

# COLOURS<sup>of</sup> BALUCHISTAN

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# ‘WASH A’AATKEY’

Balochistan, despite its centrality to the country's economic progress as well as to regional peace and development, remains a relatively unknown entity to the rest of the country and the world at large. Despite a diverse populace, varied topography, and rich history, very little is known about Baloch society and culture, its tangible and intangible heritage, its contemporary heroes, and its potential for socio-economic progress.

As a region poised to become a mega hub for regional development, and one beset by countless external narratives seeking to create a skewed picture of actual facts, Balochistan needs to be brought into the limelight as a critical component of Pakistan's diplomacy. This is fast becoming an essential requirement, not only in view of the need to build a narrative for international consumption, but also to raise awareness within the rest of Pakistan for all that Balochistan has to offer.

To this end, through the Colours of Balochistan, a bi-monthly magazine, the Centre for Strategic and Contemporary Research (CSCR) seeks to project a soft image of Balochistan which would enable us to put the province on the map in a manner conducive to development in Pakistan: by focusing on the region's potential, both latent and obvious. Second, it would allow for dissemination of the narrative in a dimension that is more credible and sustainable than social media alone.

The magazine is bi-lingual, published in both English and Chinese. The Sichuan University's Pakistan Study Centre in Chengdu, in collaboration with the CSCR is the official translator of the content in Chinese. The magazine is the first of its kind in the country, acting as a good source for a China friendly cultural outreach in the province. The initiation of this project by the CSCR is not just intended for local audience, but also for the consumption of international audiences.

The content of the magazine seeks to fulfil the following broader objectives:

- i. Engender a better understanding of the province as a multi-culturally diverse and topographically rich region
- ii. Raise awareness about economic opportunities as well as ongoing infrastructural development in the province
- iii. Highlight potential for tourism within the region
- iv. Create awareness about work being done within the province for the socio-economic uplift and development of its people by state institutions, non-governmental organization as well as private entities
- v. Target an international audience in addition to the domestic one, with the approach of engendering a positive image of the province, as endorsed by factual narratives.

# “沃什·阿特基”

尽管俾路支斯坦是巴基斯坦经济发展以及地区和平与发展的中心，但对于巴基斯坦其他地区乃至整个世界来说，这个地区仍是一个相对不为人知的存在。尽管俾路支斯坦有着多样的人口、复杂的地形和丰富的历史，但它的社会和文化、有形和无形的遗产、当代英雄及其社会经济进步的潜力，人们都知之甚少。

作为一个蓄势待发即将成为地区发展重要枢纽的地区，但同时也是被无数试图歪曲事实的外部言论所困扰的地区，俾路支斯坦需要作为巴国外交的关键组成部分，而引起人们的关注。这一点正迅速成为一项必不可少的需求，这不仅是为了向国际社会描述真实的俾路支斯坦，而且也是为了提高巴国其他地区对俾路支斯坦所有的一切的认识。

为此，战略与当代研究中心（CSCR）希望通过《多彩俾路支》双月刊，展现俾路支斯坦的柔和形象，从而使我们能够以一种有益于巴基斯坦的方式令俾路支斯坦闻名于世界：聚焦于这一地区的潜力，不论是潜在的 还是显而易见的。其次，它还可以使这些表述在一个比单单社交媒体更可信、可持续的维度上传播。

本杂志以英文和中文的双语形式出版。位于成都的四川大学巴基斯坦研究中心与战略与当代研究中心合作，是这本杂志中文内容的官方翻译机构。这是中国第一本介绍俾路支斯坦的杂志， 是中国和俾路支斯坦进行友好文化交流的一个很好的信息来源。战略与当代研究中心发起这个项目也不仅仅面向当地读者，还面向国际读者。

本杂志的内容旨在实现以下更广泛的目标：

1. 使人们更好地了解文化多元、地形丰富的俾路支斯坦；
2. 提高人们对该省经济发展方面的机会以及对正在进行的基础设施建设的认识；
3. 凸显这一地区旅游业的潜力；
4. 促使人们认识到国家机构、非政府组织以及私人实体在俾路支斯坦省内为振兴和发展人民的社会经济而正进行的工作；
5. 不仅面向国内读者，还面向国际读者，以事实为依据，树立该省正面积极的形象。

## WRITE FOR US

Colours of Balochistan (CoB) is a collection of original pieces of writings on Balochistan coming from both emergent and accomplished writers alike.

The magazine welcomes entries highlighting the historical legacy, cultural heritage, and the intriguing social fabric of the province. CoB aims to put forth a softer image of Balochistan as a province that embodies immense economic, social and cultural potential.

Contributors who intent to submit for the COB can do so by turning in their writings of not more than the prescribed word limit (i.e. 900, 1000 words) at [cob@cscr.pk](mailto:cob@cscr.pk)

While doing so, the contributors must bear in mind that the CSCR has a zero tolerance policy for plagiarism and that their writings shall be rigorously checked for originality.

## ‘OUR TEAM’



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Project Head



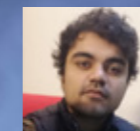
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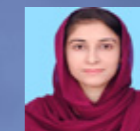
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<https://cscr.pk/explore/publications/colours-of-balochistan/>

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## FROM THE PRESIDENT'S DESK

### MY GREETINGS AND SALUTATIONS!

I proudly present the seventh edition of the Colours of Balochistan to our worthy readership. The initiative taken up by the Centre for Strategic and Contemporary Research (CSCR) is one of its kind that sets the precedent for unwinding the oft-ravelled softer image of Balochistan. This issue brings to you a comprehensive insight into the rich and vibrant history, culture, and developmental projects of Balochistan with an exclusive focus on business and tourism industry in the province.

Catering to the emerging needs of today's globalised world, this magazine projects Balochistan's soft image, endowed to it in the form of its socio-cultural and geographical heritage. As the largest and resourcefully richest province of Pakistan, Balochistan deserves to be known and celebrated.

Contributing its bit to the cause, this edition hopes to present to you the facets of Balochistan that you had not known earlier.

I warmly extend my acknowledgement and appreciation to the contributors of this edition and the team of CSCR who has together materialised this endeavour through their tireless efforts. Last but not the least, I wish a leisurely and constructive reading to all the readers.

PRESIDENT CSCR  
Anas Abdullah

### 主席寄语

战略与当代研究中心 主席

隆重向各位尊敬的读者推出第七期《多彩俾路支》。本杂志是由战略与当代研究中心推出的一系列文化产品的先驱之作，致力于揭开长久被蒙在俾路支斯坦省温和形象之上的神秘面纱。本期杂志将带您深入了解俾路支斯坦省丰富而充满生机的历史、文化与发展项目，重点关注该省的商业与旅游业发展情况。

本杂志迎合当今全球化世界的新需求，在社会文化和地理遗产方面多加描绘，展现了俾路支斯坦省的温和形象。作为巴基斯坦面积最大、资源最丰富的省份，俾路支斯坦省理应得到大众的知晓和赞美。

本期杂志希望略尽微薄之力，向您展现您从未知晓的俾路支斯坦省的方方面面。

向本期杂志的供稿人们和战略与当代研究中心的团队致以衷心的感谢，他们不懈努力，协力完成了这一佳作。最后，祝愿各位读者阅读愉快。

战略与当代研究中心 主席

阿纳斯·阿卜杜拉

译：单靖涵 | 校：修光敏



**SENATE CHAIRMAN SADIQ SANJRANI**

No region or society in the world has ever excelled without special focus on development. Balochistan, by the grace of God, is not only a region of interconnectivity but the one that has immense potential for socio-economic uplift as well. For business activities and robust development to mushroom in Balochistan, it is imperative that the colours of the province are projected efficiently in other parts of the country and the world. The CSCR’s team deserves a warm applause for undertaking this noble cause.

**SENATOR AHMED KHAN**

The recent economic realities have enhanced the chances for development in Balochistan manifold. The resource richness and unique geo-economic positioning of the province was held by the troubled political landscape, but now it seems that the era of prosperity is heralding. This calls for a greater need to showcase the side of Balochistan which will enhance its inter-connectedness with the country and the world. In this context, the CSCR is doing a tremendous job.

**SENATOR KAUDA BABAR**

The significance of Balochistan for the betterment of the country has reached an all-time high. The Baloch culture and history, if portrayed in the right way, can open many new doors of opportunity. This would win the Baloch people, the recognition and eulogy from the outside and strengthen the ties for formidable trade and commerce in the region. The CSCR is among those who are putting up a sincere effort for the cause. I congratulate the Centre on the publication of the 7th edition of the Colours of Balochistan.

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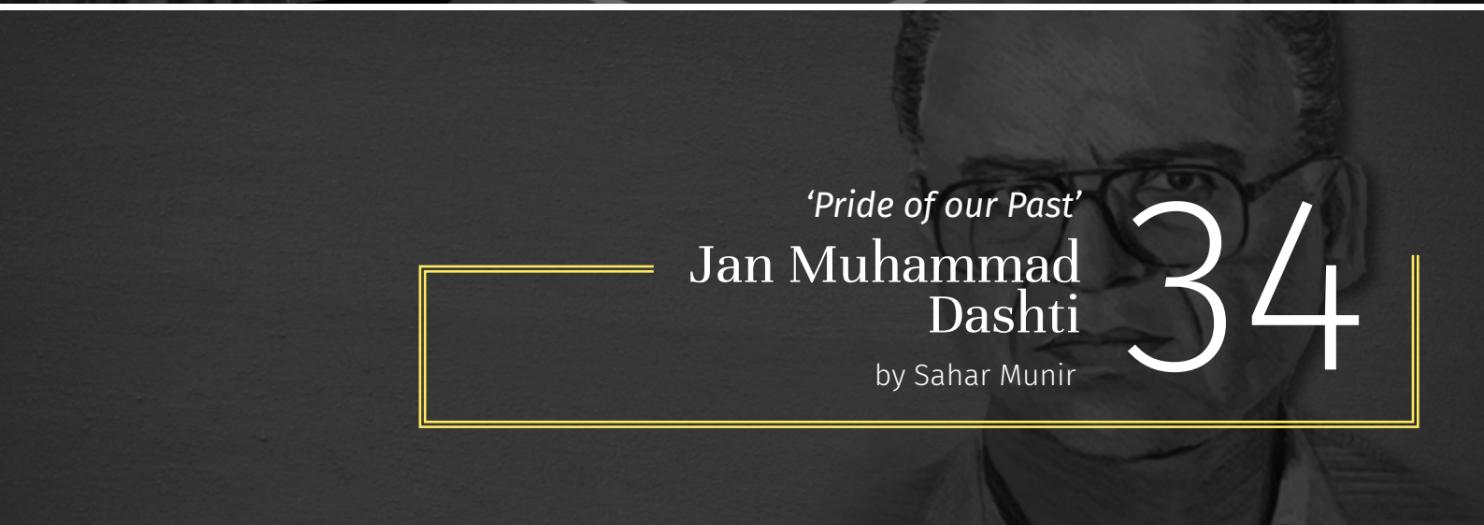
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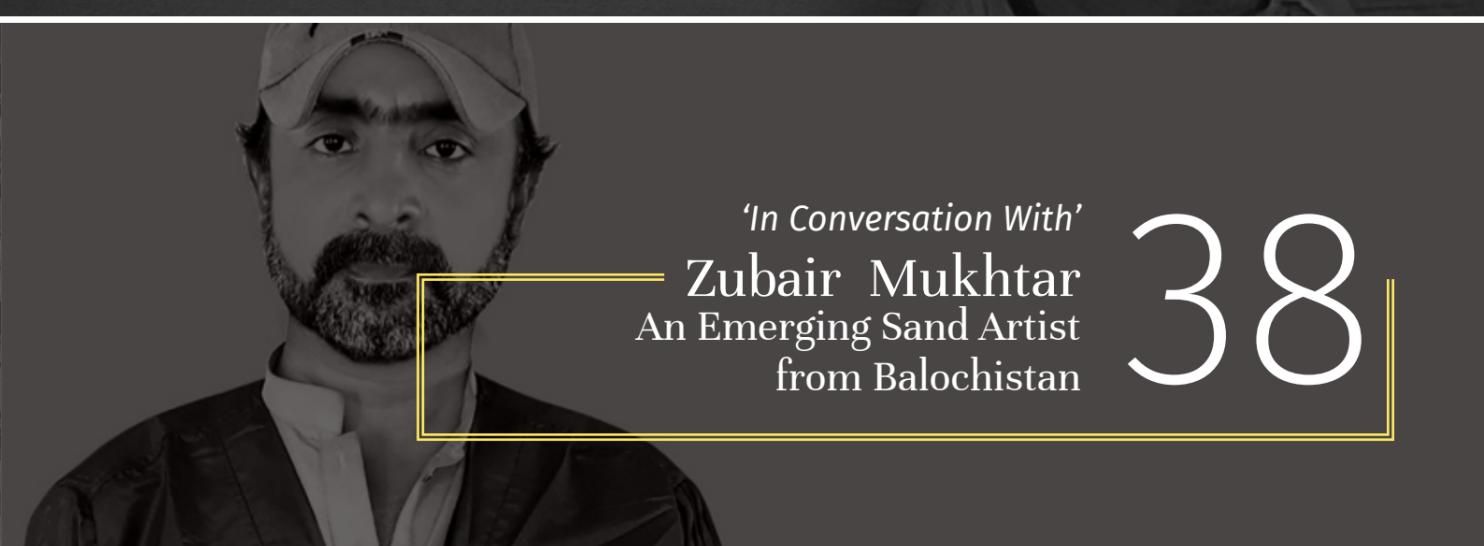
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A 653km long stretch of thoroughfare, popularly known as the Makran Coastal Highway, extends along Pakistan's coastal areas adjacent to the Arabian Sea to the hub of China-Pakistan Economic Corridor (CPEC) i.e. Gwadar. Adding to the beauty of this masterly pavement, is a rocky landscape, considered amongst the most prized architectural gems; a gigantic, rock-cut, architectural complex – 'The Sphinx of Balochistan.' This Sphinx-Temple Complex is believed to have been built thousands of years ago. A dramatic mythical creature with the head of a human and the body of a lion, in mythological theories, traditionally known for its riddles, still remains a symbol of strength and wisdom for the people. In ancient Egypt, the sphinx was also considered to be the guardian of spirits and a way of projection of political power and wealth.

**This Sphinx-Temple Complex is believed to have been built thousands of years ago.**

A closer look at The Balochistan Sphinx goes on to reveal that it's meant to be guarding the temple-like structures adjacent to it. Its pillars are chiselled on to the boundary wall of the structure. These carvings of pillars with the passage of time although have become heavily eroded, they still remain quite recognisable. The main entrance of the temple is enclosed by a large pile-up of sediment deposits in addition to the sculpted structure (subsidiary shrine) which is present on some elevation to the left of the shrine. The entrance tower of the temple's gopurams also features sculpted shapes of the door guardians dvarapalas. Owing to the presence of multiple gopurams around the temple, there exists a striking similarity with the South Indian Temples.

The state of Makran, where this sacred architecture is situated was established by the sardars of the Gichki Baloch family and formerly remained an independent princely state. In ancient times, this coastal strip of land remained a part of Gedrosia of the Persian and Macedonian empires. It has also been the locus of Alexander the Great's famous retreat from India.

Moreover, when one visits this majestic piece of land that has been mostly unexplored until now, one

*“The Ancient and the Living”*

# SPHIN MAKR HIGH

# X ON AN COASTAL WAY

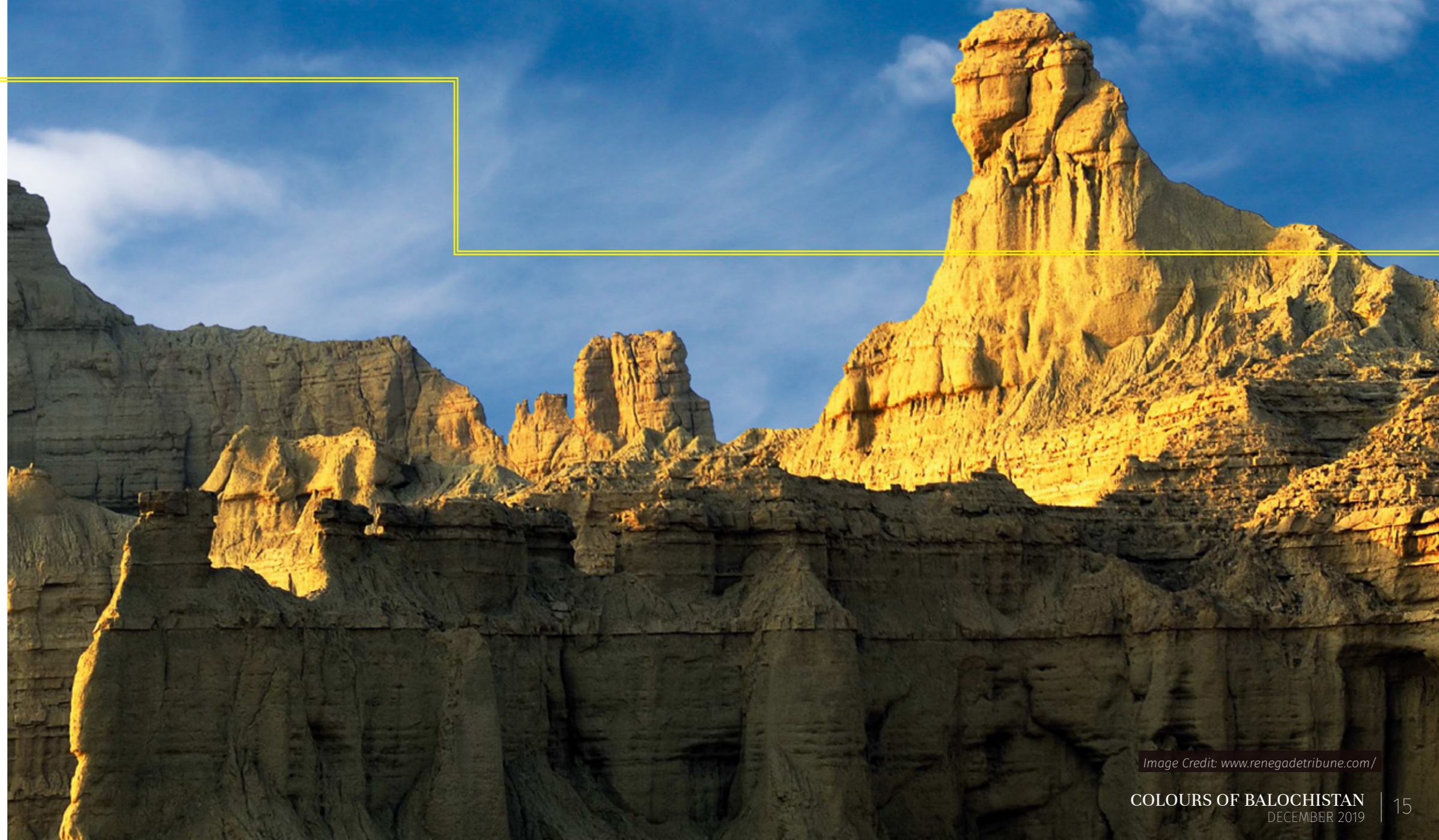


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can experience effects of different dynasties and empires this picturesque coastline was previously a part of. From the conquests and voyages of Cyrus the Great and Babylonians to Xerxes the Great and the Brahmin king Chach, this area remains a hallmark of rich historical significance. Makran was incorporated within the Abbasid as well as the Umayyad caliphate, and was also ruled by Muslim Turks. In the modern era, this area was governed by the Rind tribe and throughout the period of the British rule, Makran coast belonged to the Sultanate of Muscat.

The most well-known tribes residing in this region of gigantic mythical formations are the Mede (Fisherman), Gichki tribe credited for ruling much of the region for the past many years and the Mullazai, popularly known as 'Mullas'. Other tribes include Askani, Rind, Hoth, Puzh, Bizenjo, Jadgal, Band (Jamali), Dashti, Darzada, Wadhela, Raees, Kalmati (Hoth), Sangur, Gorgej, Umrani (Bizenjo), Langasi. Hence, this land is home to a very heterogenous population.

The two main languages spoken by the locals of Makran are Brahui and Balochi. People of this area are also known to have developed, over the period of time, their own dialect of Balochi which is referred to as the Makrani dialect.

The park where this huge anomalous rock formation exists is known as Hingol National Park. This region is home to 35 species of mammals, 65 species of reptiles and amphibians and a huge variety of birds. The park also provides a natural habitat to a famous species of wild goat i.e. Sindh Ibex. Ibex can easily be found in the steep Hinglaj and Rodani Kacho mountain ranges. Considering the diverse feline family including Sindh leopard, Jungle cat and sand cat coupled with marsh crocodile and golden monitor from the family of reptiles, this area remains a go-to destination for all the wildlife lovers.

Makran also boasts a variety of features and habitats, ranging from arid subtropical forest in the north to arid montane in the west. Large stretches of land are covered with drift sand and hence defined as coastal semi desert. Due to the diverse topography, over 250 plant species can be found in this area.

The climate is mostly dry owing to little rainfall. Average temperature in this part of the world

**This region is home to 35 species of mammals, 65 species of reptiles and amphibians and a huge variety of birds.**

remains 24.3°C and average rainfall is measured to be 856mm.

Locals of Makran are mostly involved in fishing practices which also constitute a major part of their diet. Agriculture and livestock also dominate the economy combined with mining and animal husbandry. Mining activities have been particularly common in Balochistan due to the vast mineral deposits found there.

Moreover, development of the Makran Coastal Highway not only improved the infrastructure of the coastal areas but also significantly boosted the economic activity. The region has also bore witness to an increase in hunting activities due to the development of its poor infrastructure. Hunters require licenses by the government which are obtained through the payment of a large sum of money. This essentially contributes toward the overall economy of the region.

The colossal monument, The Sphinx of Balochistan could become one of the most visited monuments in the world provided that it is preserved and regularly restored by the Archaeological department. Travelers from around the world should feast their eyes by visiting this beautiful structure. Hingol National Park, where this temple is situated itself offers great blessings of the nature in the form of a wide array of wildlife and forests. Not only this, but the neighbouring Gwadar district which has become a hub of economic activity, offers world class facilities to tourists. If developed and portrayed on the pattern of The Great Sphinx in Egypt, a huge impetus for tourism activity would be observed and Pakistan would finally be able to justify its huge tourism potential with a marked increase in the inflows of tourists.

He is pursuing BS in International Relations from the National Defence University.

**Shahmir Niazi**



“Destination Balochistan,”

# ASTOLA ISLAND

The beauty of Balochistan remained unexplored due to many complex reasons. It has the potential to become a hub of tourism as it has very diverse natural beauty. From the relics of vanished and ancient civilisations to unexplored worlds for sightseers, Balochistan has countless reasons to visit. Being one of the most striking visiting points in the province, Astola Island remains unexplored by tourists. Astola Island is an offshore island which is situated approximately 35km from the shore of Pasni, a fishing town in District Gawadar. It has the area of 6.7km<sup>2</sup> which makes it the largest island of Pakistan. It is also known as Jazira Haft Talar (Island of Seven Mountains) due to its seven small mountains. The highest mountain is 70m high above the sea. From Karachi to Pasni, it takes 7-8 hour journey and upon arrival at Pasni, tourists need to recheck all backups and get boats from locals for travelling further to Astola Island. Motorised boats are available at Pasni and it takes 4-5 hours from Pasni to the Island. A boat can carry 15 to 20 passengers. Enough fuel and backup emergency arrangements are also required to be made.

Astola Island is an offshore island which is situated approximately 35km from the shore of Pasni, a fishing town in Gawadar.

Despite all these issues, this is what an adventure is. Like other beautiful hilly and forest areas, people arrange everything by themselves and carry all basic needful things along with them. Most appropriate weather to visit Astola Island is winter (from September to May).

Pakistan is the signatory of “The Convention of Biological Diversity” (CBD) and has binding under Article 2 to manage, regulate, and designate the specific conservation objectives. Hence, Pakistan has declared the island as “Marine Protected Area” and is making efforts to protect species, biodiversity and habitats with the help of World Wildlife Fund (WWF), Pakistan, Federal Ministry of Climate Change, Forest and Wildlife Department of Balochistan and the International Union for Conservation of Nature.

Endemic life remained protected on Astola Island due to its isolation. Hence, nests of endangered

Image Credit: Ali Syed Photography

green turtles and hawksbill turtles are found on the beach. A large number of breeding water birds such as curlews, gulls, coursers, godwit and plovers also remained protected because of seclusion on the Island.

Greenery on the island is rare, as scrubs and large bushes are found but there are no trees on the island. The most important and largely existed shrub is *Prosopis Juliflora*. For tourists, it is the most disrupting information that there is no source of fresh water available on the island. Even the vegetation is dependent on soil moisture and rainfall for survival.

Throughout the day, due to tide, pattern of beach and colour of water keeps changing and the seabed visibility is 20ft. No infrastructure has been developed yet on the island. However, vestige of a lighthouse exists which was constructed in 1983 for safe passing of vessels. Later, mechanism of solar power was installed in the lighthouse. There is also a mosque dedicated to Muslim saint Khizar. The ruins of a Hindu temple of goddess Kali are

Throughout the day, due to tide, pattern of beach and colour of water keeps changing and the seabed visibility is 20ft.

also sited on the island. In winters, the island becomes a transitory camp of fishermen as they visit the island to catch oysters and lobsters but in summers, tourists do not visit due to rough weather, high tides, and off-season fishing. Visitors found every side of Astola Island to be diverse and more attractive than the other. There is no beach on southern side of the island. While snorkelling, numerous colourful fishes can be seen and this view is astonishing. Moreover, jelly fish swim around the boats as well which are not as stunning as other fishes.

With the elimination of terrorism, Pakistan is safe enough for tourists and visitors and increase in tourism can be seen effortlessly. Peace in Pakistan has brought the growth in economy and tourism. However, most of the local and foreign tourists opt the northern areas of Pakistan due to the popularity of these stunning places and easy accessibility. Furthermore, the northern areas have habitations and facilities of restaurants, basic medical treatment, food and fresh water. However,

tourist destinations in Balochistan are lacking in these facilities but this lack makes remote visiting spots like Astola Island more attractive to adventurous tourists. Visiting the Island is not only the exploration of natural beauty of Balochistan but also an opportunity to learn self-reliance and survival as an adventurer. Astola Island is the most excellent place for camping, deep sea diving, hiking, snorkelling, and fishing under water.

Balochistan welcomes all to visit and explore the hidden pearls of natural beauty. Astola Island is waiting to provide the glance of exquisiteness for those who want to experience remote, unique, beautiful and stunning landscapes. Furthermore, with the recognition of Astola Island, the number of visitors and tourists will be greater than before. The tourists are requested to keep the island neat and clean and it is also hoped that beauty of the island will not be spoiled.

The author has recently done M.Phil from National Defence University.

**Muhammad Ishaq**



Image Credit: Ali Syed Photography

“Rising Region,”

# FISHERIES SECTOR OF BALOCHISTAN

Of all the wonders that the enchanting land of Balochistan possesses, its shores opening to the mighty tides of the Arabian Sea stand as the most mesmerising site. Signifying life, the sea impounds millions of underwater minerals and resources, on which life on earth sustains. Over the years, fishing has emerged as the primary occupation of locals belonging to the areas adjacent to the 1050km long coast line. Currently, around 70% of the Baloch population is directly or indirectly dependent on the province's fisheries sector. The sector brings livelihood and food security to around 40,000 individuals annually. Contributing modestly to the national economy, fisheries sector constitutes around 2.1% of Pakistan's total agricultural production and 1% of Gross Domestic Product (GDP).

Renowned for its vast variety and large magnitude, Balochistan's fisheries sector makes up around 35% of total marine catch of Pakistan. The province's commercial catch is distributed across 38 different fish groups with sardinellas, sea cat fish, other clupeiformes, Indian mackerel, hairtail and small croaker being the most dominant ones. Together, these six fish groups make up around 40% of Balochistan's total commercial catch.

Apart from 30 minor ones, the coast homes eight major fishing stations with Gwadar and Pasni being the most significant ones. These two stations together contribute around half of Balochistan's total fish catch. Other stations include Jiwani, Pishukan, Surbandar, Ormara, Dumb and Gadani. These stations have relatively weak infrastructures and provide limited services, hindering the landing, processing and communications network of the supply chain. As per estimates, development of the underdeveloped fishing stations can double the current revenue. Currently, federal government-led initiatives are under process for the development of Gwadar Fishing Station.

The sector serves as a source of earning foreign exchange to the country. Approximately 90% of Balochistan's marine catch is exported to international markets, constituting 6% of Pakistan's total foreign exchange. Balochistan's fish catch is usually exported to Chinese, Thai, Malaysian, Sri Lankan, Middle Eastern, and Japanese markets.

As a rising industry, the fisheries sector offers a wide window of opportunity to investors, attracting



Image Credit: Zahid Shehzad

corporate interests of various business initiatives. For instance, the establishment of fiberglass boat manufacturing industry is expected to enable a sustainable and cost-effective fishing process for the fishermen and bring investment incentives to corporate sector. Lack of appropriate aquaculture facilities leads to inefficient fishing and therefore, their establishment is urgently required in order to support extensive and sustainable fishing. Also, decades of fishing and gradual depletion of resources make the establishment of fish farms and fish hatcheries indispensable. Further, to enhance the quality of catch, fish processing units and ice factories are required in the area. In addition to these immediate needs, other ancillary industries that can enable smooth functioning of the industry are also needed. All-in-all, practicing well-planned investments and reorganisation at national and provincial levels will boost Pakistan's marine economy, reap the maximum of Balochistan's fisheries and bring positive takeaways for corporate industry and local fishermen.

Currently, the federal government is responsible for overseeing large-scale and industrial fishing carried out in fishing zones II and III of the coast. Whereas, Fishing Zone-I, primarily developed for small-scale fishing comes under the control of provincial government.

Recognising the socio-economic potential of this rising sector, the Government of Balochistan (GoB) has established an especially dedicated department to this sector; Fisheries Department of Balochistan. This department seeks to develop the emerging fisheries sector as per international standards that allow legal compliances and availability of high-quality hygienic seafood. Moreover, in collaboration with International Fund for Agricultural Development (IFAD), the GoB has recently announced Gwadar-Lasbela Livelihoods Support Project (GLLSP) worth \$35.2 million. This six-year project aims at improving the livelihoods of rural fishermen of Balochistan by providing them with requisite skills, assets, services and technologies.

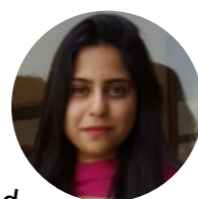
The government has also devised the Balochistan Comprehensive Development Strategy (2013-20) which dedicates special focus to the fisheries sector. As part of this plan, the GoB seeks to; a) undertake scientifically-oriented institutional reforms and initiate multi-level capacity

development programme (b) enhance women-participation by formalising their role in tasks as fish processing and packaging (c) complete the Fishermen's Training Centre at Surbandar (estimated cost Rs361 million) and operate this under an autonomous board for developing a well performing organisation (d) set up a private sector-led Balochistan Fish Harbor Authority (d) establish a private sector-led boat building yard at Gaddani (e) undertake projects for aquaculture (f) develop and implement a Credit Guarantee Scheme with collaboration of the State Bank of Pakistan to facilitate greater credit disbursement in the province (g) develop the arrangement of fish exports directly from the Gwadar to the Gulf region and other international markets.

China-Pakistan Economic Corridor, essentially being hailed as a game changer for Pakistan's economy is expected to bring impressive dividends for the fisheries sector as well. Chinese officials have announced an investment worth \$10 million in the industry for the construction of seafood plants. The move is expected to increase the market outreach of local investors. Moreover, as per the CPEC plan, alternate harbour coupled with allied facilities and other boat-building facilities are to be built on the west bay of Gwadar. Establishment of model fishermen residential village is in the pipeline as well. The plan as enunciated, not only promises facilities to local fishermen but is also a step further toward sustainable and environment-friendly fishing.

The state of Pakistan, historically remained unable to fully exploit the dividends of its marine economy. This largely hinges on the lack of sustainable infrastructural development initiatives. However, as the state now endeavours to develop this sector as per international standards, it is now destined to rise. Putting the sector on a growth trajectory based on productive and sustainable management of marine resources shall offer greater revenue generation, employment, food security, and better nutrition. Targeting high-value markets with high quality processed fish products shall add to the value of supply chain in favour of Pakistani producers.

She is working as a research assistant at the Centre for Strategic and Contemporary Research (CSCR).



**Maryam Raashed**



Image Credit: Zahid Shehzad

“Identities,”

# BUZKASHI

Buzkashi, predominantly, is a Persian word meaning goat dragging/catching. It is a game that is played in several countries of South Asia, typically famous in the countries like Pakistan, Afghanistan, Kazakhstan, and Tajikistan. The basic gist of the game is that the tribesman gallop on the back of a horse and tries to take control over a headless goat and put it in a targeted hole or around a flag, specifically to the targeted area. In buzkashi, basically two opposing teams of different tribes and ethnicities

Buzkashi is a very old game that traces its history to the indigenous people of Afghanistan who migrated to different parts of Pakistan and spread the game to different areas.

gather in a circle surrounding a headless goat and hence, both teams have to take control over the carcass and bring it into the area of scoring. The

competition seems to be easy, but it is not. This fierce game involves players that have mastered the art of buzkashi. Its returns, rewards such as money and clothing are awarded to the players.

Buzkashi is a very old game that traces its history to the indigenous people of Afghanistan who migrated to different parts of Pakistan and spread it to different areas. Buzkashi is a very famous and most lovingly played game among the Pashtun and Baloch tribesmen residing in Balochistan.

Buzkashi is a game widely played by Pashtuns, Balochs and Hazaras.

The game is known to be famous among Persian speaking Central Asians, and a small number of Uzbeks and Hazara are also fond of it. They play it near Hazara Town in Quetta. Buzkashi is more than an exhibition. It holds a unique social significance throughout Central Asia. For numerous Central

Image Credit: [www.pinterest.com](http://www.pinterest.com)

Asians residing in different parts of Pakistan, especially Balochistan, Buzkashi is not just a game. It is a lifestyle - a manner in which collaboration and correspondence are fundamental. In Balochistan, different ethnicities play it with full zeal and enthusiasm.

Different tribesmen would gallop on the back of a horse to steal opposing tribe's goat from their flock. Typically, there are two different styles of playing this game. The first one being Tudabari, also known as the traditional style and the second, Qarajay, known as the government sponsored style. Neither one of the styles have a proper standard of playing, yet the norm bars players from pulling the hair of adversaries, snatching the reins of a rival's mount or using weapons. In Tudabari, in order to score, the rider must acquire ownership of the cadaver and divert it from the beginning circle towards any path. While in Qarajay, the errand is significantly more mind boggling. The player must carry the calf around a marker, and afterward return the cadaver to the group's assigned scoring circle. The rules for this game change from country to country depending upon the region you are playing in and the ethnic group you belong to. Hence, different ethnic groups have different ways and styles of playing it. So, it is difficult to define the rules for this game, yet the basic gist of the game remains the same.

Buzkashi commonly known as the game of headless goats and horses is believed to be shared historically by the Turk and Mongol people. It has been played widely throughout Balochistan by the indigenous Pashtun and Baloch tribes. Culturally, buzkaishi holds great importance for the tribal Baloch who plays it to celebrate the richness of their culture, since decades. This South Asian game is also known to be the national game of Afghanistan where it is traced back to the times of Genghis Khan. The person who plays buzkaishi is called a chapandaz and it is believed that a chapandaz should be in his forties to be an effective buzkaishi player. This game is not for the weak. A chapandaz is professionally trained, and the horses used for this game are specially trained for more than five years. It has additionally come to as far west as Turkey and as far east as China, where horseback buzkaishi is played, just as riding yaks.

This historical game of Mughal's era is famous in many parts of Balochistan like Shujabaad, Sibi,

Loralai, and Hazara town. This game is based on power projection and aggression, hence a favourite game of the tribal Balochs and Pashtun people. Among many religious and cultural festivals celebrated in Balochistan, Buzkashi is the most famous. It is played in Balochistan sports festival yearly where it brings together different ethnic and tribal groups. It is impossible to miss a celebration where Baloch people show their valour and bravery.

The game of Buzkashi has been depicted in many of the fictional and non-fictional books. Buzkashi is the main topic of a novel Les Cavaliers (Horsemen) by French writer Joseph Kessel (1898-1979). This clearly shows how significant this game is, not only in the Central Asian countries but other parts of the world too.

More specifically, ethnicity has always been a matter of conflict for the people of Balochistan. Buzkashi is a game widely played by Pashtuns, Balochs and Hazaras. So, if this game is promoted with the belief of strengthening and uniting people by conducting inter-cultural tournaments, it can help amend the relations and bring together these culturally different people. The game is significant not only on the local level but has transnational effects. Joint buzkaishi tournaments between Pakistan and Afghanistan can help build better future relations and bring the two countries to share friendly terms of peace and harmony. In one way or another, Buzkashi can play the role for a robust and peaceful cultural interaction and can bring stability in the region.

Student of Peace and Conflict Studies at National Defence University. She belongs to Quetta, Balochistan.

**Sania Zahra**



Image Credit: [www.pinterest.ru](http://www.pinterest.ru)

Like literature, music also plays a vital part in cultures of any civilisation. Balochi music has arisen from the heart of history. It holds a unique place in Balochi folklore and like other provincial features plays a very special role in defining the culture of Balochistan altogether. For centuries, musical instruments have been used not only to entertain but also unite the society as a whole. However, the evolution of music is equally contributing to the survival of culture and its passing down to future generations through learning to play it with passion and enthusiasm.

Since ancient times, the region of Balochistan has had close commercial and cultural ties with India, whereas, simultaneously, there is a partial exposition to the Iranian culture as well. Physically and spiritually Balochi music has diverse backgrounds. However, un-intimidated by strict religious traditions among Baloch tribesmen, the musicians are treated with much respect and reverence.

Balochistan, being a patriarchal society, is mostly governed by men who participate more than women in celebrating important events. Famous Balochi instruments include sorouz, flute, tamboura, through which the restless and deep sentiments are delivered on occasions like weddings, birthdays, circumcisions, and other festivities.

Physically and spiritually Balochi music has diverse backgrounds.

Among these native instruments of Balochistan is the Balochi banjo, which is also played in the Sindh province of Pakistan, where much of the population is direct descendant of various Balochi tribes.

It is by the virtue of the preservation of tribal traditions accompanied by music that a diverse touch is provided in retaining the genuine culture for all those who are devoted to maintaining their traditional musical heritage from generation to generation.

It is the combination of different native instruments along with the Balochi banjo, through which a

“The Creative Vein,”

# BALOCHI BANJO



unique symphony can be derived, which is further made melodious with the metallic sounds and pitch played on the banjo. Every instrument has a distinct sound and calibre which can eventually be played in different tunes to create a harmonious beat fascinating the senses all over.

Generally, the Balochi banjo is about a meter long, 10-12cm wide with a sound box of a height about 5cm with varying number of strings. Usually it consists of six strings but the number of strings can be 40. The strings 1, 2, 5, and 6 are used as bordun (drone) strings and tuned to the tonic and the fifth or fourth. The middle strings 3 and 4 are tuned in unison to F and G and they are fretted and can be shortened by pressing down the metal keys. The scale is chromatic from G to A, B flat or B. The right hand plays the strings with a wooden or plastic plectrum while the left plays the keys. The banjo is played mainly as a solo instrument accompanied by dholak and tamboura. Sometimes it is combined with sorouz or sometimes the flute springs the whole orchestra of music into action.

Folk music has always played an integral role in keeping the community united and well adhered to their culture and traditions, especially during special gatherings. The soothing and relaxing melodies are mixed with the love for playing the instruments indeed.

Folk musical instruments have a special feature for generating mesmerising melodies. These compositions can give rise to timeless pieces, which add to the taste of traditional folk dances and tunes. Owing to the metallic sounds and a loud pitch produced by striking the chords, the Balochi banjo signifies a unique blend of music, which can be heard being played on particular occasions and marks the unison, pride, and passion for the love of keeping this tradition alive. An attractive symphony could be composed and orchestrated with banjo taking the lead, while other instruments following suit.

The dilemma of today's world is that folk music is slowly dying, owing to complex reasons. With the technological advancement, many breakthroughs occurred in musical world and hence, resultantly endangering folk cultures. Music without folk singers like Alam Lohar, Akhtar Chanal, Alan Faqir, Shazia Khushk etc. seems shallow and superficial. The spirit of folk music is trivial without folk instruments. It is therefore, the responsibility of

Generally, the Balochi banjo is about a meter long, 10-12cm wide with a sound box of a height about 5cm with varying number of strings.

civil society, government, and music industry to do every iota of effort in any form to revive or at least save this great heritage of our culture.

Mehr Arif is currently working at AWT. The author has recently done M. Phil in PCS from NDU.

**Mehr Arif**



“Pride of our Past ”

# JAN MUHAMMAD DASHTI



Image Credit: [www.bozdar.com](http://www.bozdar.com)

Having opened eyes in a Baloch family, Jan Muhammad Dashti, also known as Waja Dashti, is not only a name but an identity to all the tribe and the Baloch nationality. The veteran author, mettle journalist and a hardworking bureaucrat was born on October 1951 in a small village called Kunchiti Dasht, located between Gwadar and Turbat, in the southwest of

Balochistan. Waja Dashti carved his name in the history of Balochistan with his amazing writings and expressive ideas. Like the rising waves and the beautiful shores of Makran coast, the personality of Jan Muhammad Dashti adopted the same moulding framework of learning aptitude and daring attitude.

Rooted to the Dashti tribe, he comes from a family of high norms and cultural values. After completing his primary education from Government School Makran, Waja Dashti moved to Karachi for higher studies. At a very young age, he developed an Interest in journalism and got admission in Master at the University of Karachi. He graduated in 1972 and joined Pakistan's Press and Information

The veteran author, mettle journalist and a hardworking bureaucrat was born on October 1951 in a small village called Kunchiti Dasht, located between Gwadar and Turbat, in the southwest of Balochistan.

Department (PID). After some time, he left PID and cleared the examination of Central Superior Services (CSS) in 1979 and served in Balochistan as Assistant Commissioner, Deputy Commissioner and Secretary. His contributions for his people cannot be ignored.

**His first book “The Baloch Cultural Heritage” was published in 1982.**

With inclination toward writing, he wrote for the Weekly Viewpoint with the title “Sahak Baloch.” His first book “The Baloch Cultural Heritage” was published in 1982. Keen interest in writing in Balochi

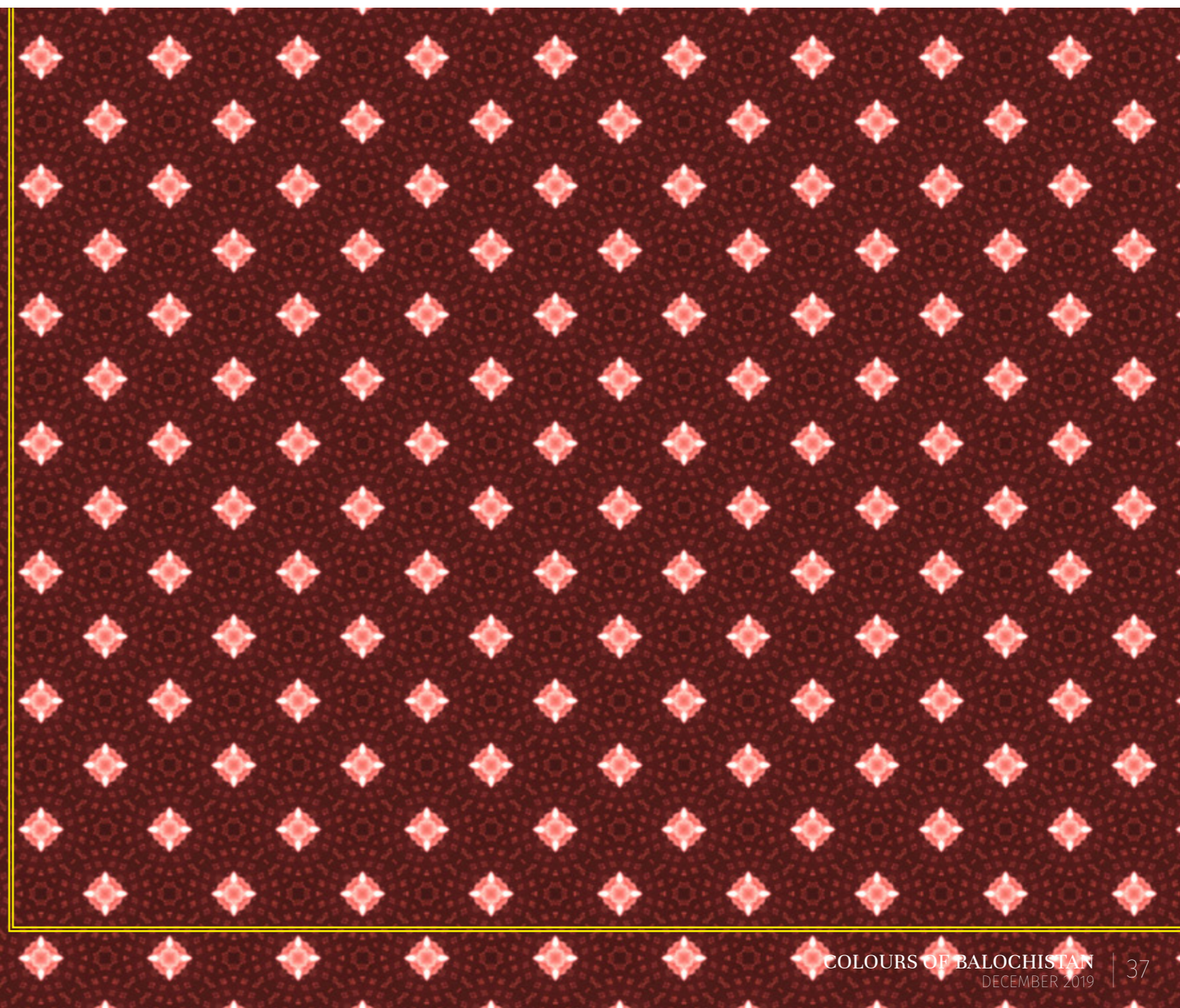
made him write “Shay Ragam.” Moreover, Waja Dashti wrote books about socio-political issues, both in English and Balochi, including various essays on different dimensions of Balochistan which have also added another feather to his cap. His book, “Shap Roch Shap” has also been recognised as one of the great pieces Balochi literature. Waja Dashti, not only in Balochi, but also made contributions in Urdu by establishing his own Urdu newspaper “Asaap” which furthered a balanced perspective on social, political, cultural, economic, and human rights issues of Balochistan. Waja by all means utilised his time to serve his people and raise voice for their rights. He also provided ample opportunities for the promotion of education for youth.

Because of the courageous and strenuous ways of Waja Dashti, some people opposed him. In a terror event, unknown gunmen attacked him on 24<sup>th</sup> February 2009. He and his driver got seriously wounded when those gunmen approached his car and opened fire on them while they were crossing Sariab road, Quetta, Balochistan. The dreadful incident of target killing could not be served with justice and the involved people are still not known. Receiving multiple bullet wounds, Waja Dashti and the driver were critically injured, yet survived. Initially, Dashti was treated at the Civil Hospital, Quetta, and was later airlifted to a hospital in Karachi. After the attack, he went abroad for his treatment where he was treated for the paralysis that befell him.

In history, he is and will be a highly respected person among the Baloch masses and a great Baloch intellectual, linguist and a retired bureaucrat of Balochistan. Waja Jan Muhammad Dashti’s life in itself is a tale of a real Baloch, in which the realities and sufferings are turned into success with clean hands. Under Mr. Dashti’s chair, the Balochi Academy attained triumph as many Baloch acknowledge.

She has done her Bachelor’s in Microbiology from BUIEMS, Quetta

**Sahar Munir**



“In Conversation With,”

# ZUBAIR MUKHTAR

An Emerging Sand Artist from Balochistan

## 1. Tell us about yourself?

By profession, I am a drawing teacher in education department of the Government of Balochistan. I used to teach drawing in a school. In fact, I got the taste for art from my elder brother, who had profound literary taste and artistic skills. Thus, to fulfil the quest for art, I attended many drawing schools in Balochistan. After completing my education, I joined the education department as a drawing teacher. I also do poetry in Balochi and Urdu languages. Besides, I have deep interests in sand art and have done many projects.

## 2. World is adopting advance technologies in artwork but you have chosen to be an artist of nature. Why?

If we keenly observe the evolution of art, its trends and patterns, then it would be fair to say that the world is moving toward nature. Indeed, technology has heavily affected art and is still affecting, but art always seeks nature. For instance, in today's art, artists are using tree's branches as colours with gum. It is basically the revival of primitive cave-art. World is slowly heading in that direction as it appears closer to nature rather than computer art. In my opinion, computer art has diminished the sublime originality of an artist. Great artists like Pablo Picasso and Leonardo da Vinci are immortal because of their original art. Since we live on the coastline, therefore, we have the opportunity to

play with sand in pursuit of art. Initially, we tried sand sculpting on muddy sand and put it on social media. We received great appreciation from all around the world which immensely encouraged us. Obviously, when an artist gets appreciation it stimulates his/her passion to come up with creative and original artwork. The values of art are originality and creativity which are the expressions of nature. Artist feels more creative and original when he/she relates his or her artwork with nature. Perhaps, because of these values, I preferred natural artwork over the use of technology in artwork.

## 3. How sand art is different from other genres of art?

Art has many types. Sand art is totally different from canvas art. Sand art means turning sand into artistic form. Sand brushing, sand-painting and sand-sculpting are the major types of sand art. The work we are doing is called sand sculpture art. We made 3D sand art which earned us great recognition.

## 4. What are the dominant features or ingredients of sand art?

There are two basic ingredients of sand art - water and sand grains. When sand grains become watery the sand becomes adhesive like glue and takes shape accordingly. Sand having silt, dirt and clay





is considered good sand for sculpting. In Balochi, we call it *Raig Saach*. *Raig* means sand while *Saach* means creation.

## 5. Is sand art a creation of a single artist or is it a team work?

Sand art is basically a team work under the supervision of an artist. Artist comes up with a unique idea of art and then he gathers his team for further tasks. It should be remembered that it takes three to five hours to complete one artwork because after specific time, sand begins to dry and loses its adhesiveness due to air pressure. Therefore, sand art is a time sensitive art form, which demands teamwork led by an artist. Generally, I complete the most complex part

of sand art in short time and rest of the part is completed by my students or team members. After completion, the exhibition of sand art starts, which usually remains for about three hours. After, three to four hours it starts to lose its shape.

## 6. What are the major difficulties in this type of art form?

This kind of art needs patronage in terms of finance, exhibition and projection domestically and globally. The dilemma is our artisans are not getting these things. This is not about me rather about every artist. For instance, every angle needs a different tool in the making of sand sculpture art. We do not have tools for this art and usually make our own tools by '*jugaar*'. As far as exhibition is

concerned, this is the most important thing for any artist as it generates bread and butter and also earns you recognition. Sadly, we cannot organise exhibitions due to lack of resources. We expect from the government and art loving people that we should be sent to the international sand art competitions so that the sand art of Balochistan gets proper projection.

## 7. Who is your source of inspiration in the world of art?

My source of inspiration in the field of art is Pablo Picasso and Da Vinci.

## 8. What are the future-projects of your artwork?

I have three major future projects of sand art:

- Collage Sand Art
- 4D Sand Art
- Storytelling through Sand Art

## 9. What is your message to young artists?

In my opinion, the identity of a nation is its artists. Therefore, my message to young artists is that love, respect, hope creativity and originality should be the guiding principles of your artwork.

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**参议院主席 萨迪克·桑吉拉尼**

世界上没有哪个地区或社会不是以发展为中心的。蒙神恩宠，俾路支斯坦省不仅基础设施建设前景良好，其社会经济的提升也潜力卓绝。为使俾路支斯坦省的商业活动与自身建设蓬勃开展，将该省风采充分展现给国内外各个地区是势在必行的。战略与当代研究中心团队为这一崇高事业不懈奋斗，理应得到热烈的掌声。

**参议院主席 萨迪克·桑吉拉尼**

近来俾路支斯坦省的经济现状为它带来了更多方面的发展机遇。该省丰富的资源与独一无二的地缘经济定位曾因动荡的政治局势蒙上阴影，但现在看来，繁荣的时代即将来临。因此更需要充分展现俾路支斯坦省的资源与地缘优势，以加强该省与国家和世界的联系。在这一方面，战略与当代研究中心可谓成绩斐然。

**参议院主席 萨迪克·桑吉拉尼**

俾路支斯坦省之于巴基斯坦国家发展进步的重要性达到了史无前例的程度。对俾路支文化与历史的适当描绘将打开许多新的机会之门。这将为俾路支斯坦的人们赢得外界的认可与赞美，也将克服重重困难，加强该地区的贸易和商业联系。战略与当代研究中心是为这项事业付出真诚努力的众多机构之一。我衷心祝贺中心出版第七期《多彩俾路支》杂志。

# 赞助人寄语



莫克兰沿海高速公路全长653公里，沿着阿拉伯海沿岸地区不断延伸，一直通向中巴经济走廊的枢纽瓜达尔港。除了这条美丽的大道外，还有一处岩石景观，也被认为是最珍贵的建筑瑰宝之一：一座巨大的、岩石雕刻而成的建筑群——“俾路支斯坦省的斯芬克斯”。该斯芬克斯神庙建筑群被认为是数千年前建造的。传说斯芬克斯是一种有着人的脑袋和狮子身体的神话生物，时至今日仍然是力量与智慧的象征。关于它，最著名的传说便是“斯芬克斯谜题”了。而在古埃及，斯芬克斯也被认为是精神的守护者，代表着政治权力和财富。

仔细观察俾路支斯坦省的斯芬克斯石像，你会发现它原本是用来保护附近类似神庙的建筑的。建筑群的边界筑有许多石柱，随着时间的推移，这些雕刻石柱虽然已经被严重腐蚀，但依然清晰可辨。神庙的主入口附近有大量堆积的沉淀物，以及一些雕刻的建筑结构（附属于神殿）；附属神殿位

该斯芬克斯神庙建筑群被认为是数千年前建造的。

于神庙的左侧高地。神庙门外的塔楼上也雕刻着特殊的守门天形象。神庙周围有许多庙门环绕，这与南印度寺庙的结构十分相似。

这座神圣建筑所在的莫克兰地区曾是一个独立的君主国家，由吉赫奇·俾路支家族的萨达尔（Sardar，意为首领）们建立。古代，这片沿海地带是波斯帝国和马其顿帝国版图的一部分，这里也是亚历山大大帝从印度撤军的地点。

当人们参观这片未经探索的壮丽大地时，他们可以体验到不同王朝与帝国残留的余韵，这片风景如画的海岸线也曾是这些王朝与帝国的一部分。居鲁士大帝、巴比伦人、薛西斯大帝和婆罗门国王沙什都曾到达和征服过这里，此地的历史意义不言而喻。莫克兰曾被并入阿拔斯王朝和倭马亚王朝，也曾被穆斯林土耳其人统治。现代，这个地区曾受林德部落管辖；在英国统治时期，莫克兰海岸属于马斯喀特苏丹国辖域。

居住在这一不可思议的奇特地区的最著名的部落是渔夫部落（Mede，意为渔夫）、吉赫奇部落和穆拉扎伊部落。吉赫奇部落被认为在过去的许多年中统治了莫克兰大部分地区，穆拉扎伊部落通常也被称为穆拉部落。其他部落包括阿斯卡尼、林德、霍斯、普兹赫、俾真约、亚德加尔、邦德（贾马里）、达什提、达尔扎达、瓦德合拉、拉伊斯、卡尔玛提（霍斯）、萨古尔、乔格吉、乌姆拉尼（俾真约）、兰加斯（兰加）等。因此，这片土地是

“古人与今者 古人与今者，”

# 莫克兰的斯芬克斯沿海高速公路

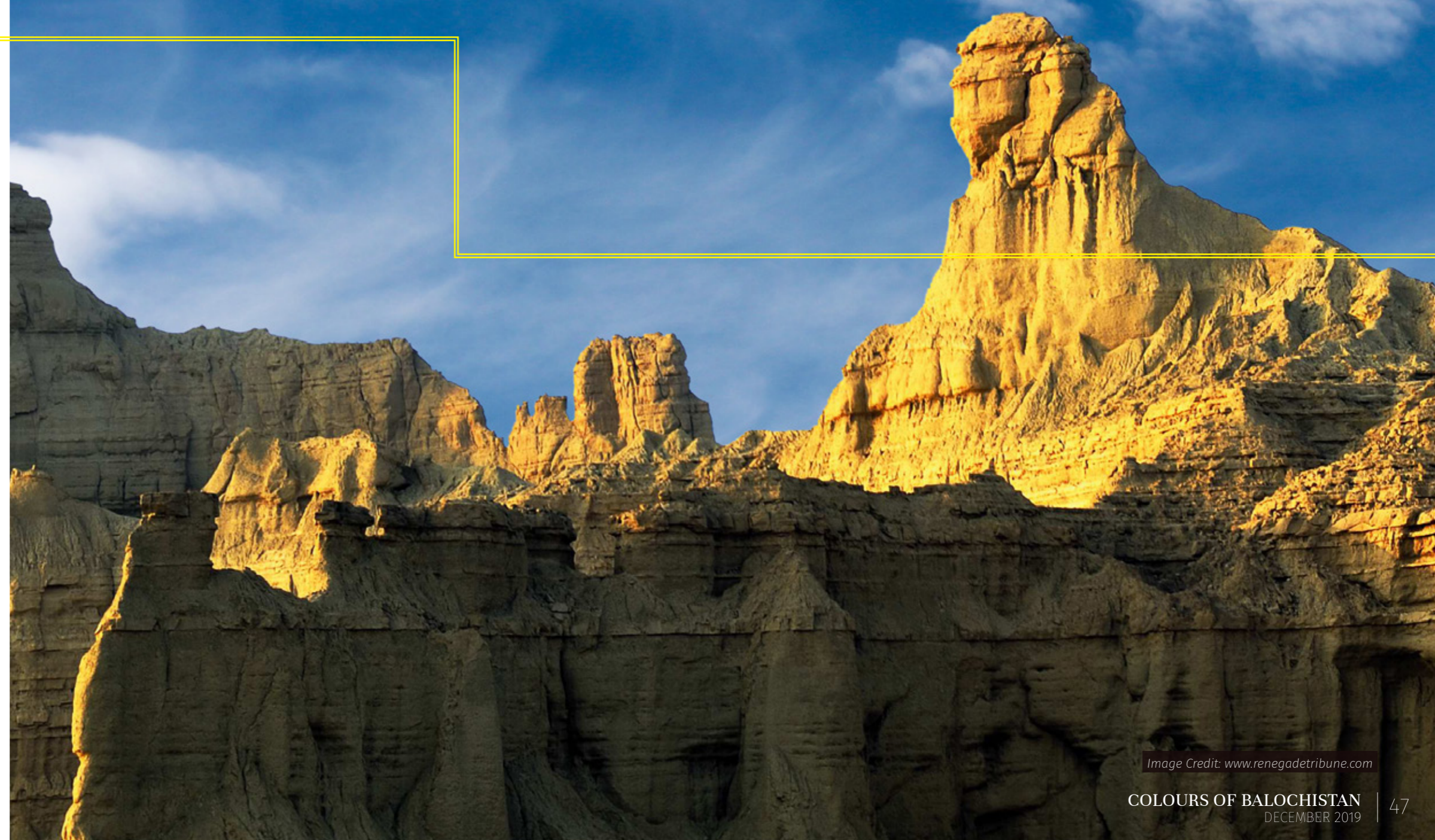


Image Credit: [www.renegadetribune.com](http://www.renegadetribune.com)



由于地形多样，有250多种植物在此生长。

羊——信德山羊的自然栖息地。在陡峭的信格拉基山脉和罗达尼卡丘山上，很容易找到这种山羊。这里有着各种各样的猫科动物，包括信德豹、丛林猫和沙猫，爬行动物有沼泽鳄鱼和黄金巨蜥，对于野生动物爱好者们而言，这里可谓是必去景点。

莫克兰地貌多样，生态栖息地种类繁多，北部有干旱的亚热带森林，西部有干旱山地森林。沿海半沙漠地区地貌得名于被流沙覆盖的大片土地。由于地形多样，有250多种植物在此生长。

该地降雨稀少，这导致气候总体上较干燥。这里的平均气温为24.3℃，平均降雨量为856毫米。

莫克兰当地居民大多从事捕鱼活动，其饮食构成也以渔获为主。农牧业与矿业共同主导该地经济。由于俾路支斯坦省有大量矿产资源被发现，所以这里采矿活动十分普遍。

莫克兰沿海高速公路的开发不仅完善了沿海地区的基础设施，而且极大推动了经济活动繁荣发展。基础设施的完善也使这里的狩猎活动有所增加。进行狩猎活动需要政府颁发的执照，猎人们往往会为此支付一定的钱款，这本质上也是对该地区整体经济的一种支持。

俾路支斯坦省的斯芬克斯石像如同一个巨大的纪念碑，如果经考古部门定期维护修复的话，它一定将成为世界上最受欢迎的纪念碑之一。世界各地的游客若来此地参观这座美丽的建筑，一定会大饱眼福。神庙所在的信格尔国家公园有着各种各样的野生动物和森林，自然气息浓厚。不仅如此，临近的瓜达尔地区已经成为经济活动的中心，为游客提供国际化的设施。如果仿照埃及狮身人面像的模式运营宣传，旅游活动的巨大推力便会被激发出来，游客的流入将显著增加，而巴基斯坦旅游业发展的巨大潜力也将被开发出来。

这里是35种哺乳动物、65种爬行动物与两栖动物，以及大量鸟类的家园。

多元部族的，不同部落民族的人们都在此安家。

莫克兰当地人主要使用布拉灰语和俾路支语进行交流。时间流逝，这里的人们也发展出自己的俾路支方言，即马克拉尼语。

信格尔国家公园有着大面积的不规则岩层，这里是35种哺乳动物、65种爬行动物与两栖动物，以及大量鸟类的家园。公园还是一种著名的野生山

Image Credit: www.tresbohemes.com

沙哈米尔·尼阿兹就读于国防大学，正在攻读国际关系学士学位。



沙哈米尔·尼阿兹

译：单靖涵 | 校：修光敏

“俾路支斯坦省胜地”

# 阿斯托拉岛

由于很多复杂的原因，俾路支斯坦省的美丽还没有得到探索。俾路支斯坦省多样化的自然美景让它有潜力成为一个旅游中心。从消失的古老文明遗迹，到游客没有探索过的世界，俾路支斯坦省有着吸引游客的无数理由。作为俾路支斯坦省最引人注目的旅游景点之一，阿斯托拉岛至今还没有被游客探索。阿斯托拉岛是一座近海岛屿，距离瓜达尔的渔镇伯斯尼的海岸大约35公里。它的面积有6.7平方公里，是巴基斯坦最大的岛屿。它也被称为Jazira Haft Talar(七山之岛)，因为岛上有七座小山，最高的那座山海拔为70米。从卡拉奇到伯斯尼需要7-8个小时的旅程，到达伯斯尼以后，游客需要再次检查所有的物品，然后从当地人那里获得船只前往阿斯托拉岛。伯斯尼有机动船，机动船从伯斯尼驶往阿斯托拉岛需要4-5个小时。一艘船可载15至20名乘客。另外还需要准备好足够的燃料并做好后备应急的安排。

尽管有这些问题，但这就是冒险。就像在其他美丽的山区和森林中一样，人们自己安排一切，并随身携带在这里所需要的一切基本物品。游览阿斯托拉岛的最适宜时间是冬季（从九月到次年五月）。

巴基斯坦是《生物多样性公约》的签署国，根据公约第二条，巴基斯坦有义务管理、规范和指定特定的保护目标。因此，巴基斯坦已宣布阿斯托拉岛为“海洋保护区”，并在世界野生动物基金会、巴基斯坦联邦气候变化部、俾路支斯坦省森林和野生动物局和世界自然保护联盟的帮助下，努力保护物种、生物多样性以及生物栖息地。

由于阿斯托拉岛与世隔绝，岛上的地方性生物得到了保护。因此，在海滩上能发现濒危绿海龟和玳瑁的巢穴。大量处在繁殖期的水鸟，如杓鹬、海鸥、乳色走鸨、膝鸨、鸨等，也因为岛屿的隔绝状态而得到了保护。

岛上的绿色植物比较少见，这里有灌木和大灌木，但没有树木。最重要的、也是最主要的灌木是牧豆树。对于游客来说，最令人头疼的信息是岛上没有淡水源。甚至植物也要依赖于土壤水分和降雨来维持生存。

一天中，由于潮汐的影响，海滩的形状与海水的颜色会不断变化，海底的可见距离为20英尺。岛上还没有建设任何基础设施。但1983年为了船只

阿斯托拉岛是一座近海岛屿，距离瓜达尔的渔镇伯斯尼的海岸大约35公里。

Image Credit: Ali Syed Photography

安全通行而建造的灯塔依然存在。后来，灯塔上安装了太阳能发电装置。这里还有一座清真寺，专门供奉穆斯林圣人黑德尔。岛上还有一座印度教的迦梨女神庙的遗迹。冬天，渔民们会来岛上捕捞牡蛎和龙虾，这里就成了他们暂时的营地，但在夏天，由于恶劣的天气、满潮，捕鱼进入淡季，游客们就不会上岛。上岛的游客会发现阿斯托拉岛的每一处风景都各不相同，而且比其他地方更有吸引力。岛的南面没有海滩。潜水时可以看到许多五颜六色的鱼，这一景象令人十分惊讶。此外，水母也会在小船周围游动，它们倒没有像其他鱼类那样令人震撼。

随着恐怖主义的消灭，巴基斯坦现在对游客和观光者来说已经足够安全，旅游业的增长也十分明显。巴基斯坦的和平已经带来了经济和旅游业的发展。然而，大多数当地和国外的游客选择的是巴基斯坦的北部地区，因为北部地区那些富有魅力的地方很受欢迎，并且容易到达。北部地区有着可居

一天中，由于潮汐的影响，海滩的形状与海水的颜色会不断变化，海底的可见距离为20英尺。

住的场所，以及餐厅、基本医疗、食物和淡水的设施。而俾路支斯坦省的旅游目的地缺乏这些设施，但这种不足也使得阿斯托拉岛这样的偏远景点对于热爱冒险的游客来说更加具有吸引力。游览阿斯托拉岛不仅是对俾路支斯坦省自然美景的探索，而且也是一个作为冒险者学习自力更生和生存的机会。阿斯托拉岛是最适合露营、深海潜水、徒步旅行、浮潜和水下钓鱼的地方。

俾路支斯坦省欢迎所有人前来参观和探索隐藏在其自然美景之中的这颗珍珠。阿斯托拉岛正等待着为那些想要感受遥远、独特、美丽而震撼之景的人们呈上极致而美丽的一瞥。此外，随着人们对阿斯托拉岛的认可，游客和观光者的数量将会比从前更多。这就要求游客们要保持岛上的整洁与干净，也希望阿斯托拉岛上的美景不会遭到破坏。

作者最近在巴基斯坦国防大学完成了硕士学位。



穆罕默德·伊斯哈格

译：房美辛 | 校：修光敏



Image Credit: Ali Syed Photography

“新兴之地”

# 俾路支斯坦省 渔业部门

俾路支斯坦省这片迷人的土地上有着诸多奇迹般的壮丽景致，其中最引人注目的可谓那片面朝阿拉伯海、饱经巨浪潮汐冲舐的海岸线。海洋蕴藏着数百万计的水下矿产与资源，是生命的象征，地球上的生物赖以生存。多年来，在长达1050公里的海岸线的附近地区，捕鱼已成为当地居民的主要职业。目前，约有70%的俾路支斯坦省人口生产生活直接或间接地依赖于该省的渔业部门，该部门每年为约4万人提供就业机会和食物保障。渔业部门对国家经济的贡献不大，约占巴基斯坦农业总产值的2.1%，占国内生产总值的1%。

俾路支斯坦省渔产以海产品种类繁多、规模巨大而闻名，其渔业部门的捕捞量约占巴基斯坦海洋捕捞总量的35%。该省的商业捕捞涉及38个不同的鱼类种群，最主要的是沙丁鱼、海猫鱼、鲱鱼、印度鲭鱼、带鱼和小黄花鱼。这六种鱼类合占俾路支斯坦省全部商业捕捞量的40%。

目前，约有70%的俾路支斯坦省人口生产生活直接或间接地依赖于该省的渔业部门，

海岸上有8个主要渔站、30个较小渔站，其中瓜达尔和帕斯尼是最重要的渔站，两者的捕捞量加起来占俾路支斯坦省全省的一半。其他的渔站包括基瓦尼、皮舒坎、苏尔班达、奥马拉、邓布和加达尼。这些渔站的基础设施相对薄弱，服务也有限，这十分不利于供应链进行铺设、处理和通信网络架设。据估计，对不发达渔站的开发可使目前收益增加一倍。目前，联邦政府领导的开发瓜达尔渔站的计划正在进行当中。

渔业部门是国家赚取外汇的来源。俾路支斯坦省有大约90%的海产品出口到国际市场，占巴基斯坦总外汇的6%。俾路支斯坦省的渔获通常出口到中国、泰国、马来西亚、斯里兰卡、中东和日本市场。

渔业作为一个新兴的行业，为投资者们敞开机遇的大门，也吸引了众多企业的兴趣。举例来说，对渔民而言，发展玻璃钢船制造业将使其生产活动更轻松划算；另一方面也能为公司经济部门带来投资激励。由于缺乏合适的水产养殖设备，渔业生产效率低下，因此为支持大量可持续运作的渔业生产，铺设这些设备可谓是当下的紧要任务。另外，该地经过几十年的捕捞活动，资源逐渐耗竭，这也使得养鱼场和鱼种场的建设必不可少。进一步说，为提高渔获物的质量，该地区也需要建设鱼类加工厂和制冰厂。除这些紧迫的需求外，还需要能够使这些工业生产顺利运作的其他辅助工业。总

Image Credit: Zahid Shehzad

## 中国政府宣布进行一项价值1000万美元的产业投资，用于建设海鲜工厂。

而言之，在国家和省级精心规划的投资与重组推动下，巴基斯坦的海洋经济将得到蓬勃发展，使俾路支斯坦省渔业收益最大化，也同时为企业和当地渔民带来积极收益。

目前，联邦政府负责监督沿海第二渔区和第三渔区的大规模工业捕捞活动，主要为小规模捕鱼而开发的第一渔区则由省政府控制。

认识到这一新兴行业可能带来的社会经济效益，俾路支斯坦省政府特别成立了一个部门，即俾路支斯坦省渔业部门，专门负责这一行业。该部门致力于按国际标准发展新兴渔业，确保符合法律规定，并提供优质卫生的海鲜产品。此外，政府与国际农业发展基金合作，宣布开展价值3520万美元的瓜达尔-拉斯贝拉民生支助项目。这个为期六年的项目旨在通过向俾路支斯坦省农村渔民提供必要的技能培训、资源、服务和技术，以提高他们的生活质量。

政府还制定了《俾路支斯坦省综合发展战略（2013-2020）》，其中特别关注了渔业部门。计划中，俾路支斯坦省政府决定：一，推进科学体制改革，启动多层次能力建设计划；二，鼓励妇女参与生产，正规化妇女在鱼类加工与包装等工作；三，建设完成苏尔班达的渔民培训中心（预算为3.61亿卢比），并设立自治委员会进行对其进行管理组织；四，设置私营的俾路支斯坦省渔港管理局；五，在加达尼设立私营造船厂；六，开发水产养殖项目；七，同巴基斯坦国家银行合作，制定推行一项信贷担保计划，为该省信贷支付提供便利；八，制定从瓜达尔港想海湾地区与其他国际市场直接出口海产的计划。

中巴经济走廊被誉为巴基斯坦经济的游戏规则革新者，预计也将为渔业部门带来可观的红利。中国政府宣布进行一项价值1000万美元的产业投资，用于建设海鲜工厂。此举将扩大本地投资者的市场范围。此外，根据中巴经济走廊计划，瓜达尔西湾将建造替代港以及相关设施和其他造船设施。示范渔民村的建设也正在进行中，该计划不仅承诺为当地渔民提供必要设施，而且也推动可持续和环境友好型海洋捕捞进一步发展。

历史上，巴基斯坦一直无法充分利用其海洋经济的红利。这很大程度上是源于缺乏可持续的基础设施发展方案。而现在，由于国家正努力按照国际标准发展渔业，渔业生产未来可期。推动渔业生

产走上以多产与海洋资源可持续管理为基础的增长轨道，将带来更高的收益、提供就业、保障粮食供应和质量。以高质量的加工鱼类产品为目标的高价值市场将提高供应链的价值，使巴基斯坦生产商从中受益。



玛亚姆·拉谢德目前在战略与当代研究中心担任研究助理一职。



玛亚姆·拉谢德

译：单靖涵 | 校：修光敏

Image Credit: Zahid Shehzad

“身份”

# 马背叼羊

布兹卡谢（Buzkashi，中文名为马背叼羊）主要是一个波斯语的单词，意为拽羊或抓羊。这是一个在亚洲的几个国家中流行的比赛，特别是在巴基斯坦、阿富汗、哈萨克斯坦和塔吉克斯坦等这些国家中十分有名。这个比赛的基本要点是部落成员骑在马背上疾驰，试图去控制一只无头山羊并把它扔进作为目标的洞中，或围绕着一面旗帜的区域中。在马背叼羊的比赛中，两支来自不同部落和民族的对立团队围绕着一只无头山羊形成一个圆圈，因此，两支队伍都必须控制这头山羊的尸体，并将其带入得分区域。这一竞争看起来很容易，但事实并非如此。这场激烈的比赛囊括了精通马背叼羊艺术的选手。马背叼羊的回报与奖励，如金钱和衣服都是给予这些选手的。

马背叼羊是一个非常古老的游戏，其历史可

马背叼羊是一个非常古老的游戏，其历史可以追溯到阿富汗的土著人民，他们迁移到巴基斯坦的不同地区，也将这个游戏传播到了不同的地区。

以追溯到阿富汗的土著人民，他们迁移到巴基斯坦的不同地区，也将这个游戏传播到了不同的地区。在俾路支斯坦省的普什图族与俾路支族的部落成员中，马背叼羊是一种十分有名且最受欢迎的游戏。这项运动在讲波斯语的中亚人和一小部分乌兹别克人与哈扎拉人中也很有名。他们在奎达的哈扎拉镇附近进行比赛。马背叼羊不仅仅是一场表演。它在

整个中亚地区具有独特的社会意义。对于居住在巴基斯坦不同地区，尤其是俾路支斯坦省的众多中亚人来说，马背叼羊不仅仅是一种游戏。它是一种生活方式——一种以合作与协调为根本的方式。在俾路支斯坦省，不同民族的人都带着极大的热情参与到这个游戏中来。

不同部落的成员骑在马背上奔驰，从对方部落的队伍中夺取他们的山羊。通常来说，这个比赛的玩法有两种不同的方式。第一种是图达巴里（Tudabari），也被称为传统方式；第二种是卡拉贾伊（Qarajay），也被称为是政府倡导的方式。这两种方式都没有一个特定的比赛标准，但它们的规则都禁止选手拉扯对手的头发，强抢对手坐骑的缰绳，或使用武器。在图达巴里中，为了得分，骑手必须获得对羊尸的控制权，然后带着它从起跑的

马背叼羊是普什图人、俾路支人和哈扎拉人都广泛流行的游戏。

那个圈向任何方向离开（骑手必须远离其他骑手）。而在卡拉贾伊中，任务显然更加难以想象。选手必须带着羊尸绕过一个标记物，然后再把尸体放回团队指定的得分圈。这个比赛的规则因国而异，主要取决于你所在的地区和你所属的民族。因此，不同的族群有不同的比赛方式和风格。所以，虽然很难明确界定马背叼羊的规则，但比赛的基本要点是一样的。

Image Credit: www.pinterest.com

马背叼羊通常被称为无头山羊与马的比赛，被认为同时存在于土耳其人和蒙古人的历史之中。这个游戏已经在俾路支斯坦省当地的普什图和俾路支部落间广泛流行了。从文化上讲，马背叼羊对于部落里的俾路支人来说十分重要，因为他们通过进行马背叼羊来庆祝他们丰富的文化。这个南亚的游戏也被称为阿富汗的民族游戏，在阿富汗，马背叼羊的比赛可以追溯到成吉思汗的时代。马背叼羊的选手被称为查潘达斯（chapandaz），人们相信一位查潘达斯要在他四十岁时才能成为一位精湛的马背叼羊选手。这个比赛不是弱者可以参与的。一名查潘达斯要经过专业的训练，参与比赛的马匹也要经过五年以上的特殊饲养。此外，马背叼羊还向西发展到了土耳其，向东发展到了中国，在那里人们骑着马进行的马背叼羊比赛就像在骑牦牛一样。

这个莫卧儿时代的、历史上的游戏在俾路支斯坦省的很多地方都很有名，比如舒贾阿巴德、锡比、洛拉莱和哈扎拉镇。这是一个基于力量投射和进攻的比赛，因此成为了俾路支和普什图部落人民最喜爱的比赛。在俾路支斯坦省的许多宗教和文化节日中，马背叼羊是最为著名的。它每年都在俾路支斯坦省体育节期间举行，汇聚了不同的民族和部落群体。这是不可能错过的一场庆祝活动，在这里俾路支人会展示他们的勇猛与勇气。

马背叼羊在许多虚构和非虚构的书书中都有描述。马背叼羊是法国作家约瑟夫·凯赛尔（1898-1979）的小说《骑士》的主题。这清楚地表明了这一游戏的重要性，不仅仅是在中亚国家，在世界上的其他地区也是如此。

更具体地，对于俾路支斯坦省的人民来说，民族一直是一个冲突问题。马背叼羊是普什图人、俾路支人和哈扎拉人都广泛流行的游戏。所以，如果带着加强和团结人民的信念，通过举办跨文化的比赛来促进马背叼羊的发展，这将有助于改善这种关系，使这些拥有不同文化的人们走到一起。这一游戏的重要意义不仅在于地方层面，还在于它拥有的跨国影响。巴基斯坦和阿富汗联合举办的马背叼羊比赛有助于建立更好的未来关系，促使两国共享和平与和谐的友好关系。无论如何，马背叼羊都能够在强劲与和平的文化互动中发挥作用，并能够为这一地区带来稳定。

巴基斯坦国防大学和平与冲突研究专业的学生。她来自俾路支斯坦省奎达市。



萨尼亚·扎赫

译：房美辛 | 校：房美辛



Image Credit: [www.pinterest.ru](http://www.pinterest.ru)

与文学一样，音乐在任何文明的文化中都扮演着重要的角色。俾路支音乐起源于历史的中心。它在俾路支民俗中占有独特的地位，与其他省的特色一样，它在界定俾路支斯坦省的文化中发挥着非常特殊的作用。几个世纪以来，乐器不仅被用来娱乐，而且也被用来团结整个社会。然而，通过学会带着激情与热情去演奏音乐，音乐的演变也同样有助于文化的生存与传承。

自古以来，俾路支斯坦地区就与印度有着密切的商业和文化联系，但与此同时，俾路支斯坦地区也吸收了部分伊朗文化。俾路支音乐在物质和精神层面上都有着多样化的背景。但是，俾路支音乐家们没有受到俾路支部落中严格的宗教传统的胁迫，他们受到了极大地尊重和崇敬。

俾路支斯坦省是一个父权社会，主要由男性统治，他们比女性要更多地参与重大事件的庆祝活动。著名的俾路支乐器包括苏罗兹琴、长笛、坦布拉琴等。在婚礼、生日、割礼及其他庆祝活动中，躁动和激动的心情就是通过这些乐器来表达的。

俾路支班卓琴也属于俾路支斯坦省的原生乐器，它还在巴基斯坦信德省流行，那里的很多人都是各个俾路支部落的直系后裔。

正是由于音乐伴随着部落传统一同得以保存，才为那些致力于将传统音乐遗产世代相传的人在保留真正文化时提供了一种多样化的演奏方式。

来源：《印度河蓝调》（*Indus Blues*，一部叙述了巴基斯坦正在消失的乐器的电影）

这种方式是将不同的原声乐器与俾路支班卓琴结合在一起，借此可以演奏出独特的交响乐，然后再用班卓琴演奏出金属般的声音和音调，使之更加悦耳动听。每一种乐器都有其独特的声音和音质，可以用不同的音调演奏，最终创造出一种和谐的节奏，让所有感官都为之着迷。

一般来说，俾路支班卓琴长约1米，宽10至12厘米，音箱高约5厘米，琴弦数目不等。通常班卓琴有6根弦，但弦的数目也可以是40根。琴弦1、2、5、6用作低音琴弦，调音为主音和第五或第

俾路支音乐在物质和精神层面上都有着多样化的背景。

“创意之脉”

# 俾路支班卓琴



四音。中间的琴弦3与4调成F与G，它们是分格的，可以通过按下金属键缩短。从G到A、降B或B为半音阶。右手用木制或塑料制的拨子弹奏琴弦，左手则弹奏琴键。班卓琴主要是作为独奏乐器演奏，伴以多喝拉手鼓和坦布拉琴。有时它与苏罗兹琴相结合，有时是笛声使整个管弦乐队活跃起来。

民间音乐一直在使社区保持团结一致，并始终坚持自身文化和传统的方面发挥着不可或缺的作用，特别是在特殊的聚会期间。舒缓而轻松的旋律确实实地与对演奏这些乐器的热爱交织在一起。

一般来说，俾路支班卓琴长约1米，宽10至12厘米，音箱高约5厘米，琴弦数目不等。

民间乐器有一个特性是产生迷人的乐曲。这些作品中可以产生永恒的艺术，为传统的民间舞蹈与歌曲增色。归功于拨弄和弦而产生的金属般的声音与响亮的音调，俾路支班卓琴代表了一种独特的音乐融合方式，可以在特定的场合听到这种和谐的音乐，它标志着团结、自豪以及对保持这一传统的热爱与激情。以班卓琴为首，其他乐器紧随其后，就可以谱写和演奏出一曲迷人的交响乐。

由于复杂的原因，当今世界正面临着民间音乐慢慢消亡的困境。随着科技的进步，音乐领域出现了许多突破性的进步，以是作为结果却危及到了民间文化。没有诸如阿拉姆·洛哈尔、阿克塔·查纳尔、艾伦·法基尔、沙齐亚·胡斯克等这些民间歌手的音乐，就会显得肤浅而表面。而没有民间乐器，民间音乐的精神本质也就无关紧要。因此，公民社会、政府和音乐产业有责任尽一切努力、以任何形式复兴，或至少保存我们文化的这一伟大遗产。

梅尔·阿里夫现在在巴基斯坦军队福利基金（阿斯卡利集团公司）工作。



梅尔·阿里夫

译：房美辛 | 校：修光敏



“以我们的过去为傲”

# 简·穆罕默德·达什蒂

简·穆罕默德·达什蒂，也被称为瓦贾·达什蒂，出生在一个俾路支族的家庭里，不仅仅是一个名字，也是所有部落和俾路支民族的身份标识。瓦贾·达什蒂是一位资深作家，一名勇敢的记者，同时也是一位勤勉实干的政府官员。他于1951年10月

出生在一个名叫昆恰蒂达什特的小村庄，这个村庄位于俾路支斯坦省西南部，坐落在瓜达尔和图尔伯德之间。瓦贾·达什蒂以其出色的作品和表达的思想在俾路支斯坦的历史上留下了自己的名字。简·穆罕默德·达什蒂的个性与汹涌的海浪和美丽的莫

克兰海岸一样拥有同样的塑造框架，他既有学习天赋，又有勇敢而大胆的人生态度。

他来自一个扎根于达什蒂部落的、具有高度规范和文化价值观的家庭。在莫克兰公立学校完成

初等教育以后，瓦贾·达什蒂前往卡拉奇接受更高的教育。在他很小的时候，他就对新闻业产生了兴趣，并获得了卡拉奇大学的硕士学位。他毕业于1972年，然后加入了巴基斯坦新闻信息局。一段时间以后，他离开了新闻信息局，并在1979年通过了



Image Credit: [www.bozdar.com](http://www.bozdar.com)

## 他的第一本书《俾路支文化遗产》(The Baloch Cultural Heritage)在1982年出版。

中央高级公务员考试，先后在俾路支斯坦省担任了助理专员、副专员和秘书的职位。他对人民有着不可忽视的贡献。

带着对写作的兴趣，他以“萨哈克·俾路支”的笔名为《每周观点》撰稿。他的第一本书《俾路支文化遗产》(The Baloch Cultural Heritage)在1982年出版。对俾路支语的浓厚兴趣又使他开始以“沙伊·拉格姆”的笔名写作。此外，瓦贾·达什蒂还用英语和俾路支语两种语言撰写了关于社会政

治问题的书籍，其中包括关于俾路支斯坦省不同方面的各种文章，这些文章也为他增添了荣誉。他的著作《Shap Roch Shap》也被认为是俾路支文学的伟大作品之一。除了俾路支语，瓦贾·达什蒂还用乌尔都语写作，他创办了他自己的乌尔都语报纸《Assap》，这份报纸促进社会形成了一种对俾路支斯坦省社会、政治、文化、经济和人权问题的平衡态度。瓦贾想尽一切办法利用他的时间为他的人民服务，为他们的权利发声。他还为促进青年人接受教育提供了大量的机会。

因为瓦贾·达什蒂的无畏和进取，有一些人与他处在对立状态。在2009年2月24日发生的一起恐怖事件中，身份不明的枪手袭击了他。当瓦贾和他的司机穿越俾路支斯坦省奎达的萨里亚布公路时，那些枪手靠近了他的车并向他们开火，瓦贾和他的司机都受了重伤。这一以致死为目的的可怕事件

瓦贾·达什蒂是一位资深作家，一名勇敢的记者，同时也是一位勤勉实干的政府官员。他于1951年10月出生在一个名叫昆恰蒂达什特的小村庄，这个村庄位于俾路支斯坦省西南部，坐落在瓜达尔和图尔伯德之间。

没能得到司法处理，涉案人员至今仍未查清。瓦贾·达什蒂与司机身中多弹，伤势严重，但还是大难不死，得以幸存。最初，达什蒂在奎达的民用医院接受治疗，后来被空运到了卡拉奇的一家医院。袭击过后，他前往国外以治疗袭击造成的瘫痪。

在历史中，现在和将来他都是备受俾路支民众尊敬的人物，他是一位伟大的俾路支族知识分

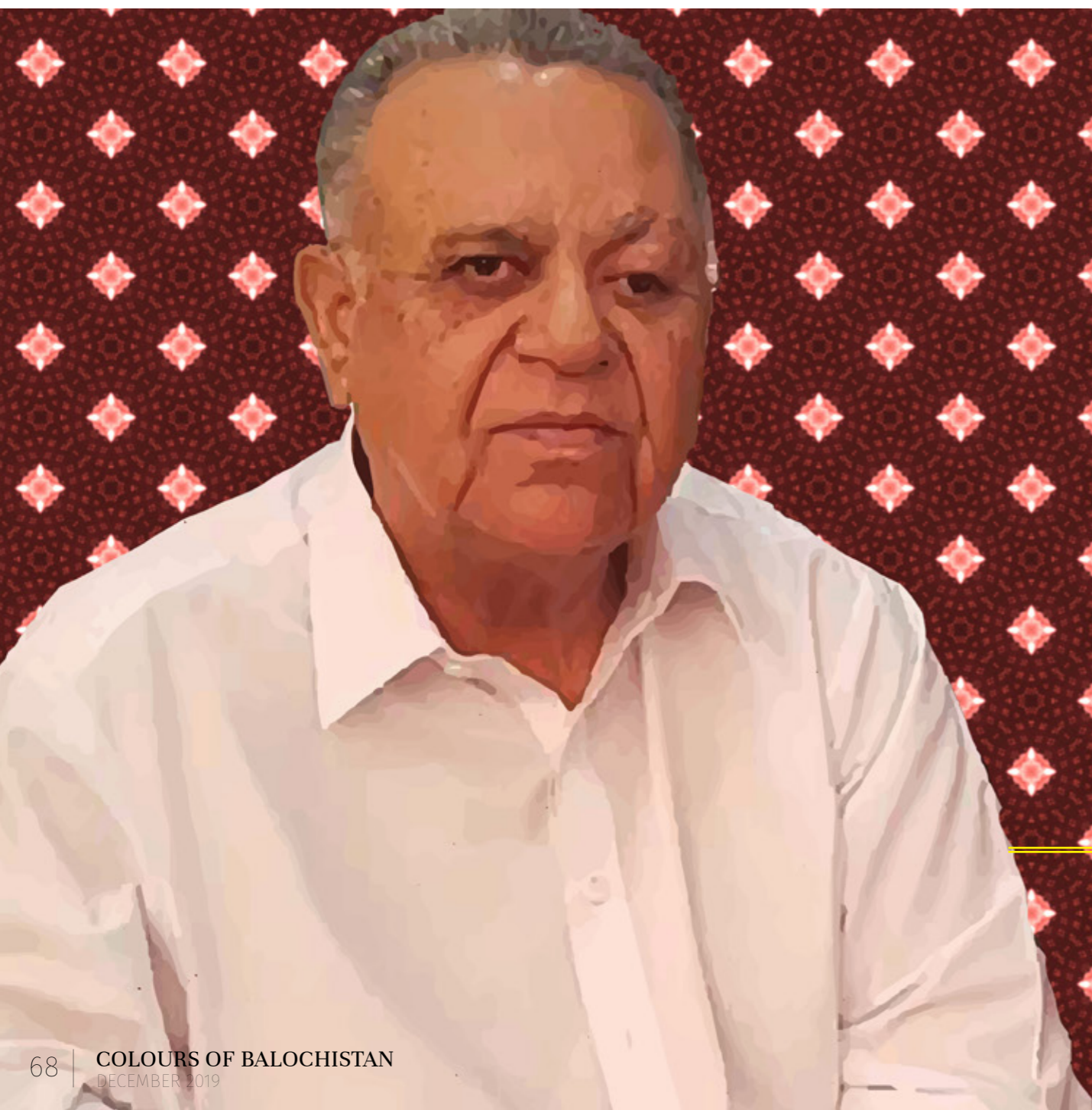
子和语言学家，也是一位已退休的俾路支斯坦省官员。瓦贾·简·穆罕默德·达什蒂的人生本就是一个真实的俾路支人的故事，在这个故事中，现实与苦难经过清白而公正的双手变成了成功。在达什蒂先生的领导下，俾路支学院取得了许多俾路支人公认的巨大成功。

萨哈尔·穆尼尔在奎达的俾路支斯坦省信息技术、工程与管理科学大学获得了她的微生物学学士学位。

萨哈尔·穆尼尔



译：房美辛 | 校：修光敏



“与之对话”

# 祖巴尔 穆哈塔尔

来自俾路支斯坦省的新兴沙艺艺术家

## 1. 做个简单的自我介绍？

我的职业是俾路支斯坦省政府教育厅的一名绘画老师。我曾在某所学校教授绘画。事实上，我的艺术品味继承自我的哥哥，他有着深厚的文学品味和非凡的艺术技巧。因此，为了追寻艺术的脚步，我在俾路支斯坦省参加过许多绘画学习课程。学业完成后，我便加入教育部门，成为了一名绘画老师。我也用俾路支语和乌尔都语写诗。此外，我对沙艺也有着浓厚的兴趣，有过相当多的作品。

## 2. 业界目前采用的都是现金的艺术技术，而您却选择利用自然材料作画。为什么？

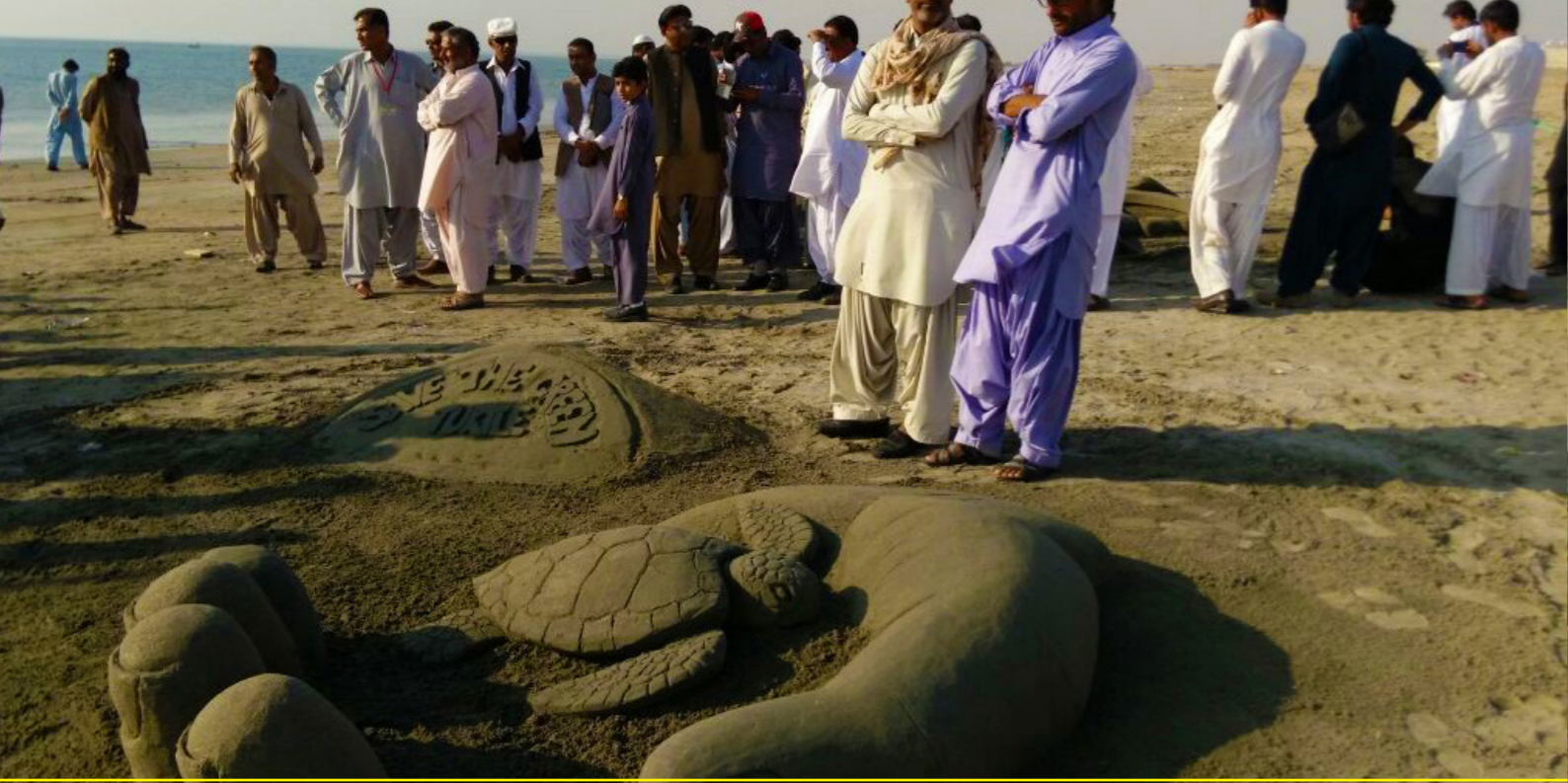
如果我们仔细观察艺术的演变趋势和模式的变化，可以看到，艺术创作正在走向自然。的确，科技对艺术影响深远，时至今日仍然在影响着艺术创作；然而艺术却总是在追求自然的。例如，在现代的艺术作品中，艺术家们提取树枝含有的色素来作为口香糖的颜色，这基本上是原始洞穴艺术的复兴。艺术正慢慢朝这个方向发展，因为这样的作品看起来更接近自然，而非电脑作画的产物。在我看来，计算机艺术削弱了艺术家们的非凡创造力。伟

大的艺术家们，如巴勃罗·毕加索和列奥纳多·达·芬奇，都因其原创巨作而享有不朽盛名。我们生活在海岸线上，因而有机会利用沙子进行艺术创作。最初，我们试着利用泥沙制作各色沙雕，并将作品上传到社交媒体上。我们受到了来自世界各地的好评和赞赏，这极大地激励了我们。当一个艺术家得到欣赏，他或她对艺术创作的热情便得到激发，伴随着大量有创造力的原创创作灵感，这一点是显而易见的。特别是当他们充分利用自然元素创作时，其作品更加具有创造力，也更加新颖可爱。或许正是因为这样的价值观，我才更喜欢自然的艺术作品，而不太喜欢在艺术作品中使用科技工艺。

## 3. 沙艺与其他艺术有何不同？

艺术有很多种。譬如沙艺和帆布艺术当然完全不同。沙艺就是利用沙子作为原料，将其创作成某种艺术形式。喷沙、沙画和沙雕是沙艺的主要类型。目前我们正在做的工作叫做沙雕艺术。我们创造的3D沙雕艺术得到了大家的认可。





#### 4. 沙艺作品的主要特色和原料成分有哪些？

沙艺有两大基本原料——水和沙粒。当沙粒变得湿润时，沙子就会像胶水一样粘合在一起，并且容易定型。混合着泥土、尘土和黏土的沙子被认为是沙雕创作的良好材料。在俾路支语里，沙雕创作被称为“Raig Saach”，“Raig”的意思是沙子，“Saach”的意思是创造。

#### 5. 沙艺创作是艺术家的单独创作还是团队合作？

沙艺创作基本上是某个艺术家监督下的团队合作。这个艺术家提出一个独特的艺术想法，然后召集团队分配完成进一步的任务。必须牢记，要在3至5小时内完成一件作品，因为在一定时间后，沙子会开始干燥，而空气压力会使之失去黏性。因

此，沙雕艺术是一种对时间要求极为苛刻的艺术形式，需要由沙艺艺术家领导团队合作完成。一般来说，我会迅速完成沙雕最复杂的部分，剩下的由我的学生或团队成员继续。全部完成后，沙雕艺术展就开始了，通常展览会持续3个小时左右，因为沙雕作品往往在3至4个小时后失去形状。

#### 6. 进行这种艺术创作面临着那些主要困难？

沙艺需要资金支持，需要陈列展览，也需要向国内外平台推广传播。现在的困难是我们的工匠们缺少这些支持。不仅仅只是我，每一位艺术家都需要这些条件。例如，在沙雕作品的制作过程中，作品的每个角度都需要不同的工具。而我们没有合适的工具，就只好利用“jugaar”自己制作。而展览对于任何艺术家来说都是最为重要的事情，因

为它不仅能为艺术家带来收入，也能带来大众的认可。然而遗憾的是，由于缺乏资源，我们无法阻止展览。我们希望争取政府和艺术爱好者的支持，获得参加国际沙艺比赛的机会，让俾路支斯坦省的沙艺艺术得到应有的展现。

#### 7. 在艺术世界里，您的灵感来源于谁？

我在艺术领域的灵感来源是巴勃罗·毕加索和列奥纳多·达·芬奇。

#### 8. 您计划里未来会推出哪些艺术作品呢？

我未来有三个主要的沙艺项目：

- 沙艺拼贴画
- 4D沙艺
- 沙艺故事讲述

#### 9. 您对年轻艺术家有什么建议？

我认为，艺术家是一个国家的身份所在。因此，我想要告诉年轻艺术家的是，要把爱、尊重、希望、创意与原创性作为艺术创作的指导原则。

译：单靖涵 | 校：单靖涵





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