

**An Anthropological Study on *Qawwals* and *Qawwali*
Performance in Islamabad**



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2022**

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Thesis submitted to the Department of Anthropology, Quaid-I-Azam University,
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Anthropology

**Department of Anthropology
Quaid-i-Azam University
Islamabad Pakistan
2022**

Formal declaration

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Final Approval of Thesis

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DEDICATED TO;

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ABSTRACT

This research was conducted on the topic of “An Anthropological Study on *Qawwals* and *Qawwali* Performance in Islamabad”. This study is explanatory that explains *Qawwals* life and *Qawwali* performance with detail in Islamabad, Pakistan. This research carries three main objectives that explain about varieties in *Qawwal’s gharana*, to know about the message of *Qawwali*, kinds of *Qawwali*, arrangements of *Qawwali* and covers about what is Sama and its importance. It narrates the expectations of *Qawwals* about the future of *Qawwali*. It covers the lifeworld of *Qawwals* and it also finds out the impact of the current pandemic COVID-19 impact on the earning of *Qawwals*.

This research carries sampling techniques, purposive-snow ball sampling. An in-depth interview method and telephonic interviews have been conducted. Semi-structured interview guide has been used. This study has been conducted on fifteen *Qawwals* from multiple locations of Islamabad includes Pakistan National Council of Arts, Lok Virsa, Bari Imam, and Kalyam Sharif. The researcher analyzed the data by using the thematic analysis method.

It is analyzed by the researcher that *gharana* is very important for a *Qawwal*. Without *gharana* there is no better *Qawwal*. And everything including message, arrangements, lifeworld collecting, and distribution of *Qawwals* depends on their *gharana*. *Qawwali* was a ritual and purely related to the religion Islam. The researcher also discusses here the change which came in today’s *Qawwali* due to modernization or globalization. So now the basic Islamic essence of *Qawwali* has been changed. Now *Qawwali* is divided into different types so its message also has been changed. *Qawwals* only earn from *Qawwali*, they have no other alternative to earn. Now the *Qawwali* often takes place on shrines. The only purpose of *Qawwali* now becomes is lifeworld.

Keywords: *Qawwals*, *Qawwali*, Gharana, Lifeworld, Future, Message of *Qawwali*, Arrangements of *Qawwali*, Islamabad

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1. INTRODUCTION

“I know you are tired but come, this is the way.”

(Maulana Jalal-ud-din Rumi)

Music has the power to bring the soul close to God. It plays a very important role in the lives of Sufi and its listeners. *Qawwali* is a music that is performed, has the wisdom of mystical closeness to God. *Qawwali* lyrics tribute saints, Sufis, and other religious teachers. Many *Qawwalis* just speak about spiritual love. It has included poetry, songs, and other religious texts including *hamd*, *naat*, *manqabat*, *qasida*, and Darood pak. *Qawwali* is performed by a group of people known as *Qawwal* party. It is led by a vocal person and other group members use different traditional instruments such as tabla, harmonium, duff, and sarangi. Hand clapping is the most important thing which creates a rhythm in the structure of *Qawwali* and also demands of listeners. It is a communal experience, having a group who sit together on the floor and make a fascinating sound. The mystical song is sung by the leading person with repetition and hypnotic rhythm to make the audience feel it by heart, leave their place, and go into a trance; in the feeling of ecstasy. The audience's contribution is very stimulated to truly experience the traditional understanding of *Qawwali* music (Asian Arts Agency, 2021).

1.1 Contextualizing Qawwali

Qawwali is seen as a standard to beg the God in terms of love through music. It brings audience into the communication with Divine. It is different from general music which audience listen or sing. Most of the time, *Qawwali*'s text is thematic due to its poetry or lyrics., that helps the individual to maintain relationship with God (Mahanta,2019). *Qawwali* is a ritual that happens in the remembrance of God. It has spiritual belonging with God. Audience from different backgrounds take part in to achieve ecstatic state. In this between a Sufi play a vita role for the distinction between material world and immaterial world. Sama is a ritual in *Qawwali*. It's a sacred performance that performs in the remembrance of Divine (Eaten, 1978).

Audience seeks the *Qawwali* performance for their inner peace. They get ecstatic state and communicate with Divine and believe their all kind of issue will be solve out.

Qawwali has symbols, signs, sounds and message for the audience. It has link with anthropology due to its nature of music and ethnomusicology is part of anthropology. It has power to change the people's behaviors. To understand *Qawwali* in deep, its ingredients and to study change in *Qawwali*, needs an anthropological eye.

Qawwali is a musical genre of South Asia that has light classical music in the form of religion. It has also other features. It is performed by a group and that group size varies from *Qawwal* to *Qawwal*. The introduction of *Qawwali* with strong lyrics started by the leader with sarangi instrument. The origin of sarangi is not clear. According to some people it is derived from the word srang which is deer. It is also known as a flexible instrument Sarangi has playing strings three to four and many sympathetic strings. This instrument has no fingerboard. Sarangi is much difficult to play. This is related to the *Kathak dance* and styles of *thumri*, and *khiyal*. It has the richness of sound. As *Qawwali* was played by the sarangi but now it is substituted by the instrument harmonium.

Over time, many aspects of *Qawwali* have been changed. Now it's encouraged to use harmonium in *Qawwali*. The harmonium is a *peti*. It is a European instrument basically which was imported in the 19th century. Soon it spread throughout the Indian-subcontinent. Today it is the most important instrument for *Qawwals*. It is played with the rhythm of the dholak. This drum is a folk drum of Northern India. It is in a smaller version. It has two simple membranes on both sides left and right. It can lower the pitch and the tone is much clear and defined. This instrument has much prestige. Today it is used in films and folk music (PNCA Report, 2020).

Qawwali's origin was founded about 1800 years before arriving Islam. It is classical music which has *Raga and Tala*. It was a tradition in Hinduism where they sing songs at their temples for the praise of their God. Firstly, it was only for Buddhists, they did not include other people at their temple, the music was only for them. (Adnan,2018). *Qawwali* is unique due to its mehfil of Sama in South Asia. Hazrat Amir Khusru, the great, started it. He was well known for Persian and Indian languages. To the Chishti saint, he belonged and there he familiarized Arabic fundamentals too for the music of South Asia (Qureshi, 1998).

Qawwali originated from *Qaul* and *Tarana*. It was introduced by Hazrat Amir Khusru. *Qaul* connected their listeners with the Hadith of the Prophet and *Rang* included poetry. He composed fifty thousand verses in the Persian language (Qadri,2007). During the period of eleven and twelve centuries, there were new dimensions to the mystical music by Amir Khusru. Many Hindus were impressed by the mehfil of Sama and converted to Islam. It played an important role in Sufism. The murshid of Hazrat Data Gunj Shahr, Hazrat Qutubudin kafi passed away in the trance of Sama which is known as Baqa bi Allah stage and it is the last stage of spirituality. While fana fi Allah is the initial stage of spirituality (Rehman, 2013).

The Sama is originated before Islam. It is founded from Arabic meaning “He heard”. Al Kundi Was a scholar who researched melodies of music on the human body. And he said that lyrics have an impact on the human soul and have qualities of therapy (Qadri, 2007). *Qawwali* evolved with time. It is also founded in South Asia. The poetry is mystical and dances too. In the 19th century, *Qawwali* rose through Nusrat Fateh Ali Khan in Pakistan and he also reached it at the international level. Other singers include Aziz Mian and Sabri brothers (Bhattacharjee, 2012). Chishti order is the most famous and many *Qawwals* connect themselves with this order. Some connect themselves with Naqshbandi and Qadri *Silsila* (Khan, 2015).

Mystical music has the power to get mystical or divine knowledge. It is a source of mystical realization. Sama is novel and many Sufis died during it due to high emotions, it is a state of concentration on Allah (Anjum, 2006).

Sama supports the emotions, makes the heart soft, and strengthens the imagination to reach ecstasy, where the mind slowly forgets the words, sounds, lyrics and enters into a spiritual realm (Gribetz,1991). That’s why Sama activates the soul, burns the person, and enables them to feel and hear the mystical from each particle (Rohnert, 2007). The discourse on *Qawwali* allows us to discuss *Qawwali* in the modern period. Its focus was on religion but now it has been changed. What are the reasons behind its changes? Now, what is *Qawwali*, and how *Qawwals* take it along with them? What are its salient things? This research is explanatory and explains *Qawwali* performance and *Qawwals*.

It studies the *Qawwali* performance with an anthropological eye. And discuss the transformation in *Qawwali* performance also.

1.2 Research Question

How the *Qawwali* is transforming to impact the life worlds and worldviews of *Qawwals*?

1.3 Statement of the Problem

The researcher wants to understand how and why *Qawwali* is transformed and how it is impacting the lifeworld and worldviews of *Qawwals*. How *Qawwali*'s message and essence has been changed. Due to modernization and globalization, *Qawwali* has been changed. It is moved from its sacred domain to profane, these all aspects are neglected by the existing literature. Music is part of every culture or society. People listen music and extract meanings from the lyrics. *Qawwali* is one of them. *Qawwals* are perceived to be the mediators between audience and communication with God through lyrics. Music makes people resilient, strong their faith and credibility. *Qawwali* is one of them. It makes people resilient, encourage them to do their work. In this research, researcher wants to explore how *Qawwali* helps people, what is *Qawwali* performance and its ingredients. How *Qawwal* earn from *Qawwali*. To understand *Qawwal* and *Qawwali* performance, and to understand the how transformation impact the world views and life worlds of *Qawwals* need an anthropological eye.

Exploring new aspects leads to many other aspects to be studied like content analysis of *Qawwali* and *Qawwali* and female *Qawwals*. This research specifically explores the life worlds and worldviews of *Qawwals* regarding *Qawwali*. This research tries to explores the ritual context of *Qawwali* and, continuity and change in *Qawwali*.

1.4 Objectives

This research carries three objectives which are given below;

1. To explore the life worlds and worldviews of *Qawwals*.
2. To understand the *Qawwali* in ritual context.
3. To describe the continuity and change in *Qawwali* and its consequences for *Qawwals*.

1.5 Operationalization of Key terms

This research carries some key words which are *Qawwali*, *Qawwali* performance, *Qawwals*, lifeworld of *Qawwals*, and *Hamnawa*.

1.5.1 Qawwali

Qawwali can be defined as hearing or listening to mystical lines and doing dance and getting a state of religious ecstasy. It is a beautiful and mystical song that clarifies the heart, purifies the soul, and connects with God (Qureshi, 1998). In this research, research used the definition of *Qawwali* which is given by Qureshi (1998). A *Qawwali* is a way to forget all kinds of problems and talk to God. It gives inspirational messages to its listeners. It is music that has a sense of closeness to God. It is a novel that connects with God.

1.5.2 Qawwals

A person who sings or says *Qawwali* is known as *Qawwal* (Ali, 2018). *Qawwals* have different personalities. In this research *Qawwal* is known as a vocal person with his companions (*Hamnawa*).

1.5.3 Qawwali Performance

Qawwali performances include one of the most basic practices that are Sama. Sama is named as “calling of God. It fills the heart with kindness and affection. It is about not paying attention to worldly things or problems but next to this world. In a person in the form of ecstasy, he has the fire of love burn so deeply everything but God is consumed. So, Sama feeds the fire and the listener closer and closer until they become one (Ali, 2018). In this research *Qawwali* performance includes Sama, besides Sama there are arrangements of *Qawwali*, hierarchy in *Qawwali*, the message of *Qawwali* also included in the performance of *Qawwali*.

1.5.4 Lifeworld of Qawwals

Life world is a German word that means what is self-evident or given. This concept is given by Edmund Husserl. It is a term that is mostly used in anthropology and

sociology. In this research I use this term in place of the earning system and payment system. That is how *Qawwali* is a source of earning for *Qawwals* and explains their livelihood.

1.5.5 Hammawa

Hammawa are the companions of *Qawwals*, without them *Qawwal* is not qawwal and *Qawwali* is incomplete. I operationalized this definition as it is in this research.

1.6 Significance of the Study

The current study is pure with an emic perspective. It is a qualitative and anthropological study on *Qawwals* and *Qawwali*. There is not much literature on *Qawwali*. Previous researches superficially explained *Qawwali* and did not cover objectives as this research carries. There is no research found in literature that does not contain much data on *Qawwals*, it only contains Nusrat Fateh Ali Khan. This research included *Qawwals* who are employed by an institution and a *darbar*, as well and tried to study anthropologically with different aspects.

As no study covers the lifeworld and *gharana* of *Qawwals* in detail. So, there is no one whose research is on it. There is not much curriculum of music and anthropology in Pakistan, it helps to contribute to it. It also contributes to the research papers. In practice, it synthesizes people through this medium of music. Because music has the power to shape the behavior of people. So, this research is more significant which is fulfilling the gap by doing a MPhil dissertation.

1.7 Outline of Thesis

This research is done systematically. The dissertation also has a way of sequence. The first chapter is the introduction about the thesis which carries objectives, problems of the statement, and significance of the research. The second and most important chapter is a literature review on which research is based. The literature is thematic and covers different perspectives of *Qawwali* and *Qawwali* performance in detail by taking different research articles, websites, and books, which provide the base to this research.

The third chapter of the thesis is about the Methodology, Methods, and Research Setting. It explains the way how research is done by including research locale, methods of data collection and data analysis, sampling techniques, sample, and ethical consideration. The four, fifth and sixth chapters are the chapters of data analysis. The fourth chapter discusses the *Qawwals* and their *gharana*, their lifeworld and worldviews in much detail. What is *gharana*, how they are different from each other and on what basis they are different, what are the traditions of each *gharana*, and cover other aspects and discuss about the instruments of *Qawwali*.

The fifth chapter covers *Qawwali's* metaphors and their rituals. When a *Qawwali* is done, what is its preparation, what is the importance of arrangements of *Qawwali*, and which kind of message *Qawwali* reveal. The sixth chapter is about the continuity and change in *Qawwali*. That is how they are living and fulfilling their needs, their livelihood, and where *Qawwali* and *Qawwal* will stand in the next years.

The seventh chapter covers the summary of this dissertation or research and the conclusion of this research.

2. LITERATURE REVIEW

A literature review is the mother of research. It provides background and a base for further research. It helps in identifying gaps and fulfilling them afterward. Literature Review has four main goals. The first is to explain familiarity with knowledge and to maintain or establish credibility. It helps a researcher to know about a particular topic and major issues related to it. It increases the ability and background of a researcher. The second goal of reviewing the literature is, it shows the existing path of research and how current research is linked to being. It provides direction for research. It makes connections with knowledge. The third goal is to synthesize the different results. It provides areas where current research can lead. It also indicates the direction for future research. The last goal of literature is, by doing literature a researcher can take advantage of what prior researchers did, what kind of knowledge they produced. It suggests a hypothesis. It also helps in procedures, techniques, and research design (Neuman, 2014). So, literature is very important for research. I did a literature review on *Qawwali* performance. So, it provides me with the basic knowledge of *Qawwali* and its performance. After doing literature it helped me a lot to carry on my research. It is the bone of my research. It gave me clarity on what I have already done and in which direction I can carry my research. I made themes for my research topic so literature is based on themes.

2.1 Ethnomusicology

Music can be described as human-made, it's an art of making sounds and tunes, has meaningful sounds which include some physical properties and psychological, social, and cultural attributes. Ethnomusicology is the study of the music of different cultures which can be defined as the music that expresses emotions in its social and cultural context. The term ethnomusicology was in common usage in 1950. This field of ethnomusicology traces back to the late 19th century. It is a combination of anthropology and musicology and also influences many other fields like sociology, psychology, folklore, art, and history, and music theories (Manuel, 2015).

Ethnomusicology is rooted in ethnography, in which music practices are based on cultural context which base is participant observation. Ethnomusicologists cover themselves with western and non-western culture's music, which leads them to think

about the cross-cultures comparison while making music. Like in every discipline ethnomusicology has its theories and methods and approaches to study music that includes the cultural aspect, social aspect, and other aspects like material, cognition, and another context of musical behavior. The first ethnomusicology department, which concerns the variety of music, music of different ethnic groups, and unique courses on music and films located in US University. The courses which they cover are very interesting which focus on musical art and practices related to other disciplines, especially culture. It also includes many other American traditions in its music (Seegar, 1987).

Ethnomusicologists are invested in the humanness of music. We understand music as human behavior (Merriam 1969), as human culture, and as humanly organized sound. It also can be defined as human-made (Titon 1992). Ethnography and cultural history, both essentially concerned with people, are still our primary genres of writing. Ethnomusicologists have been doing research that can be described as post-humanist since the 1980s, and we have been doing so explicitly in the past decade. There have been two predominant applications of post-humanism to ethno musicological research: the study of musical instruments as objects and music and sound's relationship to perspectives ontologies (Seeger 2015). The ripples of post-humanism can also be felt in the study of music and techno culture (Manuel, 2015) Circulation, value and exchange, and music.

According to Manuel (2015) In the music fields (and beyond), we have for some time required a better way to conceptualize and theorize how cultural goods such as music whether physical, broadcast, or digital circulate in an era frequently characterized as global. There is no time when music is not changed, it is changed locally, regionally, and internationally. It changed when technology came and publishing and recordings started. The technology such as the phonograph and broadcasting like radio included. But the digitalization of music necessitates going beyond or at least refining the concept of flows and various “-scapes” (ethnoscapes, mediascapes, finanscapes, technoscapes, and ideoscapes) as presented in several writings by Arjun Appadurai (1996). In many respects, understanding how things circulate is one of the oldest questions in social theory. Stocking (1891) said that early German theorists of diffusionism and

dissemination from Friedrich Ratzel and Leo Frobenius to Franz Boas (1891) considered such questions, as have more recent theorists such as Eric Wolf (1982).

2.2 Significance of Music

About music, ethnomusicology gives us a clear understanding on a broader level. According to Ajmal and Ahmad (2011) music is more popular in western countries (USA). They researched Irish, Swedish teenagers to confirm the trend. According to American people, listening makes them stress-free, diverts themselves from worries, passes time, and relieves dullness and tightness. Music is so important for western people. They listen to and record music. Ajmal and Ahmad also researched Pakistani people to see the importance of music for Pakistani people. And they observed some cultural factors exist and also religion's teachings. Pakistani people, especially young people, go for listening music rather than singing music, because of some cultural factors.

2.2.1 Cultural Factors

Pakistan is an Islamic country so there is an Islamic concept in every aspect. It reinforces social and moral values. In Islam the Islamic music is like bringing close humans to God. It is a way to strengthen the bond between God and humans through different festivals where music is a central theme to Islamic and social life. Qadrawi (2000) explains that many basic Islamic rituals can be said to be musical. The first is Azan by Mauzan. Its attractive voice and emotional impact on individuals. And the second is Qirat. And the third on pilgrimage, the hajj takbeer and tasbeeh of Namaz e eid. Joomal (2003) said that Islamic ritual music has an important healing role in people's lives in Islamic culture. The book of Al Ghazali named: *Alchemy of Happiness* quoted that music is absorption into one's life and heart and soul which makes individuals happy and makes them calm. In his book, he explains beautifully how music helps individuals to create peace and tranquility. It also helps them to overcome their sorrows and unhappiness. Rumi the great leader wrote many books, one of his books *Mathnawi* explains that music is the foodstuff of a person, and its lyrics or melodies make a person's heart soft and pure, and he recommended music for the encouragement of sad or depressed people.

There are some cultural factors. One of the big factors is the caste system in Pakistan. The people who sing are mostly associated with the Merassi caste, whose function is to play music, which is unprivileged for other castes. It is considered as the music is related to an inferior class. So Pakistani people are most interested in listening to music rather than singing or making music (Qadrawi, 2000).

2.3 Impact of Music on Society

The music and sound we listen to have an impact directly on listeners. Musicians have an influence on which they carry themselves. Many people love music and listen to music very carefully, they grow up with music. Music also has the power to make identity. It shapes the person's behavior over years. It is an unspoken profession that is impacting us and will be impacting the next generations and our society (Haung, 2015). Haung explained three kinds of impacts music has which includes cultural, moral, and emotional impacts.

2.3.1 Cultural Impact

According to Haung, as culture is not static, it's changing with time. So, the music of any culture or society is also changing. Today's music tells the culture of that society. We can see the patterns of music of a certain generation in the lyrics and sounds. When culture evolves, everything included in culture evolves. So now the style of music and its reflection is changing. Music is just a representation, a manifestation of what is changing us constantly. Today's music will be outdated in the next few years but now looks cool.

2.3.2 Moral Impact

Morality is about what behavior is right and wrong (Merriam-Webster). There are many definitions and results about morality and its impact on society, especially related to music. Most of the studies about the negative impact of music on society as they show sex, violence, and drugs. But there are cause and effect relationships or behavior between listeners and society. In teen age, individuals don't go to lyrics. There are so many factors that shape the morality of individuals. No doubt music has impacts, it has the right to be moral about what is right and wrong and what is good and bad. Musicians

have to be careful about what kind of message they are putting. So then what if songs are carrying positive messages like the anthem. If people are influenced by it or are it empowering the souls or hearts of people or listeners? Indeed, music has positive and negative impacts but it depends on the listeners what they are picking from it.

2.3.3 Emotional Impact

As we are human and we feel behaviors and are influenced by many things, music is one of them. Which sometimes provide us the same feelings in the form of lyrics as we are feeling in real life. It provides us with an atmosphere and sets our mood accordingly. While listening to music we felt a certain way. It has the power to change our mood, give us potential, and encourage us. It depends on listeners what kind of music they are listening to. It has a direct impact on the listener's emotions. so music influences our society culturally, morally, and emotionally. Musicians can change lives because of their influence and by putting positive meanings in their music.

2.4 Music of Pakistan

Pakistan has different kinds of music. First here is explained the history about music of Pakistan and then classical music of Pakistan.

2.4.1 History of Pakistani Music

Pakistan is a land that went through many historical periods. Intruders that came in their time from many corners of the world came up with their taste of music, including the culture. Over time Islam came and Sufi music developed. During the prehistoric period (700-2500 BC) the lyrics were unknown but the archeologists found the existence of music in Mehar Garh Amir culture and Koti Dijian (Pre-Harrapan Civilization) culture. While in Mohenjo Daro they found a dancing girl and pots of music and drums. And in Harappa, they found some instruments of music. In the Indus Valley, they found many kinds of string instruments. Gandhara held many images of instruments and singing, there were elements of the history of music. These are the findings that indicate music existed in history, although it was not clear in lyrics or words there was a taste of music (Nayyar,1988).

Malik (1983) explained that during the time of Buddha the music was praised. Pakistani music evolved with time and it is due to Hindu-Muslim interaction. It is the extension of Indo-Muslim traditions of music. As in the castes of Hindus, the Brahmans have a custom of music in their religion that is known as dhrupad. The Brahmans do their worship and religious rituals in the temples and don't allow other castes of Hindus and Muslims too to enter their temple and refuse to allow them to listen to music, they consider it as an act of blasphemy, they consider their music as sacred and keep it secret from others. So, at that time Hindus who belonged to a low caste produced their folk music, which was different from Brahmans.

So, this folk music gave path to Shuddah for pure music practices and Sufis also learned local languages, their melodies, and dialects, which they use for the communication with local people of certain societies. Mirza(1975) said with evolving time the music was also evolving, there was a fusion of new forms. Sufis already had Persian and Arabic schools. They started to produce tunes according to the local area. As time passed, the names were classified according to their expertise and their tonality, some of the familiar names that are today's famous too, include *Tarana*, *Qawwali*, *Thumri*, *Kheyal*, and *Ghazl*. Hazrat Amir Khusru was the pioneer who first reclassified the melodies and tunes according to the Persian.

The *gharana* system is very important. Without it the Sufi music is incomplete. Basically, it was the *muqam* in the sub continental music. It is like the relationship between patron-client and student-teacher. It is the most important school for the next generations to be a musician of any music like *Qawwali*. It is the most important duty of a person or teacher who has to be ready a student for training at some time to pass his music to the next generations. This is the school through which today Sufi music is with us, through this music pass generation to generation. This training teacher gives to the students over many years until he doesn't satisfied. Every *gharana* has a different voice, tone and has its style to present. Different *gharanas* have different voice production. Kafi, *Qawwali*, pop music, folk music are the music that is performed in Pakistan (Rajput, 1977).

2.4.1.1 Kafi

Kafi is the music of Sindh. The meaning of Kafi is enough or final to express Allah Kafi, it originated from Arabic. It is a mixture of *kheyal*, *tappa*, *thumari*, and *geet* (classical and semi-classical music). The poet of Sindh Shah Abdul Latif Bhithai, a Sufi saint contributed a lot to Kafi. He wrote many verses and many tunes composed by him. His tunes known as *sur* of shah Latif, are very popular today. Zahida Parveen was the first woman who was a master in Kafi, then his daughter Shahida Parveen and today Abida Parveen is a Kafi singer (Loke Virsa report, 1977).

2.4.1.2 Qawwali

Qawwali is a Sufi tradition that is specifically practiced by Sufis to link with God. When Sufis arrived in India, they aimed to communicate with people there. Soon, they observed that their music is popular with local people. So, they started giving attention to music and realized that music is the only way to fulfill their goals. They aimed to communicate in the socio-religious life of people. So, they played music in local inhabitants' lives which were already well versed in Persian and Arabic. Sufis started to study deeply the folk music of India.

Qawwali is unique due to its ceremony of Sama. Which means listening to the melody and achieving a spiritual message. Till the 11th century, verses were sung, individually or in groups to get a trance by using instruments. When Khwaja Moen ud din Chishti came, during his period the Sama evolved. Hazrat Amir khusru who is a famous Sufi saint received credit by introducing *tarana* and *qaul*, due to which *Qawwali* emerged. *Qawwali* originated from *qaul* and *tarana* includes words that are meaningless but skillfully sing with a fast tempo. *Qawwalis* aims to strengthen the faith, the *Qawwal* very skilfully get the attention of the heterogeneous audience to get them in one platform to give them all a message (Lok virsa report, 1977).

2.4.1.3 Popular Music

Pakistan has a variety of music. Pop music entered Pakistan in the 1980s. The music includes fast pace, steady beat, and electronic instruments. Music evolves from classical to semi classical and then leads to pop music which includes modern instruments. This change started due to west and western instruments. The first or pioneer singers are

Nazia Hussain and Zohaib Hussain have recorded and composed songs in other countries (Yousaf,1992).

2.4.1.4 Folk Music

Folk music originated from many regions. Every culture has its way and music which describes their emotions, happiness, joys, and sorrows. This is the real music to know people about of a culture. During cultural ceremonies and activities, people have folk music to express their attachment with culture and members of the culture. This is the actual music. The love stories like Heer Ranjha, Mirza Sahiban, Sohni Mahinwal, and Umer Marvi have certain kind of tunes and has their unique style. Arif Lohar is a well-known folk artist. The institution Lok Virsa reserve and promote folk music (Lok Virsa report, 1977).

2.4.1.5 Loba and Nimakai (KP)

Loba word means a game. In simple words it is poetry, fascinating arrangements are the priority of loba. It is a Pashto folk song. It is considered best when both males and females sing but usually, it is sung by females. It consists of three to six bunds (include two lines in each bundle). The first two lines are the base of a loba, all loba consist of these two starting lines. Themes are dependable, sometimes it is about love, human life and sometimes it shows the hate for capital society and feudalism.

Nimakai is also a Pashto folk song. It is more related to love songs. It originated from tappa and landau. It is always sung by a female and other women (a group) dance on that nimakai. Mostly it is sung on occasions of any village in Kp like cotton picking, and when girls get together to watch the full moon at night. Each bund consists of three lines and after the second line of each bund, the first one is repeated (Loke Virsa report,1977).

2.4.1.6 Maheya (Punjab)

The word maheya is derived from mahin which means cattle. It is a love song that is very popular in Pakistan. It is in remembrance of the romance of Sohni & Mahinwal. Where the hero Mahinwal was a cowherd. It usually refers to this folk tale(Yousaf,1992).

2.4.1.7 Shehbaz Qalandar or Dhamal (Sindh)

This song has a devotion theme which is sung in the praise of a spiritual leader or murshid. This folk song *dhamal* aur Shahbaz qalandar of Sindh and has popularity. A town of Sindh, the Shehbaz Qalandar Sharif, a saint, for whom it is related. Many Malang and fakirs go into a trance by listening to Shehbaz Qalandar and start dancing. Music includes dholak and dumboora (one or three-string plucked lutes) to produce a melody. There is a strong beat on every bar. Most followers of Sewan Sharif go to trance (Yousaf,1992).

2.4.2 Classical Music of Pakistan

Classical music explained Oleson (1976):

2.4.2.1 Khiyal

Since the 18th century, in the sub-continent, the khiyal was classical music. It is very important for the formation of musical composition. It took 500 years to become rich with success and glory. It is a Muslim tradition. Like *Qawwali*, kafi, *ghazl*, *the khiyal* Muslims creation. It is a part of Amir Khusru's revolution. The meaning of *khiyal* is to imagine and visualize things that have a structural and emotional impact.

2.4.2.2 Dhrupad

Hindus worship is most musical. Maan Singh contributed to this music. He added human love to this devotional music and changed the style. Before this only spiritual devotion was acceptable. So this new style is known as dhrupad. It communicates deep emotions.

2.5 Origin and History of *Qawwali*

Many scholars or writers document the origin of *Qawwali* and its definition in different ways. There are many origins written by scholars. So there is no specific origin from which *Qawwali* originated. According to some writers it originated from turkey, others scholars engaged it with Amir Khusru and Nizam-ud- din Chishti. As in the literature, most of the writers quoted the origin of *Qawwali* from the sub-continent. So here the origin of *Qawwali* is discussed with a different point of view of scholars or writers but more focus on the sub-continent origin.

Due to conflicting debate, Huda (2003) comes up with his point of view and describes the intertwining relationship between Indian religious traditions and music as a source of spiritual expression. Sufi orders around the world have used music (Sama) as a central technique for increasing their spiritual awareness and including themselves in another state of consciousness. In his view, the *Qawwali* is originated from the Indian sub-continent. In the Indian sub-continent, Sama and *Qawwali* have the function of invoking an emotional–spiritual relationship between the listener and the subject of the song. There are different types and styles and approaches to singing *Qawwali*, but mostly songs focus on praising God, Prophet Muhammad, His family, Major Sufi sheiks, and their achievements legendary powers of religious centers, immortal love affairs, life, and death.

Bhattacharjee (2012) deals with the origin and evolution of Sufi music. He drew the journey of Sufi music, the traditions of music, and how Sufi music evolved. For centuries, Sufi music and *Qawwali* were considered to be fragments of binding or uncovering orient culture. The basic essence of Sufism is the dissemination of the entire brotherhood through their ornaments of music and poetry. For that propagation. Involvement in local patterns which are entirely approved nonetheless of respective communities.

Maulana Jalal ud Din Rumi developed the dance of swirling dervish with a sound of copper vessel basin and beat of duff which is used by Turkey's potters, this dance known as Sama which is performed in all world and give a cultural message of turkey to the audience including religious nature which is conducted during the performance. Sufi verses and local folk music adapted in Egypt with the musical instruments of peasants. The poetry of philosophers altered into local languages and then sung as per local folk culture. Indian Sufi music is localized from which *Qawwali* is different or unique and sung globally in the Islamic world.

Qawwali is the Sufi music of the Indian sub-continent which currently includes Pakistan, India, and Bangladesh. Mostly it happened in the Khanqah or Sufi sacred places. It is converted into many languages with clapping hands and some traditional

musical instruments. *Qawwali* is also known by the name of Mehfil e Sama, which is executed in turkey and central Asia.

Literature review on Sufism in India, its extension is limited even though music is a vital part of India. The well-known scholars Qureshi (1986) and Nayyar (1988). Both Qureshi and Nayyar documented the performance of Sufi gatherings which include rituals of *Qawwali*, especially the ritual of Sama in India-Subcontinent. They analyzed the interaction or relationship among sounds of music and audiences' response. Qureshi is comprehensive in his interpretations of Sufi music in all India-subcontinent. Nayyar(1988) limits himself more to the north & west areas of Pakistan.

Qawwali travels with time and its traditions have substantial changes in terms of space and structure of *Qawwali*. India subcontinent has four Sufi Tariqas(orders) which are major and make a base; these tariqas include Chistiya, Qadriya, Suhrawardiya, and Naqshbandi. Chistiya order is the most contributed order for Sufi Tariqas that provide the base. *Qawwali* has traveled under several changes, gone through different regions with their local language, flavors, and cultural practices. We can find out the Marathi, Dakini, and Bangla *Qawwali* by adding to the already existing collection of Indian *Qawwali* (Avery,2004). The sacred places for Sufis are Khanqahs and dargahs where we can hear a *Qawwali* performance. Sufis spread it and also Ulema helped them almost to flourish it and communicate with people. Traditional *Qawwali* collections have structural integrity and contributed a lot to classical music. The dominant rag is alap from where *Qawwali* performances begin. Before starting *Qawwali's* performance after alap the verses are recited then the main theme of *Qawwali* is revealed (Qureshi, 1995).

2.6 Understanding *Qawwali*

There are different definitions of *Qawwali*. Every scholar defines it according to their understanding and perspective. Here I discussed the different definitions of *Qawwali* given by different scholars. Power(2014) defined *Qawwali* by reviewing Qureshi's work. He defined it as, *Qawwali* meaning the one who sings of the verbal message, *Qawwali* is Sama, realized in practice. Spiritual poetry is set to music improved by a powerful rhythm as well as by repetition to suggest zikr. Mystical love, the central concept of Sufism must be cultivated spiritually and around emotionally. Early Indian

Sufis recognized that to spread Islamic mysticism in a Hindu environment justified giving special emphasis to Sama. There is no *Qawwali* knowledge richer and more performed than the urs and such a saint, the remembrance of his final union with God.

Spiritual love is to be confirmed by superficial expression whenever a representative of spiritual superiors is present. In the gathering, these include descendants of saints, foremost among them the leader (Mir-e-Mehfil). The *Qawwali* event is characterized by conformity on the one hand and flexibility on the other. By listening to the sound of *Qawwali* the assembly expresses mystical love and Sama. Melody of *Qawwali* repeated many times during the performance. While Sakata (2017) defined *Qawwali* as it is a form of worshipful music that expresses the spiritual practices of Islam in South Asia, especially in areas of Pakistan, India, and Afghanistan. The *Qawwali* is derived from the word *Qaul* which means to speak or to say. Its function is to make the audience of listeners understand the words and message behind the lyrics. There are some lyrics of an anonymous author, of poetry which named as Allah Ho, given below:

When there was no Earth, no universe,

No moon and sun, and no heaven

When the secret of being was not revealed,

When there was nothing, there was only you.

By singing these verses the aim is to tell the audience that how the world is created, it reveals the secrets about the universe, that it is created by Allah and when nothing was on earth He was. Another scholar Zahid (2012) comes with his point of view and explains *Qawwali* as its Sufi music that's origin is Indian Sub-continent and is particularly popular in Sindh and Punjab regions and some parts of Delhi and Hyderabad of India. As discussed above *Qawwali* is derived from *qaul*, the *Qawwal* is the person who sings *Qawwali*. Amir Kusru in the late 13th century created *Qawwali* with the fusion of Persian, Arabic, Turkish, and Indian traditional practices which we know today. Sama and Mehfil-e-Sama are static which is performed in central Asia and turkey nowadays.

After knowing the origin of *Qawwali*, as it is related to Islam so at that time the musical instruments as prohibited in *Qawwali*. The Sama was acceptable if some conditions were met. These conditions include that the person or *Qawwal* who sings must be an adult not a child, or not a female. The audience should listen to all the songs just in remembrance of Allah. All verses and lyrics should be free from any weird thing or meaning, should be free from offensiveness and rudeness. And they should not use any kind of instrument. There should be a soft touch in the *Qawwali*. If all these conditions are met, Sama is allowed (Kirimani & Auliyeva, 2012).

Over time and due to modernization and technological innovations the *Qawwali*'s nature has changed. And now instruments like harmonium and tabla and dholak are very common in *Qawwali* performances.

2.6.1 Categorization of *Qawwali*

Kirimani & Auliyeva (2012) categorized *Qawwali* in many contents which are; Hamd- that is sing in the admiration of Allah, Naat that is sing in the admiration of Prophet Muhammad (SAW), *Manqabat* that is sing in the praise of Ali Imam, and other Sufi saints and sung in both gatherings Sunni and Shia, Marsiya sung for a dead person and on the death of Hazrat Imam Ali's family in remembrance of Battle of Karbala and a *Ghazl* that is a love song that is sung in two ways for the separation from the favorite person and for joys.

2.6.2 Structure of *Qawwali*

2.6.2.1 Composition of *Qawwal* party

Lamarche (1993) beautifully explained the composition of the *Qawwal* party. He described the *Qawwal* party as a group of people also known as *Humnawa*, a party mostly consisting of eight to nine men including a lead singer. Instruments are divided by the party that will use which instrument how they will sit. They have their setting finalized by them. Females are not included in this music, because they are not allowed to sing in Islam. But with time this tradition has been changed and now females take part and sing such as Abida Parveen. But still not as much acceptance of females. Still, *Qawwali* is male-oriented and it is considered as a male business. As Abida Parveen contributes as a kai singer but still, she is not a *Qawwali* singer.

2.6.2.2 Language of *Qawwali*

The language of *Qawwali* first was Farsi that further moved towards Punjabi and Urdu then Hindi and purbi. Frasi at that time was promptly recognized by Sufism and Islam in South Asia. The languages of South Asia are Purbi and Braj Bhasha that were used by Amir Khusru during his composition (Fakir, 1897). In the historic period when there was a barrier for Sufis to connect with the audience, then *Qawwals* mostly relied on the musical form because at that time local people were using their folk music. So *Qawwals* relied on music to convey their message and to get a trance and make ecstasy (Alam, 2011).

2.6.2.3 Musical Structure of *Qawwali*

Bhatarrarjee, the rhythm is provided by *taali* means clapping and other apparatuses. Dholak and drums have traditional instruments in all regions of the Indian Sub-continent. Harmonium also is part of today's *Qawwali* performance led by the vocal person. Sarangi remained another traditional instrument. The song length is fifteen to thirty minutes. The longest song in history was 115 minutes by Aziz Mian and Nusrat Fateh Ali Khan has two songs that are more than sixty minutes. Firstly the *Qawwali* is started with a fast tone to make an environment. Typically, the *Qawwali* is organized as; the main melody is played by harmonium, also using a table. Then a *rag*, clapping of hands (*taali*) came with three to four people to set a tone for a long time. After that, the vocal person starts the *Qawwali* with any verse or verses that are not part of the *Qawwali* but themes are relatable. And when the *Qawwali* proper starts all the men start with their style by using tabla, dholak, and *taali*. When the lead singer started the left and right-side singers started the *taali* and break the

2.6.2.4 The Sitting of *Qawwals* on Stage

Qawwali typically take place at urs on Thursday. It was also performed at the shrine of Sufi saints. Usually, urs continue for three days. *Qawwals* sing in the honor of *pir* whose urs is being celebrated. Many *Qawwals* have a competition to perform their best. The arrangements are properly done. All the audience and *Qawwals*, their party, sit on the floor in a big yard. The leader who is a vocal person sits in the middle at the front, known as *Mohri*, because he has to face the dargah directly. Behind the leader, there is a place for table players. The leaders typically are on two sides with harmonium. The other group members are behind them on both sides in two rows. Typically, everyone

sits behind the *Qawwal* because it is a symbol of respect. There is a hierarchy in the *Qawwal* party. Which is also known as *qayda*.

2.6.2.5 Performance of *Qawwali*

Usually, *Qawwali* is performed in south Asia including 11 people and the number was unusual but now the integer is changing. In history, the only way to perform *Qawwali* was only voice and *taali* and that was the original style of *Qawwali* and it was only performed on the shrines. And before starting the *Qawwali* the singer or *Qawwal* recited *Hamd* and *Naat* and there was pin-drop silence. It aimed to connect the listeners with God and to create an environment for the ecstatic. Any verse or lyrics that touch the heart of the audience was repeated many times to get trance. The tone or tempo of *Qawwali* typically increased slowly and then end abruptly.

2.6.2.6 Attire and Behavior

In past, there was a specific dress code of *Qawwals* and their party. Because *Qawwali* is related to Islam and takes place at shrines so there was a firm dress code and behavior for the performance of *Qawwali*. The performers traditionally wore a black and white loose dress with a head cap. Despite its other colors were grey and brown that were worn by the seniors. A kaffieh (green sacrf) was permitted. Indian people also wore a red jackets. The women from Turkey preferred blue dresses, and they only showed hands and faces and wore full-length dresses. Other countries such as Morocco, Tunisia, and Egypt cleared that this performance is religious and expected soft behavior, respect, and proper modesty during the performance.

2.7 Sounds, signs, and symbols in *Qawwali*

Rengula Qureshi (1995) explained three main functions of *Qawwali*. Which include, its aim to create spiritual arousal, its aim to convey text message as it is mystical poetry, and the last, its aim to satisfy the audience or listeners for spiritual requirements. One has to follow or identify these three functions. The symbolic categories include halal and haram. *Qawwali's* message and text should be halal that leads to spiritual requirements otherwise it will lead to the world's desires which is haram. If *Qawwali* is

following these three aims so its sound is spiritual. And come to Barkat for the listeners. It embodiment *zikr*, ecstasy, and very soft and peaceful rhythm (Newell , 2007)

2.7.1 Sounds in *Qawwali* as spiritual power

Newell (2007) said in the discourse of Sufism, the sound is also a symbol of power. Hazrat Ali Hijwari said that hearing is above or superior to the sighting. According to his wisdom, hearing is superior because we always listen that God is here. Hearing of God here is much better than the vision of God. Similarly, Sufi Shaykh said that listening to *Qawwali* and its meaning is much better than vision or sighting the *Qawwali*. Ibn Arabi sees all things coming into being through the breath of God's speech. Referring to Sura (16:40) of the Qur'an 10, Ibn Arabi says of Allah, be! is exactly what He says. Through it, that to which he says Be! Becomes manifest (Chittick 1989:128). By this reading, all manifest creation and the incredible world itself come into being through sound. It's through hearing the sound of God's command to Be! that His creatures come to love him. So the sound is powerful and sacred (Chittick. 1983).

2.7.2 Symbols in *Qawwali* as halal and haram

Halal and haram are associated with dietary patterns but in Islamic society, it is attached to the sacred and profane. Now the question is about which music falls in the *halal* category and which falls in the *haram* category. As *Qawwali* has Sama. Which means to gather at spiritual music for spiritual dance. This gathering is in an ecstatic state. A scholar Henry Farmer (2001) explained that melody is composed in the era of Khalifas of the Prophet Muhammad Hazrat Ali was the first who extended fine arts, the study of science, poetry, and music. As in Islam all guidance we take from the hadith and Quran. So, in the Quran, there is nothing about music. So Sufis include Sama in *Qawwali* as it leads to spiritual power and connection with God so it is halal and without Sama *Qawwali* is haram because it will lead to worldly desires. Sama contributes to the symbolic development and it is a ritual (Shiloah, 1997).

2.7.3 Voice in *Qawwali*

The voice is originally the voice of God. That when God asks all the souls to Him they belong so all the souls said yes. That was the agreement between God and the creature. As surah of Quran 7:172 follows:

‘When Lord drew forth from the children of Adam, from their lions, Their descendants and made them appear themselves, Am I not your Lord, and they said yes we do testify, let say on the day of judgment, Of this, we were never mindful’.

The sound of the voice is a beautiful and musical expression, it is itself symbolic. So, it is in remembrance of God which originates from *qaul* (speech). So, after listening this one gets an ecstatic state and spiritual power and this is the main aim of religious *Qawwali* (Salam, 2002).

2.8 Journey of *Qawwali*

2.8.1 *Qawwali* as Ritual

Ritual ceremonies help maintain the shrine culture through a structure, hierarchies, and social actors who perform it. Turner (1969) said that taking part in any ritual confirms that an individual follows the common principles in a liminal place. The structure is cognitive and rituals act as a proposed way to excel social binds through a liminal state but people in the society must return to social structure. The same is the case with *Qawwali*. *Qawwali* has spiritual belonging with God. In *Qawwali* people from different backgrounds take part to achieve an ecstatic state. Sufis play a role between the material world and the Divine. Rituals always have social hierarchies; all visitors have a common goal and they support each other. In *Qawwali* Sama is a ritual that focuses on the performance. Sajdah Nasheen supervises the Sama and sits in the most prominent place. Other *Qawwal* groups sit on the left side. Women are not permitted in this structure. *Qawwali* is male-oriented. This is the special setting for Sama. But this is not specific. The setting depends on the religious festival (Eaten, 1978).

2.8.2 *Qawwali* as Entertainment

Qawwali music traditionally has strict performances. But today its nature is changed due to modernization and technology. From history, it was observed that *Qawwali* has its practices, context, Divine knowledge, and essence but now it is changed. Because *Qawwali* is reshaped now it can be seen in films which are known as filmi *Qawwali* like Indian film has ye Ishq Ishq and Kun Faya Kun (John,2009). *Qawwali* was more unique due to its performance of Sama. So today's Bollywoodization *Qawwali* medium has been changed. By changing the style, how many films and albums differ from the *Qawwali* original aim. Now *Qawwali* is sung according to the mood of the audience. Due to commercialization, recording is necessary today. Nusrat Fateh Ali Khan contributed a lot, he was first who popularized the *Qawwali* and sang at the international level (Vajpeyi, 2009).

The journey of Sufi musical performances tells their form, traditions crossways world and how Sufi music shaped a heritage and sub culture across the Muslim as well as non-Muslim world longing an identity for itself as generous or spiritual Islam rather than lawful Islam. Philosophic Qur'anic verses are quoted in every guide of Sufi doctrine. Such verses are boundless in their deepness, space, and meaning and every auditor may achieve as spiritual meaning as he/she has volume to comprehend. Different Sufi follow different paths. Some go for *Zikr-e-Khafi* and others for *Zikr-e-jali*. They connect people with zikr. Sufi music is based on three things- *Zaman*(path), *Maqan* (Closeness to Allah), and *Riqwan* (practice and dedication).

Sufi music has some main parts which include *Shahzeena-nagma*(Melody), *Rubae-Qatar*(four verse of poetry), *Uthan-Girahbandi*(Music and some part of poetry are on high note and repeated many times) , *khirat- Khayal*(Lost somewhere in music or poetry), and improvisation- do *angkanagna* (*Qawwali*). But now the essence of *Qawwali* has been changed. Now it's more like techno *Qawwali* and filmi *Qawwali*. Now it's more popular in his new form. The Islamic version is replaced nowadays by adding songs and ghazals in it. (Bhattacharjee, 2012).

2.9 Dimensions of *Qawwali*

As Pakistan has a formal and informal economy. Where the formal economy is not fulfilling the needs of their people go for the informal economy to fulfill their basic needs. So, the lodge plays its role. The author discussed some kinds of support that were fulfilled by the Sufi lodge. These supports include instrumental, emotional, informational, and social support. Lodge has an important influence on society and in the lives of people. There are a lot of problems and challenges in Pakistani society like corruption, military, bureaucracy, sectarian conflicts, and religious beliefs, political fighting, and much more (Rais,2011 & Hehir, 2007).

So, in these situations how Pakistan will cope. So Pakistani people do not depend on their state for their basic needs and survival (Rehman , 2006). Thus, when the state doesn't provide support in many regions of Pakistan their people go for other kinds of support like at Sufi lodge. There are many madrassas, dargah, landlords and shrines, mosques, and other institutions like *baradari* system that support the people (Nadvi, 2009). So in this article author explored that how these all organizations or institutions related to Islam for social services. Sufi lodge plays an important role in the people, hardships, anxiety for people and their families (Pirani et al, 2008).

2.9.1 Emotional or Psychological Aspect

Rehman (2014) did his research in the Jhung where he observed and through different case studies analyzed that many people get emotional or psychological support at the Sufi lodge. Different families have different problems, they come to Sufi shrines and relax and their problems are resolved there. One example is about a regular female who visit every day, one day she came with his brother who was mentally disturbed, he was not getting recovery after going to many doctors but when he came to Sufi shrines, the leader of that shrine decided to keep him several days in shrine so he gets strength and recovers soon. The people who come to shrines receive only peace, love, and affection from the leader. People get inner education and a path of peace.

2.9.2 Informational or educational Aspect

After the emotional support, people also get informational support at the Sufi shrines. For instance, there was a lady who was studying in college who explained that after getting guidance from the Sufi lodge she got respect from her students and colleagues. She said that the leader told me to be an honest and dedicated teacher in her professional competitiveness. During her postgraduate studies, she faced many difficulties so she also got some advice from the leader. The same is the case with a medical doctor. People resolve their problems whether they are related to education, family fighting, disagreements, marriage problems or business hardships (Rehamn & Nooris, 2014).

2.9.3 Instrumental Aspect

At the Sufi lodge, every day some desserts and tea are distributed among people that are prepared in large quantities. The leader gives money to his visitors who come every day. Besides money, regular visitors also received some clothes, food, and other used items. As discussed above people receive love and peace, so there was a girl who said that from a Sufi lodge never anyone can be returned empty-handed. Some people also get this support for their livelihood. Even from the leader, people get child care, especially those women who were earning for their livelihood (Rehman, 2014).

2.9.4 Spiritual training in terms of social Aspect

Sufis have a vital role who providing the training related to spiritual teaching. One of the regular visitors explained that his family's children were trained by the leader by attending daily, weekly, monthly and annual gatherings for spiritual teachings. Children were taught to have firm faith in God and keep away from the desires of the world. People get the inner journey and actual purpose of their life. At the lodge leaders facilitate the visitors in the welfare of families and individual inner development. Visitors also get a deep understanding of Islam which is observed (Rehman, 2014).

Further, Rehman explained that Sufi lodge has the potential to provide many kinds of support, some major supports are discussed here. These supports help to personality development, wellbeing and facilitate the individuals. Due to the Sufi lodge, people get Islamic knowledge and can face their challenges. Where people get different kinds of

support there they also face some challenges that include communal living and family conflicts. Most of the people said that there is a lack of privacy for long-term visitors. They said that segregation between men and women is difficult. Other people said that there is a pick and drop service at the Sufi lodge of Jhang. People faced challenges there, sometimes they reached late and waited all night in the limited Sufi lodge area. There are some family conflicts due to the Sufi lodge. Because in my family some members follow the Sufi and others don't believe. A school of thought Ahl e Hadith does not follow the pir-muridi or Sufi lodge relationship. Because Sufi forces maintain relations and ties with leaders. And this school of thought doesn't break their ties so due to this their family conflicts arise.

3. RESEARCH METHODOLOGY, METHODS AND RESEARCH SETTING

3.1 Methodology

This chapter explains the area profile of this research in detail and the research methodology which is incorporated in this research. Research is a systematic process of collecting data and analyzing it for a purpose. The procedure by which researchers go about their work of describing, explaining, and predicting phenomena are called research methodology. The research methodology includes methodology, methods, a tool for data collection, population, sample size, sample technique, and unit of analysis and locale. It is the most important phase of social sciences research as the main essence of the whole research lies inside the methodology that how a researcher would create new ideas and create a connection between the old ones.

Furthermore, a researcher needs to choose the best methodology according to the design of the research because methodology depends upon the research design and it helps in keeping direction firm in doing research. This research has been explained by using the techniques of qualitative methodology. Descriptions are an easy way of generating new concepts and ideas. Research methodology aims to get into a phenomenon under observation rather than data itself. The methodology depends on methods, that through which method a researcher is going to uncover the phenomenon. It allows the reader to critically evaluate a study's overall validity and reliability (Neuman, 2014).

So here in my research, I plan the research methodology according to my research topic of *Qawwals* and *Qawwali* performances. And also outlines the research area, population, data collection methods, data collection tools, ethical considerations, sample size, methods for data analysis which I used, and distribution of results. To meet my objectives, I selected a qualitative research methodology. Social research is designed to get knowledge about how the world works and how theories explain and build. This research is explanatory that explains about *Qawwals*, their earning system, about their *Qawwal* party, and about *Qawwali* performances, which includes what things are essential during *Qawwali* performance, which things are changed with time, and about instruments used in *Qawwali* performances. The research methodology

which I choose is qualitative with its model of ontology, epistemology, methods, and research design.

Ontology is about the nature of being. It deals with reality and what reality exists. It focuses on the meaning and reality that people create. Epistemology deals with the creation of knowledge. It is about what we know, how we know, what it is, how it is to reach reality or truth. This approach insists on meanings, social actions, meanings that are socially constructed, discourse behind the terminology, and value relativism. The methodology is about how to conduct research. For this research, I choose a qualitative methodology. The aim to choose this methodology is to meet the research plan and satisfy it (Neuman, 2014). Population states a complete set of individuals having common characteristics in which the researcher is interested (Fraenkel & Warren, 2009). For this research, the primary data source is used, which is original and obtained from the source of information. Because primary data is more reliable and valid and has more confidence and trust.

3.2 Sample and Sampling Techniques

Simply, the sample size is the number of participants that are included in research to meet the research objectives and to answer the research question. So, in my research, I selected 14 *Qawwals* from the population. Due to multiple locales, my sampling is also multiple. And to carry out this multiple locale research purposive sampling techniques and snowball sampling techniques are selected.

3.2.1 Purposive Sampling Technique

Purposive sampling is a non-probability sampling technique that occurs when a sample is chosen by a judgment of a researcher. This technique is used when a researcher has a clear purpose for what kind of sample, he/she needs. Here, I selected this technique based on two reasons; one is to cover the relevance and importance of my study and the second is I selected educated and commercial *Qawwals* to fulfill my research criteria. Another is that I selected those respondents who were active with their work. This technique is so beneficial that you choose samples according to your purpose and collect in-depth or rich data.

3.2.2 Snowball Sampling Technique

Snowball sampling is a non-probability sampling technique. This sampling technique is a chain. In this technique, research goes to one respondent and that respondent suggests other respondents that meet research goals. I used this sampling technique in my locale of Kalyam Sharif. At Kalyam Sharif there were urs, so my key informant knew one of *Qawwal*. And that *Qawwal* suggested to us there other *Qawwals* so I conducted interviews with them.

3.3 Gate keepers

A gatekeeper is a person who stands between the data collector (researcher) and the respondents. He opens the door for the researcher to collect data. Gate keeper has a key role in research. They facilitate the researcher and help to soothe the research (Lavrakas, 2008). I had two gatekeepers in my research. They helped and facilitated me a lot to complete my research.

3.3.1 Gate Keeper 1

My first gatekeeper was Mr. Ghulam Muhammad who is the Assistant Director at PNCA. He is 30 years old. He did his MPhil in Anthropology from Quaid I Azam University Islamabad. He served in multiple NGOs, German organizations as a democracy reporting, as a consultant in USAID, CCP Pakistan, and in World Bank. The reason to choose him was his position as AD in PNCA. He can understand my research topic and has wide knowledge about it. And due to his position, he knows *Qawwals* who come to PNCA. He helped me a lot and provide me with *Qawwals* to fulfill my research interviews

3.3.2 Gate Keeper 2

My second gatekeeper was Mr Rehan who is a consultant at Benazir Income Support Program. His age is 34. He studied MSc in Computer Science from Arid Agriculture University Rawalpindi. He did his MPhil in Information Technology from Bahria University Islamabad. He served in World Bank, NADRA, and in many other

organizations. The aim of choosing him has high knowledge of many topics including my topic. He has many contacts and public relations. Through him, I went towards my third key informant. Due to him, I interviewed two respondents one from Lok Virsa and the other From Bari Imam. He introduced me to *Qawwals* and helped me to build rapport with them.

3.4 Key Informant

In qualitative research, a key informant is a person, who is like a proxy of a researcher to enter the field and collect accurate data (Pleto & pleto, 1978). Key informants can be one person, two-person, and more. A researcher feels relaxed when a key informant with his/her. A key informant s one who is your locale knows your topic and has a passion to help you (Cresswell, 2003). A key informant can be that person who has a high position or respectable repute in your locale, the person who is trustworthy for the natives of that locale (Neuman, 2014). In my research

3.4.1 Key Informant

My key informant was Mr. Qadir Mustafa. He is about 40 years old. He completed his education at Bahria University Islamabad. He did his master's in business administration. He worked in many organizations, recently he left Benazir Income Support Programme and is now associated with a Darbar. He is associated with Darbar as his forefathers were too. This Darbar named Darbal Alia Ghosia Shahi Najavi is his ancestor. He is from a Pir family having Darbar. He has high knowledge of *Qawwali*, *Qawwals*, and *gharana*. As on his *Darbar* many *Qawwals* come and go. He has a grip on *Qawwali*. So, the aim is clear to select him as a key informant. I selected him because of his position and his relations with *Qawwals*. So *Qawwals* felt free and trusted me to give interviews. He helped me a lot and conducted 10 interviews for me at the place of Kalyam Sharif.



Figure 1 key informant Qadir Mustafa at Kalyam Sharif

3.5 Field of Research

3.5.1 Islamabad

Islamabad is the capital city of Pakistan. It is a clean, voluminous and peaceful city having greeneries. It is located in the northwest of Pakistan on the Potohar plateau. It was built in 1960 and replaced Karachi as the capital of Pakistan by the constitution of Pakistan in 1963. With the closeness of Rawalpindi now Islamabad and Rawalpindi are considered sister cities. It is a planned city, its construction started in 1961 with a combination of modern patterns and Islamic architecture. Islamabad has categorization, it is divided into different eight zones, which are, administrative, diplomatic, residential, institutional, industrial, commercial areas, greenbelt, and national parks. It also includes villages, slum areas, gardens, dairy products, and poultry and vegetable farms for the healthy life of citizens. It has many kinds of institutions including political, educational, Atomic Research Institute, and National Health Centre (CDA, Report).

It is a stretch of nature and meadows surrounding Islamabad city. It is the city of Pakistan that is developed, the most planned, arranged, and organized city. It is divided by sectors covering an area of 4km square, all sectors are numbered organized, and easy

to identify. Each sector has markets in the middle of the sector which is known as Markaz of that sector. There are many famous places, including Damn e Koh, Monal, Faisal Mosque, Hiking trails, Lake view park, Jinnah Park, monument, and lok virsa. The F-7 sector has many varieties and mostly foreigners come there. Centaurs and Safa Gold Mall are famous for shopping and foreigners(Zeidan, Britannicca). There are many educational institutions in Islamabad, it is a city full of opportunities. But I took only four areas of Islamabad according to the nature of the topic. From where I could collect my data to answer the research question and meet the objectives. These locales are the Pakistan National Council of the Arts, Loke Virsa, Kalyam Sharif, and Bari Imam.

Figure 1 is about the map of Islamabad. Which shows the four locales which I selected for my research to collect data. And figure 2 shows the Faisal Mosque which is the main symbol for the capital of Pakistan Islamabad.



Figure 2 Map of Islamabad that shows the four locales selected by the researcher



Figure 3 Building of Faisal Mosque, Symbol of capital of Pakistan, Islamabad

3.5.2 Pakistan National Council of the Arts (PNCA)

Pakistan national council of the arts is located in Islamabad, opposite the parliament and Aiwan e Sadar (President House). It has a national art gallery which is the country's first art gallery. PNCA is a national-level institute that promotes artists and their activities. It focuses on all kinds of arts which include visual and performing art. It was established in 1973. Its main objective is to promote different kinds of visual arts, performing arts, and film art at a national level. The second objective is to make provisional linkages and links with other cultural organizations, nationality, and intentionality for the promotion of cultural heritage and art (PNCA, website). As they promote artists their *Qawwals* and other cultural musicians come so I selected this locale to meet the *Qawwals* and fulfill my research obligations.



Figure 4 Building of PNCA ; A public sector organization that provides patronage for art, music and drama.

3.5.3 Lok Virsa

Loke Virsa is a cultural organization located in Islamabad. It is managed by the National Institute of Folk and Traditional Heritage. It is a museum of the history and culture of Pakistan in Islamabad. It was opened in 1982. It can provide accommodations with 3000 visitors. The main structure of Lok Virsa consists of all provinces, Gilgit Baltistan, Azan Jammu, and Kashmir, artist's work, folk songs, and dance performances. Cultural nights, performances of folk artists, cultural food, and many other activities are part of Loke Virsa (Heritage Pakistan, website).

It displays the living traditions of many ethnic groups. As Pakistan is a multicultural society, they display all cultures, pictures, traditions, pottery, poetry, and textile work. At Loke Virsa, there is a Sufi shrine hall. Where pictures of musicians and Sufi saints are posted including Lal Shehbaz Qalander, Shah Abdul Latif Bhittai, Sachal Sarmast, Data Gunj Baksh, Shah Rukn e Alam and Bahauddin Zikria. Loke Virsa has a library where they publish research too. Many books of Sufis are published by Loke Virsa which include Bulleh Shah, Sultan Bahu, Waris Shah, and Mian Muhammad Baksh. Pakistan Monument is also part of Loke Virsa (Heritage Museum, Lok Virsa". Retrieved 30 March 2019). The aim of selecting this research locale is because many



Figure 5 building of Lok Virsa. Cultural Heritage that represents cultures of Pakistan and Music

cultural nights take place and many *Qawwals* come there so I took *Qawwals* from there also for my research.

3.5.4 Bari Imam

Sufi Shah Abdul Latif Kazmi is also known as Bari Sarkar or Bari Imam. He was the most prominent Sufi of the Qadriya order. Today he is a well-known Sufi saint. Bari Imam with his family migrated from Chakwal district to Aabpara Islamabad. At the age of twelve years, he learned two years of fiqh, hadith, logic, and another discipline of Islam. Later he married and was blessed with one daughter. But his wife and daughter died prematurely. That's why Bari Imam spent much time in the fields of Hazara district for 24 years as an ascetic. He also went to Iran and Iraq for Islamic education and also performed Hajj.

The shrine is located in Islamabad. It is a silver mirrored shrine that was originally built by Mughal Emperor Aurangzeb, who was known as Bari Sarkar in the 17th century. Now this shrine is controlled by the Government of Pakistan and renovated many times. It is famous for the death anniversary of Bari Sarkar where many audiences come and many *Qawwals* enter for a tribute to Bari Sarkar. So I selected this locale because of my purpose, I chose *Qawwals* from there to meet my research objectives.



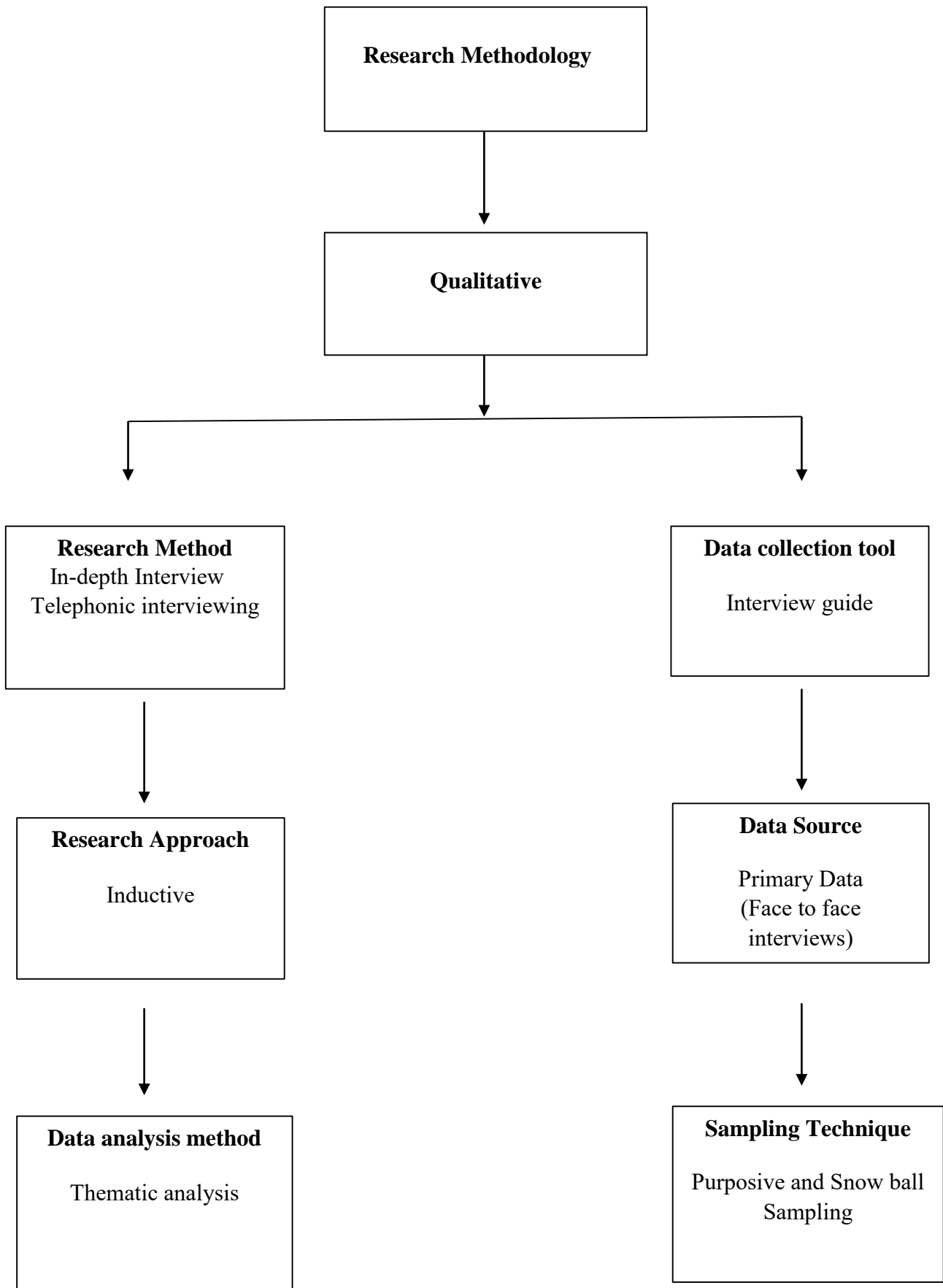
Figure 6 Building of Bari Imam where *Qawwali* happens

3.5.5 Kalyam Sharif

KalyamAiwan is a town. This village is very famous due to the Baba Fazal Shah Kalyami. He was the Sufi saint, and every year his urs is celebrated where many *Qawwals* come and pay tribute with Pak Kalyam in remembrance of their mushed. The villager must fulfill their duty to provide food and shelter to the *Qawwals* who are going to pay tribute. He belongs to Golra sharif. Baba Fazal used to get secular and spiritual knowledge from Khawaja Muhammad Sharif in Kalyam Awan, with his elder brother Hafiz Ghulam Rasool from his childhood. He was a great man and Sufi. The reason to choose this locale was that time was there and many *Qawwals* came so I went there and took interviews from those *Qawwals*.



Figure 7 Shrine Baba Fazal shah Kalyami



3.6 Rapport Building

The most important thing for the reliability and validity of research is rapport building and it is the step that the researcher takes to build a trustworthy relationship with the respondents of the locale. Rapport building is two-way communication between researcher and respondent. In an interview, it is necessary to establish rapport building, which researchers have to establish with respondents for collecting authentic data (Neuman, 2014).

I spent some informal time building a rapport. Primarily I started with informal communication with people under study. I told my respondents the purpose of my research and took their consent. The informal conversation helped me to get information about various aspects. I also used to listen to their problems so that an atmosphere of trust developed among each other. It was a difficult task indeed, but on the other hand, it was really helpful to get data. Rapport building is an essential part of fieldwork. So, establishing good rapport among my target population was my priority because it helped me. And through my key informants, they were free to talk to me and I conducted interviews very easily.

3.7 Qualitative Research Methodology

Research methodology is a systematic procedure that processes and analyzes a phenomenon (Bernard, 2001). A research methodology is an efficient and scientific process to collect data from the field and then analyze it (Cresswell,2003). The research methodology includes methodology, methods, a tool for data collection, population, sample size, sample technique, and unit of analysis and locale. It is the most important phase of social sciences research as the main essence of the whole research lies inside the methodology that how a researcher would create new ideas and create a connection between the old ones. Furthermore, a researcher needs to choose the best methodology according to the design of the research because methodology depends upon the research design and it helps in keeping direction firm in doing research. This research has been explored by using the techniques of qualitative methodology. Descriptions are an easy way of generating new concepts and ideas (Neuman, 2014).

An anthropologist focus on the assumption that reality is out there and needs to study holistically through direct observation. The qualitative methodology allows for a more in-depth understanding of a phenomenon. So here I choose the qualitative methodology for better understanding to explore the *Qawwali* performance.

3.8 Data Collection Methods

The way of doing research is known as the method (Brayman & Bell, 2007). Methods depend on the methodology that you choose. The methodology can be qualitative and quantitative. Both methodologies have their methods to carry out research. Now the situation is pandemic COVID-19, and in this pandemic, I carried out my research. In this situation of a pandemic, a researcher can't go to the field. Face-to-face interviews are not possible because there is a high risk of being affected by viruses. So, except for face-to-face interviews, there are other methods like telephonic interviews that are a safer and safer way to collect data in this pandemic situation.

3.8.1 In-depth Interview Method

The in-depth interview method is that method that most researchers use for a deep understanding of a research topic. It is a face-to-face interview, where researchers go to the field and take interviews from the respondents (Neuman, 2014). As I did my research when there was an end of the 3rd wave of COVID-19 and the start of the 4th wave. At the end of the third wave, I collected my data by using an in-depth interview method. And I took 10 interviews face to face. Moreover, during the fieldwork, I kept a field diary to jot down daily experiences with respondents. Field notes are very central for a researcher; it includes body language and thoughts. Most of the interviews were taken in Urdu and Punjabi languages because respondents were more relaxed to speak in these languages.

3.8.2 Telephonic Interviewing

The telephonic method is also a data collection research method, where a researcher takes interviews via phone rather than emails. It is the method used to collect data from a specific population to gather data. And contacted people will be included in the

sample size (Kumar, 2008). So, during my data collection, the 4th wave started. Then I chose this data collection method and took interviews via phone. I conducted 4 interviews via the telephonic data collection method.

3.8.3 Audio Recording

Audio recording means recording sound. It is done for data collection. It can be recorded through many devices like tape recorders, cell phone recorders, and other recorder devices. With the advancement of technology, it is a development in qualitative research methods for the ease of research. It was replaced by the researcher's handwriting during the field. Researchers are expected to record related information, but only for research and with the consent of the respondent. It should be done with great care.

I recorded all my interviews except one. Because one of my respondents refused to record. So, I did not record his interview and noted it in my field diary. Due to technology research methods are being enhanced so audio recorders are one of them. When a researcher records his/her data then he doesn't miss anything and collects accurate and valid data. It is more beneficial for the researcher, especially for those researchers who do qualitative research.

3.8.4 Video Recording

Video recording is also a qualitative research method. In video recording, researchers capture the images of respondents with or without sound for accurate data and with the consent of the respondents. Through capturing the video, a researcher can observe the visual details and actions. And also, can check the gestures of respondents. It is also a beneficial research method for a researcher nowadays, especially for qualitative research, where you have to study the phenomenon in in-depth. It allows researchers to verify their data and observations. I captured videos of my respondents except for one. He did not allow me to capture video so I just jot down all his interviews and observed him at that time. It is also a more advantageous method for qualitative research.

3.8.5 Photography

Photographs are verbalized statements of the located events. It helps researchers to analyze data and interpret it. Photography is also a method of communication between research data, researcher, and research locale. Photographs provide data that is the insight that might be missed during the fieldwork. Photographs give proof too for a researcher that he/she did work honestly. During my fieldwork, I captured photos of my research locales and *Qawwals*. All of my respondents allowed me to take pictures except one. I also captured photos of my key informants. And all pictures are inserted in my thesis. As everything is changing over time in research the ease of research methods for data collection is also changing. No researcher can take pictures, capture videos, and also record respondents' interviews and on some issues can take telephonic interviews too.

3.9 Tools for Data Collection

There are different research methodologies in research. On methodology methods, tools, data analysis methods, and sampling techniques depend. So, anthropology is purely qualitative and it's the beauty of anthropology. I choose a qualitative research methodology for my research to get a deep understanding of a phenomenon. So, the method I selected is an in-depth interview method. For in-depth interview methods, there are two tools that I used to get data from the field. One is an interview guide and the other is my field diary.

3.9.1 Interview Guide

For data collection, researchers need something to get data from respondents on what basis he/she is going to interview the respondents. And that tool is an interview guide. Different methodologies have different tools. For quantitative studies, there is a questionnaire tool that is mostly used. And for qualitative research, there is mostly an interview guide. The questionnaire is structured but the interview guide is semi-structured. An interview guide is the list of topics and questions an interviewer plans to cover during an interview with respondents of research. Interview guides are an effective tool for maintaining consistency and direction during an interview, and they can range from highly structured interviews to semi-structured interview guides to

relatively informal conversations (Neuman, 2014). So, I conducted my interview guide as open-ended questions so respondents feel free to talk about it. For the ease of my respondents, I developed my interview guide in Urdu and then translated it into English.

3.9.2 Jotting Book

Jotting book is a basic and important tool for an anthropologist during data collection in the locale. A jotting book is that in which a researcher notes down all his data, jot down, writes facts and figures, and documents data that are collected, and writes down all the data in vernacular languages. So, for my ease, in this research, I kept a diary during my field work and jotted down all the data while taking interviews. Besides diary, I also record data, video making, and capture photos. Field diary is proof and assures that researcher did his/her work by themselves.

3.9.3 Probing

Probing is a way to get to the bottom of something. It is to keep silent and wait for respondents to continue his/her conversation. It is used when a respondent goes out of track and then researchers use probing to repeat the last word of conversation to back the respondent on track. It is a research strategy or tool that researchers used during fieldwork. I did probe with my respondents because they were going out of track and that information was not needed so I again repeated my questions in different words and then they came back on track.

3.10 Ethical Considerations

Ethics are codes of conduct that are morally good or bad. It is approving or not approving conduct are moral or brutal (Neuman, 2014). I followed some ethical concerns including rapport building, informed consent, and anonymity to carry out my research and for rich and truthful data.

3.10.1 Informed Consent

Informed consent is a very important ethic. A researcher should take consent from the respondents. Researchers tell the respondents what they are doing. It made clear to all the respondents that participating in an interview is voluntary and they can withdraw researchers at any time on any stage (Neuman, 2014). As I tell or clear all the participants that I am doing my thesis and I have to take their interviews to fulfill my thesis and degree. Their information will not be misused and will be kept secret.

3.10.2 Anonymity

Anonymity is now for anyone including the researcher. That researcher should keep secret the names of respondents and information (Bernard, 2007). During my field work, I took permission from all respondents to take their pictures, audio recording, and video recording. And they are allowed except one. Even my one respondent refused to tell his name so I did not force him. They all allowed me to write their names in my thesis except that one. And definitely, I will write their names and the right information about them in my chapter of analysis. And I will keep secret that one respondent's information and name.

3.10.3 Confidentiality

Confidentiality is a bit different from anonymity. It means that their locales and sites can be traced and identified so this ethics means to keep secret and confident of all their information. And it should not be revealed outside the research purpose (Bernard, 2007). So as an anthropologist, I will never reveal their information and will keep it a secret all my life. I am also fulfilling this ethic now during my research.

3.11 Data Analysis Method

Data analysis can be defined as, it is a systematic process of ordering transcripts, interviews, other observational data, and material that is nontextual which is gathered by the researcher during field work. It is the process of transforming and presenting fieldwork data in a sequence for required research. As my research is qualitative with

interview guides having loose questions to explain *Qawwals* and *Qawwali* performance in Islamabad. So, in my research, I used thematic analysis for presenting the data.

3.11.1 Thematic Analysis

Thematic analysis is a data analysis method. It is about analyzing, identifying, describing, and interpreting gathered data. In this type of analysis, researchers make themes of his/her data and then interpret each theme. It is applied to interviews and transcripts, actually on text. Themes are made by researchers which topics are repeated in the interviews. It is a very good approach when you understand the opinion, behavior, and perceptions of people. Sometimes a theoretical framework gives direction on what kind of themes you should make.

In my research, I did the thematic analysis. All the interviews I wrote in the Urdu language were then translated into the English language. Interviews that I transcribed, analyzed by me with a sequence, and interpreted systematically through repeating and re-reading again and again to avoid the biases and understanding of the right perception of respondents and to avoid contradictions.

3.12 Position of the Researcher

As a researcher, there are two positions, one is emic and the other is etic. Emic is about the perspective of members of the culture and etic is the native's point of view. So, I did my research from an emic perspective and this is the beauty of anthropology. And for an anthropologist, it is necessary to complete his research about the emic perspective. But during research it is difficult to stay emic. Sometimes researchers go for etic and for this purpose researchers use the process of reflexivity. Reflexivity is a back-and-forth process. After collecting data, a researcher confirms his data from the respondents is there any mistake prevailing or not. Reflexivity overcomes the biases of a researcher.

3.13 Limitations of Research

Every research has some limitations. My research also has some limitations, which I want to write down here. Every research is based on resources. I had limited funds, as I am a student and I had to complete my research in given resources or funds. Due to a lack of funds, I limit my research to Islamabad's areas. Although many good *Qawwals* live in other different areas of Pakistan. Due to limited resources, I was unable to travel to other far areas of Pakistan. And the second major limitation is the prevalence of COVID-19. I collected my data during the third wave, and soon came the fourth wave and then I collected data via telephonic research method. During this pandemic, respondents were feeling reluctant to give face-to-face interviews. It was a difficult time.

4. LEFWORLDS AND WORLD VIEWS OF *QAWWALS*

This chapter simply explains in detail *Qawwals* and the uniqueness of their *gharana* or family. To explain *gharana* is important for any *Qawwal*, because it may extend to fictive relations, which integrates a *Qawwal* into professional association based on style. *Gharana* is unique because when one tries to elaborate it in the English equivalent of 'family' it deviates from the normative definition. It brings forth associational linkages and stylistic labeling. It is beyond lineage and caste debate; therefore, it requires a proper anthropological understanding to minimize the possibilities of misunderstandings. This chapter covers the description of the *Qawwals*, their appearances, composition of the *Qawwal* party, and the significance of Sama or the performance.

Gharana

Gharana in English 'Family' in Urdu '*Khandan*'. Every *Qawwal* has their own *gharana*. There are different *gharanas* in Pakistan like Patiala, Sham chaurasi, Delhi *gharana*, Agra, Jaypur, Kirana, Gwalior, Noshahi darbari, bacha *gharana*. Each *gharana* is different and has uniqueness. They are different from each other based on *Qawwali* text, message, *sur*, *saaz* and instruments. Some only go for the *darbari Qawwali* in which a *Qawwal* tribute to his murshid, and some only go for the *sufiana kalam*. In *sufiana kalam* there is naat and hamd included, which connect with God. While *darbari Qawwali* sing only in the remembrance of *murshid*. My respondents were from different *gharanas*. They were from *Noshahi gharana*, *Talwandi gharana*, *Delhi gharana* and *Bacha gharana*.

After the partition of India and Pakistan, some *Qawwal's* families moved towards Pakistan, and then they started *Qawwali* in Punjab of Pakistan. In Pakistan, the first *Qawwal* family who started *Qawwali* in Pakistan and spread the teaching of Islam and contributed a lot is Pir Mehr Ali & Sher Ali. During the partition of India and Pakistan, their forefathers left Punjab in India and these two brothers moved to Punjab in Pakistan. According to Mehr Ali, they did not find even little time to return to their forefathers. So, they started their tradition of spreading Islam through *Qawwali* in

Pakistan and still fulfilled the duty of their forefathers. They are the ones whose *Qawwali* is religious and has a *sufiana shade*. They say *Qawwali* in a very unique way, they have magic in their *Qawwali* that every listener sheds tears from the heart and feels every word. The Sama that takes place in their *Qawwali* is the actual Sama because it is from the heart and understanding of the *naat*. Their *Qawwali* timing is forty-two minutes and sometimes it goes so long on the demand of people to repeat it again and again and all people cry in their *Qawwali*. Their *Qawwali* creates harmony and gets closer to God. It gives a message of love and unity to all the listeners. Their message of *Qawwali* is communal. He belongs to the Chishti order.

Qawwals who belong to Chishti order read *qaul*; (منکنت مولا یحییٰ مو .). The *qaul* is given below:

<p>O Lord. <i>Gunnah mery bary hain</i> <i>Hai tera dil bhi bra</i> <i>Yaqeen hai maaf kry ga</i> <i>Tab he dar py hun khara</i> <i>Mun kunto maula , fa ahza ali maula</i></p>	<p>O Lord. My sins are big, And your heart is big too, I am sure you will pardon me, That's why I stand at your door Whoever accepts me as his master, O Lord, O Lord</p>
--	--

This is *hamd* in which they praise Allah Almighty. This is the specialty of Chishti order; they always start their *Qawwali* with this *qaul*. while other *Qawwals* read *naat* before starting a *Qawwali*. whereas Qadri order says Hazur Ghos Pak. *Kalam e Ghos e Pak* is given below:

<p>ہیں غوثکایوانہ ہوں ، ہیں غوثکامہستانہ ہوں ہر فیس لورکے نار اہے ہیں غوثپاککے صدقے</p>	<p>I am crazy about Ghous, I am silly about Ghous</p>
--	---

	The slogan of my generation is Ghaus Pak's charity
--	--

This *Ghos e Pak* is said by Qadri order always before starting the start of *Qawwali*. And this thing is happening from their forefathers and passing from generation to generation still.

Then *kalam* for the *Pir*, say *Duaeya Kalamat* (Pray words) and at the end *rung* (in the remembrance of Nizam ul din Aulia, and it is sung at the end of *Qawwali* as a closing piece). This *rung* is given below:

آج رنگے ماں رنگے ری	Today is color, mother, color
مورے مچھو بک گھر رنگے ری	The house of my Beloved
سینیں ملاورا، سینیں ملاور	Saiyin Malavara, Saiyin Malavra
آج رنگے---	Today is the color

The Naqshbandi order doesn't say *Qawwali*, they only say *naat and hamd*, there is no *rung* included in their order. And all the *gharana*, first compose a *naat's saaz* on the instrument than read it.

Every *Qawwal* belongs to a different *gharana*. So, it is necessary to explain how they are different, and what their specialty is. One of my respondents belongs to Delhi *gharana*. He was born in Delhi and then migrated to Pakistan. He is *darbari Qawwal*. He has a *Darbar* (Shrine) of their forefathers. Delhi *gharana* was started by Hazrat Amir Khusru, and is known as the first *Qawwal* group of the world. Hazrat Amir khusru was a poet in Delhi Sultanate court and he belonged to Nizamudin. The basic thing

about Delhi *gharana*, is they are associated with *darbar* and known as darbari *Qawwal*. Their *Qawwali* has both a touch of sacred and profane. They say *Qawwali* in remembrance of their *murshid* and also say *naat* and *hamd*. They have a way to start a *Qawwali*. The sequence of their *Qawwali* is, *Hamd*, *Naat*, *Maula Ali Kalam* (*Manqabat*), *Kalam e pir* (devotional words for saint), *Duayea Kalamat* (words of prayer) and at the end *rung*.

As my respondent explained that;

Darbar par Qawwali sy phly Qawwal hazri daty hai. Asr k time chadar charhai jate hai, es tie rung or shairi parhe jate hai. Maghrib k time Qawwali bnd ho jate hai. Maghrib sy isha tak Ingr hota hai. Or phir isha sy fajr tak Qawwali ke jate hai.

Translation: first of all, *Qawwal* comes on stage before starting *Qawwali*, at the time of afternoon prayer the piece of cloth is put on the grave of the Sufi saint. Between sunset prayer to night prayer there is no *Qawwali*, it is the time of food. Then from night prayer *Qawwali* again started and ended on time of sunrise prayer.

The instruments that they use are tabla, two harmonium, and dholak. So, this is about the *gharana* of Delhi while others are different from this one. The *Talwandi gharana* is the *gharana* that started in India and still it is here for replicating the work of their ancestors. They are different from others based on *sur*. Their *Qawwali* text is repeated in new words while others *gharana* repeat the same lines with the same wording again and again. They start *Qawwali* with the *manqabat and naat*. It is the oldest *gharana*, it is famous due to its *Dhrupad* music (North Indian classical which is not much entertaining but it is structured music whose essence is spiritual). They use tabla, dholak, sarangi and harmonium in their *Qawwali*. Applaud is added on demand of listeners.

The *Patiala gharana* is different based on *thumri* (*dancing steps*) and *kheyal* (*imagination, romantic poetry in which a person expresses his feelings*). *Patiala* was the state which supported musicians in India. It is associated with Ali Baksh and Fateh Ali Khan. the *Qawwals* of *Patiala gharana* say classical music. It is considered the best *gharana* from other *gharans*. As my respondents said that;

Patiala gharana sab gharana mein sy Afzal hai.

Translation: Patiala *gharana* is different from other *gharans*.

This *gharana* starts *Qawwali* with naat and then *manqabat*. and then say *thumari*. They have a very classic style. They are associated with Mian Kallu who finds out about the *gharana*. They used tabla and rabab in their *Qawwali*.

The Noshahi *Darbri* order is associated with Ustad Bakshi Salamat. They are *darbari Qawwal*. And start *Qawwali* with hamd, naat and *kalam e pir*. They say *Qawwali* in the appreciation of their pir. They also sing *Qawwali* on marriages, and in marriages, they read *qaseeda* in the remembrance of their *murshid* so barakah will come. The instruments they use are harmonium, banjo, and tabla. Taali is must included in their *Qawwali*. They have associated with their shrine Noshahi *darbar* known as noshahi *darbari Qawwal*.

As discussed, all the *gharans*, all are different from each other. They have fictive relations. All *gharana* origin is from India, after partition they divided. Some came to Pakistan and started their work here in Pakistan. But now with time, the changes are coming. Due to modernization and globalization, the *Qawwali* and *Qawwal* are changing. Now instruments are also changing. Harmonium is replaced by the keyboard. Tabla with dholak and alp is losing its place. The guitar and sitar instruments are taking the place now. Instruments are given below how the change came in these instruments. They are mostly patrilineal systems, consanguine kinship, and belong to joint families. *Qawwali* and *Qawwal* depend on the *gharana*. Next, *Qawwals* is explained in detail.

Figure 19 is given below, which shows the *Gharanas* of Pakistan. There are currently nine *Gharans* in Pakistan who are more famous. Figure 20 shows the three orders from which *Qawwali* started in history. Every order has its style to start and end the *Qawwali*. Table 3 shows the differences among those *gharans* who were part of my research.

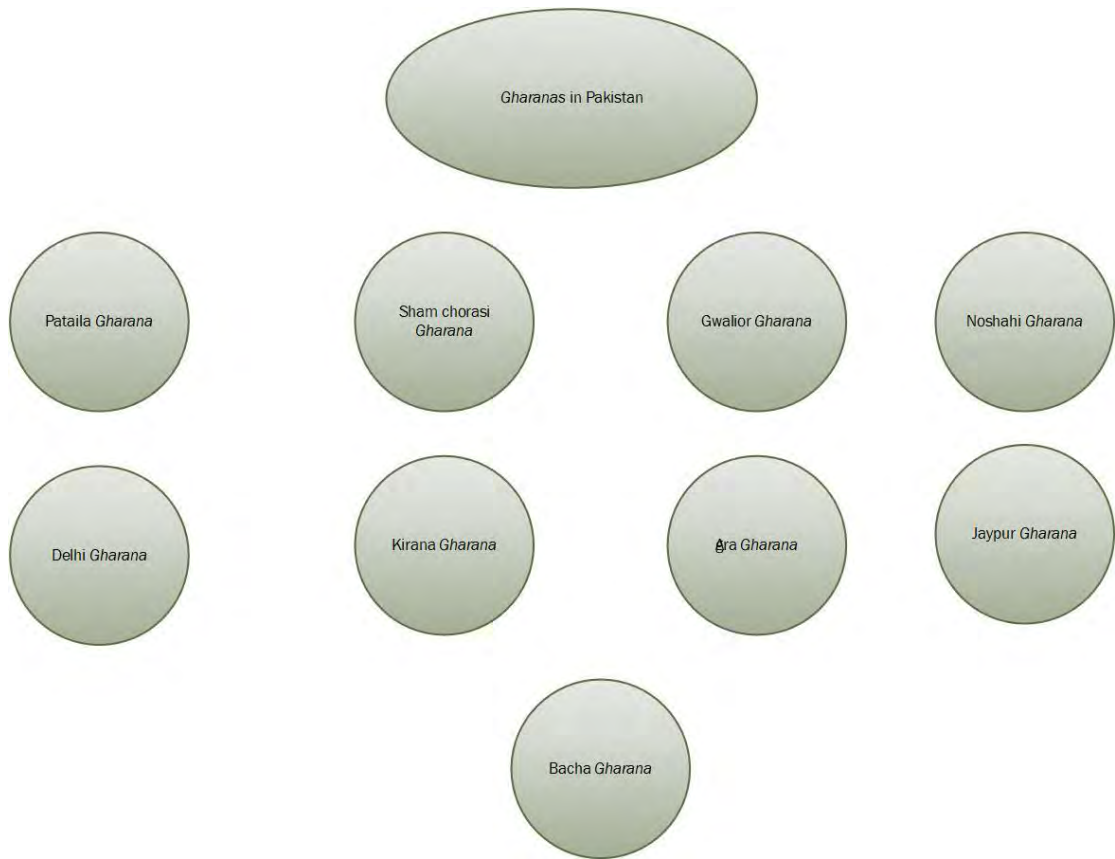


Figure 8 Shows the *Gharans* of Pakistan

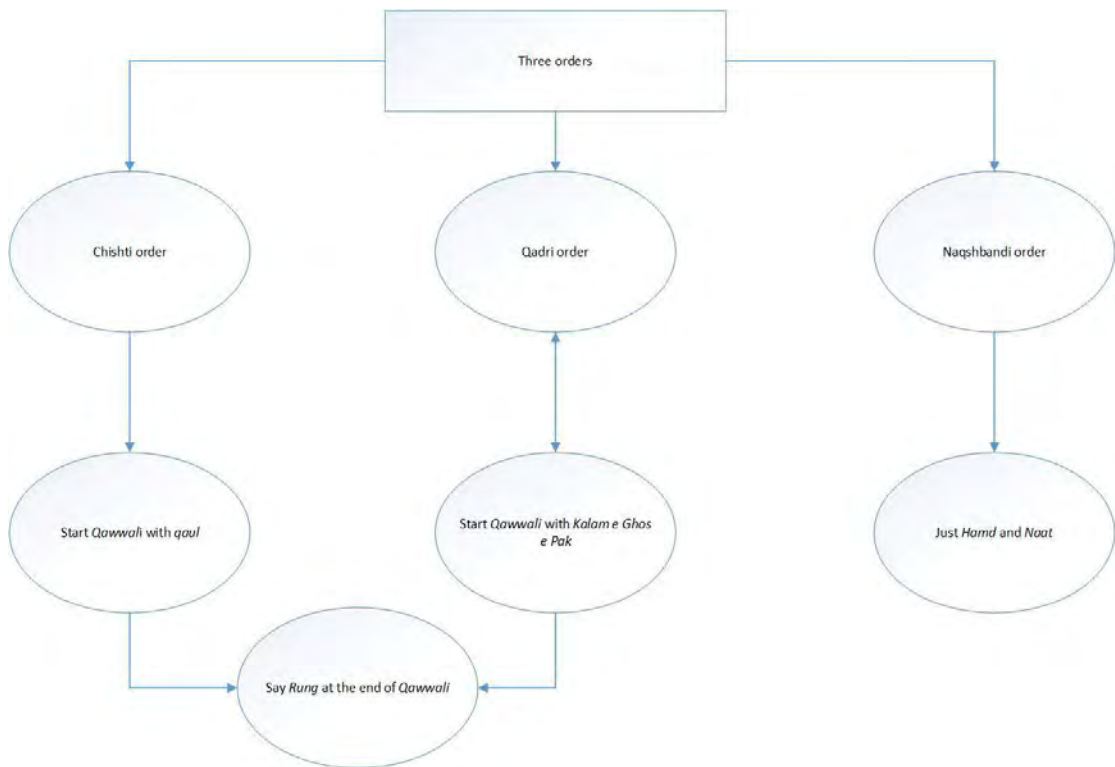


Figure 9 shows the three orders of *Qawwali*

S.N	Points of difference	Talwandi Gharana	Pataila Gharana	Noshahi Gharana	Delhi Gharana
1	Gharana type	Dhrupad music	Classical music thumari	Darbari Gharana	Darbari gharana
2	Start <i>Qawwali</i> with	Manqabat and Naat	Naat, Manqabat and thumari	Hamd Naat Kalam e pir	Hamd, naat, Mula Ali kalam, Pir Kalam
3	End <i>Qawwali</i> with	Maula Ali Kalam	thumari	Kalam e pir	Duayea Kalimat and Rung
4	Instruments	Tabla Dholak Sarangi harmonium	Tabla and Rabab	Harmonium Banjo Tabla	Tabla harmonium
5	<i>Qawwali</i> type	In remembrance of Murshid	In remembrance of Murshid	Also say <i>Qawwali</i> on marriage(Qaseeda)	Darbari

Table 3 present the differences in *Qawwals's Gharana*

4.1 *Qawwals*

Starting with the protagonist; one must comprehend what the term *Qawwal* refers to. *Qawwal* is a person who sings *Qawwali*; usually, the lead vocalist is known as *Qawwal*, however, other accompanying vocalists also are recognized as *Qawwals*. *Qawwali* is a popular genre of music that is famous among South Asians, particularly in north India and Pakistan. *Qawwali* is heavily dependent on the lyrics, whereas; the composition of music is secondary. Lyrics are more significant because the verbatim of *Qawwali* states the veneration towards God, the Prophet, saints, and spiritual leaders. Music or composition is dependent on the poetic verbatim of *Qawwali* and the monotonous style of *Qawwali* reduces its significance. However, the *Qawwals* distinguish their styles,

one needs to be very keen to observe and understand the stylistic variations among different *Qawwals*.

In Arabic *Qawwal* does not mean ‘a singer’, but rather ‘one who speaks volubly’ or ‘a storyteller’. When it was adopted by Urdu, its semantic boundaries shifted and the term *Qawwal* was exclusively applied to a person who sang *Qawwalis*. (Narang & Matthews, 2014)

Qawwal is the reflection of many cultural amalgamations; he performs the recital of poetry, often *ghazal*, therefore Persian expressions in the performance are abundant. The Whirling Dervishes of Maulana Jalal ud Din Rumi in Konya Turkey perform on the poetry known as Sama, thus the *Qawwali* is often referred to as Sama. However, the dancing outburst among the audience of *Qawwali* is quite impulsive and known as *dhamal*.

There is a genre of music that touched many hearts. *Qawwals* are artists, who have a huge place in Pakistan. As singers of other kinds of music entertain their audience who love music, similarly *Qawwal* sing *Qawwali* which can be sacred or profane, both kinds of *Qawwali* have a place in the society and give a message to the listeners. There are many *Qawwals* in Pakistan fulfilling their duty to spread Islamic and Sufi messages. They are people who devote their life to Islam. There are different *Qawwals*; every *Qawwal* has different Sur and *kalam*.

Nusrat Fateh Ali Khan (NFAK) was the first *Qawwal* who spread *Qawwali* at the national and international level. Some of my respondents were part of Nusrat Fateh Ali Khan’s *Qawwal* Party. The sons of these party members of NFAK are replicating the work of their ancestors. All *Qawwals* have their lifestyle, appearance, and perspectives about *Qawwali*. Every *Qawwal* has their own *kalam Pak* in the remembrance of their *murshad* and also read *kalam* of their favorite Sufi poet. All they use different kinds of instruments according to the tradition of their *gharana*. With their *kalam pak* they give a message to the audience that is dependent on the text of *Qawwali*.

4.1.1 Symbolism of *Qawwals*

Appearance is a get-up of someone. Every *Qawwal* has their own get up which depends on their performance. Sometimes a *Qawwal* wears a dress on the demand of *Mir e Mehfil*. And on the other side, they were according to their will. Most of my respondents said that we wear what we want. But the colors vary, my respondents prefer dark colors like dark blue and grape color. They prefer kurta shalwar, one of my respondents said that;

Modernization ke waja sy kafi tabdili aa rae hai to mein us tabdili k sath sath chlti hun, main Qawwali mein pant shirt bhi phn laita hun, or Qawwali krwany wali ke marzi k mutabiq bhi.

Translation: I prefer to wear pant shirts in *Qawwali* performances because of modernization. So, I accept the change and wear modern dress and also prefer that dress according to the will of *Mir e Mehfil*.

So, it is observed that *Qawwal* prefers those things and appearances that are acceptable for the audience nowadays. Today's generation is modern and advanced so they prefer *Qawwal* who begin changes in themselves and try to fulfill the demands of the public. From this perspective, one of my respondents said that:

Log mujhy sunna pasand krty hain q k mein aj kl ke nai cheezon ko apny andr or apni party k and rly kr aata hun. Mujhy pata hai k log kis trah ka sunna pasand krta hai or kasy dakhna chahty hain to mein waisy e change ly kr aany ke koshish krta hun ta k log mujhy zaida sunain. Agr mein modern cheezon ko nahi apnaun ga to log mujhy zaida nahi sunain gyn.

Translation: I prefer to include those things in my personality and in my *Qawwal* party which are changing today due to modernization. I know today patterns are changing so I accept those changes because I know that people want to listen to new things and listening personality is the first thing that impresses. If I don't accept these new changes, people will not listen to me.

Qawwal not only adopts modernization but also, represents Pakistan when they go abroad. One of my respondents said that:

Mein jab bhi bahir jata hun Qawwali krny to mein tartjeeh daita hun k mein sfaid kurta shlwar or kala waistcoat phnu. Or idr Pakistan mein bhi mein kurta shalwar zaida tar phnta hun lakin wo rangdar bhi ho sakta hai. Mein mukhtalif rango k kapry pehnna pasand krta hun.

Translation: whenever I go abroad, I prefer white kurta shalwar with a black waistcoat. And in Pakistan, I prefer mostly kurta shalwar in different colors, because I like to wear different colors.

So, I figured out that *Qawwals* represent Pakistan abroad. We can see that they are also a part of Pakistani culture and consider themselves to fulfill their duty to symbolize Pakistan, their country that they are from Pakistan, and have proud of them to be Pakistani. They are also promoting Pakistan at the national as well as international level.

There are different *Qawwals*. Some belong to Sufi *Qawwali*, others go for *darbari Qawwal*, and also some go for marriage *Qawwali*. So, the appearance matters according to the *Qawwali* performance and on the demand of the leader or *Pir*. *Darbari Qawwal* has a slight difference in their appearance. They just add a staller around their neck that shows respect towards their *Pir*.

Cap is also part of *Qawwal's* appearance. Some of my respondents prefer to wear a cap while others do not consider it. One of my respondents told me:

Topi pehnna zaruri hai q k mein ny pak kalam parhna hota hai or zruri nahi k ye koi khas topi ho, kisi bhi kism ke topi phn laty hain hum q k maqsad sirf sir ko dhanpna hota hai.

Translation: the cap is essential for a *Qawwali* performance because I read *pak kalam*. And there is no specific kind of cap, it can be any cap, its aim just to cover our head. While another respondent said that:

Mein topi kabhi nahi phnta agr Qawwali krwany wala demand kry to phn klaita hun. Aik bar mein Qawwali k leye gya tha to Qawwali klrwany waly ny demeand rakhi k yar topi phn lo to phr udr qareeb aik masjid the to hm sab ny udr sy topi utha k phni or phr wapas kr di.

Translation: I never prefer to wear a cap during a *Qawwali* performance. I just wear it when I need it. Once, I went to a *Qawwali* to perform, and their mir e mehfil demand to wear a cap. So, there was a mosque, we went to the mosque and wore caps and after *Qawwali* we returned those caps to the mosque.

So, it indicates that every *Qawwal* has their own will and their values for the performance of *Qawwali*. It is different due to the *gharana* because every *Qawwal* has a different *gharana* and they are linked with their Sufi and *murshad*. So, they have their traditions that are passed from generation to generation.

It is observed by me during my field work that all the *Qawwals* have long hair. So, I asked them what is the secret behind it. Then one of *Qawwal* explained that:

Lamby bal faqiri ke waja sy hain or nisbat Hazrat Muhammad (SAW) sy hai.

Translation: long hair due to poverty and related to Hazrat Muhammad (SAW).

As an anthropologist, we should respect others' perspectives. So, it is concluded here that every *Qawwal* has their perspective and read or sing *Qawwali* with their values and Norms. *Qawwali* performance depends on *Qawwal* and *Qawwal's* personality matters a lot because they are representing their *gharana* and their *murshad* or sufi or ancestors. And through this, they are recognized by other *Qawwal* or *pir*. Their personality shows that they are from that *gharana*. So, they need to carry that tradition with them and now they are passing it to the next generation.

4.1.2 Interdependence of *Qawwals*

Qawwal party in Urdu known as *Humnawa*, basically it is a group of people who sing *Qawwali*. It is depending on each *Qawwal* how many people or musicians will be included in his party. Typically, there are ten to twelve men and can be more in a group. *Qawwals* include those people in his party based on which kind of instruments he is going to use in his *Qawwali*. Usually, it is also depending on the *gharana* of *Qawwal* that tradition is going on from generation to generation.

If any *Qawwal* uses two harmoniums there will be two vocal singers. One will lead and the other will repeat the same. Behind them, there will be people who use tabla, dholak, and other instruments. If one person is missing in his group, all members will be affected because they depend on each other. If a tabla person is absent, their rhythm will be synchronized. All members have their place, one is incomplete without the other.

As discussed, every *Qawwal* has its scenery on stage. Some *Qawwals* have just four to five people in a party and others have twelve to fourteen people in their *Qawwali*. One of my *Qawwal* respondents said that;

Mein taali waly nahi rakhta kyun k aj kl public ke demand ni hai, log chahty hain k fast music ho, or gaany b Qawwali ke shakl mein hoon, public ke demand ko follow krna prta hai to mein taali waly nahi rakhta, mery sath sirf chaar sy panch log hoty hain.

Translation: nowadays public wants to listen to fast music, they demand to sing-song on the tunes or rhythm of *Qawwali*. So, I follow public demand, and there is no *taali* person included in my party. My party consists of just four to five people.

The sitting of this respondent as



Figure 10 Sitting of *Qawwal* on Stage

This is the very unique sitting of this *Qawwal* which I observed throughout my fieldwork. The vocal person is on the front and behind him, four to five persons will sit in the circle. Most of the respondents have two harmonium and twelve to fourteen persons in their party. So, their sitting is different. One of them my respondent said:

Qawwali hote he haronium py hai. Harmonium k bagair koi Qawwali nahi hote. To mery sath do harmonium hoty hain aik py mein khud hota hun or sath Qawwali parta hun dusry harmonium py mera aik or bnda hota hai jo repeat krta hai. Or sath abla wala hota hai. Dholak to aj ke ijad hai hmary buzargon mein to table hota tha or aj hm bhi ye e bajaty hain.

Translation: without harmonium, there is no *Qawwali*. I have two people with a harmonium at my *Qawwali* party. On one harmonium I sing *Qawwali* and on the other, the same words are repeated. There is no dholak in my *Qawwali*, I used tabla and it is also a tradition of our ancestors.

So, the setting of *Qawwals* with two harmoniums is like



Figure 11 Sitting of *Qawwal* on Stage

Most of the *Qawwals* have this setting. According to them, the *taali* makes rhythm. Tabla person will be at the back side or in the center, there will be two groups of *taali* people for creating the tempo in *Qawwali*. The vocal person will be in the front and between the two harmoniums with a mic. From the above description and *Qawwal*'s setting, it is clear that every person depends on each other, especially the vocal person. *Qawwali* is male-oriented from the beginning and still, it is mostly males oriented. Some females are now singing *Qawwali* like Abida Parveen but most of the time she is not considered as *Qawwal* because she sings alone there is no chorus with her. The setting is unique and the main thing in the *Qawwali*. Without it *Qawwali* will not happen, all the members have their place.

Qawwals make their party according to their will. Every *Qawwal* uses different kinds of scenery. I discussed here which were similar to some extent and one is different. If a *Qawwal* needs a guitar and sitar person in his *Qawwali*, he will include him in the party. Some *Qawwal* includes a dholak person in the party and others tabla. It depends on the vocal person.

4.2 Sama and its Importance

As *Qawwali* is associated with closeness to God. *Qawwali* has a specific kind of text which is close to God and alters the state of mind. It creates inner emotions in a person, the state in which a person shows emotions and goes out of consciousness known as ecstasy. The listeners of Sama go beyond the description and contact the almighty. Ecstasy is also known as *wajd*, where a person is free from all his busy routine, social and religious activities and connects with God. Music exists in all societies; Sufi music consists of Sufi poetry. This is mostly played in shrines on the death and birth anniversary of Sufi saints. Sama consists of three to four categorizations. It happens for the sake of pleasure, it happens for the purification of the heart from all kinds of evils, and spiritual knowledge. It is also pure one's thoughts. Sufi create the music having a specific rhythm and melody, after listening the one's state of mind alters and links with God which cannot be explained in words.

As an anthropologist, we should respect every person's perception. Every *Qawwal* has its perspective regarding Sama. Because they are linked to different kinds of *Qawwali*. Some are *darbari Qawwal* and others are simply religious *Qawwal*. *Darbari Qawwal* says *Qawwali* in the remembrance of his Murshid and goes to trance while remembering him. Their *kalam* is also related to that kind of text in which they are calling a person; their *murshid*.

One of my respondents explained Sama in his words:

Aik wo sama hota hai jis mein aik amlī mehfil hote hai, Jo log kraty hain. Jaisy urs py mehfil e sama krwai jate hai jo whan k gaddi nasheen hoty hain un k leye, q k unka bhi aik khas muqam hota hai to wo apny shagirdon k sath aik mehfil e sama krwaty hain, unka bhi aik mezaj bnta hai. jaisy k;

<p><i>Mehfil mein bar bar nazr un py gae</i> <i>Hum ny lakh bachai magr udr e gae</i> <i>Enke nigah mein koi jadu sat ha</i> <i>Jis py pari us k jigr tak utr gae</i> <i>Surkh aankhon mein kajl k dory</i> <i>Rukh py anchal sajaya hua hai</i></p>	<p>Again, and again my eyes picked him from among the gathering A thousand times I tried to look away but again they strayed there Surely there was some strange sorcery in her gaze For it pierced the heart and soul of whoever it fell upon Bloodshot eyes, lined with kohal A veil across your face</p>
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Aik or bhi hai:

<p>میرے پلینے سے ہی رنگ ہیں رنگ دے پلینے سے ہی رنگ ہیں رنگ دون نظام لہین اولیٰ</p>	<p>Color me with your own color Color me with your own color Nazamuddin Auliya</p>
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Translation: There is a Sama which is practiced by the followers of *pir* in the remembrance of their Sufi saint because they have a special place. And they create an

environment of learning. In this kind of Sama, a follower pays tribute to his *pir* and goes into a trance while remembering.

While religious *Qawwali* is related to God. In this *Qawwali* all the listeners only remember the Almighty and get a state of trance. Its text is purely religious. As my one respondent said that:

Ab es mein apny murhid ko shagird mukhatib krty hain or aik trance mein chly jaty hain jisko sama khty hn. Aik wo sama hota hai jis mein natia, hamdia rang hota hai. Ye aik dhamal ke mehfil hote hai. Jaisy k

<p>میں لچپالان دے نلا گئی اں ہرے کو غم پیرے دن دے ہی آسان ہوئی جان دی اے</p>	<p>I started living with Lajpals The grief live beyond me And my life going easy</p>
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Ab ye natia rang hai. Ye mehfil sama ke eska aik alag rang hai. Jis mein God sy close hota hai insan.

Translation: There is another Sama that includes the text of *hamd* and *naat*. Which creates a different shade and *dhamal*. This is the shade of *naat* in which a person is close to God.

Some respondents explained Sama as:

Sama sy bndy k dil saaf ho jata hai, aulia ke mehrbani sy. Es sy dilo ko sakun milta hai, bnda bara relax ho jata hai. Jab sari dunia dari chor kr insan sama mein jata hai to esko bra sakun milta hai. Kalam wali ny likha hota hai aur wali sache baat he khta hai to es kalam mein itne taseer hote hai k agr bnda sun kr samjh kr es par aml kry to esko koi preshani musibat naho hoge.

Translation: when a person goes to mehfil e Sama and leaves their social activities so due to the kindness of Aulia karam his heart gets pure and satisfied. The text of Sama is written by Aulia so their text is true and if someone listens, understands, and then practices it, he will be free from any hardship and worries.

One of my respondents said that:

Sama ka taluq tasawuf sy hai. Es ka taluq dargaho or sufia karam sy bohat daireena hai. Es k jo asraat hain wo insan ke rooh par hoty hain. Sama khali hota hai kyun k es mein buzurgan e din ka kalam shamil hota hai. Sama mein aisy aisy marahal aaty hain k jis mein sary masly hal ho jaty hain. Lakin es lamhy ka Qawwali mein aana bohat zaruri hai.

Translation: Sama belongs to the shrines of Sufis and it is related to *tasawuf*. It affects the human soul because of its belongingness to the Sufis. There is a moment in *Qawwali* where all the worries are solved but it is essential to have that moment in the *Qawwali*.

The melody of Sama is divine music. While listening to it listeners go into trance and connect to God. Sama purifies the hearts and souls and solves all the problems, hardships, and worries of their listeners. It is about recognizing the inner and indulging in shades. People symbolize their problems with Sama. They visit shrines of Sufi saints regularly and once a week like every Thursday to get closer. They consider that association of them with shrines will vanish all their conflicts, no matter which kind of conflicts but all.

As my respondents said that:

Jehra bnda sama wich bey janda aay, jery ody bara bara sal dy msly hal ni hundy o sekinta wich hal ho jandy nay. Lakin zarrori aay k o lmha aaway Qawwali wich.

Translation: The person who sits in Sama, his all problems and worries solved within seconds which were not solved from the last twelve years. But the moment must come in *Qawwali*.

One of my respondents have a very unique perspective about Sama, as he said that:

Sama aik kafiat ka muqam hai, ye Hazrat Muhammad (SAW) ke zaat sy shuru hua, ye madina walo ke kafiat hai, kyun k unho ny sehra parha or duff ka istemal kia, wo duff bajaty jaty or sath parhty; Tala al Badru Alynaah. Es raqs sy unho ny khush amdeed bola to wahan sys ama shuru hua jab logon ny dakha k welcome kasy krty hain. Sama

wo halal hai jis mein insan apny hosh o hwas gnaw dy. Sama k baad aisi halat hote hai k insan ko bukhar ho jata hai, ye koi bemari nahi hote bal k kafiayat hote hai. Sama rahy ga apny ishq k sath, or agr es mein bethain gyn to jaldi rooh pohncj jaye ge. Sama mein aisy bethna k aagy peachy sy kuch yad na rahy or aulia karam mein bilkul gum ho jana.

Translation: Sama is started when Hazrat Muhammad SAW came to Madina, then people of Madina welcome him by saying Tala al Badru Alynaah using duff. That Sama is acceptable in which a person goes into a trance or unconscious. After Sama, a person feels a fever but this is not any kind of illness but it's a pose. Sama will be in a world full of love, and who belongs to Sama his soul will pass away soon. A person has to sit in Sama and forget all his worries and remember only Aulia karam.

It is observed that *Qawwals* from each *gharana* have different perspectives. They relate *Qawwali* with Islam. Sama has psychological effects on health. Psychologically it solves all the problems gives satisfaction to the mind and purifies the heart and soul. There is no such case of healing in *Qawwali* like in shamanism. But the listeners symbolize it with the Almighty that HE has supreme power, the worshiper who understands all the hardships and heals them. In this case, the symbol (Sama) is sacred so its values are also sacred which heals the subject. As anthropologically we see the wellbeing of people from cultural (local) understanding. That is what local people understand about cultural beliefs about health and illness. In all religions belief systems are unseen. The one who believes in unseen beliefs guides him. So, this is the case with *Qawwali*, with its text and song. The lyrics I wrote previously are the lines. After listening to those lines, understand their message and believe in it. Like one of my respondents sang some lines that heals the listeners are:

<p>بڑا لچپال علی ، جو گئی اس نے ہا جلد سے اوس ونا میرا مولاعلیٰ ونا ابان دان ونا اب علی جو عزتوں و دہا جلد سے</p>	<p>Bada Lajpal Ali, stays for long (formed the relationship) O sohna my Moula Ali, Nawab Ali of Nawabs The honors that are bestowed</p>
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These lines explain about Imam Ali, that He is the great man who fulfilled all his duty and as we are followers of him so because of him our privileges are high and He

considers us so due to Him our hardships vanished. This is the tribute to Hazrat Imam Ali, in which people listen and go to Sama, understand its meanings, and consider that their problems are going away. As one man can gain consideration of God through Wali so for them Hazrat Ali is one of them. That's why Dargah or shrines are here today, the activities that take place in *Qawwali* at shrines have supreme reality and are important to another world. Sama is the most important thing in *Qawwali*. As it heals people, a *Qawwal* needs to bring those moments which heals a person in *Qawwali*.

4.3 Instruments Used by *Qawwal*

As *Qawwali* is devotional music and a spiritual journey in search of Almighty. A vocal person plays an important role in *Qawwali* and mehfil e Sama and it depends on the instruments which he used. Sama depends on the *saaz* and *sur*, and both are tuned on different instruments. Instruments are the basic and essential part of *Qawwali*, without them *Qawwali* is incomplete and Sama will not happen purely. Due to technology and modernization, as everything is changed, *Qawwali* is also changed. Its text, its instruments, and its message are changed. Now there are different types of *Qawwali* prevailing in Pakistani society. Due to change, instruments are also changed. Some instruments were replaced by the new one and some totally vanished and not now used in *Qawwals*.

When we talk about the traditional *Qawwali*, it consists of only tabla (a pair of drums). But now few *Qawwals* use it, today it is replaced by the drums, because drumming creates fast music and today's generation like it. Now *Qawwals* try to say *Qawwali* in that form which is public demand. Some of *Qawwal* still are traditional and they are passing their ancestor's traditions generation to generation, and they are mostly *darbari Qawwal*. These *Qawwals* still use tabla while others are using drums now. In religious *Qawwali* they mostly use sitar. Harmonium is a must, without it *Qawwali* is not possible, because first of all *Qawwali* is composed on harmonium then sung.

Following are the instruments which are used nowadays by *Qawwals*, there are also instruments given below which are replaced and vanished, not in the use of *Qawwals* in Pakistan. Sarangi, tambura, banjo, saranda, sarmandal, and daff are those instruments that are now not in use, they vanish. New instruments replaced them. These instruments

were the specialty of classical music and each *gharana*. But nowadays due to change *Qawwals* changes all the instruments according to the demand of the public.

4.3.1 Harmonium

Harmonium is like a box that has buttons on like a piano. This instrument was in India-subcontinent but now it is highly used in Pakistan. Without it, *Qawwali* is not possible for today's *Qawwals*. Some of the respondents used two harmoniums in their *Qawwali* performance and others prefer one. It depends on the *Qawwal* and their *Qawwali*.

My all respondents said that:

Harmonium k bagair Qawwali nahi hote kyun keh phly hum es m sur bnaty hain, saaz add krty hain us k baad Qawwali krty hain.

Translation: without harmonium, there is no *Qawwali*, we have to compose all the *saaz* and *sur* on harmonium before starting *Qawwali*.



Figure 12 harmonium instrument on which *Qawwali* is composed

So, instrument harmonium is basic and most important in the *Qawwali*. Other instruments can vary and be replaced with others but harmonium can't be changed. Most of the time vocal people play the harmonium.

4.3.2 Keyboard

The keyboard is a musical instrument that looks like a piano. It has several buttons pressed by the fingers. It is also like a box. It is a new instrument that is used nowadays in *Qawwali*. There are also electric keyboards available. As one of my respondents said that:

Mein kabi kbar logon ke demand py harmonium ke sath keyboard use kr laita hai.

Translation: sometimes I also use a keyboard with a harmonium.



Figure 13 Keyboard instrument used in *Qawwali* and sometimes replaced with harmonium

It is observed that some *Qawwals* go for those things in their *Qawwali* which is public demand. As my respondent said that;

Ye logon ny aik nai cheez add krde hail akin es sy Qawwali ka rung change ho jata hai or ye Qawwali k sath zaidte hai.

Translation: this is a new thing added by people but due to this the *Qawwali* essence changed and this is not good for *Qawwali*.

This is happening due to globalization and modernization.

4.3.3 Tabla

Tabla is pair of drums. One is known as bayan (left) and the other is Dayan (right). As on right and left hands, they are played. Dayan has wooden skin while bayan has iron. Both bayan and Deyan are shaped differently. Dayan is a narrow one and bayan is more thick, big, and in-cylinder shape. It is the most traditional instrument which is used in *Qawwali* still.



Figure1 4Tabla instrument used in *Qawwali*

My respondents said that:

Tabla k leye zaruri hai k bndy ko tabla sae bajana aata ho. Ye hmary buzurgan e din sy chla aarha hai esko hum replece nahi kr saktly. Aj kl kuch logon ny esko dholak k sath change krdia hail akin asal Qawwali tably k sath e hote hai.

Translation: A tabla person should be skilled. It is the instrument which our ancestors were used, it is our tradition and we cannot change it with another instrument like dholak. Most of the *Qawwals* nowadays replace it with dholak but the original *Qawwali* is only done by the tabla.

It is the instrument that is mostly used in *kheyal*. And it also depends on the *gharana* of *Qawwal*. Some specific *gharans* use tabla like Noshahi *gharana*, Talwandi *gharana* and delhi *gharana*.

4.3.4 Dholak

Dholak is a two-handed drum which is a folk beating instrument. It has a clear and defined pitch. Nowadays it is used in *Qawwali* by some of *Qawwal*.

One of my respondents who play dholka in his *Qawwali* said that:

Dholak sy aik sama paida hota hai. Aik dhamal paida hota hai or log jhoom uthty hain. To mein apni Qawwali mein tabla ke jga dholak istemal krta hun, kyun k aj kl k log dholak ko Zaida pasand krty hain.

Translation: I use dholak in my *Qawwali* except for tabla. Because people like to listen to *Qawwali* on dholak. Dholak creates a Sama and different kinds of *dhamal* which make people dance.

With the change in everything, *Qawwali* is also changing and *Qawwals* want to play that instrument which people want to listen to.



Figure 15 Dholak used in *Qawwali*

4.3.5 Alap

Alap is not an instrument but it has its style and *raag*. Alap has not much popularity. Today some of the *Qawwals* use it mostly *darbari Qawwals*. The trend of alap is vanishing gradually. My respondents who still use alap in *Qawwali* said that:

taali waly hmesha mery sath hoty hain, mein rakhta hun. Kyun k taali ka apna aik andaz hai. Eska apna aik raag hai. Ye leh paida krte hai, aik tempo bnta hai es sy.

Translation: I always have an alap person, because due to alap there is a tempo in *Qawwali* which is maintained by the alap person. It has its style and *raag*.

When there is no word for a vocal person, their *taali* is used. Or sometimes to repeat the previous lines then alap is used in fast tempo for a long time.

So, this chapter concludes that *Qawwal's* appearance, interdependency, and instruments that they used are dependent only on their *gharana*. All they prefer to wear or sing is according to the traditions of their ancestors. Which they are passing on from generation to generation. Today in the era of modernization and globalization many things are

Figure 8Dholak instrument use in *Qawwali*

changed and still changing. Now *Qawwals* are also adding some new instruments in their *Qawwali* and changing their appearance, while others are still following their customs. Now the instrument harmonium is sometimes replaced by the keyboard, which is also like a harmonium. The *Qawwals* who like to go on with modernization and want to become popular are using new instruments and replacing them with a new ones, like harmonium with keyboard and tabla with dholak.

Every *gharana* has its uniqueness. Their appearance is also different and depends on which kind of *Qawwali* they say either *darbari Qawwali* or Sufi *Qawwali*. All types of *Qawwali* are explained in the next chapter of *Qawwali*.

5. QAWWALI: CONTEXT, RITUALS AND METAPHORS

This chapter explains the *Qawwali* in detail. It deals with the message of *Qawwali* that which type of message *Qawwali* convey to their listeners, its arrangements that how listeners sit during *Qawwal*, the hierarchy, what things are essential before starting a *Qawwali* for *Qawwal*, how *Qawwali* is changed and how still changing, how *Qawwali* work as therapy and how nowadays it become entertainment. It also discusses the origin of *Qawwali* and how *Qawwals* consider the beginning of *Qawwali*. Its origin varies. So here I discussed some perspectives of *Qawwals* about the origin of *Qawwali*.

5.1 A Brief Introduction of *Qawwali*

Qawwali is derived from the Arabic word *qaul* (منكوت مولا لى مولا). It is to connect with God. It is novel due to its ritual of Sama. Its melody is *sufiana* which makes a listener go into a trance and achieve its message. *Qawwali* includes *hamd*, *naat*, *ghazal*, *manqabat*, poetry, *qaseeda*, *qaul* and *rung*. It is Sufi music in south Asia. Listener associate *Qawwali* with Islam because of its lyric which includes verses of the Quran pak. It is sung to celebrate the love for God. Through *Qawwali* Islam's message is conveyed by the *Qawwals*.

As my respondents said that;

Qawwali islam sy munsluk hai. Es mein hum pak kalam parhty hain. Hmara maqsad islam ko phailana hai. Wo baat batana hai jo suif btaty thy jo wo smjhty thy. Hum ny Qawwali ka kam shuru kia ta k din philain, logon ko btain k islam kia hai.

Translation: *Qawwali* is associated with Islam from the beginning. In *Qawwali* they read Kalam Pak. Their aim is just to spread Islam and its message so that people can understand what is Islam and what is its message.

My one respondent said that;

Qawwali jeri aay, aay mehfil e sama ay jeri darbran ty es to paish kitte jandi aay kyun k edy vich buzurgan e din da pak kalam shamil aay.

Translation: *Qawwali* is about mehfil e Sama which is present on shrines because it consists of *Pak Kalam* which is given by Sufis.

As we know every individual has their perspective. So, what is *Qawwali* for *Qawwals*, it varies. Some *Qawwals* only consider that they are conveying the message of Islam and associate it with Islam. While others give so much importance to Sama. According to them, Sama is the basic thing that connects with God and gains spiritual understanding and message.

Qawwali's duration is usually short but for some *Qawwals* who sing extra level *Qawwali*, their *Qawwali* goes one to two hours. As we discussed, NFAK *Qawwali* was about ninety minutes or sixty minutes because he was famous and had magic in his voice. A similar case is with Pir Mehr Ali & Sher Ali. *Qawwali* is the thing that provides satisfaction, motivation, resilience, faith, and integrity to its listeners. It strengthens the faith of disappointed people if he/she understands its message and feels it. It has a deep impact psychologically which gives satisfaction to a soul, mind, and heart. If one understands its message, one can go close to God. It depends on the kind of *Qawwali*. Either it is Sufi *Qawwali* (religious) or *darbari Qawwali*. Either it is sacred or profane. It depends on the *gharana* of *Qawwal*. The *gharana* gives direction to *Qawwal* that to which side he will go, for sacred *Qawwali* or profane *Qawwali*.

When we talk about *Qawwali's* message, there are also arrangements of *Qawwali* that can't be neglected. Some essential things in *Qawwali* should be done before starting a *Qawwali*. These arrangements include stage sacredness and sitting of *Qawwals* and the audience. Discussing *Qawwali* it is here to ponder that from where *Qawwali* is started. Who introduced *Qawwali*? Who introduced Sama? How does it spread? and what is its importance? As I discussed in the literature, the origin of *Qawwali* is not clear, even its definition varies. Some said it started from Hazrat Amir Khusru while others connect it with Khawaja Muinud din Chishti and Nizamul din Aulia. Some completely connect it with Islamic tradition and Prophet Muhammad SAW.

As one of my respondents said that;

Qawwali tab shuru hui jab logon ny hazrat Muhammad SAW ka istaqbal kia jab wo Makkah sy Madina tashreef laye.

Translation: *Qawwali* is started when people welcomed Hazrat Muhammad SAW when HE came to Madina from Makkah.

My other respondents said that:

Qawwali hazrat Amir Khusru sy shuru hui, jab unho ny dakha k log apny din sy dur hain, unko islam ke samjh nahi. To unho ny socha k islam ko phalaya jaye. Unho ny tbaleegh e islam ka kam shuru kia. Us waqt un k zamany mein Indian classical music aam tha. Logon ko poetry sy lagao tha to unho ny socha kyun na aisy e logon ko islam k bary mein btaya jaye. To phr unho ny Qawwali parhna shuru kia. Unho ny es k ander poetry ko b shamil kia. Baad mein nizam ul din aulia ny es k andr sama ko introduce kraya or aisi aisi lines likhe k log sun k trance mein chly jain or apny andr ko pehchanain.

Translation: *Qawwali* is started by Hazrat Amir Khusru when he felt that people are far away from Islam and they don't know the message of their religion. So, he started work on it to spread Islam. At his time in India, people were keen to listen to classical Indian music so he gets an idea and started *Qawwali* in poetry shape including Qur'anic verses and about Islam. After that Hazrat Nizam ul Din Aulia introduced Sama and wrote many lines. After listening to those lines people went into trance, connected with God, and recognized his inner self.

Most of the *Qawwals* consider Hazrat Amir Khusru, some consider Hazrat Nizam ul Din Aulia. It depends on their *gharana*. Their forefather's consideration is passed on from generation to generation. *Qawwali* is a religion which is performed at Sufi shrines. Its history is also religious, which we can say Islamic mysticism. *Qawwali* is always performed in which both parties' singers and followers go into a trance and are hypnotized. It connects with God, spiritual union with ONE. *Qawwali* is not learned by the text but by a teacher properly with practice, rehearsal, performance, experience, and environment.

It evolved with time. In the past, it was male-oriented but now females are also in this field. Now it is famous all over the world. But with globalization, new music emerged,

changes came and now *Qawwali* is affected. Many traditional instruments are replaced by a new ones, with today's modern technology. Now it is only for shrines, for *urs*, and marriages. The true essence of *Qawwali* has changed completely. Now it has only become an earning purpose. *Qawwals* go abroad and sing Bollywood songs too. As my one respondent said that;

Jab mein Pakistan m hota hun to mazaro or darbaro mein Qawwali krta hun. Lakin mein bahir b jata hun or bht sy mulko mein, or aj kl mein bolywoof film mein gaana gaany py kam kr raha hun.

Translation: in Pakistan I only sing *Qawwali* on shrines but in abroad I also sing, nowadays I am singing in Bollywood movies

So, we can see how *Qawwali* performance and *Qawwals* change with time. From the beginning, *Qawwali* remained important music in Pakistan. *Qawwali* is an authentic spiritual song to union with God. It helps their listeners to understand their religion and its teachings. Now understanding and message are dependent on *Qawwals*. There are some commercial *Qawwals* and others are professional. Commercial *Qawwal's* *Qawwali* has no spiritual message, text, or understanding. Today many concerts happen, there is no spiritual understanding. NFAK who took so many concerts, due to its *Qawwali* essence has changed. People added so many things in *Qawwali*.

As my respondents said that;

Logon ny Qawwali andr bht kuvh add krlia hai, log mujhy ye ni khty k Qawwali sunain lakin aisyy khty hain k sir ye gaana Qawwali ke tune mein suna dain jasy;

Dil e umeed tora hai kisi ny

To ye Qawwali ni hai, lakin esko bna dia gya hai, es m dholak, guitar istemal kr k es sy music fast ho jata hai log jhoomny lgty hain lakin unko ye smjh ni aate k ye Qawwali k sath zaidte ho rae hai.

Translation: people have added many new things in *Qawwali*. They don't want to listen to *Qawwali* as religious but they said, sir please tune this song in a tone of *Qawwali*, like

My heart is broken by someone

So, this is not *Qawwali* but people made it by using new instruments like dholak and guitar. People start to do *dhamal* but they don't understand it is mistreated by *Qawwali*.

Nowadays *Qawwali* is only for shrines. Now people do *Qawwali* on marriages too but it has no meaning, it has lost its respect and sacredness. Today it is added in film's songs like Kun Faya Kun. Below I discussed its types and message, also discussed the nature of *Qawwali* and how now it is only as entertainment. Also discussed are arrangements that there is a specific way to sit for *Qawwals* and their audience, there is a hierarchy in them. It has changed, now it is not like it was in the 13th century. Globalization and modernization touched everything and changed so *Qawwali* is also from one of them, which essence has changed, now it is not in pure form. It is an amalgamation of many things, lyrics, and instruments.

5.2 *Qawwali* as Therapy

Qawwali has theopathic power, it heals the mentally disturbed listeners and solves all their worries. I observed that many people are associated with their shrines and regularly go there. Some only go on Thursday or prefer to go on *Qawwali* when it takes place. Because it is believed by people that in *Qawwali* their problems are solved and their hardships go away. They get satisfaction in *Qawwali*.

As I asked from one listener and he said that;

Mein jab bhi FSc k paper daita tha mein fail ho jata tha, phir meri mother ny mujhy shrine py bajha, mein ny bohat Qawwalian suni or unko feel kia. To mein agly bar apny papers mein achy numbron sy pas ho gya.

Translation: whenever I took exams, I failed in FSc, I was not getting success so my mother sent me the shrines. I listened and felt many *Qawwali* and then next time I got good marks and get success.

So now we can see how *Qawwali* has helped people. Many other respondents said that their conflicts are solved when they go to *Qawwali* and Sama. It's a medium for people who believe to get satisfaction.

Qawwali also exists as dialogue. It is observed by me that *Qawwali* is in many languages, as in Pakistan Panjabi, sandhi, Pashto. So *Qawwali* also works as dialogue. People convey their message to other ethnic groups. Many listeners like truck drivers listen to *Qawwali* in their language and enjoy their travel, according to them *Qawwali* provides them integrity and resilience. It strengthened their faith and expelled them from disappointment. As my respondent said that;

Mein jb bhi preshan hota hun to mein ye Qawwali suntan hun, eski kuch lines mujhy bht matasr krte hain;

تو کجا منکجا
 تو اہر حرم، ہر فقیر عجم
 تو حقیقت ہے صرف اس اس ہوں
 تو میں در ہر بھکی ہوئی وہی اس ہوں
 تو عطا ہی عطا، میں خطا ہی خطا

Translation: whenever I am depressed, I listen to some lines of this *Qawwali* which affected me the most:

<p>تو کجا منکجا تو اہر حرم، ہر فقیر عجم تو حقیقت ہے صرف اس اس ہوں تو میں در ہر بھکی ہوئی وہی اس ہوں تو عطا ہی عطا، میں خطا ہی خطا</p>	<p>Where are you from You are the Amir-e-Haram, I am a poor non-Arab You are the truth, I'm just feeling You are the sea; I am just a wandering thirst You are the continuous giver, I am just thankless</p>
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In this *Qawwali*, a singer remembers the Prophet and said that there is much difference between you and me. You are the highest and I am at the lowest point. You are a giver and give so much. I am only a sinner and do wrong things. You bestowed me a lot and still bestowed after seeing my sin and mistakes. So, he said whenever I listen to it, I feel it from the heart and my disappointment goes away. *Qawwali* is not just work in Sama but also work when a person listens to it with his/her heart.

5.3 Message of *Qawwali*

As *Qawwali* is associated with the spiritual song. It is sung in the praise of Allah and the Prophet. Religious *Qawwali* only follows the Din. The lyrics of it are religious with *hamd and naat*. Other *Qawwali* such as *darbari Qawwali* are different and the *Qawwali* that happens at Urs is different. Because it takes place in the remembrance of their *murshid*. So, the message depends on the type of *Qawwali*. *Qawwali* music has the power to bring us closer to the inner. It has *kalam* which provides a message, helps to close God, for peace and inner recognition.

Qawwali has stages from which one walks through. It is also known as *marifat* (closer to inner). There are several ways to go to *marifat*, *Qawwali* is one of them. One word is repeated so many times to bring the listener to *marifat*. It's a technique of *Qawwal*, through which they make their listener in another level of consciousness. It creates trans people, by the music and text of *Qawwali*. The First *Qawwali* message was pure but now it is a mixture of many things. In the past there was just religious *Qawwali* performed but now it has been typed. There are three types that I observed in my research. the types are:

1. Religious *Qawwali*
2. Darbari *Qawwali*
3. Marriage *Qawwali*

Sama is a basic thing that is different in these three types of *Qawwali*. Messages of *Qawwali* also depend on which kind of *Qawwali* you are listening to. It can be categorized as; Sacred and profane. Sacred leads to religious *Qawwali* while profane is related to darbari and marriage *Qawwali*. Religious *Qawwali* is totally in praise of Allah and Prophet and Sama listeners only remember Almighty. As my one respondent always say religious *Qawwali* he said that;

*Mein hmesha religious Qawwali krta hun or aulia ka phegham aagy pohunchata hun.
Kyun k ye e meri zindage ka maqsad hai. Jasy k aik Qawwali mein hmesha parhta hun.
Us ke chand lines paish krta hun;*

ہمارے مولانا تو ہمارے رحمت کے دے
نکھنور نیوری رحمتی دا ولس طہ

نہیں ورنہ پوری کریمی لہ واسطہ
 صطفی دی ہی کریمی لہ واسطہ

Translation: our lives aim to convey the message of Islam so I always say religious *Qawwali*. Some lines of *Qawwali* which I always say is;

<p>ہرے مولائو ہرے رح کر دے نہیں ورنہ پوری رح کریمی دا ولسطہ نہیں ورنہ پوری کریمی لہ واسطہ صطفی دی ہی کریمی لہ واسطہ</p>	<p>My lord, have mercy on me I beg in the name of your mercy I beg in the name of your mercy I beg in the name of Prophet Muhammad's orphan hood.</p>
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So, in this *Qawwali* one only remembers Allah Almighty and it is sacred *Qawwali* or religious *Qawwali*. In which he is saying to Allah SWT that O Allah forgive and have kindness on me because you are Raheem and Karim. And forgive me for the sake of Hazrat Mustafa's orphanage, as you love Him so for the sake of Him forgive me and have mercy on me.

While darbari *Qawwali* is in praise of murshid and Sama is in remembrance of their murshid. Whereas marriage *Qawwali* includes murshid kalam and has no Sama. As my one respondent said that;

Hum hmesha sahdion py Qawwali krty hain kyun k murshid ka nam lany sy shadi barkat aate hai. Es main bhi kalam he hota hai, hamd or naat bhi shuru mein parge jate hai es k baad sehra parha jata hai. Buzurgon ko yad kia jata hai. Jasy k;

سہرا شوا باکی اولانکا
 اچھا سہرا خوبنایانی جیکل سہرا
 جوڑا حضرت تکوینا ابن ابی جیکا سہرا

Es trah hum apny murshid ko yaad krty hain ta k hmari khushion mein barkat aay or khushian der pa rahain es leye zikr parhaty or krty hain or krna zruri smjhty hain.

Translation: we always read *Qawwali* on marriages in the remembrance of our murshid. So that Brakah comes into our lives. It also includes *hamd* and *naat* and after *sehra* is read in the remembrance of murshid like;

<p>سہرا شوا باکی اولانکا اچھا سہرا خوبینایانی جیکلسہرا جوڑا حضرتکوبینایابی جیکلسہرا</p>	<p>The ode of the generations of Nosha Ba Good ode made, ode of the Prophet The dress wore by the Hazrat, ode of the Prophet</p>
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Most of the respondents said religious *Qawwali*. There were only two who change themselves with modernization. So, in this *Qawwali* they remember their murshid nosha ba. Nosha was the grandfather of my respondent. So, they remember him as a nice dress worn by the groom or bride and also wear *sehra* on the head and we are remembering you, praying that barakah comes in this wedding and families always get happiness.

I discussed above in some places that *Qawwali* is said and other *Qawwali* is read. So, there is a difference between them. My respondent said that;

Qawwali ke jate hai kyun k sama kiya jata hai.

Translation: *Qawwali* is always said because Sama is always performed not read.

And my other respondent explained that;

Qawwali ke jati hai, aik maani mein ye parhe bhi jati hai. Parhe tab jati hai jab ap naatia kalam paish krty hain ya manqabat parhty hain or qaseeda burda shareef. Darood bajhty hain to wo b parha jata hai. Ke tab jati hai jab ap es mein thumri khty hain. Jasy;

کلام مورے پی ا

Jis mein classical ka bol ho wo ke jati hai.

Translation: *Qawwali* is always said and sometimes read. It is read when there is *naat*, *hamd*, *manqabat* or *darud pak*. It is said to include *thumari*. Like

Boy my love

In which there are classical lyrics.

So, messages depend on *Qawwali's* type or categorization as I previously explained. I interviewed professional and commercial *Qawwals*. Professional *Qawwals* always change according to the demand while commercial *Qawwals* always associated themselves with *darbar*. So due to this message varies, it also depends on the *gharana* from which *Qawwal* belongs. *Qawwali's* essence has changed to either religious or darbari *Qawwali* now it aims to just earn. Now there is no Sufi like Rumi, Nizam ul Din Chishti and Amir Khusru who completed their duties. It is a misuse of *Qawwali* that it has lost its aim due to change.

Previously I discussed the change in nature of *Qawwali* briefly. What is the perspective of *Qawwals* about changing the nature of *Qawwali* as part of my research? My respondents shared their valuable perspectives. As my one respondent said that;

Qawwali ka asl maqsad badl gya hai. Ab trend badl gya hai. Ye purany buzurgon ke rewayat chali aa rae the. NFAK or sahir ali bagga ny badl k rakh de hai or esy utha k coke studio mein ly gy hain. Taali ka effect khtm ho gya hai. Allat badl gy hain. Purany alat bilkul khtm ho chuky hain.

Translation: *Qawwali's* main aim has changed. It was a tradition of our ancestors. NFAK and Sahir Ali Baga changed and took it to a coke studio. Taali's effect has vanished now. Instruments are changed and some totally vanish.

Another one said that;

Qawwali sufiyana the. Eska apna ek andaz tha. Apny murshid k leye ke jati the. Gaana ya baqi cheezain aisi nahi ho sakti. Eska andaz kabhi kisi gaany mein nahi aa sakti, compose kia he nahi ja sakta. Lakin ab bhohat changing krde hai, sazo mein bolon mein. Purany waqton mein aik radio hota tha . Qawwali lagte to sab sunty thy ab aisa nahi hota. Or ab Qawwali ko aagy muntaqil bhi nahi kr rahy hmary bachy ye bari zaidte ho rae hai Qawwali k sath.

Translation: *Qawwali* was related to Sufi, it had its uniqueness. It was said in the remembrance of murshid. Other songs can't like *Qawwali* and cannot be composed. Its tune can never come in any song. But now it has been changed, in *saz*, instruments, and lyrics. In early times there was a radio when *Qawwali* said everyone was listening but now it is not happening like this. And now our generation is not even transferring the *Qawwali* to the next generations and it is misused with *Qawwali*.

And one of my respondents said that;

Jahan naik or gaik ho wahan hote hai Qawwali ab aisa nahi hai. Qawwali mein wo maza he nahi raha maghrib ny sab badl k rakh dia hai. Wo hmmain hmaey mazhab islam sy dur krna chahty hain.

Translation: *Qawwali* is there, where the student-teacher relationship exists. Today's *Qawwali* has no essence. West has changed everything and they want to keep us away from Islam.

so, these were the very precious perspectives of respondents. In which they elaborated the changing nature of *Qawwali* in a very sad way. Now *Qawwali* has changed. Its place is no more like that which it was in the past and it is happening only due to modernization and technology. Now techno *Qawwali* (use of technology) and filmi *Qawwali* (songs in movies) have taken place. Now it is used in this kind of music. And in this kind of music, there is no Sama and no religious message. Our singers took it at the international level to spread Islam but it is affected by so many things as discussed above.

It is a great loss for us that *Qawwali*'s nature has been changed. Our Sufis put so much effort to maintain it but now it is not in real shape and essence with us.

5.4 Arrangements of *Qawwali*

In performing *Qawwali*, Arrangements are prepared by the *Qawwals*. It includes stage hierarchy, arrangement of instruments, audience, *pir* and *mir-e-mehfil*. The audience must take ablution before attending the *Qawwali*. It is because *Qawwal* conveys the message of purification of the Aulia karam so one needs to take ablution. Moreover,

the stage is always a bit higher than the placement of the audience where *Qawwal* sits with his *Qawwal* party. In the middle of the front row, the vocalist sits with his instrument called harmonium having a mic. In some cases, the harmonium is played by another person who sits on either left or right side of the vocal person. Other instruments are also used during stage performance namely, dholak, tabla, keyboard, and *taali* persons. The *Qawwal* kisses the stage and takes off his shoes before entering because he says the Pak kalam.

As one of my respondents said that:

Stage ka taqadus bohat zaruri hai kyun k hum ny sufia ka message daina hota hai or unka kalam pak hota hai. To zruri hai k stage pak ho.

Translation: purification of the stage is important because we have to convey the Sufis message. So, it is essential to sacredness the stage.

Other respondents said that:

Mein hamesha stage ko hath lga kr or hath ko choom kr seeny py hath lga kr joota utar kr jata hun kyun k ye mery leye pak jaga hai.

Translation: I always touch the hand on stage and then kiss the hand and take off the shoes before going to the stage because it is a sacred place for me.

The *mir-e-mehfil* is responsible for the arrangement of *Qawwali*. An in the front row of the stage he sits with his members at a distance of one-to-two-meter distance where he can directly maintain eye contact with the *Qawwal*. The rest of the audience sits on his left and right side. In the trance, people from the audience stand up and start dancing like the Sufis, they feel the essence of *Qawwali* by heart, they feel the connection with Almighty.

The arrangement of *Qawwali* is one of the essential elements for a *Qawwal* due to its association with religion. *Qawwali* music is a sub-culture of society. The religious *Qawwali* has Quranic verses with mystical meaning. the listeners understand meaning according to their capacity. Among those who go in-depth with lyrics of *Qawwali*, they enter into the state of *Hal* (ecstasy), where they start performing (dance). This

performance is unique, we cannot relate with other kinds of song performances because it is religious. The audience participates in listening to *Qawwali* to get relief from their social and societal issues, it gives them pleasure.

The *Qawwali* from ancient times is always male-oriented. With modernization and globalization, it influenced the gender role in *Qawwali*. The female *Qawwals* also take part in *Qawwali*. One of the famous *Qawwalis* of the time is Abida Parveen. But still, females are not acceptable as *Qawwal*. Because for a *Qawwal* it is necessary to have *humnawa* (Party), and female *Qawwals* have no *humnawa*. Firstly, women were only associated with *Dargah* duties, and males sang *Qawwali*. But modernization has come change, and now hierarchies are existing in society and sometimes also sit in the *Qawwali*. Still, *Qawwals* only pass on *Qawwali* and its rituals to their sons, not daughters. Even during the performance, there is a hierarchy, the main person (*Mir-e-Mehfil*) is always in front of other important persons but the rest of the people sit behind him and leave or right him. Even people sit on the floor near the foot of *Pir or Mir e Mehfil*.

Nowadays these all arrangements are the most essential thing for *Pir* and *Qawwal*. *Qawwal* always visits the place and checks out all the arrangements including his sitting arrangements and stage sacredness. The main thing which is happening in the *Qawwali* arrangement is the hierarchy of where one will sit.

And about it my respondent said that;

Hierarchy ajeeb c chhez hai, ye nahi hote the pehly.

Translation: hierarchy is a weird thing that was not earlier.

And my other respondents said that;

Qawwali mein pehly aisa nahi hote tha, sab mil k bethy thy, dil sy sunty thy, feel krty thy or sama hota hai. Koi chotta bara nahi hota tha us time sab barabr h jaty thy.

Translation: there was no hierarchy in the *Qawwali*, everyone sat where he wanted to sit, all listened and felt the *Qawwali* by heart and went to trance. There was no superiority and inferiority, all were equal at that time.

Hierarchy means, there is sitting in the system in *Qawwali* arrangement that superior one will sit in front and their companions will sit behind them and other listeners who belong to lower cast will sit at the end or also behind the companions. The VIPs will sit in front of the stage. As society modernized and stratified, these hierarchy systems started prevailing in society. It is observed that in earlier *Qawwali* conveyed the message of equality which is vanished now. Today's society is modern and has a hierarchy system.

As *Qawwali* is a social occasion and like other functions or gatherings *Qawwali* occasion also has some social norms. Individuals interact in gatherings, so what they present at a gathering is the social dimension of that gathering or occasion, the same is the case with *Qawwali*. The most important thing in the social dimension of *Qawwali* is the structure of the hierarchal setting, which happens in *darabr* or shrines today. Another aspect of the social dimension is ecstasy. The lower class or status listeners when getting a state of ecstasy they start to dance at their place and don't come in front of the stage. While from higher class or status when reaching the level of ecstasy they come in front of the stage and dance. If a person from lower status reaches the too long-standing performance of ecstasy he is awarded as higher listening standing or performer.

This chapter explained in detail *Qawwali* and its message and arrangement with the valuable perspectives of my respondents. The main thing which is happening today is the hierarchy system in *Qawwali*. COUNTINUTY ABD CHANGE IN QAWWALI

6. COUNTINUTY AND CHANGE IN QAWWALI

This chapter deals with the life worlds (earning and payment system) of *Qawwals*. That is how they earn from *Qawwali*, is it enough for them. Do they have alternatives for their livelihood or they're relying on just *Qawwal*? It is also explained in the chapter about the future of *Qawwali*. Where it will stand in the next few years. It provides future predictions of *Qawwali*. *Qawwals* earn from *Qawwali* performance. They have a very unique method to distribute the money among their *hamnawa*. As discussed above in detail, *Qawwal* has a party namely his *hamnawa*. So, the lifeworld will not be only for *Qawwal*, it will be distributed to all *hamnawa*.

As *Qawwali* has a social dimension, it also has an economic dimension. They have a proper and novel system of earning and distribution. This chapter covers all the questions and aspects of the economic system of *Qawwals* that rise in our minds. How they earn, who controls the charge, who gets how much, who gives to whom, are these earnings fulfilling their basic needs, are these earnings enough for the needs, what is about their livelihood. What challenges do they face? Do they have alternatives like other businesses or jobs? Is *Qawwali* now used only for the aim of life? To know about all these questions, it is necessary to look towards them with an anthropological eye.

First, it explained the economy of *Qawwali* with their very precious view of my respondent. He explained *Qawwali*'s aim very beautifully.

He is the view of;

Qawwali ka bunaiadi maqsad maashiaat bilkul nahi tha. Aik dor tha jab boot parasti ka alam tha. Us waqt logon ko ikhatta krna bra mushkil kam tha. Khwaja Muin ul Din Chishti ajmeeri tableegh krty thy to us waqt mushkil kam tha. To us waqt unho ny ye tariqa apnaya. Naat or hamd sy unho ny shuru kia to log ikhatty hony lgy k yeh kia hai. Logon ka us waqt moseeqi k sath bra lagao tha to unho ny ye tariqa apnaya k es trah islam ke tableegh ke jaye. Un k kalam mein tableegh the or maqsad sirf tableegh e islam tha. To ab logon ny apny tariqy sy apnaya hua hai. Kisi ka shoq hai to koi apny murshid k leye krta hai. To koi sirf kamata hai. Aj kl logon ny es mein itne changes kr di hain k

eska maqsad sirf kamana reh gya hai. Sama ka khalis pan khtm ho gya hai. Qawwal sirf aaty hain Qawwali parhty hain pasy laty hn r chly jaty hai. Eska maqsad bilkul e change kr k rakh dia gya hai.

Translation: *Qawwali's* aim was not about the economy. It was an era when people worshiped idols. It was a very difficult time to gather them and brought them towards Islam. So, for Muin ul Din Chisthe Ajmeeri was a difficult time to gather people, then he used this method starting from *hamd* and *naat*, then people started to gather what is happening around them. From there he started to spread Islam. Now it is a method of earning. People have changed so many things. Sama is not pure now. Today *Qawwals* come and go, they have no interest in Sama and *Qawwali*, it is just an earning system for them.

First *Qawwali* was just for teaching Islam but when it reached the international and national level it lost its real nature. At the international level, it is hit by modernization and new things added in the *Qawwali*. With time, it has changed. My few respondents were also going abroad and even recorded songs in the tune of *Qawwali* in movies, especially in Bollywood movies.

As they explained:

Ab demand badl gae hai. Log wo classical cheezain sunna pasand nahi krty. Logon ko fast music psand hai or log request krty hain k sir ye wala gaana Qawwali ke shakl mein suna dain. Or itni earning bhi nahi hote to bahir ja k filmo mein bhi gaaty hain hum.or agr hm public k hisab sy fast instrument or music use nahi krain gyn to es cheez ka bra impact hoga hmari earning py hmara guzara mushkil ho jaye ga.

Translation: Now the demand of the public has been changed. People don't want to listen to classical music. They like fast music and fast instruments tunes. They request to us that sir please sing this song in tune with *Qawwali*. And also, we have to go abroad for the composition of music in movies, especially Bollywood movies. If we don't include fast music or tunes in our *Qawwali* we will not earn too much. It has a great impact on our earnings. It has an impact on our livelihood.

So anthropologically if we look at this scenario, it is analyzed that today's society is getting advanced. Now the generation of this society is modern and affected by modernization. The era and traditions have been changed. So, the needs of people are changing. And if *Qawwals* do not mold their methods then they will be at a loss that will affect their livelihood and will not be able to fulfill their even basic needs. And today people do not much like classical instruments and tunes because they belong to modern society. From past to present many things have changed and now the era is technological. So, Qawwal must change the nature of *Qawwali* for their betterment in their lifeworld.

It is a very novel method of their lifeworld. The money they received from their listeners in the *Qawwali* performance is their lifeworld on which they depend and fulfill their needs. The way they received money and then the distribution of money is discussed here in detail. One of my respondents explained his method of collect and distribution of lifeworld is;

Qawwalon k hissy hoty hain. Jaisa k swaye, dedha, pona or do. Or esi tariqy sy passy taqseem krty hain. Sab sy Zaida pasy Qawwali parhny wala laita hai. Es k baad wo 4-5 hissy rakhta hai. Jasy agr 2 laakh ho to das logon ko 20,20,000 milta ho to wo kisi ko 5 hzar dain gyn to kisi ko 4 to kisi ko 10. Es trah hota hai or ye group leader ka kam hota hai.

Translation: *Qawwali* has parts like one and one fourth, one and a half, one-third and two. Keeping in view these parts, money is distributed. Most of the money goes to vocal people. After this have 4-5 parts kept aside. For example, if a vocal person earns 2 lacs. So, ten people will receive 20,000, and others will receive 5 thousand or 4 thousand or ten thousand. It is distributed like this under the supervision of the group leader.

My other respondent said that;

Jab koi program mujhy milna ho to sab sy phly mein musicians ke demand dakhta hun es k baad apni demeand. Aj kl log puchty hain k sir apka package kia hai. Ye nahi dkhty k es mein kon sy instruments hon gyn. To phir total hm btaty hain k hmara jo band hai es k total etny pasy hain to agr sound system ke bhi demend ho to unko bhi sath ly kr

jaty hain or en k bji andr he shamil krty hain. Sary pasy bag mein dalty hai. Room mein jaty hain pehly khana wagera khaty hain us k baad pasy ginnty hain sath mery larky hoty hain, jis trah min unko khta hun usi trah wo distribute krty hain. Jasy agr 1 laakh agr stage py e hmko mil jata hai audience sy to 5 logon ko 12,12000 daty hain to wo khush ho jaty hain or khty hain sir ap bht achy avhy hain or kabi kbhar es sy b Zaida dy daita hun. Jis ny Qawwali krwai hote or package done kia hota hai wo psy alg sy milty hain. Program ke noeyat py depend krta hai k kitny pasy aain gyn koi specific nahi hai.

Translation: whenever a program we take, first of all, we see the demand of musicians after that we tell our demand. Today it is a trend for people to ask sir what is your package? They do not see which instruments are included or excluded. Then we tell them our package which our band has demanded. And if there is demand for a sound system then we also include their demand in the package. After the performance, we collect the money, put it in a bag and go to the room. First, we eat lunch or dinner, then count the money and distribute it. Money is distributed as I tell them to distribute. Like if there is 1 lac of stage performance, I distribute it in my *humnawa* 12,12000 and sometimes more from it. Due to this they felt happy and said sir you are very nice. Mir e mehfil paid separately to us which package was finalized. It is distributed separately when received.

My other respondents said that;

In charge wo bnda sanbhalta hai ji spy bhrosa hota hai or wohe esko taqseem krta hai. Qawwali parhny waly or alat istemal krny walo ko kuch Zaida milty hain baqi logon ko km milty hain. Jitney raqm hote hai us hisab sy hm taqseem kr daty hain.

Translation: in charge is controlled by a trustworthy person and he distributes money also among my party. Vocal people and people who use instruments received more money in comparison to other *humnawa*. It is dependent on performance, what we receive, we distribute it accordingly.

The money which people shower on the *Qawwals* when they like the style and lyrics of *Qawwali*. This *nazrana* is most important for a *Qawwal*. The *Qawwal* completely depends on it. They work very hard to compose and perform *Qawwali*. Because of his

performance, he will be awarded. That's why they keep in mind the demand and interest of the public. It is an economic aspect of *Qawwali*. Like other musicians, *Qawwals* also earn. In *Qawwali* money is thrown as spiritual currency. This material thing is given when a non-material transaction is completed (*Qawwali* lyrics and music). Sometimes *Qawwal* has requirements and demands for *Qawwali* performance.

Although *Qawwali* has changed, only the purpose of earning but *Qawwals* have a soft corner for their companions. They fulfill the needs of their companions and sometimes give them more money as a gift. And they also help out them and give them money when they are facing any hardship or money.

As my respondent said that;

Mery aik sathe ke beti paida hony wali the to mein ny apni Khushi sy esy Zaida pasy deye ta k wo apni khushio mein khush ho saky or tmam akhrajat aram sy pury kr saky.

Translation: I gave more money to my companion because he was welcoming his newborn baby girl. So that he can celebrate his happiness and fulfill all the expenses.

Qawwals depend on their companions. Without one there is nothing. The absence of one makes them sad. They are interdependent. That's why they keep in mind the sorrows and happiness of their companions and help them to get out those sorrows and to celebrate their happiness.

I interviewed professional and commercial *Qawwals*. It is observed that professional *Qawwals* have more demands and requirements, their packages are high whereas commercial *Qawwals* are those who have no demands and requirements, they depend on the audience which money they give on stage. They work hard to fulfill the responsibilities of their home and for their needs. They only depend on whatever they receive on stage.

Some *Qawwals* said money is *nazrana* while others said it is very. Money is arranged from lower to upper currency notes to shower on the *Qawwals* by the dominant people in the *Qawwal*. They shower on the stage and if the performance is happening then shower on the performance (dance of Sama). Other people also shower money on

Qawwals when they like or feel the lyrics of *Qawwali* by heart. As one of my respondents said that;

Jb kisi lafz py pasy milna shuru hoty hain ya kisi jumly py to esy hm bar bar repeat krty hain or tab tk repeat krty rehty rehty hain jab tak pasy milty rehty hain.jasy dama dum mast qalandar. Jitney dair tak repeat krty rahain gyn tab tak pasy log phankty rehty hain.

Translation: the word or lyric on which money gets started shower by the audience is repeated many times by the *Qawwal*. Like the word *dama dum* mast qalandar. It will be repeated and money will be showering also for a long time.

Many *Qawwals* say too long *Qawwali* like sixty or ninety minutes. So, that is the reason why a *Qawwali* goes too long. Sometimes it is also repeated when listeners get a trance and do Sama dance. These are the strategies of *Qawwals* that *they* used in *Qawwali*. This *nazrana* and *vel* are given freely and voluntarily by the listeners. That's why they work hard and try to meet the public demands. This is the reason that *Qawwali's* essence has changed and is still changing. No pure Sama and kalam are included now in the *Qawwali*. Most of the songs now sing in tunes of *Qawwali*. Because *Qawwals* also have lives and their responsibilities also have their families which they have to accomplish and provide the basic needs.

Qawwal's earn from a *Qawwali* performance, the amount is not constant but changed according to the *Qawwali* performance. The tables which are given below show the earning of *Qawwal*, maximum and minimum amount from a *Qawwali* performance. It also shows which family from they are, its extended, joint or neutral, and how many households they represent. There are two tables, table first about the professional *Qawwals* and table two is about the Commercial *Qawwals*.

S.N.	Difference	<i>Qawwal</i> 1	<i>Qawwal</i> 2	<i>Qawwal</i> 3	<i>Qawwal</i> 4	<i>Qawwal</i> 5
1	Maximum Earning	1,50,000	2,000,00	4,000,00	2,75,000	3,25,000
2	Minimum Earning	1,000,00	1,20,000	3,000,00	1,50,000	2,000,00
3	Family	Neutral	Neutral	Joint	Joint	Neutral
4	Family Households	1	1	3	2	1

Table 1 Presents the earning of *Qawwals*: Employed by an Institute

The above table presents the earnings of professional *Qawwals* which they earn from a *Qawwali*. It depends on how many *Qawwalis* they perform in a month. They have no monthly income, all they earn is from *Qawwali*. From this earning, they fulfill their needs and do savings. Other than family households they also present their *Hamnawa* households. According to their views, their needs are fulfilled in a very difficult way. They can not provide higher education to their children. The *Qawwals* who live in a joint family have problems because they satisfy the needs of two or three families. While neutral families are not facing these kinds of problems.

S. N.	Difference	<i>Qawwal</i> 1	<i>Qawwal</i> 2	<i>Qawwal</i> 3	<i>Qawwal</i> 4	<i>Qawwal</i> 5	<i>Qawwal</i> 6	<i>Qawwal</i> 7	<i>Qawwal</i> 8	<i>Qawwal</i> 9	<i>Qawwal</i> 10
1	Maximum Earning	70,000	50,000	80,000	65,000	90,000	60,000	55,000	75,000	85,000	50,000
2	Minimum Earning	50,000	30,000-35,000	60,000-70,000	50,000	60,000	35,000-40,000	40,000	55,000-60,000	65,000	30,000
3	Family	joint	extended	extended	extended	joint	joint	extended	extended	joint	extended
4	Family Households	3	4	5	3	3	2	4	3	3	2

Table 2 presents the earning of *Qawwals*: Performed in *Darbars*

Some commercial *Qawwals* do not sing or read *Qawwali* on the upper level or are not affiliated with any institution. They only sing or read *Qawwali* at *urs* and *darbar* of *pirs*. They live in joint and extended families and satisfy the needs of two or three households. Some of them are not even able to give basic education to their children. They pass on *Qawwali* to their generations. They have no other alternative to earn. And from these *darbaris Qawwalis* they don't earn much. Because today trend has been changed and people going towards modern *Qawwali*. As *darbari Qawwali* is the tradition of their forefathers. They use their traditional instrument and today's youth expect fast songs on the tune of *Qawwali*.

6.1 Change in *Qawwali*

Qawwali was the path of the heart. The sound of *Qawwali* has spiritual power. Listening to *Qawwali* is more important than sighting a *Qawwali*. Sama is powerful in *Qawwali* performance and has a great impact on a person who goes into trance and gets a level of ecstasy. The text of *Qawwali* has importance because it is a symbolic idea or message. It was the main act of *Qawwali*, completely pure. As discussed previously, the *Qawwali* has been changed and is still changing its shape. So now with the new transformation in *Qawwali*, it has lost its real essence, with this new essence what will be the future of *Qawwali*. Where it will stand in the next few years. What will be the future of *Qawwali* and *Qawwals*?

This chapter explains all these questions in detail. As I conducted my research in COVID-19. So, I also took perspectives from *Qawwals* about how much impact they had due to COVID-19. And are they saved money, are they used that money in COVID-19, is that money enough in lockdown, and what will be the next step now.

I asked all of my respondents how covid-19 impacts their earning system. All the respondents said that;

Hmari kamai py 80% impact para hai. Haum ny savings ke hui the jisko hum ny istemal kia.

Translation: COVID-19 has a great impact (80%) on their earning system. They used their saving in a period of lockdown.

While my one respondent said that;

Corona ny 90% impact kia. Mein ny aoni savings ko istemal kia or aik time aisa aaya k meri jaib mein sirf 500 rupay thy. Phir mein ny sachha k bary bary Qawwal bethy hain unke ye halat hai to mein to abhe us stage py nahi hun. Lakin phir mein ny aik private school mein prhana shru kia Jahan sy mujhy 15000 milta tha. To jo chadar phly barhe hui the ab wo amdni km hony chotte kr di.

Translation: corona has impacted ninety percent. I used my savings, and a time came into my life when I have only five hundred rupees in my pocket. Then I realized that there is a famous *Qawwal* who sits and I am not even on that stage of fame. So, I started a teaching job in a school when I earned fifteen thousand rupees per month. When my earnings got low, I stopped my other wants and kept the limit to my needs.

As I discussed in the earning system, *Qawwals* depend totally on their *Qawwali* performance. They have no alternatives to earn. This virus made their lives very hard. The savings that they made for their children's education and other expenses of the home, they used in lockdown, and now they are living with limited resources and have no savings left for the future. *Qawwali* is a profession for them from which they earn.

So, for their lifeworld, *Qawwali* must be at its peak and have a better future so they can better their lives. This is another reason why *Qawwali* has transformed and why *Qawwal* adopted these changes. *Qawwals* know about it that *Qawwali* has a future and *Qawwals* too, so they are coming changes in their *Qawwali* performance that public will listen with interest and their lifeworld will be better.

As my respondent said that;

Pakistan mein das sal baad kuch bhi nahi hoga Qawwali ka. Lakin Qawwalo ka mustaqbil acha hai. Aaj bhi artist kisi or ka acha nahi hai. Oraany walo salon mein bhi Qawwal acha hoga.

Translation: in Pakistan next ten years *Qawwali* would be nothing. But *Qawwal's* future will be better. There is no artist in other countries like Pakistan so *Qawwal's* future will be better in Pakistan in the coming years.

My other respondent said that;

Qawwali ka future kuch khas nazr nahi aata jab tak es mein aj k hissab sy changing nahi aayn ge. Jn mein ny dakha k taali waly ke demand nahi hai uske zarurtat nahi hai to mein ab nahi rakhta, new generation taali nahi maangte. Wo gaany mein e Qawwali sunte hai. Or agr mein aisa krun to public response bra acha dati hai. Yahan sy mujhy andaza hua k hmmain Qawwali ke zrrurat nahi hai kyun k trend badl gya hai. Ye purany buzurgon ke rewayat chali aa rae the jo k ab change hog ae hai.

Translation: *Qawwali* has not much future, if changes will come then it can be better in the future. When I observed that there is no demand for alap people, I excluded alp people from my *Qawwali*. The new generation has no demand for it. They want to listen to songs in the tune of *Qawwali*. And when I fulfill the demands of the public, they give very good responses. So, then I observed that *Qawwali* has no need now trends have changed. It was a tradition of our ancestors which was passed from generation to generation but now it is changed.

Another respondent said that;

Aany wly waqt ka to allah he janta hai. La,in mein samjhta hun k aik dor tha jab Qawwali sirf dargahon py hote the wo bhi chand aik dargahon py. Ab to hr jaga ho rae hai, shadion mein bhi ho rae hai. Qawwali ko arooj hasil hai. Kyun k qawwli ke ibteda aulia ny ke to jab tak aulia zinda hai Qawwali zinda rahy ge.

Translation: future only knows Allah Almighty. But my perspective is that there was an era where *Qawwali* just happened in a few shrines. But nowadays it is happening everywhere, even in marriages. *Qawwali* is on the rise and it will remain because it was started by Aulia, and whenever Aulia is alive *Qawwali* will also be alive.

My other respondents said that;

Jab tak dargahain hain Qawwali bhi rahy ge.

Translation: until shrines are here *Qawwali* will remain.

Another respondent said that;

Mstaqbil roshan he roshan hai. Jab tak aastaany zinda hain Qawwali udr honi honi hai. Qawwali ko zawal nahi aa sakta. Rung tabdeel hoty hain, es main nai cheezain add kr de jate hain. Aj kl disco es main daal lia hai. Ye enke apni raahain hain. K ye kis taraf jar y hain lakin wo hote Qawwali he hai. Qawwali ko aj bhi arooj hai Qawwali ko kl b arooj hasil rahy ga. Esko zinda rakhny k leye ye bhi zaroori hai k ustad shagird ka Rishta ho. Qawwal bnna koi asan kam nahi hai.

Translation: *Qawwali* has lightened the future. Until shrines are there, *Qawwali* will also be there. There is no fall down of *Qawwali*. The transformation came, new things are added, today disco is added but still, it is *Qawwali*. They are adding things and this is their choice but still, it looks like *Qawwali*. *Qawwali* is on the rise today and tomorrow will be. There is one thing that can keep *Qawwali* alive: the student-teacher relationship. To be a *Qawwal* is not very easy.

All the *Qawwals* were satisfied with their profession of *Qawwali* because they know about the future of *Qawwali* and also changing themselves and their performance for a better lifeworld and better lifestyle. But now the main message and aim of *Qawwali* are vanishing, today it is happening in coke studio with new instruments and *sur*. The classical traditional instruments and *sur* are ended. So, the main essence has been changed and Sama has lost its importance because it is not happening anywhere in its pure form. Now the *Qawwali* has only aim been economical.

6.2 Change in Instruments

As *Qawwali*'s nature is changing, so instruments also have been changed. As I analyzed in chapter five some instruments that are used in contemporary *Qawwali*. But some instruments are vanished and are not now in use. There are some instruments given that are not part of the present *Qawwali*.

6.2.1 Banjo

A banjo instrument is similar to a guitar to some extent. Guitar has more nodes and complicated than the banjo. We can say that now banjo is replaced by guitar. But the guitar is not a part of the present *Qawwali*, it is used on the demand of the audience. Otherwise, it is not today's *Qawwali* part. As my one respondent said that:

Public aj kl fast music sunna pasand krte hai to unke agr khwahish ho to hum guitar ka istemal krty hain. Lakin hm hr jaga esko shamil ni krty qawwali mein.

Translation: As the public likes to listen to music on fast instruments so, we use the guitar on the demand of people. But we don't include it in every *Qawwali*.



Figure 16 classical instrument Banjo

6.2.2 Classic Sarangi

Sarangi is played in traditional music. But today this vanished. This is the change that came due to modernization in *Qawwali*. As my respondent said that:

Aj kl k log taiz music ke trf jaty hain. Aj ke generaton hmari generation sy mukhtalif hai. Ab wo baat he nahi rahi qawwali mein. Sary purant instruments khtm ho chuky hain.

Translation: Today's generation is different from us, they go towards fast music. Now there is no enjoyment in Qawwali, due to changes in instruments.



Figure 17 classic instrument sarangi

6.2.3 Swarmandal

Swarmandal is a part of Indian classical music. It is not a part of today's Pakistani Qawwali. It is still used in Indian music. As my respondent said that:

Jab Qawwali shuru hui the to tab ye use hota tha lakin phir waqt k sath sath ye hmara hissa nahi raha, logo ny esko use krna chor dia, ab ye istemal nahi hota.

Translation: This is the part of *Qawwali* at that time when it was started. Now it is not in use. It has vanished over time.

So, now other instruments are used as I discussed in chapter five.



Figure 18 Classic instrument Swarmandal

These are the instruments that are vanished and we can not see them in contemporary Qawwali. *Qawwals* have to change in *Qawwali* because it is a demand of today's generation. If they don't change they will not get any profit. As I discussed above the earnings of *Qawwals*, represent their households as well and also their Hamawa households. They have to fulfill their basic needs and have to be famous. So they must bring change in qawwali according to the public's demands.

7. SUMMARY AND CONCLUSION

7.1 Summary

The current study is the explanation of *Qawwals* and *Qawwali* performance of multiple locales in Islamabad, Pakistan. This study is novel because it is studied from an emic perspective. Several studies are conducted on *Qawwals* and *Qawwali* performance, but still, there is a need to study and document it. This study explained in-depth about *Qawwal's* life and *Qawwali* performance with different aspects including *Qawwal's* *gharana*, *Qawwali's* message, *Qawwali* performance's arrangements, and the lifeworld of *Qawwals*. It also talks about the future of *Qawwali* and *Qawwals* and also tells how *Qawwals* are affected by the coronavirus.

Many studies are available about *Qawwals* specially Nusrat Fateh Ali Khan and on different shrine's *Qawwali* whereas this study took different locales. This study also focused on the different *Qawwals*; employed by an institution and sing *Qawwali* on *Darbar*. *Qawwali* has the power to strengthen faith, integrity and make one resilient. It's so important to document *Qawwal's* life and *Qawwali* performance today because it has been changed and affected by modernization, so its essence has been changed.

This study carries three objectives on which base, fieldwork consists. The first objective is to explain the life worlds and world views of *Qawwals*. It explains *gharana* of *Qawwals*. *Gharana* is the most essential part for a *Qawwal* to sing *Qawwali*. *Gharana* is a family and every person is recognized by his family. Every *Qawwal gharana* is different in *Qawwali* from each other; they can't be the same. *Qawwali* depends on the *gharana*. Instruments are also dependent on *gharana*, which instruments *Qawwals* will play in their *Qawwali*. Each *gharana* has different traditions. So, it is necessary to first explain in detail how many *gharanas* are in Pakistan, what is the specialty of each *gharana* and how they are different from each other. It also covers the Sama and its importance. Sama is the most important practice that done in *Qawwali* to connect its listeners with God. And it is necessary for a *Qawwal* to bring that kind of lyrics and moments in the *Qawwali*.

The second objective is *Qawwali's* Context, Rituals and its Metaphors. It explains the origin of *Qawwali*, its message, performance, and arrangements. It determines the types of *Qawwali*, types of *Qawwali's* message, explanation about the performance, and Sama. Tells about the importance of Sama and the arrangements of *Qawwali*. There are specific arrangements for *Qawwali* and it is the most important thing for a *Qawwal* also. There is a specific kind of sitting system in *Qawwali* performance that is known as hierarchy in *Qawwali*. All the arrangements done under the supervision of *Mir-e-Mehfil*. Sometimes, *Qawwal* himself check the stage setting before starting the *Qawwali* performance.

The third objective is about the Continuity and Change in *Qawwali*. It discusses *Qawwal's* earning and distributing system of money. And also, about the future of *Qawwali* and *Qawwals*. *Qawwali* is only profession for all *Qawwals*, no matter they are associated with institution or *Darbar*. They fulfill their all needs, their livelihood from the earning of *Qawwali*. Earning tables shows the money they earned from *Qawwali*, and they represent different households. They live in joint families are represent two to three households at a time. They also represent their *Hamnawas* households. And they have to save the money for future. It is also explained in this research that, the current pandemic COVID-19 affected *Qawwal's* life and their livelihood.

The present study is purely qualitative and explanatory. Which carried out fifteen *Qawwals* from multiple locales including Bari Imam, Lok Virsa, Kalyam sharif, and Pakistan National Centre of Arts in Islamabad, Pakistan. This research took *Qawwals*: who are employed by an institution and *Darbar*. To conduct this research in-depth interview method is used having purposive sampling technique and snowball sampling technique. All ethical considerations were kept in mind. Rapport building is done first with the help of gate keepers and key informant. By using a recorder data is recorded. After data is transcribed in the Urdu language for a better understanding. Pictures were also captured by the researcher. Data is analyzed by using the thematic analysis method. Due to the current pandemic in the world, the research is limited to some areas and specific sample size to meet the research objectives.

The findings of this study show that *Qawwali* performance is dependent on the *Qawwals*. And *Qawwals* depend on their gharana. *Qawwali* messages can be sacred and profane which depends on the nature of *Qawwali*. Today *Qawwali* is affected by modernization so nature and essence are changed. Now *Qawwals* do what is demanded of the new generation. Their life is changed, now they go for filmi *Qawwali*, especially in Bollywood movies. Now the place of religious *Qawwali* has changed, techno and filmi *Qawwali* are popular nowadays. Many instruments have changed and some traditional instruments have vanished. Now the purpose of *Qawwali* is just economical. Most of the *Qawwals* are used for the lifeworld. Eighty or ninety percent of *Qawwals* are affected by the COVID-19. The future of *Qawwali* is lightened in the next few years.

7.2 Conclusion

The term *Qawwali* has different meanings according to the life experiences of people. *Qawwali* has the power to satisfy the souls of people. It is also useful for people to solve their problems, no matter what kind of problems either societal issues, personal issues, or psychological issues. Mostly *Qawwali* is associated with Islam. It started from the Sub-continent introduced by the Amir Khosrow and Chishti order. After partition in Punjab Pakistan Pir Mehr Ali and Sher Ali contributed a lot and started *Qawwali*. Nusrat Fatch Ali Khan spread it at the national and international level. Now it is more famous in South Asia. Maulana Jalaluddin Din Rumi introduced a dance that is part of *Qawwali* today. That dance is known as an ecstatic dance which is done after going on stage at Sama.

Music is part of a culture and society. It has the power to change the state of mind. *Qawwali* is one of them. Which is considered religious music and not forbidden in Islam. I focused on the message of *Qawwali* also. Which is categorized in two forms. One is sacred *Qawwali* and the other is profane. Some *Qawwals* just go for *Qawwali* which only includes *hamd and naat* of Darood Pak. While others go for *Qawwali* which is in remembrance of murshid. Some also join filmi *Qawwali* and participate in Bollywood *Qawwali*. The text is very important which tells about the nature of *Qawwali*. *Qawwali* arrangement is another most important thing in *Qawwali*. In the arrangement, there is a hierarchy in the sitting system. This hierarchy system is kept in mind during arranging the *Qawwali*. Stage sacredness is another essential thing and sometimes *Qawwal* himself visits the place where *Qawwali* is going to be.

Qawwals gharana is another important aspect of *Qawwali*. *Gharana* is family and every *Qawwal* family is different and unique from each other. Every *Qawwal* has their own *gharana*. There are different *gharanas* in Pakistan like Patiala, Sham chaurasi, Delhi *gharana*, Agra, Jaypur, Kirana, Gwalior, Noshahi darbari, bacha *gharana*. Each *gharana* is different and has uniqueness. They are different from each other based on *Qawwali* text, message, *sur*, *saaz*, and instruments. Some only go for the darbari *Qawwali* in which a *Qawwal* tribute to his *murshid*, and some only go for the *sufiana*

kalam. In *sufiana kalam* there is *naat* and *hamd* included, which connect with God. While *darbari Qawwali* sings only in the remembrance of *murshid*.

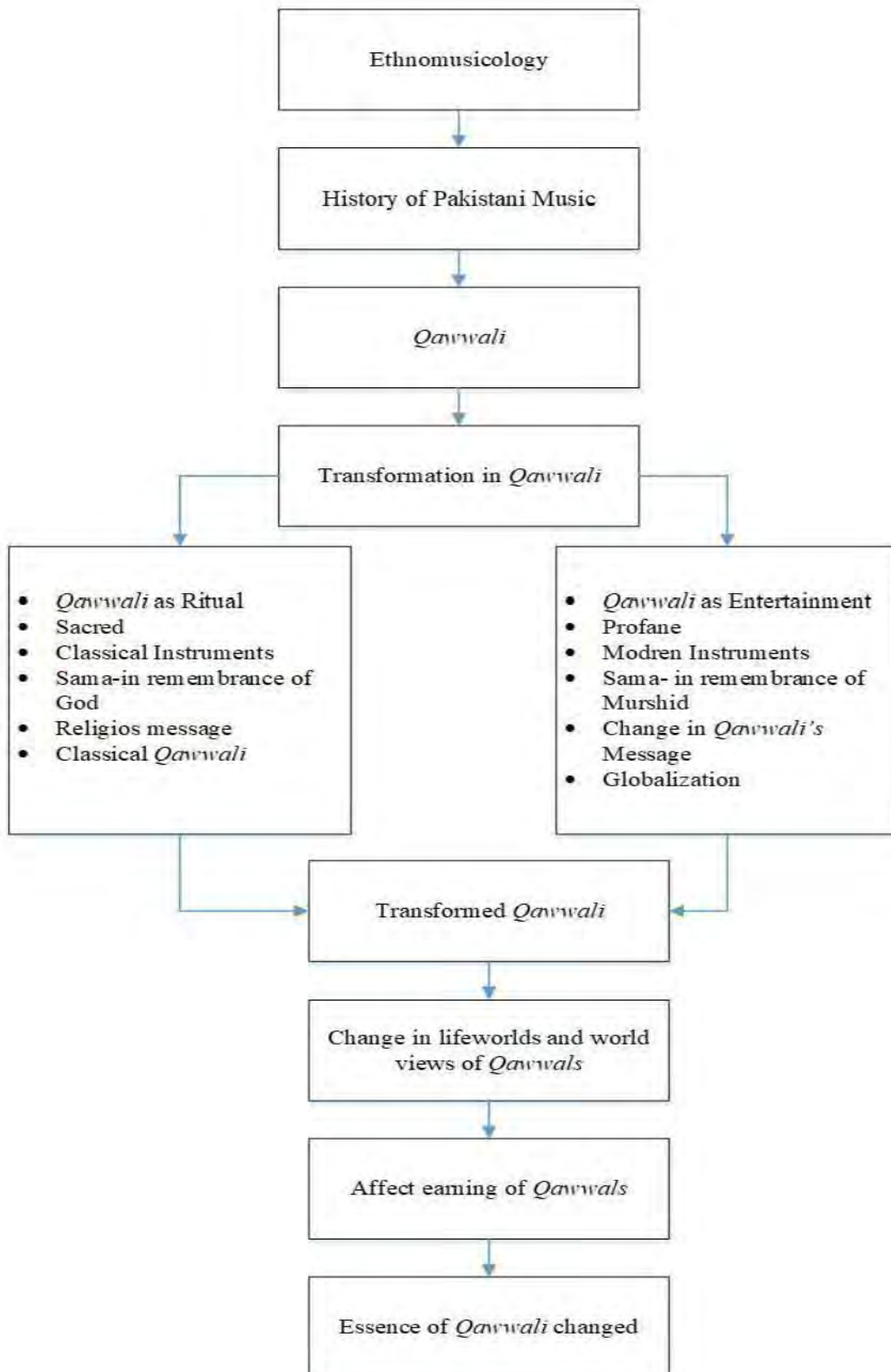
Qawwali has an economical dimension. The only way of earning a *Qawwal* is just *Qawwali*. They have no alternative for earning. They work very hard and put a lot of effort into the *Qawwali* and text of *Qawwali* to earn more and to give a better lifestyle to their families. There is a proper system in *Qawwals* to collect and distribute the money. One of them is to handle the person who is most trustworthy in the eye of the vocal person. They keep in view the hardships of their partners. If anyone needs more, they give them. They share their happiness and hardships and cooperate. In the moment of happiness, they give extra rupees to their partner and the same is the case in hardships. They have the only way to earn money through *Qawwali*. They fulfill their basic needs from this profession and also save money.

Traditional *Qawwali* and today's *Qawwali* have many differences. Today the appearance of *Qawwal* and many other aspects have been changed. Many instruments are changed and some are finished. It is affected by modernization. Now *Qawwali* is more public-oriented. What the public wants *Qawwals* to do. Due to modernization, there is western touch in the *Qawwali*. People want fast music so they added those kinds of instruments in their *Qawwali*, if they don't add their lifeworld is impacted much.

Qawwals have a very bright future because they are accepting the change. And trying to make their *Qawwali* more modern for earning. Now it is moved towards the *coke studio*. While *Qawwali* has not much brighter future. There are only shrines where *Qawwali* is held in remembrance of the *murshid*. The original Islamic text *Qawwali* is very rare nowadays. *Qawwali's* meaning and essence have changed. The pure *Sama* has completely vanished. We are losing a very precious piece of music.

7.3 Recommendations

As I discussed my limitations above and in the significance that this topic of *Qawwali* is not much documented yet, it still needs to be studied deeply and in different directions. If any other researcher wants to research this domain, I am recommending here to do a content analysis of *Qawwali* and its performances. Also, future research can be conducted on female *Qawwals*.



Model of the whole Research

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APPENDIX
FIELDWORK PICTURES



Figure 19 Researcher with respondent at PNCA



Figure 20 Researcher with her key informant and respondent at Kalyam Sharif



Figure 21 Researcher with her respondent at PNCA



Figure 22 Researcher with her respondents at Kalyam Sharif2

GLOSSARY

<i>Bacha</i>	Name of <i>Qawwal</i> family
<i>Barkat</i>	Blessings
<i>Dhamal</i>	Dance
<i>Darbari Qawwali</i>	Shrine's <i>Qawwali</i>
<i>Duaeya kalamata</i>	Prayer words
<i>Dargah</i>	Shrine
<i>Dama dum</i>	Spiritual Sufi song
<i>Dhrupad music</i>	Classical Indian music
<i>Gharana</i>	Family
<i>Ghazal</i>	Poetry
<i>Ghos e pak</i>	Name used for pir
<i>Geet</i>	Song
<i>Hamd</i>	Praise of Allah
<i>Hal</i>	Ecstasy
<i>Halal</i>	Permitted
<i>Haram</i>	Forbidden
<i>Humnawa</i>	Companions
<i>Khandan</i>	Family
<i>Khatak dance</i>	Pashtun dance
<i>Kalam e pir</i>	words of Sufi saint
<i>Khayal</i>	Imagination
<i>Manqabat</i>	Sufi devotional poem
<i>Muqam</i>	Place
<i>Murshid</i>	Sufi
<i>Mir e mehfil</i>	Person who arrange <i>Qawwali</i>
<i>Marifat</i>	Higher cognition
<i>Mohri</i>	vocal person who sit in front or
middle of the stage	
Maqan	Closeness to Allah
<i>Naat</i>	Praise of Hazrat Muhammad
<i>Nazrana</i>	Money that shower on <i>Qawwals</i>

<i>Noshahi</i>	Name of <i>Qawwal</i> family
<i>Peti</i>	Box
<i>Pak Kalam</i>	Sacred words or poetry
<i>Qasida</i>	Arabic poem
<i>Qaul</i>	Arabic word meaning to say
<i>Qayda</i>	Hierarchy or sitting setting
<i>Raga</i>	Indian classical music
<i>Raag</i>	Song
<i>Rung</i>	Color
<i>Rubae Qatar</i>	Four verse of poetry
<i>Riqwa</i>	Practice and dedication
<i>Sur</i>	Tempo or beats
<i>Sehra</i>	Headdress
<i>Silsila</i>	link, connections
<i>Shahzeena</i>	Melody
<i>Sufiana kalam</i>	Words of Sufi
<i>Sufiana shades</i>	Colors of Sufi
<i>Tappa</i>	Punjabi song
<i>Thumari</i>	Indian classical song
<i>Tarana</i>	Song that constructs by using syllables
<i>Talwandi</i>	Name of <i>Qawwal</i> family
<i>Uthan</i>	Poetry lines that are repeated many time
<i>Wajd</i>	Spiritual ecstasy
<i>Zikr</i>	Remembrance of God
<i>Zikr e khafi</i>	Remembrance of God with breath
<i>Zikr e jail</i>	Remembrance of God with voice
<i>Zaman</i>	Path

LIST OF ABBREVIATIONS

CDA	Capital Development Authority
COVID	Corona Virus Disease
CCP	Chinese Communist Party
USAID	United State Agency for International Development
NADRA	National and Database Registration Authority
NFAK	Nusrat Fateh Ali Khan
NGO	Non-Governmental Organization
PNCA	Pakistan National Council of the Arts
VIP	Very Important Person

INTERVIEW GUIDE

Interview guide is divided into three themes on the basis of objectives. Which contains loose questions.

Qawwals

1. Please tell me about yourself.
2. How was your childhood? Please explain.
3. Please introduce your family background, how you came towards *Qawwali* as a profession.
4. Can you please explain which kind of *Qawwali* you mostly sing?
5. *Qawwali* is different from other songs. What is your opinion?
6. Please tell me what kind of message you give the audience through your *Qawwali*.
7. Please explain if the message is communal or individual?
8. Do you think society needs *Qawwali*? If yes, why?
9. What kind of dress do you prefer during *Qawwali* performances?
10. It is noted that *Qawwals* always wear slanted caps. What is the reason? Please share your opinion.
11. It is observed that *Qawwals* always eat pan. Please tell me your opinion.
12. What is your perspective on why *Qawwals* have long hair?
13. It is observed that *Qawwals* don't keep their beards. Please explain about it.
14. Why don't *Qawwal* wear glasses during *Qawwali* performance?
15. Do you think contemporary *Qawwali* changes the nature and meaning of *Qawwali*?

Arrangements of *Qawwali* Performances

16. What things are essential before starting a *Qawwali*?
17. What is the importance of *Qawwali* arrangements near you?
18. Which kind of setting do you prefer in your *Qawwali* performances?
19. Please explain the hierarchical position in *Qawwali* performances?
20. Why is the stage sacred for you, what is its importance?

21. Which instruments do you use for the *Qawwali* performances?
22. What are the words which are most frequently repeated in the *Qawwali*?
23. How gittar and satar changed with new instruments. What is your opinion about this change?
24. Which instrument is more important for *Qawwali*?

Composition of *Qawwal* party

25. How do you make your *Qawwal* party?
26. What is the importance of a *Qawwal* party?
27. What kind of people do you prefer to join your *Qawwal* party?
28. How many people were included in your *Qawwal* party?

Earning and payment system

29. What is your earning system?
 30. Who collects money during *Qawwali* performances?
 31. Who distributes to whom the collected money?
 32. How many and what kind of people financially depend on you?
-
33. How do you see the future of *Qawwali* and *Qawwali* performances in the next few years? What is your opinion where it will stand?
 34. Due to the current pandemic situation, what do you think about COVID-19 SOPs impacting your earning system?

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An Anthropological Study on Qawwals and Qawwali Performance in Islamabad
Tayyaba Khalid

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