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POETRY TO MUSIC: THE HISTORICAL EXPANSION OF POP MUSIC AND REFLECTION OF PUNJABI TRADITION IN PAKISTANI BHANGRA SONGS

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ABSTRACT

This research explores the expansion of Pakistani Pop Music and cultural elements in selected Punjabi Bhangra songs. Pop music from Pakistan is an enthralling genre that uses artistic expression to convey social issues and cultural values of Pakistani society. Three distinct eras of Pakistani pop music were examined retroactively in this study: early pop, movie music, and the emergence of independent pop, in turn. Antonio Gramsci's (1971) concept of cultural hegemony served as a framework for analyzing the impact of sociopolitical factors on pop song topics as well as the connection between relationships of power, music, and culture. For content evaluation, the various pop songs from various decades were extracted from files without video, music lines, and musical clips. The study's conclusions demonstrated how Pakistani pop music's themes have evolved significantly as time passed and the present study used a qualitative method of analysis to examine Punjabi songs. This research is qualitative in nature and delimited to the Abrar-ul-Haq's selected Punjabi Bhangra songs. Deirdre Wilson and Dan Sperber's (2004) Relevance Theory of Pragmatics described how Abrar-ul-Haq emerged as a potential His upbeat Punjabi Bhangra tunes serve to promote Punjabi culture. Only two songs were selected for this study: Beh Ja Sakal Tay and Billo Day Ghar. The findings of this study demonstrated that Abrar-ul-Haq used language medium to communicate with respect to society across all cultures and Punjabi culture in specifically. His message traveled throughout the world due to his fame as a singer, and he gained not only recognition as a Bhangra artist but also as the anthropologist who used his singing to create and advance Punjabi culture. The conceptual expansion revealed the connection between music, culture, and politics while also examining societal and social shifts. This research is helpful in the advancement and understanding of the conceptual emergence of Pakistani pop music and the factors that have influenced its development through various eras, and its vital function in communicating the shifts in society.

Keywords: Music, Pakitan, Bhangra, Punjabi, Culture

Introduction:

The intricate interplay between shifting sociopolitical environments, shifting economic conditions, and cultural norms can be expressed through music evolution. According to a 2011 study by Ajmal, 98% of Pakistani youth find listening to music entertaining. According to the study's findings, many Pakistanis include music into their everyday routines. This promotes the value of sound in Pakistani society as a whole. This study examines Pakistani pop music, a specific musical genre, during three significant historical periods known as the beginning pop, alternative pop, and movie music. The

research examined how the topics in these various periods of

Pakistani pop music changed throughout history. The sociocultural elements that influence the growth and development of this genre are also examined in the study that follows. According to Khan's (2015) research, the marked the beginning of the nascent era of pop music, which in turn led to change of the music scene in Pakistan. Pop music from Pakistan has developed into a potent medium for expressing young people's national feelings and ambitions. In the meantime, the hype of musical films which Ahmed (2012) characterized to be a

result of the growing film casting begins to influence societal cultural norms and habits. However, with the release of well-known films during the 19 century, the film industry had a major impact on pop music.

“The study of language enables scholars and enthusiasts to think of language in terms of the lifestyle it supports and addresses” (Golla, 2015). The current analysis looks at how Punjabi culture was pushed by the well-known Pakistani musician Abrar-ul-Haq through his Punjabi Bhangra tunes. Human beliefs, actual circumstances, and actions within a limited social region are shared via language and culture. As a result, language and culture are related. The person is a social creature. “In actuality, man is both a source and a recipient of communications, collecting and using information” (Rabiah, 2018). “Every social setting and all instance of societal behavior involves in relation with one form or another. Language serves as the tool for this interaction”. (Keiling, 2021)

The independent pop movement gained momentum in the final stages of the 1990s, and its singers represent a fresh phase by separating from the dominance of movie music, creative independence and revolution are achieved. Antonio Gramsci's concept of power in culture offers a helpful foundation for comprehending the intricate connection between dictatorial organizations, music, and Pakistani society. Gramsci (1971) asserts that powerful social groups to sustain their dominance through the power and dissemination of their beliefs and ideals, which are ingrained in the cultural consciousness of the average person.

This idea pertains to the Pakistani setting, where the emergence of free pop followed the domination of musical films in shaping that early pop period. According to Khan (2015), artists from the alternative pop era expressed themes and characteristics that differed from those of the general public. Self-sufficient pop culture tackled cultural problems and evolved into a means of protesting opposing the unlawful actions of both military and republican governments. Through the words and content of their songs, the artists of the Independent Pop era investigated subjects that reflect the actual nature of Pakistani culture. Because of this, the betterment of pop music of Pakistan shows the shift in the viewer's point of view as well as the development of philosophies and power dynamics. Clarifying the thematic evolution and shifts in substance, poetic fashion, and the composing of pop songs of Pakistan over several ages is the goal of the current study.

Historical Perspective

Anthropologists talk about the connection between language and culture. It is definitely more reasonable to think of language is a way of living. In the context of anthropology, “culture is used throughout this article to highlight every facet of existence of human, to the degree that being accepted into the public eye does not define or shape them” (Fishman, 2004). Linguistic anthropology is an interdisciplinary field that has regularly contributed to the development of other hypothetical ideal models and gained inspiration from them. “Over the years, its primary areas of interest have evolved from the practically selective concern in recording native dialect syntaxes to the examination of talk's uses in everyday collaboration and for the length the length of life” (Hymens, 2012) . A subfield of the humanism called linguistic anthropology studies how language functions in people's and networks' everyday lives. It looks into how lang”uage affects correspondence.

Punjabi language and Culture

Punjabi, the main way of speaking of over 50 percent of Pakistanis, has been viewed as a alternative to Urdu since the country's founding.

“In essence, as evidenced by the fact that there is only one Punjabi newspaper in Pakistan and no school where Punjabi language is taught” (Jaffrelot, 2002) . Since the beginning, the Punjabi language found itself in a challenging condition, as it was suspected of being connected to the Sikhs, who were allegedly responsible for the Muslim decline during the time of separation. One immediate result of this mindset for Punjabi language was that it "evaporated as a college subject," in Shackle's words. The leader of the Punjabi-friendly development movement in the province, Faqir Muhammad, made an effort to provide Punjabi its deserving position. The government approved Punjabi to be a optional language of schools in 1962. The present framework in Punjab has a big influence on how town life is organized and ought to be evident as a major component of Punjabi concerns and personality. “Local people in modern Punjabi colonies are identified and perceived by their parent occupied places, such as hairstylist or shoemaker, even though the word-related classes are no longer relevant.” (Rahman, 1999)

Literature Review

Pop music from Pakistan has captivated listeners with its blend of styles and upbeat melodies. The following part examines historical positions scholars about this specific type. An understanding of the evolving main ideas and societal influences that have shaped pop music of Pakistan from its inception to the present day can be obtained by reviewing earlier research. To comprehend Pakistani pop music, it is very important to define the category of "music" and its subsections, "pop music." In essence, music is an art form that expresses creativity and emotions through sounds and rhythm. Music is a "beneficial remedy" (Lund, 2003). Music is a tool for rehabilitation, tranquility, and conveying emotions. A type of song is a kind of music that is characterized by particular melodic elements, traditions, and historical significance. There are numerous varieties of music, and each has distinct characteristics and cultural importance. Scholars have classified genres of music in a number of places over time, reflection evolving musical theories as well as changing viewpoints. One genre that former scholars frequently discuss is popular music. According to Kattari (2018), pop music examines how people engage creatively with the world through music. Emphasizing its importance and social consequences. Music that is highly appreciated both inside and between societies is referred to be popular music. Pop tunes is characterized by its catchy tunes, repeating rhythms, and focus on appeal and accessibility. Easy-to-understand lyrics, simple song structures, and catchy choruses are its defining features. Pop music frequently incorporates elements from other genres, such as electronic music, R&B, and rock. According to Philip Tagg pop music is "A genre, a musical style, and a mode of performance that usually involves the use of magnified instruments, repetitive rhythms, and plaintive melodies." (Tagg, 1982).

One significant definition of pop music put forth by David Brackett is "a genre marked by its focus on business capturing, wherein performers and authors are compensated with rewards or fees for every performance or copy sold" (Brackett, 2000, p. 5). The purpose of pop music was emphasized in the LIC study from 2021. Pop music essentially plays a significant role in everyday life, according to this study, since it illustrates how people interact with their social environment. Pop music is a product of the influence of media, culture, and society. It is crucial to use a review of earlier research to demonstrate the features of this word because the current study puts light on the historical evolution of Pakistani pop music. Pakistani pop music, which emerged in the second part of the 20th century, combined Western pop elements with conventional Pakistani melodic qualities. Pakistani pop music, according to Abid and Zahid (2022),

is a blend of traditional and contemporary elements, such as rock, folk, Qawwali, Bhangra, eastern classical, and contemporary western hip hop. Pakistani pop music's blend of traditional and contemporary components makes it appealing to listeners of all ages, but particularly to young people. Additionally, "the performances of pop music of Pakistan, which are famous for their exuberant and vibrant characterization, incorporate notable dancing patterns along with catchy tunes and enticing lyrics" (Qureshi, 2006). He claims that in order to appeal to a diverse audience, singers employ elaborate dressing as well as dance in their music videos. The history of pop music of Pakistan and the role that famous music has played in socio-political developments are shown by the Pirzadeh study.

According to this study, Pakistani popular music has a long history of opposing the authoritarian policies of both democratic and military dictatorships. Pop artists have called attention to and pushed for change by addressing political and social topics in their songs and live performances. The genre became essential in challenging social norms and advancing progressive viewpoints like gender equality and women's empowerment. Ali Gul Peer and Junoon both are two musicians who used their music to address social and political issues, influencing public opinion and shifting the conversation in society toward improvement. Junoon's songs touched on a variety of subjects, such as national identity, equality, peace, and pride in one's heritage. They encouraged peace and unity across many groups through a reconciliation campaign. These musicians draw attention to social issues that are prevalent in Pakistani society, including disparities in wealth, poverty, and the advancement of underrepresented groups. The formation and growth of Pakistan's pop music industry have been impacted by a number of causes. One factor is the protests in the history in popular music of Pakistan, which has denounced the oppressive practices of both democratic and monarchical regimes. The formation and growth of Pakistan's pop music industry have been impacted by a number of causes. As mentioned earlier, one element is the demonstration movement in Pakistani popular music, which has historically denounced the oppressive practices of constitution.

According to Rodrigo Chocano (2022), Pakistani artists and businesspeople are another force that supports the nation's attempts to counteract its negative international reputation and encourage its admission into the global market. The Coca-Cola Studio Pakistan group exemplifies their efforts by showcasing local and conventional performers and collections in an effort to foster a positive perception of Pakistan among Pakistani urban youth. Furthermore, the growth of the creative economy depends heavily on the protection of intellectual property rights, which comprises the music families. Prior research has made it abundantly evident that pop music of Pakistan is a synthesis of various categories; for this reason, it is also crucial to investigate these genres in order to have a deeper understanding of pop music of Pakistan.

In 2022, Arsalan, Mahmood and Haroon carried out a historical investigation of Pakistani English complementation of verb's patterns. Citing this study serves to highlight the diachronic research done in earlier times, particularly in relation to Pakistan. Over the course of four decades, this study found a significant change in enhancement tendencies. Despite gerunds, writers demonstrated a significant shift toward the use of infinitives. In Pakistan, popular music comes in a variety of forms, Fusion music, which combines traditional compositions with Western instrumentation, is a popular genre. The word "fusion music" and its influence on culture of Pakistan are examined in D. Souza's (2021) study. Many traditions of music or genres are merged together to produce a unique and mixed music's sound in combining musical lyrics. It frequently combines traditional melodies with contemporary or Western instrumentation.

Research Objectives

- To investigate how sociocultural factors, like changes in the audience, have influenced the evolution of Pakistani pop music cultural advancements, political changes, and preferences
- In order to examine the main ideas, melodic motifs, and compositional techniques that were common in early pop Pakistani music, independent pop, and the film music era.
- To analyze that how Pakistani Bhangra artist Abrar-ul-Haq used his music to become a representative for Punjabi culture
- This study aims to explore the relation between language and culture

Research Questions

1. How did Pakistani pop music's themes, compositional approaches, and musical styles evolve over the span of several historic periods?
2. How has Abrar-ul-Haq's Punjabi bhangra song representing the Punjabi culture?

Theoretical Framework and Research Methodology

This research is qualitative in nature. The study employed the philosopher of Italy Antonio Gramsci's concept of culture, which essentially known as the excess of particular values and in according to society that are held and proposed by people who are in domination. Gramsci claimed that political forces used cultural and traditional institutions like the media and education to spread their ideas and exercise power. This concept accurately reflects these power relations in the background of society of Pakistan because the government, and the music industry are the only factors influencing Pakistani pop music according to their own perspective. At the same time, A subjective method of analysis was employed in the present investigation to evaluate the Punjabi lyrics performed by vocalist of Pakistan Abrar-ul-Haq. for the purpose of this research, just two songs were picked: *Billo De Ghar* (Abrar-ul-Haq, 1995)

Analysis and Findings

The research project demonstrated how Abrar-ul-Haq utilized speech to convey social standards across all cultures and Punjabi culture more specifically using an applicable hypothesis. His message extended over the world due to his fame as a singer, and he gained not just recognition as a Bhangra artist but also as the anthropologist who used his musical talents to develop and advance Punjabi culture.

As a conceptual the structure Deirdre Wilson and Dan Sperber's (2004) Pragmatics Resonance Theory was used. According to the notion, in every given communication situation, those who listen, person reading it, or observer will search for meaning and will cease processing once they have discovered meaning that aligns with their expectation of importance. This meaning is made evident by the two components in conversation.

The study's technique is qualitative in nature. The qualitative approach is employed to have a thorough grasp of the historical, Pakistani pop music's political cultural background and reflection of culture of Punjab in Abrar-ul-Haq's Bhangra songs. And in order to investigate the main idea, way of writing, lyrics and sociopolitical influences in the sounds of pop music from various periods, the study gathered musical clips, audio documents, and other text materials at random for analysis of content.

In the study, explanation has been regarded as the initial phase of the

triangulation process. Abrar-ul-Haq wrote two Punjabi Bhangra songs that were deeply rooted in Punjab's rich culture. Many of the customs of Punjabi culture have been revived for the contemporary individual by Abrar-ul-Haq.

Song No.1 *Billo De Ghar*

Punjabi Initial Lyrics	Translation
"Assan Tay Jaana Ay Billo Day Ghar	We're headed to Billo's house. Who will be going with us?
Kinny Kinny Jana Bill Day Ghar Ticket Katao Laine Banao"	Please come up here and wait in line to purchase passes.

Explanation

The vocalist here committed to memory the custom of visiting the prospective in-laws in a marriage procession, which often includes friends, family, and friends. The singer is overjoyed when he asks his pals if they are willing to join him in the procession of marriage. In order to make further preparations, friends and family are typically informed before to the marriage ceremony.

A vibrant and socially conscious pop music genre emerged in Pakistan and became deeply embedded in the country's sociopolitical context between the 1960s and the 1980s, during the nation's early pop era. During this period, well-known songs that encapsulated the hopes, struggles, and dreams of the Pakistani people came into being. They provided entertainment as well. One of the biggest turning points of this era was the 1966 release of "*Ko Ko Korina*" by Ahmed Rushdi. It created what is considered to be the first South Asian hit song by fusing all components with the musical preferences of cinema of Pakistan. Pakistani pop music's evolution aligns with earlier academic studies on the connection among songs, civilization, and public life in Pakistan. Scholars like Kamran Asdar Ali claim that the beginnings of Pakistani pop music reflected the country's political and economic reality. Researchers like Sadaf Ahmad (2012) examined gender roles in early Pakistani pop music and examined how social media comprising of music, either upholds or subverts established norms of gender in culture of Pakistan. Ali Usman Qasmi's study on the social ramifications severe Islamic laws lends credence to the topic on the influence of laws.

Early Pop Music

"*Jaag Utha Hai Sara Watan*," performed by Masood Rana in collaboration with Shaukat Ali, was a national song in between the 1965 India Pakistan War. The author of the piece was this song was performed by Khalil Ahmed and lasted for three minutes and thirty-nine seconds. As seen in the lines "Jag utha sara watan" and "sath hein mrd-o-zan," these lines conveyed the spirit of opposition, sacrifice, surrender, equitability, and solidarity in Pakistanis. Because of its powerful lyrics and upbeat marching tempo, which encouraged patriotism and unity, the people reacted favorably to it.

Similarly, "*Hum Dekhenge*," a song by Iqbal Bano that was based on a poetry by Faiz Ahmed Faiz, became a classic for a social movement. Main ideas like the song addressed oppression, perseverance, and the fight against injustice. It becomes the symbol of the oppressed people's empowerment and the hope for a better future for those opposing authoritarian governments. This song had a runtime of four minutes and forty-four seconds.

The Film Music Era

The 1980s and 1990s saw another significant era of cultural transformation and musical innovation, during which Pakistani pop music was grew. During this time, pop music and the cinema industry came together to create a various iconic songs and films that shaped

Pakistan's cultural . The study of this era shows how music expressed patriotism, love, and socioeconomic shifts, as well as its profound influence on Pakistani society.

"*Dil Dil Pakistan*", a song by Vital Signs that was included in the 1985 film "*Zabardast*" is among the most well-known during this time period. This national anthem immediately became well-known and served as a platform for expressing Pakistani identity. The songs served as a symbol of national unity, bringing Pakistanis together despite differences in race and religion. Shoaib Mansoor produced and directed it, while Junaid Jamshed sang it. Similarly, "*Aap Jaisa Koi*," a song by Nazia Hassan from the 1980 film "*Qurbani*" became incredibly popular throughout Pakistan and all of South Asia. This song, which celebrated the power of love, was a testament to the singer's dedication to her significant other. The lines, "*Ap Jaisa Koi Meri Zindagi Main Ae Tu Baat Ban Jae*" made the concept of love very evident.

Language as Tool for Communication

"Everybody uses language as a communication tool in their routine lives to share ideas and disagreements with others" (Rabiah, 2018). Punjab is a region rich in culture, ethnic beauty, and seasonal variation. Its geographic location also enhances strategic as well as atmospheric circumstances. Culture includes more than language, and language includes more than culture. "It is historical time that the Punjabi receive more attention; in any case, as the image clearly illustrates, the future of Punjabi language." (Abbas & Iqbal, 2018)

Conclusion

The present study examined the underlying themes, melodic patterns, sociopolitical elements that influenced pop music of Pakistan during its starting stages, including, movie music, and how language shapes culture and how Abrar-ul-Haq uses his bhangra songs to promote Punjabi culture. The results of the investigation showed that Abrar-ul-Haq seemed to be a Punjabi native who was a genuine representative of the Punjabi language and culture. Only two songs "*Billo Day Ghar*" and "*Beh Ja Sakal Tay*" were examined using linguistic techniques in this study. Social conventions, Norms of Punjabi and surroundings, the lover's desire and feelings, the advantages of marriage and the drawbacks of singledom, Punjabi culture's matrimonial rituals, and the desire of man to shed outdated ideals and enhance his way of life are the themes that have been created in these two songs. On the other hand, this study demonstrated the clear shift in cultural manifestations and artistic ideals. Pakistani pop music uses themes of affection, societal justice and love for country to convey cultural emotions and issues during the sociopolitical unrest that followed Pakistan's independence from the British Raj. These themes, which represent the societal elements that contribute to the evolution of Pakistani culture, have resonated strongly across these three eras. Social conventions, Punjabi cultural norms and surroundings, the lover's desire and feelings, the advantages of marriage and the drawbacks of singledom, Punjabi culture's matrimonial rituals, and the desire of man to shed outdated ideals and enhance his way of life are the themes that have been created in these two songs.

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