars, authors, and poets from the Pashtun community have made significant contributions to India's

etiquette culture. Numerous Pashtuns moved to India at various points in time and established themselves here. There, they instructed the local populace in Islamic teachings and established the cornerstone of an Islamic culture. Pashtuns are sociable and open-minded individuals. Their goal has always been the well-being of all people. A Pashtun's passion and ability are so expansive that he bears the burdens of others.

Because of this, there is a proverb that reads, "Pashtun never picks up a lightweight." Because of this, he will gladly bear the weight of another, stating, in the words of a Pashto adage, "If a little more weight is added to the back of a camel, it doesn't matter." A real Pashtun has good intentions for everyone. Pashto stories, proverbs, and folklore all reflect the Pashtun people's devotion to sacrifice. A well-known folk genre in Pashto, called tappa, proclaims, "Ka me zaga sharhai pa sar da janana taa ba pa bakhmalo ke satama." Interpretations: My lovely companion! Even though I'm wrapped in a scratchy blanket, I'll keep you warm with a silk shawl. In *Khulasatul Ansaab*, Hafiz Rahmat Khan Rohaila notes that Pashtuns enjoy sitting on pelmet mats and have a custom of spreading carpets for others. Except for Roh, the Pashtun homeland, the Afridis' selfless example of guarding Hindus laden with gold and silver while donning rustic clothing and grass-colored shoes may be adequate. The Pashtuns, who dominated India for generations, were made fun of by the Mughals in a number of ways, and it is amazing that the world is still unaware of them and their civility. The political competition between the Mughals and the Pashtuns was the cause of this. Historians of the Mughal court were instructed to write derogatory and barbaric things about Pashtuns. The British continued this campaign after the Mughals, and because of their division and disunity, Pashtun's communication with India was virtually completely severed.

During the British occupation, the Pashtuns' long-standing trading and commercial ties with Daccan, northern India, and Central Asia

came to an end. They were falsely accused outside of their country and politically blockaded. "Those youths who would establish kingdoms, were confounded to their own mountains, but this confinement was not their own fault, it was the result of those political conditions which were created by the advancement of the British from the South and Russia from the North," writes Iqbal in one of his couplets, highlighting this point. "The land of tribal tradition and love of liberty, a turbulent but stirring history and a glorious ancient past," is how D.N. Wilber describes the Pashtun people and their homeland. Prior to the British, the Sikhs briefly and deceitfully conquered a portion of the Pashtun territory, although their domination was confined to Peshawar. Even though the Pashtun at the time were at war with one another, it has long been their custom to declare a temporary ceasefire and battle the enemy as a group when they are attacked from the outside.

Theoretical Framework

The theoretical framework, according to USC Libraries, is made up of concepts and their definitions as well as the theory or theories that are currently in use and applied to the specific study you are doing. The theoretical framework needs to show that it understands theories and concepts that are pertinent to the research issue and have been connected to other, more expansive areas of knowledge (Ocholla, & Le Roux, 2011).

Implementation of Theory

The cultivation concept served as the study's foundation and will support further scientific inquiry (Garrison-Wade, & Lehmann, 2009).

Cultivation Theory

According to the thesis, the world as it is typically presented by the media is not accurate. Images on television are often dreams or exaggerations of reality. A disproportionate amount of attractive women, wealthy people, violent males, and criminality are present. People thereby wind up having a

distorted perception of reality and seeing things from a "television perspective" (Frandsen, & Johansen, 2013). Television presents a broad spectrum of views and ideas regarding many social and cultural aspects, including race, gender, and sexuality. As viewers watch, a fixed image of various groups of people emerges, and they start to absorb these ideas, which they then use as a guide to get through life. Individuals who are exposed to media content on a regular basis adopt certain attitudes, values, and goals. These recently acquired prejudices impact their worldview, which in turn influences how others perceive them. As a result, people unknowingly allow their diets to influence their behavior and thought processes. In today's world, watching television is becoming a greater and more common way for people to understand the intricate web of social norms, beliefs, and mindsets that surround them (Essig, 2015).

Methodology and Research Design

The process of doing research and reporting on the conditions, under which data is acquired, among other things, is known as research methodology. To obtain precise results, an ideal study design is required. The quantitative method has been applied in this study. A survey served as the basis for the study's design. A survey might offer a potential remedy based on a scientific method for the current issue. This is a cross-sectional survey empirical investigation. The purpose of the cross-sectional survey is to record how Pashto films have influenced Pashtun culture. One of the most crucial fields of measuring in applied social research is survey research. The wide field of survey research includes all measurement techniques that entail asking respondents questions. A "survey" can take many different forms, ranging from a quick paper-and-pencil questionnaire to a lengthy, in-depth interview conducted one-on-one (Trochim & Donnelly, 2006).

Population

The universe of the research study was the

students of Khushal Khan Khattak University in Karak. Khushal Khan Khattak University in Karak had nine departments, which comprised the population under investigation. The researcher gathered a sample of KKKUK students from several disciplines. Thirteen hundred and seventeen students are enrolled in various departments (Office of the Academic KKKUK). A sample is a portion of the population. A variety of departments at

Khushal Khan Khattak University in Karak provided the sample. The Raosoft Sample Size Calculator (http://www.raosoft.com/sample_size.html) was used to determine the sample size. A sample size of 101 was suggested by Raosoft. 101 students from various disciplines at Khushal Khan Khattak University in Karak received the questionnaire. 100% of the questionnaires were returned.

Results and Discussions

Table 1

Descriptive for Gender

Gender		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	69	68.3	68.3	68.3
	Female	32	31.7	31.7	100.0
	Total	101	100.0	100.0	

The frequency of gender among respondents from Khushal Khan Khattak University Karak is seen in Table 01 above. The sample's

gender distribution is as follows: 32% of respondents are women and 68% of respondents are men.

Figure 1

Descriptive for Gender

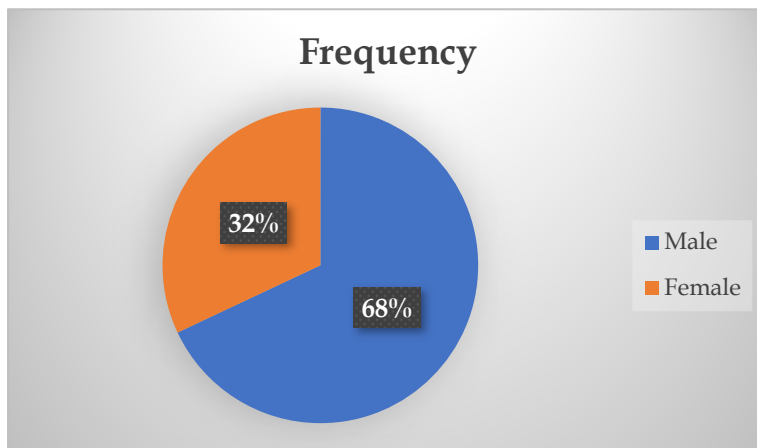


Table 2

Descriptive analysis of for Age-Group (n=101)

Age Group		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20-22	81	80.2	80.2	80.2

Age Group	Frequency	Percent	Valid Percent	Cumulative Percent
23 -25	1	1.0	1.0	81.2
25 or above	19	18.8	18.8	100.0
Total	101	100.0	100.0	

The table specifies the age of respondents; 80 percent of male and female students are about the age of 20-22. One percent of the sample of

this research study is about 23-25 years old. While 19 percent of respondents are 25 or above the age of 25 years.

Table 3

Watching Pashto movies Frequency (n=101)

Watch Movies.	Frequency	Percent
Valid	Yes	77.2
	No	22.8
	Total	100.0

The table shows that 77.2 percent of male and female respondents are watching Pashto

movies while 22.8 percent of respondents don't take an interest in watching Pashto movies.

Table 4

Movies you mostly watch (n=101)

Movies you mostly watch.	Frequency	Percent
Valid	Hollywood	12.9
	Bollywood	11.9
	Pollywood	50.5
	any other	2.0
	Funny	23.7
Total	101	100.0

The table explains that 13 percent of respondents are interested in watching Hollywood movies, 12 percent of respondents answered that they watch Bollywood movies, 51 percent are interested in watching

Pollywood movies, and the rest 02 percent of respondents watch different categories of movies. Although 23 percent of respondents like to watch funny movies.

Table 5

Descriptive for watching Pashto movies?

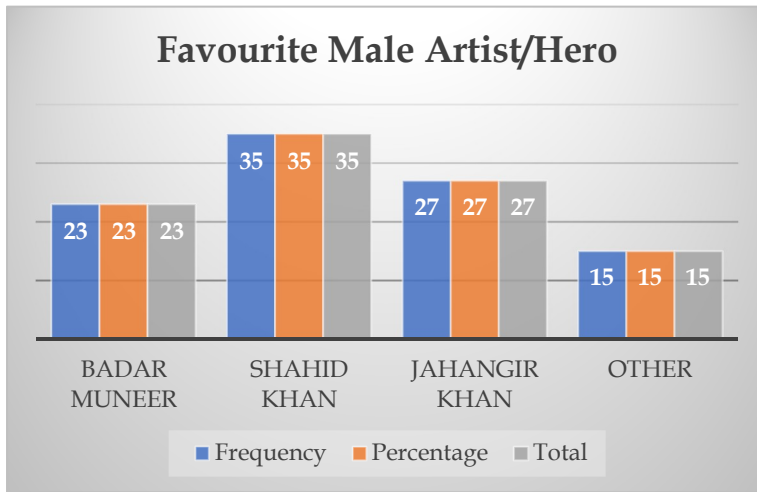
Do you watch Pashto movies?	Frequency	Percent
Valid	Yes	81
Missing	No	19
Total		100.0

Table 05 indicates that 81 percent of the respondents watch Pashto movies (Pollywood), while the rest of the respondents

(19 %) are not interested in watching Pashto movies.

Figure 2

Favorite male artist

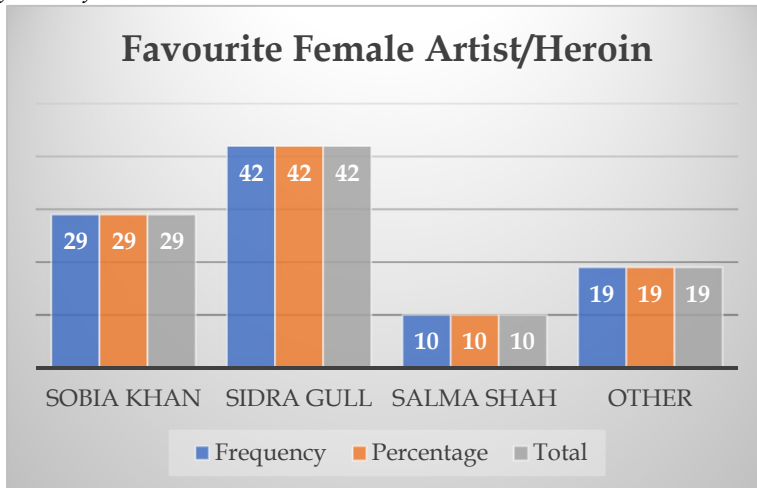


The prevalence of a favorite male artist's resemblance in Pushto films is depicted in the figure. Twenty-three percent of the respondents preferred Bader Muner, thirty-five percent liked Jangher Khan, and twenty-

seven percent said Shahid Khan was their favorite male musician. Nonetheless, 15% of respondents said they preferred any other male musician.

Figure 3

Description of favorite female artist



The respondents' preferred female artist is depicted in the above figure. Twenty-nine percent of the respondents adopted Sobia Khan. Of the respondents, 42% prefer Sedra

Gul. Despite the fact that 10% of respondents said Salma Shah was their favorite female artist. Of the respondents, 19% expressed a preference for other female artists.

Table 6

Descriptive For Time Spending In Watching Pashto Movies

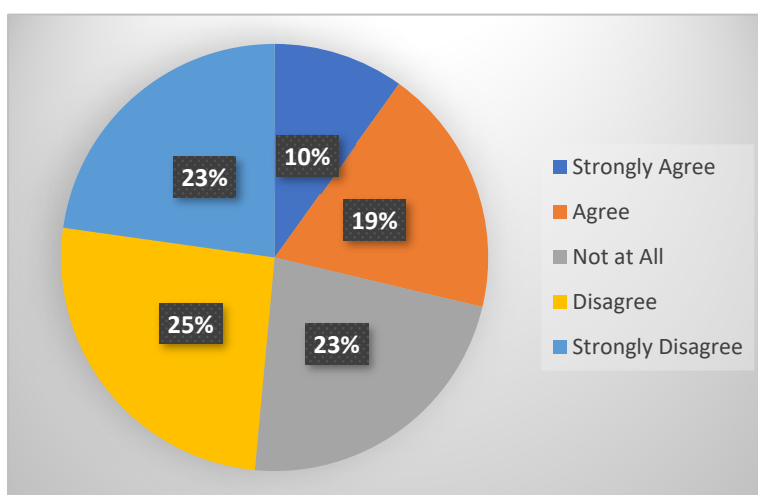
What time do you spend watching Pashto movies?	Frequency	Percent
Valid		
1 hour	22	22
One to three	29	29
three to five	10	10
More than five hours	40	40
Total	101	100.0

According to Table 06, 22% of the respondents watch Pashto films for one hour per week. About 29% of respondents chose the option for one to three hours, and 10% chose the option

for three to five hours. Of the respondents who answered the questions for longer than five hours, 40% were men and 40% were women from Khal Khan Khattak University in Karak.

Figure 4

Descriptive For frequency of Influence from Pashto movies



The descriptive examination of the impact of Pashto films on the cultural characteristics of students at Khushaal Khan Khattak University in Karak is depicted in Figure 4. 10% of respondents indicated that they strongly agreed with this statement, followed by 19% agreed, and 23% who said they watched Pashto films for one hour a week. While 23% of respondents said that they strongly disagreed with the stated premise, over 25% of respondents selected the disagree option.

Summary

The inquiry that came before it looked at how

much Pashto films have shaped and distorted Pashtun culture. This study's opening chapter provided a thorough foundation on the topic at hand. The most pertinent and detailed research on the effects of films, especially Pashto films and CD dramas, on Pashtun youth has been reviewed in the second chapter. The study's theoretical basis is explained in the third chapter. The study's methodology is described in the fourth chapter. The data has been evaluated and additional discoveries have been investigated in the fifth chapter. This chapter will conclude with a discussion of the study's findings and additional recommendations for future

researchers looking into the same problem. The study is survey-style in design, and questionnaires were used to gather data. The research study's population is Khushal Khan Khattak University Karak, and the study's sample consists of roughly 101 students from various departments at KKKUK. The handy sampling methodology was employed to obtain data after opting for the non-probability sampling method. It has been discovered that 100% of the questionnaires are returned. There was a 100% return rate on the 19 closed-ended items in the questionnaire that was sent to 298 respondents. By completing a questionnaire, the survey method was used to collect the data, and it was investigated that of all the respondents: 31% of them were female, and 68% of them were male. • Of them, 80% were between the ages of 20 and 22, 18% were in their 25s, and 1% were in their 23s and 25s. A total of 77% expressed interest in seeing movies, however, 23% expressed no interest in watching any kind of movie. • Of the respondents, 16.7% said they would rather watch Hollywood films, while 15.4% said they would rather watch Bollywood films. 65.4% of respondents said they enjoyed watching Pollywood films, while 2% said they were interested in seeing films other than those listed above. The primary goal of the study was to find out whether 50.5% of young people watched Pashto films. Conversely, 49.5% of those surveyed said they didn't watch Pashto films. • Of the respondents, 41.2% had been watching Pashto films for three years, 33.37% for five years, and 10% for ten generations. On the other hand, 13.7% are older than ten years. • Of the respondents, 47% said they enjoyed watching comedies, 23.5 percent said they enjoyed romance films, and 29.4 percent said they were interested in action films. 52.9% of respondents strongly agreed that Pashto films had an impact on them. 47.1% of

respondents said that their native language had an impact on Pashto films. 41.2 percent of respondents claimed that Pashto films had an influence on young Pashtuns' fashion sense, while 39.2 percent said that Pashto films perpetuate violence in Pashtun society. %39.2 of respondents said that Pashto films had a significant influence on Pashtun culture's moral standards.

Conclusion

The following conclusions are drawn in light of the research findings mentioned above. • The largest population sample demonstrates the significant influence of Pashto films on Pashtun customs, traditions, and language. While the bulk of the Pashtun community does not watch Pashto films, they do enjoy watching Hollywood, Bollywood, and other film industries' productions. Most of the respondents confirmed that Pashto films have influenced Pashto's diction accent. They stress that the language used in the movie is distinct from their mother tongue, Pashto. They also draw attention to the fact that Pashto, their mother tongue, is being destroyed by the introduction of new terminology in the film industry. Pashto films have also had an impact on moral standards by using coarse, sensuous, aggressive, and abusive language in the actor-actress conversation. The vulgar and sensuous dancing in Pashtun films has also tarnished the morals of Pashtun youngsters. Pashtun films have also been known to actively encourage the use of alcohol, cigarettes, and other narcotics. In addition to eroding morals, Pashtun films have changed how both sexes dress. In addition to spreading violence and terror throughout society, Pashtu films have also encouraged young people to use Kalashnikov.

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