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Beyond Beauty: The Interaction of Public Behavior and the Sustainability of Swat Valley's Artisanal Legacy

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ABSTRACT

This article examines the complex relationship between public behavior and the sustainability of the artisanal legacy of the Swat Valley, delving into the rich tapestry of Gandhara art forms, with a special focus on weaving and ceramics. It reveals a deep dedication to creation driven by personal passion, familial tradition, and a feeling of cultural legacy through interviews with craftspeople. The next generation's interest in traditional crafts is, however, seriously hampered by unfavorable public perceptions and financial constraints. Notwithstanding these challenges, efforts to promote traditional arts provide rays of hope for the conservation and advancement of Gandharan artistic traditions, emphasizing the significance of state backing and cultivating favorable public perceptions of craftspeople and their trade.

Key Words: Gandhara, Swat valley, Artisans, Public behavior

Introduction

The unique tapestry of Gandhara art forms in the Swat Valley displays not only a rich cultural legacy, but also a deep commitment to workmanship that has been passed down through centuries. However, beneath the rich tradition of weaving and pottery is a story of battle against societal preconceptions and economic restraints. This article investigates the dynamic interplay between public behavior and the sustainability of Swat Valley's artisanal traditions, offering insight on the obstacles that artisans encounter and the resilience that they demonstrate in preserving their cultural heritage. Through conversations with artists, it reveals a story of personal passion, familial history, and a deep feeling of cultural heritage that drive the

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creation of Gandhara art.

Despite hurdles, attempts to promote traditional arts provide glimmers of hope for the preservation and progress of this treasured heritage. This study emphasizes the importance of government support, community initiatives, and good public perceptions in preserving the rich heritage of Gandhara art, opening the path for a flourishing future based on cultural identity and communal pride.

Main Objective of this Research

1. Investigate the underlying causes that contribute to negative public perceptions of traditional crafts in the Swat Valley, with a focus on detecting misconceptions and bias.

   Investigate the financial constraints that artists experience in the Swat Valley and examine their impact on the artisanal legacy's sustainability, including issues with resource access, market dynamics, and economic viability.
2. Examine the motives and barriers that influence the next generation's interest in traditional Swat Valley crafts, with a focus on familial traditions, cultural legacy, and socioeconomic considerations.
3. Evaluate the efficacy of current efforts to promote traditional arts in the Swat Valley, including activities to support craftspeople, preserve Gandharan creative traditions, and foster good public impressions.
4. Evaluate the efficacy of current efforts to promote traditional arts in the Swat Valley, including activities to support craftspeople, preserve Gandharan creative traditions, and foster good public impressions.
5. Examine the role of state support in the conservation and growth of Gandharan creative traditions, including government policies, funding systems, and institutional support for craftsmen and cultural heritage preservation.

Research Methodology

The present research aims to explore the influence of the Buddhist art of Gandhara on the contemporary art of the Swat valley with the focus on weaving and ceramics. Owing to the typicality of the objectives of the present study, a mixed method approach has been adopted. For this purpose, selected 7 panels of Gandharan sculptures depicting motifs that are still being depicted in modern art were analyzed. While a total of 30 artisans (Weavers and Potters) were consulted to know about

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their perception/s about the artisanal legacy. For this purpose, open-ended and closed ended questions were structured and extended to the artisans in the sessions of interviews and group discussions. The archaeological and ethnographic data was then analyzed using semi structure interviews with the artisans in Swat valley and then used thematic solution of these interviews.

A short history of Gandhara art: In the first few years of the Common Era, the Gandhara region now a portion of Pakistan and Afghanistan developed a distinctive style of Buddhist art. This art form emerged from the cultural exchange between Indian, Hellenistic, Persian, and Central Asian influences, and it reflects the great diversity of the region (Zwalf, 1997: 37) Gandhara art is renowned for its distinctive fusion of Indian and Greco-Roman artistic traditions. Showcasing elements of classical Greek and Roman sculpture, its style is characterized by the depiction of Buddhist subjects, particularly the Buddha and Bodhisattvas. The sculptures that resulted from this blending of creative impulses exhibit a lovely harmony between spiritual symbolism and idealized naturalism.

One of the most prominent features of Gandharan art is the human-form representation of the Buddha, which was influenced by Greek gods. The Buddha is often depicted with curly hair, wearing a monastic robe, and displaying serene facial expressions that suggest inner peace and enlightenment. The Gandhara artists were also very thorough in their work, and their sculptures portrayed intricate folds of draperies, realistic face features, and delicate jewelry (Bareau 1962: 229; Schopen 1992: 75-77)

In addition to sculptures, other artistic creations found in Gandhara art included friezes, stucco reliefs, and architectural embellishments. These artworks adorned Buddhist stupas, monasteries, and other religious buildings, often serving as visual aids for meditation and religious education (Tanabe 1993:70–71) The legacy of Gandhara art has extended beyond its original borders, impacting the development of Buddhist art in Southeast Asia, China, and Central Asia, among other regions. Gandhara art is still considered an important part of cultural history today, showcasing the artistic achievements of a civilization that thrived at the crossroads of multiple civilizations and customs (Kuwayama 2006: 79; Behrendt K. 2018:127).

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Panels Selected for Textile Industry

For this study, the scholar chose panels from Gandhara art that depict clothes, shawls, and other garment-related items, while for ceramics in the Swat valley, the scholar chose panels from Gandhara art that depict terracotta pots of various types. So, images of the panels can be found at the end of this document.

During Ashoka's reign and the decades that followed, the textile industry in the Gandhara region flourished and grew into a profitable enterprise. Gandhara was renowned for its fine textile production, and trade within the region as well as with other ancient regions generated demand for these products. Gandhara textiles were made from a variety of materials, of which cotton and silk were just two. Skilled artisans in the region skillfully woven, colored, and embroidered these textiles. Using a variety of techniques, they produced elaborate patterns and designs, often combining symbols from religion, mythology, and the natural world. It is common knowledge that the Mauryan emperor Ashoka promoted Buddhism together with the arts, particularly the textile industry. It's possible that Ashoka helped the textile and handicraft industries in the Gandhara region as part of his efforts to improve the welfare of his people. Shawls and other garments from the Swat Valley were used by Ashoka, the Indian king, to cover his throne and horse chariot, a display of his affection for these fabrics (Persvesh, 2006:3).

Salampur Weaving Industry Swat

The textile industry played a vital role in the economy of Swat, providing employment opportunities and income for many residents. Extremely valuable textiles were created in Swat for both domestic consumption and trade with other areas. The village of Salampur, also known as Islampur, was just 10 kilometers away from Mingora and was well-known for its arts and crafts industry. It was home to over 5,000 handlooms and skilled artisans who made beautiful shawls for both men and women. The shawl business employs more than 50,000 people in the town and the surrounding areas, but it currently confronts a variety of challenges, such as rising inflation and the cost of raw supplies like thread.

However, recent efforts to promote traditional art have raised awareness of Swat's shawls overseas, which could help maintain the age old techniques and ensure the

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industry's continued success in Salampur village (Khattak, Muhammad, & Robinson, 2021: 256-271)

Even though this business has been in the community for a long time, its past is still obscure. In an interview, the artists were asked about their experiences with the public and the community. The artists responded that while tourists and outsiders appreciate their work, non-artist locals regularly criticize them and refer to them as "Jolagari" or "Jolagan," which deters many of the younger generation from pursuing the trade due to the lack of financial gain and unfavorable attitudes. Despite these challenges, the business is working hard to progress and meet international standards, but it needs support from the government. Most artists are family-run business owners who have been producing art for a long time and gradually increasing their expertise.

Ceramics in Swat

Terracotta was the main material used in cookware for a long time before metals were introduced. Archaeological investigations have uncovered pottery all throughout the world, notably in Gandhara, where traces of this antiquated industry still exist. Today's Gandhara, including the Swat Valley, is home to a diminishing number of potters just a few survive as a result of social pressures and a lack of employment prospects (Malik, 2006:123). Notwithstanding obstacles, potters in Peshawar and the surrounding areas continue to use ancient methods to create a variety of vessels and containers, upholding the artistic legacy of the Gandhara Civilization (Dawar, 2013:67). A strong home pottery history is indicated by the panels from Gandhara, which show a variety of vessels, including wine cups and spouted jugs (Xanthopoulou et al., 2022: 154).

Some of the objects that are portrayed include spouted jugs and cylindrical mugs, which demonstrate Hellenistic influences and continue to be used locally in areas such as Khyber Pakhtunkhwa and Kashmir. Such containers' continuous existence highlights their essential function in Gandharan daily life (Carter, 1968: 121-146). Moreover, 'rababs' or 'Mangay,' or water pitchers, are still widely used in Khyber Pakhtunkhwa and are honored in Pashto poetry and folk melodies. Gandharan reliefs depicting gods filling pitchers with water reflect the gods' continuous use in modern ceremonies (Murthy, 1977: 77; Marshall, 1960: 173).

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Despite using contemporary materials, ewers which are shown in Gandharan art with themes reminiscent of the Visvantara Jataka story remain in use throughout the region. The fact that these vessels are so commonplace shows how important they are to daily life. (Marshall, 1909:150). In a similar vein, water tubs which are portrayed in Gandharan art as depicting events such as the births of Kanthaka and Chandaka remain functional and are used (Sehrai, 1985: 24). The depictions of mugs, cups, and bowls in Gandharan art demonstrate their eternal usefulness, since they portray many social and religious settings, reflecting their ongoing significance in modern times (Ali et al., 2008:167). These pots, which come in a variety of materials, are still important all over the nation even though modern terracotta and metal ware are more popular. The Swat Valley's potters have been fewer in number in recent years, which has diminished the art form's significance (Qazi et al., 2008:27).

This loss can be attributed to a number of issues, such as the diminishing interest among craftspeople, the lack of excitement among younger people to pursue pottery, and the increasing popularity of new materials and contemporary products. Still, the financial sustainability of pottery has a major role in its devaluation in Swat, as it directly affects the incomes of the artists who make it. Unfortunately, the number of potters in Swat has decreased significantly. Those who continue to work at the skill mostly make ovens for baking bread from the area and tiny bowls for usage around the house, such as toys for kids and flower vases.

Although these things are still necessary for Swat residents to live their daily lives, the demand for traditional pottery has decreased as a result of society's changing priorities. As a result, the Swat Valley's once-vibrant pottery tradition faces an uncertain future. The public's attitude towards potters and other traditional arts in Swat Valley, in addition to the previously listed issues, has also played a role in the loss of these crafts. Even though pottery has historical and cultural significance, societal perceptions of traditional art forms have changed.

The demand for handmade ceramic goods is often negatively impacted by a lack of understanding for the skills and workmanship involved in the process of manufacturing pottery. Furthermore, consumers could favor imported or mass-produced goods over earthenware made locally. Potters are further marginalized by this change in customer behavior, which also deters aspiring craftspeople from

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pursuing their craft. Therefore, the significance of pottery and other traditional crafts in the Swat Valley may be further diminished by the public's impression that traditional arts are outmoded or inferior to contemporary alternatives. Because of this, potters have difficulty making a living and teaching the next generation about their skill, which ultimately adds to the decline of pottery in the area.

2. Interviews of the Artisans

The Swat Valley is a thriving cultural hub that is home to numerous ethnic communities. The scholar conducted interviews with thirty distinct kinds of craftspeople during my fieldwork. However, the scholar especially addresses the difficulties faced by two groups in this paper: potters and weavers. The purpose of these interviews was to investigate how sustainable their crafts were over time and to identify the causes of their decline.

Interviews of Artisans

Through two incisive interviews, we delve deeply into the Swat Valley's cultural fabric to learn about the local craftsmen' sense of ownership and cultural awareness. We mostly talk about the knowledge, perspectives, and experiences of two different but equally important social groups in Swat: intellectuals and artisans. There has always been a sizable and highly skilled artistic community in Swat Valley. These talented artisans represent the distinct culture of Swat and are the custodians of traditions that have been passed down through the ages. We aim to understand the unique connection between their expertise, cultural background, and personal goals by having in-depth conversations with them. While a variety of artists were interviewed for this study, we will only be discussing two types of artisans potters and weavers (textile makers) and will only be focusing on their responses. The interviews with the remaining artisans and academics are disregarded. The public behavior of these two categories of artists in Swat Valley is related to their art, so it is important to understand how they behave there.

Related questions of the interview form

- 1. Is it your family art/business? ----------
- 2. For how long you are associated with this profession? ----------
- 3. Are you satisfied with the social behavior of the public? ----------

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- 4. Do you love your Profession? ----------
- 5. Do you feel any hesitation being associated with this profession? ----------

After doing an interview with the artists in the Swat Valley, all of the questions are met with openness and happiness from the artists. Their answers really aroused our interest. Despite the length of the interview, we have chosen just five questions, along with the answers and a thematic analysis. Here in the thematic category, we have modified their answers to fit a variety of subjects.

Theme No 1. Individual Preference and Passion

Discussion on Narrations: Conversations with Swat Valley craftspeople reveal a deep affinity for their profession and a deep personal connection between the two. Craftsmen share compelling tales that highlight their familial links to their business or line of work, demonstrating unshakable loyalty to their chosen occupations. Many have been involved in their trade for many generations, seeing it as both a source of revenue and a treasured family history that must be preserved. This dual dedication is the result of their desire to combat unemployment in their community and conserve cultural heritage. Despite their varied backgrounds, these artisans, who range in age from five to sixty, are unwavering in their commitment to preserving customs. But there's a real sense of worry, especially about pottery, which was once highly valued but is now endangered, with only a few families remaining in the craft. These stories highlight the ways in which an artist's career path is shaped by their personal passions and goals. Their sincere passion for what they do inspires them to keep improving and making a great impact on their field. It is evident that their deep commitment goes beyond the need for money, preserving the great artistic legacy of the Swat Valley (Khan, 2011:23)

Narration of the Artisans

> *"Weaving is deeply ingrained in our culture. It's who we are; it's not simply a job. We are honored to continue the art that our forefathers passed down over the ages. Weaving brings us happiness despite the difficulties we encounter. It's true that for a few of us, our first motivation was to earn a livelihood and provide for our families during difficult times, but today, it goes beyond that. It's a task we will continue to undertake in the future."*

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"The tale is similar for the potters. For as long as we can remember, our families have molded clay. But not everything is sunshine and roses. We're being severely hammered by unemployment and inflation. The fact that people don't appear to regard our craft as much as they once did stings much more. This place is harsh, and there are moments when it seems like the future is unknown.

Swat's artists have weaved their legacy into every stitch and every curve, from the fine threads woven into elaborate designs to the expertly molded clay formed into gorgeous vessels.

The skill of weaving and creating pottery has endured over time, passing down from one generation to the next, and continues to be a fundamental aspect of Swat's identity. It is a legacy that has been handed down with honor and dignity, with each craftsperson adding their special touch to a long-standing custom. These age-old crafts continue as the world changes, protecting Swat's artistic legacy's intangible soul in addition to its material artefacts (Alain & Inam-ur-Rahim 2002: 67)

Theme No 2. Exploring the Lifelong Commitment of Artisans

Discussion on Narrations

In the stories that these craftspeople tell, there is a story of unwavering dedication that permeates every aspect of their lives and frequently begins in childhood and continues throughout time. Among craftsmen in their fifties and sixties in particular, there is a strong commitment to their trade, a history that has been passed down through the centuries, and they are living examples of this heritage. Certain crafts, like weaving, are pleased to carry on the torch that their forefathers lighted, and their practitioners are determined to preserve age-old methods with a reverence that is akin to religious rites. But beneath all this pride, there's a quiet dissatisfaction among ceramicists. Their age-old practices are being impeded by financial restrictions and modernization, making it harder for them to adapt to new materials like metal and plastic.

The stories shared in these interviews provide a complex picture of the artisanal community, highlighting a web of family ties that serve as channels for passing down knowledge and skills from one generation to the next.

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Narrations of the Artisans:

Weaver: "You know, this art, it's like a part of us. It is something we are born into. It's all around us as we grow up in our families and in our houses. And the older we become, the more we do and realize this. Even though I've been doing this for 60 years, it still feels ingrained in my bones. Even the younger members of our group have five or seven years of experience. That's the way things are.

Potter: "Our tale is essentially the same. We have molded clay as a family for as long as I can remember. It runs in our family. Now, after 35 or 40 years, I've seen it and experienced it. And it's all of us here, not just me. We preserve customs, transferring them from one generation to the next. We are that way.

The unique experiences of the artisans of Swat ranging from five to sixty years, each worker adds a new thread to this elaborate tapestry. This variety demonstrates the tenacity and development of craft traditions over time, fusing custom, creativity, and individual development into a vibrant group. Every member adds their special abilities and viewpoints to the lively patchwork of Swat Valley workmanship (Friðriksdóttir, 2020:98)

Theme No 3. Perception and Social Behavior towards Artisans Exploring Artisans' Interactions with the Public

Discussion on Narrations: The stories that come out of these conversations provide a moving portrait of the dominant perspective among the Pashtun population in the area. The stories of textile makers are tinged with sadness as they recall being addressed by customary titles such as "Jola" or "Jolagar," which were formerly marks of respect but are now used as insulting and derisive terms. Some craftsmen have been devalued by this cultural change, which has led them to give up their skill in favour of more socially acceptable employment. Even though their job has the potential to be profitable, craftsmen face a number of obstacles, such as rising raw material costs and indifference from the government. Still, the weight of negative local attitudes is the biggest barrier to their hopes and livelihoods (Deo, 2018:67).

Potters in the Swat Valley are likewise caught in a similar conflict with the general public's perception. Their art has been reduced to the disparaging moniker "Kulal,"

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which carries a sense of exclusion and disdain. This societal stigma turns out to be a formidable foe, forcing many craftspeople to abandon the traditions of their ancestors and speeding the demise of their once-prized art form. The conversation that surrounds these stories explores the complex relationship between artists and their audience and highlights the significant influence of public opinion on the motivation, self-worth, and creative expression of artists.

Positive comments light up their creative endeavors like a beacon of validation, yet negative comments and disinterest lay a pall over them, depressing them deeply. Therefore, the intricate dynamics influencing the artisan's journey are highlighted by the delicate dance between artistic vision and societal reception. This theme provides insight into the minds of the artisan community by exposing the frailty of their goals in the face of social criticism and highlighting their tenacity in the face of difficulty (Grehan, 2009:89)

Narrations of the Artisans

> *Weaver: "You know, when you questioned us about this, it really got to us. We're not expecting to be talking about it, but here we are. The fact is that we are sometimes misunderstood by others within our own community. They categories us and refer to us as Jola or Jolagar, as if we are inferior in some way. You know, it stings? causes some of us to want to turn around. However, there are also others perhaps foreigners or tourists who recognize and value our work for what it is. They are the ones who support us and buy our things."*
>
> *Potter: "Yeah, it's difficult to hear those remarks made against us, similar to Kulal. It's more than simply a name it's our identity and our work. For some of us, though, it's enough. We've moved on. It seems as though they have seized a component of who we are and used it against us. However, we remain here, continuing to create pots and cling to our belongings.*

The analysis emphasizes how harmful it is for tourists to engage in bad local behaviors and attitudes, as this undermines traditional social norms and values and eventually has an influence on the local population. The public's negative treatment of local craftsmen, who are well-known for their handcrafted goods such as ceramics and woolen handicrafts, presents difficulties for them. This puts cultural heritage

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preservation in risk in addition to hindering tourism. The dilemma is made worse by the generational gap, which further complicates community interactions by pitting old beliefs against contemporary attitudes. It is difficult to use artisanal skills for both economic development and cultural preservation because of social rejection and low regard for these talented people (Kalhoro, & Abbas, 2022: 668; Bilal,2020:48)

Theme No. 4: Passion and Dedication to the Craft

Discussions on Narrative: Among the colorful tapestry of Swat Valley, stitched with humming markets and peaceful streets. This survey, which was aimed at craftspeople in a variety of fields, revealed differing opinions, which were especially relevant for potters and weavers.

Weavers develop a deep affection for their art via years of focused work. However, underneath this affection comes a simmering dissatisfaction driven by the harsh reality of rising raw material prices and joblessness. Some artisans are on the verge of losing hope due to economic difficulties that could sap their enthusiasm, while others are resolutely committed to what they do (Ogle, 2018:110) In a similar vein, the reflections of potters depict a dismal scene of dashed hopes. Once motivated by a passionate love of molding clay into wonderful artwork, many are now hopeless and disillusioned. Their moods are down and their love for their trade is being undermined by society's contemptuous looks and apathy. The moving story of a potter who refused to go by "Kulal" is a powerful illustration of how social criticism may put an end to creative passion (Campbell 1999:282). The stories uncovered in these conversations provide insight into the strong emotional connection that exists between artisans and their creations. It's a love that goes beyond simple work and is based on an inbuilt desire to create and invent.

So, the harsh reality of the outside world, where financial hardships and social disdain threaten to extinguish the flames of passion, tempers this love. This speech is fundamentally a moving ode to the tenacity and willpower that characterize the artisan spirit. It is evidence of the perseverance, dedication, and passion of artists in the face of hardship. Craftspeople share their personal tales to shed light on the transformational power of love for one's work, showing how it can inspire, uplift, and endure even in the face of the most difficult obstacles (Carroll, 2010: 184).

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Narratives of the Artisans

> *Weaver: "Well, that's a valid query. You see, tradition is very important to us weavers. Generation after generation, our predecessors have left us this art. Indeed, earning a living is just as important as having a passion for one's work. We are grateful for the high income that weaving generates. Thus, one could conclude that we have a strong affection for our work."*
>
> *Potter: "Certainly! Our feelings towards our craft are the same. For as long as we can remember, it has been a part of our families. We are proud of the beauty we make with our hands and the work we do. It's a passion rather than just a job. And we are sincerely appreciative that it is still flourishing in this valley."*

The ancient commercial centers of Swat, Char Baagh and Islampur, have long been sites of artisanal excellence, supporting a thriving population of crafters well into the twentieth century. Their heritage is being carried on today through the creation of unique regional specialties like woolen caps for the winter and finely embroidered cotton caps that are essential to cultural rituals like prayers. But there is a socioeconomic split in the Char Baagh artisan community; wealthy families run their own businesses, while less fortunate artists sell their goods or labor in Mingora or through middlemen. Despite these obstacles, craftspeople in the Swat Valley are steadfast in their dedication to their trade because they see it as a treasured legacy that has been passed down through the centuries, imbued with sentimentality and respect for their ancestry (Chaudhry, 2013: 713-733).

Theme No. 5: Personal Sentiments and Attitudes towards the Profession

Discussion on Narrative: This investigation explored the complex web of emotional and psychological ties that connect artists to their medium. The answer speaks to weavers of bygone eras of arrogance and unwavering resolve. Their trip is rich in family history, which kindles a deep passion for what they do. They have encountered many challenges, such as cultural prejudice and inflation, but their dedication has not wavered (Bullough 1912:87-118) In addition to its use as a means of subsistence, they view their trade as a holy legacy that should be preserved and handed down through the ages. This tradition welcomes those who are new and driven forward with unwavering determination, driven by the prospect of stability

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and work (Casseus, 2023:50).

On the other hand, there is a hint of melancholy and resignation in the statements of potters. Although they recognize the craft's historical importance, they bemoan its waning relevance in a world that is changing quickly. Despite facing changing societal priorities and losing their cultural importance, they maintain a strong psychological relationship that has been formed over generations, which serves as a sad reminder of their roots as they venture into new territory. (Gerard 2002: 533-574). By dissecting these stories, a diverse range of viewpoints and convictions about the artisanal sector become visible. Each strand adds to the complex tapestry of artistic identity, which is weaved with perseverance, pride, and nostalgia.

"Personal feelings and attitudes towards the profession" captures this complex interaction between emotion and tradition, highlighting the perseverance of artists in the face of adversity (Stavrou, 2022:11) Fundamentally, this theme provides an inside look at the world of the artisan, where passion and pragmatism collide and tradition and modernization meet. It's a space where personal beliefs and ancestry collide, influencing the direction of art and preserving the core of Swat's handmade tradition (Zerzan, 1994: 595)

Narrations of the Artisans:

> *Weaver: "You see, this art is a part of our hearts; it's not just a skill we have." Without doubt, we hold it dear. It's our pride and legacy. However, as I indicated before, there is this issue with how people regard us. We're not worried about our craft going extinct, though. We have faith that it will last."*
>
> *Potter: "Yes, things are the same here. We have a strong bond with ceramics, you know? We also find sentimentality in it. But to be honest, there's a little bit of uncertainty ahead. We doubt that our art will be flourishing in these places for very long. It's a worry we can't get over.*

Carpenters, masons, ironsmiths, weavers, and potters in Punjab were once members of the same caste within Hindu society. Muslim carpenters from Kashmir moved to different parts of the country after Partition, settling in places like Swat, Peshawar, Karachi, Lahore, and Rawalpindi. They were known for their beautiful inlay work,

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which they created out of metal, buffalo horns, and ivory. Traditionally, Muslims have been the majority practitioners of crafts such Lac Turnery, which is popular in Bangladesh, India, and Pakistan for decorative uses. Dera Ismail Khan and Chiniot are notably well-known for its brass and wood inlaid goods, which are distinguished by elaborate freehand patterns, especially on scroll-adorned items. Even with their expertise and prestige, craftspeople are worried about the state of their industry (Khan, & Ali, 2021:17).

Discussion and Conclusion

In "Beyond Beauty," the study of Gandharan art forms in the Swat Valley highlights the tenacity and commitment of craftspeople in the face of social injustice and financial strain. In order to protect Gandhara art, the paper emphasizes the intrinsic worth of maintaining and promoting this cultural treasure for future generations. It also highlights the necessity of group efforts. The report offers a road map for guaranteeing the continuation of Swat Valley's artisanal legacy by promoting government support, programs to encourage traditional arts, and positive public attitudes. In the end, it advocates for an understanding of the great value of Gandhara art in maintaining cultural identity and building communal pride, opening the door for a prosperous future for these ageless creative traditions.

Plates of panels which bridges past and present.

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Figure 1. the panel had a scene, people wearing clothe and turbans and having a big piece of cloth or carpet. after Zwalf 1996. British Museum



Figure 1. The panels showing distribution of relics, a big piece of cloth can be seen. after W.Zwalf 1996. British Museum



Figure 3. In this scene the loin hunters wearing traditional dresses. after W.Zwalf 1996. British Museum.



Figure 4. A man wearing traditional turban of local made. Khna 2005. Taxila Museum

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Comparing with some modern clothes and its making techniques.



Figure 3. Females Shirt made locally in Swat valley.



Figure 2. Male Shawl, prepared in Salampur Swat.



Figure 7.. An old man busy in looping industry in Salamppur Swat. Photo by the author



Figure 8. A young man making male shawl on loop machine. in Salampur Swat. Photo by the author



Figure 9. A young person busy on loom machine in Salampur Swat. Photo by author

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Figure 13. A water pitcher with a bowl for drinking water. photo by the author

Figure 5. Water pitcher and bowls are ready for sale in Mingora Bazar. photo by the author

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