



## EMOTIONS IN PAKISTAN'S PUNJABI FOLK MUSIC: TALIB HUSSAIN DARD AS A SELLER OF GRIEF (1980-2019)

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### **Abstract**

*This research delves into profound connection between Pakistani Punjabi folk music and emotions. Folk music played a key role in evoking and expressing the emotions such as grief. Grief emerged as prominent emotion through folk music and the poetic expressions served as a carrier for conveying the grief regarding various sufferings of the people of Punjab. This study shows that the cultural identity, as emotions are not personal and music fosters a sense of unity and collective emotional experiences among people. In a broader perspective, the role of Dard as "The seller of Grief" reflected the societal emotions with the evolution of emotional expression in Pakistani Punjabi folk music providing insights into the historical events and served as an important resource for historians and scholars interested in knowing the history of emotions of the Sandal Bar. Moreover, the folk music of Dard goes beyond the generational gaps, where the digitalization reshapes musical preferences and raises inquiry regarding emotional experience's universality with its persistence through technological and cultural turns. This study embarks the Dard's role over the relation between the human emotions, culture and music which is documented beyond his time as a new hallmark in field of history of emotions.*

**Key Words:** *Talib Hussain Dard, Grief, Emotions, Music, Regional language, Jog, Punjabi Poets, Pakistani Punjabi Folk songs.*

### **Introduction**

This study is proposed through the literature related to the folk music of Pakistan's Punjab that it is distinguished from the musicology related to the folk music in the world. The relation between the Pakistani Punjabi folk music and emotions, disintegration of folk songs from other literary expressions, emotional role of women and traditions along with the culture with respect to history of emotions is elaborated through this study. Pakistani Punjabi folk music, as an art form, possessed a unique ability to evoke emotions that not only resonated with linguistic and cultural approaches but also with emotional history of folks. The folk songs that echoed through the fields portrayed the past stories of the people and carried the emotions like joy, sorrow, grief, happiness etc. with reflection of human experiences. While, delving into the history of Pakistani Punjabi folk songs, discovered that uneducated women



have a deep-rooted familiarity with these songs from childhood, in stark contrast to males. Due to simplicity of language, the emotions of people are carried and folks are united through the shared experience of emotions through folk music such that these songs become collective expression of identity of people of Pakistan's Punjab. Folk songs are indeed a remarkable and powerful form of artistic expression, deeply rooted in the heart of rural communities and distant from the bustling urban areas. Folk music possessed a unique ability to evoke profound emotions in the listeners and emotional impact is woven into the fabric of folk songs through various elements such as language, simplicity, accent, music, and the expression of feelings, especially those of grief. Songs are actually waves of desire's mischiefs which are flood of emotions and not a single wave rather these are storms of waves like a storm of desolate deserts which rises in the heart carrying away the outer world with it. Rafique khawar in his book "Folk music of Pakistan" writes that; "What are songs? Waves of desire's mischiefs? No, these are flaps of wind which are nothing but escape. Fluttering waves of "Dill darya samundrunoongy" (hearts are deeper than rivers and oceans), delicate ideas and devoted feelings which rise from the depths of ecstasy, reach the heights of infinite and advance from earth to touch the sky." (Hussain, 1986, p.7).

Folk music, as an art form served as a canvas on which the emotions and experiences of the poet are painted, which through folk singers led to create a profound and intimate connection with the audience. Philosophers and psychologists have tried to construct that emotions first emerge in the mind before finding their way to the heart, where they are then expressed (Green, 1992). Artists, who often possess heightened sensitivity to their surroundings, channel these emotions into their art as a means of conveying the impact of their observations. Folk songs are written with a deep emotional reservoir, drawn from the poet's keen observations of life and reality and the relation between creative imagination and emotions gives birth to these songs. Folksongs served as a path through which artists can communicate their innermost feelings and experiences, making folk songs a powerful medium for emotional expression through voice of musician (Sharma, 2007, p.167).

The cultural and traditional heritage of a region and a nation often intertwines folk music and folklore, with the former channeling emotions and the latter embodying cultural significance. Throughout ancient times, Punjab was marked by various musical events held on diverse occasions, including weddings and celebrations that could span several days (Sharma, 2007, p.167). Within the realm of Pakistani Punjabi folk music, songs like "Bolian," "Loriyan" (typically sung by elderly women to make children to sleep), "Mahiya," "Dhola," and "Wedding songs" hold historical importance in evoking a range of emotions such as love, grief, and sadness (Zubari, 1976, p.289).

Throughout human history, negative emotions have often been more prevalent than positive one as the pages of history are filled with stories of sorrow, loss and hardship. Pakistani Punjabi Folksongs excel in expressing grief and pain through their language, simplicity, accent, music, and emotional depth and invite folks to journey of experiencing emotions through the history of human of early ages. Whether it's the timeless tales of "Adam and Eve," or the poignant narrative of "The Story of Yousf and Yaqoob" these stories evoke deep grief and pain, which are effectively channeled and conveyed through the medium of folk music. In essence, folk songs represent the

truest form of music, handed down from generation to generation like an oral tapestry of human emotions. Pakistani Punjabi folksongs encapsulated the true essence of Punjabi culture and also serve as a powerful bridge between the past and the present of people of Punjab through the perspective of history of emotions. Further, Pakistani Punjabi folksongs are not just melodies but are living expressions of the human experience and a testament to the enduring power of art to convey the depths of the human spirit, making them an invaluable cultural wealth that should be cherished and preserved for upcoming generations.

### **Types of Pakistani Punjabi Folk Music and other Literary Expressions**

Folk songs have a diverse range of themes and are one of the most emotionally charged categories of the songs related to emotions love and sadness which are basic emotion related to universal human experience. In Pakistani Punjab, a region with a rich tradition of folk music, there are several prominent types of folk songs associated with the emotions. *Mahiya* is a popular form of folk song in Punjab Pakistan which is relatively short, typically consisting of one and a half verses. The first verse is a half-verse, and the second is a complete verse that conveys the message of the poet (Ghafoor, 1977, p.57). *Mahiya* songs are often regarded as a conversation between two lovers. It is believed that this form of folk song was introduced by *Mahiya* and *Babo*, famous lovers from Gujarat. The verses of *Mahiya* are known for conveying advice and playing a key role in evoking and expressing emotions (Nasir, 1986, pp.231-232). *Mahiya* is deeply intertwined with the emotional lives of people and serves as a means of personal expression for those who relate to the sentiments expressed in the songs.

*Dhola* is another Pakistani Punjabi folk song that derives its name from the word "*Dhol*," which means a loved one. What sets *Dhola* apart is its association with the *Dhol* (drum) and dance. It is a unique form of folk music that is deeply rooted in the cultural traditions of Punjab. Unlike *Mahiya*, every verse of a *Dhola* song is independent and conveys a complete message. *Dhola* has a strong presence in the *Potohari* region of the Indian Subcontinent, where it is celebrated as a significant part of the local folk culture (Hussain, 1986).

*Tappa* is a folk song of gathering and celebrations in Punjab like upon wedding celebrations and are sung with the *Dholak*. Basically, *Tappa* is a collection of individual experiences which became a collective voice of emotions for many people. It is interesting to note that *Tappa* is a folk song sung upon celebrations in Punjab but it played a key role in evoking happiness, sadness, grief, and disgust etc., all types of emotions in people who listen to it. However, *Tappa* is also affected by *Mahiya* but it conveys emotional experiences of a person to individuals in a very exquisite way (Hussain, 1986, p.46).

There is a clear difference between folk songs and other literary or artistic expressions used in Punjabi and Urdu literature like poems, *Ghazal*. Folk songs are a form of traditional music that often conveys the collective emotions and experiences of a community or culture. These songs are related to emotional poetry and have deep roots in the land. Dr. Mehr Abdul haq said that; "Folk songs have a deep connection with their land and people" (Hussain, 1986, p.47). As in other types of poetry there are specific themes i.e. *Ghazal* have subjects of love and affection. In *Marsia*, sorrow, pain or death and these types of poetry are not that connected to their land rather they

are associated with the external conflicts of human and tragedies. Conversely, Pakistani Punjabi songs are produced by land and are painted with the local colors whose aroma can't be separated from the soul, leading towards a blood relation with region. Culture, language and social aspects of a region are magnificent attributes for the composition of song being written in a specific region or country.

Moreover, Folksongs are not bound by strict linguistic or structural rules and tend to focus on the emotions and stories that resonate with the broader population. Folk songs are a communal expression of sentiments, often reflecting cultural and societal values while the Poem or *Nazm* in the context of Urdu or Punjabi literature, are a more individualistic form of expression. Poets use poems to convey their personal impressions, emotions, and thoughts. While poems can also delve into broader themes and resonate with a wider audience, they often reflect the unique linguistic and artistic style of the poet. Poems followed various structures and may not always be governed by strict rules. Folk songs encompassed a wide spectrum of life and society and they are deeply connected with the collective emotions of a community and often transcend linguistic and cultural boundaries.

### **Pakistani Punjabi Folk Music and Its Language**

Pakistani folk music is simple expressions of a heart's emotions with no artificiality due to which are considered as an incomplete class of literature. Viewing folk songs through the lens of history of emotions don't have a firm language nor are based on philosophical rules as codes and philosophy are not necessary in the world of emotions. As Oscar Wilde said; "It is a wound that bleeds when any hand, but that of love, touches it and even then, must bleed again though not in pain." (Hussain, 1986, p.8). However, language as characteristics of Pakistani Punjabi folk songs is characterized by its simplicity and is vividly portraying the life events of the people of Punjab. The melodies range from the straightforward to the complex Ragas (Rahamin, 1925) each carrying its unique narrative composed in the pure language of the village, resonating with simplicity and authenticity. Pakistani Punjabi folksongs hold deep imprint of local dialects, making them accessible and relatable to the people. In the lyrics, Pakistani Punjabi folk songs not only convey language but also encapsulate the social and cultural values, traditions, and proverbs related to the Punjab. Moreover, through the language, listeners are connected with the rich tapestry of a community's heritage and the accent serve as a mirror reflecting the entire culture of a Punjabi nation.

In whichever language a song is written, it will represent the internal and external aspects of its culture. A song written in a particular regional language can be a source to know about the cultural and social features of that area. Such as, in Balochi folk songs we can see firmness of mountains, coolness of ice and aesthetic sights of nature. Likewise, the folk songs originating from the regions of Punjab, Sindh, Sarhad, and Kashmir are imbued with profound cultural representations unique to their respective locals. Language set Pakistani Punjabi folk songs apart from other forms of music due to resistance to change and songs remained a representation of the entire Punjab, capturing the essence of personal relationships and the depths of human emotions. Therefore, the language of the Pakistani Punjabi folk songs served as the identity of the folks and reflected the emotions associated with social along with cultural lives of people.

### **Role of Women Emotions in Pakistani Punjabi Folk Music**

In order to trace the history of Pakistani Punjabi Folk music through the lens of history of emotions, the role of women as a creator, expresser and carrier of emotions through folk songs is mandatory. Throughout history, various civilizations, including the Greeks and Egyptians, worshiped goddesses, highlighting the strong association between women and emotions and this concept of the divine feminine ensured that women were seen as the primary carriers of emotional expression. The ruins of Mohenjo-Daro and Harappa provide evidence of an ancient Indian civilization known as "*Darawari Tehzeeb*" (term used for the "Indus Valley Civilization" in Indian Subcontinent) which also held the concept of goddesses in high regard and the decline of Buddhism led to the placement of naked sculptures of goddesses in temples. This reverence for the divine feminine played an important role in the flourishing emotion especially of love towards women in Indian civilization and also the expression of emotions by the women through folk traditions.

Delving into the realm of Punjabi folk songs, we discover that uneducated women have a deep-rooted familiarity with these songs from childhood, in stark contrast to their educated counterparts. These songs are imprinted in their hearts and minds, passed down through generations. However, the uneducated women, perhaps due to shyness or societal constraints, often hesitate to sing these songs in public or recite only a few verses in representative forums. This contrast between familiarity and expression highlights the complex relationship between Punjabi women and their folk music heritage.

The role of women in Punjabi folk music is deeply rooted in the cultural and historical fabric of Punjab, offering a unique window into the lives and emotions of women in the region. In Punjabi society, women have traditionally been categorized into three distinct forms based on their age and beauty: "Sparrow/Chirya" representing childhood, "Crane/Koonj" symbolizing a youthful beauty, and "Cow/Gaai" signifying a married woman (Nasir, 1986, p.287). However, it is essential to recognize that beyond these classifications, women are inherently human, with their own rich tapestry of emotions and experiences, often constrained by societal norms or shyness and folk music served as the expression of her emotions.

### **Jog and Indian Religious Philosophy**

The term "*Jog*" is a fascinating and multifaceted concept that holds significance not only in the realm of music but also in philosophy, history, and spirituality within the Indian Subcontinent. Its origins can be traced back to Sanskrit, where it signifies "to unite." However, as we delve deeper into its philosophical connotations, we discover that "*Jog*" is intimately linked with the concept of "Separation," which carries profound implications in various aspects of Indian culture and spirituality. In the philosophical realm, "*Jog*" is intricately woven into the rich tapestry of Hindu philosophy, most notably exemplified in the teachings of the "*Bhagwat Geeta*" (Arvind, 2007, p.205). According to this philosophy, the worldly soul is perceived as sinful due to its separation from the true soul or divine essence. This separation is believed to be the root cause of human suffering and transgressions. To transcend this state of separation and attain spiritual completeness, various practices and disciplines have played pivotal roles, such as Yoga and meditation, as prominently seen in the tenets of Buddhism.

Central to Hindu philosophy is the profound dichotomy between the Inner Soul (Atman or Inner Self) and the Outer Body (material form or physical self). "*Jog*" is intimately connected with the Inner Soul, symbolizing the divine essence within Hindu thought. It represents the quest for unity with this inner divine self, a journey towards self-realization and spiritual enlightenment. Within the context of Hinduism, a significant group known as the "*Nath*" followers, particularly those who revered Lord Shiva played a crucial role in shaping the concept of "*Jog*." These Nath followers were often referred to as "*Jogi*," a term that signified their deep spiritual commitment and dedication. They were easily recognizable by their distinctive practice of ear-piercing, which was considered a sacred act.

In the broader philosophical context, "*Jog*" represents a profound quest for truth and unity that transcends the boundaries of religious doctrines. It highlights the idea that the ultimate truth is not confined to any specific religious institution or dogma but can be realized through the inner journey of self-discovery and spiritual awakening. When viewed through the lens of Islam, "*Jog*" takes on a unique dimension. It is closely connected to the Islamic concept of "*Wahadat-Ul-Wajood*" (Ishrat) which signifies the belief that Allah is one, and every soul in this world is on a journey towards unity with the Divine. In the Quran, it is elucidated that souls were originally united in the divine presence, separated upon entering this world, and are now striving to reunite with the source of their existence. This concept of unity is encapsulated by "*Jog*" while the state of separation is referred to as "*Wajogh*," and the return to unity with the Divine is known as "*Sanjogh*."

Therefore, "*Jog*" is a concept of immense depth and complexity, encompassing music, philosophy, history, and spirituality within the Indian Subcontinent's cultural landscape. Its etymological roots in Sanskrit, its philosophical associations with separation and unity, and its historical connection to the *Nath* tradition in Punjab all contribute to its rich and intriguing significance. Moreover, its resonance with the concept of "*Wahadat-Ul-Wajood*" in Islam underscores the universality of the quest for unity and spiritual enlightenment across diverse religious and philosophical traditions (Ishrat, 2015). "*Jog*" serves as a bridge between different aspects of human experience, inviting us to explore the profound interconnectedness of our inner selves with the divine essence.

### **Cultural and Historical Representation through Pakistani Punjabi Folk Music with Perspective of History of Emotions**

Folk music represented the entire culture of Punjab along with the study of emotional communities of Punjab sharing more than one common emotion among them by developing relationship with each other. The Pre-wedding celebrations in Punjab included singing and dancing performances held a few days prior to the actual wedding in which both women and men participated. Even on the day preceding the wedding, a folk singer is summoned to provide a musical event, during which folk songs are eagerly listened. More specifically, during joyous occasions like weddings, distinct songs are dedicated to various ceremonies such as *Hena* (Mehdi), *Gharoli*, *Khara*, and *Barat* (Zubari, 1976, p.280). Dance performances including "*Dharees*", "*Ludi*", "*Bhangra*" and "*Jhumar*" accompanied by folk songs set to the beat of drums, tongs, and anklets are an integral part of these ceremonies (Zubari, 1976, p.278). Furthermore, during the Ashura procession, the rhythm of drum beats '*Maroo*' (*Maroo* is the drum



beating during *Muharam* among Shia Community to summon for Majalis ) varied, serving different purposes from summoning for *Majlis Azza* to accompanying the *Taziya* procession and expression of grief is intricately conveyed through the rhythms of the drums during Muharram (Naqvi, 2002, p.287).

Additionally, the bond between siblings is another theme that is found deeply in Punjabi folk songs. The melodies narrate “the joys and challenges of growing up together, the shared secrets, and the unbreakable connection between brothers and sisters”. The songs become a way for siblings to express their love and understanding of one another. Punjabi folk songs are not confined to celebrations and harmonious moments only but also touch upon the occasional conflicts between daughters-in-law and mothers-in-law, showcasing the complexities of family dynamics. Pakistani Punjabi folk songs serve as a medium for women to vent their frustrations and emotions, providing a platform for them to address the challenges they may face in their married lives. The youth of Punjab, from a very early age, immerse themselves in practicing folk songs through activities like “*Kikli*.” These cultural pursuits are not just hobbies; they are a way of life. Young individuals learn this folk music as a performing art, mastering the intricate coordination of hand and foot movements in form of dance (*Naach*) with the lyrical poetry.

#### **Talib Hussain Dard as The Seller of Grief**

There is a profound exploration of music as a performative art and its closed connection with grief, as witnessed through the lens of Pakistani Punjabi folk music, notably illuminated by the deep melodies and evocative *Jog* of Talib Hussain Dard (1955-2017). As a ‘Performative art’ (Dorain, 1942) music is viewed through the elements’ including artists, audiences, the way of evocation of emotions and impact upon the audience. Pakistani Punjabi folk music such as *Mahiya*, *Tappa*, *Dhola*, *Kafian*, *Bolian*, *Dohre*, folk romances, (Hussain, 1986) sung by the folk singers evoked emotions such as love, sadness, grief and happiness among the audiences. Generally, Pakistani Punjabi folk music is listened in urban as well as rural areas evoking various emotions while folk music of Dard has its audience originated from the rural areas associated with the grief. Specifically, rooted in the annals of emotions, folk songs of Pakistan’s Punjab, specifically of Dard, have served as a powerful medium for the expression of basic emotions, most notably sadness and grief, delving into the very core of life's experiences and providing a reflexive mirror into cultural landscapes of Pakistani Punjab.

In order to explain the Punjabi Folk songs, the work of writer like Maqsood Nasir Chowdhary, Abdul Ghafoor Qureshi, and Sarfraz Hussain Qazi delved thoroughly into the types of folk songs sung in Punjab, their impact upon folk, about evolution of folk songs, emotion expressing and evoking phenomenon via folk songs, Punjabi culture representation through folk songs. The primary focus of these writers is upon defining folk music, its types, evolution, history and cultural representation and to some extent folk songs as expresser of emotions and this focuses upon the impact of emotions behind singing folksongs and how these songs evoke emotions in listeners. Moreover, particularly about the history of region of *Jhang* and about Dard insights are borrowed from the work of “Bilal Zubairi” and “Zaki Naqvi” in which mentioned the folk singers of *Jhang* along with cultural representation of *Jhang* through the folksongs on several celebrations and Dard’s biography is expressed



(Zubari, 1976). This research focuses upon the history of *Jhang* through the lens of emotions and *Talib Hussain Dard* is associated with grief.

Some intellectuals including *Atiya Fayzee* along with the Samuel collaborated towards the classical music of India and *Atiya's* impressionistic and colorful prose was used to explicate illustrations of Indian melodies (RAGMALAS) introduced by her husband Samuel. *Atiya* also arranged music and provided detailed information regarding the history of Raags through Indian context (Rahamin, 1925). Furthermore, in doing this research insights are borrowed from the interviews with individuals, including *Talib's* family, notably his son *Imran Talib* and *Zaighum*, as well as *Talib's* friends, serve as crucial primary sources for this proposal. Empirically, this research is constructed after a thorough analysis of songs sung by "Dard" and their impact on the lives of individuals who listened to him. The gathered evidence and sources strongly suggest that "Dard" provided a voice for the emotions of people, especially peasants, farmers, and those experiencing various forms of pain and grief. Moreover, interviews conducted with "Talib Hussain Dard" by local journalists are also integral primary sources. Records from agencies where "Dard's" performances were recorded, such as the "Pak Gramo Phone Agency Jhang," and books containing poetry collections sung by him, offer comprehensive written records pertaining to this research.

*Jog* is a regional part, '*Ilaqai Ang*' of cultural tradition of Punjab, which had faded into fall some one hundred to two hundred years ago but was reintroduced in an emotional way as expression of grief by *Dard*. *Jog* can be likened to a "Sea of experiences," (Interview, 2023) drawing from the life experiences of people to guide them through the ever-changing circumstances of existence. This revival of *Jog* earned *Dard* with the titles such as "*Shahenshah-e-Jog*" or "*Baadshah-i-jog*," (king of *Jog*) and he was also cherished as "Dard" by those who resonated with the profound grief or *Soz* through his music. These titles along with first name *Talib* are used interchangeably for the name of *Talib Hussain Dard* throughout this research. However, *Jog* is viewed through a different perspective in Indian religious philosophy and is defined in terms of separation of two souls which became reason of grief in the worldly life of people (Krishnan, 1923).

*Dard* emerged as a prominent figure, renowned for his ability to evoke grief through his musical compositions and it is not wrong to hail him as the "Seller of Grief" due to the extreme emotional quality found in his *Rag Jog*, skillfully crafted in the local *Jhangochi* dialect (An intermediate dialect of Punjabi Language between Standard Punjabi and Saraiki). The *Jhangochi* dialect of Punjabi is spoken and understood in Pakistani Punjab, holds universal significance, as it weaves together words from several forms of Punjabi, enriching folk songs in this dialect of *Sandal Bar* (Gazetteer of the Jhang District (1883-1884, p.1). The folk songs sung by *Dard* were according to the region and taste of people in different regions of *Sandal Bar* or Pakistani Punjab. *Dard's* influence extends far beyond the confines of Jhang; his music crossed the borders and is listened not only throughout Pakistan but across the globe, wherever Punjabi is spoken and understood. Notably, his audience primarily comprises informally educated farmers who glean valuable life lessons from the *Jog* and they learn to navigate a plethora of grief and loss during times of uncertainty. *Dard's* music is intricately entwined with the spectrum of human emotions, from the euphoria of

celebrations and joys to the melancholy of loss and the echoes of nostalgia for bygone memories. Dard is compared with his contemporaries, such as Mansoor Malangi (1965-2014) and Allah Dita Loney Wala, (1957-2021), (*Daily Pakistan*, 2021) and his disciples are also spotlighted, who continue the legacy of folk music from their master in this research. Punjabi folk singer Zahoor Lohar is one of his famous disciples.

While studying the Pakistani Punjabi folk music through the prism of emotions, the relationship between poetry and music is undeniable. It is the art of musician to give a voice to the words of poets. Folk songs, without the poetic illustration remains incomplete and the poets from the "*Rachnawi*" area have played a pivotal role in evoking emotions, particularly grief and sadness, through their verses. In the case of Dard's folk music, the role of the poets whom lyrics or verses he sung is also much important. Prominently, delving into Dard's folk music, the poets such as Riaz Sial, Mushtaq Nanga, Zulfi, Hayat Bhatti, Ghulam Muhammad Dard, Najmi, Qasim Shahi, and Altaf Bharwana (Interview, 2023). They left a remarkable mark on his musical career with respect to the emotion of grief. However, the real spirit of folk songs does not only reside in the words of the poet; it encompasses the instruments, melodies, and tunes employed by the singer. The charm of Punjabi folk music is tightly tied to its rhythm, emotional depth and quality of music. The rhythms and beats that define folk music are intertwined with the daily lives of the people, particularly the villagers which are laying the foundation for Pakistan's Punjabi entire folk music tradition, as an emotion through the variations in tunes and melodies, deeply rooted in the regional diversity of Punjab.

The journey as a folk musician or folk singer is a testament to the dedication, ability and unique passion which led to connection with the culture, traditions, emotions and folks. In the pursuit of preserving and delves into the intricate exploration of folk music within *Sandal Bar*, with a particular focus on the sub-genre known as "*Jog*", shedding light on the dynamic relationships between diverse cultural traditions and folk songs of *Talib Hussain Dard*. Through the remarkable journey and legacy of *Talib Hussain Dard* as a folk musician, the creative essence of *Jog* and its deep impact on its listeners led to evoking grief and sadness is expressed. This study also serves as a tribute to the enduring power of folk music sung by *Dard* in both preserving and representing the rich cultural heritage and identity of *Sandal Bar*, ultimately illuminating the profound significance of this art form via life of *Talib Hussain Dard* in the region's history and beyond.

### **Dard, Emotions and Music Legacy of Sandal Bar**

When examining the musical legacy of Sandal Bar, District Jhang gained fame throughout the entire Subcontinent. This region gave birth to numerous musicians proficient in both folk and classical singing. Among these singers of medieval times to the 1990s, "*Khurshid Alam Shah*," "*Abdullah Shah*," "*Rai Allah Bakhsh Bhatti*," "*Ustad Allah Dita*," "*Ustad Maula Bakhsh*," "*Ustad Kalo Khan*," "*Sardar Andar Singh*," "*Ustad Faqeer Muhammad*," "*Ustad Jewan Bakhsh*," "*Ustad Fajah Khan*," and "*Ustad Ali Bakhsh*" achieved renown in this region (Zubari, 1976, p.538). This legacy of rich tradition of music was carried forward by musician like *Allah Dita Lonely Wala*, *Talib Hussain Dard*, and *Mansoor Malangi* etc. Therefore, the musical and cultural tapestry of Punjab, particularly in the Sandal Bar region, is a testament to the enduring significance of folk music and its profound impact on the heritage of

the Subcontinent. While representing cultural heritage and identity, the life and folk career of *Talib Hussain Dard* offer a glimpse into the history of emotion and cultural tapestry of *Sandal Bar*, a region in Punjab, Pakistan.

*Talib Hussain Dard*, a remarkable figure in the world of Punjabi folk music as evoker of grief and sadness, born near *Khewa (Mauzah School Khanuana)* in the district of Jhang during 1955 and was died on March 17, 2019 (Urdu Point, 2019), leaving behind a huge community of his followers who seek shelter to express their emotions through his music. His original name was "*Talib Hussain*", was son of "*Mian Lal Hussain*". His progeny included three sons and a daughter; his elder son Imran Talib followed the path of his father who sung at mela and being a child amazed the audiences and Talib with his voice. His son Zaigham Abbass Dard also followed the footsteps of his father and brother and excel himself in folk music. From childhood, *Talib Hussain Dard* was fond music from childhood and even in school where he got his only education up to fifth standard, used to participate in *Naat*, National songs and being a member of Shia community also sung religious eulogies like *Noha*, *Manqabat*, and *Masaib* (Religious eulogies sung in praise of progeny of Prophet P.B.U.H evoking grief in listeners).

#### **Grief and Talib Hussain Dard (1970-2000)**

Despite of the societal and financial constraints, *Talib Hussain Dard* in pursuance of musical Career of almost fifty years began after being trained] from "*Ustad Slamati Ali Khan (1934- 2001)*, (*Sham Sherazi*---was the title given to him) for classical singing for almost 4-5 years and for local "*Ustad Nazar Hussain*, (*Doghria* from of Sargodha and a teacher of Talib Hussain Dard). From 1973-74, the actual professional career of *Talib Hussain Dard* began and due to evident love for music, he honed his skills with adding depth to his performative art of singing. From 1980-90s, marked the peak of his career with the program on Pakistan Television and Radio Pakistan, even the folk songs of Talib Hussain Dard resonated deeply with the masses, and he became to be heard by folks keenly. For the first time at PTV *Syed Jevan Sultan Bhukhari* introduced *Dard* and he sung a folk song called *Tappa*, with lyrics "*Uthi Mera Mahiya*" (*wake-up my beloved*) His first "Audio Cassette" was with the lyrics "*Be dard di Naukri kiti dy*" which was written by the poet known as *Fazal Baloch*. Moreover, he was offered to sing in India by "*Vinoj Doha*" from Sahara Chanel. *Jhangochi* language in his music and he refused to compromise on his cultural authenticity, a quality that the elite considered of backwardness.

In 2010, while *Allah Dita Lonewala* received the presidential award as a representative of *Jhangochi* culture through folk music but *Talib Hussain Dard* wasn't awarded with any such award although, he was the true torchbearer of *Jhangochi* culture, language and was one who gave voice to the emotions due to deprivations in local dialect. In an interview, *Talib Hussain Dard*, revealed that it was due to his backwardness from media coverage, no haste for the award, (Naqvi, 2019) yet the reluctance of the elite and bureaucracy of Jhang to promote true their own cultural heritage on the national stage overshadowed his contributions.

#### **Talib Hussain Dard: Poetry and Instruments used in his Folk Music**

While other singers may have thrived under the guidance of senior poets, Dard gave life and immortalized many poets through his voice. During initial days of his career, Talib Hussain Dard used to sing poets like, *Mahr Riaz Bharona*, *Mhr Mushtaq*

Nanga, Malik Yaseen, Rai Munawar etc. Later on, he sung the verses of Hayat Bhatti, Riaz Hussain Abrar, Qasim Shah, Ghullam Muhammad Taj, Ghullam Muhammad Dard, Rahman Sarrai, Shafqat, Najmi, Rafique Waghra, Faazal Baloch, Nur Samand Sargana (These poets belong to the area of Sandal mostly from the Jhang and Chiniot). Among the poets, "Ghullam Muhammad Dard" was prominently discussed by Talib Hussain in his Interview, that "Ghullam Muhammad Dard" was keenly interested in poetry from childhood, was introduced by the Talib's friends from Sahiwal and then Talib Hussain Dard started singing verses (*Dohra*) of him, which were for most of the time immediately written according to the Talib's emotional state or psyche at the moment. Here below are few verses sung by Dard into show relation of emotions and folk music.

*Ihaa raat anaa di qaatil guzri riha larza tan betaab ich*  
(This night was about to kill me, I was trembling head to toe)  
*Jiven koi shehzada khushian da phassy zulam dy kahin girdaab ich*  
(As a prince of happiness, in a sorrow feeling  
low)

*Meri jaan laba'an ty aa gyi aahi ohda sir haaa goad janaab ich*  
(I was on the edge of death; she was near to me so)  
*Lakh shukar "Munawar" di akh khul gyi nahi ty jind muk gyi haa khaab ich*  
(Thanks for awakening me O GOD! I was dead while ago).

In this *dhora* (stanza), poet portrayed a scene of his dream which he saw a night ago. He says that he felt his beloved in his lap and intensity of his touch was about to kill him. At that time, he got up and thanked God for realizing that it was just a dream. Actually, poet is pointing about the pain he felt during the whole scene of dream step by step. In the first scene poet feels as prince who is tangled in some sort of misery. Seeing his beloved in his lap was not less than a tragedy. Finally, the prince, who was shown as a tragic hero, was almost dying when he saw his love nearby. But then, unexpectedly, he woke up and felt relieved instead of being sad. The divine Awakening of prince depicts the role of spirituality and religion on emotional experiences of people of different times.

*Mehboob tery tey rahi naazil theendi, ohaa tohen di paak*  
*zbaa'n haa (You were talking to beloved in your very own*  
*way)*  
*Taen khud tashreef jahan ty aandi, aiwen jibrael daa*  
*naa'n haa (It was who you came to earth, Jibrael*  
*actually was away )*  
*Miraaj di shab tusan rajj k kiti, yaseen oh ajab samaa'n*  
*haa*  
*(When you met him on sky, who can imagine such a*  
*sight)*  
*Tohen husir k arsh tey yaar nu sadya a tenu hijar marendaa thaa'n haa*  
*(You were dying in the absence of your*  
*dear that night).*

This *dhora* (stanza) depicts a sense of longing, separation, and the intense emotions felt in the absence of someone dear. Relating it to the history of emotions, it echoes the human experience across time, where the feelings of longing and despair due to separation from loved ones have been a consistent part of emotional narratives throughout history. This universal theme often transcends cultural, religious, or historical boundaries, reflecting the depth of human emotions and the impact of love and connection on our emotional well-being.

The musical gatherings in which *Talib Hussain Dard* sung included the use of diverse array of musical instruments, upon which folk songs found their voice. Notable instruments include the "Taboor" or "Tamboora," the "Drum" (comprising Dhol, Tabla, and Dholak), the "Short neck fiddle" (Indian Flute/Sarangi), the "Flute" (Bansuri), "Iron tongs," "Pitcher," and more (Rahamin, 1925, p.31). The most important instrument used by him was Harmonium (*Paiti*) which led him to practice and sing Jog individually. However, the poetry of these poets included "*Dohra*", "*Mahiya*", "*Taapa*" and other forms of folk songs which were sung by Talib Hussain Dard and these led to the evocation along with the expression of emotions folks from the below. The verses sung by Dard portrayed societal flaws, capitalism, feudal systems, and the betrayals in people's affairs, offering advice and also guidance for navigating life's challenges.

#### **Audience of Talib Hussain Dard**

Artisan is not bounded by the boundaries and Talib Hussain Dard's music transcended geographical boundaries as it was not limited to Punjab but resonated with audiences in Balochistan, Sindh, even among Pakistani foreigners and Indian Punjab. His unique ability to connect with people, regardless of their cultural or regional backgrounds, elevated him to the status of a teacher and preacher. Dard's music was not confined to a specific class of people and his selected poetry was comprehensive and inclusive, catering to people of all schools of thought and sung according to taste of masses in every region. His melodic notes were like rain, nurturing the roots of mental peace and intellectuality on barren rocks. He had the power to transform a common man into a listener of classical singing, offering the taste of classical music to the masses. His music had the ability to provide the same spiritual comfort to a simple peasant as it did to the audience in Alhamra Hall (Chudhary, 2003, p.188-98).

Specifically, most of the audience of Talib Hussain Dard belonged to the area of central Punjab which included region of *Jhang, Chiniot, Khushab, Thal, Chakwal, Sargodha, Mandi Bahaudin, Layyah, Okara, Khanewal, Muzafargarh, Hafizabad, D.G khan* etc. In each region, he sung according to the taste and nature of folk which led him to reach the glorious height of his career (Interview, Radio Awaz 105). The thing which attracted the folk from India was the *Dohra* as there was no concept of *Dohra* in Indian Punjabi folk songs and this led to Dard's audience in India which comprised of mostly Sikhs. Therefore, Talib Hussain Dard is widely listened in whole world wherever Punjabis exist and it is such an award for him that had no price.

#### **Talib Hussain Dard's Contribution to the Folk Music of Pakistani Punjab and Its Formative Influence**

The folk songs which were sung by Talib Hussain Dard, including *Dohra, Mahiya, and Taapa* which ranged from 2000 above were usually sung over wedding

ceremonies but Jog remained his actual recognition. However, “*Arfana Kalam*”, “*Hamriyan*” and “*Kafiyān*” are also important songs which were sung by him and Jog was not merely a genre of music for him; it was a cultural legacy and a means of connecting with the soul of his community. While Rag Jog was already a part of the musical landscape of Punjab, it was *Dard* who elevated it to glorious heights that no one else could lead it. While examining Rag Jog, the villager of Punjab listened to *Dhola* which expresses grief and that *Dhola* was the part of culture through which emotions of folks were expressed and *Dard* imagined and extracted that *Sur (Jog)* which became part of his contribution’s hereafter. Jog marked the beginning of a transformation in his musical career; eventually earning him the title of “*Shahenshahi-Jog*” bestowed upon him by the people, the emotion of grief, which he considered his muse. This fusion of personal affinity and poetic inspiration contributed to the unique character as *Talib Hussain Dard*.

The unique style and unmatched artistry to evoke grief via *Jog* which made *Talib Hussain Dard*, the legendary figure in this genre and his impact was so profound that even his own son, Imran Talib, found it challenging to replicate his father’s ascent and style. Moreover, one of the contributions of *Talib Hussain Dard* towards Folk music were his disciples including “*Ashraf Litti*”, “*Zahur Lohar*”, (these are the prominent folk singers of today’s *Jhang*). The path adopted by *Dard* led him towards the rich tapestry of Punjabi folk music, particularly a sub-genre known as *Jog*.

Beyond his musical prowess, *Talib Hussain Dard’s* impact extended to the literary and social circles of *Jhang*, people imagined and portrayed their lives while understanding *Jog*. *Dard’s* *jog* gave voice to the untold torments of the lives of folks and also led people to dive through the sea of emotions. His voice played a pivotal role in reducing extremism in the society. He was not just a singer; was a scientist in music, blending classics with folk music and making it accessible to the common man. *Talib Hussain Dard’s* influence on the cultural and political landscape of *Jhang* cannot be overstated. He was a force of nature, preserving and promoting the rich heritage of the region.

### Conclusion

The response of human to the music, whether it involves negative emotions or not, portrayed an exquisite way in which art interacts with emotional lives and experiences of people. Poetry and art share a profound connection with the lives of the people of Pakistani Punjab, where folk music serves as a powerful medium for conveying emotions and the experiences of people due to a strong evocative power of folk music which is unmatched by other regional folk genres. Folk songs have a wonderful oral tradition that predates the written word, passing down through generations and are not related to a specific poet. So, folk songs serve as a powerful lens through which one can explore the history of the region, revealing the living standards, culture, traditions, and language of Punjab.

Moreover, this study was conducted to investigate the role of emotions in the Pakistani Punjabi folk music, with particular focus upon the *Talib Hussain Dard’s* folk song’s role in expressing and evoking Grief. It seems that emotions such as sadness and grief through folk music which in fact enabled us to understand the socio-cultural life of the people from the Pakistani Punjab. It has shown, through the study of



literature related to Punjabi folk music and interviews regarding the personality of *Talib Hussain Dard*, that folk songs of Punjab are used by folks to express grief and sadness along with other emotions.

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