From Separation to Union: Musical Emotion and Qawwālī at the Shrine of Hazrat Nizamuddin Auliya

GRAVES, THOMAS,ANTHONY

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Abstract

This thesis presents a new study of musical emotion in the South Asian Sufi music known as *qawwālī* in its context at the *dargāh* (shrine complex) of Hazrat Nizamuddin Auliya in Delhi. Responding to calls for greater integration between ethnomusicology and music psychology, the rapid increase in musical emotion theory during the twenty-first century, and the "WEIRD" crisis in psychology, it uses methods from both ethnomusicology and music psychology to explore the relevance of existing theories of musical emotion for listeners' emotional experiences with *qawwālī*. It thus presents one of very few recent studies of music in which quantitative psychological studies are embedded within both in-person and digital ethnographic contexts. Methods include in-person and online interviews, in-person reflexive ethnographic fieldwork, quantitative self-report questionnaire studies, video analysis, translation and discussion of lyrical texts, and music transcription and analysis.

With research conducted during and shortly after the COVID-19 pandemic, this thesis also provides a snapshot of *qawwālī*, and people's emotional engagement with it at a particularly tumultuous moment in history. It thus shows not only the emotional aspect of a music, but also the importance of the *dargāh* as a community hub and public place of sanctuary. The conclusions reached by this thesis touch on many important elements of ethnomusicology and the psychology of musical emotion. For psychologists, it suggests a greater focus on context, lyrics, emic theories, and the moral basis of musical emotion. For ethnomusicologists, it suggests a need to diversify the range of methods used in music research. For both, it suggests a reconsideration of epistemological and methodological orthodoxies.

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Thomas Anthony Graves

A thesis submitted in fulfilment of the qualification of PhD in Music

Music Department

Durham University

2023

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Note on Transcription and Translation

Urdu, Hindi, and Farsi terms throughout this thesis are transliterated/transcribed according to the system of diacritics used in Platts' *Dictionary of Urdu, Classical Hindi, and English* (1885), with the exception that transliterations given within citations of other authors are reproduced as in the original text. The occasional Arabic terms are either given as if pronounced in an Urdu way, thus also using Platts conventions, or ordinary English spellings used for words in common usage in English (such as in "The Holy Qur'an").

Direct quotes from interviews in Urdu are translated into English in the main text, with a footnote including the transcription from which it was translated. Quotations without footnotes are from interviews conducted in English. The reader should be aware that many of the recordings from which transcriptions were made included areas of jumpy or poor audio quality due to patchy internet connectivity, and other areas in which transcriptions may be unsatisfactory due to my own misunderstanding of the speaker. I have done my best given my linguistic skills and the dialects of research participants, yet transcriptions should still be treated with caution. In some cases, I have sought a second opinion on my transcription and translations of interviews, and these are indicated in footnotes where relevant.

In some cases, other academic texts were consulted for translations of lyrics, where available. In all other cases my transcriptions of lyrics were checked with *qawwāl*s, though translation was mostly mine, with occasional input from participants. I must therefore apologise for the excessive literalism of some of the translations. Any mistakes in the transcription and translation are mine.

Music transcription is used sparingly, only being employed in one chapter: chapter nine. The method of transcription is explained as relevant in the text.

Statement of Copyright

Acknowledgements

As is clear from the content, the largest part of this research took place under the difficult circumstances of the COVID-19 pandemic. Therefore, there are a great many people without whom I could not have reached the finish line. First and foremost, my thanks are to all of the research participants, *qawwāl*s, listeners, and pilgrims who generously gave their time and energy to the research presented herein, whether by taking part in a Qualtrics survey, being interviewed, being filmed, performing in front of the tomb, praying, or simply attending the *dargāh*. This research could not have happened without them. Most importantly of these, I give my utmost thanks to Syed Murshid Nizami, who patiently gave his time and energy in helping with this research. Secondly, I must thank my wonderful supervisors: Professor Martin Clayton, whose detailed reading and gentle critiques of my writing and methods pushed me to continuously improve my work, and Professor Tuomas Eerola, without whose mentorship, the statistical processes and experimental design of the empirical portion of this thesis would not have left the planning stages.

I must also give thanks to the various sources of funding which helped to support me through the financially difficult process of self-funding a PhD. I thank the trustees of the Gerry Farrell Travelling Scholarship at the Society for Education and Music Psychology Research (SEMPRE) for funding the accommodation costs during my field visit. I thank Van Mildert college at Durham University for entrusting me with a Postgraduate Arts Scholarship in the first year of my PhD. I thank the many employers who saw fit to give me part-time work to help support myself during the PhD, in particular, Durham University, the University of Glasgow, Voicentric, the Hope and Anchor pub in Wirksworth, and those individuals who were kind enough to pay me for copy-editing, proofreading, guitar tuition, or English language tuition on a freelance basis. I also thank my parents, Richard and Diane Graves for stepping in when I could not afford rent, and my grandfather, Brian Holland, for chipping in to help me purchase a new laptop when my old one broke. Without this financial aid, as well as the savings built up over two years of teaching at Phoenix City International School, Guangzhou prior to the PhD, I would not have been able to complete this thesis.

My colleague, singing teacher, and friend Budhaditya Bhattacharyya deserves the greatest recognition for taking the time to teach me what little *rāg* singing my voice can manage, despite his busy schedule working on his history of Bengali music in Britain. My colleagues in the Ethnomusicology Film Club, Music and Science Lab, and Postgraduate community of the Music Department provided an excellent (if intermittent due to the pandemic and remote working), community with whom to discuss ideas and difficulties in research. I am particularly grateful to Dr Sam Horlor, Dr Matthew Warren, Dr Petr Nuska, Juliano Abromavay, and Budhaditya Bhattacharyya for their discussion and friendship, and to Dr Thomas Lennie for discussing his ideas around musical emotion and help with R Studio. I must also thank Dr Matthew Warren, Angus Howie, Amanda Botelho, Marie Bigotte, Sophie Horrocks, Connor Kirts, Beth Henderson, Freddy, Mal, and Johanna, Naomi Graves, Jenny Eckner, Saoussanne Aboulfath, and Francesco for allowing me to sleep on their sofas, spare beds, or floors in Durham, London, and Paris.

I must thank my fiancée, Li Yongling (Elaine), for her patience and support. In particular, for enduring the two and a half years in which we were separated due to the pandemic, during which I found myself stuck in the UK, and she stuck in China.

I wish also to thank my entire family, not only my parents, sister, and grandfather, whom I have already mentioned, but also my grandmother Carol Holland, my late grandparents Geoff and Shirley Graves, and all of my aunts, uncles, and cousins who have always offered moral support.

I wish also to remember those loved ones who passed away during this PhD. I wish to remember Alex Rose, the childhood friend who first ignited my passion for music, philosophy, and religion, and whose sudden passing in 2020 came as a shock to all. I wish also to remember my grandmother Shirley Graves, whose passing in 2021 left a hole in our family. She had the kindness of a Sufi.

Finally, I must thank the four medieval saints in the shadow of whose resting places this research was conducted: Hazrat Nizamuddin Auliya R.A., whose tomb lies in Delhi; Khwaja Moinuddin Chishti (Gharib Nawaz) R.A., whose tomb lies in Ajmer; Khwaja Qutbuddin Bakhtiyar Kaki R.A., whose tomb lies in Mehrauli, and Saint Cuthbert of Lindisfarne, whose tomb lies in Durham.

Part One: Setting the Scene

Chapter One. Music, Emotion, and Trance in Psychology and Ethnomusicology: Research Questions and Literature Overview

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How can I describe it in words? The grief in my heart is such a thing,

I listen with tearful eyes, the sorrow of separation is such a thing.

Attributed to Sadiq Dehlavi

Maiṅ Zabān se Kaise Bayān Karūṅ

Introduction

Regula Qureshi described *qawwālī* as 'authentic spiritual song that transports the mystic towards union with God' (Qureshi, 1995: 1). This defined the South Asian Sufi music's ritual aspect as performed at *dargāh*s (shrine complexes of Sufi saints) or more selective *mahfil-e-samā'* ("gatherings for listening") against its commercial variant presented in concerts, commercial recordings, or films. Since then, her dichotomisation has been critiqued for downplaying spiritual experiences of listeners to commercial variants (see Sakata's (1994) critique of the "sacred/profane" distinction, and Hagedorn's (2006) use of Becker's "deep listening" (2004) to describe responses to Nusrat Fateh Ali Khan recordings), and for promoting a narrative of *propriety* and *authenticity* in which *qawwālī* must take place at the "proper" time and place in the "proper" manner (Kalra, 2014b: 109-110). This thesis presents new research of that spiritual context (with less focus on *mahfil-e-samā'* and greater attention to the multiplicity of voices—Muslim, Hindu, and secular—who frequent the *dargāh*), but also of the same focal point: the *dargāh* of Hazrat Nizamuddin Auliya, the thirteenth-fourteenth century saint of the Chishti Sufi order

whose *murīd* (disciple), the poet Hazrat Amir Khusrau, was important in the early pre-history of *qawwālī*.

However, if Qureshi has written so comprehensively on *qawwālī* at Nizamuddin *dargāh*, and critiques have been made of the dichotomisation of *qawwālī* and the privileging of the "classical," *darbārī* style,[1] context, and formalised rhetoric of spiritual affect,[2] then why reconsider *qawwālī* at Nizamuddin *dargāh*? In fact, it is *precisely* because this context of *qawwālī* is the most studied that I focus on it. This thesis asks what theories of music and emotion can contribute to the study of *qawwālī*, and what *qawwālī* means for those theories. Since Qureshi's monograph, there has been an explosion in theory regarding music and emotion, affect, and trance. Even since Judith Becker reassessed *qawwālī* at Nizamuddin *dargāh* in constructing her theory of musical trancing (2004), emotion theory in music psychology has ballooned, and affect theory has received much attention within music studies. Therefore, as the most-studied form of *qawwālī*, spiritual *qawwālī* at Nizamuddin *dargāh* provides an excellent stage for exploration of new methods and theories, as its musical and cultural content require less explication.

This is not the only reason to re-examine *qawwālī* at Nizamuddin *dargāh*. Almost five decades have passed since Qureshi's fieldwork,[3] and almost three since Becker's.[4] In this time *qawwālī* has been affected by Hindu and Muslim fundamentalism (Manuel 2008), changes in mass mediation from cassettes to "cyberculture" (Manuel, 2014), increasing ubiquity of mobile phones, changes in *qawwālī* due to feedback from commercial variants, shifting gender politics,[5] and the COVID-19 pandemic and lockdowns, which greatly affected this thesis. Therefore, it seems an opportune time to reopen the conversation on the relationship between *qawwālī* and musical emotion.

Qawwālī has been embedded in Sufi theories of emotion, trance, and their relation to music, dance, and recitation of religious poetry. This is reflected in oral traditions and writings of scholars, musicians, and poets of the Chishti *silsilā*,[6]

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[1] By "*darbārī* style," I refer to the style of hereditary *qawwāl*s, singers of *qawwāli* attached to a particular *dargāh*.
[2] See later in this chapter for discussion of "affect" and its relationship with emotion.
[3] In 1975 (Qureshi, 1995: xii)
[4] In 1996 (Becker, 2004: 81)
[5] Notably, a recent (2018-19) legal case was fought in which three female students sought to end the prohibition of women's entry into the sanctum sanctorum of Hazrat Nizamuddin's tomb, where his grave is housed. The court found in favour of the prohibition's continuation (see news reports from Bhat, 2019; Ibrar, 2018).
[6] *Silsilā*, lit. "chain," refers to a particular saintly lineage (Qureshi, 1995: 80-1). The Chishti *silsilā* is the lineage of saints according to the Chishti order of Sufism brought to the subcontinent from what is now Afghanistan by Khwaja Moinuddin Chishti "Gharib Nawaz," and continued through his disciple Khwaja Qutbuddin Bakhtiyar Kaki, to "Baba" Fariduddin Ganj-e-Shakar, to Hazrat Nizamuddin Auliya and so-on (ibid.: 81).

particularly Amir Hasan Sijzi's documentation of Nizamuddin Auliya's sayings in *Morals of the Heart* (1992), Amir Khusrau's poetry, and writings of 19th-20th century mystic Hazrat Inayat Khan (1991/2014). It is also evident from the works and lives of pan-Islamic Sufi philosophers, poets, and mystics such as Al-Ghazzali (12th c/1910), Al-Hujwiri (11th c/1936), Al-Hamadhani (see Papin-Matin, 2010), Attar (c.1177/1984), Rumi (c. 1273/1934), Al-Sarraj (see Avery, 2004), and al-Hallaj (see Massignon, 1994), all of whom Sufis of the Chishti-Nizami *silsilā,*[7] including Nizamuddin himself, were aware, as many such figures are referenced in his sayings (Sijzi, 14th c/1992). These *emic*[8] theories of emotion in *qawwālī* (along with *rasa* theory),[9] provide a counterpart to *etic* theories represented by mostly "western" music psychology and affect theory. There have, since Qureshi's monograph, been publications discussing commercial variants of *qawwālī* (e.g. Baud, 2015; Hagedorn, 2006; Kalra, 2014a; Manuel, 2014; Qureshi, 1992/1993; Qureshi, 1999; Sakata, 1994), analyses of poetry read in *qawwālī,* Becker's discussion of it in *Deep Listeners* (2004), Abbas' book *The Female Voice in Sufi Ritual* (2002), shorter ethnographic papers on shrine *qawwālī* (e.g. Gaind-Krishnan, 2019; Newell, 2007b; Zuberi, 2012), and three PhD theses on *qawwālī* performed at other *dargāh*s (Johnston, 2000; Newell, 2007a; Weston, 2013) using ethnographic methods. However, the only use of experimental methods to examine musical emotion in *qawwālī* is a conference paper by Bhatti & Gregory (2000), which did not differentiate emotions perceived from emotions felt, and focused on commercial *qawwālī*, without accompanying field research. It should be noted that the above cited research on *qawwālī* is confined to English language sources. Further sources in Hindi and Urdu exist, as well as historical sources in Farsi, but these were difficult to acquire and to read, given my limited language abilities. This thesis references one Urdu language source, of which I read one chapter: Gopi Chand Narang's *Amir Khusrau ka Hindavī Kalām* (Narang, 2018). It is very likely that there are many sources of which I was unaware or could not access for linguistic reasons.

[7] Chishti-Nizami is the lineage following Hazrat Nizamuddin Auliya, on which much of this thesis focuses (although it touches also upon *dargāh*s of Khwaja Moinuddin Chishti and Khwaja Qutbuddin Bakhtiyar Kaki). Following Baba Farid, the Chishti *silsilā* split into two lineages following two of Farid's disciples, the Chishti-Nizami, following Nizamuddin, and the Chishti-Sabri, following Alauddin "Sabir Pak," although each suborder came to prominence as distinct identities more recently (Ernst & Lawrence, 2002: 106).

[8] *Emic* refers to studying music 'from the perspective of a member of the society being studied' (Nettl, 2015: 244), while *etic* refers to studying it 'from the viewpoint of the analyst' (ibid.). While these terms are not strictly binary, in this context there is little overlap, and this thesis partly aims to explore those overlaps.

[9] *Rasa* is the Indian aesthetic theory often associated with expression of emotion or "taste" (Pollock, 2016: 4), which is associated with the *rāg* theory of Indian classical musics (Jairazbhoy, 1971: 18) with which *qawwāli* is related historically (Brown, 2010: 169), and musically (Qureshi, 1995: 47-9).

This thesis responds to several directions in music psychology and ethnomusicology. Theoretically, it addresses the "affective turn" in ethnomusicology (Hofman, 2015a), and recent theories of musical emotion in psychology. Methodologically, it answers calls for interdisciplinary engagement between ethnomusicology and music psychology (Becker, 2009; Sborgi-Lawson, 2012) and critiques of psychology for relying on "WEIRD" (Wester, Educated, Industrialised, Rich, and Democratic) participants (Henrich, Heine & Norenzayan, 2010). It also negotiates critiques of emotion theory in psychology by both ethnomusicologist Filippo Bonini Baraldi, and psychologist Lisa Feldman Barrett for its linear "stimulus-response" or "machine metaphor" paradigm (Baraldi, 2021: 257; Barrett & Russell, 2015: 6).

Drawing upon Sufi concepts of *firāq* (pain of separation from God) and *wisāl* (joy of union with Him) (Chittick, 2013: 340), the physical separation of devotees from *dargāh* during the pandemic, and my own separation from participants due to travel restrictions, necessitating that much of the research be carried out online, this thesis has a tripartite structure: setting the scene, separation, and union. The first presents prior literature and methodologies. The second contains research which took place remotely, discusses listeners' experiences in lockdown (when separated from the *dargāh*), or focuses on experiences and rhetoric of separation in *qawwālī*. The final part discusses research which took place in person, and in-person experiences of joyful union, connection with God, or fellow-feeling. In this way, this thesis follows the narrative of the wayfarer on the Sufi path, and the trajectory of my research from reading and planning, to online research, to brief in-person field visit. Following Shannon's ethnography of Syrian music, where each chapter follows the *taqsīm* structure of beginning with a *maṭlā* and ending with a *qafla* (Shannon, 2006: 18), each chapter of this thesis has a similar structure to *qawwālī*, beginning with a *ruba'i,* (introductory verse quoted from a different source whose meaning is related to the main text) (Qureshi, 1995: 38). Within each chapter are quotations from academic sources, from research participants, lyrics, statistical graphs and tables, musical examples, or photographs, which may be considered like *girah* in *qawwālī*, that is, inserted verses from different sources in support of the main text (ibid.). As such, this thesis is intended to be read both with the mind and with the heart. As with *qawwālī*, each quotation or *girah* gives new perspective on the same phenomenon, and the narrative arc is intended to help the reader better understand the *experience* of listening to *qawwālī* at the *dargāh*.

The remainder of this chapter reviews relevant literature. The complex and multifaceted nature of the topic of musical emotion with *qawwālī* necessitated reading broadly and deeply, in areas as diverse as ethnomusicology, psychology, Urdu and Farsi

poetry, anthropology, affect theory, history, and phenomenology, among others. Due to this breadth of topics, this chapter cannot provide detail in *all* relevant literature. However, it covers the most relevant areas. Greater detail in relevant areas of literature is given as required in the body of the thesis.

Qawwālī: Music, Poetry, Context

What is Qawwālī For?

Qawwālī is a form of Sufi music in India and Pakistan. It is not only performed at *dargāh*s, or *mahfil-e-samā'*, but also at concerts, in studio recordings, at weddings and private events, and in films (see Morcom, 2007). This thesis focuses on *qawwālī* at the *dargāh*, necessitating consideration of Sufism and its role in emotional functions of *qawwālī*. While Qureshi's monograph takes a structural-functionalist approach to *qawwālī*, seeing it as a musical practice with clear purpose embedded within institutions and ritual, it is not my intention to stick rigidly to these patterns, instead attempting to understand experiences of various individuals who regularly attend *qawwālī* at the *dargāh*. However, *qawwālī* in larger *dargāh*s does still to some extent embody a (spiritual) function, particularly for *murīd*s, disciples engaged upon the Sufi path.

To approach this topic requires consideration of Sufism, and the role *qawwālī* at the *dargāh* and in *mahfil-e-samā'* plays in its spiritual practice. Annemarie Schimmel defines Sufism as "mystical dimensions of Islam" (1975). This contains four elements. The first is Islam. While some Sufis (particularly mendicants known as *derviśes*, *fakirs*, *malangs*, or *qalandars*) have transgressed Islamic law in their spiritual practice (Frembgen, 2008: 11), the basis of Sufism is Islam, especially in the Chishti order, in which Islamic law is the basis of spiritual practice. Nizamuddin Auliya stated that 'What is forbidden by law is not acceptable' (Sijzi, 1992: 334-5). The second element is mysticism. This emphasises knowledge of God by *experiential* or *intuitive* rather than *rational* means (Abdel-Kader, 1962: 68; Ernst & Lawrence, 2002: 2; Lindholm, 1998: 213). As in other "mystical" traditions, Sufism emphasises the gradual revelation of higher spiritual truths. As the seeker sheds their *nafs* (lower soul), they ascend to higher *maqāmāt* (stations, sing. *maqām*), until achieving *fana'* (annihilation in God) and then *baqa'* (subsistence in God) (Al-Hujwiri, 11th c/1936: 181, 196-200, 242-245). The third is "dimensions," which emphasises that Sufism is not a "sect" or denomination of Islam, but rather a set of practices which coexist alongside Islam to deepen the individual's relationship with God. The fourth aspect of Schimmel's definition is the plural "s" of "dimension*s*." This

highlights the multiple kinds of Islamic mysticism. There are large orders such as the Chishtiyya, Qadiriyya, Suhrawardiyya, and Naqshbandi (all active in India and Pakistan), and others (Schimmel, 1975: 228-258; Ernst & Lawrence, 2002). There are small shrines to local saints (Werbner & Basu, 1998), and individual mendicant Sufis. All of these have different spiritual perspectives, including on the permissibility of music in spiritual practice (Frembgen, 2008: 11-14).

Despite the popular narrative of *qawwāli*'s "invention" by Amir Khusrau (Sharma, 2005: 73), Trivedi suggests it only became a genre-in-itself in the early eighteenth century (Trivedi, 2010: 84). Before this, *qawwāl*s (performers of *qawwāli*), performed several genres, including their namesake, *qaul*, meaning "saying" (Brown, 2010: 169). According to Qureshi, *qaul* 'expresses a basic Sufi tenet, that the principle of spiritual succession in Sufism was instituted by the Prophet himself, as recorded in one of his sayings (*hadis*)' (Qureshi, 1995: 21). The most famous *qaul* is the half-Arabic, half-Farsi *Man Kunto Maula*, which expresses that whoever accepts the Prophet Muhammad as master, also accepts Hazrat 'Ali (in 'Ali's role as progenitor of all Sufi *silsilā*s). According to both Qureshi (1995: 21), and *qawwāl*s I interviewed (Zakir Hussain Niyazi and Adnan Qutbi), *Man Kunto Maula* is performed at the outset of all *mahfil-e-samā'*. Qureshi writes: 'At Nizamuddin Auliya no Qawwali event can start any other way, while elsewhere in India and Pakistan the Qaul serves as a conclusion' (Qureshi, 1995: 21). However in daily *pañcāyatī gānā* (communal singing in the courtyard before Nizamuddin's tomb (*rauẓā*) (ibid.: 100; Zuberi, 2012: 145)), including on larger Thursday and Friday *qawwālī*, which many tourists and pilgrims attend, I did not observe performances of *Man Kunto Maula*, with performances beginning with popular texts like *Bhar Do Jholi*.[10] This difference between public *dargāh* performance, and more private *mahfil-e-samā'* may reflect the more spiritual, Sufi-associated nature of *mahfil-e-samā'*.

Samā' ("listening" in Arabic) is the context from which *qawwālī* arose. Avery defines it as anything a Sufi listens to which generates 'an intense and overwhelming experience which affects the whole mind/body' (Avery, 2002: 5). In the context of *qawwālī*, *samā'* is the process of listening to spiritual poetry (sung/recited), usually to achieve a *hāl* (lit. "state"), described by Rouget and Becker as "trance" (Al-Ghazzali, 12th c/1910: 73-85; Al-Hujwiri, 11th c/1936: 393-403; Becker, 2004: 77; Rouget, 1985: 261-2). According to Qureshi, the function of *qawwālī* for Sufi listeners is, through the spiritual message expressed in poetic texts, for a listener to experience connection with God

[10] Poem by Purnam Allahabadi (d. 2009), performed famously by *qawwāl*s the Sabri Brothers. A version sung by Adnan Sami was later featured prominently in the film *Bajrangi Bhaijaan* (Khan, 2015). Many younger Indians know it from the film rather than earlier versions.

through what Qureshi calls "spiritual arousal." This contains four levels of intensity: first, a neutral, receptive state; second, enthusiasm, which Qureshi identifies with *kaif*; third, intense spiritual experience, which she identifies with *kaifiyat*; and fourth, trance/ecstasy (*hāl* or *wajd*) (Qureshi, 1995: 119). Qureshi also identifies further terms and presents expressive responses for each of these (ibid.: 121). My research found less variation in terms for degrees of "spiritual arousal," as, while *kaif* was associated with pleasure, research participants (Murshid Nizami and Zakir Hussain Niyazi) identified *hāl* and *kaifiyat* as equivalent (see chapter six), although Qureshi's longer fieldwork engagement and immersion likely meant she was better able to interrogate these nuances of meaning, rather than the meanings themselves changing over five decades. The 19th-20th century saint whose tomb (*rauẓā*) lies nearby Nizamuddin *dargāh*, Hazrat Inayat Khan, delineated three stages of *wajd* (ecstasy): union with the earthly ideal (i.e. spiritual guide); 'union with the beauty of character of the ideal, irrespective of form' (Khan, 1991/2014: 169); and union with God, the 'divine Beloved' (ibid.). Qureshi presents *qawwālī* as "spiritual nourishment" (Qureshi, 1995: 1) or *ruhānī ghiẓa* (soul food) (Qureshi, 2000: 823), a phrase mentioned in my interviews, particularly with the *qawwāl* Muhammad Ali Nizami.

This purpose for *qawwālī* exists within the context of spiritual development in Sufism. Medieval philosopher Al-Hujwiri described the difference between *maqām* (station) and *hāl* (state). He described *maqām* as longer term striving to understand God, while *hāl* is 'something that descends from God to a man's heart, without his being able to repel it when it comes, or to attract it when it goes, by his own effort' (Al-Hujwiri, 11th c/1936: 181). Related to *maqām,* ethnographies on the Chishtiyya and historical sources on *samā'* discuss how spiritual hierarchy has shaped the permissibility and spiritual-affective effects of *samā'*. At Nizamuddin *dargāh*, the most important hierarchy is the relationship between *pīr*s or *murśid*s (spiritual guides) and their *murīd*s (disciples), and the shrine hierarchy of *pīrzādgān* (saint's descendants), comprising *gaḍḍīnashīns* (one who sits the throne), *sajjādānaśīn*s (one who sits the prayer mat) (Qureshi, 1995: 92), or *khādim*s (servants [of the shrine]). *Pīr*s can either be *khāndānī* (by inheritance) or *khilāfatī* (becoming *pīr*s by receiving the *khilāfat* (stewardship) from another *pīr*) (Pinto, 1995: 201-203). While Sufi scholars disagree on what each *maqām* is, and even their number (for example, Al-Hujwiri, 11th c/1936: 181; Avery, 2004: 20; Nurbaksh, 1992; or Wilcox, 1995), Pinto's ethnography of the *pīrī-murīdī* (master-disciple) relationship at Nizamuddin *dargāh* suggests five stages of a *murīd*'s development which, while not clarified to me in my research, are likely still relevant. First, the prospective *murīd* selects a *pīr*. Next, the *bai'a* oath binds *murīd* to *pīr*. Third, *murīd* submits to *pīr,* completing

assigned tasks. Fourth, the *murīd* renounces worldly attachments and lives with the *pīr*, identifying the *pīr* with God and receiving spiritual instruction. Finally, the *murīd* realises anything can be a *pīr* (Pinto, 1995: 250-316).

Historical Sufis saw these degrees of spiritual development as impacting how individuals responded to *samā',* emotionally and with *hāl*. Most Sufis defending *sama'* suggest that it is not permitted to the uninitiated or to novices without the guidance of their *pīr*. Al-Ghazzali writes: 'It is not, however, lawful for the aspirant of Sufiism to take part in this mystical dancing without the permission of his "Pir,"' (Al-Ghazzali, 12th c/1910: 77). Al-Sarraj writes that a degree of spiritual advancement is required for *samā'* (Avery, 2004: 20). He also suggests that novices should listen to texts emphasising penitence and right conduct, but not secular love poetry, and should not listen for pleasure. Regarding adepts, Avery suggests this is the stage at which ecstatic experiences were more likely (ibid). Finally, he discusses masters, who 'rarely display outward signs of being affected by such states' (ibid.: 20-21).

Qureshi's monograph also examines varying degrees of religious and worldly status of *mahfil-e-samā'* attendees. She describes how different types of ritual have different hierarchical structures. In the *mahfil-e khās* (special assembly held during the *'urs* – the death anniversary of a Sufi saint) and "celebrational assembly," she reports that a single assembly leader (*mīr-e-mahfil*) presides, while the "major shrine ritual" (the main ceremony of the *'urs* (*qul* or *khatam*)) shares leadership duties and 'minor ritual and non-ritual Qawwali occasion' (Qureshi, 1995: 105) (which formed most of the *qawwālī* I attended at Nizamuddin *dargāh*) has no leadership. However, most *qawwālī* Qureshi describes have an assembly leader, who, especially in the *mahfil-e khās*, is the *pīr* of many listeners. As well as day-to-day *qawwālī* performed at Nizamuddin *dargāh,* the *mahfil-e-samā'* which are organised on occasion, and the Thursday and Friday evening *qawwālī* featuring famous *qawwāl*s (this presently includes Hamsar Hayat Nizami, Ghulam Waris Nizami, and Chand Nizami), the largest *qawwālī* events are festivals, including the *'urs* (death anniversary) of saints, *ghusal śarīf* (holy bath) of Hazrat Nizamuddin's grave on his birthday (*jaśn-e-wilādat*), the spring festival *Basant Pañcamī,* and birth and death anniversaries of figures like Hazrat 'Ali.

According to Qureshi, because *qawwālī* musical structure is flexible, *qawwāl*s respond to the needs of audience members based on spiritual or economic considerations. She identifies elements that define the status of each individual in the audience, in which spiritual status is the most important, including 'ancestral pedigree, representational pedigree, leadership pedigree' (ibid: 213). Next is worldly status, subdivided into power and money, and finally personal status, divided into culture and

seniority. Qureshi suggests the assembly leader or sponsor's spiritual guide is always performers' primary focus, writing 'In order to cater to the leader spiritually, the performer must above all know his spiritual status and identity—which saintly lineage he belongs to, and whether he is a saint's familial descendent or even his recognized representative, or whether he is a recognized spiritual guide of some standing' (ibid: 187). Next, *qawwāl*s consider the highest level of the Sufi hierarchy and 'a representative of a senior saintly lineage or a major shrine establishment will be acknowledged in the performer's strategy […] usually by the choice of a song with a fitting theme or association' (ibid: 189). After this are considered 'lower-class sheikhs or representatives of minor shrines' (ibid), whose requests are prioritised, but unlikely to have songs devoted to them. After this are "worldly" wealthy or powerful patrons, and finally the "common" audience of *murīds* and lay people. Qureshi writes: 'In the presence of important and rewarding special listeners a performer may well ignore the common audience' (ibid: 190). This highlights spiritual hierarchies not only within Nizamuddin *dargāh*, but also between shrines across South Asia (Basu, 1998: 117).

That Sufis have considered *samā'* permissible only for *murīd*s of a particular degree of spiritual development is due to the debate about the permissibility of *samā'* (see Al-Ghazzali, 12th c/1910: 71-85; Al-Hujwiri, 11th c/1936: 393-420; Rouget, 1985: 255-258), and music in Islam (see Al-Faruqi, 1985 for status of various forms of "humanly organised sound' (Blacking, 1974: 3) in Islam, and Brown (2007) or Baily (2001) for specific examples). Therefore, many historical Sufi writers developed rules for *samā'* called *adab*. Al-Ghazzali recommended assemblies at proper time and place, with individuals of good motives who 'sit in silence, not looking at one another, but keeping their heads bent, as at prayer, and concentrating their minds on God. […] if any one of them stands up in a state of genuine ecstasy all the rest should stand up with him' (Al-Ghazzali, 12th c/1910: 84). Al-Hujwiri also specifies that *samā'* 'should not be practised until it comes (of its own accord)' (Al-Hujwiri, 11th c/1936: 418). In addition to Al-Ghazzali's rules, Al-Hujwiri prescribes the presence of *pīr*s, and to be 'unconscious of the singer's presence' (ibid.: 419). *Mahfil-e-samā'* is described as a male-only space, both for performers and listeners (Qureshi, 1995: xv, 98), while public *qawwālī* at the *dargāh* permits the attendance of women and general relaxation of *adab* (though *qawwāl*s are still male). In his time, Hazrat Nizamuddin Auliya enforced rules for *samā'*, notably forbidding the participation of children, women, and spiritually immature men:

> The one summoned to sing must be a man, a mature man. The singer cannot be a boy or a woman. Similarly, what is sung cannot be something lewd or

> ludicrous. As for the listener, it must be someone who listens to God and is filled with remembrance of Him. As for the instrument of music, one must use the harp or viol or similar instruments. When these conditions have been observed**,** sama' becomes permissible.
>
> Sijzi, 14th c/1992: 356

Qureshi's ethnography presents prescribed behaviours during *mahfil-e-samā'*. This includes standing when a listener enters *hāl* (Qureshi, 1995: 126; Avery, 2004: 181). Qureshi highlights the hierarchical nature of this, as assembly leader stands first, followed by other listeners (Qureshi, 1995: 126). She also describes other formalised ritual interactions in *qawwālī* performance at *dargāh*s or *mahfil-e-samā'*, like seating arrangements in which *qawwāl*s face the assembly leader or saint's *rauẓā* with audience on either side (Qureshi, 1995: 113), *naẓrānā* (money offering) (ibid.: 123-7), order of performance (ibid.: 116), and expressions of "spiritual arousal" including the dance-like movement *raqs*, weeping (*riqqat*) and so on (ibid.: 121). Becker suggests affective behaviours in *samā'* follow a 'script' (Becker, 2004: 82), however attendees who are not *murīd*s, or non-Muslims, who attend "non-ritual *qawwālī* occasions," are less likely to act in this way. Further, describing action as a 'script' occludes the individual agencies of listeners.

When asked whether *wūẓū* (the ritual washing of hands, feet, and face before obligatory Islamic prayer (*namāz*/*salāh*)), Murshid Nizami told me it is a religious duty to always be spiritually clean, and that it used to be the case that participants performed *wūẓū* prior to *qawwālī*, but not anymore. During the COVID pandemic, posters around the *dargāh* implored devotees to perform *wūẓū* at home before attending the *dargāh*, showing survival techniques of Sufi practices. Zuberi, however, writes that *sajjādānaśīn* Ahmed Nizami Syed Bokhari of Nizamuddin *dargāh* told him the requirements to participate in *mahfil-e-samā'* include being on the Sufi path, and performing *wūẓū* (Zuberi, 2012: 139-141). Research participants also emphasised that *qawwālī* was of spiritual-affective value for people of all religions, with Murshid Nizami saying "people listen to *qawwālī* by remembering their God. I remember Allah or his messenger, but a Hindu, he remembers his Bhagwan [Hindu deity], or Christians will remember their God or Jesus. It depends on the mind and the spiritual thinking of the person." (Murshid Nizami, Zoom Interview, 9th August 2021). Similarly, the *qawwāl* Zakir Hussain Niyazi emphasised affinity between all religions:

> If you are Christian, you obey Jesus. It is the same with Jewish people, what is their *pīr*'s name? They obey Moses. Hindu people are also like us, they have many Prophets.[11]
>
> Zakir Hussain Niyazi, Zoom Interview, 24th July 2021

He supported this view, quoting the famous couplet (*śer*), of Farsi poetry, of which the first line was composed by Hazrat Nizamuddin while watching Hindus bathing in the Yamuna, and the second line was a response by Amir Khusrau (Qureshi, 1995: 42):

> *Har qaum rāst rāhe, dīn-e-wa qibla gāhe,*
> *Man qibla rāst kardam ba-samt kajkulāhe*
> Every people has its way, its religion and its *qibla* (direction of worship)
> My *qibla* is the tilted cap of the Beloved.

At the outset of this sub-section, I expressed sympathy with Qureshi's functionalist representation of *qawwālī* as a music with a particular function in the Sufi context of *samā'* from which it arose historically. As functionalism is predicated on society as an "organic whole," social action, including music, is seen as functional for some homeostatic purpose of the social body (Lyotard, 1979/1984: 11). However if, following Deleuze's poststructuralism (Deleuze & Guattari, 1980/1987: 149-166), and later affect theorists like Manning (2007) and Clough (2007: 18), the social body is seen as *open,* and "cultures" not as bounded by clear borders, but with blurred, continuous boundaries, adhered to by varying degree according to strength of that particular *habitus* within individuals (Bourdieu, 1977: 71-86), then the notion of social function becomes problematic**.** However, within Qureshi's explanation of *qawwāli*'s discourse the genre is seen as having a social (spiritual) function, of which the majority of *dargāh* attendees (if not attendees of concert *qawwāli*) are aware, even if not avowedly *murīd*s, Muslims, or even religious. This is what I mean when I say I have sympathy with Qureshi's functionalism. In her description of concentric circles of spiritual status (and thus involvement with the *dargāh* (see Qureshi, 1994: 210-7)), she suggests the individuals for whom the discourse of *qawwālī* as spiritually functional is most apparent as a phenomenological fact. This is consistent with the notion of an "open" social body. A

[11] *jaise ke āp isāī hai, voh Īsā alayhī salām ko mānte hai, Is hī sūrat se Yehūdī hai, un ke jo Pir kya nām hai? Musa alayhī salām ko mānte hai. Hindu log bhī hamāre jaise ke bahut sāre voh, yeh bhi in ke andar bhi bahut sāre nabī āyeṅ.*

view of *qawwālī* as functional for individuals adhering to a specific set of discourses, then, is not to be dismissed out of hand, and may be discussed as a kind of subjective (post-structural) functionalism.

Qawwālī: The Musical Features

Musically, Qureshi identifies *qawwālī* as a "light-classical" music (Qureshi, 1995: 46-7). This is because while it shares elements of Hindustani classical music, the musical focus of *qawwālī* is elaboration of a spiritual message (ibid.: 58-59), rather than of a particular *rāg*, as in classical vocal genres like *khyāl*.[12]

Three important concepts for *qawwālī* are the importance of text (ibid.), flexibility of musical structure (ibid.: 59), and importance of musical intensification (Henry, 2002). These, according to Qureshi, contribute to "spiritual arousal," as, she writes, 'The function of Qawwali music, in accordance with its place in the ideology of Sufism, is to serve the presentation of mystical poetry in order to arouse mystical emotion in an assembly of listeners with spiritual needs that are both diverse and changing' (Qureshi, 1995: 59). Discussion of *qawwālī* is replete with poetic and musical vocabulary, much of which is used in different ways by different individuals, or in different contexts, such that it is often difficult to pinpoint precise meanings. With that in mind, however, I present the below overview.

Before presenting structural, melodic, and rhythmic strategies of intensification used in *qawwālī*, it is important to note timbral elements. Due to the importance of text in *qawwālī,* the voice is the most important instrument. Qureshi describes the ideal voice of a *qawwāl* in terms of text clarification:

> The acoustic clarification of the text is achieved by establishing clarity as well as volume. Thus all singing is carried out at a high dynamic level and with strong, even exaggerated enunciation of consonants. In accordance with this requirement, the ideal voice for a Qawwal is considered to be loud or full (*bharī hūī, moti*), a voice with life (*jān*) and strength (*zor*), rather than one that is very melodious (*surīlā*) or modulated (*klās kī*). […] For additional volume, the solo voice is reinforced by group singing.
>
> Qureshi, 1995: 61

[12] *Rāg* is often translated as "melodic mode", but is musicologically much more complex a concept, involving melodic formulae, ornamentation, motion, mood, scale, and so on. See Bor et al. (1999), Kaufman (1968), or any number of reference books.

Newell suggests it is also important for *qawwāls'* voices to be beautiful. He relates this to God's voice asking unborn souls if they belong to Him before creation in the covenant of *alast* (Newell, 2007a: 12). However, Qureshi highlights how her primary informant, Meraj Ahmad Nizami, was selected as lead *qawwāl* despite his brother's better voice, due to his knowledge of Sufi poetry (Qureshi, 1995: 102). While commercial recordings, especially *filmī qawwālī,* use a range of instruments (see Morcom, 2007: 86-134), *qawwālī* as performed at *dargāh*s, during Qureshi's fieldwork and mine, consists of voice, harmonium, and *dholak* barrel drum (replaced or augmented by *tabla* at certain shrines). This "classic" instrumentation is a product of change, as harmonium was introduced to India in the 1850s (Bor & Miner, 2010: 211), and historical records suggest various instruments used by *qawwāls* for *samā'* throughout time, for example, Nizamuddin Auliya suggested 'harp or viol' (Sijzi, 14th c/1992: 356).

Qawwālī musical structure follows spiritual poetry sung, and listeners' spiritual-affective needs. Sakata summarises *qawwālī* performance:

> After a brief melodic introduction, the soloist intones the first lines of a poem in free rhythm. When the soloist comes to the opening line of the main song text, the chorus and rhythm instruments enter.
>
> Sakata, 1997: 167

However, this description neglects flexible structural elements, structural vocabulary, and the broader ordering contexts of *qawwālī* performances at the *dargāh* or in *mahfil-e-samā'*. Qureshi describes *qawwālī* repertoire in terms of 'The 'tunes' (*dhun, bandish, tarz*)[13] of these musical settings' (Qureshi, 1995: 19), and the repertoire of main poetic texts as "*chīz,*" (lit. "thing"; Qureshi, 1995: 66) as in *khyāl* (Wade, 1984: 14). *Qawwāl*s I spoke with referred to *qawwālī* texts as *bandiś*, *chīz*, or occasionally *kalām* (especially Farsi texts). Listeners either used *kalām*, *qawwālī*, or "song." In the *mahfil-e-samā'* and large ritual celebrations about which Qureshi writes, each occasion follows a strict format. According to Qureshi, first there is Qur'anic recitation (*surah al-fātehā*), then the *śijrā* (genealogy of saints) is recited, followed by a *du'ā* (prayer of supplication). After this, *qawwālī* begins with "obligatory ritual songs," which at Nizamuddin *dargāh* are the *qaul, Man Kunto Maula*, then songs devoted to the founding saint of the *silsilā*, at which point Qureshi mentions Khusrau's Hindavi *gīt* (song), *Rang*. After this *qawwālī*s follow the sequence of *hamd* (poems praising God), *na'at* (poems praising the Prophet), and then

[13] Qureshi specifies *bandiś* as "melodic setting," *rāg* as a systematised motivic consistency, *tarz* as an old, traditional tune, and *dhun* as a contemporary popular tune (Qureshi, 1995: 48).

manqabat (poems praising the saints), followed by other poems expressing love, separation, union, and other Sufi topics. Following this, the occasion is closed by reciting *al-fātehā* again (Qureshi, 1995: 116-7). Although this format is strict, Qureshi emphasises that this order is 'a general guide however, for in fact the choice of poetry and songs is left open to the inspiration of the performer, although a listener may make a request for a particular song' (ibid.: 117). Similarly, in my research, *qawwāl*s (particularly Saqilain Nizami and Muhammad 'Ali Nizami) repeated the order of *hamd, na'at, manqabat*, and when asked about order in *mahfil-e-samā'*, *qawwāl*s (Zakir Hussain Niyazi and Adnan Qutbi) emphasised that they should start with *Man Kunto Maula*, although their order differed from Qureshi's as they suggested that the order should *end* with *Rang*. However, in daily "non-ritual *qawwālī* occasions" which I observed at Nizamuddin *dargāh*, the order was looser, and structured by *namāz* times of the Islamic day rather than by specially organised Qur'anic recitation, *śijrā*, and *du'ā*. In these free-flowing events, *qawwāl*s came and went as they wished, focusing on more popular *qawwālī* repertoire as required by the audience, often starting with a popular *qawwālī* such as *Bhar Do Jholi* or *Tāj Dār-e-Haram*, and immediately stopping midway through a *kalām* if the *azān* (call to prayer) began, quickly storing the harmonium and *dholak* to pray *namāz*. In my visit, *qawwālī* was performed in this way almost every day on which I attended Nizamuddin *dargāh*, not only Thursdays and Fridays, with *qawwāls* performing three times a day between *namāz* in groups which increased in size as the day continued, until standing to recite the closing hymn as the veil was lowered over the *rauzā* of Hazrat Nizamuddin Auliya during the *dargāh* closing ceremony at 11pm each day. Some performance occasions may also begin with a *naghmā*, an instrumental prelude on the harmonium (Qureshi, 1995: 38), before the first *qawwālī*.

Qureshi describes the flexible structure of each individual *qawwālī* as beginning with a *ruba'i*[14] (introductory verse from a different poetic source as the main text, introducing the topic) (ibid.). After the *ruba'i*, the main text begins. The general melodic structure follows *sthāyī-antarā* structure, with melodic antecedent (*sthāyī*) in low pitch range and consequent (*antarā*) in higher pitch, often leading directly back into the *sthāyī*. Unlike in *khyāl*, the *antarā* does not strongly index a particular line of text, but rather a melodic pattern (see Qureshi's analysis of *kuch jagmag* (ibid.: 30)), as *qawwālī* texts can be longer, with several verses, although the focus is on various repetitions of the first, *sthāyī* line (Qureshi, 1995: 22). However, sometimes *qawwālī* performances begin with the

[14] Although it shares the name of the Persian quatrain, the *ruba'i* in *qawwālī* need not conform to that form, and in *qawwāli* parlance, refers to the introductory verse, sung in "recitative" style focusing on a particular important note (Qureshi, 1995: 38-41).

antarā.[15] Other than the main text, *qawwāl*s may include *girah*. These are verses from another poetic source inserted to elaborate the meaning in response to listeners' needs. (ibid.). My discussions with Adnan Qutbi, a *darbārī qawwāl* at the *dargāh* of Khwaja Qutbuddin Bakhtiyar Kaki in Mehrauli and my listening and attendance at *qawwālī* performances, revealed other optional structural elements. When asked about alternative *ruba'is* for the *bandiś Phul Khile Bagiyan Meṅ,* Adnan replied 'There are 2 things that we can do: we can take *ruba'i* and we can also skip *ruba'i* and replace *ruba'i* with *swāras*, with *ālāp* [in Hindustani classical music, mostly non-metrical, improvised exposition of the *rāg* without lyrics]' (Adnan Qutbi, Zoom interview, 14th March 2022). This suggests the introduction of salient notes (*swāras*) as an alternative to *ruba'i*.

The key structural methods of intensification, other than *girah*, are forms of repetition, particularly *takrār* ("multiple repetition") and *dohrānā* ("reiteration") (Qureshi, 1995: 237, 240). Qureshi suggests these methods intensify the text by 'filling the perceptual present with nothing but the experience of its message' (Qureshi, 1994: 520). She suggests that *girah* 'expands the cognitive span of the "meaningful moment," by offering semantic enrichment of the message' (ibid.). Conversely, she suggests that *takrār* reduces the "meaningful moment" to align the text with rhythmic aspects of *qawwālī* (ibid.). She suggests that *dohrānā* emphasises both explicit and hidden messages of the text (ibid.). Through structural manipulation of musical and textual material (*naghmā, ruba'i, takrār*, *dohrānā*, and *girah*), the "*ālāp*" above described, and melodic elaboration using *ākar*[16], or *sargam*[17] syllables (which, Adnan told me, *qawwāl*s have only begun doing in *qawwālī* since Nusrat Fateh Ali Khan's heyday in the 1980s-90s, though Qureshi briefly mentions *sargam* and *ālāp* (Qureshi, 1995: 48)), *qawwāl*s respond flexibly to the spiritual-affective needs of listeners (ibid.: 143-227).

Peter Manuel describes *qawwālī* melodies as 'freely or loosely' using 'melodies based on Hindustani rags' (Manuel, 2008: 380). As such, Qureshi, describes many *qawwālī* melodies as '*rāga*-like' (Qureshi, 1995: 52). She emphasises that *rāg*-like melodies result from combinations of motifs which are consistent with each other, and cover the entire gamut (ibid.). However, she suggests that most *qawwālī* melodies cannot be described as *rāg*-like:

> In the majority of Qawwali tunes, however, motivic consistency obtains only to a limited degree, resulting in a wide variety of song-like tunes with an individual

[15] Qureshi mentions this in the context of performance of *Muflisānem* from Rumi's *Masnavī* (Qureshi, 1995: 29).
[16] Improvisation using the syllable "ah".
[17] The Indian classical equivalent of solfege syllables, pronounced "*sā, re, gā, mā, pā, dhā, ni*".

> melodic contour but some basic motivic traits that identify the setting (*ṫhāṫ*) and delimit the scope for the melodic improvisation within the song
>
> Qureshi, 1995: 52

The status of *rāg* in *qawwālī* was ambiguous also for *qawwāl*s I interviewed, with many repeating "*qawwālī* is not restricted by *rāg*,"[18] but also Rehan and Furqan Niyazi demonstrating how *qawwālī* can leave and return to *rāg*-like patterns (Zoom interview/performance, 28th July 2021), and Muhammad 'Ali Nizami responding positively to description of this as *murćhanā* (interview, 14th February 2022).[19] Qureshi explains *qawwālī* melody in a mixture of Indic and "Western" musical vocabulary. She explains the octave in terms of two tetrachords, the lower stretching from the first (*sa*) to fifth degree (*pa*), and upper stretching from *pa* to upper *sa* (Qureshi, 1995: 48). She then highlights five principals of pitch movement: registrality (i.e. which tetrachord the melody is in), directionality (moving between registers), parallelism (melodic sequences or correspondence of melodic pattern between registers), tonal circumscription (*murki*), and motivic structuring, which she divides into general patterning (melodic expansion (*phailāo*) or moving around melodically (*chalat phirat*)), and specific patterning (brief melodic passage (*tān*), introductory outline (*ālāp*), or *sargam* passage) (ibid.).

The other areas to consider before text are rhythm and metre. Like Hindustani classical music, *qawwāli* uses *tāl* as its organising principle for metre. The most common *tāl*s in *qawwālī* are *kaharvā*, *dādrā*, and *rūpak,* with eight, six, and seven beats respectively (ibid.: 53), although others are also used. The *tāl* creates a sense of (metaphorically) cyclical time as the *sam* is conceptualised as the first and last beat of the cycle (Clayton, 2000: 71). Qureshi emphasises the time concept of the "eternal moment." She highlights Urdu words for "moment": *lamha, zamān, waqt,* and *pahr*, suggesting that 'they constitute the "present" of a period or era. These time concepts are defined not durationally but connotationally, as either favourable or damaging, as the source of experience, not just the temporal basis for it' (Qureshi, 1987: 501). *Qawwālī* uses shorter *tāl* cycles than the Hindustani classical vocal genres *khyāl* or *dhrupad.* Perhaps the most recognisable element of rhythm in *qawwālī* are handclaps (*tālī*) on accented beats (*ẓarb*) (ibid.: 54). Henry mentions an increase in rhythmic density as an element of intensification in Indian music, but not *qawwālī* (2002: 48), however number of handclaps per cycle often

[18] "*Qawwālī rāg se pābandi nahiṅ*"

[19] *Murćhanā* has two meanings in Hindustani music. The modern meaning is 'sequential arrangement of seven notes, in ascent and descent, but beginning every time on a different note' (Ranade, 2006: 229).

doubles (Weston, 2013; 119). *Qawwāli*, like other South Asian genres, increases tempo throughout (Henry, 2002). Though *qawwāli* accelerates throughout, it also decelerates at the end of the song to release tension and ease listeners' heightened state (Qureshi, 1995: 60). Another method of rhythmic intensification is *laykārī*. In Hindustani music, this generally refers to 'introduction of rhythmic variations' (Ranade, 2006: 224). In the context of *filmī qawwālī,* Morcom describes it as 'rhythmic play type improvisation on the words' (Morcom, 2007: 73). Other than the *tālī*, another way of accentuating stress is *qawwālī*'s 'drumming technique that uses mainly open-hand or flat strokes (*thāp, thāpiyā*)' (Qureshi, 1995: 60). Qureshi also explains how the rhythm of *naghmā* may be seen as reflective of *zikr*, the rhythmic repetition of spiritual formulae, particularly associating it with the *zikr* phrase "*Allāhū*" (Qureshi, 1995: 45).

Qawwālī has thus been described as intensifying "spiritual arousal" through structural, melodic, and rhythmic methods of intensification. This is reflected in the flexibility of *qawwālī* structure, and its responsiveness to the audience through methods of repetition, rhythmic accenting, and melodic embellishment.

Qawwālī: The Text

In *qawwālī*, many listeners believe they will come closer to God through the meanings contained in the text. Therefore, *qawwāls* must place emphasis on the most spiritually meaningful parts of the poetry (Qureshi, 1995: 61). According to Qureshi, this text dominance is clear from language used by performers, as 'the word commonly used for tune section is 'verse line' (*misra'*), and the refrain or last section is called 'salient word phrase' (*bol*)' (ibid.: 63). *Qawwāl*s and listeners I interviewed also said emotions come from the words.[20] Because the spiritual message is the purpose, and not the melody, *qawwāl*s often use the verb *parhnā* (to read) rather than *gānā* (to sing) to describe *qawwālī* performance. Poetry used in *qawwālī* is varied and complex, drawing upon both Perso-

[20] For example, when asked whether *rāg* could cause emotions in *qawwāli,* Muhammad 'Ali Nizami said 'in Qawwali, it [emotion] belongs to *rāg* and words, which would be the words of *qawwāli*. *Rāg* and *qawwāli*'s words are the whole matter.' *('Qawwāli ke andar rāgoṅ kā, aur alfāzoṅ kā, jo ke qawwāli ke alfāz hote haiṅ. Rāg kā aur qawwāli kā alfāzon ka sārā māmla hotā hai.*') (Zoom interview, 4th June 2021), and *murīd* Muhammad 'Adil Niyazi, when asked which elements of *qawwālī* increased emotions, replied 'the words and *rāg*' ('*alfāz meṅ aur rāg meṅ*') (Zoom interview, 10th July 2021).

Arabic, and Indic forms,[21] languages,[22] imagery, and metre. Having presented the thematic categorisation of *qawwālī* texts (*qaul, hamd, na'at*, etc.), I now present some aspects of the form, metre, rhetoric, and symbolism of *qawwālī* poetic texts.

Qawwāli texts often use Persian *ghazal* structure. *Ghazal*s consist of couplets which are each semantically independent but share a metre and rhyme (Russell, 2015b: 10). *Qawwāls* often refer to poems by their structural function within *qawwālī* rather than poetic form, as shown by Adnan Qutbi's description of the couplet "*phūl hī phūl khil uṭhe paimāne meṅ*" as an introductory verse for Khusrau's Hindavi "*Phūl khile bagiyan meṅ*," as a *rubā'ī* (Zoom interview, 14th March 2022). G*hazal* couplets are connected by rhyme scheme and metre rather than narrative. *Ghazal* rhyme scheme is distinctive. The ends of both lines of the first couplet (*matla'* (Mir, 2014: 35)) rhyme. Following this, all second lines share the same rhyme, producing a rhyme scheme "AA, BA, CA…" (Russell, 2015b: 11). *Ghazal*s have two types of rhyme: *qāfiyā* and *radīf*. The *radīf*, has the same words each time and is repeated at the end of each *śer* (couplet). The *qāfiyā* comes immediately before the *radīf* and has different words each time, but the same rhyme throughout the *ghazal* (ibid). Another distinctive element of *ghazal* form is the *takhallus* or pen-name of the poet in the final line of the final couplet (ibid.: 13). Therefore, the beginning and end of the poem are structurally marked with the double rhyme at the start and *takhallus* at the end (Qureshi, 1987: 512).

The metre of *qawwālī* poetry uses both Persian and "Indic" systems. Both systems use quantitative metre, that is, they rely upon syllable length rather than stress accent (Corn, 1997: 18). Meisami conceptualises the structure and rhetoric of Persian and Arabic poetry as lyric rather than mimetic. That is, as focused on conveying feeling rather than describing objects or events. She suggests that structure also conveys meaning (Meisami, 2003: x). Part of this structure lies in prosody. Qureshi lists the most common metres used in *qawwālī* poetry, suggesting that Persian metres are the most common (also used in Urdu poetry (Pritchett & Khaliq, 2003: 6.1; Schimmel, 1982: 55; Thiesen, 1982: 181)), but Hindi metres used sometimes (Qureshi, 1995: 89). Where Persian poetic metre (*bahr*) uses specific patterns of long and short syllables in a specific

[21] In using the terms "Indic" and "Perso-Arabic", I do not suggest "Indic" is indigenous, while "Perso-Arabic" is foreign. That Persian forms and structures were used in India for centuries shows that Persian can be as Indian as Hindi. Rather, these terms highlight that Perso-Arabic elements are also present in Persian and Arabic poetry of Iran or other areas, while "Indic" elements are peculiar to South Asia.

[22] Languages used in repertoire performed at Nizamuddin Auliya *dargāh* are mostly Urdu, Persian (Farsi), Arabic, and Hindavi (medieval dialects of proto-Hindi such as Purbi, Khari Boli, Awadhi, and Braj Bhasha, and combinations of these languages (see Snell, 1991; Abbas, 2002: 109; and Losenski & Sharma, 2012: 4). As my language skills are insufficient to analyse which elements of these languages are included in particular *kalām*s, I will refer to *all* such *kalām*s as "Hindavi," due to Khusrau's importance in the popularisation of this language (Losenski & Sharma, 2012: 1)). However in other parts of South Asia, *qawwāli* is also read in local languages like Punjabi.

order with possibilities for variations (Thiesen, 1982: 15), Hindi metre often relies on syllable number or number of *mātrās* (a short syllable is one *mātrā*, a long syllable is two (Snell, 1991: 19)). In Persian prosody, each *śer* (couplet) is subdivided into *abyāt* (lines, sing. "*beit*"), which are divided into two *masāri'* ("hemistiches", sing. *misrā'*), composed of *arkān* (feet, sing. *rokn*). Persian metre is based on combinations of *arkān* (see Thiesen, 1982: 120-1 for a list of *arkān*, or Qureshi, 1995: 89 for application to *qawwāli*).

Hindi (and Urdu) metre is often less strict than Persian as Du Perron explains regarding *ṭhumrī*:

> leniency with regard to metric formalities, primarily by counting certain long vowels as short, is not peculiar to ṭhumrī as it occurs throughout pre-modern Hindi poetry.
>
> Du Perron, 2007: 88

Hindi metre either comprises combinations of *gaṇas* (feet), in a similar way to the prescribed long-short patterns of Persian metre or, more often, is defined by number of *mātrā*s (Snell, 1991: 19).

To move beyond structural elements of *qawwālī* poetry to sonic and linguistic elements, I now present rhetorical and symbolic devices used in *qawwālī* poetry. While there is little evidence that *qawwāl*s or listeners focus on such devices, their value for the beautification of language in this text-centred genre makes it likely that they contribute to emotions. As Sufi topics relate to Perso-Arabic tradition, the rhetorical devices of these languages are of most use regarding rhetoric in *qawwālī* lyrics. Perso-Arabic rhetorical concepts cannot be easily separated from symbolism. For example, Schimmel writes that many Sufi poets 'juxtapose pairs of concepts in order to point to the Divine kindness and beauty, *jamāl*, and the Divine wrath and majesty, *jalāl*, which work together in the world and act upon the lover to make him die to himself and gain a new life in God' (Schimmel, 1982: 26). Here, the rhetorical figure – juxtaposition – reinforces divine symbolism. Meisami discusses many Persian and Arabic rhetorical concepts, however the concepts of most interest for *qawwālī* are in "ornamentation," that is, rhetorical figures, imagery, and vocabulary choice (Meisami, 2003: 20). Some ornamentations which may be relevant for *qawwālī* texts are: *takrār* (repetition), *isti'āra* (metaphor), *tajnīs* (slight change of sound in one or more of the letters creating a double

meaning through resemblance to another word),[23] *kināya* (metonym), *Tarsī/tashtīr* (internal rhyme), *tazādd* (contrasting word pairs), and nonsense syllables (Meisami, 2003: 246-294; Schimmel, 1982: 59, 162-3).

If poetic form and metre allow it to fit the music and create pockets of time conducive to *hāl*, these elements thrust forward the message of the poetry itself. The messages carry several common themes. One praises various members of the *silsilā*, linking the listener from their *pīr* to God via figures of the *silsilā*, and expressing spiritual love for these figures. Another is ecstatic experiences that listeners hope to achieve in *samā'*. This is achieved through a repertoire of metaphors common to Sufi poetry. As Qureshi states, 'words have a *ẓāhir* (overt meaning), and a *bātin* (covert meaning)' (Qureshi, 1995: 7). These metaphors reflect common methods of teaching concepts of Sufism through relatable stories and experiences. Metaphors are many and vary between regions. Common metaphors include *śarāb* (wine representing God's love), *mai-kẖāna* (tavern representing the heart or Sufi lodge), *mast* (intoxication with love), and *saqī* (cupbearer representing the *pīr*) (Sakata, 1997: 167, Russell, 2015b: 224; see also Narang, 2014, Asani, 1988, Qureshi, 1995; Sakata, 1994; Morcom, 2007; Schimmel, 1982). Abbas also discusses the symbolism of bridal imagery and female voice in *qawwālī* lyrics, writing:

> Musicians like to sing about the *murshid-murid* or teacher-disciple relationship in their performances. The *murid* becomes the lover and the *murshid* the beloved. The former is represented as the submissive female. The metaphor becomes more complex with the infusion of bridal imagery into the relationship. The beloved becomes a bride or sometimes bridegroom wearing a veil. Musicians sing devotional songs to this bride or the groom asking them to lift the veil.
>
> Abbas, 2002: 65

This explains some grammatical devices and vocabulary. One of these is the feminine verb conjugation "*-ī*". Another is female gender markers. Abbas writes "'*rī*" is the female gender marker, a term of address that establishes intimacy' (ibid.: 112). Abbas also identifies two common words, in Khusravi poetry, that reflect this, the first being *sakhī*: '*Sakhī* is an intimate female friend;' (ibid), and the second *pīyā* (Beloved) (ibid: 116).

[23] A more general term in Urdu poetry is *ihām*, which refers to wordplay based on the double-meaning of a word (Faruqi, 2003: 825).

Various authors have suggested ways which lyrics, musical structure, and musical contents of *qawwālī* represent or contribute to spiritual-affective effects on listeners. However, other than Becker's work on trance (Becker, 2004), these assertions have not been convincingly explored in relation to recent theories of emotion, affect, or consciousness, or through quantitative means.

Emotion, Affect, and Trance

A Theoretical Clamour

To address the relevance of theories of music and emotion for *qawwālī* listeners at the *dargāh*, one must explore those theories. This is not simple, as approaches to emotion and affect in psychology, affect theory, anthropology, ethnomusicology, sociology, and philosophy vary greatly. I aim here to present the most relevant approaches to emotions felt by *qawwālī* listeners, and to ascertain some differences between theoretical approaches. This is not an exhaustive review of emotion and affect theories, but an overview, as relevant theories are discussed in greater detail in relevant chapters.

Many "western" academic approaches to emotion, can be traced to Spinoza's *Ethics,* where he defines affect as 'affectations of the body by which the body's power of acting is increased or diminished, aided or restrained, and at the same time, the ideas of these affections. *Therefore, if we can be the adequate cause of any of these affections, I understand by the affect an action; otherwise, a passion*' (Spinoza, 1677/1996: 70 [emphasis in original]). This approach influenced the development of affect theory via Deleuze, who argued for affect as removed from the individual:

> Affects are no longer feelings or affections; they go beyond the strength of those who undergo them. Sensations, percepts, and affects are beings whose validity lies in themselves and exceeds any lived. They could be said to exist in the absence of man because man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects.
>
> Deleuze & Guattari, 1991/1994: 164

Massumi seized upon this "autonomy of affect," that 'Affect is autonomous to the degree to which it escapes confinement in the particular body whose vitality, or

potential for interaction, it is' (Massumi, 1995: 96). This allowed affect theorists to discuss affect in many different ways, particularly how it "sticks" to cultural objects (Ahmed, 2004: 4), or "circulates" between bodies, being shared by collectivities through cultural/political associations, and through the senses, particularly touch, sound, and scent (Ahmed, 2004: 8; Brennan, 2004; Manning, 2007: xiii; Sedgwick, 2003: 19; Kassabian, 2013: xi). This approach has been attractive for music scholars, particularly ethnomusicologists interested in the musically facilitated circulation of affect and utility of music in forming affective communities (Gray, 2013; Jankowski, 2010: 176; Jankowsky, 2021; Overell, 2014; Shannon, 2006), and analysts interested in the expression of music and spaces between sounds (see Thompson & Biddle, 2013), leading to Hofman's use of Clough's (2007: 3) formulation to declare an "affective turn" in ethnomusicology (Hofman, 2015a).

Parallel to these approaches which focus on interpretation of social, political, and culturally shared aspects of affect (and emotion), developed the empirical tradition of emotion research upon which modern psychological theories of emotion, and trance (or "Altered States of Consciousness" (ASCs)) are built. This tradition may be traced to Darwin, who developed Spinoza's theory about cognitive control over affects, suggesting that lack of control of emotions causes more intense emotions (Darwin, 1890: 386). This suggestion was denied by the James-Lange theory, which suggested that emotions cannot be controlled, denying a cognitive role for emotion induction, suggesting instead that bodily states, aroused by stimuli, cause emotional changes (James, 1891: 449). As psychological emotion theories developed throughout the twentieth century, they retained from the James-Lange theory the "stimulus-response"/"machine metaphor" structure (Baraldi, 2021: 257; Barrett & Russell, 2015: 6), focus on individual responses (Ahmed calls this the 'inside-out' model, in comparison with the 'outside-in' model of anthropology in which emotions are formed as social processes (Ahmed, 2004: 9-10)), and Cartesian mind/body dualism (although more recent theories posit an "embodied mind"). Affect theory, however, has generally rejected these concepts, focussing on collective or autonomous affect, the body (affect being seen as pre-conscious), and affect as "flow," while to an extent retaining the precognitive and physical idea of affect suggested by the James-Lange theory.

James' theories were also important for theories of ASCs and trance, as he discussed how mystical states are seen as delivering knowledge (James, 1902/2002: 331-2), and differences between ordinary waking consciousness and other forms of consciousness (ibid.: 300), both of which, with his theory of emotions, are drawn upon in Becker's study of music and trancing (2004). Much work on music and trance has

been done by ethnomusicologists (see Becker, 2004; Friedson, 2009; Jankowsky, 2010; Jankowsky, 2021; Kapchan, 2007; Rouget, 1985). Where many affect theorists see affect as an autonomous, 'pre-personal intensity' (Massumi, 1987: xvi), with emotion being specific feelings differentiated by individual cognition, psychologists often mention affect as a general term for valenced states, with emotion being a specific set of sub-components (Juslin & Sloboda, 2010a: 10). However, some researchers suggest that because of the difficulty separating emotion from other qualia, it may be subsumed in the study of music experience (Herbert, 2011b: 21; Juslin & Sloboda, 2010b: 941). This does not mean theories of emotion and consciousness are useless. Rather, they can be considered together to arrive at a fuller understanding of phenomenological experience.

Affect theory, then, describes affect as it pertains to objects and the prepersonal, psychological emotion theory often focuses on individual emotional experiences, and phenomenologists and trance/consciousness researchers view individual experience more broadly than the affective, while anthropologists and ethnomusicologists have often focussed on the discourse of emotions within particular groups (see Lutz & Abu-Lughod's edited volume (1990), Benamou (2010), or Racy (2003)). Current psychological theory on musical emotion is also influenced by musicologists and philosophers of western classical music. Perhaps the most famous of these are Meyer's mobilisation of Schenkerian (Meyer, 1956: 47-54), and Gestalt (ibid.: 83-93) perspectives in his theorisation of expectation as the mechanism for musical emotion *par excellence* (ibid.: 24-38), and Kivy's argument for a cognitivist position (that music only *expresses* emotion, without *arousing* it) against the emotivist position (that music can arouse emotions) (Kivy, 1989). Other musicologists and philosophers of western classical music whose work has contributed to "western" music psychologists' understanding of music and emotion include Hanslick (2018), Langer (1948), Cooke (1959), Madell (2002), Huron (2006), and Nussbaum (2007).

Definitions

In a thesis consulting such broad literature, one could easily become lost among conflicting and overlapping terminologies. I now describe several definitions of key terms in emotion and affect theory, and how they are used in this thesis.

Usage of "affect" differs between affect theorists and psychologists. Music psychologists Juslin and Sloboda define affect as 'an umbrella term that covers all evaluative—or 'valenced' (positive/negative)—states (e.g. emotion, mood, preference)'

(Juslin & Sloboda, 2010a: 10). Affect theorists influenced by Deleuze, however, define affect separately from emotion and feeling, but rather, following Spinoza, as 'ability to affect and be affected' (Massumi, 1987: xvi), as autonomous circulations, impressions of bodies on bodies, and intensities. Furthermore, Meyer discusses the possibility of "undifferentiated" affect which may become differentiated into specific emotions (Meyer, 1956: 16-22), as echoed in the concept of "core affect" (Barrett, 2011: 364-7; Russell, 2015a: 184; Barrett & Russell, 2015: 11). This creates a problem for this thesis, as it may become uncertain to which definition of affect I refer. As this thesis mainly examines the relevance of *psychological* theories of musical emotion in *qawwālī* listening, affect is used in the general sense in which Juslin and Sloboda mean it, unless referring specifically to affect theory. In discussing the third definition, I use "core affect" to refer to the affect which is spatialised on the valence-arousal axis.

Drawing on Scherer's component process model (2005: 698), Juslin and Sloboda define emotion as:

> A quite brief but intense affective reaction that usually involves a number of sub-components—subjective feeling, physiological arousal, expression, action tendency and regulation—that are more or less 'synchronized'. Emotions focus on specific 'objects' and last minutes to a few hours
>
> Juslin & Sloboda, 2010a: 10

This exchanges Scherer's "appraisal" component for a "regulation" component which may or may not be considered as part of the emotion process. This definition is theory-driven and may not correspond to how *qawwālī* listeners conceptualise emotion. However, differentiating emotion as a brief but intense, object-focused reaction fits the experiences of emotions described with *qawwāli*, and identifying subjective feeling, physiological arousal, expression (and behaviours), action tendency (the feeling of wishing to take action), and regulation as avenues by which to examine that reaction allows for the construction of a research program for emotions felt with *qawwālī*. In contrast to emotion, Juslin and Sloboda describe *mood* as affective states which are low intensity, longer lasting, and do not have an object, and *feeling* as 'subjective experience of emotions or moods' (ibid.). This differs from Damasio, who defines emotion and feeling as such:

> I have proposed that the term *feeling* should be reserved for the private, mental experience of an emotion, while the term *emotion* should be used to designate the collection of responses, many of which are publicly observable.
>
> Damasio, 2000: 42

Damasio's definition of feeling is similar to Juslin and Sloboda's, however the difference in the term emotion is that according to Juslin and Sloboda, emotion subsumes feeling, while for Damasio, these are separate. This thesis follows Juslin and Sloboda's definition.

Juslin and Sloboda define "musical emotion" as 'emotions that were somehow induced by music' (Juslin & Sloboda, 2010a: 10). Emotion induction is defined in opposition to emotion perception. Induction occurs when an individual *feels* an emotion. Emotion perception occurs when an individual 'perceives or recognizes emotions in music (e.g. 'a sad expression'), without necessarily feeling an emotion him- or herself' (ibid). This thesis focusses on emotions *felt*.

Another important definition is "trance." Many fields define this phenomenon using different nomenclature, citing "trance" (Becker, 2004; Rouget, 1985), "ecstasy" (e.g. Avery, 2004; Sakata, 1997; Rouget, 1985), "ASCs" (Ludwig, 1990), "mystical experiences" (Deikman, 1990), and "the numinous" (Otto, 1992; Otto: 1936). Rouget defines trance and ecstasy differently, referring to ecstasy as 'attained in silence, immobility, and solitude,' but trance as 'obtained by means of noise, agitation, and in the presence of others' (Rouget, 1985: 7). Coming from French, these are the inverse definitions compared with popular understanding in English. However, English translations of *hāl* and *wajd* generally translate *hāl* as "state" or "trance" and *wajd* as "ecstasy," although *wajd* is a kind of *hāl*. For this reason, I will use the words *hāl, kaifiyat,* and *wajd* where possible, and, following Becker, use "trance" as synonymous with ASCs. According to Shannon, Nwiya (1972) also referred to *wajd* as "instasy" rather than "ecstasy," describing an experience of transcendence which realises 'the interiority of divine truths within the body' (Shannon, 2006: 123). To compare trance with the definition of emotion given by Juslin and Sloboda, it would appear that trance can be classified as a species of emotion, as it certainly involves physiological arousal, action tendency, expression, and subjective feeling (even if the latter is not always recalled afterwards). Indeed, Becker argued for the inextricability of emotion and trance (2004). These definitions are returned to in chapter ten.

To reflect upon these definitions, by describing this thesis as a study on musical emotion in *qawwālī*, three assertions are made. One: that what is studied are *emotions, the experiences of individual listeners* rather than prepersonal or circulating *affects*, although discussion of affect is necessary to explain emotions. Two: that emotions are *caused by music*. This is complicated by the impossibility of separating "music itself" from performance context, especially in the context of *qawwālī*. For this thesis, discussing musical emotion refers to emotions felt during the *qawwālī* event, be they caused by sound, other factors, or a combination of both. This thesis also discusses emotional experiences surrounding the context of the event. Three: that emotions are *felt* by *qawwālī* listeners, not only perceived, an assertion which is difficult to refute, given the self-reports and emotional behaviours of listeners.

Musical Emotion

As this thesis considers emotions felt, theories of emotions perceived are not addressed, but an outline will be given of psychological perspectives of musical emotion. I have already discussed sub-components of emotion, so I will first discuss theories addressing description and categorisation of emotion, before discussing peak experiences and chills, musical emotions in lyrics, theories of ways in which emotions may be induced, emotion regulation, and constructionist theories.

Two prevailing models describing and grouping emotions are *dimensional*, which 'conceptualize emotions based on their placement along broad affective *dimensions*' (Sloboda & Juslin, 2010: 77 [emphasis in original]), and *categorical,* or *discrete* models, which suggests that 'people experience emotion episodes as *categories* that are distinct from one another' (ibid: 76). An important dimensional model is Russell's circumplex, which plots emotions along two dimensions of valence and arousal (Russell, 1980). The most cited categorical model is the "basic emotion" model, which posits a few discrete, innate emotions which may be combined, amplified, or attenuated to form other emotions. Zentner and colleagues' GEMS model attempted to overcome the dimensional-discrete distinction (2008). GEMS, dimensional, and discrete models are discussed in detail in chapter six.

Another method does not focus on categorising emotions, but rather defining the phenomenological features of peak musical experiences. Gabrielsson asked people to describe their most profound experience with music (Gabrielsson, 2011: 7-8). He subdivided these into seven: general characteristics (unique experience, ineffable),

physical reactions and behaviours, perception, cognition, feelings/emotions, transcendence, and personal/social aspects (ibid. 756-766). Other researchers approach peak experiences by observing physiological changes, such as "chills" (i.e. frisson/thrills). Bannister describes chills as 'an emotional experience accompanied by gooseflesh, shivers or tingling sensations' (Bannister, 2018: 298). Particularly relevant to *qawwālī*, musical chills are often linked to dynamic changes, empathy, the human voice, and a texture of solo with accompaniment (ibid.: 311).

Perhaps due to the western classical music focus in much music psychology literature on musical emotion (although this is changing), many theories of musical emotion exclude lyrics as "extramusical." However, the importance of text in *qawwālī* necessitates consideration of lyrics. Several studies examine lyrics and musical emotion. Wassiliwizky and colleagues considered emotional effects of recited (German) poetry. They suggested the formal structure of recited poetry affects emotional responses. They found chills more likely to occur at *structurally significant* parts of the poem, writing that 'chills tend to cluster (a) towards the end of the poem, (b) towards the end of a stanza, and (c) towards the end of single lines' (Wassiliwizky et al., 2017: 1235). They proposed a "cadence theory" of poetry-induced emotion (ibid.: 1238). Furthermore, they posited "pre-chills" that is, 'anticipation of the climax that is prepared for or foreshadowed by immediately preceding cues. Importantly, anticipation is built up in poetic language not only by the semantic content, but also by phonological and structural features such as rhyme and meter' (ibid.: 1237). Ali and Peynircioğlu found that lyrics only enhanced emotion for negative emotions, but 'lyrics detracted from the emotion elicited by happy or calm music' (ibid.: 529).

Psychologists have suggested several ways music may evoke emotions. A key theory is the BRECVEMA theory, which posits eight mechanisms of musical emotion: brain stem reflex, rhythmic entrainment, evaluative conditioning, contagion, visual imagery, episodic memory, musical expectancy, and aesthetic judgement (Juslin et al., 2014: 601). This theory is explored in chapter nine.

Others have proposed music evokes emotions through appraisals. Scherer and Zentner suggest "production rules" for musical emotions. They distinguish central routes (involving the central nervous system – these are appraisal, memory, and empathy) from peripheral routes (involving the peripheral nervous system – these are proprioceptive feedback and facilitation of expression of existing emotions) (Scherer & Zentner, 2001: 365-372). However, BRECVEMA mechanisms like entrainment or expectancy are theorised to engage elements of both central and peripheral nervous systems. Furthermore, the BRECVEMA theory covers more possibilities.

A further appraisal theory is Scherer's component process, or multifactorial model. Appraisal theory approaches emotion as a combination of appraisals of the importance of an event for an individual's wellbeing (Scherer & Zentner, 2001: 366). This prioritises 'goal conduciveness/obstructiveness of an event, the individual's potential to cope with the consequences, as well as socionormative and self-ideal norms or standards' (ibid.: 368). Different theorists posit different appraisal dimensions. Ellesworth & Scherer categorise appraisal dimensions into themes, which fall into three classes. The first, "basic stimulus characteristics" includes novelty and valence (Ellesworth & Scherer, 2003: 576). The second, "motivational bases" include values, goals, or needs (ibid.: 578). One artefact of these themes is that fulfilment of one goal or value may conflict with another, which could lead to mixed emotion. These themes are split into goal significance, under which come outcome probability, conduciveness, and urgency; and coping potential, under which come agency, control, power, and adjustment (Ellesworth & Scherer, 2003: 583). The final class is "social dimensions," into which fall identity, norms, values and justice, which Ellesworth and Scherer combine into the dimension of "compatibility with standards/value relevance/legitimacy" (ibid.). While these appraisal checks may be "utilitarian" due to their focus on adaptive or social goals, Scherer and Coutinho suggest that musical emotions are induced by appraisal dimensions that reflect "aesthetic emotions" (Scherer & Coutinho, 2013: 7). Scherer and Coutinho suggest that three BRECVEMA mechanisms can be included in the appraisal model: brainstem reflex (low-level novelty and pleasantness check), evaluative conditioning, and musical expectancy (ibid.: 15). On the other hand, Juslin et al. subsume aesthetic appraisal into the "aesthetic judgement" mechanism (2014). Scherer and Coutinho suggest fourteen possible aesthetic appraisal dimensions. These are conceived as one of five routes, the others of which are memory associations, entrainment, contagion, and empathy (Scherer & Coutinho, 2013*:* 22-25). Appraisal is discussed in chapter five.

The status of regulation as a sub-component of emotion may be controversial. On one hand, an individual's attempts to alter their emotions will influence the emotional outcome. However, attempting to regulate one's emotions could be seen as an input rather than a sub-component. As I view listeners' emotional experiences with *qawwāli* as a total experience, I consider regulation as a sub-component. Emotion regulation is considered in psychology as an individual process, in which an individual seeks to attain *emotion goals* (Mauss & Tamir, 2014: 361). These goals may be hedonic, i.e. purely the pursuit of pleasure, or nonhedonic, related to the individual's other goals (ibid.: 363). This individual-focus of emotion *regulation* differentiates it from the social-

focus of the sociological notion of *emotion work* (DeNora, 2000: 50). Emotion regulation is discussed in chapter four.

Constructionist accounts of emotion have only recently been applied in music research (Céspedes-Guevara, 2016; Lennie & Eerola, 2022). Constructionists criticise the idea of emotion as "natural kinds" presented by basic emotion theory, conceptualising emotion instead as 'events constructed from more basic ingredients' (Barrett & Russell, 2015: 6). The most influential constructionist theory is Barrett's Conceptual Act Model (CAM), which considers emotion as constructed from *core affect* (valence-arousal dimensions), which, mediated by a *controlled attention network*, is fed through a *conceptual system* informed by the individual's prior experience, leading to interpretation of core affect as a particular emotion concept (Barrett, 2011: 364-7). While this seems like the James-Lange theory, it emphasises the conceptualisations of body states as a 'continual stream of *conceptual acts*' (Barrett et al., 2015: 91, [emphasis in original]), rather than automatic bodily reactions which are outside cognitive influence. CAM is discussed in chapter six.

One application of constructionist theory to music is Céspedes-Guevara's approach, which attempts to synthesise CAM with other theories of musical emotion, particularly BRECVEMA and CPM/multifactorial approaches, to produce a model which posits acoustic characteristics of music impacting core affect, with social and personal aspects impacting the conceptual act, which is filtered through attention to determine whether the experience is a diffuse affective response, emotions perceived, or discrete emotions felt (Céspedes-Guevara, 2016: 100-2). However, some of the mechanisms do not fit into the system into which he categorises them. Another application of constructionist and appraisal theory to music is Lennie & Eerola's CODA (Constructivistly-Organised Dimensional-Appraisal) model (2022). The CODA model places "Multidimensional Appraisal Space" (MAS) between core affect and meta-experience (conscious, subjective experience). Appraisals are seen as unconscious, and core affect and meta-experience are seen as constantly interacting with MAS, as all three interact with other cognitive and behavioural components. Core affect gives "macro-valence," – the main valence of the emotional experience – which is modified by "micro-valences" introduced by MAS, which affects the valence of the experience itself, called "meta-valence" (Lennie & Eerola, 2022).

There have been several applications of psychological methods to South Asian music. There exists one experimental study on music and emotion in *qawwālī*. This was a cross-cultural study of commercial *qawwālī* using emotion words: Arousing, Ecstatic, Emotional, Joyous, Peaceful, Profound, Spiritual, and Uplifting (Bhatti & Gregory,

2000), from Hevner (1936), Nielzén & Cesarec (1981), and 'typical descriptions' of *qawwālī* and Christian evangelical music, though a rationale for selecting these terms, or on whose descriptions they are based is not provided. Their results suggested that:

> Qawwali music was rated by all four groups of listeners as being highly *arousing, emotional*, and *joyous,* and there were no significant differences among listener groups on these four adjectives. […] Both Pakistani groups rated Qawwali as being highly *ecstatic, spiritual* and *uplifting*, but the other two groups gave lower ratings on these scales
>
> Bhatti & Gregory, 2000

However, the term "emotional" is vague, "ecstatic" similar to "arousing," and "joyous" similar to "uplifting," so the only real difference was the level of spirituality felt. Although this study attempts to measure *felt* emotions, the only theory mentioned is the cue redundancy model, a model for perceived emotions. This result and discussion is only surface level, and does not seek deeper explanations beyond linking instrumentation to emotions (which was unrelated to their hypotheses) (Bhatti & Gregory, 2000). I suggest that their comparative approach was premature, considering that a psychological model for understanding musical emotion in *qawwālī* has not yet been generated. Other uses of psychological methods in researching South Asian music have focussed on Indian classical musics, often discussing the relevance of the *rasa* aesthetic system (see Deva, 1980; Mathur et al. 2015; Valla et al., 2017), attempting to claim the value of *rāg* as a "universal language of emotions" (Midya et al., 2019), or making claims of the therapeutic value of *rāg* (Gupta & Gupta, 2005). Where approaches using the *rasa* or "universal language" models often overlook differences between emotions perceived and felt, other approaches have focused on emotions *perceived* in *rāg* compared with other musics (Balkwill, 2003: 76; Balkwill et al., 2004; Laukka et al., 2013). While historical research suggests links between *rasa* theory and Chishti Sufi theories of affect, particularly between the "erotic" *śringara rasa* and spiritual love (*'išq*) (Behl, 2012; Schofield, 2015),[24] participants in this thesis either did not recognise the language of *rasa*, or denied its relevance for *qawwālī*.

While it is my intention to treat most theories as possible explanations, reserving judgement until each has been considered in relation to evidence of its relevance for

[24] I am grateful to Katherine Schofield, who highlighted this link to me during my paper at the South Asia Music and Dance Forum PhD Workshop at SOAS (May 2022).

qawwālī, I have an initial view about the applicability of each. I am inclined toward constructionist theories due to their adaptability to the different discourses and conceptualisations of different individuals and groups. However, they tend to be complex, and difficult to test. At the other end of the spectrum are basic emotion theories which, while simple and easy to test, are perhaps too biologically deterministic, inflexible in relation to variation between people and groups, and lacking in nuance. When appraisal is considered as unconscious, it seems likely that it will play a role, due to the clear shared system of values and goals contained within the surrounding Sufi theory. While perhaps easier to test than constructionist theories, appraisal theories are also complex and thus difficult to test due to the large number of variables. Like basic emotion, the BRECVEMA theory is also built on a basis of biological determinism. However, I argue that this is not enough of an integral part of the theory to dismiss it entirely, and the clarity and general applicability of the mechanisms described (such as memory, emotional contagion, and visual imagery) warrant examination. A further benefit of BRECVEMA is that it is easier to test than other theories.

Music and Affect

In 2015, Hofman discussed the "affective turn in ethnomusicology", citing 'music's affective capacity in constituting collectivities' (Hofman, 2015a: 49). She highlights that in affect theory, the body 'is not exclusively human, but can also be animal or plant, crowd or social body, singing body or the body of a musical instrument' (ibid: 36). I have discussed the view of affect as autonomous, however the two elements of affect theory which Hofman raises as interesting for ethnomusicologists are politics and collectivity.

Sara Ahmed's work has been influential, particularly for Lila Gray, who invokes Ahmed's notion of the "stickiness" of affect to discuss Portuguese *fado* as genre. Ahmed presents affect as a field outside the body that sticks to objects and may be interpreted or felt by individuals who interact with those objects. She suggests 'emotions work to shape the 'surfaces' of individual and collective bodies' (Ahmed, 2004: 1). She examines 'how emotions circulate between bodies, examining how they 'stick' as well as move' (ibid.: 4). She suggests affect circulates in 'affective economies, where feelings do not reside in subjects or objects, but are produced as effects of circulation' (ibid.: 8). Similarly, Gray writes of music as 'shaped in its circulations and performative iterations' (Gray, 2013: 13), and describes its stickiness: 'Fado as genre is *sticky*; unofficial and official histories, rituals, sounds, styles, affects, memories, and biographies attach to it'

(Gray, 2013: 5). Ahmed's "affective economies," finds itself, without reference, repeated in Shannon's ethnography of Syrian music (Shannon, 2006: 67), and Jarjour's ethnography of sadness in Syriac Christian chant, as she describes an 'emotional economy of aesthetics' (Jarjour, 2018: 8).

Jarjour's monograph intersects with another of Ahmed's theories, philosophical approaches to musical emotion, and the psychological appraisal approach, as she invokes the role of value, writing: 'the aesthetic has emotional value, and the emotional has aesthetic value. But while the aesthetic contains hierarchically ordered sets of valuable and desirable qualities (e.g. good, very good), the core locus of value in this circularity is emotion' (ibid.). Similarly, Ahmed discusses the role of happiness in a discourse of morality, and vice-versa, as 'happiness is used to redescribe social norms as social goods' (Ahmed, 2010: 2). She invokes Annas' discussion of the morality of happiness, which interrogates the affective dimension of virtue ethics, that 'developing a virtue involves habituating our feelings in certain ways' (Annas, 1993: 49). Another adaptation of the association between ethics and affect to music is philosopher Martha Nussbaum's theory, which suggests that emotions are 'thoughts about value and importance' (Nussbaum, 2001: 1). She suggests that music represents emotions towards characters, and thus triggers culturally valuable emotions (ibid.: 272), an approach similar to Baraldi's discussion of how music may evoke emotion through empathy with "virtual social agents" (Baraldi, 2021: 275), discussed in chapter nine.

Other affect theorists discuss the sensation of touch, an approach relevant to 'corporeal encounters' discussed in Overell's ethnography of extreme music scenes (Overell, 2014: 27). Manning's affect theory argues against touch as a transaction from one body to another, suggesting instead that bodies are unstable and touch and movement between bodies creates new bodies (Manning, 2007: xv). This emphasises the non-individual aspect of affect. Sedgwick similarly emphasises how affect and touch blur subject and object (Sedgwick, 2003: 21), and how affects attach to objects, including other affects (ibid.: 19).

Brennan discusses transmission of affects by olfaction (smell). She defines affect as a 'physiological shift accompanying a judgement' (Brennen, 2004: 5). She describes two forms of affect transmission, that by which individuals become alike (as discussed by Manning), and that in which they are opposed, suggesting that 'transmission whereby people become alike is a process whereby one person's or group's nervous and hormonal systems are brought into alignment with another's' (ibid.: 9). She suggests this is accomplished via chemical entrainment through olfaction, suggesting that the smell of hormones are essential in how humans feel the atmosphere (ibid.).

The final sense is sound. Where Kassabian (2013) and Stewarts (2007) focus on low-attention everyday listening, Desai-Stephens and Reisnour attempt to overcome the affect/emotion distinction by proposing "musical feeling" as an umbrella term to bring together 'sense, sentiment and sound' (Desai-Stephens & Reisnour, 2020: 102). They highlight Massumi's discussion of affect as producing ideology, while not itself being ideological (ibid.: 103), indicating how affects can reinforce or subvert power structures (ibid.: 105). Affect theory has been criticised for its focus on outdated science (Martin, 2013: 155), its ambiguity and messiness (Thompson & Biddle, 2013: 6), its reproduction of 'problematic dualisms' such as mind-body (ibid.), and its (and experimental psychology's) approaches which 'banish subjectivity' (Martin 2013: 149). Similarly, Hofman's thought around affect has shifted to a critique of affect as a site of non-discursive political potentiality, suggesting that it reflects scholars' quest for liberatory politics, and their impotence in the face of neoliberalism (Hofman, 2020: 304).

Music, Trance, and Consciousness

Qawwālī and *samā'* have been explored by Rouget and Becker during their theorisations of music and trance. It can be difficult to separate emotion from broader embodied experience, a view supported by Barrett's view that emotions are composed of ingredients which are not specific to emotion (Barrett, 2011: 363). This leads to discussion of the nature of (musical) consciousness, as 'all trances are ASCs and all ASCs are trances' (Herbert, 2011c: 209). This line of inquiry covers many fields, particularly phenomenology, psychology, and ethnomusicology, and may only briefly be considered here.

Phenomenologists Husserl, Merleau-Ponty (1945/2005), and Heidegger (1927/1996) provide well-known philosophies of consciousness. Where Herbert defines consciousness as 'equated with the word 'awareness' and used to describe subjective or phenomenal experience' (Herbert, 2011b: 33), Husserl associated consciousness with *intentionality* (Husserl, 1913/2012: 170), defined as 'consciousness of something' (ibid.: 174). Therefore, consciousness *must have an object*. In affect theory, emotions are seen as intentional, while affects are seen as pre-intentional (Mowitt, 2013: 97). Herbert's definition suggests awareness could be of anything, including the self. However, intentionality implies consciousness is directed externally.

Many phenomenologists of religion follow Husserl's method of "phenomenological reduction." Husserl framed this as a method that 'must disregard and refrain from making any use of the entire intellectual achievement of the positive

sciences as well as natural wisdom and lore' (Husserl, 1907/1999: 20). Husserl's reasoning for this is that knowledge only comes from experience (ibid.: 30). Phenomenological reduction attempts to "bracket out" prior knowledge, and reveal knowledge that is self-evident, to discover "essences" of objects perceived by phenomenologists (ibid.). This is known as the *epoché,* the suspension of judgement. Some phenomenologists of religion have used Husserl's method to conduct "sympathetic re-experiencing," involving attempts to re-experience a religious event based on descriptions given by its original experiencer (Twiss & Conser, 1992: 61).

In comparison with phenomenologists' experiential approach, psychologists have often approached consciousness and ASCs by enumerating typologies or dimensions. Others like Damasio have developed views of consciousness based on clinical experiences. Herbert highlights differences between *ergotropic* (strong) trance and *trophotropic* (weak) trance (Herbert, 2011a: 296), explaining that ethnomusicologists often focus on *ergotrophic*, while psychologists often focus on *trophotropic*. Herbert noticed many everyday listening situations were typified by distributed and fluctuating attention, while strong experiences with music are typified by *absorption* (ibid.: 304). Ludwig and Rouget produce typologies of ASC/trance. Of Ludwig's typology, *hāl* may fall into the category of ASCs induced by '*Increase of exteroceptive stimulation and/or motor activity and/or emotion*' (Ludwig, 1990: 20 [emphasis in original]). In Rouget's typology, *hāl* in *qawwālī* would come under *communial* trance in which individuals are not possessed, but experiences are not remembered (Rouget, 1985: 10). However, *hāl* as spiritual treatment for *jinn* possession (discussed in chapter ten) complicates this classification. To turn to the enumeration of trance dimensions, Ludwig mentions ten, including perceptual distortions, ineffability, and hypersuggestibility (Ludwig, 1990: 23-7). Deikman, however, suggests only five: '(a) intense realness, (b) unusual sensations, (c) unity, (d) ineffability, and (e) trans-sensate phenomena' (Deikman, 1990: 47). Perhaps the ultimate exercise in enumerating dimensions is Pekala's Phenomenology of Consciousness Inventory (PCI), including fifty-three items, attempting to explain the entire conscious experience (Pekala, 1991: 127). The PCI is used in studies of music by Nagy & Szabó, who investigated whether consciousness was affected by different kinds of music (Nagy & Szabó, 2004). No matter the number of dimensions discussed, most accounts of trance emphasise its experiential ineffability and intensity.

Much of Becker's approach to musical trance is derived from neuroscientist Antonio Damasio. Damasio suggests types of consciousness as related to their relevance for homeostasis. He posits that consciousness and emotion are inseparable (Damasio, 2000: 15-16). He suggests the simplest type of consciousness as *core consciousness*, which

'provides the organism with a sense of self about one moment–now—and about place—here' (ibid.: 16). He suggests the basis of core consciousness is found beneath consciousness, in the *proto-self*, the way an array of nonconscious processes contribute to homeostasis, and thus produce the *body-image* (ibid.: 22). He describes the proto-self as the basis upon which two other selves are built: core self (produced by core consciousness), and autobiographical self, (produced by *extended consciousness*). The function of extended consciousness is to create 'an elaborate sense of self—an identity and a person' (ibid.: 16). Damasio places importance upon the role of feelings and emotions in consciousness. He associates emotions with proto-self and core consciousness, as they are 'part of homeostatic regulation' (ibid.: 54). This, through his assertion that humans become conscious when capable of wordless thought, leads to his definition of consciousness, "the feeling of what happens" (ibid.: 26). The utility of Damasio's theory for *sama'* has been explored by Becker's discussion of how during trance extended consciousness may be superceded by "trance consciousness" (Becker, 2004: 11). The similarity between Damasio's view of emotion (as an element of a core consciousness which is responsible for homeostasis) and the constructionist theory of emotion (comprising psychological primitives which have other psychological roles) is clear, as both assert how emotion is embedded in a broader system, having implications far beyond the realm of affect alone.

Many ethnomusicologists have explored music in trance and possession rituals. Becker discusses "limited universals" of trance, citing 'emotional arousal, loss of sense of self, cessation of inner language, and an extraordinary ability to withstand fatigue. Trance amnesia, the inability to recall what transpired during trancing, is also very frequent' (Becker, 2004: 29). She proposes that music does not cause trance, but those who have prepared themselves appropriately are most likely to trance (ibid.: 84), what Meyer calls a "preparatory set," including the listener's beliefs, previous listening experience, and situation (Meyer, 1956: 73). Similarly, Becker references Bourdieu's "habitus," the systems of collectively derived *dispositions* gathered by an individual over their lifetime which may be unconsciously directed to certain goals (Bourdieu, 1977: 72). Becker discusses a "habitus of listening," defined as:

> disposition to listen with a particular kind of focus, to expect to experience particular kinds of emotion, to move with certain stylized gestures, and to interpret the meaning of the sounds of one's emotional responses to the musical event in somewhat (never totally) predictable ways. The stance of a listener is

> not a given, not *natural*, but necessarily influenced by place, time, the shared context of culture, and the intricate and irreproducible details of one's personal biography.
>
> Becker, 2004: 71

Despite Bourdieu's assertion that individuals act based on combination of habitus and personal motivations, *not* a "script," (Bourdieu, 1977: 73-76), Becker writes that 'Trancers follow a script that determines the time of the onset of trance, the duration of trance, behavior during trance, and the style of withdrawal from trance' (Becker, 2004: 67), denying the possibility of agency within the trance experience (as does the view of *hāl* as descending from God). Other than Rouget and Becker's theories, other ethnomusicologists discuss traditions of musical trance. Recent examples include Jankowsky's discussion of how individuals wait for personal songs before trancing in Sufi *ḥaḍra* in Tunisia (Jankowsky, 2021: 16), Shannon's description of how embodied experience and aesthetics of *dhikr* in Syria enact a "moral-musical conditioning" (Shannon, 2006: 120), Kapchan's discussion of how *jinn* possession can be transformed from affliction to empowerment in Moroccan Gnawa ritual (Kapchan, 2007: 34), and Friedson's phenomenological account of trancing in Ghana, which discusses how trancing 'privileges the body as a site of a gathering of mortals and the divine' (Friedson, 2009: 121).

Ethnomusicology, Anthropology, and Discourse

Beyond circulations of affects, much of the emphasis on (music and) emotion in ethnomusicology, music sociology, and anthropology has been on discourses of emotion within groups, communities, or societies, and the role of emotion in human interactions. These can be discussed through the social role of the performance of emotions (see Butler, 1993; DeNora, 2000; Hochchild, 1979; Magowan, 2007), discussion of how discourses on emotion arise from the "social body" (Lutz & Abu-Lughod, 1990; Benamou, 2010), discussion of semiotic aspects of phenomenology of emotion (Nattiez, 1987/1990; Turino, 2014), music's role in producing feelings of intimacy within complex societies (Herzfeld, 2016; Stokes, 2010; Racy, 2004), the role of sound and emotion as knowledge (Feld, 2012), and the role of music and emotion in social interaction (Durkheim, 1912/1915; Goffman 1967; Collins 2004; Baraldi, 2017).

Social performance of emotions is a theme in ethnomusicology of emotion. Hochschild introduced two important concepts for this. First are "feeling rules," defined as 'social guidelines that direct how we want to try to feel' (Hochschild, 1979: 563). The second is "emotion work," which is the effort by which actors try to feel a certain (socially mandated) way (ibid.: 561). In DeNora's study of everyday music listening, "emotion work" describes how individuals use music to reconcile their feelings with ideas of how they ought to feel, for example, using ambient music to facilitate work (DeNora, 2000: 52-4). Hofman's article exploring affective labour in professional musicians in socialist Yugoslavia indicates feeling rules. She shows how *kafana* singers have certain manners, and without emotion, a song is seen as dishonest (Hofman, 2015b: 37). Another important concept is performativity, defined as 'practice by which discourse produces the effects that it names' (Butler, 1993: xii). In her ethnography of Yolngu song, Magowan posits "performative emotions" as a structuring device for ritual, stating 'there is not necessarily any consistency between performers' emotive expressions, inner states and evidence of transformative potential, but social expectation is such that leaders must sing and dance until tangible evidence of emotive and spiritual transformation has been achieved' (Magowan, 2007: 71). Magowan separates performative from personal emotions, as the former are regulated by ritual contexts and communally held beliefs (ibid.: 71-2). She argues ritual events instigate personal emotions which vary between individuals, but are structured by 'strings of performative emotions which bring participants together' (ibid.: 102).

Feeling rules and performative emotions are examples of culturally determined discourses of emotion. Lutz and Abu-Lughod criticise previous anthropological views of ritual as a tool for safe expression of problematic emotions, as they assume universality in distinct emotions, how those emotions feel, and how emotions are processed (Lutz & Abu-Lughod, 1990: 3). Where Bourdieu suggests "habitus" as substitute for culture, Lutz & Abu-Lughod suggest "discourse" in replacement for "culture" and "ideology," as "culture" suggests a coherent, timeless, homogenous group, and "ideology" suggests a distinction between itself and "objective" truth (ibid.: 9). They see emotional discourse as 'social action that creates effects in the world, effects that are read in a culturally informed way' (ibid.: 12). They suggest emotions are created in speech acts, while still being embodied (ibid. 12-3). Appadurai explores tensions between embodied emotions and formulaic emotional expression (Appadurai, 1990: 92). Invoking the flattery directed by Indian beggars toward passersby as *drama*, Appadurai discusses how this performance is not intended to generate empathy between the *inner* feelings of beggars and passersby (neither holds "real" feelings), but rather to

enact public 'community of sentiment' via shared gestures (ibid.: 107). Ethnomusicologists have examined discourses of emotions among musicians. For example, Benamou employed a discursive method 'to understand, through linguistic clue, what Javanese musicians hear—and above all, what they feel—when they listen to their music' (Benamou, 2010: xi). He discusses how Javanese musicians' discourses of *rasa* (translated as affect) are not fixed to particular models, but rather flexible (Benamou, 2010: 57). Racy explores discourses of *ṭarab* in Arabic music, emphasising that musicians and enthusiasts lacked a vocabulary for discussing musical ecstasy (Racy, 2004: 8).

Other writers discuss semiotic analysis and musical experience. In a discussion relevant to the importance in *qawwālī* of the transmission of the spiritual *message*, Nattiez rethinks the direction of semiotic transmission (producer – message – receiver), to emphasise that the physical product (previously the "message," now "trace") is constructed by *both* producer and receiver (Nattiez, 1987/1990: 16-17). He acknowledges there is no 'one-to-one correspondence among a musical signifier, the movement aroused, and the feelings evoked' (ibid.: 120). Thomas Turino employs Pierce's semiotics as formal phenomenology, suggesting semiotic analysis must account for the phenomenological perspective of the perceiver of the sign (Turino, 2014: 187).[25] The difficulty of employing semiotics in studies of musical emotion is that they are concerned with *expression* of meaning, and thus perhaps more relevant to emotions perceived than felt.

Other ethnomusicologists consider music's contribution to the character of large-scale societies. Martin Stokes utilises Herzfeld's cultural intimacy, which describes privacy of nations as constituted by social poetics (creative public presentation of the individual self) and structural nostalgia (idealised image of a national past) (Herzfeld, 2016: 2). Stokes discusses how private lives of Turkish popular musicians, expressed through public perceptions of their music, lead to unequal distribution of sentimental feelings, creating power imbalances within Turkish society (Stokes, 2010: 189).

Another ethnomusicologist of emotion is Steven Feld. Feld discusses sung weeping of Kaluli singers, which symbolise birds, as 'embodiments of deeply felt sentiments' (Feld, 2012: 3). He shows how feeling rules are expressed as performative emotions through sung weeping, which Kaluli consider 'human sound expression closest to being a bird' (Feld, 2012: 16). He explores the myth of a boy transforming

[25] Formal phenomenology: methodology of explaining personal (phenomenal) experience based on analysis using a formal model. This is contrasted to humanistic phenomenology, which describes phenomena using words of individuals who experienced them. (Turino, 2014: 187)

into a bird and how weeping song mimics the grief of this myth and thus 'Weeping moves women to song and song moves men to tears' (ibid.). This system of knowledge combining ritual, humanly organised sound, ecology, and mythology led Feld to coin the term "acoustemology," to describe sound as a way of knowing (Feld, 2015: 12). Similarly, *qawwālī* may be described as acoustemology of relationships between listeners and God.

Finally, sociologists and ethnomusicologists have discussed emotion's role in human social interaction, including music. Collins draws on Durkheim and Goffman to propose a theoretical model which attempts to explain wellbeing, societal belonging, and social status of individuals based on comportment in interpersonal interactions. He discusses Durkheim's collective effervescence, defined as 'electricity' generated when a large group of people gather with a singular focus of attention, for religious purposes (including music and dance), which contributes to collective consciousness (Durkheim, 1912/1915: 215-8). Collins also discusses Goffman's micro-sociology of human interaction, including "face-work," where individuals act to save face (Goffman, 1967: 12), as losing face induces negative emotions (ibid.: 6). Combining these, Collins proposes "emotional energy," which acts as a kind of social capital and can be accumulated during positive interactions (particularly ones including collective effervescence), and reduced by negative interactions (such as losing face) (2004: 38). In music, Baraldi suggests use of personal songs by Transylvanian Roma musicians are (emotionally charged) interactions both between musicians, and between musicians and "sonic agents" (Baraldi, 2017: 210).

Conclusion

This thesis aims to bring together and expand upon the above explored perspectives on *qawwālī,* Sufism, musical emotion, affect, trance, and discourses of emotion, and to reconsider them given the current (pandemic and post-pandemic) situation of *qawwālī* as performed at Nizamuddin *dargāh*. Having explored the above literature, I conducted a process of narrowing down research questions based on which questions could be best addressed using a novel interdisciplinary methodology combining reflexive ethnography with quantitative psychological studies (see chapters two and three). I further narrowed down the list of questions according to which questions were the most important for advancing knowledge regarding musical emotion in *qawwālī*, and which would be possible and feasible in relation to constraints on travel due to the pandemic, time, and resources.

Based on this review of the current state of knowledge, this thesis aims to further understanding of the relationship between music performance and emotion in the context of *qawwālī*. It asks five main questions:

1. How do listeners at Nizamuddin Auliya *dargāh* experience emotion during *qawwālī* listening?
2. What relevance do psychological theories of musical emotion have for *qawwālī*?
3. What can studying *qawwālī* contribute to psychological theories of musical emotion?
4. What is the relationship between musical emotion and trance in *qawwālī* listeners?
5. How do personal histories and performance contexts influence the ways *qawwālī* listeners (including me) articulate their experiences?

In relation to the third question, it is not possible to address *all* theories. Theories from the humanities (including affect theory) are discussed occasionally in interpreting ethnographic experience, however this question mainly asks the relevance of *psychological* theories. Of these, GEMS, dimensional, categorical, and BRECVEMA theories are approached using questionnaires and statistical methods, while appraisal and constructionist theories are discussed based on ethnographic insight. These theories are of interest as they are the most frequently explored in music psychology literature. As discussed in chapter two, the method for discussing these theories is seen as dialogue (and, if successful, synthesis) between ethnographic and experimental methods.

Two other areas of exploration arose during the research process. First was the question of combining humanistic and "empirical" methods as well as online- and offline methods in researching musical emotion. Second, the pandemic elicited consideration of relationships between solitary listening to recordings, and socio-religious experiences of listening to *qawwālī* at the *dargāh*.

Through these and other related questions, this thesis seeks to explore the phenomenon of emotions felt by listeners to *qawwālī* at the *dargāh* during and immediately after the COVID-19 pandemic of 2020-2022.

Chapter Two. Have Your *Halwā* and Eat It? Psychology and Ethnomusicology: Problematising a Methodological Divide

Later we walked through the beggar-lined lanes to the dargah for the Thursday-night qawwali. It wasn't the best qawwali I had ever heard, but the foreign tourists closed their eyes and swayed in ecstasy.

Arundhati Roy

The Ministry of Utmost Happiness

Introduction

In this thesis, which addresses issues in both music psychology and ethnomusicology, it is important to clearly outline methodologies and ethical commitments driving research, and compatibilities of methods drawn from each field. Where ethnomusicology's method remains ethnographic fieldwork, in which particular descriptions, depth of involvement, and complexity are important, psychology relies on empirical methods derived from scientific hypothesis testing, preferring parsimonious models derived from statistical operations, even to the extent of attempting to 'out-orthodox the orthodox' (Aanstoos, 2010: 261). Ethnomusicology has, arising from the crisis of representation or 'predicament of ethnographic modernity' in anthropology (Clifford: 1988: 3), developed a focus on reflexivity and concern for its colonial past, leading to present drives for decolonisation of the field. Music psychology has also, armed with its categorising logic, recently moved toward "cross-cultural" approaches in recognition of the WEIRD focus of many studies. While laudable, this cross-cultural approach risks repeating ethical missteps of earlier ethnomusicologists, such as the representation of large groups as homogenous and reified "cultures" rather than acknowledging the porous edges of such groups and different perspectives and experiences of various individuals (Cooley & Barz, 2008: 12). These methodological and ethical factors may be considered in relation to compatibilities or conflicts between ethnomusicology and music psychology, particularly in the spiritual context of musical emotion in *qawwālī* listening.

This chapter discusses ethical considerations and hybrid methods used in this thesis. I suggest that the return to experience represented by phenomenological approaches in *Shadows in the Field,* and the experience-focus (empiricism) of psychology are compatible, in view of Popper's position that theories are guesses that can be falsified but not proved, through '*critical appeal to experience*' (Popper, 1983: 174 [italics in original]). Indeed, Husserl's phenomenology aimed at an "objective" view of how phenomena present themselves to human perception, and has been described as 'pillars of the scientific paradigm' (Mortari & Tarozzi, 2010: 15). However, authors of *Shadows in the Field* and other ethnomusicologists do not confine themselves to a call for phenomenological approaches and reflexivity. There has also been a shift from modernist, objectivist approaches and their colonialist implications towards a subjective focus. Kisliuk focuses upon how 'the *construct* of "nonfiction" has begun to crumble along with the objectivist model' (Kisliuk, 2008: 199), and therefore identifies a purported error in ethnography:

> One of the most common errors in conventional ethnography is the tendency to generalize into theory based on experiences particular to a certain interpretative situation.
>
> Kisliuk, 2008: 193

This is all very well for ethnomusicologists, who have the descriptive tool of ethnography, but psychologists, seeing themselves as scientists, often see their purpose as generating accurate, generalisable theories. Where ethnographers can describe with minimal requirement to generalise beyond the population of their research, psychologists often prefer nomothetic (universalist/generalisable) to ideographic (particularist) approaches. Generalisation of theory is also alive and well in ethnomusicology, with researchers citing various general theories from entrainment (Clayton, 2013) to semiotics (Turino, 2014). This thesis explores musical emotion in *qawwālī* from a mostly ideographic stance, but with a view to a mutually informative relationship between particularity, and generalisation. This means using methods and theories from ethnomusicology and music psychology to describe and explain emotional experiences in the particular situations of *qawwālī* at the *dargāh*. These particular experiences are interpreted with reference to etic theories in order to examine their ideographic applicability. Where theoretical suggestions *are* made, they are approached

not as sweeping generalisations, but as possible explanations to be explored in future research.

In this chapter, I outline methods to be used in this thesis and relevant ethical considerations. Discussion of ethical and methodological concerns is conducted with reference both to the situation of *qawwāli*, and my own positionality.

Method

Numerous scholars have suggested that differences between music psychology and ethnomusicology are overblown, and argue for greater methodological and theoretical dialogue between fields. Martin Clayton argues that fruitful collaborations or interdisciplinary work can be achieved when each field understands the kinds of knowledge that the other seeks, suggesting ethnomusicological interpretations could benefit from the critical scrutiny of statistical methods used by psychologists, while psychology could benefit from real-life situations explored by ethnomusicologists (Clayton, 2009). This possibility for mutually informative research reflects a key difference between the two. The science-based methods of psychology often attempt to isolate elements of music and cognition, and develop parsimonious theories, that is, the recommendation that 'from among theories fitting the data equally well, scientists choose the simplest theory' (Gauch, 2002: 269). Further, these methods should be reproducible. Ethnographic approaches of ethnomusicology, however, reflect perspectives of cultural anthropology which prefer complexity over parsimony, arising from Geertz's adaptation of Ryle's "thick description," arguing for ethnographers to 'descend into detail' (Geertz, 1973: 53), and to emplace this within particular situations rather than general statements (ibid.: 18). Further, the "reductionism" by which psychologists isolate variables is matched by ethnomusicology's holism, which emplaces music within its cultural situation. Indeed, Titon writes: 'If conventional neuroscience is reductionist, ethnomusicology is expansionist' (Titon, 2009: 502). Given Clayton's argument, these methods can be mutually informative, although Geertz's remark that anthropology is not reproducible may cause anxiety for psychologists. Indeed, the ethnographic portion of this thesis is not reproducible, and it remains to be seen whether the psychological parts are, so embedded are they in particular social circumstances.

Taking the perspective that these fields can be mutually beneficial, Judith Becker argues for mixed methods, particularly in the study of music and embodied cognition. Discussing her experience conducting a psychological experiment and attempting to get

it published, she discussed how scientifically-derived methods augment ethnographic accounts, writing that 'The use of scientific technology is only a probe. It does not reveal one's inner life. In my case, it only provided some small bits of information about a small physiological component of our emotional inner life' (Becker, 2009: 480). Following difficulties including failure to get funding, failure to get published in a psychological journal, and differences in opinion (including that her reviewers presumed specific sounds could map onto specific responses, an idea that has since become less fashionable among music psychologists) she suggests three approaches to overcoming differences between ethnomusicologists and psychologists. Drawing on Harrington (2007), the first of these is enabling language. Becker notes that ethnomusicologists and psychologists use different language to describe music and its social and mental world. Perhaps the largest of these is statistics, and Becker suggests 'One step toward making many neuroscientific and psychological studies available to us would be for our students to learn the basics of statistical inference' (Becker, 2009: 495), while for psychologists, she suggests wider acceptance of 'situatedness and historical contingency of all knowledge' (ibid.) is necessary, both of which suggestions this thesis responds to. Her second suggestion is enabling models, which she suggests are available in such models as those of the "neuro-phenomenologists," neuroscientists who research subjective experience (Becker, 2009: 496). Finally, Becker suggests enabling attitudes, that is, open-mindedness to alternative approaches and viewpoints. Regarding this, she writes:

> If one has decided that communicating with scientists of music is worth the effort, that there are benefits to an openness to empirical research, that we can learn from those music scholars who follow empirical methods, that we might even, under certain circumstances, try an empirical approach ourselves, then an enabling attitude is in place.
>
> Becker, 2009: 496

While the methods used in this thesis are a response to Becker's suggestions, it should be stressed that embodied cognition may be incompatible with the Sufi theory underlying *qawwāli,* which presupposes an immortal soul which may become separate from the body (seen in discussion of the *nafs* (lower soul), *ruh* (spirit), or *qalb* (spiritual heart)).

With Becker's and Clayton's suggestions in mind, this thesis pursues multiple methods, each giving a partial view of the phenomenon of the emotional experiences of

qawwālī listeners at *dargāh*s. The original research plan for this thesis was systematic, begun with ethnographic fieldwork, and intended, based on this, to conduct correlational studies and "extended observation techniques" (e.g. video analysis, particularly Quantity of Motion analysis discussed in chapter eight) to explore theoretical concepts of musical emotion, followed by more specific "true experiments" exploring possible causal relationships. The aim was to increase the ecological validity of experimental approaches by basing them on fieldwork, while increasing the predictive accuracy of theoretical outcomes through psychologically-derived experimental approaches. As explored in chapter three, this was precluded by the coronavirus pandemic, changes in visa regulations, financial, time, and situational issues. This necessitated the shift from that (progressive and empirically-focussed) plan to the present more fragmentary and temporally non-linear approach.

Methods proposed in the earlier plan were largely preserved, including ethnographic fieldwork, interviews, correlational, exploratory studies, and extended observation techniques. The only methods from the original plan which were abandoned entirely were "true" experiments, as there was insufficient time and financial resources available for these. However, methods used were reduced in number, scope, and duration, and augmented with online methods. Before the formal research period, I read broadly, and studied Urdu and Persian languages (to conduct interviews and translate lyrics), Hindustani singing under the tuition of Budhaditya Bhattacharyya (to aid in analysis of *qawwālī* through *rāg* and *tāl* theories), and statistics (for analysis of quantitative "data"). I began corresponding with Syed Murshid Nizami via WhatsApp about the viability of the project in October 2019, and have maintained regular contact with him since then. During the pandemic, the research phase of the project began with Zoom interviews, followed by the first online questionnaire study (see chapter 6). This continued until I was granted a one-month visa to visit India for brief fieldwork in February 2022, when I attended *dargāh*s, interviewed more participants, filmed *qawwālī* (including footage used for Quantity of Motion analysis), and continued to conduct the second online questionnaire (see chapter six). After returning, I followed up with those I had met during my field visit through WhatsApp and Zoom interviews, before conducting one final online questionnaire (see chapter nine).

The active period of this research included three online exploratory Qualtrics questionnaires exploring subjective feeling and BRECVEMA mechanisms, twenty-five recorded interviews (via the Zoom videoconferencing software and in-person interviews recorded using a handheld microphone), a three-week field visit including field notes, thirteen and a half hours of footage, photographs, notes on other informal

conversations (not recorded), and WhatsApp conversations. There is also analysis of quantity of motion, literature, lyrics, and *qawwālī* sound included.

The hybrid method of this thesis means that several different kinds of "data" were gathered. Each of these required different ethical procedures. Five ethics forms were approved: one for the qualitative online portion of the research, one for the in-person fieldwork, and one for each of the three questionnaire studies. The qualitative online portion of the research consisted of Zoom interviews and WhatsApp messages. After the first interview, I realised that a written information sheet and consent form would be regarded with suspicion, decreasing the likelihood of people continuing to the interview, so I instead explained the project and data storage at the start of each interview and asked for verbal consent. All interviewees gave informed consent verbally. At the end of each interview, I asked the participant if they would rather be anonymous or referred to by their real name. I asked at the end so that the participant would know what they had said and thus whether they were happy that their opinions would be publicly linked to them. Zoom interviews were recorded using Zoom's record function. I followed the same ethical process for the in-person interviews, but recorded audio-only on a handheld audio recorder. Whenever I referenced one of Syed Murshid Nizami's WhatsApp messages, I asked him if I could quote it in the thesis. Since I had already explained the project and ethical processes in our first interview, he knew what this entailed.

For the in-person fieldwork, other than the interviews, I also collected field notes, informal conversations, and video recordings. The field notes were my own impressions of events. Informal conversations took place with people who had already consented to prior interview and were aware of the purpose of the conversation. For video recordings at Nizamuddin *dargāh* and Qutbuddin *dargāh*, I acquired permission from members of the shrine committee (of each shrine) to film in the *dargāh*, as this is not usually permitted for visitors. Twice, I was asked to stop filming (once by a *qawwāl*, and once by a *dargāh* security guard). On both occasions I immediately complied, only beginning to film again when that individual indicated they wished me to do so. The questionnaire data was simpler to manage ethical processes, as they only required inclusion of an information sheet and tick boxes for informed consent at the start.

Only I had full access to all the data, with it being stored on my password-protected hard-drive and on my institutional OneDrive. However, one of my supervisors had access to the anonymised questionnaire data to help with statistical analysis. My Urdu teacher also helped with some small sections of interview translation.

These cases were only a few sentences long, and he only listened to the specific part I needed help with. He did not have access to the full recordings.

In some senses, this programme of research includes "traditional exotic" fieldwork methods (Cooley & Barz, 2008: 12), and must thus face potential ethical ramifications of this. Chief among these is the danger, as an "outsider," of misrepresenting the views, actions, and beliefs of research participants. Similarly, ethical objections to music psychology must be considered, including both the "WEIRD" problem, and the tendency toward "legitimation" with respect to psychology's status as a science, and thus reinforcing the potential for epistemic violence in relation to local forms of knowledge. For these reasons, broader ethical considerations of these research methods are now examined in detail.

Representation, Postcolonial Theory, Ethics

Shadows in the Field addresses ethical issues surrounding the crisis of representation by arguing for a shift to experientially-focused, reflexive ethnomusicology. The style of ethnography against which its authors write is characterised by an essentialising and objective voice, and the ethnographic present, registers used in Qureshi's monograph. Clifford describes how ethnographers often ascribed subjective states to "cultures" (Clifford, 1988: 47). He highlights how ethnographers' methods were often invisible in their writing (ibid.: 41). To these criticisms of prior ethnographic methods, Cooley and Barz offer solutions of refocusing on the ethnographer's experiences (particularly in relation to music performance), and self-reflection regarding the researcher's positionality in the field.

Writers in postcolonial studies have also emphasised the necessity of reflexivity for academics concerned with traditions outside their home areas in response to European orientalist discourse which implied (or stated) inferiority of colonised people (Said, 1978: 326-7). Orientalism and colonialism, and the methods of previous ethnomusicologists and anthropologists (the epistemic descendants of orientalism), together constitute what Cooley and Barz call shadows in the field. They also emphasise how field researchers create their own shadows, and must be aware of shadows cast by their predecessors, and those they will leave (Cooley & Barz, 2008: 5). Therefore, it is necessary to examine my own relationship with the shadows in the field and those I may cast. As Said writes:

> No one has ever devised a method for detaching the scholar from the circumstances of life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society.
>
> Said, 1978: 10

A longer shadow relates to the nature of orientalism. This thesis must be careful in discussion of Sufism as Islamic mysticism, as "western" writings on Sufism are the inheritors of orientalists who propagated the myth of the "mystical orient," often based on encounters with Sufism (Khalil & Sheikh, 2014). This makes the need for reflexivity urgent.

In response to these and similar calls for reflexivity, many researchers include positionality statements detailing relevant backgrounds of authors, both in ethnographic disciplines, and sometimes in psychological studies on race (Roberts et al., 2020: 1305). This is a useful addition, and I include my own positionality statement below. However it may also be easy to view a positionality statement, as an exercise in ethical "box-ticking" and go about research without further reflexivity. For this reason, I intend, as have other ethnomusicologists and anthropologists, to embed reflexivity throughout this thesis. This is reflected not only in my commitment to recounting fieldwork events in first person and past tense, and critically reflecting on possible drawbacks of my choice of methods, but also in "emotion as method," in which I reflect on the relationship between my personal emotions and those expressed by research participants, as advocated by anthropologist Michael Jackson (Jackson, 2010: 35). It is also important to recognise that reflexivity is not a panacea, and it is possible to be aware of the influence of one's position and engage in harmful research practices anyway, or to be unaware of a particular aspect of one's positionality or its influence on the "field" (Holmes, 2020: 4).

Positionality Statement

As a white, British man growing up in the rural south of England, my early life included orientalist depictions of India, and institutions with histories linked to the heritage of the British Empire, including the British Raj, about which my secondary schooling provided only the most cursory overview. That said, being state-educated, schools I attended were

not as explicitly imbricated with the colonial project as independent schools. The positivism inherited from the British Imperial project, and the scientific focus of my peers that led me to atheism as a teenager (I later reverted to agnosticism, then non-denominational belief in God), may have influenced my later interest in scientific methods presented by psychology and its claims to objectivity.

My interest in Islam as research focus partly stemmed in my rejection of the Islamophobia I saw in the media during my teenage years in the 2000s and early 2010s following 9/11 and the Iraq war. As a musician, I began playing guitar aged seven, and carried this throughout my education, deciding against pursuing a career as a professional musician while studying popular music at university. My exposure to Indian music came with the expansion of my music taste due to listening to progressive rock as a teenager, and typically, the Beatles led me to Ravi Shankar and the Incredible String Band (whose second album featured sitar and tanpura by Nazir Jairazbhoy (Lovesey, 2011: 129)). At university, as a pop musician, I felt side-lined by the Western classical focus of music academia in the UK, which, along with taking a module on "Popular and World Music" led to ethnomusicology. It was not until the final year of my degree (2014-15) that, while writing my dissertation on musical emotion, I came across *qawwālī,* and Sufi music in Judith Becker's chapter in the *Handbook of Music and Emotion* (Becker, 2010), which I found fascinating and begun to listen to and read about. My decision to focus on *qawwālī* did not come until the first week of my master's degree in ethnomusicology (2016-17), during which I focussed on South Asia because the Urdu language class was available, and the Middle Eastern music module was not running, leading me to take modules in South Asian music, having befriended several Pakistani peers in that week. My ethnomusicology training led me to a scepticism of universals, truth claims, and hasty generalisation. All these experiences, institutional, personal, and situational, as well as the experience of conducting research, led me to the epistemological, methodological, and theoretical positions expressed in this thesis, particularly the hybrid methodology, attitude of uncertainty, and attitude of tacking between multiple methods and perspectives.

Representation, Postcolonial Theory, Ethics – Continued

In addition to the need for reflexivity throughout this thesis, it is important to recognise that a strong positionality statement is not only about the researcher's background, but also the epistemological assumptions, theoretical beliefs, and perspective on research

(Holmes, 2020: 4). The element of positionality which has been seen as most important by ethnomusicologists is the insider/outsider distinction.

Some ethnomusicologists argue that outsider ethnomusicologists may become accepted as an "insider," in that they fill a social niche, and that doing so produces better experiential scholarship (Benamou, 2010: 89; Kippen, 2008). Kippen, discussing his study of *tabla* under an *ustād* (teacher/master) in Lucknow, describes his perspective as aiming at becoming an insider:

> I take issue with those who suggest that fieldworkers should purposely remain individuated in the research process because they are by design always destined to be outsiders (see, for example, Srivasta 2004: 25). The ustād-śāgird relationship simply does not work that way, and in a cultural sense the śāgird must be accepted as an insider to a significant degree in order to be permitted access to the rarefied training whose purpose is to make him a fully functional representative of the tradition.
>
> Kippen, 2008: 133

Other ethnomusicologists argue the opposite, that *any* fieldworker, no matter how close to their "field," is an outsider by virtue of being a fieldworker. Wong, for example, writes 'The ethnographer is always an outsider. Creating an ethnography of even a close family member would presumably entail crafting a new relationship beyond that of daughter or sister' (Wong, 2008: 82). Furthermore, one can have different degrees of "insiderness" for different things at different times. For example, I may share a political value with someone, but follow a different sport. Nevertheless, my "insiderness," in the context of Nizamuddin Auliya *dargāh* is very low. This is also reflected in which theories and perspectives are available to me due to which languages I am able to easily understand and read, which sources I have easy access to, and which people I am surrounded with. For example, most of the theories discussed in this thesis derive from English language sources, with some translations of French, Persian, German, and Arabic sources. While there are many available translations of Al-Ghazzali or Deleuze, translations do not exist for many other relevant sources.

Said expresses no preference either way regarding the insider/outsider dichotomy, preferring to focus on specific patterns of thought identified as Orientalist and damaging:

> The methodological failures of Orientalism cannot be accounted for, either by saying that the *real* Orient is different from Orientalist portraits of it, or by saying that since Orientalists are Westerners for the most part, they cannot be expected to have an inner sense of what the Orient is all about. Both of these propositions are false. It is not the thesis of this book to suggest that there is such a thing as a real or true Orient (Islam, Arab, or whatever); nor is it to make an assertion about the necessary privilege of an "insider" perspective over an "outsider" one.
>
> Said, 1994: 322

A traditional argument suggests insider and outsider perspectives provide different but equally useful insights, that insiders, being close to their own tradition, may not notice things that have become habit, while outsiders might, that while an insider is more expert in their tradition, insiders and outsiders have different skills and knowledge. However, an insider could learn to notice their own habits and biases, or learn about elements of theory or use certain methods. So why me? I cannot provide a satisfactory argument other than that I had the opportunity to do it, due to my placement in a former colonial power. I can only endeavour to offer research participants respect and write with reflexivity. However, in doing this, I am also called to represent an encounter between myself and an Other to an audience which likely consists of others like myself. In highlighting similarities and differences between my experience and those expressed by others, I am responsible for how the reader perceives both me and the people with whom I work. A benefit of this kind of ethnographic writing is the opening of a space for encounter (see Rice, 2011).

Care must be taken with reference to spiritual and religious ways of knowing encountered when researching *qawwālī*. This is where pragmatists have something to contribute. Hickman writes that 'In judging religious belief, Pragmatists hold the view that the meaning of an idea or experience is the difference it will make for your and my future experience' (Hickman, 2007: 197). While she refers here to religious judgements, I argue that that this perspective can be useful in allowing universalists and relativists (and psychological and ethnomusicological methods) to coexist. This means beliefs and theories (including religious beliefs, emic theory, and the theories generated by researchers) are judged *based on their utility for the group who is using them*, *in the particular time-period and situation in which they are deployed,* rather than on purported "truth." This raises an ethical question for this thesis. If musical emotion in *qawwālī* already has an

explanation which is useful *for its listeners at this time in history*, that is, Sufi theory, what use is there in examining the relevance of theories developed by music psychologists? This is an important ethical question because the obvious answer is that it is useful not for listeners, but *for psychologists who research musical emotion*. This raises Smith's criticism of the worthlessness of research to indigenous people and value to researchers (Smith, 1999: 3), tending toward extractivism rather than mutually beneficial relationships. While this is an ethical concern, sharing research outcomes with participants enables them to reject them, or incorporate them into their understanding, either as part of pre-existing systems of understanding derived from Sufi theory or as one of multiple, overlapping perspectives.

To turn to the empiricism of most music psychologists, postcolonial theorists emphasise the potential for epistemic violence from empirical methods. Spivak discusses how Foucault described epistemic violence as redefining a system of knowledge. She discusses the epistemic violence of colonial subjugation of "Other" knowledges by defining what kinds of knowledge could or couldn't be "scientific" (Spivak, 1999: 266-7). In relation to this view of certain knowledges as "scientific" and thus "legitimate" in the imperial core of the late 19th and early 20th century, psychology sought legitimation through positivist empiricism (Kvale, 1992: 40-1), and early ethnomusicology did the same 'to be legitimized within the university as a research science intended specifically to increase knowledge on musics of the world' (Chávez & Skelchy, 2019: 124). Similarly, Smith writes about how for many colonised people, 'the term 'research' is inextricably linked to European imperialism and colonialism' (Smith, 1999: 1). She cites a struggle between 'interests and ways of knowing of the West and the interests and ways of resisting of the Other' (ibid.: 2). She discusses a range of ways "western" researchers implement ways of knowing and research methods which can have deleterious effects on indigenous people (extended to formerly colonised people in places like India). One of these describes poststructuralist views of history as enlightenment constructs, which seem to indigenous people as a repetition of erasure of their histories (ibid.: 29). Therefore, while focusing on people's emotions as I find them, I endeavour also to take seriously the historicity of *qawwālī* and *samā'*. Smith describes a need for researchers to think reflexively about beliefs, practices, and customs of participants, approaching these as part of a methodology which is declared openly, and 'disseminated back to the people in culturally appropriate ways and in a language that can be understood' (ibid.:15). This is the most challenging part to achieve, and also the most difficult to evidence, as it occurs after research has been written up. However, I attempt to share research outcomes as much as possible. Ironically, this is easiest to summarise when referring to

results of empirically-focused parts of the thesis, due to their parsimonious approaches (and thus simpler descriptions). I share the results of the research on subjective feeling presented in chapter six with Syed Murshid Nizami, and discuss questionnaire development with him, adjusting them according to his suggestions. Other participants, particularly Adnan Qutbi and Karim, have asked about research outcomes during interviews. This discourse also suggests that, from a pragmatist approach, the phenomena and theories discussed and constructed in this thesis may be useful to participants, as well as its academic audience. Beyond sharing research outcomes, I have sought to engage in the community around the *dargāh* in other ways, by giving regularly to *langar* (food distribution), by offering *nazrānā* at performances, and by agreeing to write an English biography for Qutbi Brothers' website.

Another site of contestation in relation to representation in ethnomusicology is the translation of interviews and lyrics, and music transcription. Like ethnography, translation and transcription may be viewed as subjective and interpretative acts, especially as both the physical quality of sound and its perception depend upon many factors, including the location of listeners in relation to the source, acoustic space, physiology of the listener's ears, and how sound is interpreted by listeners (Jairazbhoy, 1977: 264). Beyond the subjectivity of sound itself, the transcription method may privilege Eurocentric ways of knowing, especially transcription using European staff notation of musics which do not use this form of music writing. Marian-Bălaşa points out how ethnomusicology is self-referential in this regard, writing:

> our intellectual work as ethnomusicologists is more useful to ourselves—an isolated elite of the society, born out of music, yet soon artificial, autarchic, and autocratic—than to those cultures and peoples that represent themselves through their musics.
>
> Marian-Bălaşa, 2005: 21

This is an important observation. Most who read ethnomusicology are other ethnomusicologists, students or academics interested in music, and thus much transcription may be useless to research participants. However, to rely only on a non-European method of music writing (such as *sargam* notation), would also make it illegible to the text's primary audience. Marian-Bălaşa also argues that transcriptions which seek "methodological exhaustiveness" do so in a search for legitimation as a "science" (ibid.: 8). Therefore, he suggests ethnomusicologists should transcribe with a

specific purpose in mind, and thus adapt transcription methods to the need at hand (ibid.: 6). Therefore, I use transcription only when necessary, and use the method relevant to the task, using a mixture of European notation and *sargam* syllables.

Translation is a site in which unequal power relations may easily be reproduced (Bassnet, 2014: 5). The subject of this thesis necessitates translation and transcription of interviews and poetry used in *qawwālī* texts. It is therefore important to be aware of 'The impossibility of translation' (Raffel, 1988: 11) which, due to variation in idioms, grammar structures, sounds, multiple meanings and implications of words, makes misrepresentation inevitable. Because of this, translators are likely to represent their own worldviews in their translations. This is partly what Vásquez means when writing of translation as a colonialist act of erasure (Vásquez, 2011: 27), in that cultural baggage brought to the translation by the translator risks erasing what may be important for the original source, or for interpreters from similar backgrounds to the original source. Therefore, translation should be viewed as 'a process of negotiation between texts and between cultures' (Bassnet, 2014: 6). Therefore, like ethnography, translation requires reflexivity. Venuti discusses how the dominant view of good translation in the Anglophone world is that it is invisible and fluent, and this hides the translator's biases, suggesting that translations should be 'visible to the readers,' and include 'sophisticated rationales for these practices in prefaces, essays, lectures, interviews' (Venuti, 1995: 311).

In my case, translation is also limited by my language abilities. In translating interviews, I aim for transparency by including original Urdu in footnotes (where the interview was conducted in Urdu – Urdu transcriptions may also contain misheard elements). In translating lyrics, I aim, as much as possible without overburdening participants, for co-operative text construction by consulting my Urdu teacher, Muhammad Usama, and with *qawwāl*s, in the construction of transcriptions and translations. In interview transcriptions, one way of clarifying context is by including 'long quotations from our interviewees to resist the common ethnographic practice of constructing (and controlling) representations based on selectively utilizing short excerpts from interviews' (Chávez & Skelchy, 2019: 128), which, they claim, creates 'a multivocal dialogue' (ibid.). Similarly, in his writing on music and autism, Michael Bakan argues for a shift from *representation* of 'autistic subjective experience writ large' (Bakan, 2018: 121) to *re-presentation* of 'experience on the granular level where most of life really happens' (ibid.). He does this through extensive quotation of a single research participant. In this spirit of amplifying research participants' voices, I include a variety of shorter to longer quotations, preferring longer, contextualised quotations to avoid the generalized, omniscient voice of earlier ethnographers. Rather than "*qawwāls*

emphasise…", I prefer "X *qawwāl* told me Y on Z date," as a more specific phenomenon embedded in time and place, with the exception of where individuals prefer not to be named.

One final ethical issue concerns music psychology. There is a recent shift toward "cross-cultural" research arising from criticism of prior research as focussing on research participants from so-called "Western, Industrialised, Educated, Rich, and Democratic societies" (Henrich, Heine & Norenzayan, 2010; Henrich, 2020). While it is laudable that psychologists recognise many of their conclusions may not be generalisable, unfortunately the response has often replicated those of early comparative musicologists. That is, they draw statistical comparisons between peoples and musics without properly considering beliefs and contexts where those musics are performed, the cultural situatedness of the music concept, the potential for epistemic violence by imposing such comparative techniques, and so on. Further, the idea of "WEIRD" societies reifies and objectifies "society" as uniform and inflexible, and claims democracy and education for Europe and North America, denying the validity of other systems of knowledge or participatory politics. For example, a recent paper proposed a tool for statistically analysing cultural distance between nations, ignoring both the fluidity of culture, and the arbitrariness of the nation concept (Muthukrishna et al., 2020). Others have argued for the need for greater focus on historical context, and local concepts of music, as well as collaboration between ethnomusicologists and psychologists in cross-cultural work (Jacoby et al., 2020). Yet others have conducted experimental work "in the field" (Athanasopoulos et al., 2021; McDermott et al., 2016). Therefore, I attempt to embed psychological methods employed in this thesis within ethnographic context, as does Baraldi's monograph on Roma music (Baraldi, 2021). From the anthropological side, Davies writes that 'in using psychology, anthropologists need not necessarily do violence to local facts by reducing all field experience to those homegrown understandings. One can use both psychology and local epistemologies to unravel field experience' (Davies, 2010: 15).

Conclusion

This chapter has outlined methods used in this thesis, points of contention between methods, ethical pitfalls and how these will be addressed. In view of conflicts and confluences between ethnographic and psychological methods, this thesis views parsimonious-reductive theoretical and complex-expansionist descriptive accounts as

mutually informative, and both worthy of exploration and consideration in light of the other.

Regarding ethics, this thesis aims to embed a reflexive attitude throughout, not only the ethnographic parts, but also in discussion of psychological studies. In ethnographic portions, I include "phenomenological" passages focussing on my experience, and discussion of the views of others, following anthropologist Crapanzano's suggestion for 'a continuing shift in perspective, by both the researcher and his or her subjects' (Crapanzano, 2010: 62). These passages focussing on my experience include a focus on "emotion as method," in which the researcher's emotional experiences may be compared with those expressed by participants (Jackson, 2010: 35), in a move related to Pink's "sensory ethnography" (Pink, 2009).

For all that follows, I do not claim "objectivity." Rather, I present in ethnographic sections subjective accounts, both my own, and those of research participants. In the quantitative psychological sections, I present the outcomes of *intersubjective* agreement or the aggregation of subjectivities. The difficulty in this approach comes where participants themselves represent "objective" views of how things are or should be, and where I refer to prior literature produced under realist ontology and positivist epistemology, where it is not possible to separate the subjective from claimed objectivity. Here, subjective views are generally compared to theories or information presented in prior literature, prior literature considered in light of subjective or intersubjective views of participants, or vice-versa, with the understanding that these approaches represent various possible views of various degrees of usefulness for various times, places, situations, and people.

Part Two: Separation

Chapter Three. Fallen at the Threshold: An Ethnomusicologist's Search For Fieldwork

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Every night I have fallen around the circle of Your tavern,

Every day do I wail and cry, yearning for You.[26]

Hazrat Amir Khusrau

Har Shab Manam Futāda

Introduction

Ethnographic fieldwork never goes as planned, and flexibility in fieldwork is emphasised by researchers in ethnographic disciplines. Fieldwork is expected to inform theory and not vice-versa (Hays-Mitchell, 2001: 315). Even with clear questions about music and society, fieldworkers are expected to be open and flexible in their approach, to meet research participants where they are, rather than where the fieldworker wishes them to be. Hays-Mitchell identifies four cornerstones of fieldwork: "Regrouping, reflecting, accepting mistakes, and modifying plans" (ibid.: 317). However, in this thesis, uncertainty, and the necessity for flexibility was thrust upon me, not during fieldwork, but during the planning stage, due to the COVID-19 pandemic. Circumstances demanded a change in research methods, shifting from a linear process of reading – fieldwork – experiments – results – writing, to a fragmentary set of interview, field, and questionnaire methods, characterised by setbacks, online mediation, and constant communication with Syed Murshid Nizami about changing circumstances. This is mirrored also by a shift in epistemological focus, from the progression of an empirical approach to a fragmentary and pragmatic approach.

In an article on flexibility in anthropological fieldwork, Billo and Hiemstra discuss how their fieldwork projects changed once research begun. They note a 'conceptual and practical gap between our confident, clear research proposals, and our

[26] Translation adapted from blogpost crediting Farrokh Namazi as translator (Namazi, 2012).

actual conduct of fieldwork.' (Billo & Hiemstra, 2013: 313). I experienced this gap between planning and practicality earlier in research, after the pandemic had continued for several months and it became uncertain whether fieldwork would take place at all. Billo and Hiemstra suggest that researchers should "approach flexibility as a necessary tool – not as a concession or a failure – and as a tool that can be used to the researcher's advantage" (ibid.: 317). Yet, this is difficult when the possibility of in-person fieldwork itself becomes doubtful, and the research plan relies on first-person experience and fieldwork abroad as the basis of knowledge for experimental work. Góralska discusses research during the pandemic as "geographically restricted but digitally enabled" (Góralska, 2020: 46), which is true of this research, with the exception of the eventual short field visit.

This chapter discusses ways in which the SARS-CoV-2 pandemic impacted the planning and research process as I, like many ethnomusicologists of my cohort, became a fieldworker in search of a field. One way researchers adapted during the pandemic was an increase in online research methods. This chapter explores how researchers have used e-fieldwork paradigms, before discussing how research plans changed during the pandemic to include various online and offline research methods, and their relative merits.

Previous Uses of E-Fieldwork

"E-Fieldwork" has been a methodological tool in ethnomusicology for two decades, and online methods are formalised in several places. These may be divided into methods to research general "musical cultures," and to research specific *online* "musical cultures." Abigail Wood notes a separation in early internet research of internet culture from "real world" (Wood, 2008: 171). This is extended in Sarah Pink's discussion of online research in her writing on sensory ethnography, as she writes: 'contemporary digital technologies involve forms of corporeal and sensory engagement – which bring together touch, vision and sound' (Pink, 2015: 117). However, in the context of moving research online because of the pandemic, these corporeal and sensory engagements become less accessible to researchers, as they only see online outcomes of such engagements, and cannot experience them first-hand. Further, despite Wood's critique of this distancing of internet culture from the real world, she focuses on "interpersonal activities which primarily take place via computer-mediated communication, and take music as their principal focus" (Wood, 2008: 172). That is, on "internet cultures," rather than groups of people who primarily interact in-person, like this thesis, focussing on

emotional experiences of attendees of *qawwālī* at the *dargāh*. However, Wood's observation that 'Internet-based fieldwork can make getting and staying in touch with the field quicker, cheaper and longer-lasting' (ibid.: 181) is valuable, and my WhatsApp communications with research participants during the pandemic, particularly Syed Murshid Nizami, were edifying, allowing the development of what I hope are lasting friendships. In this sense, Wood's assertion that 'Internet tends to act as an extension of the offline social sphere, not as the separate, disconnected virtual space of science fiction' (ibid.: 183) is important, although in this thesis, the online community is ancillary to in-person experiences, and does not fully address the most important elements of in-person *qawwālī* performances (see chapter four). While it should be recognised that the internet is part of the "real world", it should also be noted that an online social or musical experience is qualitatively vastly different from an in-person social or musical experience.

Cooley, Meizel, and Syed ask how 'virtuality becomes a part of peoples' very real experience' (Cooley, Meizel & Syed, 2008: 91) and, like Pink, focus on how people experience online space, rather than online outcomes of these experiences, or online interviews. They ask how virtual fieldwork limits the pool of research participants to those who are technologically literate, and have access to such technologies (Cooley, Meizel & Syed, 2008: 106), a concern of this thesis.

Scholarship on online *qawwālī* focusses on YouTube videos, comments, and reviews. Peter Manuel discusses the "cyberculture" of North Indian music, which has facilitated mass consumption of music through YouTube videos on mobile phones (Manuel, 2014). Hagedorn writes about Amazon reviews of Nusrat Fateh Ali Khan albums (Hagedorn, 2006). These approaches study how individuals consume recorded, commercial *qawwālī* as a mass-mediated form, rather than spiritual and emotional experiences attendant on performances of *qawwālī* at *dargāh*s.

While these authors focus on internet musical cultures, other researchers discuss online or remote interview methods as supplements or replacements for in-person methods, an approach closer to the online element of this thesis. Where Góralska's move online during fieldwork in the pandemic meant unlearning her reliance on interviews to focus on participant-observation of an online culture (Góralska, 2020: 49), in this thesis, interviews become even more important, as the physical experience of *qawwālī* at the *dargāh* was temporarily unavailable. Due to the pandemic, many interviews for this thesis took place through Zoom, and there is literature on online or remote interview techniques including email, telephone, and video interviews.

Irvine compared telephone with face-to-face interviews, finding interviewees spoke less in telephone interviews, giving less detailed answers (Irvine, 2011: 212). Bampton and colleagues discuss e-mail interviews, writing that text-based engagement with participants displaces the interaction in both time and space (Bampton et al, 2013: 332). They suggest delays in communication caused by the asynchronous nature of text-based interviewing allow interviewees time to think, but also time to construct answers following demand characteristics, or to "ghost" the researcher (ibid.: 332-3). The communication delay of text allowed Murshid to give excellent and detailed answers to questions about the holy bath of the saint's grave (*ghusal śarīf*), and *qawwālī* performed at that time, but also left me unsure how often I should ask for help finding interviewees or participants for surveys without seeming intrusive or rude. The choice between telephone interviews and e-interviews is also not always in a researcher's control, as musicians and participants have their own preferences and competencies in relation to certain communication methods. In my case, *qawwāl*s preferred telephone conversations over text-based communication.

Another qualitative online method is video interviews. Janghorban and colleagues consider Skype interviews, noting "Time and financial constraints, geographical dispersion, and physical mobility boundaries of research populations have presented some problems for conventional face-to-face interviews" (Janghorban et al., 2014), a situation relevant to the pandemic (with time and financial constraints after travel restrictions lifted limiting this research to one short field trip). They draw attention to benefits of video interviews, including availability of visual, non-verbal, or gestural cues to researchers. This was relevant to this thesis, as the gesture of touching the heart and pointing at the sky to indicate a direct connection to God, facilitated by *qawwāli,* was often repeated. Janghorban and colleagues also report negatives of video interviews, including the necessity of high-speed internet and digital literacy of participants, which affected this research, limiting much of it to interviews of young listeners and *qawwāls*, with interviews often cut short due to poor internet connection.

The Process: The Original Plan and How it Adapted to Changing COVID Conditions

Before the pandemic I planned research in which ethnographic fieldwork would inform development of psychological, quantitative studies to explore musical emotion in *qawwāli.* I planned six months of fieldwork from September 2020-March 2021, returning to plan psychological studies, and then returning to India to conduct those studies over

three months in the summer of 2021. This assumed both ethnographic and psychological methods were ways of approaching experience, one numerical, and one narrative, that ethnographic experience could inform psychological studies, and that development of relationships with research participants through fieldwork before such studies would allow a sensitive approach to a topic involving spiritual knowledge.

During the first lockdown in March 2020, I hoped that the pandemic would be brief, and fieldwork could be conducted as planned, so I continued corresponding with Murshid, and planned fieldwork for September. As the summer neared, however, there was no sign of international travel resuming.

To allow a year for travel restrictions to lift, I changed mode of study to part-time, adding a year to my PhD. Halfway through that second year I listed research questions to address and made a flowchart, looking at methods which could best approach each question, which of these were possible online, and which must occur in-person. I conducted pilot studies of the three most important quantitative approaches (subjective feeling as explored in chapter six, BRECVEMA as explored in chapter nine, and quantity of motion as explored in chapter eight), and wrote a report on how I planned to proceed if fieldwork was possible, but now aware of which methods would become impossible without fieldwork, and discarding those questions. It soon seemed that fieldwork would not be possible, so based on the flowcharts and report, I wrote two alternative research plans. One of these was the same as originally planned, but a year later, and with quantitative methods beginning at the end of the first field trip. The second plan was how research would continue if I was unable to conduct fieldwork at all. This involved conducting interviews through Zoom, and surveys online rather than in-person at the *dargāh*. I spoke to Murshid and began conducting Zoom interviews, convinced that fieldwork would be impossible. Suddenly, in November 2021, India announced its borders would reopen. Unfortunately visa conditions had changed since the pandemic, and when I received the visa, it was valid only for thirty days. Therefore, I planned to make the most of this by targeting a month with many festivals, and aiming to speak to people who would not appear through Zoom. After discussion with Murshid, I decided to travel to India in February. I attended two festivals (the *'urs* of Khwaja Moinuddin Chishti in Ajmer and the birth anniversary of Hazrat 'Ali at Hazrat Nizamuddin Auliya *dargāh*) in this time (and missed *Basant Pañcamī* celebrations at Nizamuddin *dargāh,* as I was in quarantine in my hostel), but also experienced some of the everyday life of the shrine, filmed over thirteen hours of footage, and interviewed several people, although I was not there long enough to develop familiarity required for access to higher-status, older individuals. In the end, my research was a mixture of the

two plans, with a short fieldwork visit including in-person interviews, but with most interviews conducted via Zoom, as well as WhatsApp communications, and three online questionnaires.

Online vs Offline Research: Similarities, Differences, and Insights

I have discussed pros and cons of the displacement of time in text-based methods such as WhatsApp, the visibility of gestures through video interviews, and how face-to-face interviews provide more detail than telephone interviews. However, I have not discussed benefits of in-person research which are not available through online means.

Although online interviews were on average longer than field interviews, the value of fieldwork is not the quality of interviews alone. There were a range of research methods used in-person which would have been impossible through online research on the same topic. I set up still cameras to film *qawwāl*s and audiences which could later be used in quantity of motion analysis, and I attended and experienced daily *qawwālī*, the surrounding context, and *'urs* festival in Ajmer, not only vicariously through video, but physically, through all senses, co-present with others. While conducting online research, I organised fortnightly interviews at specific times. But this does not represent how people live their lives. In one month, I felt better able to understand more of my research participants' lives than interviewing them over Zoom. As explored in chapters one and two, this thesis holds phenomenology as important for ethnomusicology, as it aims to understand people's experiences (Berger, 2008: 68). How can one understand the experiences of other people without attending the important in-person experiences of musical life? Feeling the crush of the crowd at an *'urs*? Smelling the rose water on the saint's grave? Feeling the rumble of the *dholak* underfoot? As Murshid told me "When people listen to *qawwālī* recordings on their mobile phones or any gadget, this can't be a substitute for listening to *qawwālī* live in the *dargāh*." (Murshid Syed Nizami, WhatsApp communication, 2nd August 2022). If regular *dargāh* attendees found listening to *qawwālī* online an insufficient substitute for the *dargāh*, what hope did I have?

Conclusion: Lessons for Fieldwork & Disciplinary Identity

The most important lessons arising from this hopping between online and offline fieldwork methods, is the experiential difference between online and offline spaces, and in my case, the best use of online methods was as supplement, not replacement for field methods. My WhatsApp and telephone correspondence with research participants has brought the "field" and "home" closer together in what may otherwise (excluding quantitative methods) have been a traditional fieldwork project. However, I have also been confronted with the question of disciplinary identity. Beyond criticisms of the prefix ethno- and the suffix -ology documented by Laudan Nooshin and Nick Cook in *The New (Ethno)Musicologies* (2008), I understand ethnomusicology as a discipline defined by method, that method being ethnographic fieldwork. However, having conducted only a short field visit, as well as online methods, I began to question whether online methods could be called "fieldwork," so experientially different were they from what I experienced in my short in-person fieldwork. However, as François Picard commented on an earlier version of this chapter presented to the Société Française d'Ethnomusicologie and British Forum for Ethnomusicology, it is not the length of fieldwork that typifies good ethnomusicology, but relationships between people.

Chapter Four. My Beloved's House is Colourful: Displacement of the *Dargāh* During Lockdown

Today there is colour, Oh Mother! Today there is colour.

My Beloved's house is colourful, my dear.

Hazrat Amir Khusrau

Āj Rang Hai

Introduction

The SARS-CoV-2 pandemic has provided the underlying context in which this research was conducted. I have discussed how this affected research methods, and how these became flexible and altered to fit constraints imposed by international efforts to impede the spread of the virus. However, "the field" itself was also affected by the pandemic in various ways, not only in the lives of people connected to Nizamuddin *dargāh*, but also in how people utilised the affective power of *qawwālī* to cope with the mental health crisis that accompanied the collective trauma of India's Delta wave.

From April to June 2021, the Delta wave of the pandemic swept across India, killing over 200,000 people (Sitaraman & Kevany, 2021: 1). In both the first wave in 2020 and the Delta wave in 2021, lockdown measures were implemented, wreaking havoc with livelihoods in the informal economy (Joshi et al., 2020: 959). Reports came of oxygen shortages, and COVID patients unable to get desperately needed oxygen (Sitaraman & Kevany, 2021: 4-5). Furthermore, the mental health of Indians suffered, with an upsurge in 'distress, agitation, and helplessness' (Sharma et al., 2020: 1). All three of these detrimental effects of the pandemic: on physical health, the economy, and mental health, have implications for musical emotion in *qawwālī* and Nizamuddin *dargāh*.

The physical aspect of the pandemic affected Delhi with oxygen shortages, and Nizamuddin *dargāh* began to distribute and refill oxygen tanks to the local community in addition to the usual *langar* (giving of food). This period (Spring 2021) coincided with my first interactions with research participants via Zoom, and I paid for the refilling of an oxygen tank as a gesture of goodwill. Charitable giving is of great importance, both

for Sufis, and in Islam more generally. *Zakat,* the requirement for Muslims who have the means to donate 2.5% of their income to charitable causes, is one of the five pillars of Islam (Rahim, 2001: 272-3). For Chishti Sufis this is taken even further. For example, Pinto describes how at an advanced stage of discipleship, a *murid* may have to renounce all of their worldly possessions to continue upon the path (Pinto, 1995: 314). The *dargāh* is sustained through charitable donations.

The pandemic was utmost in the minds of participants, too. Economically, lockdowns forced shrine *qawwāl*s inside, disrupting traditional systems of patronage through *nazrānā* donations upon which many rely for a living (Qureshi, 1995: 130). This period of rupture deprived regular *dargāh* attendees of the live *qawwālī* which was a pillar of their wellbeing. This caused many to seek the comfort of the *dargāh* in YouTube recordings, enacting a displacement of their use of *qawwālī* for socially defined 'emotion work' (DeNora, 2000: 55; Hochschild, 1979) to individually-defined emotion regulation, shifting listening practices from social, to solitary environments.

This chapter expands on these issues. However it is also important to note that a limitation of much psychological literature on musical emotion, and Qureshi's monograph on *qawwālī* (1995), is their broadly ahistorical tone. They represent their research objects as unchanging, frozen in time; Qureshi with her use of the ethnographic present,[27] psychology with its concern with constructing generalisable theory. Ethnomusicology and ethnography have, mostly, moved on from this ahistoricity. Timothy Rice's article *Toward the Remodelling of Ethnomusicology* combines Merriam and Geertz's models, of which one part is concerned with the historical construction of musical practice both diachronically, by studying the development of music over time, and synchronically, by studying how a music presents itself at a particular moment (Rice, 1987: 474). The COVID-19 pandemic showed in real time how extreme historical conditions affect lives of musicians and listeners, including how music is used for emotional purposes.

This chapter first addresses how *qawwāl*s' livelihoods were affected by the pandemic, and strategies they used to keep their income during this period, also discussing physical distancing measures which accompanied the reopening of the *dargāh* following the end of lockdown. Following this it discusses experiences of listeners who could no longer attend the *dargāh* during lockdown and thus turned to *qawwālī* recordings for emotion regulation, and the concept of *qawwālī* as *therapy,* before moving on to discuss how the different forms of *qawwāl*-listener interaction, and thus musical

[27] The ethnographic present refers to the practice of ethnographers to give accounts in present tense, thus presenting a totalising and static view of a "culture" (Fabian: 1986: 80-81).

emotions, may have been affected by various forms of listening: co-presence at the *dargāh*, digitally mediated co-presence in "telecasts" organised to sustain *qawwāls'* incomes during lockdowns, and lack of possibility for interaction when listening to recordings.

Pandemic and Precarity at Nizamuddin *Dargāh*

Unlike other Hindustani classical musicians, *qawwāl*s at Nizamuddin *dargāh* had, until the pandemic (and after it), retained a system of remuneration rooted in the ethos of feudal patronage (Qureshi, 2002). That is, the system of *nazrānā*, or money offering, whose derivation "*nazar*" (sight), suggests the paternal gaze of God (Johnston, 2000: 1). *Nazrānā* is more than simply giving money to a musician in appreciation of good performance, though. The act of giving also carries social, spiritual, and affective power. It reflects social power, as, during Qureshi's fieldwork, those of high status were expected to give generously or lose face and, in *mahfil-e-samā'*, 'present themselves at the beginning to the presiding personage, expressing their deference by a token offering' (Qureshi, 1995: 129). According to Qureshi, it reflects spiritual power, as in *mahfil-e-samā'* it was passed first to the presiding *pīr*, representing the devotee's intent to give away possessions, and thus the self to God (ibid.: 125), before being given by the *pīr* to *qawwāl*s, who saw it as *karam* (blessing) (ibid.: 130). It reflects affective power, as, according to Qureshi, 'the donation is motivated by spiritual emotion, rather than the donor's desire to reward the performer' (ibid.).

In my attendance at daily public *qawwālī* at Nizamuddin Auliya *dargāh*, the system of giving was not as formalised as in more esoteric *mehfil-e-samā'* described by Qureshi, and most *nazrānā* passed directly from donors to *qawwāls*, sometimes with an accompanying gesture of waving bills toward the saint's *rauzā* to accumulate spiritual power before the offering. Yet these three kinds of non-economic power (spiritual, social, and emotional) were also present, as demonstrated in a conversation I had with a visiting *pīr* from the *dargāh* of Haji Ali Shah Bukhari in Mumbai. We sat in the *dargāh* of Hazrat Nizamuddin as the *qawwāls* read *Terī Rehmato*ṅ *Kā Daryā* ("The River of Your Mercies"). When giving *nazrānā*, he asked me (and his two sons) to touch the note first. When I asked him why, he told me *nazrānā* is a gift from all of us, that when something the *qawwāls* said touched his heart, we each give our blessings or appreciation.

Nazrānā is not only gifts of monetary value. Anna Morcom describes an interview with Ghulam Waris Nizami, a *qawwāl* at Hazrat Nizamuddin *dargāh*, who told her gifts were not compulsory, and appreciation could also be expressed by commenting

upon the music (Morcom, 2020: 11). These descriptions of *nazrānā* as "gift" also recall Mauss' *The Gift,* in which he argued gifts entail three obligations: obligations to give, to receive, and to reciprocate (Mauss, 1990: 50). However, Morcom argues that as an inalienable possession, or 'an economy without quantity' (Attali, 1985: 11), the culmination of decades of labour (and centuries of the labour of musicians' ancestors in the *gharāna* system, which links musicians to a lineage of performance style through heredity or discipleship), the value of music performance may exceed the ability of a listener to reciprocate, creating a sense of indebtedness (Morcom, 2020: 15). Further, Qureshi describes *nazrānā* as a gift from donor to presiding *pīr*, which 'entailed an obligation to confer benefits on the donor' (Qureshi, 1995: 90), but also, conversely, as a gift from religious authority to listener, as 'offerer puts himself in the position of supplicant, a 'taker', whereas the spiritual superior, while the recipient of a gift, is nevertheless himself the benefactor or 'giver" (ibid.: 125).

The more ritualised *nazrānā* is not the sole income source for all *qawwāl*s, as many also receive fees for performing private weddings or non-religious concerts, or for starring in Bollywood films, as did Chand Nizami in the 2015 film *Bajrangi Bhaijan*. However *nazrānā* is a key source of income for many, and it is easy to see that the removal of this form of income would disrupt *qawwāl*s' livelihoods, and the social, spiritual, and affective formal system of *qawwālī* listening.

Even in normal times, *qawwāl*s' income is precarious, as it depends on donors' generosity. This is not peculiar to *qawwāl*s. Many researchers highlight the economic precarity of musicians worldwide. Merriam claimed that musicians are often low status but high importance, leading to a situation in which they are considered outside behavioural norms of society (Merriam, 1964: 137). This may be said to typify *qawwāl*s, as technicians of affect who command the respect of listeners for their musical and poetic prowess, yet who are auxiliaries to the spiritual operations of the *dargāh*, and whose livelihood depends on semi-feudal systems of patronage. Cottrell (2004) discusses relationships between economic and musical capital among professional musicians in London, suggesting that musicians often take musical work which does not match their creative preferences to make ends meet. An analogous position may be considered for *qawwāl*s in the way they must sometimes prioritise commercial or film songs, sometimes spiritual *kalām*s at the whim of the audience to maximise income, as explored by Qureshi (1995: 194). Despite the relative precarity of *qawwāl*s' incomes exacerbated by the pandemic, an analogy with the global *precariat* would be inaccurate. While *qawwāl*s' income is contingent upon donations, they do not have 'none of the social contract relationships' (Standing, 2011: 14), or securities attained through loyalty

to an employer, as the *pīrzādgan* act as patrons, and will support *qawwāl*s financially from time-to-time, as described by Saqilain Nizami, who told me some of the ways *qawwāl*s maintained their incomes during the pandemic, saying "[people] gave us money through Facebook, and here our *pīrzāda*s took much care over our things during lockdown."[28] Similarly, Zuberi writes of *mu'atād*, payments to *qawwāl*s made thrice yearly in normal times from the *dargāh*'s resources, listing seven *qawwāl*s entitled to *mu'atād* at Nizamuddin *dargāh* in 2012 (Zuberi, 2012: 137).

The precarity of musicians in general has been discussed as a widespread phenomenon. For example, Chafe and Kaida discuss professional musicians in St John's, Canada, who 'have little or no protection from market forces that are constantly changing and that can have a considerable impact along the career path, from confirming to disconfirming musicians' work' (Chafe & Kaida, 2020: 419). However, *qawwāl*s, as hereditary performers attached to *dargāhs*, do not suffer from the transitional careers of musicians in St Johns, many of whom leave music for more stable employment options (ibid.: 409). *Qawwāl*s, then, in "normal" times, have both uncertain incomes, and a degree of semi-feudal security. Yet the question is how these financial ties of patronage were strained during the pandemic, what strategies were deployed by *qawwāl*s to address this, and what the emotional impacts of these changes were.

*Qawwāl*s I spoke to agreed that times were hard economically during lockdown. Muhammad Ali Nizami told me: "in lockdown, we have no work".[29] Similarly, when I asked how the pandemic changed his life, Saqilain Nizami explained to me the change in the work of *qawwāls* at the start of the pandemic. He told me before the lockdowns, their work had been good. However, he went on to tell me that "Because our work is the work of a gathering […] when the gatherings were stopped, we could no longer perform."[30] Saqilain told me that *qawwāl*s struggled for two years. However, they used strategies which helped to support them financially, as he explained:

> Thomas: It was difficult for you to make money during coronavirus?
>
> Saqilain: Yes, very. Because performances don't have anywhere to stay, nothing was going to happen. So a lot of people tried to get what they needed online. Quite a lot was through Zoom, we got some benefit from

[28] *Facebook paise de gayāya, yahaṅ ke hamāre pīrzādoṅ ne, bahut khyāl rakhā hamāre chiz meṅ, lockdown ke time pe* (Saqilain Nizami, Interview in person, 11 February 2022).
[29] *Lockdown meṅ hamāre koī kām to nahiṅ* (Muhammad Ali Nizami, Zoom Interview, 4th June 2021).
[30] *Kyuṅ ke hamāra kām jo voh gathering ka kām hai.* […] *To voh phīr gathering hī band ho gaye thī, to phīr hamāra performance hue nahiṅ.* (Saqilain Nizami, 11 February 2022).

> Zoom, some from Facebook, those who are our important people were the ones that we wanted. […] we couldn't follow the *'urs*, there were no places to perform, and we went live from our houses, and stayed at home. So there was less work, it's true, there was also work through the phone.[31]
>
> Saqilain Nizami, interview, 11th February 2022

As explained by Saqilain, one way *qawwāl*s coped financially during the pandemic was shifting to online "lives" or "telecasts" through various multimedia platforms, such that each time I interviewed a *qawwāl* through Zoom at this time, I was at pains to explain the interview was not being broadcast online. For *qawwāl*s like many, their means of making a living shifted online during the pandemic. Yet, as Saqilain alluded, the experience of listening to *qawwālī* online is not the same emotional experience as at a gathering. For him, because these online performances were not conducive to connection, they could not produce the same emotions as in-person gatherings. He told me that "there is no audience in "live" performances,"[32] and therefore "there are no feelings in it. It has no taste"[33] (Saqilain Nizami, interview, 11th February 2022). However, listeners found some emotional value in *qawwālī* listening during the pandemic, in spite of the perceived tastelessness of "live" performances (online streaming). It may be suggested, then, that the economic position of *qawwāl*s between systems of feudal patronage and capitalist precarity led to the significant decrease in income during the pandemic, and the financial insulation provided by the patronage of the shrine and ability to perform online, although the emotional impacts are diminished by the shift online. Under the conditions of online performance, *nazrānā* could not take its traditional form of physical cash offerings imbued with spiritual power and symbolic capital. I glimpsed the strategies used to overcome this when sponsoring my own Zoom performance, as I was asked to send the money to Murshid via PayPal, who then withdrew it as cash to pass it to the *qawwāl*, both ensuring that *qawwāl*s received cash and

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[31] *Thomas: Āp ke liye voh muśkil paise kamāne ke liye thā, coronavirus meṅ?*
Saqilain: Jī bahut, kyuṅ ke kuch performance voh nahiṅ rahtā kahiṅ bhī, kuch bhi nahiṅ wālā thā. Phīr online tora bahut logoṅ ne karwāne ki kuśiś kī jo log ćahte the. Voh Zoom ke through tora bahut, Zoom se tora benefit, tora sa Facebook se, jo apna, jo hamāre jo khās log ćahāne wāle log the. Unhoṅ ne bolā ke āp aise special āj yahī hai. To kar ke kar dijie kyuṅ ke distance kā bahut huā thā, aur 'Urs follow ko nahiṅ the, performance ek jagāh ho nahiṅ thā, aur ham apne ghar meṅ, voh apne house meṅ se ham live āte the aur apne ghar men baithne sunte the. To voh tora sā, us se tora kām sahī hua, phīr phone se bhī kām voh gayā hai..

[32] *Voh jo live performance hotā hai is meṅ to koi audience hotī nahiṅ hai.*

[33] *Us meṅ feelings nahiṅ ātī. Voh mazā nahiṅ ātā.*

preserving the pattern discussed by Qureshi in relation to *mahfil-a-samā'* of giving *nazrānā* to a shrine custodian who later passes the payment to a *qawwāl* (Qureshi, 1995: 125-130).

As the lockdowns eased, lighter restrictions were introduced. At the outset of my field visit, *qawwāl*s were beginning to perform at Nizamuddin *dargāh* again as the effects of the Omicron variant of coronavirus began to fall from the January peak. Yet all was not back to normal. At this time, it was uncertain whether *qawwālī* gatherings were permitted to continue, and signs plastered around the *dargāh* (figure 1) indicated visitors should wear masks and observe social distancing (an injunction ignored by most). Furthermore, there were signs imploring devotees to perform *wūzū* (cleansing of the body prior to Islamic prayer) at home before attending the *dargāh*. Surrounding the courtyard before Hazrat Nizamuddin's *rauzā* was a blue cordon to separate listeners from *qawwāl*s. Muhammad Ali Nizami told me that this was a new initiative after lockdown, "To save the public. […] It doesn't stop large crowds in the *dargāh*. It was put there for that reason [though]. And it is also for our safety. It's for our safety so that the public doesn't come to us"[34] (Muhammad Ali Nizami, interview, 14th February 2022). These public health measures represented the last vestiges of the separation imposed by lockdown measures, and may have affected the emotional responses of listeners as they returned to the *dargāh* after long absence.

Figure 1 Signs at Nizamuddin Dargāh telling devotees to observe coronavirus protocols. Photographs taken by Thomas Graves 11th February 2022.

[34] *Public se bachāo ke liye hai.* […] *Dargāh men baṙa crowd na rūkeṅ. Voh is vajah se lagāo hai. Aur us se hī hamāre bhī safety hai. Us se hī hamāre bhī safety public hamāre pās nahiṅ ātī.*

As important as the economic situation of *qawwāl*s is, the primary focus of this thesis are the emotional experiences of *qawwālī* listeners. Where some listeners fulfilled their emotional needs during the pandemic by arranging lives with *qawwāl*s, allowing some degree of interaction, others resorted to listening to recordings of *qawwālī* to regulate emotions during lockdowns. It is to these listeners that I turn next, before demonstrating how the strategies adopted by *qawwāl*s to overcome their economic difficulties may have affected the emotional experiences of listeners (while bearing in mind that performers are, in fact, also listeners).

YouTube and the *Dargāh* at Home: *Qawwālī* Listening in Everyday Life

The change from live performances at the *dargāh* to online performances not only affected fortunes of *qawwāl*s, but also emotional lives of listeners. As previously discussed, one sub-component of musical emotion is emotion regulation (Juslin & Sloboda, 2010: 10). It may be argued that *qawwālī* has always had a role in emotion regulation, yet in a context of increasingly poor mental health during the pandemic, this role of *qawwālī* became more important than ever.

Emotion regulation is one form of *affect regulation*, which also concerns separate systems of *coping* and *mood regulation* (Gross, 2014: 8). In this sense, the use of *qawwālī* by listeners during lockdown was used for both emotion regulation, defined as 'shaping which emotions one has, when one has them, and how one experiences or expresses these emotions' (ibid.: 6), and coping, defined as a process of decreasing negative affect over large periods of time (ibid.: 8). Mauss and Tamir discuss emotion regulation in relation to *emotion goals*. While, in appraisal theory, emotions themselves are discussed as goal-directed (Ellesworth & Scherer, 2003: 573), an emotion goal is where the goal itself is an emotion (Mauss & Tamir, 2014: 361). They argue emotion goals can have hedonic benefits, aiming to maximise pleasant feeling, or nonhedonic benefits, where individuals seek either pleasant or unpleasant emotion goals depending on their needs, such as cultural benefits, in which emotions support group membership (ibid.: 363).

The literature on music as emotion regulation focusses on both hedonic and non-hedonic benefits of music listening. Groarke and Hogan found older and younger listeners used music for different purposes, but identified nine functions of music listening, of which perhaps two or three could be said to be hedonic (affective, social,

cognitive, eudaimonic, goal attainment, everyday listening, music-focused listening, sleep aid, and creating a personal space) (Groarke & Hogan, 2016: 782). Similarly, Pridy and colleagues identified six core reasons for music listening, of which I suggest three are hedonic (coping, revitalisation, and sensory-motor), and three non-hedonic, and primarily social (social enhancement, conformity, and connection) (Pridy et. al., 2021: 476-7). Saarikallio, also examining changes in use of music for emotion regulations as people age, usefully notes that over time, music becomes more imbricated with people's sense of self, as they accumulate life experiences and musical experiences that remind them of their lives (Saarikallio, 2011: 322). Saarikallio also notes that adults often select music to listen to based on their current emotions rather than target emotions (ibid.: 320). Drawing upon the BRECVEMA theory of musical emotion, Västfjäll and colleagues posit six emotion regulation strategies, three of which, reappraisal (changing one's view of a situation), musical emotion regulation (enhancing hedonic value), and social regulation, were most common in situations involving music (Västfjäll et. al. 2012: 414).

Similar emotional functions of music have been explored in the sociology of music, with DeNora using Hochschild's notion of *emotion work* to discuss music's use in emotion management (DeNora, 2000: 50). Hochschild describes emotion work as 'the act of trying to change in degree or quality an emotion or feeling' (Hochschild, 1979: 561). While this seems similar to emotion regulation, Hochschild discusses emotion work as oriented towards the *social* purpose of directing emotions towards fulfilling socially determined *feeling rules,* while emotion regulation is oriented towards the *individual* purpose of directing emotions towards fulfilling individually defined *emotion goals*.

Music's use as a coping mechanism during the pandemic is noted elsewhere. Fink and colleagues collected data on uses of music for socio-emotional coping during the COVID-19 lockdowns from six countries, including India, although this was restricted to those who were literate in English (Fink et. al., 2021: 2-3). They found that most people reported more negative moods during the pandemic than before. However, India reported more positive emotions than other countries (ibid.: 5). This could be due to the reported acquiescence bias of Indian participants (Harzing, 2006: 253). According to Fink and colleagues, 'During the lockdown, people used music mainly to positively influence their individual emotional valence and arousal levels' (Fink et. al., 2021: 5). That is, listeners aimed to *up-regulate* positive emotions and *down-regulate* negative emotions using music, perhaps the most common strategy of emotion regulation, as it seeks hedonic benefits (Gross, 2014: 8). Important for *qawwālī*, Fink and colleagues

noted that those who experienced more negative emotions during lockdown used music to cope with stress or depression, while those who experienced positive emotions (like Indian participants in their study), used music 'as a proxy for social interactions and to have meaningful experiences' (Fink et. al., 2021: 8), although musical experiences became more solitary.

Similarly to Fink and colleagues' findings, regular *dargāh* attendees often reported listening to *qawwālī* recordings at home during lockdowns as a proxy for their usual attendance at the *dargāh*, and for coping or emotion regulation. When asked how the pandemic affected his listening practices, Mohamed Adil Niyazi (a *murīd*) told me "I couldn't go outside. All things are closed in lockdown, as you said. So now I listen indoors with speakers. I stayed in the house"[35] (Mohamed Adil Niyazi, Zoom interview, 10th July 2021). A common way of listening to *qawwālī* during the pandemic was using YouTube. Mohamed Adil Niyazi expressed a fondness for listening to the Pakistani *qawwāl* Farid Ayaz, telling me how when he listened to him on YouTube, he was reminded of the *qawwāl's* visit to Nizamuddin *dargāh* four years prior, a particularly emotional episode (see the *episodic memory* mechanism of musical emotion discussed in chapter nine), telling me that he also feels things while listening on YouTube at home.[36] As well as illustrating episodic memory, this example illustrates the transposition of the *dargāh* space to the home through sounds of *qawwālī* and the emotive, visual dimension of episodic memory, although it is uncertain whether he used *qawwālī* specifically as a coping or regulation method, or whether he simply felt similar emotions while listening to the recording as he would have at the *dargāh* (perhaps reflecting Fink and colleagues' discussion of music listening as a proxy for social interaction).

Sumit, a Hindu listener and regular attendee of Nizamuddin *dargāh*, explained his use of *qawwālī* recordings during the pandemic for emotion regulation. He also described an episodic memory linked to a peak experience with *qawwālī* he had experienced at the *dargāh* of Khwaja Moinuddin Chishti in Ajmer, including various famous film songs such as *Khwaja Mere Khwaja*[37] and *Kun Faya Kun*,[38] and more spiritually focused *kalām*s such as *E Rī Sakhī More Piyā Ghar Āye* and *Rang* (see Gabrielsson, 2011 regarding peak experiences with music). I asked him:

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[35] *Kyūṅ ke bāhar ko jānā nahiṅ hotā thā. Sab chīzeṅ band hī lockdown lagāyā ta ke āp batāyā jo… to ab maiṅ ghar ke andar speaker lagā se ghar ke suntā thā. Ghar ke andar rehtā thā.* (There may be errors in transcription due to tempo of speech and slurring).

[36] *Speaker pe sun YouTube pe lagāta yeh hai. lekin us jab maiṅ baithā huṅ to ghar meṅ us ke andar bhī ek feel ātā hai.* (Mohamed Adil Niyazi, Zoom Interview, 20th July 2021).

[37] From the film *Jodha Akbar* (Gowariker, 2008).

[38] From the film *Rockstar* (Ali, 2011).

Thomas: When you when you listen to *Khwja Mere Khwaja* now or *Rang*, do you remember that time?

Sumit: Yeah, definitely, because even today before going to bed, or might be I'm on my bed, so I just play some… I have a playlist of Sufi songs with me. I just play [them] and I go to bed and that gives me very wonderful sleep. [It is] also very nice [and] soothing. […]

Thomas: When you listen to it and remember that, do you feel those same emotions that you felt the first time?

Sumit: Yes, I just close my eyes and then I feel that I'm sitting there and listening to that. Because listening [to] *qawwālī* live and listening [to] recorded *qawwālī* are very different experiences. And all those movies are also trying to make those *qawwālīs* into a beautiful song, but they don't match the beauty that we hear in [a] live version. […]

Thomas: Could you explain a little bit about the difference in the way that you feel when sitting in the *dargāh* compared to when listening to recordings?

Sumit: Listening to recordings definitely brings peace because whenever I work I just put on some music and I'll start working. So it's a different feeling when I'm in [the] *dargāh* listening to *qawwālī* and when I'm at home. If I'm at home I just think that I'm sitting in [the] *dargāh* but I'm at home… because [of] the people there, the fragrance that is in the air. People burn incense sticks, they have their rose flowers, petals. Smells, all those smells, that is very heart-touching. So listening at home, definitely I miss [the] *dargāh* when I'm at home. I haven't been to [the] *dargāh* for a long time because of [the] pandemic,

Sumit, Zoom interview in English, 8th September 2021.

Like Mohamed Adil, Sumit experienced strong emotions when listening to *qawwālī* recordings at home during the pandemic, which he attached to powerful episodic memories. The transposition or displacement of the imagined *dargāh* space into the

home is clearer in Sumit's case, as he explicitly stated, "If I'm at home I just think that I'm sitting in [the] *dargāh*," and described the sensory experience of the *dargāh* which is unavailable to someone listening from home. He also described a routine of listening to *qawwālī* for relaxation with the *emotion goal* of improving sleep, which may be discussed in terms of music emotion regulation as an enhancement of hedonic value, or a sleep aid and everyday listening (Groarke & Hogan, 2016: 782). Imagining oneself in the *dargāh* while listening from home may reflect social coping. One possible outcome of the displacement of *qawwālī* listening from shrine to home is that listeners may feel less of an impetus to comply with *feeling rules* (Hochschild, 1979: 563) of the *dargāh*, and engage with *qawwālī* on their own terms. Interestingly, Sumit appears to contradict himself, saying both that listening to *qawwālī* recordings is emotional, and that experiences are different from listening at the *dargāh,* and that listening at home both reminds him of the *dargāh* and makes him miss it. However it is possible both for listening at home to provide some comfort, and for it to be of less comfort than attending the *dargāh*. This narrative alludes to the importance of place for musical emotion with *qawwālī*. Likely the most important aspect of this is the presence of the spiritual power, the *barkat* of the saint, but the *dargāh* may also act as a refuge from people's quotidian lives, and, as explored in chapter seven, the sensory environment of the *dargāh*.

Such uses of music for emotion regulation may be seen as an extension of concepts of *qawwālī* as a "medicine" or "therapy" which relieves stress. A listener (who is not a *murīd*), Karim, told me that *qawwālī* "lets out all the stress. I am in a very easy mood, and I'm stress-free at that time. So I just sometimes, I need that medicine so therefore I listen to this *kalām* and *qawwāli*s" (Karim, Zoom interview, 31st August 2021). I asked him to expand upon this thought, and he told me:

> *qawwālī* improves you as a person [so] that you should be very relaxed, calm and composed, and just love whatever you believe in. Not by force, not by anything. It is you and the Almighty. No other human intervention or any person. It is you and God, nothing else. Nobody comes to intervene [between] you and the Almighty. […] That is why I would say that this is the best therapy.
>
> Karim, Zoom interview, 31st August 2021

He told me that after listening to *qawwālī* at the *dargāh*, it takes at least thirty minutes to return to an ordinary state of mind, and that after that "it's like medicine for me, I get very relaxed. I have a very, I would say, clear vision of what I want to do. And […], I get

a reset button for myself" (Karim, Zoom interview, 31st August 2021). However, for Karim, listening at home did not achieve the same therapeutic benefits of listening at the *dargāh*. He said while listening at home "you get the feel, but you don't have the atmosphere. So sometimes you don't get emotionally connected because you are distracted by various things, but live, if you're hearing *qawwālī*, you have the atmosphere, you can easily connect yourself with the emotions and the Almighty." (Karim, Zoom interview, 31st August 2021). This suggests that listening at home can have some emotional benefits, but perhaps lacks social or spiritual benefits that listening at the *dargāh* has. It is possible to feel connected to God through listening to recordings, but the closeness of Hazrat Nizamuddin and the "ambient Sufism" (Jankowsky, 2021: 11-2) of the *dargāh*, the devotees, the *pīrzāda* make for more powerful feelings of connection. Murshid also discussed *qawwālī* in terms of therapy, telling me "*qawwālī* works as a stress reliever" (Syed Murshid Nizami, Zoom interview, 20th June 2021). He also told me about the use of *hāl* as a "spiritual treatment" (Syed Murshid Nizami, interview, 9th August 2021), as discussed in chapter ten.

Qawwālī listening at the *dargāh* is considered beneficial for mental health, and relaxation of the mind is seen as a particular benefit. While some of these benefits have persisted in online modes of listening adopted during the pandemic, many benefits, particularly spiritual and social, could not be maintained during lockdown. To use Hesmondhalgh's terminology (2013: 86), by forcing regular listeners to *qawwālī* at the *dargāh* to substitute in-person listening habits for individualised, online, and asynchronous listening styles, the coronavirus lockdowns induced a transformation of the publicness of *qawwālī* listening from a co-present, to a mediated form. Considering theory relating to the affective power of physically co-present ritual (not least Durkheim's "collective effervescence" (Durkheim, 1912/1915: 205-234), but also more recent writers such as Becker (2004) or Collins (2004)), this transformation has implications for the quality, goals, and religious import of musical emotion felt with *qawwālī*. In relation to this discourse of co-present or mediated sociable publics (Hesmondhalgh, 2013: 85-6), the telecasts arranged by *qawwāls* during lockdown to keep a source of income may be described as *digitally mediated co-presence*. In the mediated co-presence of *qawwālī* telecasts, part of the interaction ritual (Collins, 2004) of *qawwāl*-listener is preserved, and thus the textual-musical flexibility of the genre in part reinstated, yet the facilitation of transmission of affect through physiological co-presence (Brennan, 2004), and the more or less formalised ritual framing and enforcement of feeling rules (Hochschild, 1979), are denied. Many listeners did not have access to these telecasts, and made do with video recordings on YouTube, to attempt to

bring the *dargāh* home, and experience its therapy there. Yet this was seen as a pale imitation of the "real" thing. This conclusion is consistent with Onderdijk and colleagues' study of feelings of social connectedness facilitated through livestreamed concerts during the pandemic, which found that 'reductions in loneliness and isolation were associated with feelings of shared agency, physical and social presence, and connectedness to the audience' (Onderdijk et al., 2021). As outlined in chapter three, Murshid reminded me that listening to *qawwālī* on a phone or gadget could not substitute for in-person experience (Syed Murshid Nizami, WhatsApp communication, 2nd August 2022). Such recordings are removed from the sensory, social, and spiritual experience of the *dargāh*, and lose the interactive element which makes live *qawwālī* so affective. A recording cannot use *takrār* repetition to emphasise the most effective passages (Qureshi, 1995: 217-219) for a digitally mediated audience.[39]

Conclusion

The COVID-19 pandemic not only affected the research methods of this thesis. It also greatly affected the financial, emotional, spiritual, and social situations of every participant, and the method by which *qawwālī,* and the emotions it conveys were transmitted. As *qawwāl*s lost their traditional source of income through *nazrānā*, they moved to online "telecasts" and "lives," facilitated by Facebook, Zoom, and other platforms. This helped them continue earning money through donations from these platforms, and support from the shrine committee, whose position as semi-feudal patrons may have given *darbārī qawwāl*s a little stability compared to musicians in fully neoliberal, competitive, self-employed situations during the pandemic. Yet this shift online also had implications for the emotional responses of listeners, whose social, sensory, or spiritual engagement is reduced. Many listeners turned to YouTube videos and recordings of *qawwālī* to recreate the *dargāh* space from home, and attain therapeutic benefits, such as coping, emotional regulation, and sleep aid.

While it seems that YouTube was used as a substitute for the *dargāh* during the pandemic, YouTube has long been an online space in which *qawwālī* has been consumed and discussed in emotional terms. It is not uncommon to see comments like "this could be the height of emotional singing," or "it sooths the angry world" below YouTube *qawwālī* videos. While online *qawwālī* listening still holds great utility regarding emotion regulation for individuals during the pandemic, it is separated from the human (and

[39] Sundar notes a similar shift in focus from collective to solitary in *filmī qawwālī* since the 1980s. Some of my interviewees who emphasised solitary listening during the pandemic mentioned A.R. Rahman's *filmī qawwāli*s, or Atif Aslam's Sufipop, which Sundar discusses as individualist (Sundar, 2023: 84-120).

divine) connection of listening in the *dargāh*, and thus felt to be less efficacious.[40] Nevertheless, solitary *qawwālī* listening provided great comfort to some during the coronavirus pandemic.

This discussion of various forms of co-presence and their effect on musical emotion highlights the separation/union theme of this thesis. As shown in chapter three, I was separated from research goals and sought digitally mediated substitutes for in-person ethnographic experience. *Qawwālī* listeners also found themselves separated from co-present experience and sought digitally mediated remedies. However, the similarities stop there. While my goals were, ultimately, answers to research questions which would help me write this thesis, the goals of research participants were to connect to God, and cope with mental distress. While there were high stakes associated with the lack of co-presence for all of us, listeners' goals meant that ultimately, their relationships with God may be affected, whereas, for me, the only thing damaged would be my future career.

[40] I do not wish to valorise such notions of authenticity as the "correct" opinion; yet note here that those whom I interviewed tended toward a preference for the *dargāh* context over individual listening, and it cannot be denied that the sensory and social experience of listening at a *dargāh* is qualitatively different from listening to recordings at home.

Chapter Five. My Patched Frock is Clean: Birth, Death, and Appraisal[41]

Wash the dirt from my patched frock,

Nizamuddin is the beloved of Baba Fareed Ganj-e-Shakar

Traditional

Merī Mailī Gudariyā Dho De

Introduction

Thematically and ritually, *qawwālī* often deals with subject matter which is fundamental to human experience: the meaning of life, the relation of human with divine, what it means to live a moral life, the religious and human effects of death. For this reason, it is important to consider how *qawwālī* and its surrounding rituals may evoke such life-stages and concepts emotionally, and which theories are relevant for this. Particularly important to consider in this light are appraisal theories, which see emotional outcomes as associated with evaluation of events in terms of their relevance for 'major concerns of the organism' (Scherer, 2005: 697). Further, concepts of feeling rules, discourses of emotion, the habitus, the constitution of bodies through touch (Manning, 2007), and the circulation of affects may be useful in interpreting such narratives and social actions.

This chapter explores how discourses of emotion may be enacted, or not, in accordance with appraisals arising from the habitus. I do not confine the discussion here to direct experience with *qawwālī*, but also draw upon the surrounding emotional context of the *'urs*, discourses of emotion connected to historical anecdotes surrounding the composition or performance of *qawwālī* texts, ways recent performances have validated such historical discourses, and how the reproduction of such discourses may be appraised by listeners.

[41] An earlier version of this chapter, focused on the relevance of the discussed ethnographic and textual information to Davies' theory of 'words against death' (Davies, 2017) will be published as "The Fair Woman Lay Upon the Bed: Death, Jubilation, and Juxtaposition in *Qawwāli*" in the edited volume: *Music, Mortality, and Memory*.

Everybody is Invited: Love and Fear at the *'Urs* of Khwaja Gharib Nawaz

It was mid-afternoon at the *dargāh* of Hazrat Nizamuddin Auliya on the fifteenth day of the Islamic month Rajab (17th February 2022). I had returned to Delhi one week earlier after attending the end of the *'urs* of Sufi saint and preceptor of the Chishti Sufi order in India, Khwaja Moinuddin Chishti (aka Gharib Nawaz, "comfort of the poor"), whose *'urs* is celebrated annually on the sixth of Rajab at his *dargāh* in Ajmer, Rajasthan. I was sitting at the threshold of the Jamat Khana mosque[42] discussing *qawwālī* with Anjum, a pilgrim from Kashmir who had also attended the '*urs*. She was middle-aged, and a devoted *murīd* of her *murśid*, who had recently passed away.

Thomas: So could you describe one time when you listened to *qawwālī* and you felt particularly moved?

Anjum: I just said it, in Ajmer.

Thomas: In Ajmer?

Anjum: 12 of [Rajab 2022]

Thomas: Do you remember which *kalām*?

Anjum: It was about *Panjtan*[43]… About Hazrat 'Ali.

Thomas: Yes.

Anjum: And Hazrat Hussain. Everything was about their family. […] I have listened other kinds of *qawwālī*. That was first time I realised some more things.

[42] Jamat Khana Masjid is one of the oldest buildings in Nizamuddin *dargāh*, being built during the 1310s and begun during the reign of Delhi Sultan Alauddin Khalji, and finished either during the reign of Khizr Khan, or, more likely, the reign of Mubarak Khalji (Nath, 1979: 49-50).

[43] *Panjtan pāk*, five "pure" members of the Prophet Muhammad's family: The Prophet Muhammad, his cousin and son-in-law Hazrat 'Ali ibn Abi Talib, his daughter Hazrat Fatima, and Hazrat Hasan and Hussain, sons of 'Ali and Fatima, the latter of whom (Hussain) was martyred at the battle of Karbala. For discussion of Karbala and its effect on South Asian Islam see Hyder's *Reliving Karbala* (2006).

Thomas: Do you think it was the use of those names that was the most…

Anjum: I don't know. […] I have heard that there is a list prepared. It's not actually a list, but whomever Khwaja wants only comes to his *darbār*.[44] So I was hoping for it from last so many years. And this year my husband doesn't… He believes in this but it's not that intense, like me. We are on different paths. […] So he told somebody a day before we had guests. […] He doesn't usually want me to reveal these things to other people, but that day they asked me a question. I did not answer. He said 'she belongs to her *murśid* and she belongs to Khwaja Moinuddin Chishti. And next day my ticket was cancelled. I was so humbled that I can go now [to Khwaja Moinuddin's '*urs*]. For me it was an invitation. […] I saw everybody on the roads. Some of them had no arms and were just rolling their body. I just saw everybody as a guest, it was so overwhelming, I can't express it. So it was very much beyond expectations.

Thomas: Yes, I went to Ajmer as well, recently, and I noticed that there are the people on the road with no limbs and there's also these enormous crowds where people are squished together until they get into the *dargāh*…

Anjum, Interview, 17th February 2022

I recalled my feelings in that crowd before Khwaja Moinuddin *dargāh*. After arriving in Ajmer the previous night and attending the *dargāh* to see the last hour of *qawwālī*, I had returned to my hotel, and slept at 5am. I awoke later than anticipated and by the time I reached the long market street leading to the *buland darwāẓa* (main gate) of the *dargāh*, it was packed with thousands of people pushing toward the *dargāh* on the final day of the *'urs*. The crowd got more compacted, and I felt bodies pressing on all sides. There were police doing crowd control, controlling several metal gates, but the crowd periodically pushed forward to try to get through them – this happened when I was near one and I could not breathe. A sudden fear came over me, and I felt if I did nothing to remove myself I would suffocate, so I ducked under the gate, and was pushed away by a police

[44] *Darbār* means "royal court," and is generally used as a synonym for *dargāh* (Qureshi, 1995: 106).

officer. Several men at the front of the gate had raised their arms triumphantly in the air, crying "*haq Moin!*".[45] Having told Anjum of this fear, she replied:

> Anjum: But everybody is invited,
>
> Thomas: Yeah.
>
> Anjum: That you must remember always.
>
> Thomas: I wondered whether you thought there's an element of… I mean for me I felt a certain fear in that crowd which was...
>
> Anjum: You did not realise that he already invited you. You did not realise that you were invited. You were on the list. Now you have realised. […]. Be assured about it. I tried my best for last so many years. There's a saying "*Vohī Ajmer jāte haiṅ jis se Khwaja bulāte haiṅ*." – "Only those go to Ajmer whom Khwaja calls." Now see the difference. You are going. The fear, that is because you did not know. Otherwise you don't fear, you just feel the love.
>
> Anjum, Interview, 17th February 2022

[45] *Haq* in Arabic means truth. In Sufism, it refers to 'the Reality, *al-ḥaqq*, a word that was used by most of the later mystics to designate God' (Schimmel, 1975: 26).

Figure 2 The crowd outside Khwaja Moinuddin Chishti's dargāh on the last day of his 'urs, 8th February 2022. Photo by Thomas Graves.

This episode shows the difference between how I, a foreign, non-Muslim researcher, and the other pilgrims to the '*urs* of Khwaja Moinuddin felt upon approach to his *dargāh*. This sentiment was repeated by the young *qawwāl* Muhammad 'Ali Nizami, who also attended the *'urs*. He told me:

> At the *'urs* I felt very good. I was in Khwaja's court. Khwaja who I was speaking to you about. Those go to Gharib Nawaz in Ajmer, who Khwaja Sahib calls. […] I could not go until Khwaja Sahib called me. And I went to Gharib Nawaz's *'urs*. So I have been waiting years to find out. Certainly I have been waiting to visit Khwaja Sahib. I feel very good and my heart is at peace in Gharib Nawaz's '*urs*. Much peace came to my heart, it's called "rest", yes? My body was at rest.[46]
>
> Muhammad 'Ali Nizami, interview, 14th February 2022.

[46] "*Urs meṅ mujhe bahut aćha lagtā thā. Maiṅ Khwaja sahib ke darbār meṅ thā. Khwaja sahib ko mujhe āp ke pās bolā rahā thā. Ajmer Gharib Nawaz vohī jāte hai jis ko Khwaja sahib bulāte haiṅ.* […] *Jab tak Khwaja sahib nahiṅ ćahte haiṅ maiṅ āp ko nahiṅ jātā, aur Gharib Nawaz, maiṅ 'Urs men jātā huṅ, to maiṅ sāl meṅ kisī ćīz meṅ intezār karuṅ ya na karuṅ. Maiṅ Khwaja sahib ko 'Urs ko zarūr intezār kar duṅ. Mujhe bahut aćha lagtā hai, aur ek dil ko sukūn milta hai. Gharib Nawaz ke 'Urs meṅ. Mujhe bahut dil ko sukūn miltā hai ek rest bolte hai na? bolte hain "rest", body ka rest milna.*'

This theme of invitation to the *'urs* has been discussed in the context of the *'urs* of Al-Hujwiri (Data Ganj Bakhsh), in which 'Believers are grateful to God first and foremost, and then to Data Ganj Bakhsh's 'invitation of hidden treasure' (*da'wāt-e dafīna*)' (Ul-Huda, 2000: 379-380). Attendance at the *'urs* is an opportunity not available to all devotees, and the saint's invitation, according to Huda, is transmitted from the saint to God, who brings the devotee to the *dargāh* (ibid.). For Anjum, my fear was a result of lack of knowledge of this invitation. Where others felt love and peace, or a fluctuation between 'reverential tender emotions and orgiastic uproar' (Suvarova, 2004: 203), I felt fear.

Yet, examined through Sufi theory, the relation between this fear, positive emotions of pilgrims, and *qawwālī* embodies a deeper hue. In a secular theorisation, my corporeal fear of being crushed by the crowd may reflect the terror of death called by Ernest Becker one of the principal causes that move people (Becker, 1992: 11). This represents, I suggest, an orientation away from death and towards life, reflecting the orientation I displayed in my fearful reaction. Anjum saw it differently. My fear was borne not out of self-preservation, but spiritual ignorance, as her love was borne of spiritual knowledge. Much Sufi philosophy emphasises intuitive knowledge of the divine (*ma'rifa*) (Schimmel, 1975: 43). Islamic and Sufi sources suggest attitudes toward death implying different affective orientations depending on the spiritual status of individuals.

First are emotions related to the hereafter. Death is to be feared by non-believers. O'Shaughnessy discusses the theme of fear of death in the Qur'an, writing that while believers should be confident and resigned to death, disbelievers should fear it (O'Shaughnessy, 1969: 61). Eleventh century philosopher Al-Ghazzali quotes *ahadīth* (sayings of the Prophet), arguing that those who cling to worldly objects ought to fear death, while those who reject the worldly and turn to God will welcome death:

> when death has stripped him of his senses and left him nothing but his bare personality, if while on earth he has too closely attached himself to objects perceived by the senses, […] he must necessarily suffer when bereft of those objects. Whereas, on the contrary, if he has as far as possible turned his back on all earthly objects and fixed his supreme affection upon God, he will welcome death as a means of escape from worldly entanglements, and of union with Him whom he loves.
>
> Al-Ghazzali, 12th c/1910: 62

It is to this welcoming, and joyful attitude to death that I turn next.

One interviewee I asked about the *'urs* and the relationship between *qawwālī* and death answered: "It's right to celebrate the occasions, because we are thinking like, death is not a death. After that you will be alive" (Suleman, Zoom interview, 24th March 2022). He discussed positive ideas about going to paradise (*Jannat*), and how *qawwālī* and the '*urs,* by connecting people with God via the saint's intercession, expedite that goal:

> So it's a good thing if you are going to *Jannat,* if you are going to heaven, […] taking it in a positive way, right? And try to celebrate it, the occasion of the *'urs*. Because *qawwālī* is a way of connecting us emotionally with God. And *Auliya*[47] are also connected with God. […] We are taking bypass through the *Auliya*.
>
> Suleman, Zoom interview, 24th March 2022

The *'urs* is named a "wedding" due to the death of a Sufi saint representing their *wisāl*, the saint's final union with God (Qureshi, 1994: 503). Therefore the *'urs*, by memorialising the saint's death, and thus union with God, may operate as the prototypical death to which devotees aspire. Joy and love felt while pushing and jostling through the crowd toward the *dargah* may represent longing for meeting the saint, and thus, drawing closer to one's own union with God. This idea of simultaneously looking backward to the saint's death, and forward to one's own death is not new, as Qureshi mentions:

> A spiritual genealogy and chain of transmission (*silsila*) links each Sufi to this hierarchy through his spiritual preceptor (*sheikh*), while a spiritual path (*tarīqa*) with appropriate stages (*maqām*) leads him forward in his quest towards closeness with God through those saintly figures who are near him, culminating in his permanent union with God in death (*wisāl*). By thus looking both backward and forward the Sufi partakes of a dynamic that in effect reinforces but at the same time reverses linear time. Linear time is thus transformed through spiritual progress toward that source from which all spiritual life originated.
>
> Qureshi, 1994: 503

[47] *Auliya* is the Arabic plural for *wali*, meaning saint, or 'friend of God' (Al-Hujwiri, 11th c/1936: 211).

In relating this concept to the above discussions with Anjum, Muhammad Ali Nizami, and Suleman, I hope to imbue this idea with phenomenological solidity, and contrast it with the experience of a non-Muslim such as myself. Such ethnographic details may also shed some light on conclusions made by appraisal theorists. Many appraisal theorists argue that the model of goal-oriented appraisal as a precursor to, component of, or cause of emotion is one reason for variation in emotional experiences between individuals and groups:

> Because cultures vary widely in belief systems, as well as in the meanings that individuals ascribe to various events, it is to be expected that people from different cultures will systematically appraise seemingly similar events quite differently and thus will systematically experience different emotions in response to those events.
>
> Roseman & Smith, 2001: 18

It may be suggested that the differing goals held between other *'urs* attendees and I contributed to differences in our emotional experiences. Parkinson, following de Rivera (and Arnold (1970: 176)), discusses emotional (social) appraisal in terms of moving towards the positive and away from the negative (Parkinson, 2019: 21). Similarly, I have discussed my fear at the *'urs* as "turning away." Feelings of love and joy discussed by Muhammad Ali and Anjum may be considered as moving towards the divine Beloved. In this case, the appraisal was accompanied both by an *action tendency* (a feeling of the need to get out of the situation for me, and a feeling of a need to draw closer the *dargāh* for others), and a resulting motivation-consistent *behaviour* (literal moving towards of others, and my literal turning away and finding a way out of the crowd, in the opposite direction from the *dargāh*). One of the most comprehensive and widely used appraisal models of emotion is Scherer's Component Process Model (CPM) (Scherer & Coutinho, 2013: 135-7; Scherer, 2001a: 94-9).

To consider the differences between my, and other attendees' emotional experiences at the *dargāh*, a journey may be made through Scherer's various "Stimulus Evaluation Checks," (SECs) (Scherer, 2001a: 94) based on my recollection and on inferences based on what Muhammad, Anjum, and Suleman told me, and what is found in literature on Islamic mysticism (or, in phenomenological terms, on "sympathetic re-experiencing" (Twiss & Conser, 1992: 61)). Based on Scherer's model (2013), my

appraisal of how I felt outside the *dargāh* may be described as highly novel (unfamiliar), unpleasant, and highly threatening to my goal (of staying alive, and of conducting my research in the *dargāh*). Next, in terms of the *implications* of this, I perceived the outcome (of being crushed) as quite probable and, as time wore on, the probability of getting into the *dargāh* (and advancing my research goals) decreased, I appraised the situation as discrepant from my expectation (of being able to attend the *qawwālī* in the *dargāh*), as increasingly obstructive to reaching my goal of entering the *dargāh* (and of not being crushed), and increasingly urgent, as the crowd grew and the crush intensified. Next, regarding coping potential, I appraised the crowd as responsible for thwarting my goal of getting into the *dargāh* and for the crush, but that by getting out of the crowd I had the *power* to control the situation, although without controlling, it may be impossible to *adjust* to the outcome. Finally, I appraised the *normative significance* as inconsistent with my norms, but moderately inconsistent with societal norms (taking into account the aims of others surrounding me to get into the *dargāh*). Based on this, the low intrinsic pleasantness, high goal relevance, high novelty (high suddenness, low familiarity, and low predictability), outside agent, discrepancy from expectation, goal obstructiveness, and high urgency are all consistent with Scherer's description of fear (Scherer, 2001a: 115).

On the other hand, appraisal theory may be used to consider how Anjum, Muhammad Ali or other devotees may have felt during this experience. I do not intend to paint a picture of a monolithic crowd. Individuals within the crowd have different appraisals based on their own backgrounds and situations. For example, several women carried children out of the crowd in fear for their safety. However, based on interviews with Anjum and Muhammad Ali, a speculative profile for committed devotees in that crowd is possible to imagine. In terms of relevance checks, I suggest it may be appraised as slightly novel, given that Anjum and Muhamad Ali waited many years for the invitation to the *'urs*, however not so novel as for me, as they are immersed in Chishti Sufism. I suggest the experience was appraised with high intrinsic pleasantness and goal relevance, due to their assertions about "feeling the love," and statements about waiting many years to attend. In terms of *implications* for their goals, I suggest there was a moderate probability of their goal outcomes (that they would enter the *dargāh*), little discrepancy from their expectations (they knew what to expect from the *'urs*, but not the specifics), high goal conduciveness and high urgency. In terms of coping potential, it is likely that devotees appraised Khwaja Moinuddin (via God) as causal agent (due to the invitation), and that they had little to no control over the outcome or situation, as it was in the hands of the saint, and God. I suggest that in terms of normative significance the

situation would have been highly congruent with internal and external standards of devotees. Where my appraisal pattern represented fear, the above hypothesised pattern fits Scherer's predicted appraisal patterns less clearly, although of the fourteen listed in his chapter, it most closely fits elation/joy or enjoyment/happiness.

Scherer notes it is rare for appraisal theorists to specify kinds of motivation they mean (wants, needs, values etc.), and unstudied whether it makes a difference whether a motive is low or high on Maslow's hierarchy of needs (Scherer, 2001b: 376). This may also be noted in relation to the above comparison, as my motivation occupied the lowest rung of Maslow's hierarchy (a basic need, i.e. the need to remain alive), while that of devotees may be said to occupy the highest rung (the goal of knowing one's God being a "transcendence" need) (Maslow, 1943; Maslow, 1971: 270). Viewing motivation and appraisal in this way, however, suggests that appraisals based on the *habitus* may, if sufficiently powerful, override appraisals based on survival, a controversial proposition, which cannot be generalised based only on ethnographic experiences above discussed.

It may be asked what the relevance of these experiences for emotional experiences with *qawwālī* is, and what such an appraisal suggests about *qawwālī.* Scherer suggests 'The assumption that organisms always evaluate all available information with respect to their wellbeing also implies that individuals *appraise the emotional responses* produced by earlier event appraisals' (Scherer, 2001b: 372). This suggests the pre-*qawwālī* experiences outside the *dargāh* during the *'urs* contribute to the "preparatory set" (Meyer, 1956: 73; Becker, 2004: 81) for emotions and trance once the listeners are inside the *Mahfil Khana* (lit. gathering room). However, it may also point to the self-selecting nature of individuals who attend *qawwālī* at the *'urs*, as only outsiders for whom *mahfil-e-samā'* is most goal-congruent will enter, while those who, like me, found the crowds too dangerous, will turn back, leading to higher likelihood of that particular instance of *qawwālī* listening containing peak experiences.

The *'urs* is the main annual event for spiritual *qawwālī* performance. As such, *qawwālī* texts themselves represent themes associated with the unification of saints with God upon their death (Qureshi, 1995: 1). Yet emotions represented in the lyrics are not always joyful. It is to these texts that I turn now.

Qawwālī and the Rhetoric of Death at the Online *'Urs*

During the peak of the pandemic, *'urs* festivals could not take place as normal. *Dargāh*s and other religious institutions were closed, and devotees could not make annual pilgrimages to seek saints' blessings. During this period, an online celebration of the *'urs* of Hazrat Amir Khusrau was organised by *Sufinama*, part of the *Rekhta* foundation,[48] and telecast on the *Jashn-e-Rekhta* YouTube channel (Jashn-e-Rekhta, 2020). *Qawwāl* parties from across India presented livestreamed performances. One of these was Traditional Nizami Brothers, a *darbārī qawwāl* party[49] from Nizamuddin *dargāh*. They performed Amir Khusrau's *Bahut Din Bīte Pīyā ko Dekhe* (Many Days Have Passed Since I Laid Eyes Upon my Beloved) as the main text of their performance. The group introduced this performance with a *ruba'i* using the *dohā* (couplet of Hindi poetry), *Gorī Sove Sej Par Aur Mukh Par Ḍāre Kes* (The fair woman lies on the bed, dark hair strewn over her face). The below lyrics and translation reflect how both poems were performed by the party, including repetitions:

Gorī sove sej par mukh par ḍāre kes
Ćal Khusrau ghar apne rain bhi ćāhu des
The fair woman lies on the bed, dark hair strewn over her face,
Go, Khusrau! Return home! For night has fallen over all four lands.

Ruba'i

Bahut din bite pīyā ko dekhe
Apne pīyā ko dekhe
Apne mahbūb ko dekhe
Are koī jāo piyā ko manāe lāo
Maiṅ hārī vo jīte bahut din bīte
Many days have passed since I laid eyes upon my Beloved
I laid eyes upon my Beloved
I laid eyes upon my Beloved of God
O, somebody go to the Beloved and celebrate him
I have lost; he has lived for many days past.

Bahut din bīte pīyā ko dekhe

[48] A trust promoting Urdu language and culture.
[49] 'Party' refers to a group of *qawwāls*. A *darbārī* party is a hereditary *qawwāl* party based at a certain Sufi shrine.

Many days have passed since I laid eyes upon my Beloved

Sab sakhiyaṅ meṅ chunar morī mailī
Kyūṅ chunarī nahīṅ rangte
Dear female friends, I have dirtied my scarf
Why has my scarf been colourless?

Bahut din bīte pīyā ko dekhe
Many days have passed since I laid eyes upon my Beloved

Khusrau Nijām ke bal bal jaiye
Vāqe bal bal jaiye
Khusrau, devote yourself to Nizamuddin
It is happening that you devote yourself.

Khusrau Nijam ke bal bal jaiye
Kyūṅ daras nahīṅ dete
Bahut din bīte pīyā ko dekhe
Khusrau, devote yourself to Nizamuddin
Why have you not lectured me?
Many days have passed since I laid eyes upon my Beloved[50]

Both *rubā'ī,* and main text were composed by Amir Khusrau, and evoke separation from the Beloved. The *dohā* (*Gorī sove*…) has been discussed by several sources. Narang relates the story that Khusrau spontaneously uttered the *dohā* upon discovering the death of Hazrat Nizamuddin (Narang, 2018: 43). Khusrau, broken-hearted, died six months later (Mirza, 1936: 136; Qureshi, 1995: 95-6). In discussing the *dohā*, Suvarova focuses on the metaphor of hair (*kes*), writing that it reflects night that has fallen, but also the concealed, or veiled, aspect of the divine, and that 'gloom, which has enveloped the world after the saint's death, is also the darkness of ignorance, yet another veil, separating the Sufi from the Truth' (Suvarova, 2004: 125). Dark hair is a common metaphor in Sufi poetry, and is identified by Al-Ghazzali as referencing the 'darkness of disbelief,' while the bright face references 'the light of faith, and the

[50] Translation of these Hindavi poems is a mixture of translations given of the *dohā* by Abbas (2002: 110), Mirza (1936: 136), and Suvarova, (1999: 125), and collaborative translation with my Urdu teacher, Muhammad Usama, consulting Platts dictionary (Platts, 1884).

drunkenness the Sufi's ecstasy' (Al-Ghazzali, 12th c/1910: 78-9). The grief expressed by Khusrau at his discovery of his *pīr*'s death (in which he 'tore his clothes and blackened his face' (Abbas, 2002: 110)) may be reflected in the idea of the dark hair covering the face. Now that the 'fair woman' (Hazrat Nizamuddin) is 'asleep' (dead), Khusrau no longer has access to the 'bright face' of his *pīr*, and thus feels the pain of being veiled from the path to God. This grief juxtaposes the joy for the union of saints with God expressed by modern pilgrims to the *'urs*, informed by Sufi traditions which 'traced the term *'urs* to a saying of the Prophet Muhammad, directed at the saints as they prepare for death: "'Sleep with the sleep of a bride-groom (*'arus*)"; this saying suggests that the physical death of the saint is in fact the moment of joyous reunion with the beloved' (Ernst & Lawrence, 2002: 91). Similarly, that grief seems to reject the idea that the divine power (*barkat/baraka*) of a saint increases after death (Suvarova, 2004: 11). Yet it may be that joy comes with the distance of time, and from perspectives of those who did not know the saint personally, as Khusrau did. A discussion with another *darbārī qawwāl* at Nizamuddin *dargāh*, Saqilain Nizami, also references hair as a veil, specifically referring to Hazrat Nizamuddin in place of the *gorī* (fair woman), evoking the bridal imagery of the *'urs*. Saqilain told me 'Amir Khusrau said that Nizamuddin Auliya had been veiled. So by '*kes*' he means hair. So Nizamuddin Auliya's hair is veiling his face. Amir Khusrau can't see his face'[51] (Saqilain Nizami, interview, 11th February 2022). He went on to explain how the performance of this couplet in *qawwālī* may affect modern Sufi listeners, who apply the passion expressed by Khusrau to their own lives, causing mystical dance-like movements associated with trance (*raqs*), telling me:

> when someone listens to this they think of their *pīr*. That is their *pīr*, or feelings about Nizamuddin Auliya when in the *darbār*. So [you should] go to your *pīr*, you are taken care of with your *pīr*. It's all up to you. So it's things like this. This is a couplet about these things, that people will read into. After this, *raqs* comes upon people.[52]
>
> Saqilain Nizami, interview, 11th February 2022

[51] "*Hazrat Amir Khusrau bole ke Sarkār Nizamuddin Auliya bāqī pardah ho gayā. To Sarkār 'kes' kahte haiṅ bāloṅ ko. To Sarkār Nizamuddin Auliya ke bāl un ke chehre pe parde hote hai. Hazrat Amir Khusrau nahiṅ rukh dekhte haiṅ.*""

[52] "*is jab yeh koī suntā to apne pīr ke liye letā. Jo is ka pīr hotā hai. Yā Sarkār Nizamuddin Auliya ke feelings tha bāt ko lāta hai darbār meṅ hotā hai. To chal apne pīr ke pās āp khyāl rakh pīr hai hamara yeh āp par sab kućh hai jo bhi kućh hai. To yeh aisi chiz hai, in chizoṅ pe aur bhi in ke śer hai, jin ke log apne parh le lete hai. Phir us ke upar raqs āye āta hai logoṅ ko.*"

In Traditional Nizami Brothers' performance, distance is created from Hazrat Nizamuddin's death by using the *ruba'i* to set the scene of the death, before skipping forward in time to talk about how long it has been since the lover saw their Beloved. This *ruba'i* contextualises the main text, as the main text does not discuss the death. It could as easily refer to physical distance from the living Beloved if not considering the *rubā'ī*, with knowledge of the story about the context of its composition.

To consider the difference between Khusrau's purported reaction upon composing *gorī sove*…, and reactions described by Saqilain in terms of appraisal theory, some appraisal dimensions seem relevant. Scherer's scheme may suggest that Khusrau's grief upon discovering Nizamuddin's death had high novelty, low pleasantness, high goal relevance, low goal conduciveness, the agent being Nizamuddin or God, and no control over the situation, congruent with Scherer's descriptions of despair or sadness (Scherer, 2001a: 114). Saqilain's description of an idealised listener to *gorī sove*…, however, suggests high pleasantness, high goal relevance, attributed to the *pīr* or to Nizamuddin, and so on, suggesting either happiness or joy, according to Scherer (ibid.).

To consider the difference between the personal grief of *murīd* separated from *murśid*, and the joy of attendees at the *'urs*, I return to Anjum, who told me how since her *murśid*'s death, she had seen him in her dreams, and thought of him at various times of her life, including while listening to *qawwālī*. She both grieved for him and remembered him with love.

Writers who discuss *Gorī Sove*… often discuss it alongside another couplet of Khusrau with a similar theme, which is also widely used by *qawwāl*s:[53]

> *Khusrau rain suhāg kī jāgī pī ke sang*
> *Tan mero man pīo ko; do bhae, ek rang*
> On the wedding night, Khusrau remained awake in the presence of the Beloved,
> The body is mine, the soul is the Beloved's; two brothers, one colour.[54]

According to Platts' dictionary, "*suhāg*," here translated as "wedding," is polysemous, indicating various concepts related to marriage, as well as joy, pleasure, auspiciousness, and good wishes. When combined with '*sej*' (bed) from *Gorī Sove*…, *suhāg-sej* refers to the nuptial bed (Platts, 1884: 1455). This second *dohā* seems more positive in outlook than

[53] I filmed this couplet used as a *ruba'i* for a performance of Khusrau's *Ćhāp Tilak* by a group led by Ghulam Waris Nizami at Hazrat Nizamuddin *dargāh* (see chapter nine), but it is also often used as a *girah* (inserted verse), for example in Khusrau's *Rang* (colour).
[54] Translation adapted from Abbas (2002: 110). According to Narang, this Hindavi *dohā* is a mixture of Brij (medieval eastern Hindi) and Khari Boli (medieval western Hindi) (Narang, 2018: 43).

the previous. The mixture of bridal and death imagery points toward the symbolism of the *'urs*, making them appropriate for Traditional Nizami Brothers to perform for Khusrau's online '*urs*. However, Abbas also suggests a link between bridal imagery in *Khusrau Rain Suhāg*… and Khusrau's *gīt* (song) *Rang* with the *mi'rāj* (night journey) of the Prophet Muhammad (Abbas, 2002: 112). As mentioned in chapter one, bridal imagery plays an important role in *qawwālī*. The *'urs* literally means "wedding" and commemorates both the death anniversary of a saint, and the saint's subsequent "wedding" with God, that is, the saint's *wisāl*, or union with God (Qureshi, 1994: 503). Bridal imagery in Sufi poetry thus places the poet, singer, and listener in the role of the bride expressing their love for a divine Beloved – either God or their *pīr*. However, as Abbas explains, these roles are ambiguous, as the imagery of the beloved as "veiled" also suggests that the *pīr* or *murśid* may take the role of the bride who must lift the veil and reveal the truth of God. Such images relate to life events that are imbued with powerful emotional energy (Collins, 2004: 38) – the wedding and death – perhaps seeking to elicit such powerful emotions from the listener in their love for God.

Many other *qawwālī* texts discuss either the mystical death, the "annihilation" of the self in God that is the Sufi concept of *fana'* (Schimmel, 1975: 47-8), or physical death. For example, Ernst and Lawrence discuss the Farsi verse of Ahmad-i Jam:

> *Kushtagān-e-khanjar-e-taslīmrā*
> *Har zamān az ghaib jān-e-digar ast*
> Those slain by submission's dagger
> Each moment find new life from beyond[55]

According to legend, this couplet, found within the rarely performed "*Manzil-e-'Iśq az Makāne Digar ast*" (The Destination of Love is from Elsewhere),[56] was requested by Khwaja Qutbuddin Bakhtiyar Kaki[57] to be repeated by *qawwāl*s for four nights and days before dying of spiritual ecstasy, according to the discourses of Hazrat Nizamuddin, as recorded by his *murīd* Amir Hasan Sijzi (Sijzi, 14th c/1992: 247). Qureshi relates the story differently, writing that upon repetition of the first line, Qutbuddin died, and the second line brought him back from death (Qureshi, 1995: 128). Ernst and Lawrence describe this couplet as 'The whole emphasis of the Chishti discipline.' According to their source, after the saint's invitation arises longing for annihilation in the *pīr*. This is followed by

[55] Translation from Ernst and Lawrence (2002: 16).
[56] Translation my own.
[57] Qutbuddin was the spiritual successor of Gharib Nawaz, and predecessor of Baba Farid, who was the predecessor of Nizamuddin Auliya (Qureshi, 1995: 81).

longing for annihilation in God (*fana'*), and subsistence in God (*baqa'*) (Ernst & Lawrence, 2002: 16). I asked Adnan Qutbi, a *darbārī qawwāl* at the *dargāh* of Khwaja Qutubuddin about this couplet. He told me about its long-term impact. The entire *kalām* is forbidden from being performed at all, especially at the *dargah* of Khwaja Qutubuddin, to such an extent that Adnan himself had not heard the couplet sung once in his entire life, not even from his father. He told me the last time it was performed at the *dargāh* was one century ago, saying:

> A *qawwālī* troupe of the Turkey region came to Mehrauli, and they started to recite this *kalām*, and then they reached out on this *śer*, the line of "*kushtagān-e-khanjar-e-taslīmrā*" and a hand came out of the grave [of Khwaja Qutubuddin], and then he indicated "if you recite it again, I will climb out of the grave." So this was a miracle. And people witnessed that miracle of Qutubuddin Bakhtiyar Kaki *Rahmutullah Alai* [mercy of God be upon him].
>
> Adnan Qutbi, Zoom interview, 12th June 2022.

This story illustrates the meaning of the couplet, and the Qur'anic basis of the couplet, which Adnan located in *Surah Al-Baqara*, which states 'Do not say that those who are killed in God's cause are dead; they are alive, though you do not realize it' (Qur'an 2:154). The concept expressed in this *āyah* (verse of the Qur'an) and Farsi couplet represents a key element influencing the formation of goals against which *qawwālī* or ritual occasions may be appraised, as it negates the concept of death as a final end, and reconceptualises it as a beginning of an eternal life united with God. The metaphor of the dagger or sword as seen in the above couplet is a common metaphor for both physical and mystical death, as discussed by Lawrence, who suggests that this couplet implies continuous annihilation and subsistence of the soul with every moment (Lawrence, 1992: 71-2). This reflects the Sufi idea that 'The world is consistently being re-created and re-manifested by God. It is contracting and expanding – there is no linear time – every moment is a creation. Each heartbeat is a rebirth' (Bakhtiar, 1976: 18). In his discourses, Hazrat Nizamuddin describes the martyrdom of Fariduddin Attar as one in which he accepts the sword of death joyfully, as he knows he will be united with God:

> The infidels entered that place, their swords drawn. Khwaja Farid ad-din Attar saw them begin to slaughter his friends and cried out 'What a violent sword is

this! What a brutal blade is that!' But when they turned to slay him, he exclaimed. 'How kind is this sword! How generous, how good it is!'

Sijzi, 14th c/1992: 363

This story, and attitudes to death reflected in famous poetry read (or prohibited from being read) in *qawwālī,* show the appraisal of a fully-realised Sufi master, of death as *goal-conducive* (if not intrinsically pleasant), as well as a difference between Attar's *social appraisal* of the goals of others[58] in relation to death, and his own individual appraisal of it as shaped by his years of mystical practice (according to Nizamuddin's words).

Where the first part of this chapter discussed positive feelings of devotees at the *'urs* in comparison with my fear, this part, in examining the grief and mixed feelings of the personal losses of Amir Khusrau and Anjum's spiritual masters, adds complexity. Khusrau's grief at his mentor's death, encapsulated by verses sung by *qawwāl*s, suggest the raw immediacy of loss, ameliorated over time until future generations of *'urs* attendees find only love and positivity in them. Khusrau's grief for Nizamuddin allowed him to compose a *dohā* which would give feelings of peace for seven centuries of devotees, a demonstration of the transformative power of *qawwālī* to exchange, over generations of cultural memory, grief for joy. This extends the discourses of Nizamuddin and other sources who maintain that death is to be viewed as a positive union with God to be longed for.

Qawwālī and Hope at the Annual Washing of the Saint's Grave

One of the rituals occurring during the *'urs* of most South Asian Sufi saints is washing the grave, or *ghusal śarīf* (holy bath). When I attended *qawwālī* on the final night of Gharib Nawaz's *'urs* (the night of the *ghusal śarīf*), it ended with holy water being brought in cups and raised above the bearer's head as devotees rushed in, hands raised, to touch the water, wash their faces, and drink. I later asked Murshid Nizami about this. and he suggested it was either rose water used to wash the walls of the *dargāh*, or water from the

[58] *Social appraisal* means how 'people appraise the way in which other people judge, evaluate, or behave in response to an emotional situation' (Manstead & Fischer, 2001: 222).

ghusal of Khwaja Moinuddin's grave. When I asked the benefit accrued by devotees from drinking this water, he replied:

> People drink holy *ghusal* water to protect themselves from evil and *jinn*s and other body problems, it's their belief they will be in the protection of the holy person if they drink the *ghusal* water and it is also practicable that people get benefits in case of *jinn* or *jinnat* causing problems in their body or life.
>
> Syed Murshid Nizami, WhatsApp communication, 14th February 2022

Beyond *qawwālī*, then, this water is another way of the saint's *barkat* being transmitted to devotees.

Bathing the corpse has a deep tradition in Islamic funerary ritual, dating to pre-Islamic Medinan ritual (Halevi, 2007: 52). When the Prophet Muhammad died, Hazrat Ali shut himself inside the Prophet's bedroom with the Prophet's body, the Prophet's wife Aisha, and a small group of men. Hazrat Ali is said to have held the body as water was poured onto it, and used the Prophet's long shirt to clean his body without touching the skin. According to Halevi, Hazrat Ali said while washing the body 'Your smell is as sweet dead as alive' (ibid.: 43). This sentiment reminded me of the sweet fragrance of rose water that permeates sancta sanctorum of the saints. Halevi draws attention to this need for bodies to be buried in a state of ritual purity (ibid.: 46).

Where most saints' *dargāh*s observe this ritual during their *'urs*, Nizamuddin Auliya *dargāh* does so on his birthday. When I asked Murshid the reason for this, he told me a story:

> Thomas: I'm wondering why *ghusal śarīf* happens on the birthday of Hazrat Nizamuddin? Is there a link between the idea of birth and the bath of the holy grave?
>
> Murshid: Yes. In India the bath of holy grave is given on the death anniversary but in Hazrat Nizamuddin *dargāh* the bath of the holy grave is given on the birth anniversary. The question arises why? As we all know, when a child is born, a bath is given to him/her. When Hazrat Nizamuddin Auliya was born, the poor *āya* of the village (*āya* is the women who take care of the baby child or helps in delivery of the pregnant lady) gave a bath to Hazrat Nizamuddin Auliya […]. She had a disease

> which could not be cured as told by the *hakīm* (*hakīm* is like doctors in villages). She had to live with that disease throughout her life. But while giving a bath to Hazrat Nizamuddin Auliya, some water touched that area of her body where the disease existed. In some time the disease was cured instantly. That's the reason, the bath is given on the birth anniversary and the water is saved and used as the spiritual treatment of the people and it works and can be seen. The bath is given by rose water and some saffron in it.
>
> Syed Murshid Nizami, WhatsApp communication, 7th October 2021

This story demonstrates the reason for the difference in timing for the ritual, and the curative *barkat* of the saint, revealing why *ghusal* water is sought after by devotees.

Despite the reason given for the *ghusal śarīf*'s placement on Nizamuddin's birthday, the ritual itself maintains features of ritual referencing the saint's death. When the 807th *ghusal* of Hazrat Nizamuddin took place on the fifth of October 2021, Murshid sent me the invitation shown in figure 3. During this *ghusal* celebration, India was still in the grip of lockdown restrictions, and the *dargāh* closed. Where usually the sanctum sanctorum of the grave would be restricted to senior *pīrzādā*s, while the rest of the *dargāh* would be open to the public, in 2021, only staff were allowed into the *dargāh*. First, *langar* is given. Then *qawwālī* begins and continues all night. After this comes the bath of the grave, conducted by senior *pīrzāda*s. After this, the same *pīrzāda* offer scents (sandalwood and attar). Next, the grave is covered (*poshi*) by various blankets (*ćādar*). The first *ćādar* is a white cloth called *nīma* (which is only changed annually on the *ghusal śarīf*). After this a large, thick, high quality *ćādar* called *ghilāf* (cover) is laid down. Finally, a *du'ā* (prayer of supplication) is made for the peace and safety of humankind (Syed Murshid Nizami, WhatsApp communication, 7th October 2021). The entire program begins in the evening and lasts all through the night. As such, it mirrors other important night-long rituals, such as the *hujrā mahfil* during the *'urs* (Qureshi, 1995: 175-6) or *tarāwīh*, nightly prayers during the holy month of Ramadan. On a more practical level, Qureshi notes that *qawwālī* performed during working hours are not accessible for many people and thus draw a smaller audience (ibid.: 190).

Murshid told me that 'When a person dies he/she is wrapped with white cloth after giving bath which is called *kafan*. And the white cloth on the holy grave is called *nīma*' (Murshid Nizami, WhatsApp communication, 7th October 2021). It seems, then,

that the washing, scent offering, and *ćādar*s lain over the grave reflect mortuary rituals, despite being offered on Hazrat Nizamuddin's birthday.

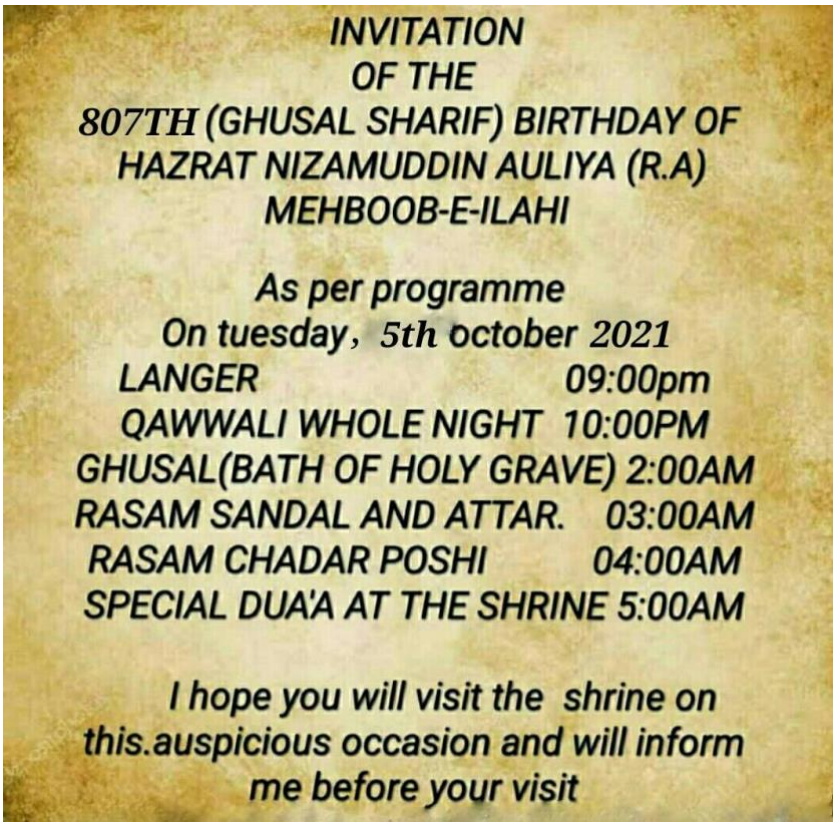

Figure 3 Digital invitation to 807th Ghusal Śarīf celebration of Hazrat Nizamuddin Auliya.

Certain *qawwālī* texts are performed only on the *ghusal śarīf*. One of these is *Merī Mailī Gudarīyā Dho De* (Wash the Dirt from my Patched Frock), sung during the bath of the holy grave of Hazrat Nizamuddin. Another is *Khwaja Nijam Zara Kholo Kiwāṙīyā* (Lord Nizamuddin Just Open your Doors a Little),[59] which is sung after the scent offering, but before placing *ćādar*s on the grave (Syed Murshid Nizami, WhatsApp communication, 7th October 2021). The below translation of *Merī Mailī Gudarīyā*…, is based on a YouTube video of *darbārī qawwāls* (Niazi Nizami Brothers) of Hazrat Nizamuddin *dargāh*, performing at the shrine (Dargah Nizamuddin Aulia Official, 2019). I have been unable to determine the authorship of this *kalām*. Murshid told me both were composed by *qawwāl*s, and some YouTube videos attribute it as "Traditional." The penultimate *girah* contains Amir Khusrau's *takhallus*, however Khusrau's authorship is

[59] My translation, discussed with Budhaditya Bhattacharyya.

not confirmed. This performance contains much repetition, especially of the *mukhṙā* (the first line "refrain"),[60] so I have not included repetitions as with *Bahut Din Bīte*.

Merī Mailī Guḏarīyā Dho De
Ganj-e-Shakar ke lal
Baba Farid ke lal
Wash the Dirt from my Patched Frock
The Beloved of Baba Farid Ganj-e-Shakar

Aur un ke tove śāhl tu śāhle
And his touch will rub off on you

O dil darya lahẓa pānī
Lākh diloṅ ke dho de pīyā
Ganj-e-Shakar ke lal
Baba Farid ke lal
O the river of the heart, a moment of 'water'
Wash the dirt from a hundred-thousand hearts o Beloved
The Beloved of Baba Farid Ganj-e-Shakar

Kisī mahbūb kī tum se sūvā kyā dilrubāyī ho
Ke tum mahbūb ho aise ke mahbūb-e-ilāhī ho
Who else has a Beloved so alluring as you?
You are as Beloved, as is the Beloved of God.[61]

girah

Merī sūrat pe na jā mere gūnāhoṅ ko na dekh
Maiṅ to aćhā nahīṅ par āćaun se hai nisbat merī
Don't go to my face, don't look upon my sins
I am not a good person, but my betrothal has come[62]

girah

[60] In *qawwāli,* "*mukhṙā*" is sometimes used interchangeably with "*sthāyī*" (Qureshi, 1995: 55, 238). This is used in Hindustani classical music to denote the most repeated part of a composition constituting the first half of the *sthāyī* (Wade, 1987: 173).
[61] There is another *girah* here, but I was unable to verify the transliteration with help of the *qawwāl* I spoke to.
[62] Translation of the second half of this line is uncertain.

Hamārī kuch bhi na thī haqīqat
Tumhāre dar se milī hai izzat
Kharāb hone na dijie Mahbūb
Tumhārī dar ke banī hue haiṅ
What little we had was not Truth
To meet at your door is an honour
Give me nothing that will make me worse, Beloved
I have become yours[63]

girah

Shams-o-qamar se roshnī behr meṅ huā kare
Mujh ko tum pasand ho apnī nazar ko kyā karuṅ
The light of the sun and moon sprung from that sea
I love you, but where should I cast my eyes?

girah

Bar hāl-e-zār-e-man nazāreṅ kunj-e-rāh-e-lutf
To Bādśāh-e-Husnīyā Khusrau gadāye tu
Look upon my weeping condition as a corner in the road of love
Oh King of Beauty, Khusrau yearns for you

girah

Sahab ji Sultan ji tum baṙe Gharib Nawaz
Apna kar ke rakhiyo ban pakre ki lāj
Great man, great king, you are the great Gharib Nawaz
Take my honour and keep it to yourself,[64]

girah

Despite its performance on Hazrat Nizamuddin's birthday, this text (including *girah*) does not convey images of birth, but, like *kalāms* associated with the *'urs,* focuses on spiritual purification associated with the death ritual and washing the corpse, bridal imagery, and spiritual love. When asked about emotions associated with this *kalām*, Murshid replied that it instills an expansive feeling of hope, specifically hoping that his wishes, and other people's wishes will come true (WhatsApp communication, 7th

[63] Translation of the second couplet discussed with Budhaditya Bhattacharyya. The line "I have become yours" is figurative, as "*banī*" literally means "bride" and *dar* literally means "door", implying "abode" suggesting a literal translation "I have become the bride of your house." There are two further *girahs* here, but I was unable to verify transliterations with the *qawwāl* I spoke to.
[64] First four verses collaboratively translated with Murshid Nizami, who checked my transcription and translation. I had a phone call with a *qawwāl* who talked me through transcriptions of all verses, other than three, which were omitted. Translations for all verses are my own, and thus may have inaccuracies.

October 2021). I suggest this may be interpreted through appraisal theory. Murshid expresses both social and individual appraisal. Hope is necessarily goal-directed and in the *dargāh* may be considered a companion of prayer. Lazarus suggests a core relational theme of hope as 'Fearing the worst but yearning for better, and believing a favorable outcome is possible' (Lazarus, 2001: 64). This seems relevant to Murshid listening to *Merī Mailī Guḏarīyā* in the limited, lockdown conditions of the 2021 *ghusal*. His description reflects the lyrical theme of hope for spiritual renewal or purification as water washes the grave, and the social appraisal of the hundred-thousand other hearts who may be "washed," especially when the *qawwāl*s in the recording contrast the hope of the main text with the "weeping condition" and "yearning" of Khusrau in the penultimate *girah*, expressing fear of the worst and yearning mentioned by Lazarus.

Dirt, water, and patched frock have multiple representations here. *Guḏarīyā* refers to one who wears a *guḏī*, a patched frock (Platts, 1884: 899). The patched frock represents the ascetic aspect of a Sufi mendicant (*derviš*) who must mend their own clothes and beg for food (Schimmel, 1975: 20-1). Yet here, it may also reflect *nīma* as it is laid upon the grave. In the line *O dil daryā*…, the water used to wash the grave may symbolise God's love, which washes the hearts of Sufis, purifying them by removing the dirt of the *nafs* (the lower soul, which Hazrat Nizamuddin and Al-Ghazzali, refer to as the 'animal soul' (Al-Ghazzali, 12th c/1910: 58; Nizami, 1992: 14)). Yet the water also memorialises the story of Hazrat Nizamuddin's birth, representing his *barkat*. Murshid's hope may be reflected in this motif of "cleaning the soul," while the collective aspect of his hope may be traced to the '*lākh*' (one hundred thousand) people whose souls are cleaned. As such, the washing imagery in this *kalām* represents an assemblage of signification[65] which overwhelms knowledgeable listeners with highly affective concepts, the layering of obvious and veiled meanings. As in the *kalām* and *dohā* discussed earlier, many *girah*s introduce bridal imagery or ideas of longing for the Beloved, ranging from the *dilrubāyī* (allure) of the Beloved to the night of the *nisbat* (betrothal, may denote link to a Sufi figure/lineage (Zuberi, 2012: 127)), another element related to Lazarus' definition of the core relational theme of hope. These link to the idea of the wedding with God during the *'urs*, perhaps reflecting placement of the *ghusal* during the *'urs* of other saints while it is during the birthday of Hazrat Nizamuddin. The destiny (*nasīb*) of

[65]I use 'assemblage' in Deleuze and Guattari's sense of 'multiplicity that necessarily changes in nature as it expands its connections' (Deleuze & Guattari, 1980/1987: 8).

the mystic here is seen as dying to the self to become united with God (the Self), as expressed in the Farsi couplet attributed to Abdul Quddus Gangohi:

> *Guft Quddusi faqīrī dar fana' u dar baqa'*
> *Khud ba-khud azād budī, khud giriftar amādī*
>
> Quddusi, a mendicant in annihilation and in permanence, said: "The self was freed by the Self, then the Self itself became captive"[66]

Having discussed possible affects associated with the imagery of these *qawwālī* texts, it must be remembered that such interpretations should be undertaken with caution. When learning about Hazrat Nizamuddin's *ghusal śarīf*, I thought there must be some recursive symbolic linkage of birth and death rituals being performed. However, Murshid disagreed with this, saying that the only reason *nīma* is changed on the birthday is because that is when the bath of the grave takes place, that it is a practicality more than a religious reason (WhatsApp communication, 7th October 2021). This may account for the preponderance of death rather than birth imagery in *Merī Mailī Guḏarīyā*. However Nizamuddin's *ghusal śarīf* is not a wholly funerary occasion, it is also a birthday celebration and for other saints it is a wedding celebration. Thus, hope expressed here is not a sublimation of the grief of bereavement, but an expression of hope for spiritual purification of the self and others, taking the life story of the long-deceased holy man as a symbolic exemplar. Once again, the narrative direction of *qawwālī* seems to use symbols of death positively to think about what it means to live and die a virtuous and spiritual life.

Bittersweet Sympathy; Mixed Emotions and Mourning

Underlying this discussion of the juxtaposition of positive (love, peace, hope, joy) and negative (fear, grief) affect, is the Sufi trope of the pain of separation (*firāq*) and joy of union (*wisāl*) with God (Chittick, 2013: 340). These two sides of divine love represent the aim of Islamic mysticism. It is through this lens that juxtaposition of positive and

[66] Verse and translation in Ernst and Lawrence, 2002: 16.

negative affects may be considered. When Hazrat Nizamuddin died, Khusrau grieved for his separation from his master, but knew that Hazrat Nizamuddin was not truly dead, but lived on with God, following the concept that 'the friends of God never die' (Sijzi, 14th c/1992: 247). Similarly, my fear at the *'urs* (according to Sufi concepts) may reflect my separation from God, where the love and joy of others may reflect their yearning for and closer proximity to God (as devotees of the saint, rather than researchers).

Considered from Sufi perspective, when one accepts that one's soul is a droplet in the ocean, an ocean which itself represents all that is good, the fear of death, perhaps, melts away, replaced by longing to return to that ocean.[67] But simple death is not enough to return to that ocean. The return is precipitated upon obedience to the *śarī'a,*[68] the cultivation of a pure soul, the exercise of spiritual technologies[69] such as those represented in *qawwālī*. It may be that for a Chishti Sufi, fear of death is not the fear of individual annihilation. It is ironic, then, that on the eight hundred-and tenth anniversary of the annihilation of Gharib Nawaz in God, his individual identity lives on. His self is subsistent in God, subsumed by Self, yet is socially alive in this world.

For appraisal theory, *qawwālī* and associated ritual events seem to support the general thesis that emotions (including musical emotions) are preceded by or directed toward the appraisal of the event as relevant to goals of an individual or social other. In some cases each appraisal dimension outlined by theories (particularly Scherer's CPM) can be identified. However, in other situations it is difficult to identify possible appraisals of certain dimensions (either because not enough information was available from interviews or because the dimension was irrelevant to the situation). The difficulty of proposing hypothesised appraisals of others based on interviews may also suggest that the rigidity of discrete-appraisal theories like early iterations of the CPM (Scherer, 2001a) which link certain appraisals to specific emotional outcomes may be misplaced (and somewhat "culturally-specific"), whereas dimensional-appraisal models like later iterations of the CPM (Scherer, 2009) advocate a more flexible approach (Lennie & Eerola, 2022: 4). Concepts like positive emotions as orientations toward an event, object, or agent, and negative emotions as orientation away from the agent also seem

[67] This 'drop in the ocean' metaphor is explored in Sufi poetry, and was a favourite of the 19th century Urdu poet Mirza Ghalib, as explored by Hyder, who writes: 'When separated from the ocean, the drop is in agony. It rejoices as this separation ends and it is united with the larger body of water, its original source. The longer it is separated, the longer its agony lasts. Hence, the ultimate end of its agony is vouchsafed in the remedy of its pain—its cure-providing unity with its source' (Hyder, 2006: 120).
[68] Islamic law is the baseline of Chishti Sufism (Ernst & Lawrence, 2002: 17).
[69] 'Spiritual technologies' refers to theologians' concept of 'habits, practices, and curated experiences that holistically affect one's openness to and experience of spiritual realities' (Ritchie, 2021: 297).

relevant here, as do empathic ideas discussed in relation to social appraisal. It also seems likely that such appraisals may be largely associated with ritual or social situations, and with thematic concerns of *qawwālī* texts, rather than melodic or rhythmic elements. As a spiritual genre, appraisals of *qawwālī* are often related to moral and spiritual values of the listener, and links between morality and musical emotion should be considered in greater detail. What remains to be seen is how (and whether) such values and appraisals are attached to melodic, rhythmic, timbral, or dynamic aspects of *qawwālī* sound, whether they are confined to lyrical contents and situated experience, or whether, as I suspect, they are associated with the entire experiential assemblage, taken as a whole.

Chapter Six. Labelling Subjective Feeling: Remotely Constructing the Durham Emotion in *Qawwālī* Scale (DEQS)

Gnosis of God is of two kinds: Cognitional ('ilmī) and emotional (hālī). Cognitional gnosis is the foundation of all blessings in this world and in the next, for the most important thing for a man at all times is knowledge of God,

'Ali Al-Hujwiri

Kashf al-Mahjub[70]

Introduction

Thus far, this thesis has focussed on phenomenological, first-person accounts of interviewees discussing subjective emotional experiences with *qawwālī*. However this thesis also aims to integrate ethnomusicological ways-of-knowing with psychological ways-of-knowing.

This chapter brings a quantitative psychological approach to subjective feeling in *qawwālī*. This draws theoretically on the idea that there are five sub-components of emotion, that is, subjective feeling, physiological arousal, expressive behaviour, action tendency, and emotion regulation (Juslin & Sloboda, 2010: 10). When discussing subjective feeling, I focus not on the state of the body itself, goals of these emotions, or behaviours by which they are expressed, but rather, 'the subjective experience of emotions or moods' (ibid.), that is, an individual's own perception of which emotions they are feeling.

Subjective feeling is best represented by self-report methodology (Zentner & Eerola, 2010: 188). It can be studied experimentally through self-report (retrospectively, due to the *dargāh* context) or anecdotally. Most approaches in this thesis deal with subjective feeling, however this is approached in multiple ways, of which this chapter presents one. This chapter adapts psychologist Marcel Zentner's Geneva Emotions in Music Scale (GEMS) approach to subjective feeling with *qawwālī*, proposing a measurement method for subjective feeling termed DEQS (Durham Emotion in

[70] Al-Hujwiri, 11th c/1936: 267

Qawwālī Scale). This approach aims to reduce a range of emotions felt with music (in this case, during *qawwālī* listening at Hazrat Nizamuddin Auliya *dargāh*) to a handful of factors which parsimoniously describe most emotional experiences described by participants in the musical context discussed. Furthermore, in these two studies, a "conceptual mapping" is possible, in which the feeling of emotion concepts may be compared with one another. This makes affective experiences specific to Sufi music (e.g. *wajd, hāl, kaifiyat,* etc.) more understandable to the reader who has not experienced them by reference to more familiar emotional experiences. Before discussing the method, the theoretical background of this approach will be explored.

Background

In psychological literature on musical emotion, named emotion concepts are conceptualised in two ways. These are categorical and dimensional models (Sloboda & Juslin, 2010: 76-7). I count Zentner's GEMS model as "dimensional," although he argues that it stands outside the categorical/dimensional split, comparing the validity of GEMS with the most prevalent categorical model (basic emotions), and the most prevalent dimensional model (the circumplex) (Zentner et al., 2008: 497). The value of Zentner's model for understanding musical emotion comes from its departure from emotion theory proper as represented by basic emotion and circumplex models to develop nine factors of subjective feeling describing emotions commonly reported in response to music. This begins answering Judith Becker's call to 'transcend the dichotomy between scientific universalism and humanistic particularity and embrace both as necessary to the study of music and emotion' (Becker, 2004: 73). However, it overgeneralises the results of a study using participants from 'Western, Educated, Industrialized, Rich, and Democratic' (Heinrich et al., 2010) populations. The first two studies in Zentner and colleagues' paper sampled undergraduate students at Geneva University, the third used attendees at a music festival in Geneva, and the fourth used participants from three different sources, seemingly also in Switzerland. This is not a sufficiently broad cross-section of global human society to claim the nine dimensions of musical emotion[71] are relevant across all peoples, times, musics, and contexts. In response, I intend to use a similar method to Zentner and colleagues, seeking to

[71] The nine GEMS dimensions are: wonder, transcendence, tenderness, nostalgia, peacefulness, power, joyful activation, tension, and sadness (Zentner et al., 2008: 506).

parsimoniously explain variation in subjective feeling during music listening to *qawwālī* listening at Nizamuddin *dargāh*. While I aim to avoid the overgeneralisations of many psychological studies of musical emotion by focusing on the particularity of subjective feeling at Nizamuddin *dargāh*, the tendency of regular attendees and devotees to visit other Chishti shrines suggests that the results of this approach may be relevant to other shrine communities in the subcontinent. Furthermore, comparison with Zentner and colleagues' study may elucidate similarities and differences between the two musical contexts.

While I use the GEMS method as a basis, this is far from the only dimensional model of emotion terms. Wedin used both multidimensional scaling and factor analysis to suggest three dimensions of musical emotion (1972). Coutinho and Scherer extended GEMS to propose GEMIAC (GEneva Music Induced Affect Checklist) (2017). They argued, as does this chapter, for a domain-specific approach to understanding emotion terms with music. However, while I contend that this is only possible by combining ethnographically-derived, domain-specific concepts with the bottom-up data-driven approach used in the GEMS study, they proposed a more inclusive checklist of musical emotion terms which would still preserve the original nine GEMS dimensions (Coutinho & Scherer, 2017). Similar dimensional approaches to emotion terms include AESTHEMOS (Schindler et al., 2017), and a thirteen-dimension scale for listeners in the USA and China (Cowen et al., 2020). However, like GEMS and GEMIAC, these approaches attempt to develop broadly applicable scales, rather than a bottom-up approach relevant to each context.

The dimensional and categorical models that Zentner's method was responding to have represented two strands of emotion theory upon which musical emotion studies have rested. Of categorical models, the most frequently utilised in music and emotion studies is the idea of "basic," "primary," or "fundamental" emotions (Ortony & Turner, 1990: 315). Basic emotions are conceived as 'a limited number of innate and universal emotion categories' (Sloboda & Juslin, 2010: 76). One criticism of this theory is that emotions proposed to be basic vary from study to study, due perhaps to vagueness about precisely what constitutes the labelling of an emotion as "basic." However, it has been observed that 'nearly everyone who postulates basic emotions includes anger, happiness, sadness, and fear' (Ortony & Turner, 1990: 315), to which Sloboda and Juslin add "disgust" (Sloboda & Juslin, 2010: 77).

The most common dimensional model is Russell's circumplex model of affect, which maps emotions two-dimensionally onto the axes of displeasure-pleasure and arousal (Russell, 1980: 1172) (the terms "displeasure-pleasure" are often replaced with

"valence" when referring to a continuum from negative to positive), such that emotions opposite each other are conceptual opposites, whereas emotion terms close to one-another are similar (ibid., 1175). Larsen and Diner highlight assumptions made by the circumplex: that it 'presumes that some of the emotions are similar to each other yet measurably different from other emotions' (Larsen & Diner, 1992: 26), that it presumes 'emotions have certain underlying similarities and differences' (ibid), and 'the majority of emotional experiences can be captured by two affect dimensions' (ibid). While the first two seem fair assumptions, the third is questioned by categorical models. Furthermore, Sloboda & Juslin write 'emotions that are placed in the same position in the circular matrix can be quite different. For example, *angry* and *afraid* are two emotions that are highly correlated in structure because they are both high in arousal and unpleasantness. Yet they are very different in terms of their implications for the individual' (Sloboda & Juslin, 2010: 78). This is something that the deeper level of analysis represented by Juslin's "BRECVEMA" underlying mechanisms (Juslin, 2013) may help explain. Furthermore, fixed placement of emotion words suggests that there is a specific degree of valence and arousal that is called "sad" for example, and does not allow variation in how sad one may feel. A positive aspect of the circumplex is that it allows emotion to be powerful, yet still undifferentiated. Although specific emotion words are included in analysis, the general nature of the dimensions allow for description of affective experiences that cannot be interpreted as a particular emotion, a detail which may prove useful for *qawwāli* due to the resistance of the trance experience to cognitive interpretation due to 'trance amnesia' (Becker, 2004: 29). The dimensions of valence and arousal have been called *core affect* in constructionist theories.

Constructionist models of emotion have received little attention in research on musical emotion. Constructionist models reject categorical approaches such as basic emotions, suggesting that: 'psychological events called "anger", "sadness", and "fear" are not the elemental building blocks of emotion, but instead are mental events that result from the interplay of more basic psychological systems' (Barrett, 2011: 359). Unlike other models such as appraisal, emotions are not considered "natural types" which the same system of appraisals will produce in any individual. Rather they are considered to vary between groups and individuals depending on the individual's conceptual framework:

> not all mental states belonging to a particular category named by an emotion word such as "fear" look alike, feel alike, or have the same neurophysiological signature
>
> Barrett, 2009: 1285

Lisa Feldman Barrett's *Conceptual Act Model* (CAM) is perhaps the most influential constructionist model. The CAM posits three hypotheses:

1. Emotion is constructed of "psychological primitives".
2. 'psychological primitives are not themselves specific to emotion' (Barrett, 2011: 363).
3. Factors like concepts and language play a role in constructing emotions (ibid.).

She posits three psychological primitives: *core affective system*[72], *conceptual system*[73], and *controlled attention network*[74] (Barrett, 2011: 364-7). The basic idea is that core affect is interpreted according to a conceptual system, based on which perceptions receive attention. Barrett's second hypothesis, that psychological primitives are not restricted to emotion, suggests they both construct emotions, and co-ordinate sensory processing, in the case of core affect (Barrett, 2011: 368), and other cognitive processes. The third CAM hypothesis posits that other cognitive factors determine how emotions are conceptualised, particularly language, as for a sensory state to be conceptualised, the individual must have a concept in which to categorise it, usually defined linguistically. She suggests two methods by which emotions become categorised, the first is based on unconscious observation of statistical regularities. The second is that words can "glue" concepts together (Barrett, 2009: 1292). Furthermore, Barrett describes emotions as 'emergent mental phenomena' (Barrett, 2009: 1291), that is, they are more than the sum of their parts and cannot be reliably reduced into components (Barrett, 2013: 385).

As an ethnomusicologist, Barrett's theory is one of the most convincing psychological theories of emotion for me, because it explains why emotions vary between individuals and groups. Barrett indicates this variability takes several forms. First, due to the context-specific nature of the conceptual system, it allows different

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[72] *core affective system*: The two dimensions of valence and arousal as posited by Russell's circumplex.
[73] *conceptual system*: 'a storehouse of knowledge that is sculpted by prior experience' (Barrett, 2011: 364). Emotion concepts are not conceptualised as discrete and uniform within the individual, but as a semantic field arising from the variety of specific contexts in which core affects are conceptualised into the same emotional category/word.
[74] *controlled attention network*: The degree of attention afforded each perceptual object, which helps determine which emotion concepts are selected (Barrett: 2009: 1294-5).

emotion categories for different groups, as 'some emotion categories only exist in specific cultures' (Barrett, 2009: 1284). It also allows different categorisations of core affect in different groups (ibid.: 1285). It is these two points that make her theory relevant to the GEMS-style approach to subjective feeling this chapter explores. If subjective feeling is viewed as a habitus-determined conceptualisation of underlying core affect, based on locus and strength of attention, it makes sense to examine the categories of subjective feeling as they are shared by a group of similar habitus.

Zentner's approach, if aligned with the CAM, can be said to be an exploration of the surface-level emotion concepts (i.e., subjective feeling) *of a particular group or individual*. In this capacity, I adapt parts of Zentner's method to explore similarities and differences between emotion concepts, and suggest factors that express emotion concepts in *qawwālī* and may be used as scales to explore other elements linked to each factor in future studies of musical emotion in *qawwālī*. Zentner and colleagues approached this using four cumulative studies which reduced 515 emotion adjectives (in French) to nine scales that described most emotional experience in response to music for their participants. The method used here is based on Zentner's, but makes changes based on practical considerations[75] and theoretical/contextual considerations,[76] resulting in two, rather than four studies, and starting from seventy-five emotion concepts rather than 515. Zentner and colleagues' method, and mine in this chapter, may be described as an exercise in parsimony. Parsimony is the recommendation that 'from among theories fitting the data equally well, scientists choose the simplest theory' (Gauch, 2002: 269). This approach does not aim to fully and accurately explain various shades of emotion described by emotion concepts. That is the domain of ethnography. The aim is rather to determine common emotion terms for *qawwālī* at Hazrat Nizamuddin *dargāh*, and, by questionnaire and deployment of statistical techniques, to reduce this to the smallest number of categories that can accurately describe the range of emotion concepts experienced with *qawwālī*. These may be used as a scale in future studies, and suggest categories under which most emotion concepts reported by *qawwālī* listeners may be categorised.

Another aim of the approach in this chapter is not contained within Zentner's method. This is to use "conceptual mapping" to provide a quantitative approach to partially emic descriptions of subjective feeling. This approach is partially emic since it uses emic vocabulary by which Sufis describe ecstatic experiences while listening to

[75] First, I hoped to conduct these questionnaires during fieldwork, and would need them to be short, but when it became clear this was not possible, similar considerations were also relevant to making the process clearer for participants and minimise fatigue.
[76] For example, certain words were added due to their importance in the literature on *qawwāli* and Sufism.

qawwālī, and words selected for inclusion are selected based on Sufi theory, interviews with research participants, and selections of participants. However, it is also partially etic, since the research process is adapted from methods developed in a different context, by an "outsider." Some of the words are based on the second study of Zentner and colleagues (2008), and many listeners to *qawwālī* and historical Sufi sources describe feelings at *mahfil-a-samā'* as ineffable.[77] Therefore, a method based on linguistically defined emotion concepts may not make sense for some participants.

By "conceptual mapping", I do not mean the idea explored in education of a flow chart used in self-reflection (Holcombe, & Shonka, 1993: 84). Rather, I use the term in a looser way, meaning any visualisation of an individual's perspective on a concept. In the case of musical emotion, I use it to denote the similarity or difference, depicted regarding distance in two-dimensional space, in individuals' experiences of different emotions (although this does not mean those two dimensions will represent anything in particular). This is similar to two-dimensional models of musical emotion such as Russell's Circumplex model. However, it does not presume an underlying valence-arousal structure; it only shows perceived similarities and differences between the experiences of certain emotion concepts. In this chapter, "conceptual mapping" will be conducted using multidimensional scaling (MDS).

This approach aims to determine how closely emic affective concepts like *wajd* and *kaifiyat* fit to other emotional states like happiness (*khuśī* in Urdu) or sadness (*udās* in Urdu). This aim is related to ethnomusicologist Marc Benamou's mapping of the *rasa* concept in Javanese music. Based on interviews with musical experts and conversations overheard, he generated five continua, classifying all *rasa* terms he encountered. He organised *rasa* into clusters, using his continua to classify them within the cluster. He saw himself as applying an etic approach to emic categories, writing that 'etic analyses are always complemented by a certain amount of emic fieldwork' (Benamou, 2010: 89). The difference between this and *qawwālī*, is that *rasa*, for Benamou's participants, is a complete theory of musical aesthetics, whereas the Sufi theory to which I referred does not account for non-spiritual emotions, or how Sufi terms may relate to them.

[77] Several participants expressed as much, such as Muhammad Adil Niyazi, who paraphrased a poem by Sadiq Dehlavi, saying '*āp ne alfāẓ men kaise bayān karun? Dil is sogwār ke bāt hai*' ('How may I express it in words? The heart is for mourning only'). The ineffability of *hāl* (altered/mystical states) or *wajd* (ecstasy) has been explored in Sufi philosophy such as Al-Ghazzali's *The Alchemy of Happiness*, suggesting: 'The Sufi then becomes so keenly aware of his relationship with the spiritual world that he loses all consciousness of this world, and falls down senseless' (Al-Ghazzali, 1910: 77). It has also been described in academic work on music and trance, such as Becker's discussion of trance amnesia (Becker, 2004: 29), who also describes trance as ineffable (ibid.: 43).

This differentiation between Sufi terms and other emotion terms leads to a discussion continued in chapter ten about relationships between emotions and what trance. Sufi concepts like *hāl*, *kaifiyat*, *wajd* are generally considered to be forms of trance, rather than emotions per se. Psychological and ethnomusicological literature on consciousness and trance is often theoretically different from that on musical emotion, with emotion often viewed as one factor of broader experience (for example, in Pekala's Phenomenology of Consciousness Index (PCI), of sixty items, seven are included in the categories of positive or negative affect (Pekala, 1991: 93-4)). However, this is not a drawback of the approach taken in this chapter, for two reasons. First, including day-to-day emotion concepts, and Sufi concepts generally thought to denote trance may shed light on the relationship between trance and emotions. Second, Becker proposes a close relationship between musical emotion and musically induced trance. She highlights that trance experiences are often accompanied by intense emotion, and utilises Antonio Damasio's theories surrounding core consciousness[78] to propose a 'trance consciousness' (Becker, 2004: 131), in which emotions are 'key to the experience of another persona within one's own body' (ibid.: 147). Therefore, to explore subjective feeling, using words signifying both usual emotions and Sufi trance addresses both musical emotion and musical trance. This intertwining of emotions and trance is proposed by consciousness researchers who suggest that emotion and cognition are intimately linked: 'it appears impossible to separate the emotional system from the cognitive system and vice-versa' (Pekala, 1991: 57); and by emotion researchers, who suggests 'broader categories of "emotion," "cognition," and "perception" reflect subjective distinctions rather than distinctions in kind' (Barrett, 2011: 369). Where Pekala's PCI includes six items on attention, Barrett's CAM includes the "Core Attention Network." Where the PCI includes three items on imagery and two on memory, Juslin's BRECVEMA theory of musical emotion includes visual imagery and episodic memory.

It is important to note what is meant by "scale," and the difference between "scale" and "dimension" in this context. By scale, I mean a measurement instrument including several statements each rated by indicating a number. In this study, this is the outcome from exploratory factor analysis (EFA), as one use of this method is to

[78] Damasio develops a theory of consciousness based on his neuroscientific observations. He determines different types of consciousness, suggesting that while consciousness and wakefulness are separable, consciousness and emotion are not (Damasio, 1999: 15-16). He suggests the simplest type of consciousness as *core consciousness*, which 'provides the organism with a sense of self about one moment–now—and about place—here' (ibid.: 16), and produces the "core self" (ibid.). He suggests that over this lies the more complex level *extended consciousness*, whose function is that it 'provides the organism with an elaborate sense of self—an identity and a person' (ibid.), and produces "autobiographical self".

develop measurement instruments (Fabrigar & Wegener, 2012: 23). However, a "dimension" is more difficult to define, as it has different meanings in different contexts. Zentner and colleagues (2008) use "dimension" in the context of factor analysis to refer to *common factors* underlying a dataset. This refers to the other aim of factor analysis, to 'identify the key constructs needed to account for a particular area of inquiry' (Fabrigar & Wegener, 2012: 20). EFA both predicts which terms should be associated, and suggests an underlying factor explaining why those terms are grouped. For ease of understanding, when these factors are discussed, I use the term "factors" rather than "dimensions." This is because the word "dimension" takes a different meaning in multidimensional scaling (MDS), the other statistical technique used in this chapter. For MDS a dimension refers to spatial dimensions, for example, two dimensions implies 2D space. This is the dimensionality of "dimensional models" of musical emotion. Russell's circumplex (1980) is a two-dimensional model, because it maps relations between emotion terms on 2D space, the two dimensions denoting valence and arousal. While dimensions and factors could be said to be the same, as both describe underlying factors of data patterns, for ease of discussion, I will confine the term "dimensions" to discussions around dimensional models that attempt spatial representations, including MDS, while using the term "factor" to discuss outcomes of factor analysis, in order not to confuse the two techniques.

This chapter aims to adapt Zentner's method to conduct two online exploratory studies into subjective feeling, or named affective concepts reported to be experienced by regular attendees at Nizamuddin *dargāh* during *qawwālī* listening. The first study aims to determine which words best describe emotions felt with *qawwālī.* The second aims to reduce this number of words to a small number of factors that best describe subjective feeling with *qawwālī,* and to show how similar experiences of different subjective feelings are. Results are hoped to produce scales for use representing certain subjective feelings in future, more in-depth studies, but also to elucidate experiences of concepts specific to Sufi experience, such as *hāl*, and the relationship between musical emotion and trance.

Study 1

The first study aims to identify which words are most relevant to describe subjective feeling while listening to *qawwālī* at Hazrat Nizamuddin Auliya's *dargāh.*

Method

Participants

Thirty-one people participated in this study, thirty of whom indicated they regularly attend Nizamuddin *dargāh*. Sixteen participants were aged between 18-35, and fifteen between 35-65. There were no participants over 65, possibly due to the online nature of the questionnaire. Twenty-two participants were Muslim, eight Hindu, and one non-religious. Gender was not balanced, as twenty-six participants were men, and five women. This was anticipated, as due to the gender-segregated Islamic mileu, Syed Murshid Nizami, who recruited participants, would have been more likely to find men willing to participate. Had I been there to administer the questionnaire, it is likely that, as an outsider, even more participants would have been men. This is not to say that South Asian Sufi music is an inherently male or gender-segregated pursuit. Curious readers should consult Shemeem Burney Abbas' *The Female Voice in Sufi Ritual* (2002) for a view of gender dynamics in South Asian Sufi musics, including *qawwālī*.

Sixteen participants indicated that they were devotees of Nizamuddin Auliya, twelve of whom were *murīd*s, and four were *murśid*s or *pīr*s. Three were devotees of a different saint, six were not devotees but were Muslim, five were neither devotees nor Muslim, and one selected "other".

As this study was conducted remotely while I was in the UK, participants were recruited by Syed Murshid Nizami. I asked him to send the questionnaire to people who regularly attend *qawwālī* at Nizamuddin *dargāh*, to aim for a mixture of ages and variety of religious backgrounds. First, he sent the Qualtrics link to people he knew, however this approach yielded few responses. After Nizamuddin *dargāh* was re-opened to the public after the second wave of COVID-19, we changed the recruitment strategy. Rather than send the questionnaire to participants, Murshid went to the *dargāh* and sat with participants who could complete the questionnaire on his phone. This increased the number of respondents. However as Murshid is a member of the shrine hierarchy, it is possible that some participants may have felt pressured to complete the questionnaire. Therefore, I asked him to ensure that participants wanted to participate and not to try to convince people who did not wish to.

Materials

Seventy-seven terms were drawn from several sources. First, I consulted the glossary of Qureshi's book (1995). Then I explored sources on Sufi theory of *hāl* including works of Sufi philosophers such as Al-Hujwiri's *Kashf Al-Mahjub* (11th c/1936), and research on Sufism such as Schimmel's *Mystical Dimensions of Islam* (1975). Fifteen of the seventy-seven phrases were drawn from this Arabic and Persian Sufi vocabulary. After the first result was collected, Murshid explained to me that the participant said some words were repeated multiple times. Therefore I removed the phrases '*maiṅ kaifiyat tārī huṅ'* ('I am in an (altered) state (of consciousness)'), and '*halki kaifiyat*' (light trance), both from Qureshi's glossary (Qureshi, 1995: 243-4), and left only *kaifiyat* to describe all three terms. This narrowed the list to seventy-five. It should be noted that other lists of emotion terms used for similar purposes contain many terms not included here. For example, Schubert's (2024) Aesthetic Emotion Lexicon includes terms such as "awe", "captivation", and "uncanny" which were not included here.

Other than the now thirteen terms taken from Sufi terminology, the remaining words were "ordinary" emotion words, in Urdu, based on sixty-six adjectives[79] shown to music festival attendees in the third study of Zentner and colleagues' article (2008: 503). "*Karāhat*" (disgust) and "*k͟hauf*" (fear) were also included so that all five "basic emotions" of happiness, sadness, fear, anger, and disgust (Sloboda & Juslin, 2010: 77) were included. To ensure no important words were excluded, the questionnaire asked participants to enter further emotion words they felt during *qawwālī*. Three participants answered this question. One answered 'no', another '*mast*', a word meaning "intoxicated" that was already included, and a third answered saying that they could not describe their feelings, but they felt full of positive energy and close to God.[80]

Procedure

Study 1 uses the retrospective self-report method of an online Qualtrics questionnaire. Some participants completed this at home using their own devices, but most sat in Nizamuddin *dargāh* with Syed Murshid Nizami, completing the questionnaire using his smartphone. All participants were anonymous, and were not asked to provide names or information from which they were identifiable.

[79] Kindly provided by Tuomas Eerola.

[80] '*Maiṅ āpni feelings bayāṅ nahiṅ kar sakta*. I feel full of positive energy while listening to *qawwāl* and also close to my Lord' [italics and diacritics added].

First, the questionnaire presented an information sheet, first in Urdu using Nastaliq script, then Urdu using Latin script (for participants who may be more comfortable with this, or who read Latin script and Devanagari but not Nastaliq), and then in English (appendix 1). I considered including Devanagari script, but anticipated most participants' ability to read either Nastaliq or Latin script. Urdu translations were checked several times by my Urdu teacher, Muhammad Usama, prior to being sent to Murshid. Following this sheet, participants were asked for informed consent.

After consenting, participants were asked demographic questions including whether they regularly attend Nizamuddin *dargāh*, their age, gender, and religion. After this, participants were asked to mark how often they feel each of the seventy-five emotion words while listening to *qawwālī*, using a five-point Likert scale. 1 was labelled as "*kabhi nahīṅ*" (never), 2 as "*kabhi kabhār*" (seldom), 3 as "*kabhi kabhī*" (sometimes), 4 as "*aksar*" (often), and 5 as "*hameśa*" (always). Following this, participants were asked to add other emotions they feel while listening to *qawwālī*.

Consent questions were set as forced response so participants could not continue without giving informed consent. Demographic questions on age, religion, attendance at the *dargāh*, and gender were also forced response, however the seventy-five ratings of emotion words and the request for words not included were set as "request response". This was due Muhammad Usama's suggestion when he tested the questionnaire, as it is difficult to ensure all seventy-five questions were answered before moving on, and not being able to continue was likely to lead to many abandoned questionnaires.

Results

Of the 75 emotion terms, 55 (roughly 73%) scored means above 2 (terms felt seldom), 30 (40%) scored means above 3 (terms felt sometimes), and 14 terms (roughly 19%) scored over 4 (terms felt often) (see appendix 2). The analysis method planned prior to conducting the study was to eliminate all emotion words scoring a mean below 3 or 3.5 on the Likert scale of how frequently those emotions were felt with *qawwālī*, so that the remaining emotion words would be included in the following study. This cut-off is arbitrary, and largely depends on a balance between length of questionnaire in study 2 (if too long, participants will be unwilling to complete it), and the danger of excluding important emotion concepts. After finishing collecting data, I used the mean reported frequency of emotion words felt while listening to *qawwālī* as provided by Qualtrics to

carry out a manual calculation to determine numbers of questions in the second questionnaire if eliminating those with a mean below 3, 3.5, or 4, using the formula: $\frac{n(n-1)}{2}$. This showed inclusion of all words scoring over 4, and words I hoped to include for theoretical reasons, would lead to a second questionnaire of 171 questions, while the other two cut off points had far more at 351 and 496 (see table 1). I therefore decided on a cutoff point of 4.

Table 1 Manual calculations of inclusion criteria for Study 2 based on study 1 result and terms included for theoretical reasons.

Mean inclusion criteria	3 ("*kabhi kabhī*" (sometimes))	3.5	4 ("*aksar*" (often))
Number of words	32	27	19
Total number of questions in study 2	$\frac{32(32-1)}{2} = 496$	$\frac{27(27-1)}{2} = 351$	$\frac{19(19-1)}{2} = 171$

Data was imported from Qualtrics to RStudio, where I checked manual calculation by re-calculating means and standard deviations, and introducing an exclusion criteria for emotion words scoring below a mean of 4. I realised that my manual calculations did not include "*kānpnā*" (trembling/shivers) which had also scored over 4, and thus brought the final number of words for inclusion in study 2 up to twenty, and thus the number of comparisons in questionnaire two to 190.

Following RStudio processing, data tables were exported to Excel to make them more presentable. Appendix 2 shows the Excel table containing means and standard deviations of the Likert scale ratings for all 75 emotion words. Table 2 shows only emotion words scoring a mean of 4 or higher.

Table 2 Table exported from RStudio showing emotion words scoring a mean of 4 or higher with respect to self-reported frequency of experiencing emotions while listening to qawwali.

Q number	Feeling word	Mean frequency	SD	Count number	English Translation
52	mazbūt	4.65	0.83	1	strong
14	khuś	4.61	0.63	2	happy
19	mohabbat	4.52	0.94	3	love (for a beloved)
51	fāteh	4.35	1.09	4	victorious
17	piyār	4.35	1.07	5	love (of any kind)
8	'iśq	4.31	1.16	6	Intense, spiritual love
67	sabr	4.17	1.09	7	patient
24	ārāmdah	4.13	1.03	8	comfortable

7	pursukon	4.12	1.17	9	calm
57	kānpnā	4.12	1.17	10	trembling/shivering
54	ruhānī	4.07	1.36	11	spiritual
56	pyāra	4.04	1.37	12	cute
64	bahādur	4.0	1.22	13	brave
27	fakhr	4.0	1.20	14	pride

This table contains only fourteen terms, not the full twenty. This is because six terms were deemed theoretically important for inclusion, despite not scoring over 4. Of these, *wajd, hāl*, *kaif, kaifiyat,* and *mast* were included due to their importance in Sufi and ethnographic literature and Zoom interviews. All these emotion words were positively valenced. Therefore *udās* (sad) was also included to provide a negatively valenced emotion word against which the other words may be measured in study 2. Table 3 shows all twenty words included in study 2.

Table 3 All emotion terms to be included in study 2.

Q number	Feeling word	Mean frequency	SD	Count number	English Translation
52	mazbūt	4.65	0.83	1	strong
14	khuś	4.61	0.63	2	happy
19	mohabbat	4.52	0.94	3	love (for a beloved)
51	fāteh	4.35	1.09	4	victorious
17	piyār	4.35	1.07	5	love (of any kind)
8	ʻiśq	4.31	1.16	6	Intense, eternal love
67	sabr	4.17	1.09	7	patient
24	ārāmdah	4.13	1.03	8	comfortable
7	pursukon	4.12	1.17	9	calm
57	kānpnā	4.12	1.17	10	trembling/shivering
54	ruhānī	4.07	1.36	11	spiritual
56	pyāra	4.04	1.37	12	cute
64	bahādur	4.0	1.22	13	brave
27	fakhr	4.0	1.20	14	pride
13	mast	3.96	1.20	15	intoxicated
6	kaifiyat	3.08	1.26	16	mystical "state" or trance delight/pleasure/joy (Qureshi suggests it is the first stage of
5	kaif	2.95	1.16	17	"spiritual arousal")
1	wajd	2.94	1.16	18	mystical ecstasy
2	hāl	2.84	0.99	19	mystical "state" or trance
16	udās	1.80	1.15	20	sad

It is possible the five Sufi terms did not score higher in the first questionnaire due to the framing of the question. Participants were asked how *often* certain emotions were felt during *qawwālī* listening. Sufi sources explore how *only murīds* of sufficient advancement along the Sufi path and sufficient spiritual preparation should engage in *samā'*. Avery explored Al-Sarraj's prescription that "adepts" but not novices would become visibly ecstatic, while "masters" remain outwardly unmoved (Avery, 2004: 20), while Al-Ghazzali writes that Sufi aspirants may only engage in "mystical dancing" with permission of their *pīr* (Al-Ghazzali, 12th c/1910: 77). Therefore, it stands to reason, that only a small portion of participants should have experienced any mystical state of consciousness, let alone experienced them "often." Nevertheless, these states are one element of musical emotion in *qawwālī* that make it such a fascinating case study. Therefore, their inclusion is important.

Discussion

It was decided that twenty emotion terms described in table 3 would be used in study 2 to determine factors of subjective feeling that best capture the range of conceptualisations of emotions felt while listening to *qawwālī* at the *dargāh* and to compare experiences of such emotions. However, several limitations of this approach must be discussed before exploring study 2.

First, the written mode of delivery of the questionnaire led to exclusion of illiterate listeners. This was reinforced by a WhatsApp message from Syed Murshid Nizami while planning study 2, in which he dubbed questionnaires 'the work of a literate person' (WhatsApp communication, 22nd December 2021). This is important, as illiterate listeners may have different ways of experiencing *qawwālī*, especially as they are likely of lower income or have more difficult lives and thus come to the *dargāh* to assuage low moods arising from material conditions, as discussed in interviews.[81] While an attempt could have been made to mitigate this by reading the questions out to participants had I been there in person, I did not feel comfortable asking Murshid to do even more work than he already had done, and so I was unable to collect data from illiterate listeners. This tilts the study towards privileging perspectives of the educated

[81] One interviewee told me 'most of the time when I feel lost, about where my life is taking me, or might be there's some tension going in the house or in the office some politics is going on. So what I do I just take out my time. I go to *dargāh*, because not every time there's *qawwālī* happening there. I go there I sit and I observe people then what helps me is that there are many more people who are not doing as good as I'm doing in life. So why I'm feeling so left out? It's OK, it's life. If they can survive then I can also survive' (Sumit, Zoom interview, 8th September 2021).

elite, a criticism made toward studies of *qawwālī* by sociologist Virinder Kalra, who critiques Qureshi's work as perpetuating a narrative of propriety in *qawwālī* (Kalra, 2014b: 109).

Second, the small sample size (n=31) is concerning. However, the approach is exploratory and the population from which the participants come is small, focusing only on regular attendees of *qawwālī* at Nizamuddin *dargāh*. In one sense, this is a convenience sample, as Murshid has most access to people he knows personally, and part of data collection was conducted during lockdown, making it difficult to find people to complete the questionnaire. Therefore, this sampling method, the larger number of male than female listeners, and exclusion of illiterate listeners means that this is not a representative sample.

There is a chance of acquiescence bias, that is, participants may be more likely to agree with a statement, or give a positive answer, when this does not match their true view. Harzing suggests Indian respondents are particularly susceptible to this compared with other countries (Harzing, 2006: 253). Her study suggests 'English-language questionnaires are shown to elicit a higher level of middle responses, while questionnaires in a respondent's native language result in more extreme response styles' (ibid.: 243). As these questionnaires are presented in respondents' native language (Urdu/Hindi) and English, it is possible some participants read in Urdu, some in English, thus tipping some responses to be more extreme, and some towards more middling answer styles. Acquiescence bias is not necessarily an issue unless comparing results with other countries. However potential biases introduced by presenting questions in both languages is.

Despite these limitations, the twenty words included in study 2 mostly reflect interviews. This includes a range of positively valenced emotion concepts. These are a mixture of high arousal concepts such as *'iśq* (intense love) and *kānpnā* (shaking), low arousal concepts such as *pusukon* (calm), and *sabr* (patience), and complex emotions that have uncertain arousal such as *fa<u>kh</u>r* (pride) and *bahādur* (brave).

Study 2

The second study used emotion terms outputted by the first study to ask participants how differently those emotions felt from each other. It aims to identify a small number of common factors that can describe the twenty terms generated by study 1 parsimoniously and may be used as scales in future research. It also aims to visually determine the similarity or difference between those twenty terms by asking participants

to compare how different each emotion term outputted from study 1 *feels* to each other emotion in the context of *qawwālī* at Hazrat Nizamuddin *dargāh*.

Method

Participants

This questionnaire had thirty-two responses. As it was longer than the first, with 198 questions, three attention checks were included. Three participants failed at least one attention check so these answers were excluded from analysis. Another participant answered "2" ("*milta julta"*/similar) for most questions, so that response was also excluded, leading to inclusion of twenty-eight participants' responses. It is possible that this participant was confused by the first attention check, as each check asked the participants to click a particular number, the first of which was two. It is also possible that this participant felt that all emotions are similar, which reflecting Sufi perspective of "unity of being", the idea that *only* God exists, and, according to Sufi philosopher Ibn 'Arabi, all things possess the quality of existing (*wujūd*) only insofar as they exist within God's mind (Chittick, 1998: 30).

Most respondents were Muslim, with five Hindus, one Christian, and one non-religious. Twenty-five men and three women were included, and Twenty-five participants were aged 18-35, with three in the 36-65 range and none over 65. Gender distribution was not representative of the roughly equal distribution at public *qawwālī* performances at the *dargāh*., however may be more reflective of male-only *mahfil-e-samā'*. Further, age distribution tilted toward the young. These biases may be because I personally recruited some participants this time, and young men were most willing to talk to me in the *dargāh*. Regarding devotion to Sufi saints, twelve participants were *murīd*s, four *pīr*s or *murśid*s, six Muslim non-devotees, and five non-devotees, devotees of other saints, or other. All participants were anonymous and were not asked to provide names or information from which they were identifiable.

The attention check was included to ensure participants were thinking about their answers rather than clicking through. Such issues are prevalent in online self-report surveys like study 2 (Vecchio et al. 2020: 14), and in longer studies (Galešić, 2006: 319). Therefore, attention checks were necessary to ensure participants gave attentive answers. For all three attention checks, an instructed-response item was used, as it most closely fitted the length and format of surrounding questions (Pei et al., 2020. 1183-4). Participants were asked to click a number between 1 and 5 (e.g. "Please click number

2"), and presented with numbers 1-5, matching the number of answers given in likert scales for judging dissimilarity between emotion concepts. Due to the questionnaire's length, participants were offered the incentive that 100 rupees would be donated toward *langar* (distribution of food) at the *dargāh* upon completion of the questionnaire. I sent this money to Murshid to organise *langar* after collection of thirty-two responses (a total of 3200 INR).

Materials

The twenty emotion concepts in table 3 were used in study 2. Participants were asked at the end whether they felt any other emotions while listening to *qawwālī* that were not included in the twenty terms. Twelve respondents gave answers, of which five did not discuss emotions. Of those who identified emotions, there were a few further terms used, but none that differed markedly from those included. One, saying that love becomes sadness, used the word *"ghm"* rather than "*udās*", meaning sad. Another response discussed distraction or disillusionment (*"rūth jāna"*) due to wanting to understand. Another discussed striving to understand, but expressing "excitement" at this prospect. A further answer expressed love (*mohabbat*) for "*Allah ke walīyoṅ*" (friends of God, i.e. Sufi saints), two expressed peace, love, hope, happiness and concentration, and one wrote "when I listen *qawwālī*, I forget where I am." These responses suggest the importance of attention, in discussion of distraction and concentration, which aligns with Césperes-Guevara's constructionist theory of musical emotion, which suggests low attention levels are unlikely to lead to strong musical emotion due to low goal relevance of music, but also that high attention could be more analytic, and thus less emotionally charged, or deep and emotionally engaged, thus being more likely to lead to discrete emotions and meaning construction (Césperes-Guevara, 2016: 98-9). However, attention is not an emotion term. The terms "hope" and "excitement" cited by respondents were not included in the twenty terms, however both "*purūmīd*" ("hopeful") and "*purjoś*" ("excited") were excluded during study 1.

The questionnaire was conducted via Qualtrics, mostly through smartphones (mine, Murshid's, or participants' own devices). Questions were divided into groups: participant information and informed consent, demographic questions and first attention check, the first third of comparisons of emotion terms, which were randomised in order, second attention check, second third of comparisons (randomised), final attention check, final third of comparisons (randomised), and finally space for participants to enter emotion words.

Questions were presented in Urdu in Nastaliq and Latin script, and English, while emotion terms were presented in Urdu using both Nastaliq and Latin scripts. Questions were checked by Muhammad Usama. One prospective participant (a pilgrim from Karnataka) told me he could not complete the questionnaire as he did not understand the Urdu. This has implications about the language used as I elected to use Urdu rather than Hindi terms, which may have been different. However, this did not affect other participants, so it seems that this participant's Southern linguistic background may have been the reason for his difficulty, rather than the Perso-Arabic vocabulary.

Procedure

Study 2 uses retrospective self-report. After giving informed consent and answering demographic questions, participants compared each of the twenty terms to each of the other nineteen terms, being asked the question "how different do the two emotions feel?". Participants were presented with every possible combination of terms and rated their difference on a five point likert scale, where 1 meant "exactly the same" ("*ek hī*"), 2 meant "similar" ("*milta julta*"), 3 meant "a little different" ("*thora sa mukhtalif*"), 4 meant "different" ("*mukhtalif*"), and 5 meant "completely different" ("*bilkul mukhtalif*"). The information sheet, consent, and demographic sections were identical to study 1, and the comparison questions were set to "request response." This led to one participant completing less than half of the questionnaire (this response was removed as two attention checks were not answered), and many responses skipping some questions. However, the methods of analysis (multidimensional scaling (MDS) and exploratory factor analysis) can compensate for some missing responses, particularly MDS (Kruskal & Wish, 1978: 26).

The aim of the overall project to focus on emotions felt during *qawwālī* listening was mentioned in the information sheet, and in the final free text question. This focus may also have been implicit from the recruitment method of speaking to people at the *dargāh* after *qawwālī*. However, participants were not asked to consider the role of *qawwālī* while comparing emotion words. This was because the experience of each feeling term while listening was expected to be equivalent to in other contexts. This has precedent in the literature on *samā',* which suggests that Sufi masters have experienced *hāl* in any situation, while adepts can only experience it during *samā'* (Avery, 2004: 142).

This study overlapped with my research visit, during which I recruited twelve participants by approaching people in Hazrat Nizamuddin *dargāh*, usually during or

between *qawwālī* performances. Other participants were recruited by Murshid. Participants were usually not prepared to complete the questionnaire supervised, as they wanted to listen to *qawwālī*, pray, or pay respects to the saint. It was difficult to recruit people who were most absorbed by *qawwālī*, because it meant disrupting their prayers or meditative state of mind. In some cases I waited an hour or two until people left these states of mind before approaching them. Only one participant I recruited completed the questionnaire under my supervision. The rest preferred to receive a link and complete it in their own time. Several people agreed to participate in person, but did not complete the questionnaire after several reminders. Similarly, Murshid only sat with two participants to complete the questionnaire, sending the link to the rest.

When results were collected, the first stage of analysis was MDS. Data was then explored further using exploratory factor analysis (EFA), to generate the DEQS scales. MDS was used to generate "conceptual maps" in two-dimensional space for each individual participant and for the aggregated data. Given a dissimilarity matrix (a table showing difference values between various "objects," in this case, emotion terms), MDS produces a 'spatial representation, consisting of a geometric *configuration of points*, as on a map' (Kruskal & Wish, 1978: 7). This may be in two, three, or more dimensions. Larger dissimilarities between two concepts should be represented by larger distance between the two on the conceptual map. Factor analysis aims 'to identify the key constructs needed to account for a particular area of inquiry' (Fabrigar & Wegener, 2012: 20), and is mainly used to identify constructs (ibid.: 21) or develop measurement instruments (ibid.: 23). All statistical analysis was conducted using RStudio version 2023.03.1+446.

Results & Discussion

First, MDS was conducted. Each participant was analysed separately, producing two-dimensional conceptual maps showing distances between the participant's impression of how each emotion *felt* based on a dissimilarity matrix for all twenty terms. Stress values were calculated to suggest goodness of fit, a bubble plot was generated to aggregate the twenty-eight responses in one conceptual map, and a cluster dendrogram generated showing possible groupings.

Figure 4 shows the cluster dendrogram. The clustering divides participants into three groups based on MDS outcomes. Having investigated individual conceptual maps (appendix 5) for each participant, participants assigned to the red group have emotion terms either equally spaced or in pairs (see figure 5 for an example of a conceptual map with paired emotion terms). This may suggest that this group views each term or pair of terms to be unique. The demographics of this group are entirely Muslim, half of whom attend the *dargāh* regularly. All respondents in red group were men, and three self-identified as *pīr*s or *murśids*. This may suggest people high up in the spiritual hierarchy experience emotions with *qawwālī* as unique gifts of God, including spiritual states, especially as, considering the raw data in individual dissimilarity matrices for each participant self-identifying as *pīr* or *murśid*, a wide range of ratings is represented.

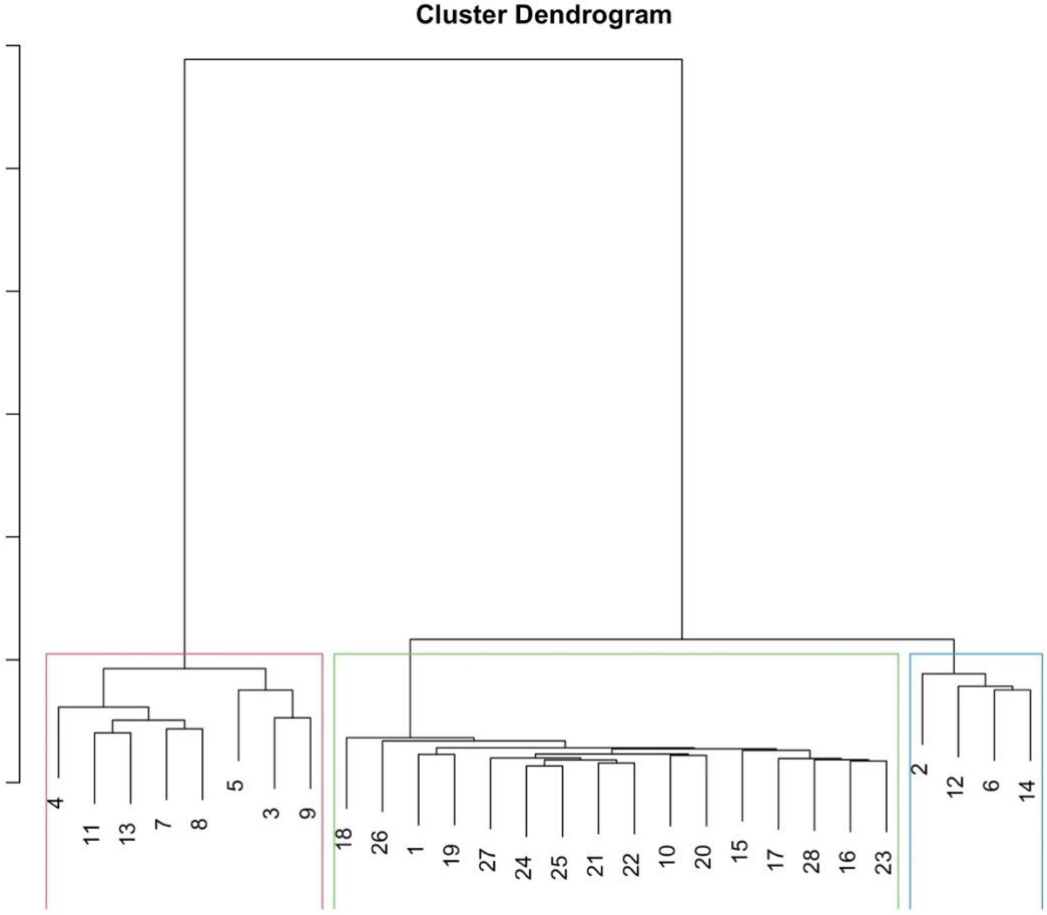

Figure 4 Cluster Dendrogram showing division of 28 participants into three groups based on the pattern of their individual multidimensional scaling solutions.

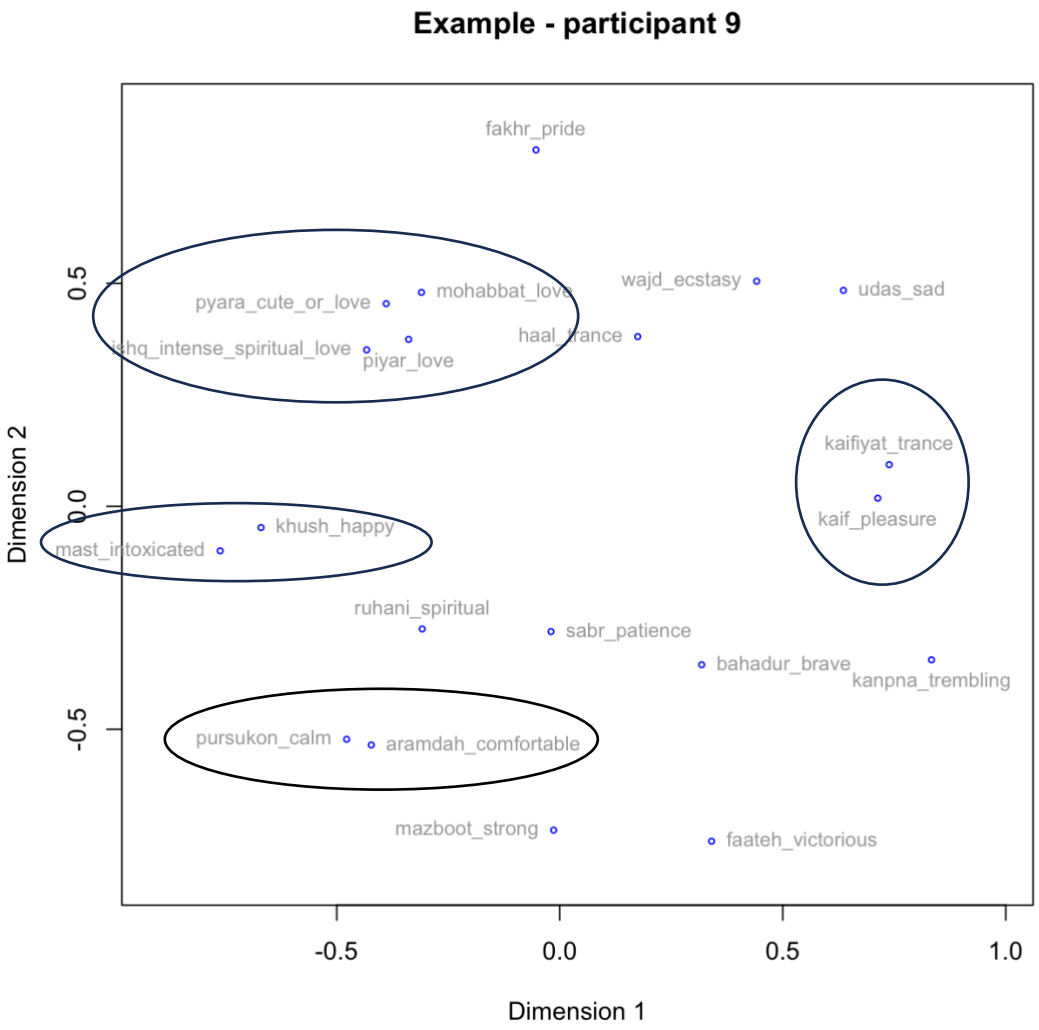

Figure 5 Individual MDS plot for participant 9, demonstrating configuration of paired emotion concepts.

The green group showed "*udās*" (sad) as separate from all other terms, and nine of these responses had "*kānpna*" (to tremble/shiver) separated from other terms, which were mostly in small clusters (see figure 6 for an example of this configuration). This group was a mix of religions, containing ten self-identified *murīd*s, and the majority attended the *dargāh* regularly. While neither dimension in these conceptual maps suggests clear association with valence, the distance between *udās* and all other terms suggests that for *murīd*s, spiritual states are mostly positively valenced.

The blue group, similarly to red group, mostly evaluated terms as unique emotions. Three of the four members of this group did not attend the shrine often, and had an equal gender split. The MDS pattern here was similar to red group, which contained most of the self-attested *pīr*s, seeming to support Anjum, my only female interviewee, who suggested women felt stronger emotions, and were more spiritual than

men, because 'we were created after holy spirit was created' (Anjum, Interview, 17th February 2022).

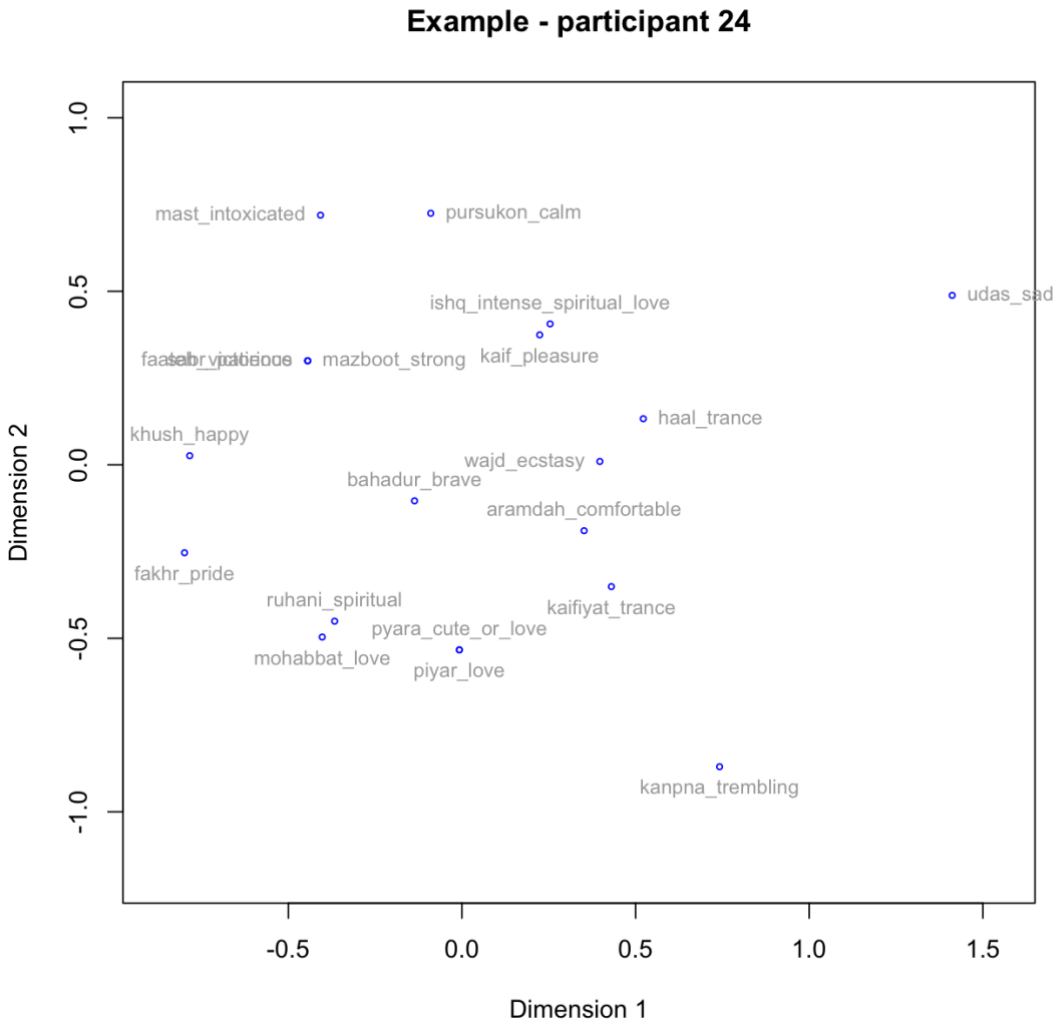

Figure 6 Individual MDS plot for participant 24 showing MDS configuration where sadness (udās) and trembling (kānpna) are separated from a cluster of other terms.

Of the twenty-eight participants, fifteen showed a pattern of distance between sadness and all other terms. This suggests spiritual states are felt as positively valenced by most participants, supporting Becker's depiction of trance in *qawwālī* as 'extreme joy' (Becker, 2004: 79). However, it does not address the Sufi concept of pain of separation, or "*firāq*" (Chittick, 2013: 340) as 'corollary of love', as explored in Brian Bond's study of Sindhi Sufi music (Bond, 2020: 116), perhaps suggesting that spiritual states relevant to *qawwālī* reflect the joy of union with God rather than pain of separation. These results reflect Gopi Chand Narang's discussion of joy of union in *qawwālī*, as he writes 'yogis describe this state as *Ananda* 'ecstatic joy'. In the rapture expressed in the *qawwali* only unity (Vahdat) reigns' (Narang, 2014: 167). However, inclusion of *udās* does not

necessarily suggest a negative valence dimension, as it represents only one negatively valenced subjective feeling term, and it may be another element of sadness such as its reported character as typifying a 'failure of major plan' (Sloboda & Juslin, 2010: 77), which sets it apart. It was also only included to involve a negatively valenced term. Further, some terms, particularly *'iśq*, are too complex to be categorised as positively or negatively valenced. *'Iśq* means 'overflowing and passionate longing' for God (Schimmel, 1975: 137), which may vary in valence, with the feeling of longing implying negative valence, but overflowing love implying positive valence. Similarly, the idea that *'iśq* is neither positively nor negatively valenced is reflected by Al-Hujwiri, who reports that Sufis approved of *'iśq* because 'neither God nor excessive love has any opposite' (Al-Hujwiri, 11th c/1936, 310), placing it beyond the opposites of positive and negative.

Figure 7 shows the bubble plot depicting distance between emotion concepts for all participants. This was produced using 3-way MDS, or SMACOF (Scaling by MAjorizing a COmplicated Function), which refers to a process called majorization, which reduces the stress of the solution (de Leeuw & Mair, 2011: 1). Stress is the measure of goodness-of-fit in MDS. This measures the number of dimensions most appropriate for MDS. The larger the stress value, the *worse* the fit (Kruskal & Wish, 1978: 49). Table 4 shows stress values for solutions of different dimensionalities of the combined MDS data for all participants. Higher dimensionalities tend to lower stress values. This is expected, as 'stress must always decrease as more dimensions are included' (Dodds et al., 2010: 2806). The bubble plot is presented in two-dimensions, despite the suggested higher dimensionality based on stress values, which will be explored later. Stress associated with random chance anticipated for a two-dimensional solution for a dataset of the same dimensions as this one was .43, while the actual dataset calculated the stress for a 2D solution at .36. Therefore, while higher dimensionality would be a better fit, the 2D model fits better than chance. To partly mitigate this, the recommendation of Kruskal and Wish was followed. They suggest:

> It is often desirable to supplement closeness in the configuration with closeness based directly on the proximities data, because neighbourhoods in a low-dimensional (two or three-dimensional) space may misrepresent the data from which they were derived.
>
> Kruskal & Wish, 1978: 46

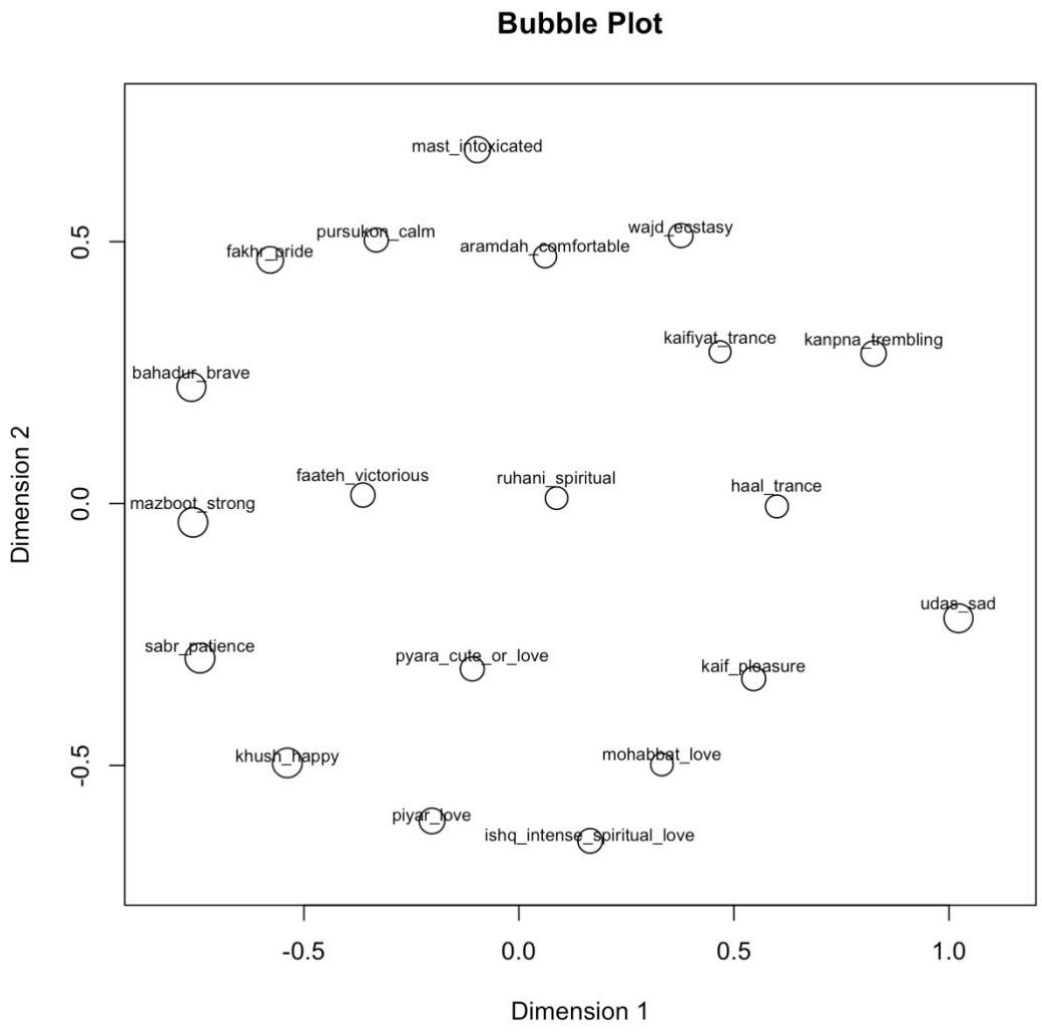

Figure 7 Bubble plot showing 3-way SMACOF plot of the conceptual distance of twenty emotion terms for all twenty-eight participants included in the analysis of study 2.

As such, they recommend drawing lines between all pairs whose similarity exceeds a threshold (Kruskal & Wish, 1978: 46). Figure 8 shows the bubble plot with lines drawn between emotion terms based on a dissimilarity matrix showing mean average dissimilarity ratings between emotion terms of all participants. This should be viewed with caution, as the SMACOF process is not based on means, but rather on aligning individual MDS solutions of each participant.

Table 4 Table showing stress ratings for each number of dimensions for 3-way SMACOF. The lower the stress rating, the higher the goodness-of-fit.

Number of Dimensions	Stress rating
2	.31
3	.22
4	.16
5	.13
6	.11
7	.09

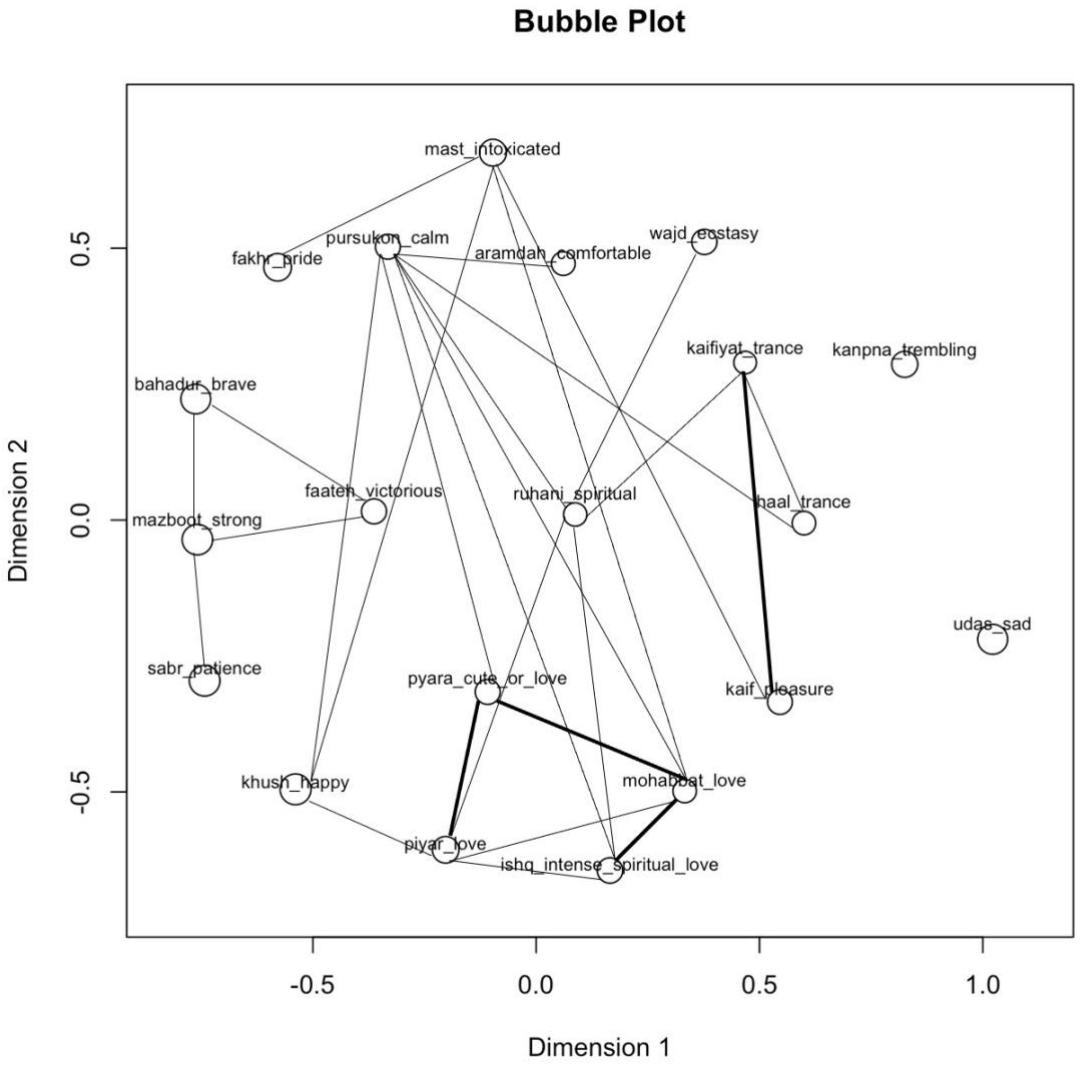

Figure 8 Bubble plot of 3-way Multidimensional Scaling showing distances between emotion concepts for all participants. Lines are drawn between terms whose mean average dissimilarity was 2.5 or below. Thick lines are drawn between terms whose mean dissimilarity was 2 or below. These lines indicate strong links between the two emotion terms. A thick line indicates emotions judged as feeling almost exactly the same.

I first discuss the very weak and very strong relationships indicated by this illustration. Only two concepts in figure 8 have no lines to any other term. These are "*udās*" (sad) and "*kānpna*" (to tremble/shiver). This reinforces the suggestion that no other terms are felt as negatively valenced. *Kānpna* would be expected to have connections with high-arousal terms like "*mast*" (intoxicated) or "*wajd*" (spiritual ecstasy). It is close to these spatially in the MDS plot, as it is close to all the terms relating to spiritual states or trance, yet unconnected by lines. *Mohabbat, 'iśq*, *piyār,* and *pyāra*, also spatially close on the MDS plot, are joined by thick lines. This seems to confirm my suspicion that *pyāra*, intended to denote "cute", was considered synonymous with *piyār, 'iśq,* and *mohabbat*, all meaning "love." The link between *kaif* and *kaifiyat*, also makes sense, due to their phonetic similarity, and the role of *kaif* as the 'initial stage of spiritual arousal' (Qureshi, 1995: 244) before trance, that is *kaifiyat* or *hāl* (ibid.). However, this identification of the two is also surprising, as, when asked about the difference between *kaif* and *kaifiyat*, Murshid told me '*kaif* means joy and *kaifiyat* means a situation or condition' (Syed Murshid Nizami, WhatsApp communication, 16 December 2021), giving clearly differentiated definitions for each term, reinforcing Qureshi's definitions of *kaif* as pleasure or delight, and *kaifiyat* as 'mystical arousal' (Qureshi, 195: 244).

Groups of terms that are both spatially close and connected by lines are terms for mystical states: *kaifiyat, kaif, hāl, wajd*, and *ruhāni* ("spiritual"), and terms indicating virtues: *bahādur* ("brave"), *mazbūt* ("strong"), *sabr* ("patient"), and *fāteh* ("victorious"). These groups, along with the "love" group also come out strongly in exploratory factor analysis discussed below. Some conclusions may be drawn by inspecting terms which are spatially distant on MDS, yet still linked by lines. This suggests a higher dimensionality would better describe the data. The clearest of these is *pursukon* ("calm"), which has strong connections to eight other terms across the plot. It is both close to and linked by a line to *ārāmdah* ("comfortable"), and medium distance from *ruhānī* ("spiritual") and *mazbūt* ("strong"), suggesting inner spiritual wellbeing, as expressed by some interviewees. For example, Syed Ashar told me that as emotions and connection with God build up, a peace comes over him.[82] *Pursukon* also has lines to distant terms *khuś* ("happy"), *pyāra*, *mohabbat*, and *'iśq* ("love"). This was highlighted by interviewees, such as Karim, who said "I would say *qawwāli* improve you [sic.] as a person that you should be very relaxed, calm and composed, and just love whatever you believe in" (Karim, Zoom interview, 31st August 2021). *Pursukon* is spatially close to *mast*

[82] "*Aur qawwāli voh matlab jaise ki ham log ek emotion build-up ho jāta hai […] kab tora connection build-up ho jata hai thora sukūn type pe lagta āye.*" (Syed Ashar, Zoom interview, 24th August 2021).

("intoxicated"), but they share no lines. *Mast* also has lines to spatially distant terms. *Mast* is spatially close to *fakhr* ("proud") and shares a line with it, yet spatially distant from *khuś, mohabbat,* and *kaif*, with which it shares lines. This aligns with the definition of *mast* as those who are intoxicated with God's love (Sakata, 1997: 167). While lines suggest *pursukon* and *mast* exist on different dimensions, and this is logical due to the presumed high arousal nature of *mast* and low-arousal nature of *pursukon,* interviewees sometimes linked the two concepts. For example, the *qawwāl* Muhammad Ali Nizami identified *mast* with *kaif*, and *pursukon* with *kaifiyat* in suggesting a linear process, where first, "from God, through *qawwālī* people become intoxicated (*mast*), from which the soul connects directly with Almighty God, where it stays"[83] (Muhammad Ali Nizami, Zoom interview, 4th June 2021), before suggesting that people are connected, and then "peace ("*śānti*") comes and the heart is made calm ("*sukūn*")"[84] (ibid.).

Spatially, concepts of trance or ecstasy fall between love, and peace. There does not seem to be a clear distinction made between high and low arousal. Perhaps this suggests a peace of mind even in trance states of various intensity. This may reflect Becker's discussion of 'trance consciousness' which, during trance, supersedes Damasio's extended consciousness (Becker, 2004: 131-149), and the autobiographical self is temporarily lost (ibid.: 144).

As the stress ratings in table 4 and two-dimensional MDS solution suggested a higher dimensionality, a three-dimensional solution was explored. SMACOF was recalculated to generate a three-dimensional solution, and a three-dimensional visualisation created (figure 9). Stress associated with random chance for a three-dimensional solution for a dataset of the same dimensions as this was calculated at .38, while the actual dataset calculated the stress for the 3D solution at .27.

[83] "*Allah se bilkul aisa hota hai yeh qawwāli meṅ log aisa mast ho jāte hain to jis se direct ruh ba ruh Allah tala se vahāṅ to rahi hai.*"
[84] "*ek śānti milte haiṅ, dil ko sukūn.*"

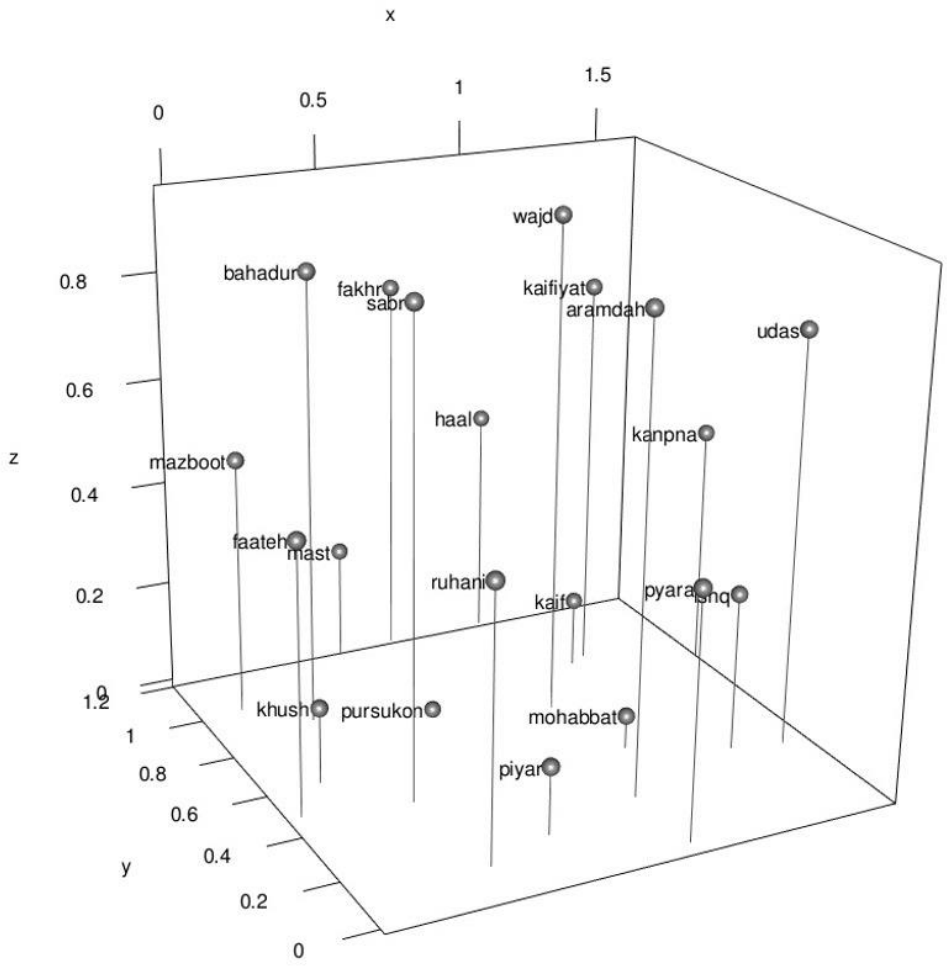

Figure 9 Three-dimensional visualisation of SMACOF solution for distances between emotion terms.

To refer to questions raised about the 2D solution, this 3D visualisation contradicts the closeness of "*mast"* to "*ārāmdah*" and "*pursukon,*" as in the 3D model, "*ārāmdah*" seems distant from "*mast"* in all three dimensions. However, "*pursukon*" and "*mast"* are still close, while "*pursukon*" is now distant from "*ārāmdah.*" This is puzzling, as "comfortable" and "calm" seem conceptually similar. Once again, this model does not clearly suggest a particular label for each dimension, however certain terms seem grouped. *"Mast," "hāl,"* and "*fakhr*" (pride) all score highly on the y dimension which, unlike two-dimensional methods, links intoxication with trance. It may be that pride is linked with these as an individual may be proud of spiritual experience. Happiness and sadness are, as expected, distant from all perspectives. From the x-y perspective, the closest term to sadness is *'iśq*, perhaps reflecting the importance of the longing and the pain of separation for *'iśq*. Figure 9 suggests links between concepts of love, peace, happiness, intoxication, and pleasure/"light" trance (*kaif*), as all score low on the z-axis. While this 3D visualisation gives insight to the two-dimensional MDS explorations, it

also raises even further questions. Why are comfort and peace close in one sense and distant in another? What does sadness have in common with patience? These visualisations may be research aids in future qualitative research with *qawwālī* listeners.

Next, I applied exploratory factor analysis (EFA) to the mean distance matrix of the emotion terms. The variables concerned were the pairwise comparisons of the twenty terms in table 3. The purpose of this EFA was to determine a small number of factors into which these terms could be classified, which would be useable as a scale of subjective feeling in *qawwālī* in future studies. I used parallel analysis (Humphreys & Montanelli, 1975) to determine the optimal number of factors. This suggested three factors without suggesting a number of components (possibly due to small sample size). Table 6 depicts factor loadings for each factor, showing which emotion concepts load onto which factors. Factor one accounts for the most terms, then factor three, and factor two. Table 5 shows the proportion of the variance described by each term and by the three-factor model. The three-factor model explains 69% of the variance, with factor one explaining 29%, factor two explaining 14%, and factor three explaining 25%.

These factor loadings suggest that factor one carried feelings associated with virtuous character, social emotion, or goal-directed emotion. These include patience, bravery, strength, happiness, and victory. Calm, intoxicated, and comfortable are also loaded onto this factor weakly, and it is negatively correlated with sadness. This suggests a goal-directed emotion in which the goal is living a virtuous life, thus triggering a positively valenced response. Of the three factors, factor one is the one which contains the most "secular" emotion terms. However, the underlying goal of living a virtuous life is also imbricated with spiritual ways-of-being. In interview, Anjum told me about her association of virtuous character with coming closer to God and feeling joy, saying "I read that because your soul is beautiful, it can identify the beauty of the Maker. When he sees a beautiful thing, it gets high. So you feel that feeling" (Anjum, 17 February 2022).

	Factor 1	**Factor 3**	**Factor 2**
SS loadings	5.87	5.06	2.84
Proportion of total Variance	.29	.25	.14
Cumulative Variance	.29	.55	.69
Proportion Explained	.43	.37	.21
Cumulative Proportion	.43	.79	1.00

Table 5 Table showing the proportion of variance explained by each factor and the whole three-factor solution of EFA for study 2.

Table 6 Table showing factor loadings for each emotion concept for a three factor solution of EFA with English translations of terms.

Emotion term	**English translation**	**Factor 1 Factor loadings**	**Factor 3 Factor loadings**	**Factor 2 Factor loadings**
sabr	patient	.83	.31	.04
bahādur	brave	.83	.21	-.13
mazbūt	strong	.77	.28	0.00
khuś	happy	.76	.5	.14
fakhr	proud	.74	.32	.31
fāteh	victorious	.73	.50	-.09
Pursukon	calm	.63	.56	.2
mast	intoxicated	.59	.29	.27
ārāmdah	comfortable	.56	.37	.13
udās	sad	-.53	.10	.52
wajd	mystical ecstasy	.47	.10	.35
pīyāra	Cute (likely interpreted as 'love' by participants)	.28	.91	-.02
'iśq	Intense, eternal love	.29	.91	-.02
ruhānī	spiritual	.24	.83	.35
pīyār	love	.37	.8	-.11
mohabbat	Love (intimate)	.26	.71	-.04
kānpna	Trembling/shaking	-.14	-.13	.88
kaif	Pleasure/"light" trance	.2	.16	.67
hāl	mystical "state" or trance	.44	.35	.65
Kaifiyat	mystical "state" or trance	.07	-.13	.63

This idea of the beautiful, or virtuous soul coming closer to God also suggests a discussion of the ninety-nine names of God in Islam, which enumerate God's virtues. Included in these are "*Al 'Aziz*" implying strength and victory against adversity (Meyer et al. 2011: 15), and "*As-Sabur*", suggesting patience (ibid.: 76), concepts incorporated in factor one. Hirschkind discusses the importance of performing civic virtues in the *da'wa* Islamic movement in Egypt. Civic virtues can also be seen at Nizamuddin *dargaāh* in practices like *langar* distribution. A spiritual interpretation of factor one is perhaps more salient than a secular one, as where patience can be seen as both a spiritual and social virtue, victory does not fulfil this criterion. In a spiritual context, victory implies victory over one's *nafs*, which Hazrat Nizamuddin Auliya called 'the abode of mischief, animosity, and strife' (Nizami, 1992: 14). However, in the context of social emotion, victorious feelings imply a victor and loser, so while secular victoriousness also carries positive valence, its status as a virtue is contextual (as, perhaps, are all 'virtues').

Factor three suggests spiritual love, as all the words for love and "*ruhānī*" ("spiritual") are loaded there. This idea of spiritual love for God or Beloved being a goal and theme of *qawwālī*, and Sufi poetry and music is well documented (Qureshi, 1995; Narang, 2014; Sakata, 1997; Schimmel, 1975; Becker, 2004 among others). It may also facilitate worldly love, which the *qawwāl* Furqan Hussain Niyazi summarised, telling me '*Qawwālī* is a thing that makes humans meet humans and love [each other]'[85] (Furqan Hussain Niyazi, 17 July 2021), before his brother, Rehan added 'and meet God'[86] (Rehan Hussain Niyazi, 17 July 2021).

Factor two seems associated with mystical trance and intense arousal as it includes words for spiritual states like *hāl, kaifiyat*, and *kaif*, as well as *kānpna*, ("trembling"). The role of kaif as an emotion that precedes *kaifiyat* has been discussed. The *qawwāl* Zakir Hussain Niyazi (father of Rehan and Furqan), confirmed that *hāl* and *kaifiyat* denote the same concept, saying 'the *hāl* that comes is called *kaifiyat*'[87] (Zakir Hussain Niyazi, 17 July 2021). The addition of *kānpna* to these may represent high arousal, as discussed by Qureshi (1995) and Becker (2004) as related to trance states in *qawwālī*, and, similarly, related to musical chills, which are 'often accompanied by gooseflesh, shivers, and tingling sensations' (Bannister, 2020: 298). A puzzling element of this factor is that *udās* is loaded more strongly than *khuś,* suggesting a slight tilt toward negative valence. This does not fit above discussed literature, or interviews suggesting that *hāl* is generally positive. It is possible that this may be due to *hāl*'s

[85] *"Qawwāli ek aise chiz hai insān ko insān se milāti ho aur mohobbat…"*
[86] *"Allah se milāti hai"*
[87] "*Yeh to hāl jo āte haiṅ is ko kehte kaifiyat… kaifiyat ho jāna"*

polysemy, as Murshid described two kinds of *hāl*: that which is experienced where people grow closer to their *pīr*, God, and the Prophet (a joyous experience), and that which is for treatment of possession by *jinn* (an unpleasant experience) (Fieldnotes, 24th February 2022).

Based on these factor loadings, I suggest that three appropriate scales for use in future studies are positive, virtuous feelings represented by *"ikhlāqī jazbāt,* ("ethical emotions")[88] spiritual love represented by "*mohabbat/'išq"*, and trance represented by "*hāl/kaifiyat."* Following Zentner and colleagues' GEMS naming convention, I refer to these three factors as DEQS (Durham Emotion in *Qawwālī* Scale). A scale must be experienced in stronger and weaker forms. As explored in the literature on Sufism, this is certainly true of *kaifiyat*, and is likely true of spiritual love, though there is a question regarding whether it is true of virtuous feelings, as this category is perhaps more capacious than the other two. While these are separate terms, they do overlap conceptually and phenomenologically, particularly spiritual love and *kaifiyat*. The intersections between the three DEQS factors are interesting. *Kaifiyat* overlaps significantly with spiritual love, as trance in *mahfil-e-samā'* is imagined as an expression and extension of the love for, and connection to God, though, as will be seen in chapter ten, this is not the only kind of trance that can occur with *qawwālī*. Virtuous feelings overlap with spiritual love, as feelings deemed as "virtuous" are likely to overlap with people's relationship with God.

General Discussion

To compare DEQS to GEMS factors, power, peacefulness, and joyful activation (Zentner et al. 2008: 506) are not dissimilar from virtuous feelings. Furthermore, the GEMS factors wonder and transcendence are somewhat similar to the trance DEQS factor. However, love does not appear in GEMS, and tenderness, nostalgia, and tension do not appear in DEQS.

[88] This decision comes after discussion with Muhammad Usama and Syed Murshid Nizami. I initially suggested a choice between '*naik vale jazbāt*' (pious/virtuous emotion) and '*ikhlāqī jazbāt*' to Muhammad Usama, who suggested '*naik'* is better as 'Naik means something you do for Allah' (Muhammad Usama, WhatsApp communication, 11 June 2022), while '*ikhlāqī*' refers to manners or ethics. Murshid, on the other hand, suggested '*ruhānī jazbāt*' ("spiritual emotion"), however I suggested that as *ruhānī* was clustered with terms for love, rather than "virtue," this may not be appropriate, and drew attention to the fact that terms coming under "virtue" may be perceived either as spiritual or non-spiritual depending on the individual. After further discussion, *ikhlāqī* was selected, as it may refer either to spiritual or non-spiritual ethics, while the other two terms had spiritual connotations. As Murshid pointed out that different religions have different ethical values, I will give examples of '*ikhlāqī jazbāt*' from the factor (e.g. *bahādur, mazbūt, sabr*) when presenting this option for participants in future studies.

Russell's dimensions of valence and arousal are somewhat represented since most terms seem positively valenced where *udās* is negative. Arousal seems less clear, however in considering grouping of *kānpna* with trance terms arousal may be approximated. Perhaps a comparison could be made to the three-dimensional VAD (valence-arousal-dominance) model (Bălan et al., 2020: 3). The VAD, or PAD model defines the third dimension, dominance, as ranging 'from feelings of total lack of control or influence on events and surroundings to the opposite extreme of feeling influential and in control' (Russell & Mehrabian, 1977: 274). The terms patience, victory, and strength suggest high dominance in factor one of DEQS, and if factor two as a factor associated with high arousal and trance is loosely associated with arousal, then factor three, spiritual love may be imperfectly identified with valence in the VAD model. However, VAD does not account for the spiritual element of DEQS, nor the difference between love and valence, the loading of happiness onto factor one, or the greater complexity of trance states loaded onto factor two. While there are parallels, I maintain that DEQS is unique to musical emotion in *qawwālī* listening. Perhaps a more context specific three dimensional comparison may be Hazrat Inayat Khan's three stages of *wajd*. Spiritual love may be the representative emotion of union with the earthly ideal, as the *murīd* grows to love their *pīr*. Virtuous emotion may represent union with the representative character of the ideal. *Kaifiyat* may represent union with God (Khan, 1991/2014: 169). This extends the above discussion of the overlap between the DEQS factors. From Inayat Khan's perspective, these three may be considered as variants of a single emotion – *wajd*. For Khan, the difference between them may be not in the phenomenology of the experience, but in the agency relationships they imply and the spiritual development of the individual who experiences them. However, it may also be the case that listeners do not have this construct in mind , and conceptualise the DEQS factors as separate.

DEQS also seems to reflect goal-directed appraisal theories of musical emotion, such as Scherer and Coutinho's multifactorial process model (Scherer & Coutinho, 2013), or Lennie's Constructivistly-Organised Dimensional-Appraisal (CODA) model (Lennie & Eerola, 2022). Factor one of DEQS represents the goal of living a virtuous life, factor two represents the goal of union with God or entering the *ruhānī dunya* ("spiritual world"), and factor three also represents the goal of union with God, but could also represent a goal of being *recognised* by one's *pīr*, or the maintenance and improvement of social ties through emotional links. Several drawbacks of this chapter's approach have been discussed for study 1, however, there are several points to consider

before concluding. Limitations of study 1, i.e. exclusion of illiterate listeners, small sample size, acquiescence bias, and language of presentation are also relevant to study 2.

Self-report methods are complicated when discussing musical emotion in *qawwālī*, particularly in relation to spiritual states, as both literature and participants report the ineffability of such experiences. Many people asked about emotions while listening to *qawwālī* simply said they feel good, or could not describe their emotions. Becker discusses 'trance amnesia', which she puts down to 'absence or inactivity of the autobiographical self during the trance period' (Becker, 2004: 144). There is even an Urdu *qawwālī kalām* called *Maiṅ Zabān se Kaise Bayāṅ Karuṅ,* literally "how can I describe it in words?". Variations of this sentence were repeated often in interviews with *qawwāls* and listeners. Furthermore, even without touching on the literatures of religious mysticism or musical trance, emotions and the cognitive processing of music themselves have been considered ineffable. Raffman identifies three kinds of musical ineffability: *structural ineffability* resulting from limitations regarding a listener's access to underlying musical structure, *feeling ineffability* in which a listener cannot express sensory effects of music in words (relevant here), and *nuance ineffability* (Raffman, 1993: 4). However, this means that this study, where respondents compare feelings, may add to the varied detail of individual qualitative testimonies. This is because while one may be unable to find words to describe an emotional experience with *qawwālī* in an interview, or even upon reflection, someone may be able to recognise elements of their affective experience when presented with appropriate descriptors.

A limitation of MDS is that Murshid has described *hāl* as "beyond emotion" (fieldnotes, 24th February 2022). Therefore, it may be inaccurate to compare it to non-spiritual emotion terms in this way. This can be seen in literature on altered states of consciousness (ASCs) which suggests affect is one of many elements of the experience (Ludwig, 1990: 23-7), and aligns with what Deikman calls 'trained-transcendent' ASCs, 'a higher, ultimate experience that goes beyond affect or ideation' (Deikman, 1990: 37). Nevertheless, this comparison may be an imperfect indication of how such states feel, to those who have not experienced them.

Another limitation may arise from the selection of which term should be included to represent negative valence. Sad was selected as the archetypal negative emotion term, despite none of my interviews having alluded to this term. Given the ethnographic comparison between my fear and *murīd*s' joy during the *'urs* in chapter five, a possible alternative representation of negative valence may have been fear (*<u>kh</u>auf* in Urdu). Such an approach may have shed further light on whether awe and fear of God plays a role in *hāl*. However, as the second study began prior to my field visit, I was not

yet aware of this ethnographically-informed possibility in the experimental design stage, and had not fully processed this field experience until after the second study was concluded. While this may be a theoretical limitation of this study, it is illustrative of the importance of the wider methodological position taken in this thesis. This important reflexive ethnographic information could have informed the quantitative study in a fruitful way.

Attention checks, and the cut-off of a mean score of four in study 1, were implemented to mitigate difficulties arising from the length of study 2. However, Syed Murshid Nizami told me that many participants even found the first study too long. Therefore participants may have become fatigued, which may have affected both number of questions skipped, and depth of participants' introspection.

A further limitation is that while questions explicitly referred to emotions that are *felt* by participants while listening to *qawwālī*, asking participants only to report emotions they had felt, it is possible that this may have been confused with emotions perceived, as this grammatical distinction is difficult to make in Hindi/Urdu. Therefore, I used the verb "*mahsus karnā"* ("to feel") rather than "*lagnā*" ("to seem"). Demand characteristics may be possible, as participants may have felt they had to report feeling emotions when they may only have perceived them in *qawwālī*.

This links to anthropologist John Leavitt's "affective systems," described as something a group shares in order that "collective symbolic productions" generally evoke the same emotions (Leavitt, 1996: 532). Ethnomusicologist Barley Norton expands upon this in relation to spirit mediumship in Vietnam. He writes that:

> By employing the term "affective system," I mean to suggest that the religious system of mediumship, primarily constituted through the practice of spirit possession, affords a certain repertoire of emotional possibilities for religious followers. These emotional possibilities are, to a great extent, delineated by the typical attributes of the spirits, but they are not defined by them. The affective system is formed by religious followers' knowledge and understanding of the spirits' characters, temperaments, and powers, yet the symbolic identities of spirits are sufficiently ambiguous and multivalent to enable mediums to forge their own pathways through the system.
>
> Norton, 2013: 21

The affective system of *qawwālī* includes the idea that emotions come from God, that this is positive, that such emotions are ineffable, the idea that *samā'* is for certain people,

and so on. These culturally embedded concepts may lead to participants answering based on the affective system, rather than according to their feelings. This differs from demand characteristics, as rather than answering how they believe the researcher hopes they will, participants may answer how they believe the affective system dictates. It also differs from Becker's use of the *script* concept which defines a circumscribed *behaviour* pattern followed by trancers, while the affective system is a set of prescriptions or conventions regarding what, how, why, when, and toward whom an individual *ought* to feel. This may include behavioural scripts, but is not limited to them.

Toivonen and colleagues critiqued multidimensional scaling's use to describe relationships between emotion concepts for distorting data by imposing Euclidean space (Toivonen et al., 2012: 2), and plotting datasets suggesting higher dimensionality onto lower-dimensional space (ibid.: 3). They instead suggest a method derived from network theory. However, they concede that 'dimensional approaches are useful in revealing a couple of dimensions that explain the structure of the emotion concept space' (ibid.: 2), suggesting the networked model can 'illustrate relationships between emotion concepts at different levels of detail' (ibid.), allowing one concept to be categorised under multiple clusters. While this would be a useful outcome, and may shed further light on relationships between various other concepts and "*ruhānī,*" "*pursukon,"* and "*mast*," the MDS approach shows sufficient detail for this thesis, as it could highlight these relationships. Plotting lines onto the 2D model, and the comparison between 2D and 3D models, I argue, sufficiently accounts for the potential of higher dimensionality.

Finally, this study did not discriminate between public performances of *qawwālī* at the *dargāh*, and private, spiritual *mahfil-e-samā',* where spiritual modes of listening are more likely present. Future uses of the scale should account for this distinction.

Conclusion

Results suggest three common factors of subjective feeling reported by *qawwālī* listeners at Hazrat Nizamuddin *dargāh*. These factors are: positive, virtuous feelings (*"ikẖlāqī jazbāt"*), spiritual love ("*mohabbat/'išq*"), and trance ("*hāl/kaifiyat"*). These three factors form the Durham Emotion in *Qawwālī* Scale (DEQS). These suggest an interpretation of musical emotion in *qawwālī* as goal-directed, and all three factors can be seen as spiritual, with social implications. Rather than the VAD model of emotion, I suggest DEQS is a genre specific system of subjective feeling.

Multidimensional scaling suggests that Sufi-specific affective experiences such as *hāl* or *kaifiyat* feel like a middle ground between spiritual love and peaceful feelings. It also suggests most feelings with *qawwālī* at Nizamuddin *dargāh* are positively valenced, but spiritual masters may not differentiate positive from negative emotions in the same way as disciples or ordinary listeners.

It should, however, be recalled that this study was exploratory, preliminary, and had a small sample. Therefore, to validate DEQS, further confirmatory and replication studies are desirable. Ideally, these should be conducted with participant pools surrounding prominent South Asian Chishti *dargāh*s well known for their *qawwālī* such as those housing the tombs of Moinuddin Chishti, Qutbuddin Bakhtiyar Kaki, Haji Ali Shah Bukhari, Mehr Ali Shah or others. One way of doing this is first to replicate the bottom-up method used in this chapter, and then to use a method similar to those found in Zentner and colleagues' third and fourth studies (2008), in which DEQS would be compared with other rating methods (such as GEMS).

Part Three: Unity

Chapter Seven. Sense and Sensation at the Cusp of Spring: Multisensory Experience at *Basant Pańcamī*, Gharib Nawaz's *'Urs*, and Hazrat 'Ali's Birthday

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Take the vase of flowers in your hands and come

To Nizamuddin's door

-Hazrat Amir Khusrau

Sakal Ban Phūl Rahī Sarsoṅ

Introduction

Multisensory associations of sound and multisensory input which accompanies musical experiences, including *qawwālī* at the *dargāh*, are an understudied aspect of musical emotion within psychological theories, yet one which became salient during my interviews and field experiences. This may be considered in relation to the visual imagery mechanism of the BRECVEMA theory of musical emotion (Juslin et al., 2014: 601), as mental imagery arising from music is not only visual or aural, but can be olfactory, haptic/kinaesthetic, or gustatory (Küssner et al., 2023: 2-3). Such multimodal sensations have also been associated with metaphorical discourses around musical sound such as metaphors relating pitch to height, smoothness, or distance (Eitan & Timmers, 2010: 412). Other than multimodal mental imagery, another appropriate focus is on peoples' actual sensory experience of *qawwālī* at the *dargāh*. This may be studied through a sensory ethnography approach (Pink, 2009). The preparatory effect of the sensorium, or "sense-scape" (Ross, 2004) of the *dargāh*, is of interest in this regard. This may be considered in relation to theories of musical expectancy. As the impact of senses

other than sound was reported by Hindu participants, and *Basant* is widely celebrated by Hindus, these issues address how elements of *qawwālī* shared by concepts traditionally associated with Hinduism may affect emotional experiences with *qawwālī*. Therefore, discussion of the question of "syncretism" and religious inclusion is necessary.

First, this chapter discusses the Spring festival *Basant Panćamī* at Hazrat Nizamuddin Auliyah *dargāh*, using discussions I had with people who attended, and a video call with Syed Murshid Nizami as I was in quarantine in Delhi during *Basant* in 2022, examining questions of "syncretism." Following this, I explore sensoria and possible associated emotions of the final night of Khwaja Moinuddin Chishti's *'urs* and the Birthday celebration of Hazrat 'Ali, including the possible importance of sensory overload for emotional experiences with *qawwālī*.

Spring and the Senses: Experiencing *Basant Panćamī* from Quarantine

As I was in the last two days of quarantine in my hostel during *Basant Panćamī* (5th and 6th February 2022), Murshid suggested a video call to show me the festivities. When he called, I saw Nizamuddin *dargāh* was moderately busy with people wearing masks, layers and wooly hats, and yellow scarves for *Basant*. The sun was setting and people milling around, but the mood seemed to be one of anticipation, from my position as a vicarious ethnographer.

He called again an hour later, after night had fallen. Murshid turned the camera to show me the grave of Hazrat Nizamuddin Auliya being showered with yellow mustard petals, surrounded by the *pīrzāda*s in the sanctum sanctorum. A golden *ćādar* was placed on the grave, as *qawwāls* could be heard reading in *rāg bahār*: "*Sakal Ban Phul Rahī Sarson*" (all around the flowers and mustard seeds grow), the *bandiś* by Amir Khusrau. The song of flowers and mustard seeds matched the yellow hue of the flowers, scarves, hats, and *ćādar*. Some of those around the grave seemed to sing along with *Sakal Ban*, and clap, which surprised me, as this is discouraged in the *dargāh*. Money was scattered over the grave in offering, as the *bandiś* changed to another Khusrau *Basant* composition while increasing the tempo: "*Hazrat-Khwāja Sang Kheliye Dhamāl*" ("Hazrat and Khwaja play together"). Murshid turned the camera to the crowd thronging around the grave. Two or three more tunes repeated, but I could not determine the words, though they stuck to melodies based on *rāg bahār* or *śahāna*. Then the *qawwāl*s cycled back to the refrain of "*Hazrat-Khwāja Sang Kheliye Dhamāl*."

Murshid left the sanctum sanctorum and made his way to where the *qawwāl*s sat. Unlike other *qawwālī* performances, the *qawwāl* party were the only people sitting on the ground. They were surrounded by people standing packed together. The internet connection was bad, but I thought I saw two people carrying a *deg* (large metal cooking pot) of biryani and the *qawwāl*s sing "*bhūk lagī*" (I was hungry), but it could have been my stomach playing tricks on me. I had skipped lunch awaiting this call. Murshid turned the camera toward the shrine of Khusrau and said "That is the shrine of Amir Khusrau – There is also *qawwālī* there now" (adapted from field notes, 5th February 2022).

Despite my sensory disconnection from the immediacy of *qawwālī* at *Basant* in Nizamuddin *dargāh*, an impression of its multimodal sensory experience is still evident from this video call. The visual vibrancy of yellow colours at *Basant* alongside sounds of *qawwālī* exemplify this, but the video call also demonstrated a potential haptic experience (being surrounded by standing people, while *qawwāls* are seated), a potential gustatory experience (my perception of the *deg* full of biryani),[89] and possible olfactory experiences (the smells of the biryani and mustard flowers).

When attending the *dargāh* (while not for *Basant*), I experienced first-hand what a multisensory experience it was. In the daytime, even without the bright yellow of *Basant,* there were many colours and patterns to see, while at night, fairy lights and lamps (lit by the most senior *pīr* during the *rośnī du'a* (prayer of light)) created a homely ambiance. The graves emitted the scent of rose water, while around the *dargāh* wafted the scent of incense burning on the *ćirāg̲h*. The soundscape's keynote was the buzz of the crowd, the *azān* (call to prayer), its signal, and *qawwālī*, its soundmark.[90]

Interviewees also evoked the *dargāh*'s "smell-scape" (Ross, 2004: 41). One listener linked the concept of "therapy," to the affective atmosphere created by *qawwālī* and scent, saying: "When I listen to *qawwālī,* it's a magical thing in there. The smell of incense sticks and this atmosphere, that music, it's a therapy to me" (Arun, interview, February 2022). When asked about differences between listening to *qawwālī* recordings at home and at the *dargāh*, Sumit linked scents of petals and incense to being moved, citing "the fragrance that is in the air. People burn incense sticks, they have their rose flowers, petals. Smells, all those smells, that is very heart-touching" (Sumit, Zoom interview, 8th September 2021).

[89] Even if this *was* my own mental imagery, a further video call later that evening showed people lining up to receive *langar*.
[90] In Schafer's soundscape typology, keynotes are ubiquitous "ground" sounds, signals are foreground acoustic "warning devices," and soundmarks are sounds unique to, or important for a community (Schafer, 1993: 18-9).

Metaphors of the gustatory are present in rhetoric of *qawwālī,* and *rasa* aesthetic theory. *Qawwālī* is often called "*ruhānī ghiza*" (food for the soul). Indeed, Muhammad Ali Nizami, said *qawwālī* was *ruhānī ghiza* for Hazrat Nizamuddin Auliya and Khwaja Moinuddin Chishti[91] (Interview, 14th February 2022). In *rasa* theory, *rasa* is sometimes translated as "taste," "mood/emotion," or "juice/essence" (Bharata, 1951: 105; Behl, 2012: 26; Singh Lallie et al., 2012: 171). Connoisseurs of Hindustani classical music are called *rasika*s, meaning one who can taste *rasa*s by experiencing art (Schofield, 2015: 407). Schofield and Behl show how *rasa* has been linked to Chishti Sufi aesthetics, linking the "erotic" *śringāra rasa* with *samā'* and *'išq* (Behl, 2012: 33, 74), and the Sufi concept *zauq* ('the taste for things spiritual' (ibid.: 58)) with *rasa* (Schofield, 2015: 417). However, this is not explored here, as *qawwālī* listeners did not mention *rasa.* When asked about *rasa*, Adnan Qutbi used the term *nauras* (the Persian equivalent of "*navarasa*" (nine *rasas*) (Adil Shah II, 16th-17th c/1956; Martinez, 2001: 204)), and said he was never asked such a question before, recommending I speak to a "knowledgeable person who knows about *nau rasas"* (Adnan Qutbi, Zoom interview, 12th June 2022). This suggests while integrating *rasa* with Sufi theory was a concern of literary minds of the past, it is not considered by the present generation of *qawwāl*s or, likely, listeners. Thus, in addition to gustatory experiences possible at the *dargāh*, through *langar* or purchasing sweets available in the market, the key gustatory metaphor for *qawwālī* is *ruhānī ghiza,* although connoisseurs of *rāg* music may also make the link to "tasting" *rasa*s.

Saniotis writes of sensory affordances and discourses at Nizamuddin *dargāh*. He discusses how touch is enacted through people prostrating themselves, kissing the shrine and so on, writing that 'touching is invested with high emotive and symbolic significance' (Saniotis, 2008: 21). Of taste, he writes how edible (and inedible) items found in the *dargāh* may be consumed to ingest the saint's *barkat.* Of these he lists rose petals, food left on the floor by devotees, and dirt around the saint's tomb (*khord*) (ibid.: 21-2). Of smell, he lists 'incense, flowers, and rose oil', which are imbued with transformative power, and 'associated with virtuous emotions such as love and compassion' (ibid.: 22). This recalls the DEQS category virtuous feelings. Of hearing, he mentions *qawwāli*, and discusses the 'moral groundedness of hearing' (ibid., 23), similarly to theories discussed in this thesis.

Ideas around creating sensory atmospheres can be considered in relation to psychological preparation or expectancy. As discussed in chapter one, these include the habitus of listening (Becker, 2004: 71), and the preparatory set (Meyer, 1956: 73). The

[91] "*Baba Nizamuddin Auliya kī jo ruhānī ghiza thī. Voh thī qawwālī.* […] *Voh Khwaja Gharib Nawaz kī bhī ruhānī ghiza qawwālī thī."*

imagination response in Huron's theory of musical expectancy may provide further detail, as Huron divides musical expectancy into five responses. He proposes two pre-outcome responses: imagination, representing long-term cognitive rumination about possibilities which 'allows us to feel some vicarious pleasure (or displeasure)—as though that outcome has already happened' (Huron, 2006: 8), and tension response involving physiological preparation for imminent musical events (ibid.: 9). He proposes three post-outcome responses: prediction response, giving immediate positive or negative feedback based on whether the prediction was correct, reaction response, giving a quick, non-conscious reassessment of the situation (ibid,: 13), and longer-term appraisal response (ibid.: 12-14). The sensory mileu may begin triggering imagination responses and preparing people for *qawwālī* listening. Considering the *dargāh* sense-scape in these terms is a sensory extension of "atmosphere-creating" parts of *qawwālī* performance, the "*ālāp*" and *ruba'i*. Arun and Sumit's discussion of the sensory-affective "atmosphere" may be linked to Adnan's discussion of the *ālāp* and *ruba'i*'s use to create the right spiritual atmosphere for the main text, when he told me "*ruba'i* spreads positivity. And it makes the atmosphere […] with the help of *swāra*s, with the help of melody, it always makes a spiritual atmosphere" (Adnan Qutbi, Zoom interview, 14th March, 2022).

Other than creating a spiritual-affective atmosphere via sense-scape, multimodal mental imagery may be associated with emotions with *qawwālī*. Nanay describes multimodal mental imagery as 'perceptual processing that is triggered by sensory stimulation in a different sense modality' (2023: 64). For *qawwālī*, this means sound may stimulate olfactory, visual, or other mental imagery. This view of imagery critiques and extends Juslin's BRECVEMA theory, in which imagery mechanism considered in purely visual terms (Juslin & Västfjäll, 2008: 566). Arun and Sumit's accounts suggest *qawwālī* influences emotional experience through both visual imagery, and mental imagery of other sensory modalities. Sensory concepts are also expressed in *kalām* texts performed at *Basant Panćamī* at Nizamuddin *dargāh*. three Hindavi Amir Khusrau compositions are often performed in succession: *Phūl Khile Bagiyan Meṅ* (1), *Sakal Ban Phūl Rahī Sarsoṅ* (2), and *Hazrat-Khwāja Sang Kheliye Dhamāl* (3), whose lyrics are presented below, in the order of performance as a suite by Qutbi Brothers on my visit to Khwaja Qutbuddin Bakhtiyar Kaki's *dargāh*:

(1) *Phūl khile bagiyān meṅ*
Āmad-e-fasl-e-bahār

Ćampā, ćameli, bahār

Jhūm rahe dār dār

Sāqī bhī de jāme meṅ
Khusravi dar kūve yār

Śakl-e-manuś dar jahān
Phirta phire kūbakū

Hoś-rūbā kargāyo
kargāyo dil beqarār[92]

Flowers played in the gardens,
The season of Spring has arrived

Champak and jasmine, were outside
Swaying from side to side

The cupbearer gave the drink of love
Khusrau is at the doorstep in the neighbourhood of the Beloved

The human face at the doorstep of the world
Wandering from place to place

My Beloved stunned me
My heart was beyond my control

(2) *Sakal ban phūl rahī sarsoṅ*
Ambuā mole, tesu phūle
Koel bole dār dār
Aur gorī karat singār
Mailainiyāṅ gaḍvā[93] *le āyāṅ kar soṅ*

[92] Transcription of lyrics checked with *qawwāl* Adnan Qutbi via telephone call on 2nd April 2023.
[93] Rekhta online dictionary describes *gaḍvā* as 'narrow-mouthed vase or vessel with flowers in it (such a vase is carried about my musicians and dancing women at the feats of basant-pañcamī as an offering to people of rank, from whom they receive presents)' (Rekhta, n.d.b).

Tarāh tarāh ke phūl lagāye
Le gandhvā[94] *hāṭhan meṅ āye*
Nizamuddin ke darwāze par
Āwan kah gaye, āśiq rang
Aur bīt gaye barsoṅ

All around flowers and mustard seeds grow
Radishes spring up, tesu flowers blossom
Cuckoo says "*dar dar*"
The fair maid uses her makeup
Flower-seller girls bring vases closer

Like this and that flowers are arranged
Take the vase of flowers in your hands and come
To Nizamuddin's door
The coloured lover had said that he would attend
For many years (but did not)

(3) *Hazrat-Khwāja sang kheliye dhamāl*
Bā'īs Khwāja mil ban-ban āye
Tā maiṅ Hazrat-Rasūl Sahib-e-Jamāl
Arab yār torī basant manāye
Sadā rakhiyā meṅ lāl gulāl[95]

Hazrat and Khwaja play madly together
Twenty-two saints have come together
Until, the revealed messenger, man of beauty
Arab friend, Your Spring is celebrated
Remain forever in the Beloved coloured powder

Such lyrics may reinforce the multimodal sensory invocation of springtime experienced in the sense-scape of *basant*, through discussing taste (*khīr*'s sweetness), colour (red *gulāl*,

[95] "*Gulāl*" is one kind of (red) coloured powder used to play Holi, the Hindu festival of colours (Platts, 1884: 1862)

the "coloured lover" (*āśiq-rang*), and yellow flowers (mustard and champak), red (tesu and roses), white (jasmine), and make-up), kinaesthetic sense (swaying flowers and saints' *dhamāl* dance), natural sound (cuckoo), and implied scents of flowers and rose-water. As explored in chapter five's discussion of the *ghusal śarīf* and *qawwālī*, sensory imagery expressed through the lyrics is mirrored by ritual action of the festival, in which real-life petals are scattered on the grave as *qawwāl*s perform inside the sanctum sanctorum. Futhermore, text may link the sense-scape and multimodal mental imagery elicited by said text (and music) to spiritual themes of love and separation as Nizamuddin does not join the festivities. This may be why, when asked whether *Sakal Ban* or *Phūl Khile Bagiyan Meṅ* brought images to Adnan's head when listening, he replied "it's based on *Basant* so some kind of images come in our mind that in that time, Hazrat Amir Khusrau celebrated *Basant*, so what kind of things had happened in his period of time, and how *qawwālī* singers had performed these *bandiś*es" (Adnan Qutbi, Zoom Interview, 31st March 2022). This extends visual imagery beyond multimodal representations of Spring to spiritual concepts, and to idealised visual representations of history.

In discussing *qawwāl*s' *Basant* performances, the festival's Hindu associations raise the question of syncretism. While the term syncretic has been used by anthropologists to discuss positive religious multiculturalism in which two or more religions coexist (Shaw & Stewart, 1994: 5), it also evokes a narrative of religious "purity" which may be polluted (ibid.: 1). Van der Veer writes of South Asian Sufism that 'When anthropological outsiders label saint worship as syncretistic, they affirm one position in a Muslim debate about orthodoxy' (van der Veer, 1994: 197). Therefore, claiming "syncretism" for Chishti practices reproduces accusations of *śirk* (idolatry) levelled against Sufis by Islamic fundamentalists. Therefore a narrative of "hybridity" may be preferable to "syncretism." Similarly, Manuel suggests 'so thoroughly local is *qawwālī* in form and content that it could be said to illustrate the problematic nature of the concept of syncretism, implying as it does, the blending of two or more distinct sets of elements' (Manuel, 2008: 380). I suggest it is not *qawwālī*'s localisation that illustrates the issue with "syncretism," but rather *qawwālī*'s universalism, expressed through the idea that *qawwālī,* while focussing on an Islamic relationship with God, may be of spiritual relevance to those who express their relationship with God differently (Hindus, Christians, Jews etc.), with Zakir Hussain Niyazi affirming that while God is one, this is expressed in different languages by different peoples: "God has only one part, in the whole world the creator is the same. The languages in which He is spoken of have

separated"[96] (Zakir Hussain Niyazi, Zoom interview, 24th July 2021). Thus, invocations of Hindu symbols (*basant*, *gaḍwā*, and *gulāl*) are made in subordination to God and the Prophet (*Rasūl-Allah,* the messenger of God), as expressed in *Hazrat-Khwaja Sang Kheliye Dhamāl*, where the Prophet takes ownership over *basant*. While this Sufi discourse may suggest God's unity no matter the listener's religion, in practice there are differences in spiritual-affective ways people of different religions listen to *qawwālī*, as Hindus do not participate fully in *mahfil-e-samā'* or experience *hāl*, and while, according to Syed Murshid Nizami, Hindus may be devotees of Nizamuddin, they may not become *murīd*s of a living *pīr* (Syed Murshid Nizami, WhatsApp communication, 1st December 2022).

Digital and in-person ethnographic experiences, interview insights, and lyrical content seem to suggest creation of a preparatory set through sense-scape. Furthermore, multimodal mental imagery, and differences between Hindu and Muslim experiences of *qawwālī* seem to play a role in musical emotion with *qawwālī*. However, a claim that Hindu listeners are more likely to experience *qawwālī* as multimodal sensory experience than Muslims cannot be made based on testimonies of only two participants. This highlights that such questions deserves further attention.

Sensory Overload at Birth and Death Anniversary Celebrations

Where the above discussion of sensory experience focusses on vernal associations of *Basant Pañcamī*, it misses sensory experiences of other festivals, and a key part of my own experiences of them: sensory overload. I explore this form of sense-scape through discussion of two festivals: the *'urs* of Moinuddin Chishti in Ajmer, and Birthday celebration of Hazrat 'Ali at Nizamuddin *dargāh*.

I arrived in Ajmer at half past two in the morning. I knew *qawwālī* would continue until the early hours, as Murshid told me this was the case on the final night of the *'urs*. I caught an autorickshaw. The driver took me to a street nearby. He pointed down a dark alleyway. "*Sidhe jāo*." (go ahead). Apprehensively, I followed his instructions. First it was dark and deserted, but opened into a wide street with stalls on either side. The street centre was lined with people begging. As I joined the crowd, I heard vigorous *dholak* coming from a window overhead. An elderly *derviś* frantically waved a red and green flag.

[96] "*Allah to ek hi hisa ka, purī dunyā ko banānewālā ek hi hai. Zabāneṅ alag ho gayī bolnā.*"

On approaching the huge door, the heavily clipped, reverberating sound of an amplified *qawwāl*'s voice drifted over the sea of prayer caps, headscarves, and phone screens. As I approached the *Buland Dārwāẓa*, the loud, distorted sound of the clipped vocal added to the feel of bodies pushing me from behind, smell of roses from inside the *dargāh*, bright lights and colours of the fairy light decorations, and wooziness of sleep deprivation, to create sensory overload and anticipation.

As I entered the *Buland Dārwāẓa*, a peace came over me. I deposited my shoes in the pile and approached the *mahfil k̲hāna* ("gathering room," the building in which *qawwālī* is performed) and noticed a commotion. A *pīrzāda* came through holding a flaming torch. As they took it into the *mahfil k̲hāna*, a scramble of people followed. I entered the *mahfil k̲hāna* to the increasingly loud sound of *qawwālī*.

The sensorium of the final night of the *'urs* and associated emotional experience was unlike the following day's fear (chapter five). While I first felt apprehensive, wandering into the unknown, this was replaced by dizziness and excitement brought on by the array of sensory information, including distorted sound of *qawwālī* piped through horn loudspeakers (and, likely, lack of sleep). Other than my sleep deprivation, I had recently left quarantine, had not attended an *'urs* before, and had endured a year of lockdown measures, and am a non-Muslim British man. Therefore, my disorientation, excitement, and sensory overload cannot be taken as standard. However, the multimodal sensory stimulation, as well as operating as a sensory preparatory set, may be considered as *sacred noise*. Murray Schafer describes sacred noise as 'absent from the lists of proscripted sounds which societies from time to time drew up, but was, in fact, quite deliberately invoked as a break from the tedium of tranquility' (Schafer, 1993: 61-62). This socially condoned, spiritual noise (including audible noise, but also visual, olfactory, and haptic noise) is not really noise at all, as it is socially desirable in building a heightened state of being, ready to receive spiritual messages or experiences afforded (see Gibson, 1966: 285) by the *'urs* (including *qawwāli*). The reaction to this sacred noise need not be overwhelming as it was for me. As explored in interviews with Anjum and Muhammad Ali Nizami in chapter five, it may be that this overwhelm is bypassed, and sacred noise contributes to a feeling of peacefulness and love.

The sensory experience at Hazrat 'Ali's Birthday celebration at Nizamuddin Auliya *dargāh*, rather than being one of sensory overload per se, was one of interruption. Less than a minute after *qawwāl*s begun the *qaul, Man Kunto Maula*, it was interrupted by the bang and flash of fireworks. *Qawwāl*s stopped playing and stood until the fireworks ended. They sat to start *Man Kunto Maula* again, and were interrupted by a group of Kashmiri pilgrims who stood before Hazrat Nizamuddin's *rauzā* to recite a *salām*

(greeting) (*yā Nabī salām 'alaika* – O Prophet, peace be upon you), before *qawwāl*s could finally finish *Man Kunto Maula*. The fireworks' sensory surprise may impact musical expectancy. This, and the quotidian occurrence of *qawwāl*s being interrupted by the *azān*, highlights the contextual nature of "rules" of *qawwālī* discussed by Qureshi (e.g. order of services (Qureshi, 1995: 116), prohibition on stopping *qawwālī* while a listener is experiencing *hāl* (ibid.: 4)).

The sensoria of festivals may involve multimodal sacred noise, or be composed of separate sensory-affective moments which overlap and interrupt each other. They may, as in *Basant*, form a total sense-scape, priming the listener for *qawwālī*'s spiritual-affective experience. The multisensory experiences of performance contexts deserve greater attention in research on musical emotion at in-person events.

Conclusion

This chapter discussed how multimodal mental imagery, musical expectancy, and sensory overload contribute to emotional experiences with *qawwālī* at the *dargāh*. I suggest multimodal sensory experiences pervade the *dargāh,* contributing to the preparatory set required for musical expectancy. Further, the "visual imagery" mechanism of BRECVEMA is recast as multimodal mental imagery, which may be expressed through *qawwālī* lyrics and melody, particularly for *Basant*. Beyond this, multimodal sensory experiences of festivals such as the *'urs*, including amplified *qawwālī,* may present multimodal sacred noise, which may inculcate a mood of peacefulness and love in some, or overwhelm and excitement in others.

Through the view of cognition as embodied action, it is possible to conceive of the interactions between the physical experience of a sensescape and the mental experience of multimodal mental imagery as co-constitutive, while also interacting with the individual's habitus. In the perspective of embodied action, the body and environment are 'bound together in reciprocal specification and selection' (Varela et al., 2016: 174). In this way, the multimodal mental imagery occurring during *qawwālī* at the *dargāh* may arise from a mixture of *qawwālī* sound, the *dargāh* sensescape, and listener's habitus, which in turn may be affected by the representations arising from the mental imagery and associated emotions.

Chapter Eight. Weeping, Swaying, Burning, Breathing: Physiology, Behaviour, and Action Tendency in *Qawwālī* Listening

… the decisions of the mind are nothing but the appetites themselves, which therefore vary as the disposition of the body varies.

Baruch Spinoza[97]

Ethics

Introduction

This thesis defines emotion according to sub-components proposed in Scherer's component process model and expanded by Juslin and Sloboda, that is, subjective feeling, action tendency, physiological arousal/emotional behaviour, facial or vocal expression and regulation or appraisal (Juslin & Sloboda, 2010a: 10; Scherer, 2005: 698). Thus far, this thesis has explored subjective feeling and emotion regulation, with reference to action tendencies via discussion of appraisal theory, and indirect reference to physiology via multimodal sensory experience. This chapter partially addresses the components of behaviour/expression, physiological arousal and action tendency.

Many psychologists suggest musical emotion is best studied using a mixture of subjective reports and psychophysiological measures, and many laboratory experiments on musical emotion include covert psychophysiological measures like skin conductivity, heart rate/heart rate variance, blood pressure, breathing rate, biochemical responses, skin temperature, measures of brain activity, and pupil dilation (Hodges, 2010: 280-283). Psychophysiological measures include emotional behaviours or 'organism-environment interaction' (Scherer, 2005: 698), like body movements or tears (Hodges, 2010: 280). Hodges includes facial expressions among psychophysiological measures, while Scherer and Juslin & Sloboda determine these as a separate sub-component. This blurs the lines between physiological, behavioural, and expressive aspects of musical emotion.

[97] Spinoza, 1677/1996: 73

This research could not use covert measures of physiology, for several reasons. First, the transient, public *dargāh* space and curtailed duration of fieldwork meant that organisation time for in-person studies using such measures was not possible. Second, many covert measures are sensitive to motion (e.g. heart rate or heart rate variance measures, electromyography), responsive to several cognitive states and thus unhelpful in naturalistic environments (skin conductance), or uncomfortable, and thus distracting (blood pressure) (Lohani et al., 2019: 9-13). In research on strong experiences with music (SEM), Gabrielsson suggests studies measuring physiological reactions to music using "objective" measures 'can never provide more than rough indications of the person's own 'subjective' experience. So they can complement, but never replace, the person's own description of the experience' (Gabrielsson, 2011: 3). Gabrielsson's exploration of qualitative, subjective accounts of SEM discusses several physiological reactions, particularly tears, chills/shivers, and goosebumps/piloerection (ibid.: 374-5). Therefore, this chapter mostly discusses physiology through interviewees' subjective accounts, who were asked to recall their strongest experience with *qawwālī*, in an open question based on Gabrielsson's (ibid.: 7). Observable behaviours and expressions are discussed through field footage at Nizamuddin *dargāh*, fieldnotes, and analysis of Quantity of Motion (QoM) in field videos.

Physiological reactions identified by Gabrielsson are often discussed as *chills* or *being moved*. Bannister defines musically induced chills as 'emotional experience accompanied by gooseflesh, shivers or tingling sensations' (Bannister, 2020a 298). He also found that listeners reported tears, heart-rate changes, lump in the throat, and 'warmth or tension in the chest' (ibid.: 303). Elsewhere, Bannister compares a theory of musically-induced chills as caused by musical expectancy and "auditory looming" (the notion that increasing loudness and brightness causes chills as adaptive responses to danger approaching (Bannister, 2020b: 11)), with the theory of musically induced chills as caused by perception of social bonding and empathy as explored in Panksepp's earlier theory of chills caused by 'social proximity or separation' (Panksepp, 1995: 195), and *kama muta* (Fiske, 2020; Zickfeld, 2017; Zickfeld et al., 2019; Pizzarro et al., 2021). He describes both theories as indicating perception of *approach* – one threatening, one intimate (Bannister, 2020b: 12). The phenomenon of chills and *being moved* has also been observed in relation to recited poetry (Wassiliwizky et al., 2017; Wassiliwizky & Menninghaus, 2022).

Another theory of chills and being moved is the *kama muta* theory. Kama muta (Sanskrit for "moved by love" (Fiske, 2020: xviii) describes the experience of feeling "moved" due to 'rapid emergence, renewal, restoration, or intensification of a

communal sharing relationship' (Fiske, 2020: 60). A communal sharing relationship is one of four possible social relationships posited by relational models theory (Fiske, 1991; Haslam, 2004: 28), where 'two or more persons interact with reference to something they have in common that makes them socially equivalent' (Fiske, 2020: 60). However, Fiske's examples are not confined to the "socially equivalent," including connections with deities, or pity for babies. Kama muta is described as "sociomoral emotion" (ibid.: 78; 324; 343). Other accounts of "being moved" also discuss morality, as Algoe and Haidt use the term "elevation" to describe 'emotional response to witnessing acts of virtue or moral beauty' (Algoe & Haidt, 2009: 2). Fiske suggests kama muta shares many physiological markers of chills, only kama muta is more widely conceived, including: warm feelings in the chest, weeping, lump in the throat/creaky voice, chills/goosebumps/piloerection, deep breath or pause in breathing, vocal exclamation, touching the chest, and feeling 'lightness, buoyancy, or exhilaration' (ibid.: 26-7). Fiske's book briefly references *qawwālī* as an example of kama muta, however his misattribution of the word "*qawwāl*" to genre rather than performer, and lack of consideration of the particularities of *samā'*, show he is not familiar with it (ibid.: 37; 295). Kama muta may be criticised as being *too broad*, as it is easy, armed with a list of symptoms (which never occur simultaneously), to see kama muta wherever a tear is shed. The definition of kama muta proves its existence, as any emotion involving a communal sharing relationship is identified as kama muta, and any emotion that does not involve such a relationship, is not (even if it feels the same) (Fiske, 2020: 300). Zickfeld has suggested how kama muta may be evoked by music, proposing that:

> listeners might intensify communal bonds with the music in general by feeling a connection or oneness, with the composer or artist, or with fond or nostalgic memories of loving relationships. For music including lyrics, kama muta might be induced by the narrative line of people who love each [sic], are separated by obstacles, and finally overcome the barrier to be reunited.
>
> Zickfeld, 2017: 140

This perspective recalls Durkheim's collective effervescence and Collins' emotional energy. However it is perhaps too concrete, focussing only on recollection of the listener's personal relationships, and not on their relationship with God, or on empathic relationships with virtual or sonic agents attributed to the music as discussed by Baraldi.

Writers on kama muta are not the only researchers to synthesise morality, mutualistic or empathetic social relations, chills, and feeling moved. Menninghaus and colleagues found appraisal profiles for being moved with 'low ratings for causation of the event by oneself and power to change its outcome as well as very high ratings for appraisals of compatibility with social norms and self-ideals' (Menninghaus et al., 2015: 24). They found that it involved both positive and negative affect, action tendencies of approaching, helping, or bonding, and physiological reactions of tears and chills (Menninghaus et al., 2015: 26). Vuoskoski and colleagues found that feeling moved (with the same qualities as discussed by Menninghaus, but positive rather than mixed affect) correlated with loudness, spectral roughness, trait empathy, familiarity, and feelings of connection (Vuoskoski et al., 2022: 16-21). They suggested that their findings may support either kama muta and Menninghaus' theory, or core values theory, the idea that upholding of core values of a social group may cause feelings of being moved (ibid.: 20).

For *qawwāli,* Qureshi lists behavioural and physiological responses at *mahfil-e-samā'*, classified according to levels of "spiritual arousal" indicated by them. She identifies four stages of arousal. First is a "neutral" state of being 'receptive to spiritual arousal' (Qureshi, 1995: 119). Next is 'activated devotional attitude' (ibid.), which she associates with *kaif* and *halki kaifiyat*. This is followed by a state of being 'deeply moved, overcome with spiritual emotion' (ibid.), associated with *rūhānī kaifiyat* (spiritual state), *rūhānī taraqqi* (intense spiritual experience), and *ālā darje kī kaifiyat* (strong stage of *kaifiyat*). The most intense stage is being self-obliterated (*beqābū* or *behāl*), in trance or ecstasy (*behoshī, wajd, hāl*) (ibid.).

While Qureshi identifies four levels of "spiritual arousal," she classifies behavioural and physiological markers under three headings, though the process is continuous. The first is 'Manifestations symbolizing Sufi attitude — specific to Sufism' (ibid.: 121), which are indicators of receptiveness and thus associated with Qureshi's first stage. These are bowing the head, clasping hands, prostrating oneself, placing hand on chest to symbolise the image of the *pīr* in the heart (as observed in relation to kama muta by Fiske (2020: 27)), rubbing the face and touching eyes to symbolise acceptance of spiritual blessings (Qureshi, 1995: 121). The second category is '*Standard manifestations of enthusiasm, mild arousal* – common to Indo-Muslim cultural expression' (ibid.). These include head movements, swaying, rhythmic tapping, verbal expressions, exclamations, and involuntary movements or twitching (ibid.). The final category is '*Standard manifestations of strong arousal* – specific to Sufism' (ibid.), which she presents in order of increasing intensity: sudden uncontrollable movement, weeping, both arms raised,

shouting, standing up, "dancing" (*raqs* – stylised slow turning, dance-like motion), walking, falling and tossing about, and finally death (*wisāl*) (ibid.). A further behaviour observed during *qawwāli,* is *nazrānā*, but while this indicates appreciation and perhaps a degree of "spiritual arousal" Qureshi suggests that *qawwāl*s judged this action as belonging to any degree of arousal (Qureshi, 1995: 217). This taxonomy is part of *qawwāli*'s "affective system," (Leavitt, 1996: 532).

Due to Qureshi's observational method, these behaviours are highly visible, and exclude subjectively perceived physiological experiences like piloerection, or feelings of warmth. Historical Sufi sources on *samā'* discuss behavioural expressions and further physiological reactions. Ernst and Lawrence discuss how fourteenth century Chishti saint Mas'ud Bakk linked *samā',* "empathetic ecstasy," and *hizza*, described as 'physical shaking or agitation of the body and the spiritual state of ecstasy' (Ernst & Lawrence, 2002: 41). Bakk conceptualised *hizza* in three stages: first, empathetic ecstasy, reflected in the body, second, momentary ecstasy, reflected in the heart, and finally durative ecstasy, reflected in the spirit (ibid.: 42). Avery lists physical and behavioural effects of *samā'* based on medieval Middle Eastern Sufi sources. These include healing, joyful feelings, undifferentiated arousal, 'ecstatic utterances,' glowing face, the loss of colour in the face, appetite suppression, perspiration, tremor/agitation (as in *hizza* – discussed below), groaning, weeping, 'Loss of sensitivity to pain,' fainting, 'restless wandering,' 'loss of voluntary control of limbs,' throwing oneself to the ground, attempting suicide, and death (Avery, 2004: 92-130). The idea of the "burning heart" (reminiscent of the "warm feeling in the chest" of kama muta) is often cited in Chishti literature (Ernst & Lawrence, 2002: 90). For Ibn Arabi, *qalb* (heart) denotes change and fluctuation (Chittick, 1998: 31; Chittick, 2013: 118). However, the burning heart is a metaphor. *Qalb* has been described as 'the organ which produces true knowledge, comprehensive intuition, the gnosis (*ma'rifa*) of God and the divine mysteries' through ecstatic experience (Corbin, 1969: 221). Similarly, Al-Ghazzali writes:

> The first step to self-knowledge is to know that thou art composed of an outward shape, called the body, and an inward entity called the heart, or soul. By "heart" I do not mean the piece of flesh situated in the left of our bodies, but that which uses all other faculties as its instruments and servants.
>
> Al-Ghazzali, 12th c/1910: 21

Discussion of the "heart," particularly when using the Arabic "*qalb*" rather than Hindi/Urdu "*dil*," should be treated as couched in Sufi metaphor.

Ethnomusicologists and anthropologists have explored behavioural and physiological indicators of musical emotion. Many have discussed 'musical tears,' tears cried during musicking, whether cried by listeners or performers (Baraldi, 2021: 14). Many of these accounts focus on situations where weeping was an aesthetic, musical technique, fused with other sonic elements like words and melody, often as a metaphor for, and performance of, sadness, grief, or mourning, both in Islamic contexts (Harris, 2020: 68; Rasmussen, 2010: 119-120) and generally (Ebersole, 2000; Feld, 2012; Greene, 1999: 42-3; Seeger, 1987: 75; Tolbert, 1994: 179; Urban, 1988: 386).

Hirschkind examines semiotics of weeping and sound in Islamic societies. He writes: 'Weeping has an important place within Islamic devotional practices as a kind of emotional response appropriate for both men and women when, with humility, fear, and love, they turn to God' (Hirschkind, 2006: 90). He describes experiences of listening to an Egyptian *khatib*'s sermons as '*moral physiology*, the affective-kinesthetic experience of a body permeated by faith *(iman)'* (ibid.: 75, emphasis added). This description associating physiology, affect, and culturally-specific morality resonates with psychological literature on being moved and kama muta. Hirschkind's term, *moral physiology*, may describe behavioural responses of *qawwāli* listeners (especially *murid*s).

Baraldi offers a theory of musical tears, also linking them with moral values. He explores how Roma who have a strong capacity to shed tears with music are considered to have strong capacity for empathy, as 'those who cry with music are said to be *miloşi*. Music allows them to reaffirm their relationship with, and sympathy for, their loved ones: as they perform a loved one's personal song, they achieve a level of emotional fusion with them that would not be possible in everyday life' (Baraldi, 2021: 278). Baraldi goes on to conclude that:

> behind the "musical tears" of the Roma of Ceuaş—and the tensions between togetherness and separation, Self and Other, and life and death that their tears exhibit—lie qualities that they consider even more fundamental: fellow feeling, emotional contagion, and empathy. The Roma of Ceuaş cultivate and exalt these qualities, considering them central to their collective identity.
>
> ibid.: 292

This chapter explores physiological and behavioural aspects of emotional experiences of *qawwālī* listeners at the *dargāh*. This addresses the research question of what relevance such theories of musical emotion have for *qawwālī*, and what *qawwālī* can say about such theories. This chapter employs ethnographic interview, fieldwork, and the extended observation technique of QoM analysis, addressing how best may ethnographic and "empirical" psychological methods be combined. In approaching the limits of "strong experiences" at which the boundary between trance and non-trance becomes uncertain, this chapter addresses the relationship between trance and musical emotion in *qawwālī*. Discussion of SEM, chills, physiological and behavioural reactions, or kama muta, overlap with trance. While some overlap is inevitable, most discussion of *hāl* is reserved for chapter ten, which is devoted to that topic.

The Burning Heart: Self Reports of Physiological Arousal and Action Tendency

I will first discuss accounts narrated in interviews regarding action tendency and physiological arousal during *qawwālī* listening. In some interviews, particularly those conducted in Urdu with interviewees on the Sufi path (*murīd*s or *qawwāl*s, who were also *murīd*s)[98] it can be difficult to separate metaphor from descriptions of first-hand experience. Many of these interviewees often used an "objective" voice, suggesting how "one should feel" in certain situations, rather than describing their own experiences. This *objectification of experience* makes it difficult to separate emotions people felt themselves – the "bodily felt" emotion (Leavitt, 1996: 518) – from discourses of emotion (Lutz & Abu-Lughod, 1990: 9), arising from the affective system (Leavitt, 1996: 532; Norton, 2013: 21). However, these narratives, may also hold a kernel of felt experience. Other accounts, often occurring in interviews with non-*murīd* listeners, are clearer in reference to first-person experience. I begin with those difficult to interpret, metaphor-laced, Urdu-language, Sufi accounts, before discussing accounts which more clearly reflect first-person experience.

The most Sufism-focussed discussion of psychophysiological factors of emotional experience is found in two Zoom conversations with *qawwāl* Zakir Hussain Niyazi. In our first conversation I asked about differences between *kalām*s in Farsi and Hindi. Zakir explained the age and provenance of Farsi *kalām*s, and quoted Amir

[98] This was the case with hereditary *darbārī qawwāl*s I interviewed, however it is less likely for *atai* (amateur) *qawwālī* performers to be practicing *murīd*s.

Khusrau's Farsi *kalām* "*Namī Dānam Ćе Manzil Bud*" ("I don't know whose house it was"). He explained it depicts how "his special passion comes to God,"[99] during which Zakir's son, Furqan, sitting nearby swayed, exclaiming "*ha ha*." Zakir continued "So those who listen begin to burn,"[100] at which point Furqan verbalised – "*beśak*" ("undoubtedly" – a response of Chishti Sufis to impactful lines of poetry or spiritually affecting statements). This exchange explores behavioural and physiological elements of emotion in *qawwālī* in two ways. First, Zakir refers to "burning" of listeners' passion. This uses an "objective" voice and thus may not denote his personal experience, however it evokes the concept of "burning" and purification of the metaphorical heart in Sufi theory (see Ernst & Lawrence, 2002: 2), and indicates the "warmth in the chest" discussed in relation to feeling moved and kama muta. The second observation for this exchange is microsociological, as it involves 'examination of these "small behaviours"' (Goffman, 1967: 1). This concerns behavioural and vocal *affective backchanneling* performed by Furqan. Backchanneling refers to a listener's physical or verbal feedback to a speaker, which encourages the speaker to continue, for example, using utterances like "yes" and "uh-huh" (Yngve, 1970: 569). Here, Furqan responds to Zakir's discussion of *Nami Dānam* by swaying and exclaiming, both physical responses identified as "standard manifestations of mild arousal" (Qureshi, 195: 121), and vocalises again after Zakir mentions listeners' "burning." This may be interpreted as emotional response to the statements and words of the poetry, as spiritual-affective states may be exhibited unpredictably and spontaneously, outside the ritual context of *samā'* (Avery, 2004: 148). This vindicates the view that for Sufi listeners, the text is most important. Furqan displayed *affective backchanneling* later in the interview, swaying and verbalizing "*wāh*" ("bravo") at Zakir Sahib's recitation of *"Kuśtagān-e-khanjar-e-taslīmrā*," (discussed in chapter five). While backchanneling refers to the supportive validation of the non-turn holding listener to the turn-holding speaker in a dyad (Yngve, 1970: 569), in this case of affective backchanneling, the attitude was presentational (and possibly performative), as I was audience for Zakir the speaker, and Furqan, the backchanneling presentational listener.

A second Zoom interview with the Niyazis took place a week later. When discussing the importance of Khusrau's poetry for Sufis, Zakir said "Sufis listen to many of Hazrat Amir Khusrau's songs. So in this they feel a fire in their hearts."[101] This refers

[99] "*us ka khās ke jazba Khudā ye āta hai.*" (Zakir Hussain Niyazi, Zoom Interview, 17th July 2021).
[100] "*To jo samein vāla us ke andar āg le jātī hai."* (Zakir Hussain Niyazi, Zoom Interview, 17th July 2021).
[101] "*Sufiye voh Hazrat Amir Khusrau ke kalām ziyāda sunte hai. To voh us ke andar un ko ziyāda dil men āg lagtī hai.*" (Zakir Hussain Niyazi, Zoom interview, 24th July 2021).

more explicitly to the "burning hearts" metaphor. This time, I asked for clarification whether this was a metaphor, or literal warm feeling. His response evoked both metaphorical and physiological heart, once again in "objective" voice:

> Thomas: When you speak of the "fire of the heart," do you mean that you feel a heat, […] is it a real heat that is felt or not?
>
> Zakir: […] Certainly, in gatherings, first when the gathering of Sufis takes place, the heart begins to burn. The heart is called *qalb* in Urdu. It is necessary to purify the heart. Because when we leave this world, we leave our worldly knowledge behind. […] The love of one's *pīr will* remain. The matter of the love of love will remain. Those who meet their *pīr* will meet God. […] When we are judged, the heart will generate heat. When doing *zikr* [remembering God], in this Sufi order [*tarīqa*] it is called *murāqba* [Islamic meditation]. Meditation [*murāqba*] is like [Hindu] meditation [*dhyān*]. […] So when they do meditation, here an excitement comes upon a man's heart. When this heart becomes pure, it becomes hot. […] As for *qawwālī,* in the Chishtiyya *silsilā,* now we listen to *qawwālī* and are judged. And heat is generated. So when a good *pīr* is met, we sit in assembly, or sit at ease in his gaze […]. And we [become] hot.[102]
>
> Zakir Hussain Niyazi, Zoom Interview, 24th July 2021

Zakir's answer focusses on the spiritual heart, or *qalb*, the seat of spiritual knowledge, which becomes hot during meditation, while listening to *qawwālī* in the presence of one's *pīr*. However, the heart's "excitement" suggests a physiological process, and the heart's heat, while metaphorical, may also be physiological. With further questioning, Zakir explained that the *nafs* (lower/animal soul) dwell in the worldly heart ("*duniyā is dil meṅ*

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[102] Thomas: "*Jab āp āg-e-dil ke bāre meṅ bāt kar rahe haiṅ, kyā āp ka matlab hai āp garmī lagte haiṅ, yā ek "metaphor" hai? Maiṅ urdu alfāz nahiṅ jānta huṅ. Yānī kyā voh ek aslī garmī mahsūs, ya nahiṅ?"*

Zakir: *"*[…] *Zarūr ke mahfil ke andar, pahle jab sufiyoṅ ke mahfil huā kar ke ki to pahle dil ko āg ko jo hai, qalb kahte haiṅ Urdu meṅ. Aur us ko qalb ki safaid karnā hī zarūrī hai. Kyūṅ ke jab yeh duniya se ek taraf ho jāyegā. Ham duniyā kā fikr ko chor denge.* […] *un ke pīr ki muhabbat rahegī. Muhabattī muhabbat ke māmla rahegā. Allah se jo milvāya voh un ko hamāra pīr milvāyega.* […] *jab yeh mansāf ho jāyegā, yeh dil jo hai, is garmī paida ho jaati hai. Jab zikr hotā hai, jis tariqa se murāqba kehte haiṅ jo murāqba karnā. Murāqba hotā hai to dhyān lagānā.* […] *To jab voh dhyān lagāne jātā hai, to yahāṅ ki aksi lagī ātī admi ke dil pe. Jab yeh heart pe safaid hone lagtī hai, voh garmī paida hotī hai* […] *to qawwālī, Chishtiyya silsile ke andar, qawwālī ab suntā hai to us ke mansāf hota hai, aur us men garmī paida ho jātī hai. To jab yeh pīr, aćha pīr mil jāye, aur voh us kī suhabat meṅ ham baiṭhe haiṅ, yā un ke āsān meṅ baiṭhe haiṅ, to un ke nazar se, yeh* [lost audio] *hotā hai. Aur us men garmī* [sound lost]."

nafs"), and discussed how in purifying the heart, the face becomes pale ("*chehre safaid ho jātī hai*"), as discussed by Avery (2004: 110), and devotees may see a light ("*us ke andar ek nūr paida ho jāta hai*") (see chapter nine).

This discussion on what may be deemed *qawwālī*'s moral physiology was echoed in other interviews. Anjum discussed meditation. For other *murīd*s, the concept of moral physiology where body and soul are oriented toward the *pīr* also seemed relevant. Salman discussed *kaifiyat* as a bodily feeling in which attention focusses on the *pīr*/*murśid*: "*Kaifiyat* means a feeling you know. Just like the mind is going to *murśid,* just like a *kaifiyat*, in our body" (Salman, Interview, 17th February 2022).

*Murīd*s discussed other physiological or behavioural responses to *qawwālī*. Anjum discussed her experience of listening to *qawwālī* at Moinuddin Chishti's *'urs*:

> What I felt at Ajmer, it was beyond words. When your tears come, then you can feel it more. Because then you feel as if everything is water inside, and you are so humble. You don't know what is it. What you are feeling. Because I'll explain to you, like that, when you see a beautiful place, a beautiful mountain, anything, natural beauty, you feel a bit of a rush inside.
>
> Anjum, interview, 17th February 2022

Here, Anjum described first-person experience. This quotation contains examples of physical, and what Gabrielsson calls "quasi-physical" experiences, reactions described in physical terms which have no 'real physical equivalent' (Gabrielsson, 2011 376). The physical feeling Anjum describes is weeping. Qureshi includes tears as a common expression of emotion during *qawwālī* listening (Qureshi, 1995: 121), while Hirschkind describes tears as signifiers of Islamic religiosity (Hirschkind, 2006: 90), and Baraldi links them with empathy (Baraldi, 2021: 292). Anjum's quasi-physical feeling describes the experience of tears poetically, that "everything is water inside." Gabrielsson discusses descriptions of experiences with music using metaphors of water, particularly moving water, as an SEM, where 'One can feel as if one is in a stream, being carried by, resting, or floating in the waves or swell of the sea' (Gabrielsson, 2011: 369). For Anjum, this metaphor may be combined with another quasi-physical reaction of 'feeling that one's body is filled with music' (ibid.: 376). This feeling was reinforced earlier in the conversation, and linked to the heart when Anjum said "I think we have music in our body. […] in Kashmiri we say that we have strings inside. When a string is struck, sometimes inside also gets struck. So the beating of heart, all there in one" (Anjum,

interview, 17th February 2022). Anjum describes the feeling as "a rush inside." Similarly, Panksepp describes chills as 'a bodily rush' (Panksepp, 1995: 173). Another physical reaction is *raqs*, which Muhammad Adil Nizami equated with *kaifiyat*: "It is *kaifiyat* [inaudible] when someone is in *raqs*."[103]

Other physiological or quasi-physical experiences were discussed by non-*murīd*s. In contrast to Sufi metaphors and psychophysiologies of movement, Karim describes a psychophysiology of immobility:

> Generally I am calm. I am calm and composed. Or else I'll just wave my hand, that's it. Not more than that. If I'm deep in that zone, I'll probably I'll move my head like this. It's not more than that. I'm a very calm person. I don't get violent.
>
> Karim, Zoom Interview, 31st August 2021

While emphasising his calmness, Karim admits two movements from Qureshi's taxonomy of "spiritual arousal" in *qawwālī*: raising a single hand and head movement. Qureshi suggests the latter denotes mild arousal, while raising *both* arms denotes intense arousal – although for Karim, waving a single hand suggests a milder reaction. It bears repeating that Hodges suggested monitoring of head movement would be a good psychophysiological measure of musical emotion (Hodges, 2010: 293-4).

Sumit also described a quasi-physical sensation. He discussed how his favourite performances by *qawwāl*s involved *filmī qawwālī*s composed by A.R. Rahman like *Kun Fāya Kun* and *Khwājā Mere Khwājā*. He said the most important part of *qawwālī* for him was love, not love for God or family necessarily, but self-compassion, saying "It's like falling in love with yourself" (Sumit, Zoom interview, 8th September 2021). I asked how that love felt in his *body*. He said "It makes me feel light. Makes me feel happy that's all." This buoyancy was identified by Gabrielsson as an example of SEM, and identified as a marker of kama muta (Fiske, 2020: 27; Zickfeld et al., 2017: 402). Ethnomusicologist Ali Jihad Racy identifies a sense of lightness (*khiffah*) as one indicator of 'a temporary state of kinaesthetic or bodily transformation' (Racy, 2004: 204) in Arabic *ṭarab* music, the other being sense of movement. Another non-*murīd* Muslim interviewee admitted only to swaying, saying simply "I sway, in *qawwālī*, I sway."[104]

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[103] "*Voh kaifiyat jab* [inaudible] *un se raqs hota hai*" (Muhammad Adil Nizami, Zoom interview, 10th July 2021).

[104] "*Maiṅ jhumne lagtā, qawwālī meṅ jhumne lagtā"* (Anonymous, Zoom interview, 31st August 2021).

Having discussed interviewees' accounts of physiological and behavioural aspects of emotions during *qawwālī* listening at the *dargāh*, I will now examine accounts of action tendencies reported during *qawwālī* listening. I investigated action tendencies by asking "is there something in particular that you feel like you want to do when you are listening to *qawwālī*?" In response to this, Karim responded in accordance with the sense of immobility reflected in his responses regarding behaviour, saying "not particularly […] if I listen properly I just want to lie down, just relax. I just want to get into that zone" (Karim, Zoom Interview, 31st August 2021). Sumit reported an altruistic action tendency congruent with intensification of communal sharing relationships in kama muta, saying:

> I want to help people who are sitting there listening to *qawwālī,* because there are very poor people who don't get food, […] children who are in during winters not wearing proper clothes, […] that is the first feeling that that comes to my mind when I'm sitting there listening to *qawwālī.* […] Most of the people who come to *dargāh*, they are sad. They are just, they want to pray to get something. […] Most of them are sitting and crying. […] So the first feeling that comes to my mind is that if they're praying, God will give them what they want […] see, if I go there and pray I don't ask for anything for myself. I ask for my friends or even for the people who are sitting and praying that I ask that "give them what they want if that is right for them."
>
> Sumit, Zoom interview, 8th September 2021

While this perspective is closer to *pity* rather than the "social equivalence" prescribed by Fiske's definition of communal sharing relationships (Fiske, 2020: 60), Fiske himself does not hold to this strict definition in his examples.

*Murīd*s often expressed wishes to be close to their *pīr* or gain the saint's blessing while listening to *qawwālī.* Anjum described how an acoustic phenomenon becomes an action tendency, which develops into psychophysiological response: "Maybe *qawwālī* helps in that. Because when you sit, you hear the music deafens everything else. And then you are just your soul and you. And the lyrics also help you. We want this blessing, so then the tears come" (Anjum, interview, 17th February 2022). She describes the musical aspect of *qawwālī*, particularly its loudness, as catalysing mindfulness. It blocks out all thoughts other than the ideas contained within the lyrics of the *kalām*, leading to appraisal of wishing for a blessing (and possibly action tendency of wanting to move

closer to the *pīr,* as Anjum later states in relation to meditation that she "want[s] to be with, close to [her *murśid*]"), and finally to tears. For Sufis, an action tendency may be the yearning for closeness to God (or the *pīr*, through his close relationship with God, (Pinto, 1995)) described in relation to *'iśq,* as *'iśq* 'implies the concept of overflowing and passionate longing' (Schimmel, 1975: 137).

Many of the above discussed physiological reactions, behaviours, and action tendencies seem congruent with theoretical discussions in anthropology, ethnomusicology, and music psychology in relation to SEM, moral physiology, being moved/kama muta, and *qawwāli*'s affective system. I have proposed that *affective backchanneling* and *objectification of experience* may form part of the moral physiology and affective system associated with discourses around *qawwālī.* Some physiological reactions, behaviours, and action tendencies discussed above overlap with those associated with psychological constructs of being moved and kama muta. Indeed, any discussion of strong experiences with music will likely overlap with such constructs. This relationship will now be discussed in greater detail before analysing the QoM recorded at a particular *qawwālī* performance at Nizamuddin *dargāh*.

Peak Experiences, Chills, and Kama Muta

This brief section explores SEM, chills or being moved/kama muta. The previous section identified several markers associated with being moved or kama muta. These are: Sumit's action tendency of intensifying a communal sharing relationship and sense of buoyancy, Anjum's tears, Salman's communal sharing relationship with his *murśid,* and Zakir Hussain Niyazi's (metaphorical) discussion of a warm or burning heart. This section continues these themes, with specific focus on chills and being moved. Accounts relating to being moved also overlap with those of trance, as trance is also included in discussions of SEMs (Gabrielsson, 2011: 159; 390; 450; 458), and kama muta (Fiske, 2020: 292).

The most characteristic psychophysiological features of chills are piloerection (hairs standing up), and goosebumps. Both were discussed in interviews. Goosebumps were mentioned by Karim in a conversation about SEM:

> Thomas: Can you think of one time when you felt particularly strong emotions while sitting in Nizamuddin *dargāh*, listening to *qawwāli*?

Karim: Yes. Especially in the evening the atmosphere is there and a lot of people in there, and you sit down for some time. You spend a lot of time and hear the *qawwālī* and see the atmosphere. […]

Thomas: Do you have any memory of a specific time when it was particularly intense?

Karim: Yeah, […] so probably it happened 10 years back. […] it was *'urs* time. A lot of people were there, and famous *qawwāl*s came from various parts of the country as well as internationally. […] The atmosphere and the *qawwālī* was so wonderful that we were thinking we should stay the same throughout the night. So that was a very wonderful experience for us so that was like you should not go back home, we should sit here and enjoy the *qawwālī,* and just stay there and just connect ourselves with the Almighty and just relax. Basically, it relaxes everything: your tension, your stress.

Thomas: […] are there any particular *kalām*s that you hear now and they remind you of that time?

Karim: Yeah, there are some *qawwālī*s like *Bhar do Jholī*, *Tāj Dār-e-Haram* which has been sung by Atif Aslam. Very beautiful, very beautiful. Whenever they sing I get goosebumps most of the time. Very beautiful.

Karim, Zoom interview, 31st August 2021

Atif Aslam is a singer who recorded a pop version of the *qawwālī Tāj Dār-e-Haram* for Coke Studio Pakistan in 2015, rather than a *qawwāl* (Coke Studio Pakistan, 2015). The Urdu *kalām*s referenced by Karim (*Bhar Do Jholī* and *Tāj Dār-e-Haram*) are extremely popular texts attributed to poet Purnam Allahabadi (d. 2009) (Rekhta, n.d.a.) and Mughal prince Mirza Muhammad Hakim (d. 1585) (Ally Adnan, 2020; Faruqui, 2005) respectively. Due to their popularity, these were daily performed by *qawwāl*s at Nizamuddin Auliya *dargāh* during my visit. Karim suggests it is *qawwāl*s' performances of these at the *dargāh*, and Atif Aslam's recording which give him goosebumps, perhaps linking this to an episodic memory (Juslin et al., 2014: 601) of the *'urs* he attended in the early 2010s. It seems Karim considered the causes of goosebumps while listening to

qawwālī, to be related to the atmosphere (see discussion of multisensory experience and preparatory set in chapter seven, and the musical role of the *ālāp* and *ruba'i* in chapters seven and nine), the words, and the sense of connection felt with God and the saints:

> It's a combination of everything I feel, because the atmosphere is also very important for anything. […] the atmosphere is very important as well as the words. This is very important so that you are able to connect of what he is saying about the Almighty and the saints. So that is the thing. Sometimes it gives us goosebumps as well.
>
> Karim, Zoom interview, 31st August 2021

Another interviewee who discussed chills was Suleman. Similarly, I had asked the SEM question, and he explained his enjoyment of *"Har Dard kī Dawā hai, Muhammad ke Śahr Meṅ*" ("There is a Medicine for all Pains in the City of Muhammad"). Where Karim had traced his strong experience to a particular experience at an *'urs*, Suleman said "I feel very strong when I listen those words. It doesn't matter the situation or conditions of the time" (Suleman, Zoom interview, 24th March 2022). This could be at the *dargāh* or through a recording. I then asked about the *physiological* feeling of listening to this *qawwālī*:

> Thomas: How does that feel in your body? Does it feel hot, do you feel like you heart beats faster, do you feel any specific way in your body when that happens?
>
> Suleman: yeah when we are in this, beautiful lines so many times, we feel like the "*rom-rom*" [lit. all the hairs of the body] I don't know what this is in English, it means like the hairs (holds up arm).
>
> Thomas: Standing up.

> Suleman: So you are connected with a proper connection. When you listen to *qawwāli*s, you will feel like your every hair will be still [gestures powerfully] stand. And you feel that. So this is a beautiful feeling, and I connect with God through *qawwālī*.
>
> Suleman, Zoom interview, 24th March 2022

Suleman and Karim connected their chills with specific *qawwāli*s. Both cited the text and feeling connected with God as factors in eliciting chills. Wassiliwizky and colleagues' study on poetry-induced chills found 'evocation of social situations and the associated empathic reactions of the perceiver represent another chill-driving factor that is exploited by poetic language' (Wassiliwizky et al., 2017: 1238). Combining Karim and Suleman's perception of the lyrics with the actual social situation, with Karim's indication that the large crowd contributed to the atmosphere, Wassiliwizky's theory seems plausible. Social aspects also may support the kama muta theory of chills occurring during communal sharing situations, and possibly also Panksepp's suggestion that chills are related to social proximity (Panksepp, 1995: 195). However, these theories are all similar.

There is one trance experience whose outward appearance is reminiscent of chills, due to the violent shaking associated with it. That is 'physical shaking or agitation of the body' of *hizza* (Ernst & Lawrence, 2002: 41). While research participants did not discuss *hizza,* I observed behaviour matching its description during my field visit. As *qawwāl*s begun to read Khusrau's *Ćhāp Tilak*, one *pīrzāda,* shoulders draped in green *ćādar*, knelt piously beside the *qawwāls*. His eyes were closed and head bowed. He began to shake, to tremble with emotion. It seemed uncanny, and I felt I was witnessing something special. At the end of the rendition he opened his eyes and wiped tears away, before rising and handing a five-hundred rupee note to a *qawwāl* (larger *nazrānā* than most) (fieldnotes, 20th February 2022). This was clearly a trance experience, but one unlike those I had read about in Qureshi's monograph, or observed before, as it did not involve standing, *raqs,* or falling to the ground. While this *pīrzāda* invited me to drink tea with him on another occasion, circumstances intervened and I was unable to ask him about this experience.

Closing eyes seemed the physical method through which many listeners connected to *qawwālī*, and aimed to reach a headspace conducive to *absorption*. On another occasion, I sat in the *dargāh* next to a young man who was very absorbed in the *qawwālī*. He noticed me writing the *kalām*s' titles and recommended I should just close

my eyes and let *qawwālī* relax me (fieldnotes, 24th February 2022). I noticed that individuals who were most absorbed –who moved their heads or swayed, had their eyes closed. I tried this myself – closing my eyes and reflecting on my life during a performance of *Kirpā Māhārājā Moinuddin*, and found a wave of relief came over me with this greater effort to get into an emotional, reflective, absorbed space (fieldnotes, 20th February 2022). On my second visit to Nizamuddin *dargāh,* I sat next to a man, who sat cross-legged with his head bowed and eyes closed, rocking as *qawwāl*s repeated "*Mahbūb-e-Ilāhī*" (Beloved of God, honorific of Hazrat Nizamuddin) in *takrār*. After *qawwālī* ended and he was recovering, I asked '*āp kaise mahsūs karte the*? (how did you feel?). He stared at me and answered "*achī lagtā hai*" (I feel good) (field notes, 12th February 2022). Absorption is considered an important element of strong experiences with music (Herbert, 2011a: 304), and states of consciousness (Pekala, 1991: 147). In *qawwālī*, closing eyes may play a similar function as Anjum attributes to the musical aspect of loudness, blocking out inputs besides the message of the text and thoughts of the *pīr*. However, the view of closing the eyes as facilitating absorption contradicts the view that multimodal sensory input enhances musical emotion experiences (Nanay, 2023: 70-1).

When asked to describe *bodily* experiences of musical emotion with *qawwālī*, many interviewees were unable to describe them. Salman said "Feeling is like nothing…" before discussing how his *murśid* would forget everything besides God. I asked for clarification, and he replied "When I am feeling like that […] I forget everything. My mind and heart is just *murśid* and God" (Salman, interview, 17th February, 2022). This exemplifies the ineffability of *kaifiyat/hāl,* or even less intense emotions with *qawwālī*. This has been discussed in the music and emotion literature, in relation to "trance amnesia" (Becker, 2004: 29), in relation to musical experiences generally (Gabrielsson, 2011: 355; Raffman, 1993), and in relation to being moved (Fiske, 2020: 17).

This section has discussed examples of psychophysiology and behaviours experienced or observed during *qawwālī* listening at the *dargāh*, focussing on chills, being moved, moral physiology and discourses surrounding these experiences. These accounts give an extra dimension to the understanding of musical chills, as previous psychological research on the subject has focused on Western classical and popular music (Harrison & Loui, 2014: 4). The final section of this chapter extends these discussions with analysis of a particular performance at Nizamuddin *dargāh* using Quantity of Motion analysis. This is considered in relation to Qureshi's performance analyses via videographs.

Emotional Behaviour and Movement: What Quantity of Motion Analysis Says about Musical Emotion in *Qawwālī* Listening

Having considered subjective accounts of psychophysiological experiences, behaviours, and action tendencies, I now use a more "objective" measure of *qawwālī* listeners' behaviour (although, calling this method "objective" is problematic as later discussed). This section presents Quantity of Motion (QoM) analysis of an audience's movements during a particular *qawwālī* performance.

As Leante (2022: 42) highlights, one of the most insightful parts of Qureshi's research on *qawwālī* was her use of film to analyse audience movement through *videographs* (Qureshi, 1995: 143-174). She produced video transcriptions, which she presents alongside contextual description. She describes her method:

> All the behavioral information relevant to the Qawwali performance interaction – but not every move of each listener – is visually presented in relation to the structural units of the song which provide a mechanically as well as semantically appropriate durational framework for it.
>
> ibid.: 145

This detailed representation of the emotional behaviours of *qawwālī* listeners shows *who* behaves *how*, and *when* during a performance. However, it is less clear about *how much* emotional behaviour occurs in the audience at large at various times. One way of considering the quantity of emotional behaviours in the audience is through Quantity of Motion (QoM) analysis. Leante defines QoM: 'QoM is determined by calculating the difference in pixels in consecutive video frames as an indicator of the degree of movement which took place in that time span' (Leante, 2022: 42). This form of analysis has been used in laboratory settings to analyse musicians' QoM (Jakubowski et al. 2017; Wanderley et al. 2005: 99), and in a comparison of *khyāl* singers' QoM with their audience in a real-life concert (Leante, 2022). It has not been implemented in a shrine context, or in a study on musical emotion.

Similar constructs to QoM are "movement energy," (Dotov et al., 2021) and "motion energy analysis" (MEA) (Fujiwara & Yokomitsu, 2021). In MEA, 'no sensors or markers are required for the analysis of body movements. Instead, video footage taken with a single camera is sufficient for obtaining the time series of bodily

movement' (ibid.: 2700). MEA has been used to assess relationships between interpersonal synchrony and positive or negative affect, finding that synchrony between two individuals during conversation is positively correlated with positive affect (Tschacher et al., 2014).

Motion energy denotes "vigour," which 'can correspond to quantities such as the speed with which one reaches to grasp a more or less desirable object or the energy with which ones is walking towards a goal' (Dotov et al., 2021: 1038). While "vigour" seems different to "quantity of motion," a more vigourous action necessitates sharper peaks in quantity of motion over a shorter time, and thus the two concepts are linked. Unlike MEA and QoM measures, Dotov and colleagues do not use video, but rather motion capture of head movements (ibid.: 1039), a more specific (and less "noisy") measure. Dotov and colleagues found 'Participants' ratings of emotional valence and emotional intensity correlated positively with movement energy, suggesting that movement energy relates to emotional engagement with music' (Dotov et al., 2021: 1037). If this is true of *qawwālī*, then moments of greater QoM would indicate moments of greater emotional engagement. However, in contrast to earlier discussion suggesting that closing eyes while listening to *qawwālī* may contribute to absorption and emotional engagement, Dotov and colleagues found visual cues contributed to increases in movement energy, which may indicate an increase in emotional engagement (ibid.). Although Dotov and colleagues largely focussed on groove perception, with emotional engagement a secondary goal, it addresses the gap Hodges saw for head movements as a psychophysiological measure of musical emotion.

While Dotov and colleagues' findings suggest that QoM may be a continuous measure of emotional engagement, it may be asked *how* appropriate it may be as a measure of musical emotion in public space, and *which* sub-component of emotion it targets. Of the five sub-components, QoM most seems most closely to match the behavioural element of psychophysiology. However, the difficulty lies in distinguishing which behaviours indicate emotions felt. This method assumes many behaviours of *qawwālī* listeners are affective, as these are described by Qureshi. For *qawwālī,* an increase in behaviours involving motion like swaying from side-to-side, donating *nazrānā,* raising a hand, or entering trance (including *raqs*) are culturally defined markers of emotion (Qureshi, 1995: 217). However, the occasions I filmed involved a large degree of milling around and other, non-expressive behaviours. Further, actions like walking in front of the camera evoke higher QoM than the experience above described as resembling *hizza.*

Other than behaviour, the other element of psychophysiology concerns covert measures of autonomic nervous system (ANS) arousal (involuntary bodily responses).

Although portable measures like Galvanic Skin Response (GSR) sensors, and heart rate variance monitors are available, participants are unlikely to be willing to wear one at the *dargāh*. Further, movement affects ANS arousal, so measuring affective behaviours and ANS arousal *simultaneously* is impossible. This fact, that movement affects physiology, also means behaviour and physiology are not mutually exclusive, and to an extent, the former may indicate the latter, hence their inclusion under the rubric of psychophysiology.

Understanding of the QoM in the audience, and its change over time and in relation to sections of a single *qawwālī kalām* may provide a general idea of the emotional intensity across the audience during specific parts of a performance.

Method

I filmed with QoM in mind twice during my field visit, on the 11th and 17th February. Although the second of these includes much coming and going, I focus QoM analysis upon this footage, as the audience was larger, more engaged, and the camera angle showed more evenly lit space.

The 17th February was Thursday, *Jumerāt*, the night before the holy day *Jum'a* (Friday), and thus the night when many listeners descend upon the *dargāh* for an evening of *qawwālī*. It had been a long day at the *dargāh*, and I had already interviewed several listeners, observed two *qawwālī* performances, and been interviewed for a YouTube channel. *Iśa namāz* had been prayed, and, despite COVID restrictions (10pm curfew), a sizeable audience occupied the courtyard of Hazrat Nizamuddin to see a *qawwāl* party of eleven, whose members would change throughout the performance.Two JVC GZ-GX1 camcorders were arranged on tripods. One was directed at the *qawwāl* party (figure 10) and the other at an audience segment (figure 11). While the camera directed at *qawwāl*s also included some audience (and captured footage of *nazrānā*), the camera directed at the audience is the footage analysed, in order not to take into account *qawwāl*s' gestures, or the collection of donations. The camera facing the audience targeted the corner of the *dargāh* where the outer wall of Jahanara Begum's tomb[105] meets the wall of Jamat Khana Mosque, near the entrance to the women's prayer area. For much of the

[105]Jahanara Begum was Mughal Emperor Shahjahan's daughter (Nath, 1990: 118), and compiled two books on Sufi history in India, the *Munis-ul-Arwah* (*Confidant of Spirits*) and *Shahabiya*, on the Chishtiyya and Qadiriyya Sufi orders respectively (Nath, 1990: 134-5). She was a keen lover of music (ibid.: 140).

performance, a mixed audience of men and women sat here,[106] however towards the end, more people stood, and others left, thinning the audience significantly in the final three or four *kalāms*.

Figure 10 Still from footage of qawwāls performing at Hazrat Nizamuddin dargāh taken on 17th February 2022.

Figure 11 Still from footage of audience sitting in the corner between the tomb of Jahanara Begum (white marble, centre-left) and Jamat Khana Masjid (red sandstone, right) from an evening performance at Nizamuddin dargāh on Thursday 17th February 2022.

[106]Gender mixing during *qawwālī* performances at Nizamuddin *dargāh* is relatively recent. Syed Murshid Nizami told me in the past, women observed *qawwālī* through the trellis screen surrounding Jahanara Begum's tomb, while men observed it in the courtyard in front of Hazrat Nizamuddin Auliya's tomb (fieldnotes, 24th February 2022).

First, the video was cut into individual "sound-events" (*kalām*s, silence, or "false start"). This was difficult, as most *kalām*s had no silence in-between, instead filling the time between the ending of one *kalām* and the beginning of another *rubā'ī* or *ālāp*[107] with short interludes on harmonium. I preferred cutting after the harmonium moved on from the system-tonic *sa* played at the conclusion of the previous song. Following this, I used VideoAnalysis software developed by Jensenius (2005) to generate the QoM data for each song. This generated a .csv file for each song, which was imported to RStudio, where outliers (periods of time in which abnormally high QoM was recorded due to data "noise") were removed (if possible), line graphs of generalised QoM across the song were generated, and bar graphs were generated of QoM averages across each section. This was done broadly by section (e.g. *rubā'ī* and main text), and then at a granular level (each time a new verse was introduced, the pitch range shifted, or tempo accelerated). Average QoM across each song was calculated, and these were compiled to show an average across the entire performance. I hypothesised QoM would increase during each song, and across the entire performance, as musical intensification (Henry, 2002) may be expected to influence emotional intensification (Qureshi, 1995).

Leante emphasises the importance of a still camera, as shaking would cause outliers. I have followed her lead in removing all outliers caused by the camera being nudged, of which there were four occurrences during the hour and twenty-four minute performance. These were removed during the analysis process. More difficult outliers to address were caused by people leaving and arriving, or walking into or standing in the foreground. Times when this occurred over a few seconds or less, such as shoulders appearing briefly in the frame were removed, however sometimes an audience member stands in front of the camera, obscuring a third of the audience for several minutes, which cannot be removed without removing entire sections of analysis. Such occasions mainly occur towards the end of the entire performance, especially the last three *kalām*s, when listeners began to leave.

Results

The performance contained eleven full songs. Other than this, there are QoM measurements for the one minute and twenty-seven seconds of silence before the beginning of the performance, and "false start" between *Ćhāp Tilak* and *Bhar Do Jholī,*

[107]I use the term *ālāp* not in the sense of extended elaboration of *rāg* as in classical *khyāl* or *dhrupad*, but rather in the sense of brief introduction of notes of a scale and short vocal improvisation using the syllable "ah." I prefer *ālāp* to other terms like *auchar*, as this is the word used by Adnan Qutbi. His designation of this as *ālāp* was purposeful as he, like all *darbārī qawwāl*s is also trained in *khyāl* singing.

where *qawwāl*s begun a different *kalām* before stopping and switching to *Bhar Do Jholī*. Silence before the performance was measured to represent a "baseline" average. However figure 12 shows the average of this sound-event was higher than subsequent performances. This is due to audience members taking their seats. Figure 12 shows average QoM of each song. Table 7 shows which value on the x-axis of figure 12 corresponds to which sound-event. These are in chronological order with average QoM

Table 7 Table showing which number on the X-axis of Figure 12 corresponds to which sound-event.

Number Value on X-axis of Fig. 12	Corresponding Sound-Event
0	1:27 quiet before performance
1	*Tāj Dār-e-Haram*
2	*Shāh-e-Mardān 'Ali*
3	*Idhar Bhi Nigāhe Karam Mere Khwāja*
4	*Nasīboṅ Ko Jagāya Hai 'Ali Ne*
5	*Ho Karam Kī Nazar Bābā Ganj-e-Shakar*
6	*Kun Fāya Kun*
7	*Ćhāp Tilak*
8	False Start
9	*Bhar Do Jholī*
10	*Kirpā Mahārājā Moinuddin*
11	*Merī Sharm Lāj Rakh Le*
12	*Maiṅ Zabān Se Kaise Bayān Karūṅ?*

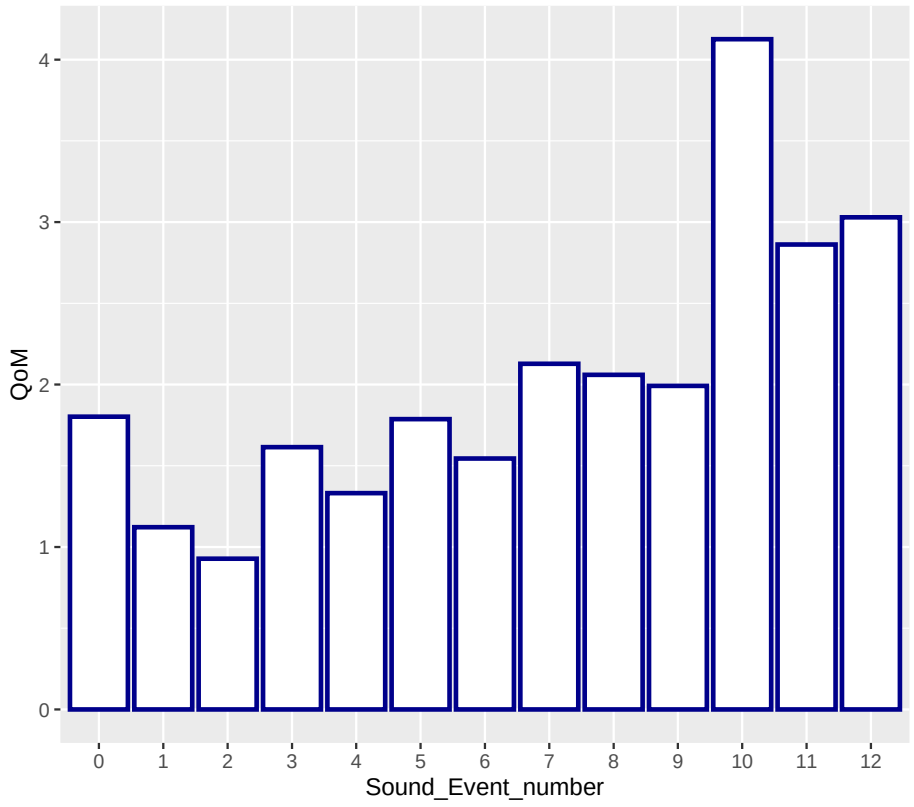

Figure 12 Bar Graph showing average Quantity of Motion (QoM) multiplied by one thousand, after removing outliers for each song in evening performance at Nizamuddin dargāh on 17th February 2022.

values multiplied by one thousand to give a neater y-axis. Barring the first QoM average (which is high, due to people taking their seats), this shows a steady increase in average QoM throughout the performance, supporting the hypothesis that QoM would increase throughout the performance, as emotional intensity would increase. However, other factors cast doubt upon this. The final three averages (from *Kirpā Mahārājā Moinuddin* to *Main Zabān Se Kaise Bayān Karūṅ?*) contain much movement in the foreground which was difficult to cut out, with people standing up, leaving, walking toward the camera, and standing close to the camera. Therefore, QoM averages for those three are likely artificially high. Some listeners briefly moved into the foreground during *Ćhāp Tilak*, and a man stood up in the middle-distance during *Bhar Do Jholī* which I removed from analysis. Table 8 presents mean QoM for each sound-event, both before, and after removal of outliers.

Table 8 Mean Quantity of Motion values for each sound-event performed on the evening of 17th February 2022 at Nizamuddin dargāh

Sound-Event	**Mean QoM (With Outliers)**	**Mean QoM (Without Outliers – used in analysis)**
1:27 quiet before performance	.0018	.0018
Tāj Dār-e-Haram	.0016	.0011
Shāh-e-Mardān ʻAli		.0009 (No outliers)
Idhar Bhi Nigāhe Karam Mere Khwāja		.0016 (No outliers)
Nasīboṅ Ko Jagāya Hai ʻAli Ne	.0013	.0013
Ho Karam Kī Nazar Bābā Ganj-e-Shakar		.0018 (No outliers)
Kun Fāya Kun	.0015	.0015
Ćhāp Tilak	.0022	.0021
False Start	.0021	.0021
Bhar Do Jholī	.0031	.0020
Kirpā Mahārājā Moinuddin	.0041 (unable to remove all outliers)	
Merī Sharm Lāj Rakh Le	.0030	.0029
Main Zabān Se Kaise Bayān Karūṅ?	.0031	.0030

A greater level of detail was sought in each sound-event. A line graph showing change in QoM over time for each sound-event (including outliers) was generated.

Based on the line graph and footage, outliers were identified and removed (table 9). Next, based on viewing and listening to the footage, each *kalām* was divided into broad sections (harmonium introduction, *rubā'ī*, main text), and bar graphs produced showing average QoM for each of these sections (see figure 13 for a broad sectional graph of QoM for *Tāj Dār-e-Haram*, or appendix 7 for all such graphs). Next, greater detail was explored, where, based on my listening, I divided each *kalām* into more granular sections, based on when new verses are introduced, or where tempo accelerates, and produced bar graphs based on this (see figure 14 for granular QoM graph of *Ćhāp Tilak*, or appendix 7 for all such graphs).

Table 9 Table showing all outliers removed for section analysis of QoM for performance at Hazrat Nizamuddin Auliya Dargah on 17th February 2022.

Sound-event	**Why is this an outlier?**	**Row numbers removed from Data Frame**	**Time-period removed from data frame (in seconds from start of clip)**
1:27 quiet before performance	Someone's shoulder entered foreground.	1946, 1947	77.88, 77.92
Tāj Dār-e-Haram	I lifted the camera to allow people to sit inside cordon. Then camera nudged.	1278-1875	51.12-75
Nasīboṅ Ko Jagāya Hai 'Ali Ne	Camera nudged.	10055-10064	402.2-402.56
Kun Fāya Kun	Camera nudged	6650	266
Ćhāp Tilak	Man stands in foreground.	7975-8057	319-322.28
Ćhāp Tilak	Head briefly comes into foreground.	8658-8694	346.32-347.76
False start	Camera nudged	2303-2311	92.12-92.44
Bhar Do Jholī	Men in foreground get up to leave, (man in foreground clapping after this point, removed for mean but kept for section analysis)	7724-7829	308.96-313.16
Kirpā Mahārājā Moinuddin	First 90 seconds have a man and woman in foreground, man clapping for 60 seconds. Many people coming and going throughout		

	the sound-event. As most of the sound-event included such movement, section analysis was conducted without removing anything.		
Merī Sharm Lāj Rakh Le	Foreground motion throughout. Man leaving in foreground at 6:34 and woman leaving in foreground at 6:37-6:40 were removed, but other foreground elements (man in foreground taking photos etc.) last too long to remove (he is there for over 2 minutes), therefore analysis conducted on this basis.	9818-10001	392.72-400.04
Main Zabān Se Kaise Bayān Karūṅ?	This video has many people walking around and walking toward the camera etc. Half the *qawwāl*s leave in the first 2 minutes. The man walking toward the camera (1:00-1:05) was removed.	1503-1628	60.12-65.12
Main Zabān Se Kaise Bayān Karūṅ?	People in right foreground at the end (after *qawwālī* finishes) – 7:04-7:08 were removed for section analysis.	10618-10698	424.72-427.92

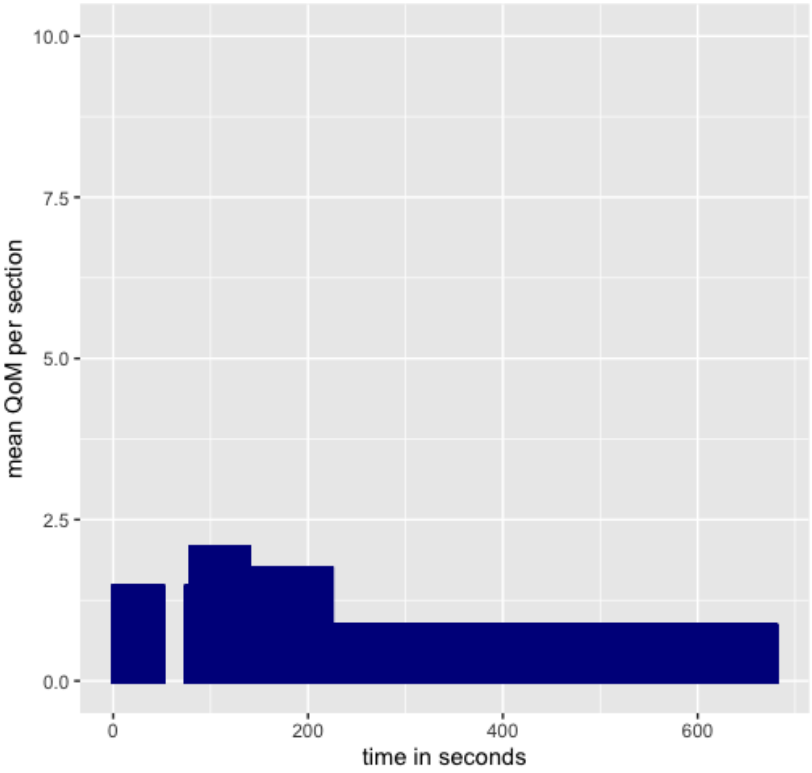

Figure 13 Bar graph showing average QoM for each (broad) section of Tāj Dār-e-Haram multiplied by 1000 for scaling.

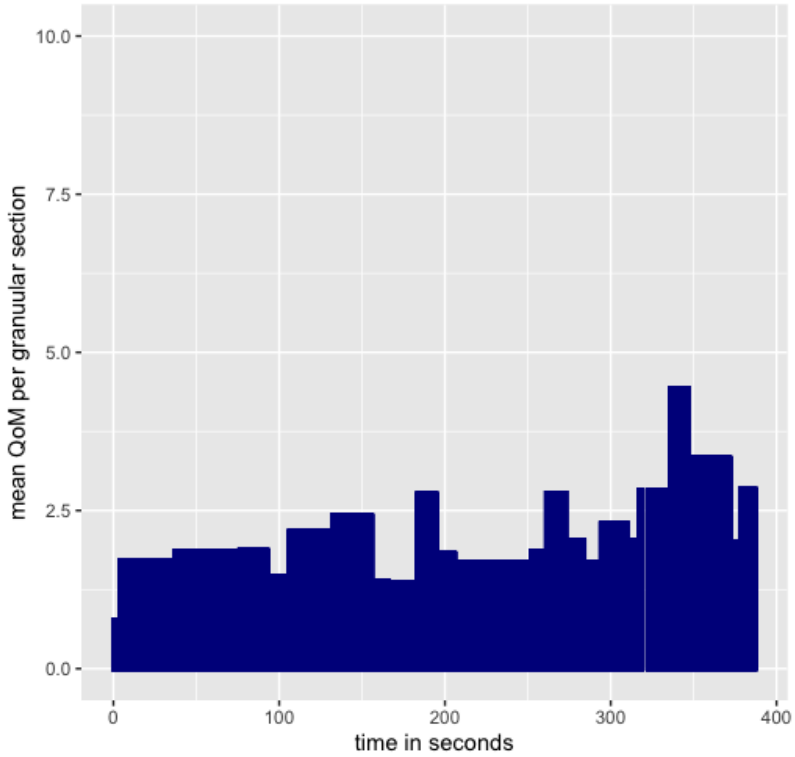

Figure 14 Bar graph showing average QoM for each (granular) section of Ćhāp Tilak multiplied by 1000 for scaling.

Unlike the trajectory of averages across the entire performance, these graphs reveal that very few performances' QoM values increase over time. Thus, this element

of the hypothesis was not supported. As categorisation by broad structure classified main text as one section (except *Kun Fāya Kun*, which has a variety of compositional sections more like a pop song), these graphs reveal little about the relationship between different structural elements of *qawwālī* and QoM.

Granular sectional divisions, however, are more interesting. Based on these, two performances show consistent increase over time in QoM. These are *Ćhāp Tilak* and *Bhar Do Jholī*. Both *qawwālī*s are very popular, however, this factor cannot account for this pattern, as *Tāj Dār-e-Haram* and *Kun Fāya Kun* are also extremely popular and do not exhibit this response. In fact, it may be that this increasing QoM pattern is due to people beginning to leave at the end of *Ćhāp Tilak* (figure 14), the man standing in the foreground at the end of *Bhar Do Jholī*, and transition from sitting to standing audience.

Ćhāp Tilak (figure 14) contains several points of interest regarding audience motion. At 00:40, when the main text begins, people begin nodding their heads in unison. After ten seconds of this, four listeners raise their phones to record *qawwāls*. Nodding heads and swaying is one of the behavioural indicators of early stages of "spiritual arousal" discussed by Qureshi (1995: 217). That it is in unison may indicate interpersonal musical entrainment (Clayton et al., 2020: 136). That those who are moving occupy the same area of the audience suggests a social dimension to this behaviour, which research participants denied existed. For example, Karim said:

> Since I am into that zone I don't care about anyone. It's me, the *qawwālī,* and the Almighty. That's it. That's it. So I don't care about anyone. Even if he wants to interact with me I don't speak.
>
> Karim, Zoom interview, 31st August 2021

One exception to this was voiced by Suleman, who told me one reason listening at the *dargāh* afforded more powerful emotions was because of other people "giving positive waves" (Zoom interview, 24th March 2022). That motion in unison was confined to people near each other (and who seemed to know each other) suggests that for some listeners at public *qawwālī* performances at the *dargāh*, there is a social dimension, for motion, and, perhaps, *e*motion. Further, the use of smartphones to film, once a well-known *kalām* is recognised, seems an expression of appreciation. This may relate to another expression of appreciation, *nazrānā*. While both practices suggest appreciation of a line of poetry that touches the heart, in other respects they are opposites. While *nazrānā* will become *qawwāls*' income, the phone video may find itself on the social

media of whoever filmed it, where *qawwāls* lose control of their performance, perhaps competing with the in-person performances of *qawwāls*, or videos many resorted to during COVID lockdowns (see chapter four). Where *nazrānā* 'implies God's protective eye' will be on the giver (Johnston, 2000: 1), as it derives from *nazar* (view/sight) and *ānā* (to come), filming as appreciation inverts this, directing the gaze of the filmer (and viewer) upon the spiritual message conveyed by the *qawwāl*s. Further, *nazrānā* is endorsed by the shrine committee, while filming or taking photographs in the *dargāh* is forbidden without permission from a member of the shrine committee (which I obtained to film footage for QoM analysis). These observations, however, come from my viewing (and thick description) of the footage, rather than QoM analysis.

Discussion

QoM analysis provides the only *continuous*, observational measure in this thesis. This approach yielded two key insights. First, while QoM did not increase within each song, it increased over the course of the entire evening performance. Second, small groups of listeners entrained to each other's motion, and listeners expressed appreciation through filming on their phones.

Motion increase across the entire performance may be down to emotional behaviours, or it may be down to non-emotional behaviours like socialising amongst audience members, getting up, sitting down, or leaving. More people stand toward the end of the footage, and QoM peaks seem to come from these "non-emotional" behaviours. In public *qawwālī* performance at Hazrat Nizamuddin *dargāh*, it seems the public and multipurpose space (with pilgrims visiting the shrine for *ziyārat* (pilgrimage), people praying, visiting *pīr*s), means that comings and goings occlude the ability to reliably measure change in quantity of emotional behaviours. In the public *dargāh* space, it is not possible to control variables such as arrival and departure times of listeners. However, this does not necessarily mean musical intensification does not parallel emotional intensification over time. It may be possible to use QoM in a setting where more motion is "emotional," like *mahfil-e-samā'*, where all participants intend to listen to *qawwālī* in a spiritual manner. I was unable during my short field visit to attend these, and only attended public *dargāh* performances. Another way of resolving the noise in data created with QoM analysis of this footage is by using motion capture technology to capture head movements, as suggested by Hodges and demonstrated by Dotov and colleagues, or by training OpenPose to recognise head movements through video. One way of reproducing this approach in a more controlled, but still naturalistic environment

in future would be to commission a performance, invite only consenting participants, and use both still video cameras for QoM and motion capture simultaneously.

QoM should not be seen as "objective," and represents an etic perspective, as it depends on the researcher's decisions and practicalities of the space to determine camera placement. It reflects the idiosyncrasies of the camera, settings, and video software used, and relies on the researcher's judgement for cutting footage, and determining starts of new sections. Indeed, it may be said that no method can be "objective", as all are influenced by the researcher's positionality and all are interpretable in multiple ways. However, measures like QoM may be designed with consistent decisions in such a way that they are reproducible, but not objective.

Conclusion

This chapter explored the relationship between emotion sub-components of psychophysiology, (verbal) expression, and action tendency using qualitative methods of interview and ethnographic accounts, and the quantitative method of Quantity of Motion analysis. It has addressed various psychological, anthropological, and ethnomusicological theories about musical emotion.

Conclusions of interest arise from observation of footage, interview accounts, participant-observation, and microsociological analysis of interviews. Some of these did not relate to psychophysiology, expression, or action tendency. For example, in relation to the affective system and discourse of emotion in *qawwālī*, it is suggested that respondents on the Sufi path often *objectified* experiences, while non-Sufis did not show this tendency. This may be due to closer adherence to the affective system of *qawwālī*. Furthermore, *affective backchanneling* was observed, in which conversation participants interject with emotionally charged behaviours and verbal expressions when their conversation partner is discussing matters of spiritual importance in relation to *qawwālī* or Islamic mysticism, particularly poetic texts. Many behaviours and bodily feelings associated with strong experiences with music, "being moved," or kama muta were outlined in relation to *qawwālī* listening at the *dargāh*, including weeping, warmth in the chest, buoyancy/lightness, a "rush," being filled up, chills, and an action tendency congruent with the intensification of communal sharing relationship. Goosebumps and piloerection were discussed, and the trance state of *hizza*. All these body reactions may be seen in terms of Hisrchkind's *moral physiology*. Closing eyes was discussed as increasing *absorption*, however this is disputed by consideration of multimodal sensory experience and the importance of visual cues for movement energy with music and emotional

engagement. This was linked to suggestion that the loudness of *qawwālī* may aid mindfulness and absorption – to block out unwanted thoughts and focus solely on the spiritual text, the *pīr*, and God. It may be that closing the eyes redirects the attention to other sensory experiences, away from the other people in the audience, but towards the image of the *pīr* and God. Other physical reactions discussed included standard reactions to *qawwālī* such as swaying, *raqs*, and *nazrānā*, and the newer reaction of recording video on a smartphone.

Some of the anthropological and psychological theories of chills and being moved present physiological interpretations which highlight the (moral) narrative of separation and union discussed throughout this thesis. Panksepp's theory that chills are related to feelings of social proximity or separation implies social union and separation, while Baraldi's theory expands this to relationships between self and an other. These recall the Sufi narrative of separation from (*firāq*) and union with (*wisāl*) God.

Lyrics, feelings of connection with God or *pīr*, social atmosphere, sense of motion, and a wish to help others were some possible reasons for feeling moved during *qawwālī* listening. However, these drivers could be explored in greater detail in a continuous, musical context. Topics discussed in this chapter suggest a link between moral values and physiological sub-components of emotion. This joins previous chapters in providing evidence for a link between fulfilment of moral values and musical emotions with *qawwālī*.

Chapter Nine. The Elusive Door: Metaphor, Mechanism, and the Sonic Agent

The crown prince of Master 'Ali, my Khwaja Moinuddin

Open the door of grace, my Khwaja Moinuddin

Maula 'Ali ka shahzāda merā Khwāja Moinuddin

Attributed as "modern qawwālī"

Introduction

Thus far, relationships between *qawwālī* listening and theories of musical emotion have been explored through components – subjective feeling, psychophysiology, action tendency, expression, and regulation – and through appraisal theory. The BRECVEMA theory of mechanisms eliciting musical emotion has been referred to in passing in several ethnographic or interview situations, particularly in the discussion of multimodal mental imagery in chapter seven, episodic memory mentioned in chapters four and eight, and expectancy in chapters seven and eight. Baraldi's theory of musical emotions as empathic relations with virtual agents was mentioned along with concepts of moral physiology and kama muta in chapter eight, and metaphors associated with *qawwālī* lyrics have been discussed throughout. This chapter focusses solely upon key theories of *how* music may cause emotion in the context of *qawwālī* listening at the *dargāh*.

Perhaps the most influential theory of causes of musical emotion is Juslin's mechanistic "BRECVEMA" theory. This posits eight causal mechanisms for musical emotion. The first, the *brain stem reflex*, denotes an innate, automatic reflex in response to certain acoustic characteristics of sound, which 'signal a potentially important and urgent event' (Juslin & Västfjäll, 2008: 564). These acoustic characteristics include 'sounds that are sudden, loud, dissonant, or feature fast temporal patterns' (ibid.).

The second is *rhythmic entrainment*, that is, 'interaction and consequent synchronization of two or more rhythmic processes' (Clayton et al., 2005: 2). In the context of musical emotion, this denotes synchronisation of some element of human movement, biology, or cognition to an external rhythm, and/or between individuals.

Juslin and colleagues suggest this occurs via proprioception (Juslin, 2013: 241). While BRECVEMA does not suggest specific types of entrainment, or particular emotional outcomes of entrainment, other researchers have explored these issues. Trost and colleagues call entrainment a 'pleasant affective state' (Trost et al., 2017: 102). Labbé and Grandjean, however, suggest that "visceral entrainment" pertaining to physiology, and "motor entrainment," pertaining to action tendency, are related to GEMS concepts Transcendence, Wonder, Power, and Tenderness, while visceral entrainment is related to nostalgia and sadness and motor entrainment related to peacefulness (Labbé & Grandjean, 2014: 170-8). Rabinowitch suggests that interpersonal synchronisation is associated with empathy, as it promotes rapport (though this may be more important for entrainment between musicians than between music and listener) (Rabinowitch, 2017: 92).

The third mechanism is evaluative conditioning: the induction of emotion when a sound is repeatedly paired with another positive or negative stimulus (Juslin, 2013: 241). The fourth is contagion. Generally, contagion refers to how individuals mimic, and thus "catch" emotions by observing expressions in others' faces or behaviours (Hatfield et al., 1993: 97-98), or from 'inanimate aspects of our environments' (Davies, 2013: 169). In BRECVEMA theory, it indicates a process of hearing and internally mimicking the music's emotional expression (Juslin et al, 2014: 241). This is described through super expressive voice theory, the idea that instruments such as violin mimic the expression of a human voice while exceeding its abilities (Juslin & Västfjäll, 2008: 566).

The fifth is visual imagery, which is suggested to induce emotions when the listener 'conjures up inner images […] while listening to the music' (Juslin et al, 2014: 242). Juslin and colleagues associate visual imagery with pleasurable and relaxed feelings (ibid.). The sixth mechanism is episodic memory. This is long-term memory of a specific life event. For musical emotion, episodic memory occurs when music reminds one of a specific life event (Juslin, 2013: 242). An event must be particularly poignant for it to become associated with one piece of music. Therefore, emotions evoked by episodic memory are very intense. It has been suggested that positively valenced emotional experiences with music are more likely to form episodic memories (Eschrich et al. 2008).

Seventh is musical expectancy. This mechanism, introduced by Leonard Meyer (1956), and extended by David Huron (2006), has been described as 'the most fundamental mechanism' (Vuust & Frith, 2008: 599). It involves preparation and fulfilment or thwarting of expectations learnt by listeners through experience. The final mechanism is aesthetic judgement. Juslin and colleagues suggest that this mechanism is

triggered when 'a piece of music is treated as *art*' (Juslin, 2013: 246). This requires the listener to focus attention on the music, and judge its merits using criteria such as "beauty," and "skill" (ibid.: 248). These are emotions induced when music interacts with explicit theoretical knowledge a listener has about the musical schema. While they suggest that music is treated as art, the role of judgement means that this mechanism is synonymous with aesthetic *appraisal* of music, as suggested by Scherer and Coutinho in relation to "aesthetic emotions" (Scherer & Coutinho, 2013: 190). Furthermore, the MecScale question proposed by Juslin as an indicator of the eighth mechanism is targeted at appraisal generally, rather than aesthetic judgement, as it asks about the relevance of the music to goals, thus incorporating appraisal of all goals, rather than only aesthetic ones (Juslin et al., 2014: 606).

One way of determining the presence of BRECVEMA mechanisms is the MecScale checklist. Juslin and colleagues developed this to capture listener's subjective impressions of whether each mechanism was present. These should complement other indicators of mechanisms (Juslin et al., 2014: 606).

Ethnomusicologist Filippo Bonini Baraldi rejects the stimulus-response approach, and questions the focus on mechanisms over field experience (Baraldi, 2021: 297). He suggests that emotions are felt with music due to empathy with various agents, depending upon their semiotic relationship with the listener according to Gell's theory of art (Gell, 1998). Baraldi distinguishes between empathic relations with a "musical being" (when agency is attributed to musical sound), empathy with musicians, empathy with "musical memory-images," and empathy with other listeners (Baraldi, 2017: 208; Baraldi, 2021: 274). Other objects can be granted agency and become "virtual agents," with whose narrative one may empathise while listening to music (Christensen, 2018: 79; Juslin, 2019: 332; Miu & Vuoskoski, 2017: 129; Pannese et al., 2016: 63-4). Thus, Baraldi suggests musical emotions may be traced by understanding the agency relations active in a musical event.

In the context of *qawwālī,* Ul-Huda suggests general emotions have different causes than spiritual emotions, writing:

> Sufi scholars noted general emotions related to daily ordinary urges or needs, such as feeling the anticipation of a marriage or the emotions of losing a person in one's life. Spiritual feelings relate to the desires of the self to return to the creator.
>
> Ul-Huda, 2007: 696

This is similar to appraisal theory. In Scherer and Coutinho's terms, appraisals for "general emotions" may indicate utilitarian emotions (Scherer & Coutinho, 2013: 190). Appraisals associated with spiritual emotion, however, are not represented as aesthetic, utilitarian, or epistemic emotions, and deserve their own category. The importance of appraisal and utilitarian emotions may be due to the focus on propositional content in *qawwālī* texts over the "floating intentionality" of music alone (see Cross, 2008: 159-160). Qureshi's discussion of how *qawwālī* induces emotions relies on the musical intensification of a spiritual message, which increases spiritual arousal with the aim of connecting with God through *hāl* (Qureshi, 1995). Similarly, interviewees emphasised the importance of *qawwālī* as "direct connection" with God, reiterating Al-Hujwiri's definition of *hāl* as something which comes, unbidden, from God (Al-Hujwiri, 11th c/1936: 181).

Ethnomusicological approaches to causes of musical emotion are often semiotic. Turino proposes Peircean semiotics as a theory of musical emotion, defined as the 'realm of human experience that falls outside language-based thinking' (Turino, 1999: 221). He recounts Piercean terminology for relationships between signs, their objects (what a sign stands for), and their interpretants (a sign's effects upon observers) (ibid.: 223). He focusses on the qualities of Firstness, Secondness, and Thirdness, which each Piercean term possesses in relation to the other terms. Firstness is without referent, Secondness is a direct relationship between two entities, and Thirdness requires a mind to mediate between sign and object (ibid.: 190). His theory of musical affectivity presumes that 'the affective potential of signs is inversely proportional to the degree of mediation, generality, and abstraction' (ibid.: 234), because 'lower level signs are more likely to create emotional and energetic interpretants, whereas signs involving symbols are more likely to generate language-based responses' (ibid.). However, this approach presumes cognition is not involved in emotion, where Damasio's discussion of emotion, rationality, and consciousness, as well as appraisal theory, constructionist theory, and BRECVEMA suggest emotion involves both cognitive and non-cognitive processes (Barrett, 2011: 364-7; Damasio, 1994: 159; Juslin & Västfjäll, 2008; Scherer & Zentner, 2001: 365-372). This does not discount the role of interpretations of semiotic relationships in musical emotion, though according to BRECVEMA theory it may be part of emotional contagion or visual imagery mechanisms. Further, Juslin's BRECVEMA theory is complemented by the ICINAS theory, which examines perception of emotions expressed by music in the semiotic terms of iconic, intrinsic, and associative layers (Juslin, 2019: 199-202). Athanasopoulos also indicates that the interpretation of such signs may be involved in mental imagery (Athanasopoulos, 2023:

124). Pannese and colleagues, however, suggest that a 'mediating mechanism between music and emotion is metaphor' (Pannese et al., 2016: 62).

This chapter explores possible causes of musical emotion in *qawwālī* in three ways: a quantitative online study, interview and field materials, and musical transcription and analysis. In this way, the questions of the relevance of theories of musical emotion for *qawwālī* listening, listeners' emotional experiences of *qawwālī*, and the compatibility of ethnographic and music psychological methods are addressed. First, this chapter presents an exploratory questionnaire-based study of the prevalence of mechanisms and their relationship with the DEQS factors proposed in chapter six, along with core affect. Second, interviews focussed around visual imagery and episodic memory are discussed. Then, possible roles of expectancy in musical characteristics of *qawwālī* are explored. Finally, the notion of a "direct link" to God through *qawwālī* is discussed through interview materials along with the "virtual agent" theory.

Correlating DEQS and BRECVEMA: An Exploratory Study

This exploratory study examines possible links between the DEQS factors of spiritual love, trance, and virtuous feelings, as well at the "core affect" dimensions of valence and arousal (see Russell, 1980; Russell, 2015a; Barrett, 2011: 364-7) with the BRECVEMA mechanisms. As well as BRECVEMA mechanisms, this study explores the experience of feeling connected to God, which participants suggested was a cause of emotion, and the concept of empathising with another individual or entity expressed in Baraldi's discussion of 'virtual social agents' (Baraldi, 2021: 273; Baraldi, 2017). This study explores two questions. First, this study asks which mechanisms are most relevant to *qawwālī* listening at the *dargāh*. Second, it asks which BRECVEMA mechanisms are associated with which DEQS factors. These questions address three aims: to determine the relevance of BRECVEMA theory for *qawwālī*; to determine which mechanisms are most relevant; and to determine which mechanisms could be tested in future hypothesis testing. These aims and questions respond to the research questions of this thesis. They address the relevance of psychological theories of musical emotion for *qawwālī*., how *qawwālī* can inform theories of musical emotion, and how listeners at Hazrat Nizamuddin Auliya *dargāh* experience emotions during *qawwālī* listening.

Participants

Syed Murshid Nizami recruited participants between July 2022 and May 2023. All participants were regular attendees of *qawwālī* at the *dargāh*, with non-regular attendees filtered out by the first question. The sample was unrepresentative of people attending the *dargāh* in public, with a gender disparity, likely due to the gender segregation of the Islamic mileu of the *dargāh*.

Forty-five people responded, with forty-one men and four women. Religion was more representative of the public *dargāh* performances, however, as twenty-nine participants were Muslim, eleven Hindu, three Christian, and two professed no religion. Participants were young, with thirty-four between the ages of 18 and 35, eleven between 36 and 65, and none over 65. Twenty-six Muslims and fifteen non-Muslims were devotees of Nizamuddin Auliya, while one Muslim and two non-Muslims were not, and one person selected "other." Nineteen participants were *murīd*s, and none were *pīr*s. The rest were neither *pīr* nor *murīd,* and data did not exist for the first three participants.

One incomplete response was removed. The first three responses had a reverse response pattern for the DEQS and core affect measures, as they had answered the first response as a *general* response for how they *usually* feel while listening to *qawwālī* in the *dargāh* and the second as how they feel after watching a field video, rather than an assessment of emotions before and after the video. I discovered this in discussion with Syed Murshid Nizami in August 2022, and altered the questionnaire to clarify the task. Murshid also agreed to explain this to participants. As these three participants completed the MecScale checklist according to their feelings during the video, their responses are included in the assessment of the relevance of mechanisms (giving this bar chart n=44) but not in the bar chart assessing average change in each DEQS factor, or in the comparisons between DEQS factors and MecScale items, both of which thus had n=41.

Materials

Materials used in this study included software, video, and scales. The scales used both before and after the video were the DEQS scale generated in chapter six (represented using the words "virtuous feeling (for example brave, patient, happy, strong and proud)" (*Ikẖlāqī jazbāt* (*misāl ke tor par bahādur, sabr, kẖush, mazbūt, aur fakẖr*)), "love" (*'iśq/mohobbat*), and "*hāl/kaifiyat,*"as well as two core affect dimensions, represented by "good feeling" (*aćha ehsās*) and "intensity" (*śiddat*), according to words used during field

conversations and interviews. I use the word "intensity" here as a proxy for arousal in the context of core affect. This is because the Urdu "*śiddat*" (intensity) was used in interview for a similar purpose. These were rated on a likert scale of one to five. Binary "yes/no" questions were asked using MecScale items from Juslin and colleagues' article (2014) (see appendix 8). These questions do not directly measure mechanisms, but rather 'subjective impressions that are reflective of mechanisms' (Juslin et al., 2022: 61). Two further binary questions were added to this based on ethnomusicological literature, fieldwork, and interviews. First, the question "Did you feel empathy for any person or being while listening to this *qawwālī?*" (*Kyā āp ko yeh qawwālī sunte hue kisī shakhs ya hastī se hamdardī hui?)* was added. This question was added due to Baraldi's discussion of the emotions of listeners to Roma music and weeping at funerals as related to feeling empathy for a "virtual social agent" (Baraldi, 2017; Baraldi, 2021: 254). This empathy may be for an individual, melody, deity, or any entity to which agency is attributed, as also expressed by other scholars (Fiske, 2020; Christensen, 2018: 79). For *qawwālī,* this agent could be other people, the saint, other holy personages, or possibly God (although the Urdu "*hamdard*" used in this question implies a *pain* (*dard*) felt together (*ham* – "we"), which is not possible for a perfect God). Considering this last fact, and the attribution of emotions felt with *qawwālī* to direct connection to God in interviews, a tenth binary question was included: "Did you feel connected to God while listening to this *qawwālī*?" (*Kyā is qawwālī ko sunte hue, āp Allah t'alī se munsalik mahsūs karte the?*).[108]

A discussion on the meaning of a "mechanism" is necessary. A mechanistic approach presumes that human psychology functions like machines, with inputs undergoing processes and producing outputs. This is complicated by emergent phenomena, the idea that things are more than their components. Unlike cognitions, mechanisms are presumed to operate automatically. A mechanism has clear components, of which the structure is identified, and it is clear how structure and process relate (Hommel, 2020: 1295). It is therefore unclear whether the BRECVEMA mechanisms should be considered mechanisms at all, as some of them involve some cognitive component, and their structures are unclear. An implication of mechanistic theories is that they are universal properties of human psychology. Thus "connection to God" may not qualify. All ten binary items presented in this questionnaire may better be

[108] I corresponded with Filippo Bonini Baraldi while developing these questions. He suggested that the mechanistic approach is not entirely appropriate as empathic relationships can target different agents at different times, or for different people with the same piece of music. Thus he suggested longer fieldwork could better discern the structure of empathic relationships with agents. He also suggested that for the questionnaire, language used in the context of *qawwālī* should be used. Particularly, he suggested the wording of "connection with God" as used by people in my interviews, and the word "being" rather than "agent" (leading me to use "*hastī*"— "being") (Baraldi, email communication, 21st June 2022).

called causal psychological processes. However, for clarity and by convention, they are called "mechanisms" in this thesis.

The questionnaire included a field video of Amir Khusrau's *Ćhāp Tilak* performed by a large group of *qawwāl*s led by Ghulam Waris Nizami in the courtyard before Nizamuddin Auliya's *rauẓā* on Thursday the seventeenth of February 2022. It was cut to fade in as the *ruba'i* (*Khusrau Rain Suhāg kī*…) began, and fade out as the performance ended. This recording was selected for two reasons. First, at six minutes and twenty seconds, this performance was short by *qawwālī* standards, demanding less of participants' time. Second, *Ćhāp Tilak* is well-known, while also being old and spiritually-oriented, composed by Amir Khusrau in Hindavi, being popular among both spiritually- and entertainment-oriented listeners. A field video rather than commercial recording was used to approximate the visual and aural experience of the *dargāh*. This was filmed using a JVC GZ-GX1 camcorder.

The questionnaire was conducted through Qualtrics. The video was edited using iMovie version 10.3.5 and uploaded to a private Dropbox. Dropbox html was embedded in Qualtrics to maintain the video's privacy. Results were analysed using RStudio version 2023.03.1+446.

Procedure

Participants were first asked whether they attend *qawwālī* at the *dargāh* regularly. If "yes," the questionnaire continued. If "no," participants were filtered out. Next, participants selected a language: Urdu (*nastaliq* script), Urdu/Hindi (Latin script), or English. This stage was implemented as previous questionnaires had all three languages in each question and I noticed that people tried to read all three, increasing their cognitive load and the questionnaire's duration. Next, participants were presented with information about the study, project, and data storage, and asked for informed consent. Demographic questions were posed. Participants were then asked to rate how much they felt each DEQS factor and the two core affect dimensions before watching the video. The video was on a timer so that the questionnaire would not progress until the video ended. Participants then rated DEQS and core affect again, before being asked whether each MecScale item and extra two items were relevant to their experience of the video. Finally, they rated their familiarity with the *qawwālī,* understanding of lyrics, and level of attention on a likert scale of one to five, before leaving written comments. All participants were anonymous. To emphasise emotions felt rather than perceived, participants were asked how much they *feel* each emotion.

Several difficulties occurred during data collection. After three responses, I noticed the DEQS ratings before the video were higher than those after. I remarked this to Murshid, and he explained it, writing:

> Before listening they rate how they felt when they listen *qawwālī* in real-life. After listening to *qawwālī* on my mobile most people don't give full focus and it is different from real *qawwālī* so people give rating as per they listen to it.
>
> Syed Murshid Nizami, WhatsApp communication, 15th August 2022

Therefore, the first three participants did not answer based on their emotions at that time but rather gave general ratings of *qawwālī* experiences, perhaps in relation to the objectification of experience observed in the affective system of *qawwālī* in chapter eight. To address this, I reworded questions to clarify that participants were being asked about emotions felt "now." I asked Murshid to emphasise that ratings were taken at that moment in time rather than general ratings. Following this, most DEQS values increased after listening. However, demand characteristics remain possible, as I cannot know how Murshid explained this question to participants. Conversely, the decrease in *some* DEQS values suggests that demand characteristics may *not* be present. The first three participants were thus excluded from the correlation analysis and bar chart of DEQS and core affect change, but not from the MecScale bar chart, as these ratings were not affected by the early mistake.

Another issue was raised by Murshid after the second participant's responses. He highlighted how the question regarding whether participants were devotees of Nizamuddin Auliya was combined with whether an individual was a *pīr* or *murīd*, and their religion. He highlighted that while a *pīr* or *murīd* must be Muslim, a devotee can be of any religion (Syed Murshid Nizami, WhatsApp communication, 28th July 2022). As the first three participants were removed from correlations, this did not affect results.

Half-way through data collection, Murshid informed me it was difficult to recruit participants as most had watched *qawwālī* at the *dargāh* that day. He suggested this may affect people's responses, as they may be experiencing emotional after-effects of live *qawwālī,* showing how the video is an insufficient reproduction (Syed Murshid Nizami, WhatsApp communication, 1st December 2022). Therefore, I introduced a question to ask whether participants had watched *qawwālī* that day. After this, eleven participants completed the questionnaire after listening to *qawwālī* at the *dargāh,* while fourteen had not listened live that day. Mean change in DEQS and core affect scores are

a little higher for those who did not attend *qawwālī* at the *dargāh* prior to answering the questionnaire for all ratings other than *kaifiyat* (figures 15 and 16). However, a Kruskal-Wallis test (as variables were not normally distributed) comparing attendance of *qawwālī* that day with each emotion change measure revealed that these differences were not statistically significant for any of the five (table 10). It should also be noted that the standard deviation for each measure of change in subjective feeling was quite high, as shown by the error bars in figures 15 and 16.

Data analysis was conducted in three stages: data cleaning, bar graphs showing the frequency with which the presence of each mechanism was indicated, and finally correlations between DEQS/core affect and mechanisms. DEQS and core affect values given prior to viewing the video were subtracted from the values given after viewing to leave a measure of change in each. Bar graphs for MecScale and DEQS frequency were computed using these data.

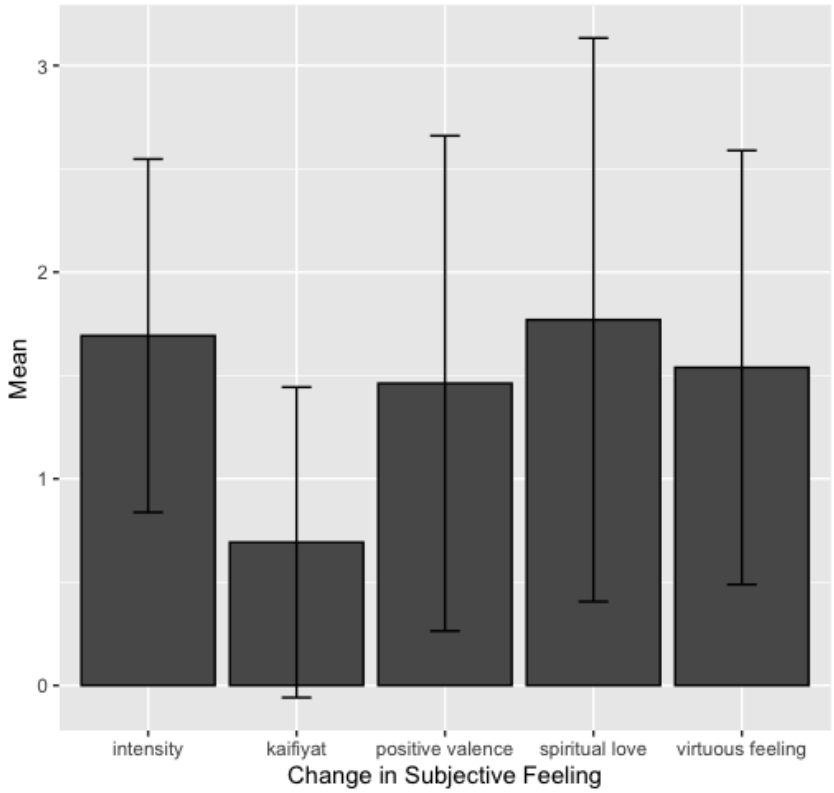

Figure 15 Bar chart showing the mean difference between subjective feeling (DEQS and core affect) ratings taken before and after viewing the video of Ćhāp Tilak, only for participants who indicated they did not attend qawwālī at the dargāh on the day of the questionnaire (n=14). As these are ratings of the mean difference between two ratings of likert scales of 1-5, their maximum value = 4, and minimum = - 4.

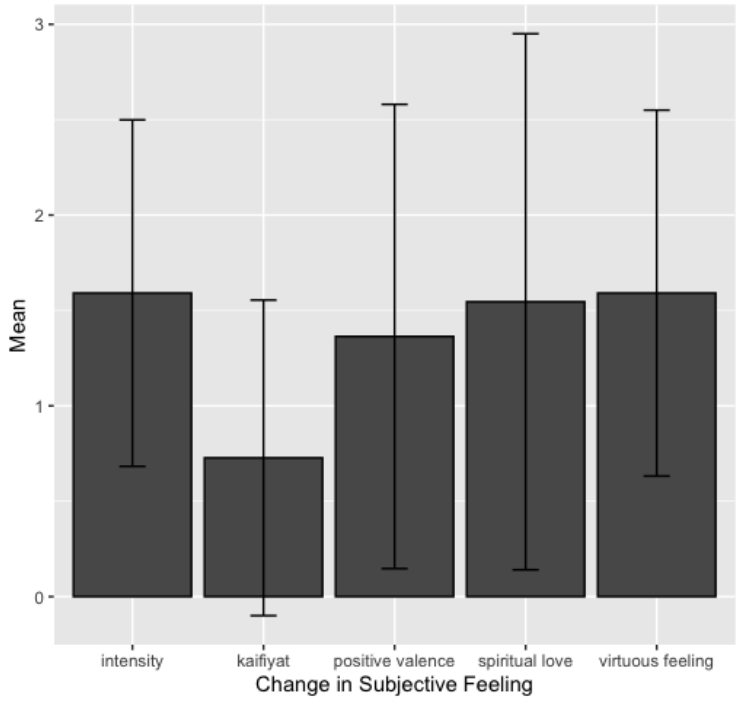

Figure 16 Bar chart showing the mean difference between subjective feeling (DEQS and core affect) ratings taken before and after viewing the video of Ćhāp Tilak, only for participants who indicated they attended qawwālī at the dargāh on the day of the questionnaire (n=11). As these are ratings of the mean differenc between two ratings of likert scales of 1-5, their maximum value = 4, and minimum = - 4.

Table 10 Table showing Kruskal-Wallis results comparing the group which attended qawwālī at the dargāh on the day of questionnaire 3 with the group which did not, for the twenty-five participants who provided the relevant data, for DEQS and core affect.

	Degrees of Freedom	Chi-squared	*P* values
Virtuous feeling change	3	2.36	.50
Love change	5	3.57	.61
Kaifiyat change	3	2.35	.50
Intensity change	4	3.89	.42
Positive valence change	3	.47	.93

After data cleaning, the first phase was to find which mechanisms were most relevant to *qawwālī* listening. To do this, a bar chart of the count value of binary MecScale values for the forty-four participants was produced, to show which mechanisms participants had selected "yes" to most frequently. As data were not normally distributed for any of the mechanisms (due to its binary nature), Wilcoxon signed rank tests were then carried out to find which mechanisms were significantly different from the prevalence data for the BRECVEMA mechanisms previously collected by Juslin and colleagues using MecScale (Juslin et al., 2016). To find which DEQS and core affect dimensions were most relevant, a bar chart of the means of

change in these values was produced, and Kruskal-Wallis tests used to find which had changed significantly more than random chance.

The second phase sought to find which mechanisms were associated with which DEQS or core affect dimensions. As data were non-normally distributed, and compared dichotomous variables (MecScale) with continuous variables (DEQS and core affect), rank-biserial correlations were conducted (Cureton, 1956: 287; Glass, 1966: 623). A matrix of rank-biserial correlations was generated, and effect sizes assessed based on Funder and Ozer's benchmarks (2019: 156). These statistical operations are exploratory, and no causation should be assumed.

Results 1: Which mechanisms are most relevant to qawwālī listening?

Figure 17 shows a bar chart of how many times "yes" was selected for each MecScale item as a percentage of the total sample size. All forty-four participants indicated that they felt connected to God while listening. This is followed by visual imagery, entrainment, and evaluative conditioning (glossed as "general associations"). Empathy, appraisal, and episodic memory scored moderately highly, while brain stem reflex and musical expectancy received low scores as reported in previous studies (Juslin et al, 2016 (also cited in Juslin, 2019: 392); Eerola & Peltolta, 2016: 7). The very high score for connection to God may be linked to its importance in the discourse of *qawwālī,* though this does not mean its importance for the experience of musical emotion in *qawwālī* should be discounted, or that people do not actually *feel* connected to God. Instead, it may indicate the importance of habitus-specific mechanisms for the experience of musical emotion, the role of the discourse of emotion, or both.

To determine whether the BRECVEMA theory is relevant for *qawwālī* in comparison with other genres, I below compare the prevalence of MecScale items for this study with those found for "individualist" and "collectivist cultures" in a study by Juslin and colleagues (2016). However, the issues of comparison, and of "individualist" and "collectivist cultures" must first be addressed. The purpose of this thesis is *not* to present "cross-cultural" psychological studies. It is rather to assess the relevance of theoretical models constructed in "Western" universities for *qawwālī* particularly. This is "cross-cultural," only in an indirect, theoretically focussed way (with the intention not to take psychological theory as read and apply these indiscriminately to other groups for which they are ill-suited). The comparison of *qawwālī* data to Juslin and colleagues' data, however, represents an overt "cross-cultural comparison" through the same theoretical

lens. In this case, this is to address the relevance of the theory. The terms "individualist" and "collectivist" societies are also problematic. They are reductionist, not merely in the way that science seeks reductive theories, but in a way that verges on the stereotypical; they ignore both individual differences in ways of thinking about the individual and community, inter-group differences regarding this, and the way in which an individual may employ "collective" thinking in one situation but "individualist" thinking in another. Such thinking is particularly problematic when typifying countries, as in Juslin and colleagues' paper, as if a large, settler-colonialist country such as Brazil did not contain multiple different attitudes. In comparing *qawwālī* data to data presented in the 2016 paper, I do not intend to validate the "individualist-collectivist" distinction, but rather seek a previous database against which to measure *qawwālī* listeners' responses.

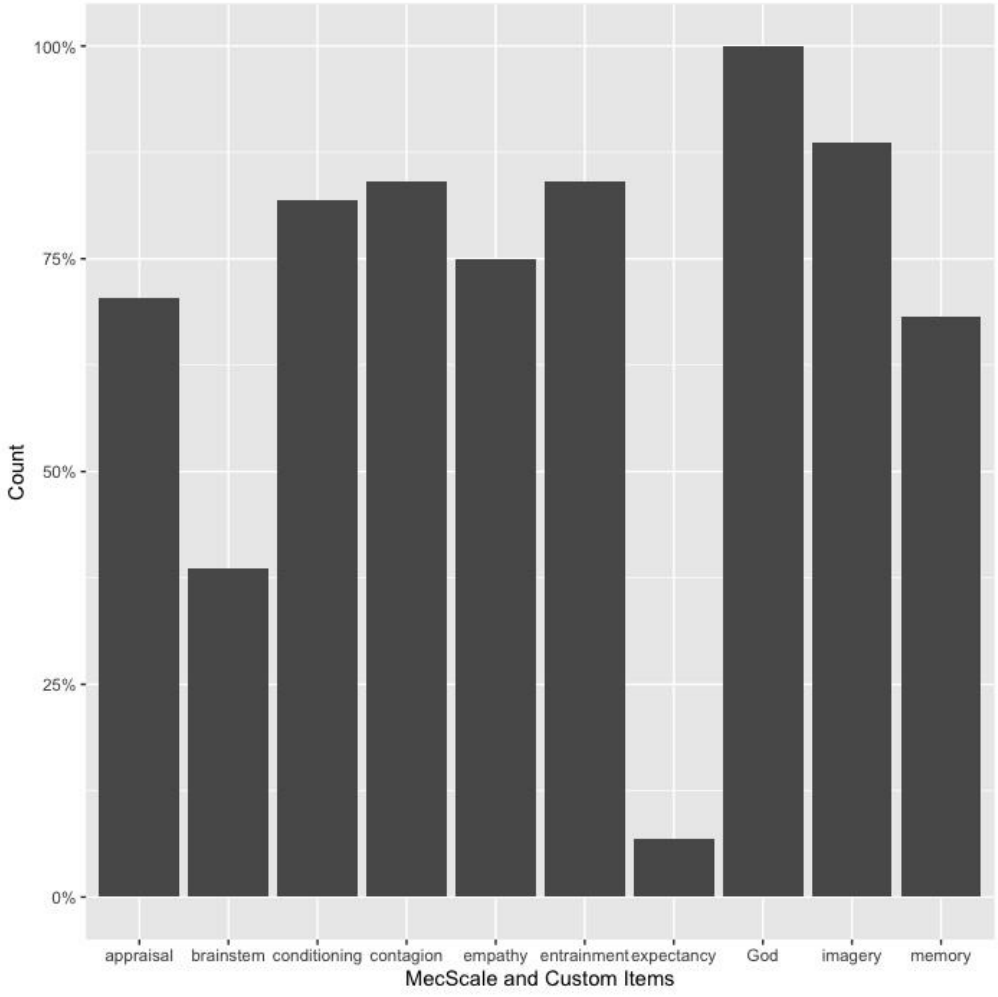

Figure 17 Bar chart showing the quantity of participants who selected "yes" to indicate their subjective impressions of each of the augmented MecScale items while watching the field video of Ćhāp Tilak as a percentage of the total sample.

as

Table 11 depicts mean prevalence for each MecScale item based on seven-point likert scales for "individualist" and "collectivist" cultures presented in the Juslin et al.

(2016) study, alongside means of the binary scores for these eight items in the *qawwālī* study, multiplied by six and added one for comparison. As only the means of Juslin's study were available, it was not possible to conduct inferential statistical tests to compare the *qawwālī* data with Juslin's data. This is because I do not have access to Juslin's full dataset. Though it is possible to conduct comparisons by generating a random dataset based on Juslin's means, standard deviations, and sample size, such a comparison would be artificial, and would not represent the true relationships between the datasets. Therefore, the comparisons below are based only on the descriptive statistics showing the means of the *qawwālī* data in relation to Juslin's means. It is therefore not possible to give any indication of statistical significance.

Qawwālī MecScale values for brain stem reflex, episodic memory, appraisal, an evaluative conditioning are very close to both Juslin's "individualist" and "collectivist" data, with brain stem reflex, appraisal, and conditioning being closer to "collectivist", and memory being closer to "individualist." In both datasets, episodic memory, appraisal, an evaluative conditioning are generally high-scoring mechanisms, with appraisal being the second most prevalent in Juslin and colleagues' data, and the fifth most in the *qawwālī* data, conditioning being third in earlier data and fourth in *qawwālī* data (excluding "connection to God"). Brain stem reflex, however, scored lowest in Juslin and colleagues' data and second-lowest for *qawwālī*. For *qawwālī*, rhythmic entrainment, visual imagery, and emotional contagion are much higher than "individualist" or "collectivist" data. The importance of entrainment aligns with Qureshi's discussion of rhythm as one of three powerful features of *qawwālī* for "spiritual arousal," as the rhythmic repetition of the words of *qawwālī* resemble remembrance of God through *zikr* (Qureshi, 1995: 107). It also aligns with the view of musical and emotional intensification in *qawwālī* arising from increases in tempo and the decrease at the end to release tension, handclaps, and rhythmic density (Henry, 2002: 38-9; Qureshi, 1995: 60). Visual imagery scores the highest for *qawwālī* of all mechanisms bar connection with God, extending the discussion of multimodal mental imagery in chapter seven, the depiction of the *pīr* in the mind (Qureshi, 1995: 121), and the imagination of historical scenes of the saint's life, as expressed during interviews, and in Ul-Huda's article (Ul-Huda, 2007: 679-680), though this is also related to memory in an imaginative or nostalgic way. Emotional contagion is represented via the MecScale question "were you touched by the emotional expression of the music." This relates only to the "super-expressive voice". It is easy to interpret this question simply as "were you touched by the music," if it is unclear what is meant by "emotional expression," especially when translated into Urdu. This question is thus likely to have a higher

number of responses due to the wording of the question, even if the voices of *qawwāl*s *are* often identified as an important source of emotion (Newell, 2007a: 12; Qureshi, 1995: 61, 107).

Table 11 Table showing the means of the binary MecScale values for qawwālī collected for this study multiplied by six and added one compared with the means for "individualist" and "collectivist cultures" as collected in a seven point likert scale in Table 2 of Juslin et al (2016).

	Mean *qawwālī* data multiplied by 6+1 (this study)	Means of 7-point likert "individualist" data (Juslin et al., 2016)	Means of 7-point likert "collectivist" data (Juslin et al., 2016)
Brain Stem Reflex	3.32	2.54	3.04
Entrainment	6.05	5.52	5.61
Memory	5.09	4.94	5.67
Conditioning	5.91	4.99	5.26
Imagery	6.32	4.48	4.81
Contagion	6.05	5.06	5.57
Expectancy	1.41	4.18	3.72
Appraisal	5.23	2.84	4.18

Musical expectancy is lower for *qawwālī* than in Juslin and colleagues' data, being the lowest scoring mechanism for *qawwālī*. This is intriguing, given both the importance placed on this mechanism for musical emotion in the literature (Huron, 2006; Meyer, 1956), and interview and musical materials discussed below in relation to *qawwālī*. However, as discussed above, some psychological studies found a less pronounced role for expectancy, as did Baraldi's ethnography (Baraldi, 2021: 156). This discrepancy may also be due to the well documented importance of *harmonic* expectancy in western classical music and genres of popular music (for example Steinbeis et al., 2006), which may not translate to a genre in which functional harmony is absent, though Juslin and colleagues' study does not specify a genre of music for its participants (from USA, Australia, Sweden, Brazil, Kenya and Portugal) (Juslin et al., 2016).

There was no previous data to compare with "empathy" and "connection with God" items in the *qawwālī* study. As 100% of participants selected "connection to God," it is not necessary to test this. Empathy was selected by thirty-three (75%) of the forty-four participants.

To see which DEQS and core affect factors changed most during the viewing of the video, figure 18 shows a bar chart of mean change in these factors. Kruskal-Wallis tests were conducted to find whether the difference between measures before and after the video are statistically significant. Kruskal-Wallis tests (table 12) show significance for the changes in virtuous feelings, *kaifiyat*, and positive valence, but not for spiritual love

or intensity. This is likely because before and after means are themselves larger for spiritual love and intensity than in *kaifiyat* or positive valence, meaning that a larger change would be less significant in proportion to the larger values (table 13). Figure 18 indicates that "virtuous feelings" exhibited the largest change during *qawwālī* listening. This DEQS factor has the least relationship to the affective system and Sufi spirituality, with the other two referencing Sufi concepts of *kaifiyat* and *'iśq*. However, given that over half of participants were not *murīd*s, and *murīd*s also likely experience "virtuous feelings," this seems logical. Likewise, *kaifiyat* shows the lowest mean change, and lowest values overall, likely due to the artificial context, low numbers of *murīd*s, the rareness of full *hāl,* and some participants having attended *qawwālī* at the *dargāh* that day. Intensity shows a large increase, but not significantly due to generally high numbers both before and after watching, perhaps reflecting Henry's statements that *qawwālī* passages after the *ruba'i* 'are fervid from the beginning and get more so' (Henry, 2002: 38), and rapid, rhythmically dense passage work 'occurs throughout qawwālī' (ibid.: 39). Spiritual love also shows a similar pattern to intensity, representing a mid-point between *kaifiyat* and virtuous feelings in the degree to which it references Sufi concepts. These interpretations should be taken with caution, given the large standard deviations represented by the error bars in figure 18.

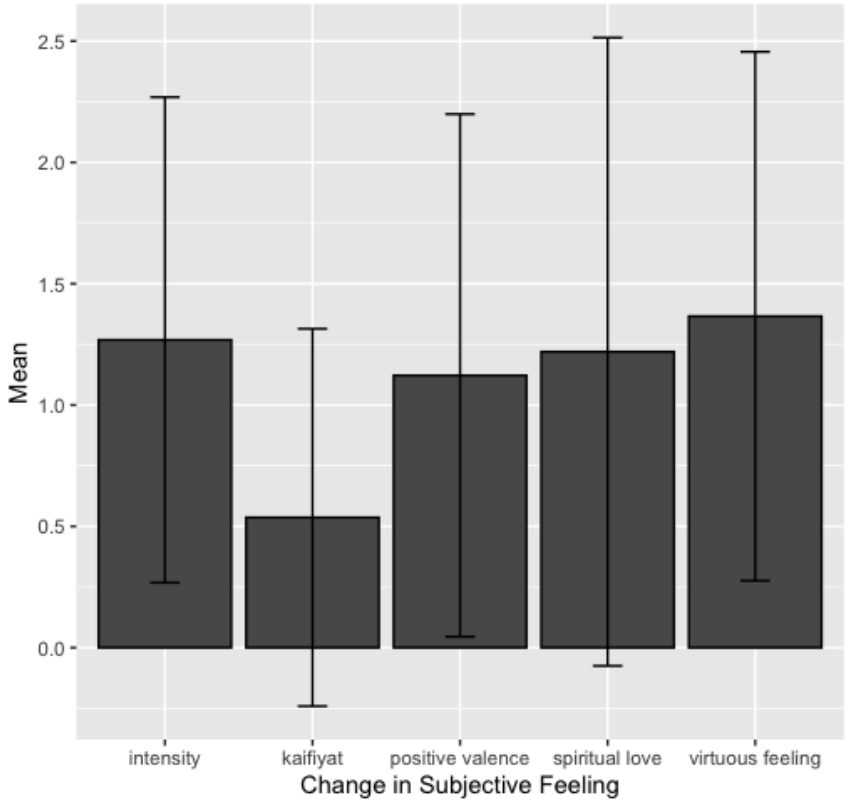

Figure 18 Bar chart showing the mean difference between subjective feeling (DEQS and core affect) ratings taken before and after viewing the video of Ćhāp Tilak, for all 44 participants.

*Table 12 Table showing Kruskal-Wallis tests to determine whether the difference in DEQS or core affect between ratings taken before and after watching the field video of Ćhāp Tilak are statistically significant. *=p≤.05, **=p≤.01, ***=p≤.001.*

DEQS/Core Affect dimension	Kruskal-Wallis Chi-Squared	Degrees of Freedom	P number
Virtuous Feeling	16	2	.0003***
Spiritual Love	4.02	2	.13
Kaifiyat/Hāl	11.16	3	.01**
Intensity	3.88	2	.14
Positive Valence	10.68	4	.03*

Table 13 Means and standard deviations of emotion measures taken before and after watching the field video of Ćhāp Tilak.

DEQS/Core Affect dimension	Mean *before* video	Standard deviation *before* video	Mean *after* video	Standard deviation *after* video
Virtuous Feeling	2.77	1.24	4.02	0.76
Spiritual Love	3.16	1.30	4.39	0.75
Kaifiyat/Hāl	1.48	0.93	1.95	1.06
Intensity	3.43	1.15	4.59	0.54
Positive Valence	2.00	1.08	3.23	0.80

To summarise, connection with God, visual imagery, entrainment, contagion, and conditioning were the most prevalent self-reported mechanisms, all scoring significantly higher than MecScale data in previous studies. The largest increase in a DEQS score was for virtuous feelings, and the lowest was *kaifiyat*. Having examined the prevalence of BRECVEMA mechanisms and the change in DEQS factors separately, the next sub-section seeks to uncover relationships between mechanisms and change in subjective feeling.

Results 2: Which BRECVEMA mechanisms are associated with which DEQS factors?

The second question asked by this study is which BRECVEMA mechanisms were associated with which DEQS factors. As data for each DEQS factor was non-normally distributed, a non-parametric correlation was necessary. However, since one of the variables (MecScale items) is dichotomous (yes/no, coded as 1 and 0), and the other (DEQS and core affect) continuous (a likert scale of 1-5), Spearman's ϱ was not appropriate. Therefore, a correlation matrix of the effect sizes of rank-biserial correlations between the dichotomous and continuous variables was generated (table 14). To compare these correlations with the descriptive statistics, a chart was generated

overlaying mean change in DEQS (divided by five for comparison), with mean prevalence of BRECVEMA mechanisms according to MecScale ratings (figure 19).

Effect sizes of the rank biserial correlations were interpreted according to Funder and Ozer's benchmarks. Funder and Ozer suggest effect sizes between .1 and .2 are small, between .2 and .3 are medium, and between .3 and .4 are large. However, they suggest that effect sizes over .4 are very large, such that they are 'likely to be a gross overestimate that will rarely be found in a large sample or in a replication' (Funder & Ozer, 2019: 156). Such scores should thus be treated with caution. Many values in table 14 have negative signs, suggesting a negative correlation between the degree of increase in DEQS or core affect, and the prevalence of certain BRECVEMA mechanisms. As brain stem reflex and musical expectancy had very low ratings, these were excluded from correlations. This is because correlation between these and change in emotion is likely correlating the fact that both have low scores. As 100% of participants selected "connection with God," this was also not included in the correlations, as there would be no variation. Correlations for familiarity, lyrical understanding, and attention were not included, as where their values represented absolute ratings, those of the DEQS represented the difference in between the two ratings.

Correlation effect sizes for the correlations between DEQS/core affect and mechanisms deliver several interesting results. *Kaifiyat* increase showed middling positive effect sizes for correlations with visual imagery, emotional contagion, and rhythmic entrainment. This may suggest the importance of rhythm, and imagination of the *pīr* or other images and concepts for trance experiences with *qawwālī*.

*Table 14 Correlation matrix of effect sizes (R) of rank biserial correlations conducted for each possible correlation between MecScale items (dichotomous variables) and change in DEQS/core affect scores (likert scales1-5). *=r≥.2, **=r≥.3, ***=r≥.4.*

	Entrainment	Memory	Conditioning	Imagery	Contagion	Appraisal	Empathy
Virtuous feeling difference	**-.40*** **	**-.46*** **	**-.41*** **	**-.37** **	**-.40*** **	**-.46*** **	**-.44*** **
Spiritual Love difference	-.10	-.19	-.12	-.07	-.10	-.19	-.16
Kaifiyat/Hāl difference	**.25***	.13	**.23***	**.29***	**.25***	.13	.17
Intensity (as proxy for arousal) difference	**-.35** **	**-.42*** **	**-.36** **	**-.33** **	**-.35** **	**-.42*** **	**-.40*** **
Positive Valence difference	-.13	**-.22***	-.14	-.10	-.13	**-.22***	-.19

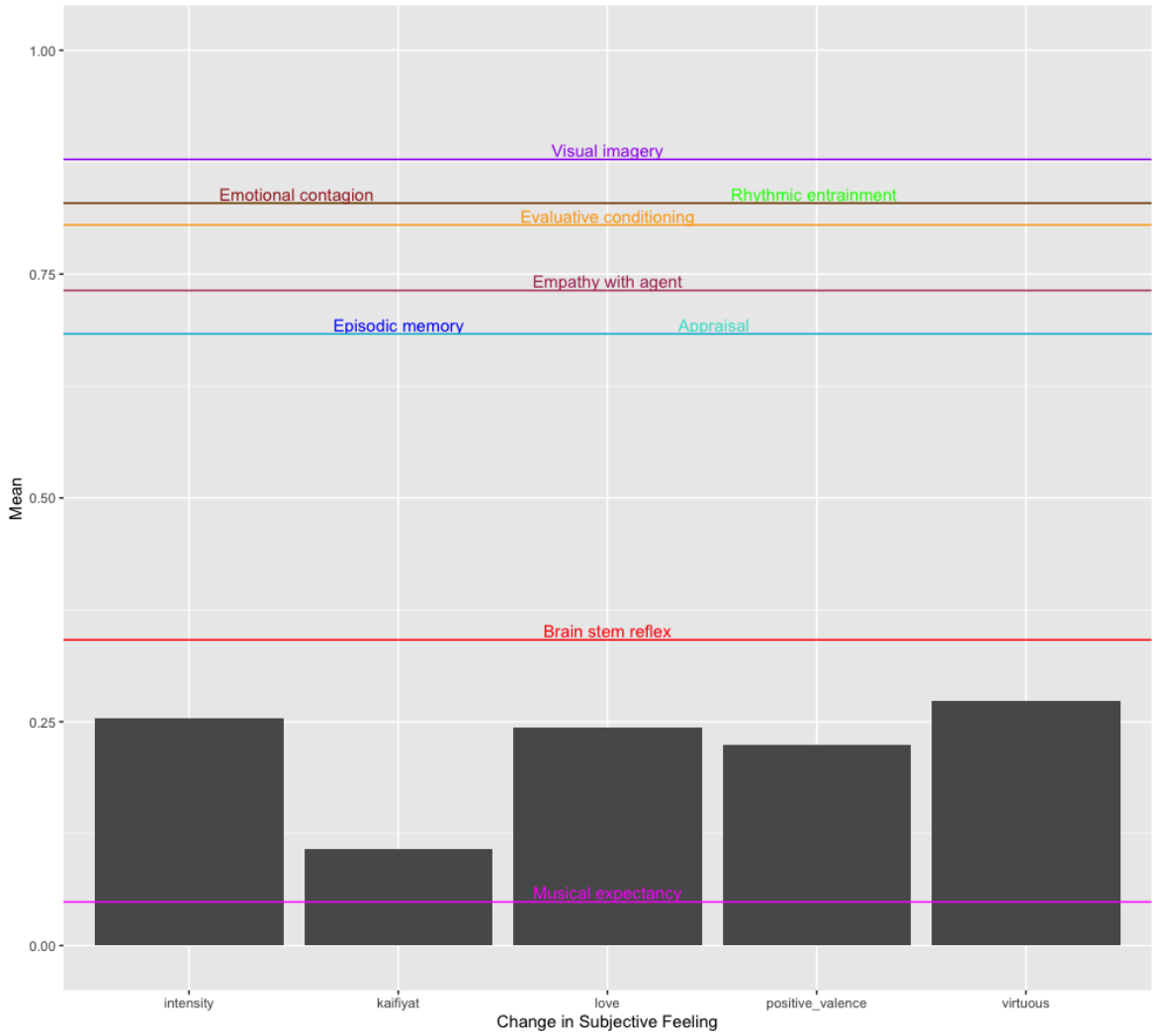

Figure 19 Plot showing mean change in subjective feeling (bars, divided by 5 for comparison with mechanism data) overlaid with horizontal lines showing mean MecScale prevalence ratings for each mechanism.

Virtuous feelings were negatively correlated very strongly with all mechanisms. Of these, visual imagery, had a "large" effect size. The rest had "very large" effect sizes that Funder and Ozer suggest would not present themselves in a larger sample. Of these "very large" effects, the strongest negative correlations were with appraisal, empathy, and episodic memory. These relationships were not anticipated, as one would expect that "virtuous feelings" to be associated with feeling empathy for others, remembering "virtuous" actions of experiences in the past, or appraising the *qawwālī* as related to personal moral goals. Examination of figure 19 also confirms that virtuous feelings showed the most increase during *qawwālī* listening, and that of the mechanisms included in correlations, appraisal, empathy, and memory were the least prevalent, but the negative relationships with *all* mechanisms are unexpected. Perhaps the increase in virtuous feelings is unrelated to any of these mechanisms, and may be solely linked with "connection with God"?

Change in the "spiritual love" factor showed very small negative correlations with all mechanisms. However the three largest negative correlations are found with memory, appraisal, and empathy, all showing small to medium negative correlations. This may indicate the importance of more visceral mechanisms over these cognitively focused ones, though entrainment, too, shows a negative correlation.

These negative correlations are perplexing, and as a result, the correlations have less decisive interpretations than MecScale ratings or DEQS increases do when taken separately, as in the previous sub-section. Therefore, I suggest these relationships require further hypothesis testing "true experiments" to determine how, or how not, the BRECVEMA mechanisms may interact with the DEQS.

Discussion & Limitations

To return to the stated questions and aims of this study, the above discussion of results explores which BRECVEMA mechanisms are relevant to *qawwālī* and which mechanisms are linked with which DEQS or core affect dimensions. These results also provide evidence toward answering the questions of *whether* BRECVEMA theory is relevant to *qawwālī* and which mechanisms should be tested in future. There are also several limitations to the method and data, which require further discussion.

These data present a mixed view of the relevance of BRECVEMA theory for *qawwālī* listening. The dominance of the concept of "connecting to God" above all other mechanisms suggests the greater importance of this context-specific concept for *qawwālī* listeners than the generalised BRECVEMA mechanisms. However, from one perspective, "connection with God" may be seen as a subset of evaluative conditioning, empathy, imagery, or other mechanisms. From another perspective, each mechanism can be seen as leading to connection with God, which causes emotion. This, I suggest, is a more context-appropriate view of the role mechanisms may play in musical emotion in *qawwālī*, formalised in figure 20, with possible routes for non-spiritual emotion. The comparison of MecScale responses for *qawwālī* with Juslin and colleagues' study (2016) suggests strong relevance of the BRECVEMA theory for *qawwālī*, as most mechanisms were either not significantly different, or more prevalent in the *qawwālī* listeners' data than for listeners in the six countries considered by Juslin and colleagues, apart from musical expectancy, though these may be problematised in relation to the vague wording of MecScale questions and possible acquiescence bias.

The tentative model presented in figure 20 is largely agnostic toward core affect and constructionist models. However, in the context of Barratt's CAM, the processes

following "*qawwālī* sound and text" might be considered as possible versions of the conceptual act – triaging emotions into spiritual or non-spiritual categories according to the situation, music, and habitus of the individual. This model is based on the range of ethnographic and quantitative evidence presented throughout this thesis, for example, the first box regarding preparatory set and sense-scape derives from the ethnographic information explored in chapter seven, while the BRECVEMA, appraisal, empathy, and connection with God boxes derive from the quantitative and interview data discussed in this chapter, and the ethnographic approach discussed in chapter five. However, the ordering of these is largely hypothetical, though the split between the "spiritual" and "non-spiritual" routes is informed by interviews and literature.

This study suggests which mechanisms should be examined further in future. Other than the ubiquitous connection with God, visual imagery, rhythmic entrainment, emotional contagion, and evaluative conditioning arose as the most important mechanisms for *qawwālī* listeners, being particularly correlated with *kaifiyat*. However, evaluative conditioning is difficult to test for. Therefore, I suggest that future studies should first concentrate on visual imagery, entrainment, and contagion.

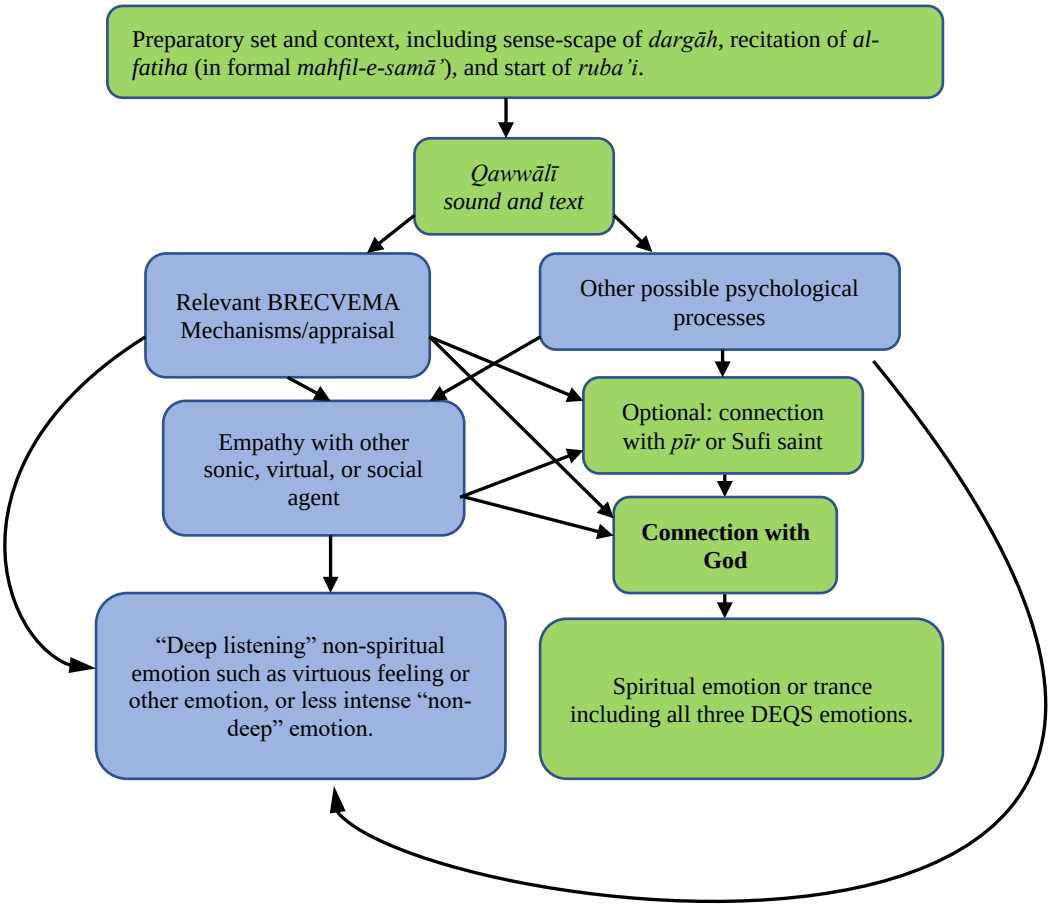

Figure 20 Hypothetical mechanism-mediated model of musical emotion in qawwālī listening. Green boxes refer to primarily spiritually focussed or context-specific processes. Blue boxes refer to processes which are more general.

The most fundamental limitations of this approach are inherent in the theoretical basis of BRECVEMA itself. First, the mechanistic approach to emotion and cognition has been criticised as overly simplistic. Constructionists do not criticise the mechanistic view that 'biological and psychological phenomena result from mechanisms in which component parts and operations do not individually exhibit the phenomena of interest but function together in an orchestrated and sometimes complex, dynamical manner to generate it' (Herschback & Bechtel, 2015: 21). Rather, they critique the "machine metaphor," in which the mind is viewed as a 'sequential stimulus → response enterprise in which different emotions (and cognitions and perceptions) arise from distinct mechanisms that can be studied like bits and parts of a machine' (Barrett & Russell, 2015: 6). The simplified hypothetical mechanism-mediated model presented in figure 20 appears to give a sequential stimulus-response model. However, I suggest that this model should be considered as iterative, with each box feeding back into and reinforcing the others, rather than a linear stimulus-response process (cf. the mutually reinforcing, iterative process described in the CODA model (Lennie & Eerola, 2022)). Indeed, *qawwāl*s modify their performance according to audience responses, thus implicating different appraisals, mechanisms, or virtual agents. Baraldi criticises the mechanistic approach as it suggests 'psychological and neurophysiological responses to isolated musical stimuli could explain this complex phenomenon' (Baraldi, 2021: 2). Baraldi criticises the view of the mechanistic approach as it suggests 'psychological and neurophysiological responses to isolated musical stimuli could explain this complex phenomenon' (ibid.). Baraldi criticises the view of the mechanistic approach as *automatic* response to musical stimuli, which is not necessarily how BRECVEMA is conceived, except for the brain stem reflex. He also criticises the linear stimulus-response approach, suggesting that musical emotion should not be considered as a response but rather 'considered "in relation" with something else, displacing the focus of analysis from individual listeners to intersubjective relationships' (ibid.: 257). `By incorporating connection with God and empathy with agents according to Baraldi's theory, figure 20 is *both* mechanistic *and* focussed on intersubjective relationships. A further issue with the mechanistic approach is its physicalism (Liete, 2022: 5). It takes neurobiology and evolution as its basis, and thus does not integrate well with relation-based theory such as Baraldi's, or spiritual (Sufi) theory which takes its basis as the division between mind, body, and soul. While figure 20 addresses all three of these approaches, it is perhaps an uncomfortable marriage.

A further theoretical issue of BRECVEMA is that certain mechanisms are associated with certain discrete emotions more than others. As such, Juslin and

colleagues write 'BRECVEMA holds that different types of emotions are induced by different types of mechanisms at different levels of the brain' (Juslin et. al., 2022: 57). In contrast, they also write 'the same mechanism may induce different emotions in different listeners, depending on previous personal experiences' (ibid.: 58). Juslin and Västfjäll suggest different mechanisms can induce greater or lesser range of emotions, partly depending upon the degree to which they are culture-dependent, and the stage at which they suppose they are developed ontogenetically. They thus state that "general affect" and valence may be induced by brain stem reflex, that only basic emotions may be induced by evaluative conditioning and contagion, that only surprise, awe, pleasure, chills, disappointment, hope, or anxiety can be induced by expectancy, and that any possible emotion can be induced by imagery or episodic memory (Juslin & Västfjäll, 2008: 570-1). Juslin suggests that entrainment induces feelings of communion (Juslin, 2013: 241).

As such, two MecScale questions imply particular emotions. The question for brain stem reflex asks whether participants were "startled," which may be associated with surprise. The question for emotional contagion asks if participants were "touched" by the expression of the music, focussing on the feeling of "being moved." Both this study and Juslin and colleagues' 2022 study correlate MecScale items with specific emotions (although this study also includes core affect). However, Juslin and colleagues, deriving from the predictive modelling purpose of their regression analysis, report this information as certain mechanisms being predictive of certain emotions. They write, for example, 'happiness-elation was predicted by Rhythmic entrainment' and 'nostalgia-longing was predicted by Episodic memory, as well as Aesthetic judgment' (Juslin et al., 2022: 68). Rather than make such claims about the relationships between mechanisms and DEQS factors, I view certain mechanisms as more likely to co-occur with certain DEQS factors, and it is clear, both from the results of this study and of Juslin and colleagues', that multiple emotions correlate in different ways with each mechanism, and that some of the mechanisms suggested to have a limited range (such as entrainment and expectancy), may also be able to produce (or co-occur with) a wider range of emotions.

There are other issues with the MecScale questions translated for this study. First, the emotional contagion question asks about the 'emotional expression' of the music, which may be misinterpreted by participants as a general discussion of emotions experienced. Second, the question for evaluative conditioning asks about "general associations," which may be interpreted in the context of *qawwālī* in relation to metaphors in lyrics, and in relation to associations with saints, with God, or with one's

own *pīr*. Future studies should make these distinctions specific. Third, the question for expectancy asks whether it was difficult to guess how music would continue over time. A "yes" answer to this suggests that expectancies were strongly violated, however, a "no" does not indicate the absence of expectancy. It merely suggests that most expectancies were *fulfilled*. It may be that thwarting of expectancy is so subtle that participants did not notice it, that they only took melodic expectancies and not rhythmic or structural ones into account, or it may be that *Ćhāp Tilak* is so famous that participants had a clear mental schema of it, such that within each verse there was nothing surprising (which may also account for the low brain stem reflex score). Expectancies thwarted or fulfilled during listening to a video recording, which cannot be affected by participants, will also be different from expectancies present during live performances, where audience members have a large degree of input, as *qawwāl*s react to listeners' behaviours. The MecScale questions may thus be critiqued as too general. The expectancy question is also not falsifiable, in the sense that high and low values in this variable suggest differences in *kind* and not *degree* of expectancy present.

A further issue with MecScale is documented in Juslin's papers. He suggests MecScale items are not direct measurements of mechanisms, but rather measures of 'subjective impressions that are reflective of mechanisms' (Juslin et al., 2022: 61). This means that the MecScale items cannot be taken as indicative of the presence of mechanisms that are, as Damasio might say, *not available to extended consciousness*, but are ineffable. Juslin and colleagues circumvent this by referring to a 2014 paper, which, they write, suggests 'The predictive validity was quantified and the MecScale items showed significant and strongly positive correlations with their respective target-mechanism conditions and negative correlations with all other mechanism conditions;' (Juslin et al., 2022: 61). However, in that paper only four target mechanisms were tested and correlated with MecScale items: brain stem reflex, contagion, memory, and expectancy (Juslin et al., 2014: 602). This cannot be extended to the other four mechanisms (or the two items added in this study). Furthermore, even these four were not fully explored by the 2014 study, as mechanisms were tested using musics which were expected to induce these mechanisms, such as a voice-like cello solo for contagion. However, this may have evoked emotion through different means. Their study could also be seen as an extension of earlier studies which sought to directly link acoustic cues with particular emotions, as it measures acoustic cues rather than the mechanisms themselves, which may be set in motion by a wide range of musical or contextual elements. Therefore, while the present study may be *indicative* of the presence of certain mechanisms, it is better conceptualised

as an indicator of mechanisms to explore in greater detail in hypothesis testing experiments using indirect measures.

A further limitation related to the above discussion of the subjectivity and indicative nature of MecScale is that this study is correlational only. This means that causation cannot be suggested between mechanisms and change in DEQS factors indicated by participants. It could be that change in emotion generates visual imagery rather than vice versa, as suggested by Day and Thompson (2019: 81). They also suggest, however, that other mechanisms may trigger the initial emotions, which generate visual imagery, which then reinforces or modifies the existing emotions (ibid.). Indeed, it may be suggested that any or all of the mechanisms occur as an *outcome*, rather than a *cause* of emotions. In particular, mechanisms such as memory, imagery, appraisal, empathy, or connection with God may be particularly susceptible to being *caused by* rather than *causing* emotions. In a Sufi context, connecting with God may be seen as the *aim* of *qawwālī,* and *hāl*, though interviewees attested connection with God as a cause of emotions, as explored below.

There are also limitations associated with the DEQS factors. These are measures of *subjective feeling* only, not emotion. Second, this study takes the validity of the DEQS factors for granted, however these are only the product of two small-sample studies presented in chapter six.

More general limitations match those in DEQS studies in chapter six. First, there is also here possibility of acquiescence bias, which may account for higher values in some mechanisms compared with Juslin and colleagues' previous data, though the lower values of other mechanisms may dispute this. Second, it may be suggested that this study was not as ecologically valid as possible due to the use of video rather than live performance. This was reported by one participant in the space left for extra comments, who wrote 'I prefer to listen *qawwālī* in real [sic].' Third, there are statistical issues in the data, particularly deviation from normal distribution. As in chapter six, this study is viewed as a perspective on *intersubjective* agreement, rather than "objective fact."

Despite limitations, the above study delivers initial answers to the two questions asked and three concomitant aims. The data gives tentative argument in favour of the relevance of the BRECVEMA theory for *qawwālī.* Mechanisms which arose as important for musical emotion in *qawwālī* listening were connection with God, visual imagery, entrainment, contagion, and conditioning. A hypothetical mechanism-mediated model of musical emotion in *qawwālī* listening was suggested, and it was notable that the habitus-specific mechanism of 'connection with God' was implicated by 100% of

participants, a very strong influence of Sufi discourse. The remainder of this chapter contextualises the above information within detailed interview and musical examples.

Visual Imagery and Episodic Memory

In the above study, visual imagery was second most reported after "connection with God," and was the most strongly associated with *kaifiyat*. Episodic memory occurred to a similar degree as in Juslin and colleagues' 2016 study. Furthermore, episodic memory is related to imagery, as both involve memory (Barradas & Sakka, 2022: 665), and visualisation (Lin, 2018: 2). Multimodal sensory imagery with *qawwālī* was discussed in chapter seven, critiquing the limiting of the imagery mechanism to the visual alone, and examples of mental imagery of senses other than vision were explored. Several interviewees also discussed vivid visual imagery experienced while listening to *qawwālī*. The key visual image for *murīd*s in *qawwālī* listening is the image of the *pīr* engraved upon the heart (Qureshi, 1995: 121), as discussed in chapter eight. However other images were reported, particularly by non-Sufi regular listeners to *qawwālī* at the *dargāh*. Several interviewees also discussed profound episodic memories of listening to *qawwālī* at various *dargāh*s. Others imagined historical scenes of the lives of saints, in visual imagery which may be viewed as social-historic memory.

One case of visual imagery was described by Karim. While he said he does not usually visualise things, he recalled one visualisation which he sometimes has while listening to *qawwālī*:

> Thomas: While you're listening, is there anything in particular that you visualise in your mind?
>
> Karim: I don't think I generally visualise things but sometimes I see a door which is closed, and probably I'm walking towards it, and it is very far […] I'm not able to reach that door but I can see the door [and] I'm still walking for hours and hours, and it's like it's never ending but there's a door, and that door opens everything for me.
>
> Karim, Zoom interview, 31st August 2021

While Karim did not identify this vision with a particular *kalām*, the metaphor of the door and threshold is important in many *kalām*s, particularly those of Amir Khusrau, such as *Sakal Ban Phūl Rahī Sarsoṅ,* which discusses how the lover has not come to Hazrat Nizamuddin's door. Several authors on Sufism discuss doors as points of entry to higher stations of spiritual development. Bakhtiar writes of doors relating to right conduct which a seeker must pass through during 'the second stage of the journey' (Bakhtiar, 1976: 97). Suvarova writes of the threshold or door as a 'spiritually insurmountable barrier' which separates saints from ordinary life, and is represented by the *dargāh*, which she translates as *dar* (door) and *gāh* (place) (Suvarova, 2004:71). Ernst and Lawrence relate how Khwaja Hamiduddin Suwali Nagauri, *murīd* of Moinuddin Chishti and co-*khalīfa* with Qutbuddin Bakhtiyar Kaki, described the eighth stage of the path as 'opening of the door of the Divine abode in order that the goal of the traveler may appear' (Ernst & Lawrence, 2002: 175). Although Karim identified himself as a Muslim but not *murīd*, these Sufi metaphors were clearly present in his visual imagery, perhaps due to his long association with the *dargāh*, explicit knowledge of Chishti stories and metaphors, through lyrics, and through the physical importance of the courtyard and threshold of Hazrat Nizamuddin.

In Peircean terms, the sign of the door is highly mediated, operating as a *symbol* (whose meaning is derived by convention only, without resemblance to its object), as the only element of *qawwālī* which may represent a door is the lyrics. This may be reinforced by an *indexical* (co-occurrent) relationship with the threshold, door, and courtyard of the saint's *rauẓā* in the *dargāh*, and possible *iconic* (through resemblance) relationship between the idea of moving towards a distant object and music approaching a climax (perhaps the increase in tempo or *takrār* repetition), as well as a possible iconic relationship between the opening door, musical cadence (such as slowing at the end of the performance, sharp pauses, or high tessitura repetition leading back into *mukhṛā*), and epiphany. Thus, all three forms of Peircean sign-object relations may be present in this visual image (Turino, 1999: 226-7). According to Turino, the *symbol* of the door would not lead to strong affective experience, due to its degree of mediation, while the *index* of the *dargāh* and the *icon* of approaching and opening would lead to greater affective experience due to the greater degree of firstness inherent in an icon, while a greater thirdness inheres in a symbol, under the presumption that lower level signs lead to more emotional and energetic interpretants (ibid.: 234). This supports the stance that listening to *qawwālī* in the *dargāh* has greater emotional efficacy than in other contexts (due to the indexical relationship of tomb with imagined door). However, it does not support the importance placed on lyrics for emotional experiences with *qawwālī*.

While not necessarily reporting his own imagery experiences (using the objectifying voice), Zakir reported the process of the purification of the heart through *qawwālī* listening as a vision of light. When asked about the meaning of *qalb* (heart), he said:

> …in listening to this *qawwālī*, one purifies one's heart […]. Their faces become white, […]. In this, a light is created. When the light is made, it is visible to men whose eyes are open, and those whose eyes are closed. So all see the light.[109]
>
> Zakir Hussain Niyazi, Zoom Interview, 24th July 2021

In the full quote, discussed in chapter eight, Zakir links together the visual imagery of divine light (*nūr*), purification of the *nafs* (lower soul), *qawwālī* listening, and gnosis. God's light is an important image across Sufi traditions. Schimmel discusses light as representing the Prophet Muhammad as a lamp or luminous being, Suhrawardi's philosophy of light as all of existence, and the equation of God with light in Sufi thought (Schimmel, 1994: 12-3). The metaphor of divine light is also found in the *ćirāgh* (lamp) to which devotees offer in the *dargāh,* the *rośnī du'ā* (prayer of light), and the lyrics of *qawwālī* texts, such as the Urdu *na'at Khudā ke Nūr kī Baućhār hai Makke Madine meṅ* (God's light showers upon Mecca and Medina) attributed to Abrar Badayuni (see T-Series Islamic Music, 2015: 29:42-43:01 for performance by Nizami Brothers), and other texts, often *na'at*s (in honour of the Prophet). While Zakir's discussion of this image was not necessarily a personal account of a specific instance of visual imagery, it may represent the kind of visual imagery (and semiotic associations) which *murīd*s experience during *qawwālī* listening. It is not certain *who* may experience this image, nor whether it accompanies particular emotions. Similarly to Karim's "door," this image may be a *symbol* in lyrics, and an *index* in the *ćirāgh* at the side of the courtyard at Nizamuddin *dargāh* (beside where *qawwālī* occurs), though perhaps not iconically with musical elements. Furthermore, musically, metaphors of light have been associated with high pitches (Eitan & Timmers, 2010: 420; Eitan et al., 2017: 60). It may therefore be that the introduction of higher notes in *tāns* or *antara* sections encourages the visualisation of

[109] "*… jis meṅ qawwālī, sunne jatī hai, to unhoṅ us se āpne qalb ko sāf karte haiṅ. […] Chehre safaid ho jātī hai, to yahāṅ par, jo ek neā māmla ho jātā hai, us ke andar ek nur paida ho jātā hai. Jab nur paida hotā hai, to admī ko ẓāhirī ānkheṅ khole meṅ pe bhī hai, aur band par bhi. To tamām nur nazar āta hai.*"

light. Indeed, the highest pitched note in the *sthāyī* of *Khudā ke Nūr kī* is sung on the word "*nūr*" (light, see figure 21).

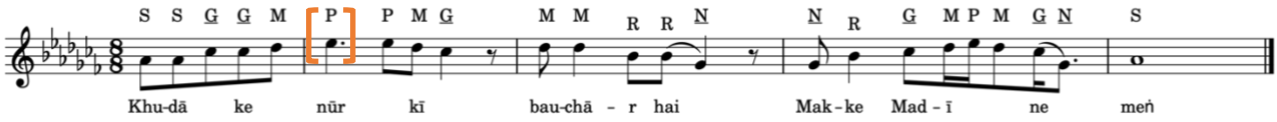

Figure 21 Simplified transcription of the sthāyī melody of Nizami Brothers' performance of Khudā ke Nūr kī (T-Series Islamic Music, 2015: 29:42-43:01) with square brackets indicating the highest note of the melody coinciding with the word "nūr" (light). As Nizami brothers here take A flat as the note śadja (tonic), and the relevant ṭhāṭ (scale) is kāfī, corresponding to the Western aeolian mode, the key signature is set at A flat minor to minimize accidentals.

As mentioned in chapter eight in relation to the affective system of *qawwālī,* episodic memories of emotions felt with *qawwālī* are difficult to capture for two reasons. First, because some interviewees objectify experience, rather than describe their own personal experiences. Second, due to the ineffability (and trance amnesia) of many emotional experiences with *qawwālī*, particularly *hāl*. Despite this, several participants described intense episodic memories of *qawwālī* listening at *dargāh*s, which affected their emotional experiences. Furthermore, "memory" (or imagery?) was sometimes extended into the distant past, in which interviewees re-imagined earlier times.

Of interviewees on the Sufi path, the only clear description of an emotional episodic memory came from Syed Murshid Nizami:

Thomas: Can you think of one time you felt particularly strong emotions while listening to *qawwālī*?

Murshid: Yes. […] I had my school life, […] then come from school and then I had to go to my tuition classes. And I did not have the time for spiritual things. I skipped reading the Qur'an. I did not get time for *namāz*. One day I visited *dargāh*. At that time I did not go to the *dargāh* regularly because I had my school life […]. So one day I went there and started listening to *qawwālī*. That day I realised I had gone too far from my religion. I had gone too far from the spiritual world. […] Then I said to myself, from now I have to read Qur'an every day. As with worldly things, I have to take care of my hereafter things. Like reading Qur'an and performing *namāz*.

Thomas: Do you remember which *qawwālī* it was that made you feel that way, or was it the environment?

Murshid: *Man Kunto Maula.* It is basically a *qaul* of Prophet Muhammad for Hazrat Ali. So I was thinking about the situation of that time. What was going on at that time when He said these words. That gave me motivation to get closer to my religion and spiritual world, like Sufism.

Syed Murshid Nizami, Zoom Interview, 20th June 2021

I asked Murshid about his situation and locus of attention at that time. He told me that he sat quietly in the corner of Nizamuddin *dargāh*, and his attention was focussed "only on the words" (in keeping with the discourse of *hāl* coming while listening to the spiritual message encoded in *qawwālī* poetry explained in chapter one). In the following interview, he added that listening to *Man Kunto Maula* now reminds him of that time and takes him back to the time when the Prophet endorsed Hazrat Ali, as expressed in the Arabic lyric "*man kunto maula fa' Ali un maula*" ("Whoever takes me as his master, Ali is their master too"). Here, episodic memory, appraisal, and historical imagination (or "memory") are at play. Murshid originally experienced a strong emotion based on his appraisal of the lyrics as urgent, and goal-relevant to his spiritual life, and his historical "memory" of the story of the importance of the Prophet (thus also remembering God in a kind of *ẓikr*). This subsequently causes him to relive this affirmation and emotional experience through episodic memory in future listening. This interpretation is not only congruent with BRECVEMA, but also with appraisal theory and Sufi theory.

This process of affective historical memory in *qawwālī* listening is explored by Qamar Ul-Huda. He writes that *qawwālī* is a 'text to the past,' which informs self-understanding through the listener's memory (Ul-Huda, 2007: 679). He adds the importance of memory's affectivity, and the link of personal with historical memory, writing:

> *Qawwālī* music keenly builds upon the powerful feelings to recall, retain, and identify with past events as if these memories are their own. *Qawwālī* music ties the individual with intimate moments of the sacred past as a medium of reminiscing and struggling with the search for the divine in all things.
>
> Ul-Huda, 2007: 679-680

Emotion, spiritual development, personal, and historical memory are therefore linked together in an emotional moment of personal spiritual importance. Other people also discussed historical imagination while listening to *qawwālī*. Suleman, for example, expressed a historical memory linked with appraisal according to his values and visual imagery of the past:

> I am thinking one thousand years back, how could I survive that time? […] In India we are only working for money. We are not working for peace. We are not working for *our* peace. […] But those are important things, and important parts of our life. And this peace is not given to anyone. But when you listen to *qawwālī*, and you visualise, you are listening consciously. Actually you realise life is too different. Life is not money, […], life is not a respect connected with money. We are giving respect to *auliya*. *Auliya* don't have money but we are giving them respect. But in this life the only people we respect are those who have lots of money. We are trying to increase our living standards through earning money. We are not working on spirituality. We are not working on our internal issues., So these are all things I am wondering in my mind while I enjoy *qawwālī*.
>
> Suleman, Zoom interview, 24th March 2022

Suleman explains how his imagination, imagery, or historical memory of the lives of *auliya* (saints) triggered during *qawwālī* listening leads him to re-appraise what he perceives as the materialism of post-colonial, capitalist India, and, like Murshid, to refocus on the importance of his personal spirituality. Thus, again, the BRECVEMA mechanisms are linked with appraisal processes and moral values.

Episodic memories were also discussed in relation to Hindi films. When I asked Sumit about a memory of a time he felt strong emotion while listening to *qawwālī*, he told me of a visit to Ajmer during which he was moved by performances of the *filmī*

*qawwālī*s *"Khwājā Mere Khwājā*" from the film *Jodha Akbar* (Gowariker, 2008) and *Kun Fāya Kun* from *Rockstar* (Ali, 2011), along with Amir Khusrau's *E Rī Sakhī*. He described his feelings while there: "I wanted to go to that place from a very long time. I heard that it's a very beautiful place, very nice place you will find peace there. And I really found peace there even if that was overcrowded place but I found peace" (Sumit, Zoom interview, 8th September 2021). I asked whether he felt the same now listening to recordings of *Khwājā Mere Khwājā, Kun Fāyā Kun,* and *E Rī Sakhī* as he did then, and his reply, as discussed in chapter four, shows that he did, but with the caveat that the film recordings do not match the beauty of the *dargāh* versions. In this example, Sumit describes how listening to recording of these popular *qawwāl*s reminds him of Ajmer, and how through episodic memory, he re-experiences those feelings of peace. However, Ashu described episodic memory of these *filmī qawwāl*s in the opposite way, saying that *Kun Fāyā Kun* reminds him of the film, during which he feels particularly strong emotions during the introductory "*Ya Nizamuddin Auliya*" (Ashu, interview, 19th February 2022). This likely also has a strong visual link, as the scene of the film *Rockstar* in which *Kun Fāyā Kun* is performed is filmed in the courtyard of Hazrat Nizamuddin, and "performed" by Chand Nizami, who often reads *qawwālī* at the *dargāh*.

Although it produces important life events and re-evaluation of moral values such as those discussed above, episodic memory should be treated with caution in relation to *kaifiyat* and *hāl*. Table 14 shows memory does not correlate much with *kaifiyat/hāl*. This may be because of trance amnesia (see Becker, 2004: 29), which several interviewees attested to, such as Salman who said he "forget[s] everything" (Salman, interview, 17th February 2022).

The above examples go beyond the prevalence and correlation data to provide greater detail about the circumstances of particular instances of visual imagery and episodic memory experienced during *qawwālī* listening. As such, they reveal links between visual imagery, the semiotics of Sufi metaphor, and systems of moral values. They also reveal in *qawwālī* listening links between appraisal of spiritual and moral goals in relation to lyrics, a historical Islamic imaginary, and personal episodic memory, leading to an impetus for lifestyle change in accordance with personal values. Many of these discussions, however, rely on the lyrics or physical atmosphere. Therefore, possible relations between BRECVEMA mechanisms and musical sound of *qawwālī* are explored below.

Rāg-Like Melody and Musical Expectancy

The above study indicates low relevance of musical expectancy for *qawwālī* listening. However, the wording of the question took *unexpected continuation of the music* (particularly melody) as a marker of expectancy, discounting *fulfilled* expectations. Furthermore, moment-by-moment shifts in expectancy may be difficult to detect consciously, and the familiarity of *Ćhāp Tilak*, may have predisposed participants to selecting "no" to this question. One participant commented "This (Chhap Tilak) qawwali is my favourite, […] Chhaap Tilak is very popular among qawwali listener [sic.]." Beyond this, my discussions with *qawwāl* Adnan Qutbi suggested a role for expectancy in *qawwālī* listening. Furthermore, writers on Hindustani music cite anticipation as an important element in listeners' understanding of cadential formulas in *rāg*-based genres such as the "light-classical" *ṭhumrī* (Manuel, 1989: 127; Alaghband-Zadeh, 2013: 65). This section explores possible links between musical elements of *qawwālī,* expectancy, and emotion. It begins from my discussion with Adnan and consideration of *tāl*, before moving on to the discussion of *rāg*-like melody in *qawwālī* in relation to possible expectations of knowledgeable listeners, and deviation from *ṭhāṭ*-based scales.[110]

While discussing Qutbi Brothers' performance of the three *basant kalām*s filmed at the *dargāh* of Khwaja Qutbuddin Bakhtiyar Kaki with Adnan, a discussion of the use of the six-*matra dādrā tāl* led to a consideration of expectancy (with a perhaps leading question on my part). Therefore I here re-present a large segment of this conversation:

> Thomas: I have a question about when the main text starts, "*Phūl Khile Bagiyan meṅ*" and the *dholak* begins. […] I was just wondering what you think the emotional effect of moving from the *ruba'i* in free rhythm to the main text with the *tāl* […].
>
> Adnan: […] Basically when we start our *qawwālī* with the *ruba'i*, with the *swāra*s, it brings so many emotions […], and then we can also get some kind of meditation when we listen to the *swāra*s, […]. With *dādrā tāl* when the *tabla* player starts this *tāl*, it affects the audience, and then he started with the *sam*, the first beat, it affects many people.

[110] The ten *ṭhaṭ*s were introduced into North Indian music theory by Bhatkande in the early 20th century. They are a system for classifying *rāg*s according to the notes used (see Jairazbhoy, 1971).

Thomas: In what way?

Adnan: They enjoy the tempo. We witnessed that the *tabla* player played *dādrā tāl*, […] the audience would have to know that he gave a *sam*, and everything came together, so there are *swāra*s, there is *tāl*, there is clapping, so it effects on the listener.

Thomas: Do you think that there is an element of the expectation of all that coming together? From diffuse to everything coming together at the same time, that that fulfils something that the audience is expecting?

[…]

Adnan: Yes. It happens sometimes when everything, when every instrument, when every element comes together, so absolutely it affects the listener, and then people get surprised […].

[…]

Thomas: Are there *tāls* which more listeners seem to find surprising than others?

Adnan: I think the most surprising, and the *tāl* which mesmerises most is one of the most surprising *tāl* and most effecting *tāl* is *kaharvā*.

Thomas: Why do you think that?

Adnan: Whenever we listen *kaharvā tāl* we get a fresh mind. […] some people also dance to *kaharvā tāl*. They get so much joy during *kaharvā tāl*. […]

[…]

Thomas: […], here we are in *dādrā tāl*, so you mentioned the specialty of *kaharvā* it makes people feel refreshed. What would you say the specialty of *dādrā tāl* is?

> Adnan: *Dādrā tāl* […] comes from Indian classical music, six beats. Many *qawwāl*s request the listeners to follow them and they start counting each beat.
>
> Adnan Qutbi, Zoom Interview, 31st March 2022

This discussion paints a complex picture of the role of expectation, familiarity, preference, and entrainment associated with *tāl*s used in *qawwālī* and emotional experiences of listeners. Adnan maintains the importance of individual differences in preference for *tāl* and emotional experience. Yet he also describes a process where the free-rhythm *ālāp* or *ruba'i* engenders a meditative state of mind, and the introduction of *tāl* with the first *sam* brings about a surprise and emotional effect, in this moment where "everything comes together," suggesting pleasant expectancy fulfilment. Adnan identifies the eight-*matrā kaharvā tāl* as the most effective, due to its "refreshing" and joyful effect, while revealing that some *qawwāl*s lead audiences in counting the six-*matrā dādrā tāl*, implying that this is more difficult for listeners to follow and entrain to, and thus less likely than *kaharvā* to produce a predictable return to the *sam*. The *sam* of a *tāl* is both the first and last *matrā* (beat) (Clayton, 2000: 20), and thus the focus of resolution for rhythmic expectancies. Once the metred main text of the *qawwālī* has begun, the metrical ambiguity of the *ruba'i* ends, and the *sam* can be accurately predicted, if one is familiar with the structure of *tāl*s used in *qawwālī*. Therefore Adnan's logic that the first *sam* after the *ruba'i* is surprising and produces strong emotions is sound, and presents a generalised discourse of the *sam* "bringing things together."

The field recording of *Ćhāp Tilak* presented to participants in the above study has a short *ruba'i* of thirty seconds, perhaps not allowing development of the meditative state of mind described by Adnan, before the metred section. The first *sam* is pre-empted by the introduction of the main text, with staggered entry – the *dholak* enters on the word *ćīnī* and handclaps on *nainā* (figure 22). Therefore, the "surprising" effect of the first *sam* described by Adnan may not be produced. *Ćhāp Tilak* is in *kaharvā tāl*, and thus likely rhythmically predictable for listeners.

A further musical element of *qawwālī* which may influence expectancy is "*rāg*-like" melody. Qureshi's classification of *qawwālī* as "light classical" (Qureshi, 1995: 47) places it in the same category as *ṭhumrī* (Manuel, 1989: 60-1; Alaghband-Zadeh, 2013: 16). While the two genres differ contextually and musically, with *ṭhumrī* having a greater focus on *rāg* than *qawwālī*, they share a focus on emotional expression of poetic text, allowing greater melodic freedom (Manuel, 1989: 128). Further, *ṭhumrī*'s focus on the "erotic" *śringāra rasa* through themes of separation (ibid.: 16) are mirrored by Behl's

discussion of the association between *śringāra rasa* and *'iśq* (Behl, 2012: 66). Qureshi designates some *qawwālī* melodies as 'raga-like' (Qureshi, 1995: 52), raising the question of which *rāg* features are shared, and whether this affects listeners' expectations, particularly those who are familiar with *rāg* melodies.

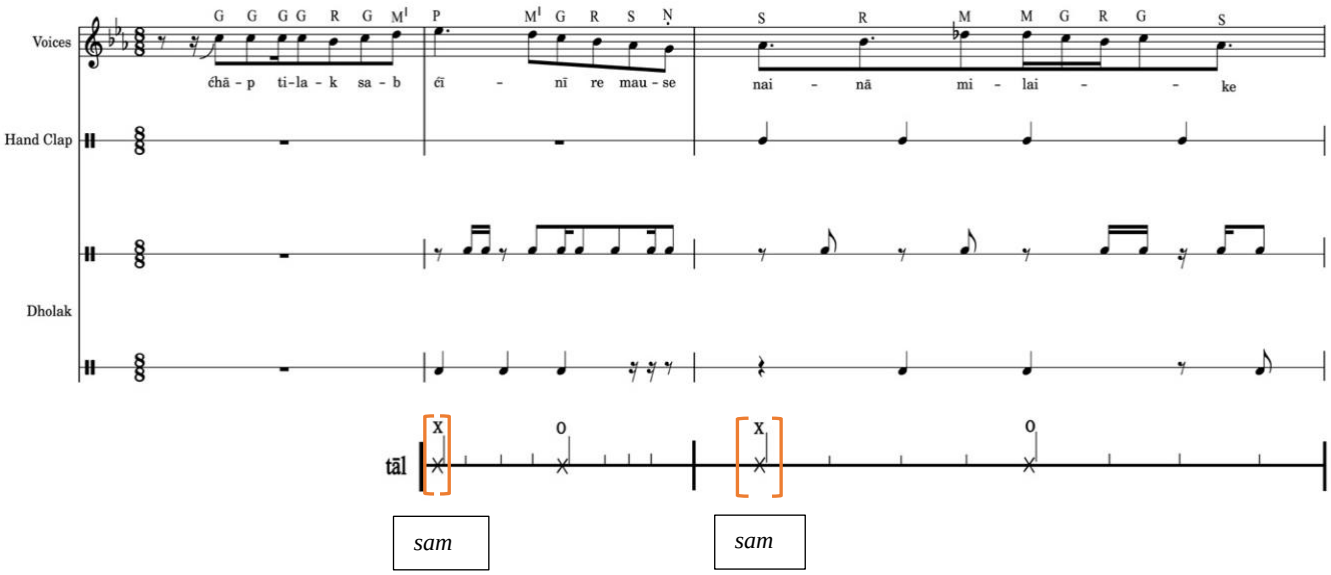

Figure 22 Transcription of melody, simplified dholak, handclaps, and tāl of the introduction of the main text of Ćhāp Tilak performed at Niẓamuddin dargāh on seventeenth February 2022.

Qureshi's description of *qawwālī* melodies outlines two or three categories. She identifies most *qawwālī* melodies as having motivic traits outlining notes of a scale (or *ṭhāṭ*) and placing some restrictions on scope for improvisation. She places many traditional *qawwālī* melodies, popular music and folk-derived songs in this category (Qureshi, 1995: 52-3).[111] She suggests that for these, motivic elements are less important than rhythmic structuring, as *qawwāl*s often read several syllables on a single note with rhythmic emphases, particularly during *girah* (ibid.: 53). She suggests most of these use diatonic scales corresponding to 'c, d, or g mode' (ibid.: 49); that is, according to *bilāwal*, *kāfī*, or *khamāj ṭhāṭ*s (she also mentions *kalyān ṭhāṭ*) (ibid.). Her second category uses 'certain ragas of classical music' (ibid.), citing *rāgs kāfī*, *śahānā*, *bahār, bāgeśrī* (all assigned to *kāfī ṭhāṭ* (Kaufman, 1968: 359-389, 505)), and *jaijaiwantī* (assigned to *khamāj ṭhāṭ* (Jairazbhoy, 1971: 155)). She demonstrates with short transcriptions of *Sakal Ban Phūl Rahī Sarsoṅ,* and two others (Qureshi, 1995: 49, 52). Her possible third categorisation is designated "*rāg*-like" melody. Of this, she writes:

[111] During my visit, these included songs made popular by films such as A.R. Rahman's *Kun Fāyā Kun,* and popular songs such as *Bhar Do Jholi.*

> If there is complete consistency between the motifs of one such entity, and if melodic patterning is covering the entire gamut, then the result is a raga-like melody. Qawwali boasts a number of such melodic settings, some identified with specific raga names, either of classical music (for example the famous *Bakẖūbī* in raga *shāhānā*, or the *Basant* song *Phūl rahī sarsoṅ* in raga *bahār*)
>
> Qureshi, 1995: 52

However, as these examples are also indicated in her earlier discussion of the use of "certain *rāg*s," it seems that "*rāg*s" and "*rāg*-like" melodies are equivalent, with Qureshi's writing losing its certainty of their *rāg*-ness in the intervening pages.

Such a narrative of two melodic perspectives–the tune-based and the *rāg*-like–is close to the perspectives expressed to me by *qawwāl*s. Adnan Qutbi told me 'there are no restrictions for any *rāg* in *qawwālī*. Q*awwāl*s have been based in specific *rāga*s' (Adnan Qutbi, Zoom Interview, 12th June 2022). Both Zakir and Rehan Hussain Niyazi said 'there are no restrictions on *rāg* in *qawwālī*'[112] (Zakir and Rehan Hussain Niyazi, Zoom Interview, 17th July 2021). Qureshi's analytical approach outlines general melodic principles of *qawwālī*, both song-like and *rāg*-like, summarising that 'pitch movement in Qawwali is oriented around tonal centre and register, and is governed by principles of directionality, parallelism and tonal circumscription' (Qureshi, 1995: 49). However, beyond her transcription of three *bandiś* melodies, Qureshi does not fully explore how *qawwāl*s treat *rāg* and *rāg*-like melody. She describes *qawwālī* melodic material as 'a variety of scalar combinations, very much like those of the "light" or "mixed" ragas of light classical music' (ibid.). Based on Qureshi's description, one would anticipate experienced *qawwālī* listeners to expect all *qawwālī* melodies, whether *rāg*-like or not, to return to the tonal centre at phrase endings, and for upward-directional phrase endings to shift to the upper tetrachord, while downward-directional phrase endings shift to the lower tetrachord, and unaltered phrase endings repeat the melodic pattern or remain in the same register.

Manuel, however, gives more analytical depth in describing the treatment of *rāg* in *ṭhumrī*. He notes that in *ṭhumrī*, diatonic scales, and particularly *rāgs* classified under *kāfī ṭhāṭ* predominate, with *rāg*s clustered around *kāfī*, *khamāj*, and *bilāwal ṭhāṭ*s (Manuel, 1989: 51, 60-1, 214-5), similarly to Qureshi's observation that scales congruent with *kāfī*

[112] "*Qawwālī meṅ rāg meṅ khud pābandī nahiṅ.*"/"*Qawwālī meṅ rāg kī pābandī nahiṅ.*"

and *khamāj ṭhāṭ*s are the most often heard in *qawwālī*. While Qureshi's analysis does not extend to how *rāg* material is treated and departed from, Manuel's does, describing 'a relatively free approach to *rāga* exposition, manifested in a liberal use of accidentals and phrases borrowed from related rāgas' (Manuel, 1989: 60-1). Following Jairazbhoy (1971), he describes the use of raised accidentals (given greater predominance than accidentals in *khyāl*) in the *ārohī* (ascent) as a method of countering imbalances of note distribution between upper and lower tetrachords and creating anticipation for its resolution, discussed in terms of liberty for *tirobhāva* (distortion of the phrases of a *rāg*) (ibid.: 126, 129-30). He discusses the practice of temporarily modulating to related *rāg*s (sharing scalar or phrasal similarities), or rotating through several *rāg*s to return to the first (*rāga-mālikā*) (ibid.: 130-1). He also transposes *rāg* melodies used frequently in *ṭhumrī* to take the *sa* – the system tonic (see Powers, 1980: 429-430) – from different notes, showing that similar melodies, when transposed, recur across a range of *ṭhumrī rāgs*, particularly in three of the most used – *khamāj, kāfī,* and *bhairavī* (Manuel, 1989: 217-221).[113] This method resembles the modern concept of *mūrćhana,* described as 'sequential arrangement of seven notes, in ascent and descent, but beginning every time on a different note' (Ranade, 2006: 229), which has been compared to key modulation (ibid.: 230).

A full analysis of treatment of *rāg* material in *qawwālī* is beyond the scope of this thesis. However, the above discussion of *rāg* in *ṭhumrī* raise questions about possible links between *qawwālī*'s treatment of *rāg* material and the expectancy mechanism. When asked about whether *rāg* causes emotions felt with *qawwālī*, Muhammmad Ali Nizami replied: '*Rāg* and *qawwālī*'s words are the whole matter'[114] (Muhammmad Ali Nizami, Zoom interview, 4th June 2021). Listeners familiar with Hindustani music may feel a greater salience of *rāg*-like melody. When asked whether deviating from *rāg*-based melodies during *qawwālī* performance affects listeners' emotions, Saqilain Nizami replied, after discussing the time of day when *rāgs* are traditionally performed (*prahar*): 'Yes, absolutely – [when] *qawwālī* is sung or *rāg* is sung, those audience who are listeners, they take upon themselves what they know at the time' (Saqilain Nizami, Interview, 11th February 2022).[115] This suggests Saqilain considers that listeners knowledgeable about *rāg* use that knowledge in listening to *qawwālī*. While this may not be true of the inner circle of *pīr*s and *murīd*s, it is possible that it could be for other, more peripheral

[113] This refers to *ṭhumrī*. While *khamāj* and *kāfī* materials are often used in *qawwālī, bhairavī* is not common.
[114] "*Raag ka aur qawwāli ka alfāzoṅ ka sāra māmla hota hai.*"
[115] "*Jī bilkul. Ke qawwāli gāte hai ya koi rāg gāte hai, jo audience sunnevāle hotī hai, voh apne upar kyā letī hai voh us time pe vohī jānta hai.*"

listeners, or listeners of high "worldly" status, as identified by Qureshi (Qureshi, 1995: 210).

To explore possible melodic impacts, I present transcription and discussion of two *qawwālī* examples. First, I examine the melodic material used in the free-rhythm *ruba'i* (*Phūl Hī Phūl Khil Ūthe Mere Paimāne Meṅ* – "the flowers blossomed in my wine cup") performed by Qutbi Brothers to set the tone for sequential performance of the *Basant kalām*s *Phūl Khile Bagiyan Meṅ*, *Sakal Ban Phūl Rahī Sarsoṅ,* and *Hazrat-Khwaja Sang Kheliye Dhamāl* for a documentary recording in the *dargāh* of Khwaja Qutbuddin Bakhtiyar Kaki on 21st February 2022. I made a video recording of this and later returned it to Qutbi Brothers for upload to their YouTube channel (Qutbi Brothers, 2022). Its transcription considers how the melodic and textual material of the *ruba'i* contribute to producing the atmosphere (and, thus, preparatory set) for increasing affective experience during the *kalām*s, and its melodic congruence with *rāg* material. Then, I consider a demonstration of *tāns* which diverge from *rāg*-like scale in a recorded Zoom performance and discussion of *Ćhāp Tilak* by the young *qawwāl*s Rehan and Furqan Hussain Niyazi.

To introduce their performance of the three linked *Basant* compositions, Qutbi Brothers (led by Adnan's father, Haji Mohammad Idris), chose, after brief intonation of *sa* using the syllable "ah" (see figure 23), to further introduce the mood of *Basant* using the Urdu verse "*Phūl hī phūl*" (from the *ghazal* attributed to Saleem Gilani) as a *ruba'i.* Lyrically, this verse sets up the vernal themes, as well as the general Sufi themes of intoxication with the love of God, which are expanded in the main texts (discussed in chapter seven):

Phūl hī phūl khil ūthe mere paimāne meṅ
Tum kyā āye bahār āyī ke maikhāne meṅ

The flowers blossomed in my wine cup,
You have come, as Spring has come, in the tavern[116]

Qureshi's transcription of the *mukhrā* and beginning of the *antarā* of *Sakal Ban Phūl Rahī Sarsoṅ,* takes C as root note, using a B-flat major key signature (Qureshi, 1995: 49), denoting, in "Western" music theory, Dorian mode, or, in Hindustani music, *kāfī ṭhāṭ* (Jairazbhoy, 1971: 55), indicating the occasional *śuddh ni* (flat seventh) with a B-natural.

[116] My translation.

In their performance, Qutbi Brothers take E-flat as *sa*. Therefore, the below transcriptions of the *ruba'i* (figures 23 to 27) use D-flat major key signature to denote *kāfī ṭhāṭ,* with *śuddh niśad* notated as D-natural. Figure 23 presents staff transcription the three vocal parts and harmonium part of the *ruba'i,* while figures 24 to 27 present staff transcription of each melodic phrase of the *ruba'i*, with *sargam* notation (the Indian equivalent of solfège, in which the syllables sa, re, ga, ma, pa, dha, and ni are equivalent to the notes (*swār/sūr*) of the scale). Staff notation represents "unmetered" performance. Therefore, stemless notes represent notes held for unspecified time, and inverted commas above notes indicate a pause. *Sargam* notation is presented in a style similar to that of Bonnie Wade's *Khyal: Creativity within North India's Classical Music Tradition*, with notes of the gamut identified to the left) (Wade, 1984: xi-xiii, 15). Lines above note initials indicate ornamentation (particularly *mīnd* (glides) and *tān*s). *Komal/utrā* (flat) notes are denoted by underlining the *sargam* initial, while a *tīvra/ćarhā* (sharp) *ma* (fourth note of the scale) is denoted with a line to the right of the initial ("M$^{|}$") as in Sanyal and Widdess' book on *dhrupad* (Sanyal & Widdess, 2004: xxi). Notes in the upper octave (*tār saptak*) are denoted by a dot above the initial, and notes in the lower octave (*mandra saptak*) are denoted by a dot below the initial. Unlike Wade's *sargam* notation, rhythm is not indicated, as this transcription examines information about pitch rather than duration.

While *ghazal* singer Mehdi Hassan sings the first line of this *ghazal* using *rāg malhār* before incorporating elements of *rāg bahār* (saurav suman, 2020), Qutbi Brothers' use of the verse as a *ruba'i* proceeds differently. With *Phūl Rahī Sarsoṅ* being firmly *rāg bahār*, *Hazrat-Khwaja Sang* reflecting *bahār,* and *Phūl Khile Bagiyan Meṅ* displaying both *bahār* and *śahānā,* (both assigned to *kāfī ṭhāṭ*), use of notes in *kāfī ṭhāṭ* along with the instability of the *ni*, changing between natural and flat as is characteristic of *rāg bahār* introduce this vernal tonal orientation.

Figure 28 shows melodic information about *rāg bahār,* reproduced from *The Raga Guide* (Bor et al., 1999). Comparing this to the *ruba'i* performance reveals similarities. Mohammad Idris begins the *ruba'i* rising from *śuddh nī* to *re*, touching *sa* on the way, oscillating between *re* and *utrā ga* before landing on *ma* and descending back to *sa* in a way that is similar to the first phrase of *bahār* (*sa re ni sa ma*). Adnan Qutbi then interjects with a rising *mīnd* to *pā,* and oscillation between *utrā ga* and *ma*, as represented in the opening *ma pa ga ma* of the second phrase of *bahār* outlined by Bor and colleagues. These previous melodic phrases are elaborated upon, with focus on *śuddh ni* and a nod toward the end of the *bahār* phrase (*ni dha ni sa*), with a similar "*sa ni sa ni sa dha*…".

Then Mohammed Idris returns, descending to *pa* in preparation for *Phūl Khile Bagiyan meṅ*, whose second line of the *sthāyī* melody (*āmad-e-fasl-e-bahār*) reproduces (with a slight change in the *ni,* see figure 29) the important phrase of *rāg bahār*, "*ma pa ga ma ni sa ni sa*" (Bor et al., 1999: 28). This phrase was also alluded to in Adnan Qutbi's *bol tān* (fast passage using lyrics) during the *ruba'i*. In this way, the continuity of melodic elements of *rāg bahār* throughout the *ruba'i* and three *kalām*s, and the multimodality of lyrical content, creates the appropriately vernal mood. This may allow the pleasant surprise of the change from *dādrā* to *kaharvā tāl* when the text changes from *Phūl Khile* to *Sakal Ban* without disrupting the mood.

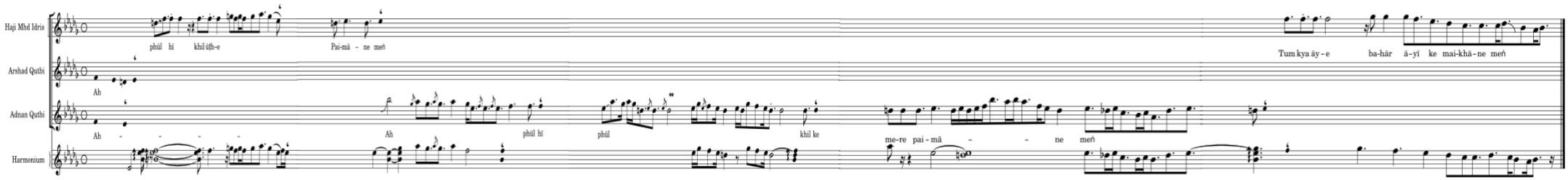

Figure 23 Full transcription of ruba'i for Qutbi Brothers' performance of three Basant kalāms at Khwaja Qutbuddin dargāh, 21st February 2022.

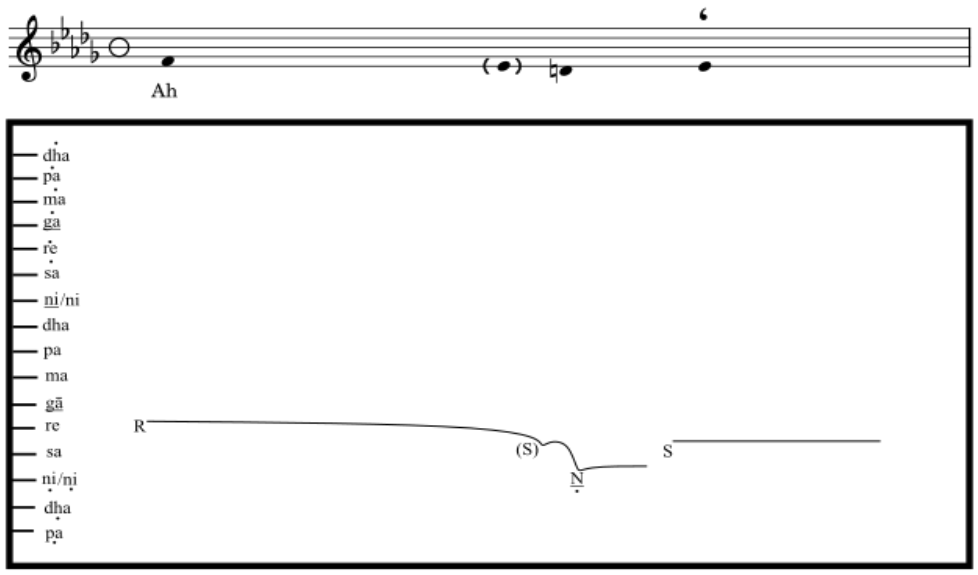

Figure 24 Phrase 1 of Qutbi Brothers' ruba'i "phūl hī phūl" with staff and sargam notation.

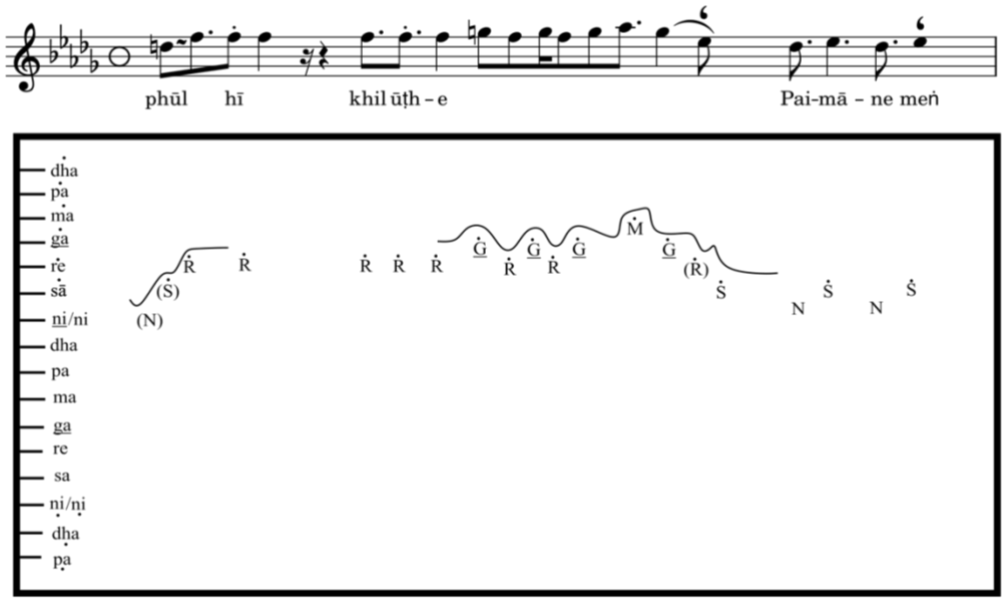

Figure 25 Phrase 2 of Qutbi Brothers' ruba'i "phūl hī phūl" with staff and sargam notation.

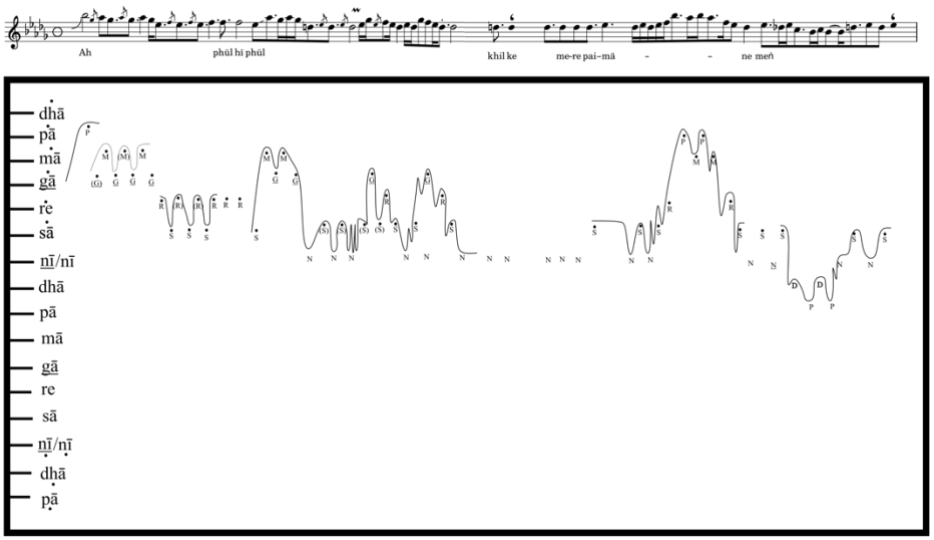

Figure 26 Phrase 3 of Qutbi Brothers' ruba'i "phūl hī phūl" with staff and sargam notation.

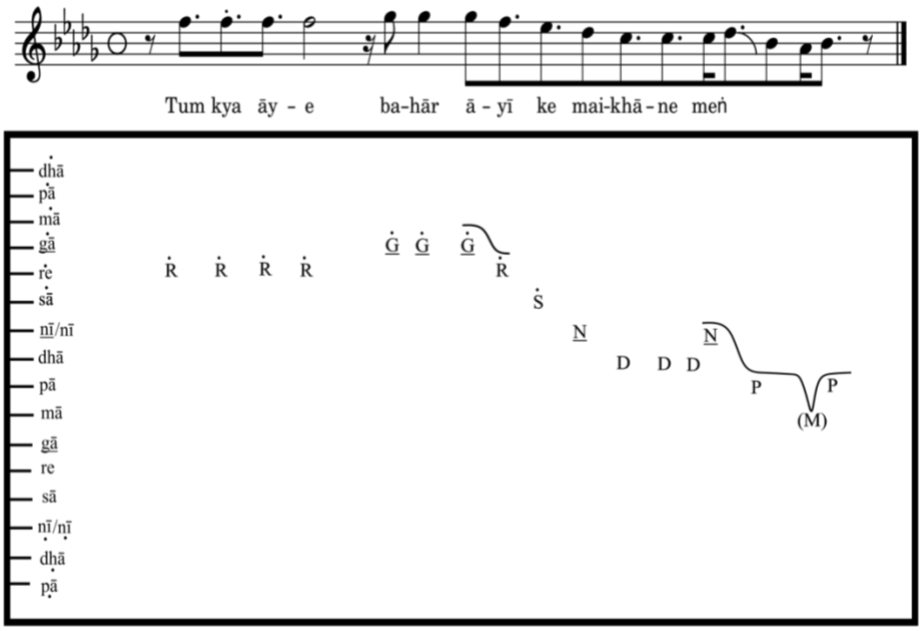

Figure 27 Phrase 4 of Qutbi Brothers' ruba'i "phūl hī phūl" with staff and sargam notation.

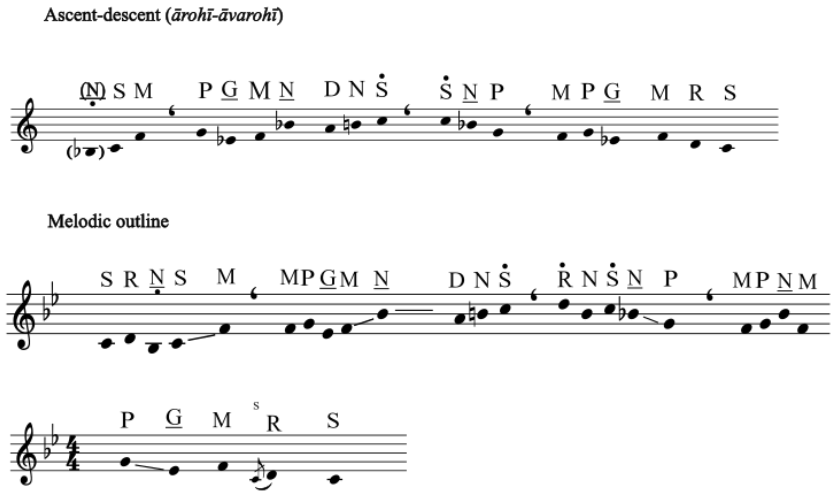

Figure 28 Ārohī-Āvarohī and melodic outline of rāg bahār, reproduced from The Raga Guide (Bor et al., 1999: 28).

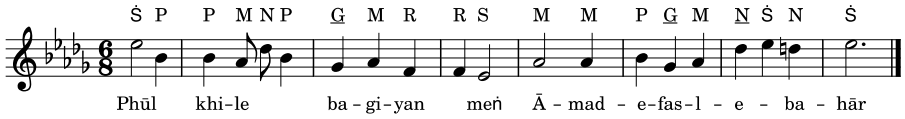

Figure 29 Sthāyī melody of Phūl Khile Bagiyan Meṅ in dādrā tāl (of six mātras), depicting elements of rāg bahār, as performed by Qutbi Brothers at Khwaja Qutbuddin dargāh on 21st February 2022.

These *basant* compositions represent a consistent use of *rāg* material in *qawwālī.* This suggests that for knowledgeable listeners, such *qawwālī*s may create musical expectancies in similar ways to a *khyāl* performance. As such, Meyer discussed Fox Strangways' transcription of the probability relationships in *rāg pīlū,* pointing out that as certain notes occur more often in a *rāg* (the *vādī* and *samvādī*), certain expectancies are likely to be created to return to these notes (Meyer, 1956: 55).

If such expectancies may be present in knowledgeable listeners for melodies which are highly *rāg*-congruent, then it may be asked what happens when *rāg*-like melody is deviated from in *qawwālī.* After Rehan and Furqan Hussain Niyazi performed *Ćhāp Tilak* for me via Zoom, I asked if it was associated with *rāg yaman/aiman*, which Furqan told me it was. This point is debatable, as in a later conversation with my singing teacher Budhaditya Bhattacharyya he pointed out that *Ćhap Tilak* may not be *yaman* as it does not contain the *rāg*'s salient phrases. I asked Furqan if it remained "*yaman*," or borrowed melodic material from other *rāgs.* To this, he repeated that "in *qawwālī rāg* has no restrictions," but that the *tāl is* restricted, before saying that in classical music, one must

keep to *rāg* even during *tāns*, whereas 'in *qawwālī* you can go into other *rāg*s'[117] (Furqan Hussain Niyazi, Zoom, 28th July 2021). The conversation continued:

> Thomas: When you use *tān*s, in *Ćhāp Tilak*, are your *tān*s only in *rāg yaman* or are you more free?
>
> Furqan: I was just telling you this very thing, no? When you come to the *tān*, then you will come into a *rāg*. So we can change to another *rāg*. And if the melody seems good, then you can also come to this *rāg*.
>
> Furqan: Now my brother will sing a *tān* in *Ćhāp Tilak* [see figure 30].
>
> Furqan: Did you see? It is different, but when taking the *tān* we read it to seem different [uncertain translation].
>
> Thomas: It's like a *tihai* [cadential formula in which a motif leading to *sa* is repeated three times].
>
> Furqan: Yes! What a thing! Bravo!
>
> Thomas: What do you think is its emotional effect?
>
> Furqan: Its emotional effect is this. If it seems good to us, knowledgeable people will feel good. And the listeners, for them it is a good thing.[118]

This discussion provides an excellent analysis aid. Rehan and Furqan took F sharp as their *sa*. As *rāg yaman* is associated with *kalyān ṭhāṭ*, whose gamut is roughly equivalent to the Lydian or "F" mode in Western music theory (all notes are *śuddh* other than the

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[117] *"Qawwālī meṅ āp dusre rāg meṅ jā sakte haiṅ."*

[118] Thomas: *Jab āp tān istemāl karte haiṅ, kyā āp yaman men rahenge yā… kyā voh aur āzād hai?*
Furqan: *Maiṅ yeh jaise bāt to yahī hai na? Voh ab jo tān āyegī voh bhī rāg ke andar hi āyegī. To ham dusra rāg kī badal sakte hain. Aur agar un kī rāg* [inaudible] *kī aćhe lage, to us rāg meṅ bhī ā saktī.* […]. *Ab jaise hamāre bhai kar karengī voh Ćhāp Tilak men tān le karte gāyeṅ.* [They sing]. *Āp dekhie? Ke alag to yeh lekin tān jab lene pari to alag* [inaudible] *parh lagā*
Thomas: *Ek tihai kī tarāh hai.*
Furqan: *Jī haṅ! Kyā bāt hai, vāh!*
Thomas: *Āp kā khyāl meṅ is ke jazbātī asr kyā hai?*
Furqan: *Is kā jazbātī asr yeh hai, ke ham aćhe lagegī to sāmnevāle aćhe voh bhī aćhī lagī. Aur jo sunnevāle hote hain. Un ke liye ziyāda aćha māmla hotā hai.*

raised fourth (*charhā/tīvra ma*)), the transcription was conducted using a key signature of C sharp major (and root note of F sharp).[119]

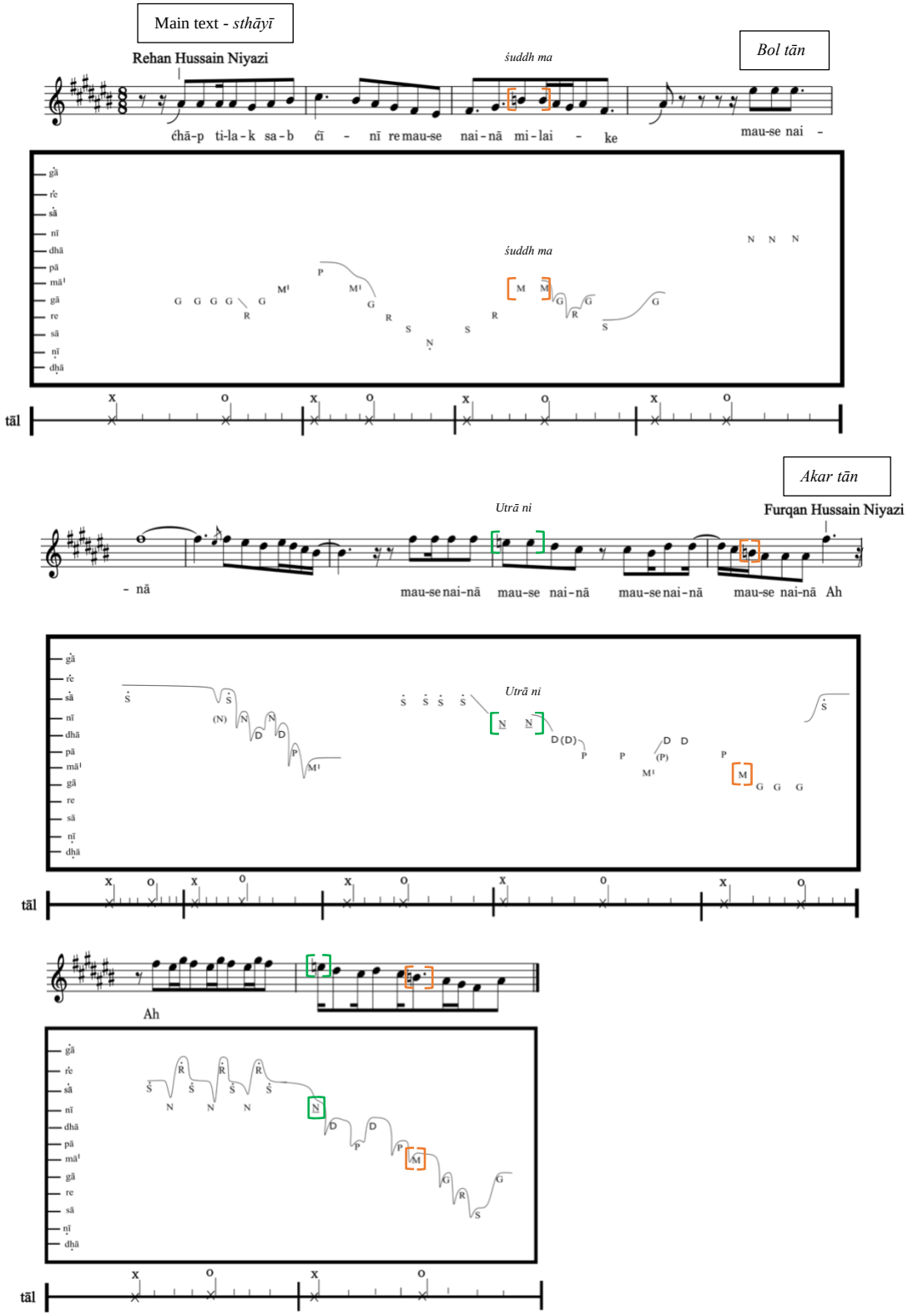

Figure 30 Transcription of Rehan and Furqan Hussain Niyazi's demonstration of a tān diverging from rāg material in the context of a performance of Ćhāp Tilak. Performed via Zoom 28th July 2021.

[119] With apologies to those who read staff notation.

The brothers illustrated their "departure" from *kalyan ṭhāṭ* by inserting accidentals (though it should be noted that the *Ćhāp Tilak* melody already fleetingly uses the *śuddh ma*, thus not entirely sticking to the *kalyan* scale – marked with orange brackets in figure 30). Where it comes to Rehan's *bol tān* (repetitions of "*mause naina*"), the first phrase remains within *kalyan* tonal material. The next phrase introduces a *mīnd* to the *utrā ni* in descent (see in green brackets in figure 30), which, combined with *śuddh ma* in Rehan's final phrase (and reinforced in Furqan's *ākar tān*), gives an impression of *khamāj ṭhāṭ* (equivalent to mixolydian or G mode), until the descending phrase to *sa*, then raising to *ga* parallels the "rising" version of the *sthāyī* end phrase, leading back to the main text. This brief flight to *khamāj ṭhāṭ* is of interest for several reasons. Manuel suggests that in *ṭhumrī* 'some *rāgas* display tendencies to resolve tetrachordal imbalances by evolving toward adjacent *ṭhāṭ*s, thus establishing evolutionary continuity around the circle of *ṭhāṭ*s, *viz*., Toṛī-Pūrvī-Mārvā-Kalyāṇ-Bilāval-Khamāj-Kāfī-Āsāvrī-Bhairvī' (Manuel, 1989: 195). This is similar to Rehan and Furqan's "departing" *tān*s. As the *sthāyī* melody of *Ćhāp Tilak* has already lowered the *ma*, shifting from a *kalyan* scalar mood to one closer to *bilāwal ṭhāṭ*, only the flattening of *ni* is required to shift a further place around the circle of *ṭhāṭ*s (Jairazbhoy, 1971: 59) to *khamāj ṭhāṭ*. Such a departure may surprise knowledgeable people, while not straying far from established methods of departure. The pleasantness or not of the surprise may depend on the listener's aesthetic judgement/appraisal. This approach begs greater analysis, with further interviews and experimental approaches.

While the above study showed little relevance for musical expectancy, I have suggested that there are several reasons this may not be the case. It is possible that the *ruba'i* created a calm atmosphere which contributes to the first *sam* of the *tāl* representing a "coming together" and surprise, and thus expectancy-based emotions. It may be that the *tāl* to which *qawwālī* is set contributes to expectations. For knowledgeable listeners, departure from *rāg*-like melody in *tāns* may represent temporary thwarting of expectations, and increase the positive affect of returning to the melodic schema. Such considerations are preliminary and require future research, with further musicological exploration of the treatment of *rāg* material in *qawwālī*, and with psychological studies. These may help determine whether listeners form melodic expectancies, and the melodic basis of such expectancies. While the above analysis suggests expectancies at the level of melodic patterning of *rāgs*, it may be that melodic expectancies are formed based on the scalar information of the *ṭhāṭ,* statistical

properties of melody (Huron, 2006: 73), or on the basis of their "South Asian diatonic" pitch organisation (Widdess, 2013: 144-6).

The "Direct Link" to God and the Sonic Agent

Baraldi advocates that to understand musical emotion in context, it is necessary to understand the agency relationships active in the musical event. Such agencies with which a listener may empathise may be a "musical being," a musician, a "prototype" (the entity which music is perceived to represent), or other listeners (ibid.: 274). Baraldi also includes God in the list of agents (ibid.: 268). Similarly, Fiske highlights how one possible "communal sharing relationship" from which kama muta may arise is the collective experience of relationship with God (Fiske, 2020: 292). Bannister also found that chills-eliciting music was often described as having sounds related to God, in a study which also related the process of musical chills to empathy (Bannister, 2020a: 307, 311). Thus, a consideration of possible empathic and agency relations in *qawwālī* listening at the *dargāh,* particularly in relation to God, is important.

Scherer and Coutinho describe empathy as one of five routes for musical emotion, with contagion, memory, entrainment, and appraisal (Scherer & Coutinho, 2013: 200-8). However, the term empathy is nebulous and often confused with sympathy, contagion, or compassion. Laurence highlights three main views of empathy: 1) trying to see something through someone else's perspective, 2) sharing the feelings of another, and 3) a prosocial or altruistic response to (1), (2), or both (Laurence, 2017: 13). However, she also indicates how some have suggested that people can only *imagine* what *they* would feel in another's situation, not *feel* what *someone else* feels, that empathy may only be felt for *negative* emotions, and that empathy requires an attempt to *feel* another's pain, while sympathy requires only an acknowledgement of the other's pain and an emotional response (ibid.: 14-6). Here, empathy is relevant to the second of Laurence's definitions – the attempt to share another's feelings. The distinction between whether individuals actually feel others' emotions, or merely imagine their own emotions in a given situation, while important, does not necessarily impact agency relationships. As most musical emotions with *qawwālī* are positive, involvement of empathy in *qawwālī* listening seems to contradict the suggestion that empathy can only be felt for negative emotions, though, as discussed in chapter eight in relation to kama muta and Sumit's "communal sharing," and in chapter five's consideration of the transformation of grief, there are cases in which empathy for others' pain is relevant.

Qureshi's work maps agency relationships in her performance analysis of *mahfil-e-samā'*. Her videographs show how listeners respond behaviourally to the exertion of the agency of other listeners, or the exertion of the agency of God *through* other listeners – how one *nazrānā* offering leads to more, how another listener, inspired by the agency of God, may sway and weep, and how listeners begin swaying at mention of Nizamuddin's name (Qureshi, 1995: 148-174). Her videocharts show the process whereby a disciple displays *raqs*, leading other attendees to stand in recognition (ibid.: 178-9). Her explanation of status relationships considered by *qawwāl*s in determining whose emotions to focus on accentuate these agency relationships. Her identification of listeners of different "worldly" and "spiritual" statuses (ibid.: 210) may lead to consideration of what kinds of agency may be perceived by listeners of different kinds. Listeners of spiritual concerns may impute agency to God or saints, while "worldly" listeners may impute agency to *qawwāl*s or other listeners. As *qawwāl*s choose different repertoire, languages, and musical materials depending upon the status or identity of listeners (ibid.: 226), different repertoire, *tāl*s, manners of performing, and melodies may coincide with different agency relationships. Like Qureshi, Weston suggests the greatest agency for connecting listeners together belongs to *qawwāl*s, as 'The emic images of *silsilā* and *girah* presuppose a human agent - a forger of links, or knot-tyer' (Weston, 2013: 26). However, the theory of empathy with agents relies not on who *has* the most agency to affect music, but *which agent the listener identifies with*. This analysis of different agencies identified with by different listeners is related to what Richard Wolf calls *emotional texture*, which describes 'multiple possible experiences of complex agents […] in relation to a ceremony's emotional contour' (Wolf, 2014: 52).

Five agency relationships were discussed in my interviews: direct connection with God (or sometimes the Prophet); relationships with the saint (usually the saint mentioned in lyrics or the saint in whose *dargāh* the listener sits); relationships with a personal spiritual guide (*pīr*/*murśid*); relationships with a singer or *qawwāl*, and relationships with other people. Participants did not report perceiving music itself as having agency, but as carrying the agency of holy personages.

Many interviewees mentioned connection with God as the most important cause of emotions in *qawwālī* listening, as reflected in the 100% of participants in the above study who felt connected to God while listening to *Ćhāp Tilak*. Several people cited a "direct connection" to God experienced during *qawwālī* listening. For example, Muhammad Adil Niyazi, when asked which part of *qawwālī* he pays the most attention to, answered:

> I pay more attention to the *rāg* of *qawwālī*, and the words. […] In this moment I feel it in my blood. Next, I take it directly connected from above [points to sky]. After that I don't know what is happening, there is nothing more. Focus on *qawwālī* and feel God's presence. That is all. I don't know if you have felt God's love. *Qawwālī*'s words stay in your ears and keep me connected to God.[120]
>
> Muhammad Adil Niyazi, Zoom interview, 10th July 2021

Muhammad Adil recounts the process of experiencing emotion from moment of hearing. First, he focusses on the text and the melody, then has a physical reaction and loses attachment to extended consciousness (see Damasio, 2000: 16; Becker, 2004: 131-149), as he feels God's presence and becomes connected with God. Similarly, Rehan Hussain Niyazi said that "listening to *qawwālī* necessarily comes directly from God almighty"[121] (Rehan Hussain Niyazi, Zoom interview, 17th July 2021). More simply, Muhammad Ali Nizami said "When *qawwālī* is read, a direct connection is made from heart to heart from God Almighty"[122] (Muhammad Ali Nizami, Zoom interview, 4th July 2021). While other agency relationships may be described in terms of empathy, doing so with God may be problematic, as God is often seen as perfect and unknowable. Indeed, empathic agency relationships with God, may simply be synonymous with *hāl*.

Other interviewees placed importance on the agency of historical saints or holy people of Islam. This was discussed in terms of imagination (or "memory") of historical scenes, however many interviewees also discussed this in terms of lyrics. A security guard at Nizamuddin *dargāh*, when asked what caused emotions in *qawwālī*, answered "Baba [Farid]'s name comes. The Beloved of God [Hazrat Nizamuddin]'s name comes"[123] (Security Guard, interview, 11th February 2022). Ashu described his emotion at hearing Nizamuddin Auliya's name in *Kun Faya Kun*, saying "when Nizamuddin Auliya's special name comes, all the intensity of that word will awaken in my heart"[124] (Ashu, interview, 19th February 2022). Similarly, when Karim said the words of *qawwālī* are particularly emotional, and I asked him which topics, names, or words were particularly emotional, he indicated the names of the Prophet and God (Karim, Zoom

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120 *"Qawwali ke lo rāg jo hote hai qawwālī ke rāg, lafz, un pe ho ziyāda tawaja detā huṅ.* […] *Maiṅ in ke dam… ki taraf feel aur khun meṅ lagtā hai. Direct upar lo* [points to sky] *lagtī hai phir. Aur us ke ba'd kuch nahiṅ patā hotā ke kyā ho rahā hai, kyā nahiṅ ho rahā hai bas.* [inaudible] *qawwālī pe aur lo upar wāle se lag kījie. Bas. Mujhe kuch nahiṅ patā ho tum* [inaudible] *mere lo upar wālī se lag jātī hai. Qawwālī kī alfāz kān meṅ rehte hai aur mere lo upar wālī meṅ rehtī haiṅ."*

121 *"…qawwālī ko sunnā zarūr to yeh hai jo qawwālī hotī hai direct Allah ta'la ke lo."*

122 *"Qawwālī jab parh jātī haiṅ, to direct lo jo hotī hain dil se dil jo connect hote… direct… Allah ta'la se hotā haiṅ."*

123 *"Baba kā nām ātā. Mehbūb-e-ilāhī ka nām ātā hai."*

124 *"jab Nizamuddin Auliya Khās nām ā reh to dil meṅ alfāz sāre shiddat jāg jāyegī."*

Interview, 31st August 2021). This also partially explains how listeners who do not understand Farsi find the lyrics emotional. Where one may not understand a language, one can understand a name. I have also found these moments of *qawwāli*s such as *Rang* to be the most moving personally. Other than that, Murshid explained that *qawwālī* enthusiasts learn the lyrics and meanings elsewhere and repeat these in their heads during a performance (Syed Murshid Nizami, interview, 11th February 2022).

Other interviewees indicated the agency of saints generally. For example, when asked why he feels calm while listening to *qawwālī*, Arbaz said it was because "we are related to Friends of God [saints]"[125] (Arbaz, interview, 11th February 2022). Suleman elaborated upon this further, telling me why attending *qawwālī* at the *dargāh* is better than listening to recordings:

> When you go *dargāh śarīf*, you know he is a powerful person, he is more nearby God, he is a friend of God, right? […] So mentally, when you are disturbed and you go there and you feel the power and you are listening to good words, you feel happiness, […] Because their aura is very positive. […] So lots of people are giving positive waves at this time […]. So lots of positive waves are trying to change your opinion, your mentality, your mindset and you feel happy, you feel good, you feel blessed.
>
> Suleman, Zoom interview, 24 March 2022

Three agency relationships are expressed in this response. First, Suleman perceives a close relationship between saint and God. Second, he discusses saint's power due to this closeness with God, and how this affects listeners (here, he may be describing the saint's *barkat*, his spiritual power). Third, he describes relationships between listeners, how the saint's positive aura is passed between people. In Baraldi's terms, the first and second relationships are empathy with a "prototype," while the third is intersubjective empathy. In terms of affect theory, the power or *barkat* flowing from God to the saint, to listeners and then between listeners are pre-personal flows of affect. However, it may be asked whether such an analysis is necessary when the concept of *barkat* already exists. This expresses agency relationships with God, saints, and other listeners. Empathy with other listeners was also discussed by Sumit (chapter eight).

[125] *"ham ko auliyoṅ se nisbat."*

Other agency relationships involve personal spiritual guides, and singers/*qawwāls*. Chapter eight discussed visualisation of the *pīr* during *qawwālī* listening. This can be considered a form of empathy or identification with a virtual (or co-present) agent facilitated by *qawwālī*. Some listeners mentioned their preference for certain famous singers or *qawwāl*s. For example, when asked about one time he felt strong emotions with *qawwālī,* Syed Ashar cited recordings by pop singer Sami Yousef, and the *qawwāl*s Sabri brothers and Nusrat Fateh Ali Khan (Syed Ashar, Zoom interview, 24th August 2021). When asked whether any *kalām*s reminded him of an *'urs* he had said was a powerful memory, Karim cited Atif Aslam, the pop singer's recordings of *Bhar Do Jholī* and *Tāj Dar-e-Haram* (Karim, Zoom interview, 31st August 2021). While these are more about recordings rather than listening at the *dargāh*, it seems that particular *qawwālī*s are associated with particular performers, for these listeners, and their performance at the *dargāh* may evoke these performers as virtual agents. Agency relations may also be relevant to co-present *qawwāl*s.

Thus, there may be five possible agency relations for *qawwālī* listeners at the *dargāh*: God or Prophet, saint, spiritual guide, other listeners, and performers. Different listeners and different repertoire are likely to lend themselves to different agency relationships. Empathic agency relationships may be viewed in relation to the BRECVEMA mechanisms in several ways. They can be viewed as an alternative route for musical emotion, as in Scherer and Coutinho's multifactorial process approach and the above study. They can be viewed as the sole route for musical emotion, as suggested by Baraldi's book. Alternatively, as in figure 20, they may be viewed as a mediating process between BRECVEMA mechanisms and categorisation of subjective feeling, determining, based on the kind of agency relation, what kind of subjective feeling will be the outcome. Agency relations with spiritual agents such as *pīr*s, saints, or God, may be likely to lead to spiritual emotions such as *kaifiyat* or spiritual love, while agency relations with worldly agents (performers or other listeners) may lead to other emotions such as "virtuous feelings." In this construction, agency relationships play a role similar to the *conceptual system* in Barrett's conceptual act theory, determining whether core affect is to be interpreted spiritually or not (Barrett, 2011: 364). Agency relationships and empathy may alternatively be viewed as kama muta, or as kinds of appraisal. Of these, the least likely, I suggest, is that empathy with agents is the sole route for musical emotion. However the other options all have potential to be inclusive of agency relationships, as well as BRECVEMA mechanisms, and thus, the difference is largely one of structure and timing, rather than one of content.

Conclusion: The Relevance of BRECVEMA for *Qawwālī*

This chapter considered theoretical approaches to possible *causes* of musical emotion with *qawwālī*. It assessed the relevance of the BRECVEMA theory of mechanisms underlying musical emotion, the theory of empathy with agents as presented by Baraldi, and Turino's Piercean semiotic theory. It also considered the relationships between such theories, Sufi theory, and musical sound. While the term "mechanisms" was used for clarity and by convention, I suggested that the term "causal psychological processes" may be more accurate, as the term "mechanism" denotes an automatic process with clear components, inputs, and outputs (the machine metaphor). Nevertheless, the processes described in BRECVEMA are themselves not all strictly "mechanisms", and, given ethnographic observations and interviews relating to these, demand attention.

A questionnaire study examining change in DEQS and core affect while listening to a field recording in comparison with participants' impressions of which BRECVEMA mechanisms are relevant was discussed. It addressed three aims. First, it asked whether BRECVEMA theory was relevant for *qawwālī*. Results suggested that BRECVEMA may be relevant for *qawwālī*. Second, it asked which BRECVEMA mechanisms were most relevant for *qawwālī*. It found that "connection with God" was the most prevalent. Following this, visual imagery, emotional contagion, evaluative conditioning, and entrainment were the most prevalent mechanisms. Of these, imagery, entrainment, and emotional contagion scored significantly higher than a previous study. Next, empathy with other people or beings, along with appraisal and episodic memory scored medium to high prevalence scores. Finally, brain stem reflex and musical expectancy scored very low. The third aim was to determine which mechanisms should be explored in future. Based on this study, the first mechanisms to be explored further should be imagery, entrainment, and contagion.

Other than these aims, this study sought to find which DEQS and core affect dimensions were associated with which mechanisms. Of the DEQS, *kaifiyat* correlated most with connection with God, and had middling correlations with visual imagery, emotional contagion, and rhythmic entrainment. Virtuous feeling increased the most while listening, but negatively correlated most with appraisal, empathy, and episodic memory, followed by visual imagery. Spiritual love did not correlate strongly with any mechanisms, but showed middling negative correlation with memory, appraisal, and empathy. Regarding core affect, intensity (as a proxy for arousal) unexpectedly negatively correlated with all mechanisms, but (more expectedly) least with entrainment

and contagion, and most with appraisal and memory, while positive valence correlated most with memory and appraisal. These three mechanisms also negatively correlated with increase in emotional intensity, as did entrainment, conditioning, imagery, and contagion. These results suggest a difference in relevant mechanisms for spiritual emotions, particularly *kaifiyat* which showed a large correlation with memory, imagery, and entrainment, compared with the subjective feelings which are not necessarily linked with spirituality, that is, virtuous feelings, showed strong negative correlations with all mechanisms. This suggests a difference between a "Sufi" mode of listening and Becker's use of "deep listening," or less intense, quotidian emotions. Limitations of this study were discussed, particularly the role of MecScale as documenting listeners' subjective impressions of mechanisms rather than the mechanisms themselves, and issues in questions' wording.

Two highly prevalent mechanisms – imagery and memory – were examined in greater detail through interviews. Some episodic memories of *qawwālī* involved events which acted as an impetus for greater connection with religion or spirituality, while others were reminders of commercial recordings, reflecting the difference between spiritual and "entertainment" listening styles. This aligns with Ul-Huda's observation that Sufis see emotions with *qawwālī* as of two types – daily emotions relating to (appraisal of) quotidian needs, and spiritual emotions related to desire for union with God (2007: 696). Visual imagery was often associated with Sufi metaphors, and could be analysed according to Peircean semiotics, suggesting that part of the reason that listening to *qawwālī* at the *dargāh* was more emotionally effective than listening to recordings may have been the indexical relationship of co-present spiritual items. Historical "memory" or imagination of historical scenes of saints and the Prophet were important, providing both imagery and impetus for spiritual development. Caution was suggested in relation to episodic memory in the context of *kaifiyat*/*hāl*, due to the prevalence of trance amnesia and the ineffability of trance experience.

Although musical expectancy scored the lowest in the quantitative study, the question did not necessarily discount its relevance, so it was explored in relation to *tāl*, and melody. It was suggested that the *ruba'i* produces a meditative atmosphere before the first *sam* of the *tāl* both surprises listeners and brings separate parts together. Further, it was proposed that the expectancies of knowledgeable listeners may be thwarted by strategically diverging from *rāg*-like melody during *tāns*.

These mechanisms were synthesised with Sufi theory and Baraldi's theory of empathy through agent relationships first through a hypothetical mechanism mediated model. It proposed that *qawwālī* sound and lyrics lead to BRECVEMA mechanisms,

appraisal, and other processes, which may lead directly to empathic relationships with agents, leading to conceptualisation of certain subjective feelings in an iterative and mutually reinforcing process. Later, the nature of such empathic relationships was explored through interviews. These suggested that listeners with "worldly" concerns were likely to establish agency relationships with *qawwāl*s, singers, or other listeners – leading to worldly emotions like 'virtuous feelings', while listeners with "spiritual" concerns were more likely to establish agency relationships with God, holy people, saints, and *pīr*s – leading to spiritual feelings. It was also suggested that names are important in connection with the agency of "prototypes" – the most important and emotive words for many were the names of saints or religious figures, allowing participants to feel strong emotions from lyrics despite not always understanding the languages in which they are read. This is an important example of the polysemy of *qawwālī*. *Qawwālī* performances will trigger different mechanisms for different listeners, but also imply different agency relationships, leading to different subjective feelings.

In view of the quantitative study, interviews, and music analysis presented in this chapter, some BRECVEMA mechanisms, appraisal, agency relations, and Sufi concepts *all* seem relevant to musical emotions experienced by *qawwālī* listeners, and Peircean semiotics may also aid interpretation of such mechanisms as visual imagery. Affect theory, however, proves less useful in expanding upon existing concepts of musical emotion in *qawwālī*, as its equivalent may be found in the concept of *barkat*, though relabelling *barkat* as affect would defang *barkat* of its spiritual significance. This chapter also suggests different roles for different mechanisms in *qawwālī*. Based on interview materials and quantitative study, it seems that visual imagery and episodic memory are more likely to generate socio-moral emotions, while mechanisms such as entrainment may be experienced in a more embodied way, though, as discussed in relation to moral physiology in chapter eight, and the work of researchers suggesting links between entrainment and empathy, such embodied experiences may also have ethical content.

Chapter Ten. I Know Not in Whose House I Was Last Night: *Jinn* Possession, *Hāl*, and the Emotion-Trance Continuum

I know not in whose house I was last night,

All around was the dance of the slaughtered where I was last night.

Hazrat Amir Khusrau

Namī Dānam Che Manzil Būd

Introduction

Thus far, this thesis has only briefly discussed trance experiences with *qawwālī*. Chapter one outlined the background and definitions of *hāl/kaifiyat* (trance), *samā'* (audition), *wajd* (ergotrophic trance), *kaif* (pleasure), *raqs* (rotating, dance-like movement indicating *hāl*) and *maqām* (stage/station), and *hāl*'s importance as goal of *qawwālī*. Chapter six examined terms for subjective feeling in *qawwālī* in relation to "trance" terms. Chapter eight considered *hizza*, and relationship between "being moved," "kama muta," "chills," and trance. This chapter focusses solely on the relationship between trance and musical emotion in *qawwālī*. As historical discourses of trance in *qawwālī,* and theoretical approaches to trance were discussed in chapter one, main points are recapitulated here, with some further themes in the literature. Specific points are discussed as relevant in discussion of concepts raised in interviews or observed in my field visit. The small space given in this thesis to trance does not deny its importance for *qawwālī*, or the role of *qawwālī* as poetry and sound for trance, but reflects the detail of research already available, primarily by Qureshi (1995) and Becker (2004), as well as the minimal role trance played in my interviews, and *qawwālī* events I observed. During my field visit, I observed only three cases of dramatic ergotrophic trance, of which one occurred during *qawwālī* performance (the case compared to the description of *hizza* in chapter eight), and some barely glimpsed incidents of *raqs* at Moinuddin Chishti's *'urs*.

Discourse on trance in *qawwālī* is strongly associated with *mahfil-e-samā'*. This context views *qawwālī* as transmitting a message of mystical love for God directly to

devotees' hearts, with the aim that they will experience *hāl*. Qureshi's book explores increasing degrees of "spiritual arousal" culminating in *hāl,* the behavioural indicators of these degrees, and how *qawwālī*'s flexible and contextually responsive structure intensifies "spiritual arousal" into *hāl* (Qureshi, 1995). Historical Sufi texts create the precedent for hierarchical stratification of *samā'*. Al-Hujwiri prescribes the presence of a spiritual leader, and ordinary people (who are not *murīd*s) should not be present (Al-Hujwiri: 11th c/1936: 419). Hazrat Nizamuddin said that a listener to *samā'* 'must be someone who listens to God and is filled with remembrance of Him' (Sijzi, 14th c/1992: 356), before echoing Al-Ghazzali, stating '*Sama'* is also movement of the heart. If that movement is due to remembering God, it is beneficial, but if the heart is full of corruption, then *sama'* is forbidden' (ibid.). Avery discusses writings of al-Sarraj, al-Nahrajuri, and al-Razi, who suggested three categories of *samā'* listeners: novices, adepts who are more likely to experience *hāl*, and masters who 'rarely display outward signs of being affected by such states' (Avery, 2004: 20-1).

Qureshi similarly outlines a view of *hāl* in *qawwālī* as recognised and validated by the assembly leader in *mahfil-e-samā',* through standing to acknowledge *hāl* (indicating the assembly should stand) (Qureshi, 1995: 126), through removing "false" trancers (Weston, 2013: 63-4), and reprimanding *qawwāls* who fail to reinforce *hāl* through *takrār* repetition, or otherwise diverge from "proper" performance practice during *samā'* according to *adab* rules of comportment during listening (Qureshi, 1995: 205; Rozenhal, 2007: 666). Despite this narrative of propriety in *mahfil-e-samā'* (Kalra: 2014b: 109-10), looser rules are observed in daily *qawwālī* before Nizamuddin's *rauẓā*. Where I avoid assigning the term "*samā*" to this context, which formed most of my observations due to participants' discussions of *mehfil-e-samā'* as different from *qawwālī* in the shrine, Weston's ethnography applies the term to *all* shrine-based *qawwālī* performance, distinguishing events in which no spiritual leader was present as 'informal *samā'* occasions' (Weston, 2013: 38). Weston highlights these events' looser rules when discussing *tāns* and performance of *filmī qawwālī* (ibid.: 76-8). *Mahfil-e-samā'*, too, may not be so rigid, as 'The Qawwali assembly is held under the guidance of a spiritual leader, and is attended by Sufi devotees *though it is usually open to all comers'* (Qureshi, 1995: xiii [emphasis added]). This means that trance is more tightly constrained in the all-male, hierarchical *mahfil-e-samā'* in comparison with daily *qawwālī* performance in public shrine courtyards, although it depends on individuals whether *hāl* is more likely in *mahfil-e-samā'* or daily shrine *qawwālī*, as discussed by Adnan Qutbi:

Thomas: Do people seem to experience *hāl* more often in *mahfil-e-samā'* than in the ordinary *qawwālī* that we discussed?

[…]

Adnan: It depends on them, how that they are taking *qawwālī*. So there are so many people who listen *qawwālī* for the Almighty. But there are no limitations in *qawwālī*. You can think about your mother, you can think about your father, you can think about the Almighty. But *qawwālī* has always been in praise of Almighty, in praise of Prophet, in praise of *Auliya*, in praise of Sufi masters. When a person whose heart connects with Almighty so that he can whatever he wants. He won't be able to stop his hand, his foot, for the *raqs* for the *hāl*. *Un ko hosh nahiṅ rehtā* [they lose consciousness].

Adnan Qutbi, Zoom Interview, 14th March 2022

Here, Adnan emphasises the key mechanism for *hāl* is when the heart connects with God, and that *hāl* comes unbidden as a gift from God (Al-Hujwiri, 11th c/1936: 181). It alludes to amnesia and absence of extended consciousness discussed by Becker (2004: 29; 144).

Other than behavioural elements of "spiritual arousal" in *qawwālī* listening, Qureshi's insights about trance is its processual rather than "state" nature, and that emotion and trance can be considered a continuum. She writes:

> The dynamic of the process is conceptualized in what amounts to stages in a continuum, ranging from the normal unaroused inner state to the state of ecstasy. These states are most adequately represented as a framework of three stages linked along a continuum of increasing intensity […]
>
> Qureshi, 1995: 119

However, this ignores other emotional experiences which may occur during *qawwālī* listening. As explored with DEQS, emotional experiences with *qawwālī* may also be experienced as spiritual love (which is associated with *hāl*), or virtuous feeling. It may be asked whether the latter can be transformed into "spiritual arousal" and thus *hāl*, and

how. Through greater musical and emotional intensification? Through alternative interpretation according to appraisal goals? Becker differentiates between trancers, who are fully inducted into the habitus of listening to *qawwālī*, and strictly follow the emotion-trance "script" as described by Qureshi, and deep listeners, who may feel similarly affected, but not follow the script as strictly (Becker, 2004: 2). This seems an appropriate solution, without getting into specifics of which appraisals, derived from the habitus, are most appropriate for trancers (or whether appraisal is appropriate to describe the space between emotion and trance). Becker also follows Qureshi's focus on process by "verbing" trance. By turning "trance" from abstract noun into intransitive verb "trancing," she questions the narrative of trance as "state" of consciousness, suggesting trance as action. For *qawwālī*, however, this is problematic for Sufi thought, as *hāl* literally means "state," and is conceptualised as something passively received rather than enacted, although Al-Ghazzali offers the possibility of consciously enacting trance as a way to learn how to trance so that eventually it comes naturally (Becker, 2004: 42; Rouget,1985: 307; Al-Ghazzali: 12th c/1901: 730-1). Such processes are ethnographically documented in other contexts, with Kapchan's description of her trancing with gnawa musicians in Morocco (Kapchan, 2007: 50), and Friedson's description of dancing his *vimbuza* spirits in a *Tumbuka* village in Malawi (Friedson, 1996: 12-20), both of whom were considered by participants to be possessed by spirits, and both of whom began by consciously imitating "scripted" trance movements which they embodied by observation, before becoming absorbed in the process.

These two perspectives on trancing – put forward by Becker and Rouget on one hand, and experienced by Kapchan and Friedson on the other – are discussed by Jankowsky as representing two epistemological perspectives put forth by ethnomusicologists working on music and trance. For Jankowsky, Becker represents 'musical determinism and universalism in a search for a rational, scientific and secular humanistic explanation of trance states associated with music' (Jankowsky, 2007: 190). Friedson, however, is suggested by Jankowsky to eschew 'universalizing tendencies,' and present 'experiential narrative strategies' which 'often told us more about the ethnographer than the people and practices under study' but 'provide unusually deep access to the shifting subject positions, personal feelings and musical experiences of ethnographers embarking on potentially life-transforming initiations into possession trance traditions' (ibid.: 188). Jankowsky sees positives and negatives in each approach, aiming for a middle ground based on the radical empirical epistemology of anthropologist Michael Jackson (ibid.: 192). He invokes Bourdieu's concept of "participant objectivation," where one "objectivises" 'not only the researcher's

ethnographic positionality, but also the social world that 'made' the ethnographer by conditioning her assumptions and unconscious biases' (ibid.) to suggest 'A radically empirical approach suggests I take as valid and legitimate indigenous claims about the relationship between music and spirit possession, while also reflecting upon my own preconceptions about this relationship' (ibid.: 194). He suggests that asking which element of music "causes" trance in *stambeli*, was the wrong question, as musicians saw music as only the catalyst for trance, which was caused by saints and spirits (ibid.: 195). This is useful for *qawwāli,* where music and lyrics are seen as facilitating, rather than causing, trance.

Some scholars have attempted to link sound parameters to trance. Neher explained "unusual human behaviour" as caused by drum rhythms at a frequency of eight to thirteen beats per second (Neher, 1962: 154). Rouget rebutted this, stating Neher only produced involuntary eye blinks rather than trance, and that 'If Neher were right, half of Africa would be in a trance from the beginning of the year to the end' (Rouget, 1985: 174). This, with ethnographic and ethnological observations, led Rouget to claim 'nothing authorizes us to think that music—at least insofar as it is being heard, not made, which is the case in possession—plays any direct role in the onset of trance other than by means of its "moral action"' (Rouget, 1985: 183). Here, Rouget borrows Rousseau's term "moral action," meaning 'heart moved by different sentiments' (Rousseau, 1768/1779: 227), that is, affective affordances of music, rather than strictly those relating to morality. Despite Rouget's intervention, music psychologists continued seeking the locus of trance in specific sound-stimuli, and in the same "repetitive/monotonous drumming" stimulus proposed by Neher (Szabó, 2006). Qureshi and Weston's focus on *zikr*-like rhythmic patterns (Qureshi, 1995: 60; Weston, 2013: 24) and rhythmic entrainment as a mechanism of musical emotion (Juslin, 2013: 241; Trost et al. 2017; Labbé & Grandjean, 2014) are not dissimilar to Neher's suggestions. However, they do not claim repetitive drumming as the *sole* mechanism, nor do they deny contextually relevant impacts. Another acoustic phenomenon which has been associated with trance is sensory bombardment, also associated with drum beats (Rouget, 1985: 172), or absorption and detachment from other concerns (Herbert, 2019: 241), as suggested by Anjum in chapter eight, or my description of sensory overload in chapter seven.

Rouget also describes the *crise*, a "convulsive" form of ergotrophic trance, and the associated "fall," often signalling entry into trance (Rouget, 1985: 38-40). Kapchan discusses this in context of women possessed by *gnawa* spirits, stating that young and newly possessed women often enter convulsive trance through dramatic "fall," while

older, experienced trancers "fall" by dropping their heads, before entering less dramatic trances, typified by swaying of bodies (Kapchan, 2007: 51-2). Only one ergotrophic trance I observed during my field visit involved a "fall," and was not during *qawwālī.*

Rouget distinguishes between kinds of trance. He calls *wajd* or *hāl* of *samā'* "communial" trance, as it is 'result of a more or less immediate relation to God' (Rouget, 1985: 262), rather than being occupied by God. However, possession occupies much of Rouget's book and possession *is* a part of Sufism. It is possession by *jinn,* as outlined for Chishti Sufism (Weston, 2013: 64; Pinto,1995: 40-1; Saniotis, 2008: 20; and others), and for Islam in other parts of the world either in terms of propitiation, or exorcism of the *jinn* through music (Rouget, 1985: 279; Kapchan, 2007; El-Hadidi, 2016; Sengers, 2003; Somer & Saadon, 2000; Charan et al, 2020; and others). This, when compared with communial trance experienced at *samā'*, also makes gender a dividing line in trance with *qawwālī.*

This chapter focusses on the research question of what the relationship is between emotion and trance in *qawwālī* listening at the *dargāh*. First, I explore discourses on the relationship between musical emotion and trance through interviews. Then I consider the affective system and discourse on *hāl.* Finally, I consider *jinn* possession and its relation with *qawwālī*, before discussing the relationship between trance and gender roles in *qawwālī* listening.

Beyond Emotion: Perspectives on the Relationship Between Trance and Musical Emotion in *Qawwālī*

The aggregated "conceptual map" presented in chapter six indicates strong links between *kaif* and *kaifiyat*, perhaps supporting Qureshi's thesis of increasing spiritual arousal, however, factor analysis suggested three distinct factors relating to subjective feeling in *qawwālī.* In chapter six I discussed *qawwāl* Zakir Hussain Niyazi's view that *hāl* and *kaifiyat* are equivalent, disputing Qureshi's classification with *hāl* coming at the culmination of intensifying *kaifiyat* (Qureshi, 1995: 119). In chapter seven, I addressed "being moved," and how Alan Fiske identified this construct ("kama muta") with trance (Fiske, 2020: 266-270). Chapter seven discussed the sensorium as preparatory set, and chapter nine discusses this in terms of *ālāp*, *ruba'i*, and musical expectancy. When this is combined with appropriate attitude, intensifying tempo, *takrār* repetition, and other intensification techniques, emotion may be transformed into trance (Qureshi, 1995; Becker, 2004). This section explores what participants said about the relationship between emotion and trance.

Interviewees discussed *hāl* or *kaifiyat* in terms of action or emotion. Mohammad Adil Nizami identified *kaifiyat* with *raqs*, saying 'It is *kaifiyat*. [inaudible] from which *raqs* is done' (Mohammad Adil Nizami, Zoom Interview, 10th July 2021).[126] Salman discussed *kaifiyat* as feeling and bodily experience, where one forgets everything and focusses solely on one's spiritual master (*murśid*), also saying that *kaifiyat* comes over him when the words touch his heart (Salman, interview, 17th February 2022).

Hāl is often considered the culmination of an emotion-trance continuum. Syed Murshid Nizami described *hāl* as "beyond emotion." I asked about the relationship between *hāl* and *maqām*. Murshid said *maqām* is about the final destination, and will be different for everyone, but *hāl* is just something that happens. He said there is no relationship between *maqām* and *hāl,* and that the kind of *hāl* that is not treatment [for *jinn* possession] has no purpose, it just *is*. According to Murshid, *hāl* is involuntary movement, as one might move a leg. I asked about the relationship between emotion and *hāl*. He said *hāl* goes beyond emotion. Emotion is the *first stage* of *hāl* (field notes, 24th February 2022). This explanation of *hāl* as "beyond emotion" and emotion as "first stage of *hāl*" supports Qureshi's emotion-trance continuum. Discussion of *hāl* in relation to *maqām* is interesting, given that most discussions of the purpose of *hāl* and *qawwālī* in Sufi context link the concepts. Qureshi writes

> Mystical love, the central concept of Sufism, has two complementary dimensions essential to the sphere of Sufi thought and experience. One comprises man's deliberate conscious striving toward God by following the Way (*tariqa*), under the direction of a spiritual guide, to achieve 'stages' or 'situations' (*maqāmāt*, pl. of *maqām*) of nearness to God. The other dimension comprises ecstatic intuitive fulfilment through God's illumination of man, His gift of 'states' (*ahwāl*, pl. of *hāl*).
>
> Qureshi, 1995: 79-80

Linking *maqām* and *hāl* via mystical love does not necessarily contradict Murshid's suggestion that *maqām* and *hāl* are not related. What is interesting is the suggestion that the *hāl* which heart the heart to God has no purpose. Qureshi defines the purpose of *qawwālī* as 'spiritual training' (ibid.: 119). Most of those to whom I spoke, including Murshid on other occasions, agree that *qawwālī* is for connecting to God, for stress

[126] *Voh kaifiyat hotī hai.* [inaudible] *un se raqs hota hai.*

relief, and focussing on spiritual life. Murshid said "*mehfil-e-samā'* is the stress reliever, as you forget the worldly things and you connect to the hereafter things like your religion or God" (Syed Murshid Nizami, Zoom Interview, 9th August 2021). Adnan Qutbi emphasised that *kaifiyat* comes for *murīd*s who are focused on God, while mere emotion without focus on God is entertainment, saying:

> there is a lot of difference between emotion and *kaifiyat*. A person who is guided by his Sufi master […] will attend any Sufi *samā'* so he will then witness what is *kaifiyat* and what is *hāl*. So it depends on a person, that how he takes Sufi *samā'* and how consciously he listens [to] *qawwālī*. But for me I have met so many people who listen [to] *qawwālī* for their own emotions or anything we can call it. But when someone listens [to] *qawwālī* for the Almighty, who is the creator of this universe and is surrounding us, surely he will have *samā'*, he will have *kaifiyat* during the *mahfil-e-samā'*.
>
> Adnan Qutbi, Zoom Interview, 14th March 2022

As well as the divide between listening to *qawwālī* for spiritual and entertainment purposes, this reinforces the importance of attention on *proper* things – the *pīr* and God – and attendance in the *pīr*'s presence.

On the last night of Moinuddin Chishti's *'urs*, I observed another phenomenon supporting Qureshi's view of an emotion-trance continuum. In the *mahfil khāna*, the central area contained the assembly leader and other members of the shrine hierarchy, seated before *qawwāls* across the open corridor in the centre, and seated listeners along the sides. This area was surrounded by a metal fence, behind which people stood and strained to see the central area, many filming with phones. I joined this area. Behind rows of men kept out of the centre by the barrier was a walkway. On the other side of the walkway to the outer wall, were rows of men sitting on the floor, lost in thought, prayer, or exhaustion. These three layers of direct participants, observers, and reflectors reflected different emotional states. In the inner circle people participated in ritual emotion that Qureshi discusses – *nazrānā,* standing and turning (*raqs*). Others in the two outer circles would weep, pray, and raise hands, but less than those in the centre. The circle of observers behind the metal fence was more affectively neutral. The people there were documenting the experience rather than truly experiencing it. The outer circle was engaged in more meditative reflection, not participating in more intense and immediate affective experience of the centre, but lower arousal, personal emotions.

Weston discusses this threefold concentric configuration in the *mahfil khāna* on an ordinary day:

> in all three locales, the degree of audience attention varies. In the first rows, listeners pay close attention both to the qawwali and to the high-status listeners among them. In the periphery, some audience members appear bored or distracted.
>
> Weston, 2013: 109

This configuration of ritual space may reflect varying degrees of spiritual seniority and attention, as shown by Weston's diagram, (2013: 98), and various stages on the continuum of emotion-trance (of which, Qureshi provides three subdivisions (Qureshi, 1995: 119)), and involvement in *qawwāli*. From psychological perspective, this highlights the roles of attention, familiarity and evaluative conditioning in musical emotion and trance (Ali & Peynircioğlu, 2010; Barrett, 2011: 364-7; Céspedes-Guevara, 2016: 100-2; Herbert, 2011a: 304; Juslin & Västfjäll., 2008: 564-5).

This observation about relationships between cognitive constructs and emotion-trance interrogates whether mechanisms suggested to explain musical emotion may also be involved in musical trance. Psychological theories have presented different explanations for induction of musical emotion and trance. Studies on BRECVEMA, appraisal in musical emotion, or constructionist approaches have not been applied to musical trance. Similarly, psychological approaches to trance often take different theoretical approaches to those investigating musical emotion. While they have areas of overlap such as focusses on attention, imagery, and memory, many studies of trance see these elements as *symptomatic* rather than *causational* (Pekala, 1991: 95-6; Nagy & Szabó, 2004: 472; Herbert et al., 2019: 5). However, if emotion and trance are a continuum, it may be expected that trance and emotions are set in motion by similar mechanisms. Yet I am not aware of any psychological study linking mechanistic theories of musical emotion to trance concepts. While the emotion-trance continuum seems supported by my interviews, it may be asked what the relationship is between the three DEQS categories. Do they represent Qureshi's three stages of emotion-trance continuum, starting with low-arousal virtuous feelings, rising through mystical love, and culminating in *kaifiyat/hāl*? Do they represent separate streams which may be switched between? How are they related to "being moved"? Can all three be interpreted in this way? Further, it may be asked whether there are mechanisms which cannot lead to *hāl,* of

which chapter nine suggests expectancy and possibly memory or appraisal. It seems, in this discussion of emotion and trance, more questions arise than answers.

Discourses on *Hāl* and the Affective System

I now consider discourses on *hāl* and the affective system in which *hāl* is contained in interviews I conducted. Much has been discussed on this topic. In chapter eight, I discussed Zakir's emphasis on the "burning heart" in *kaifiyat*/*hāl*, the "objective voice" in which *murīd*s discussed emotional experiences (especially *hāl*), and focus on the *pīr*. The idea that *qawwālī* directly connects one to God has permeated this thesis. Qureshi has outlined principles which may be considered part of the affective system: various behaviours, *takrār* in response to *hāl*, the flexibility of *qawwālī* structure, its responsiveness to trancers, and forms of musical-textual intensification used by *qawwāls*. This section focusses on modes of discourse *about hāl* which were evident in interviews.

*Murīd*s often consider the locus of attention on the *pīr*/*murśid* as of utmost importance in preparatory stages of *kaifiyat*. Adnan discussed how the early musical groundwork prepares listeners for this focus of attention, starting with the *ruba'i,* to create a positive atmosphere. He emphasises the hierarchical nature of *mahfil-e-samā'* and how *qawwāl*s should remain within appropriate *ruba'i* topics:

> whenever we start any *qawwālī*, we take any *qawwālī*, […] we just have to keep in mind that lyrics or topic should be followed, […].When there is *ruba'i*, if you are singing *qawwālī*, and you sing *ruba'i*, you get in trouble in *ruba'i.* […] you can destroy the *qawwālī* during them too. So *agar āp ka ruba'i aćha nahiṅ hai*, When your *ruba'i* is not good, so you cannot bring a smile or cannot bring emotions among audience.
>
> Adnan Qutbi, Zoom interview, 14th March 2022

This supports Murshid's statement about emotion being the first stage of *hāl,* and Qureshi's continuum of emotion-trance, which builds throughout the performance. In relation to the *pīr* or historical Sufi as locus of attention, when asked which part of the lyrics was the most emotional, people often answered it was the part in which names of God, the Prophet, *panjtan pāk*, or saints were mentioned. I asked Zakir and Rehan Hussain Niyazi which part of the words was the most emotional:

Thomas: Which part of the words do people find most emotional?

Rehan: Which words make emotions?

Zakir: When you take the master's name.

Rehan: When you take the Master of the Universe's name [*Maula-e-Kāyanāt* – Prophet Muhammad]. […] That means names like, the memory of Haider, he is a Beloved, some words like this, some names, such as the five revered persons, those whose names are heard […] a self-contained emotion of excitement is created in people. […] He who listens will become restless with himself, he does not remain in *kaifiyat*, with listening to those names he becomes good, for example. Yes brother, continue speaking.

Thomas: Do you think that between Farsi songs and Hindi songs, different words cause *kaifiyat*? Or the same words create *kaifiyat*?

Zakir: No, Kaifiyat is for both.[127]

Zakir Hussein Niyazi and Rehan Hussain Niyazi, Zoom interview, 17th July 2021

The two *qawwāl*s highlight how names of holy personages are the most important for *kaifiyat*. Zakir's denial than there is a difference between Farsi and Hindi verses in terms of the words which are most effective in facilitating *hāl* is interesting, as most participants do not understand Farsi. Names, however, *are* understandable. Names

[127] Thomas: *"kis qism ke alfāz logoṅ bahut jazbātī banāte hai?"*

Rehan: "*Kuch alfāz jo jazbātoṅ banāte hai?"*

Zakir: *"Jis maulāne ke nām le rahe hai."*

Rehan: *"Jaise Maula Kāyanāt ke nām lete hai.*[…] *jaise nām hai, Haidar yād hai. Voh ek lal hai aisa hote hai, kuch alfaaz aise hote hain, kuch naam aise hote hai. Jaisa Panjtan Pāk*[127] *jo unhoṅ ne… Un ka nām sunte hai* […]. *Ke insān ke andar Khud-ba-khudī jazbāt ek joś paida hotā hai.* […] *Ke jin ko sunte ke sāth insān khudī be-ćain ho jāta hai. Apne kaifiyat men nahiṅ rahtā; nām sunte ke sāth aćhe misāl ke tor par. Ji haṅ bhaikuch kah rahegā."*

Thomas: "kya āp soćte haiṅ ke Farsi kalam aur Hindi kalam ke darmiyān, mukhtalif alfāz kaifiyat banāte haiṅ? Yā ek hi alfāz kaifiyat banāte hai?"

Zakir: "*Nahiṅ, Kaifiyat to donoṅ ke liye."*

represent ideas and *moral values*. To evoke the Prophet is to evoke the perfect man to which *murīd*s aspire (Chittick, 1998: xxvii). To evoke Hazrat Ali is to evoke the concept of an ordinary person *striving* for spiritual enlightenment as the first Sufi (Weston, 2013: 3-4). To evoke Hazrat Nizamuddin is to *in*voke his *barkat* (Saniotis, 2008) and to remember one's *pīr* and place in the Chishti-Nizami *silsilā.* All these names carry *affects* for individuals of certain habitus. Names, also, have different effects on different individuals, depending on their *pīr* and local allegiance:

> *Kaifiyat,* it something from which love is done. They just take his name. So they will only love his name, as the lovers of Sabir [Alauddin Sabir Kaliyari] are given the name of Sabir. Those who love Mahbub [Nizamuddin Auliya] are given Mahbub Paak's name. The lovers of Khwaja sahib [Moinuddin Chishti] are given Khwaja's name.[128]
>
> Zakir Hussein Niyazi, Zoom interview, 17th July 2021

In chapter eight, the notion that listeners objectify experience, preferring to present how one "should" act rather than discussing personal experiences was raised. This was clear for *hāl*/*kaifiyat*. Salman admitted feeling *kaifiyat* 'a lot of times' (Interview, 17th February 2022), without discussing a particular time. Another participant admitted experiencing *hāl*, and told me about it, but immediately asked me not to repeat the story. That these two individuals recalled *hāl* suggests that trance amnesia is not necessarily a complete blackout, but could be of varying intensities. It also outlines the objectification of experience. Moreover, it raises questions about the studies in chapters six and nine. If people are unwilling to describe specific *hāl* experiences, what does this mean for reports of how *hāl* feels compared to other emotions? What does it mean rating *kaifiyat*/*hāl* before and after field video? Are these reports of genuine emotion-trance? Acquiescence bias? Confusion of emotions perceived with felt? Since not *all* interviewees were reluctant to discuss *hāl* experiences, such ratings may be genuine. However, this shows the importance for cross-cultural music psychologists and cognitive ethnomusicologists of prior ethnographic understanding and documentation of affective systems.

[128] "*Kaifiyat, yeh jaisa… jo jis se pyār kartā hai. Us hī ko voh nām letā hai . To jis se pyār karte hai voh us hī kā nām letā jaisa ek Sabir ka chahāne wāle voh Sabir ka nām detā hai. Jo Mahbūb ke chahāne wāle voh Mahbūb Pāk ka nām deta hai. Jo Khwaja sahib ka chahāne wāle to Khwaja ka nām detā hai.*"

A further discussion in relation to experience and discourse of *hāl* concerns alteration of time-consciousness (Pekala, 1991: 131-2; Ludwig, 1990: 23; Nagy & Szabó, 2004; Clarke, 2011). I asked Zakir whether time passes differently during *qawwālī* listening:

> Thomas: when you listen to *qawwālī*, does time feel different from always?
>
> Zakir: This is just a moment. The young are not always ready for *kaifiyat*. That couplet [*śer*] occupied the heart. And it comes down to emotion. It doesn't come all the time. [129]
>
> Zakir Hussein Niyazi, Zoom interview, 17th July 2021

Here, Zakir discusses time in three modalities. He discusses *life*time. He highlights how young people are not ready for *kaifiyat* as they are not spiritually mature. He discusses *occasion*. For Zakir, the likelihood of *kaifiyat* depends on the individual's mood at the time. He discusses *moment*. He uses the word *lamha* to highlight that *hāl* comes in a "block" of time. Qureshi discusses discourse of time in *qawwālī* similarly, suggesting time is divided into various "moments": the immediate moment (*lamha*), the segment of the day, divided into "watches" (*pahar*/*prahar*) or according to times of obligatory prayer (*namāz*), and time of year or present era (*waqt*) (Qureshi, 1994: 501). She argues that time-sense in *hāl* represents an "eternal moment,":

> This state is experienced in *hāl*, divine ecstasy, in which past and future are subsumed within the eternal Present of God. Though contained within each heart, this experience of "eternal time" (*qidam*) is a special blessing beyond deliberate striving, sparked by the mystical force of love which alone can bridge the distinction between Created and Creator, leading to divine union. Permanently achieved only with the individual's final extinction on his death, this union with the ultimate Beloved (termed *wisāl* or *'urs*, i.e., wedding) can be experienced in life as a temporary state of ecstasy (*hāl, wajd*) in which the self becomes submerged in the *sheikh*, a saint, or ultimately in God. Sufis

[129] Thomas: *"Jab āp qawwālī sunte haiṅ kya āp waqt hameśa ki tarah ke mukhtalif mahsūs karte haiṅ?"*

Zakir: *"Yeh hī ek lamha hota hai. Kaifiyat har waqt jīvan tayyār nahiṅ. Voh śer dil ko upar lag gayā. Aur us kī jazbātī ka patā hai. To voh har vaqt nahiṅ ātī."*

> seek this goal through cognitive or ritual sensory processes as well as through verbal-musical invocation. However the occurrence of *hāl* is beyond human causation; its timing is by "divine accident" and it occurs on "divine time"
>
> Qureshi, 1994: 503

Qureshi links this "eternal moment" to *takrār*. Qamar ul-Huda makes the same observation, adding that the "moment" is 'non-spatial and non-identifiable' (ul-Huda, 2007: 683). This element of discourse and phenomenology of *hāl* is reflected in ethnographies of trance in other contexts. Becker suggests 'Music provides a link between alternate selves and alternate places and alternate times that become real places and real times in trance experiences' (Becker, 2004: 27), suggesting that trance transports one outside quotidian time to explore different times and spaces, as discussed regarding visual imagery in chapter nine. Marina Rosemen writes of Temiar music that increase in tempo effects a condensation of time and space (Roseman, 2012: 26-8), which may also apply to *qawwālī*. Friedson discusses trance and music as "shared time" (Friedson, 1996: 125). Thus, various forms of altered time, whether stretched, compressed, shared, or eternal, typify musical entrancement.

While there is much more to be considered about the phenomenology, enactment, and process of trance in *qawwālī* listening, exploring it in greater detail would require further fieldwork with focus on *mahfil-e-samā',* and Qureshi has discussed *hāl* in *mahfil-e-samā'* in detail. However, what Qureshi's book does *not* discuss in terms of *qawwālī* and trance, is its role in healing, particularly as spiritual treatment or exorcism for *jinn* possession.

Hāl and Heal: *Qawwālī* as Spiritual Treatment for *Jinn* Possession

Of literature discussing *qawwālī*, only Weston's thesis and Nayyar's pamphlet (1988: 655) mention *jinn* possession, while literature on *dargāh* culture frequently discuss *jinn* possession (Charan et al., 2020; Pinto, 1995; Saniotis: 2008). Other authors discuss *qawwālī* as symbolic healing, but not specifically focusing on *jinn* possession (ul-Huda, 2007: 695; Newell, 2007b). Writing on different genres focusses on facilitation of possession, exorcism, or pacification of *jinn* through musical means (Charan et al., 2020; El-Hadidi, 2016; Kapchan, 2007; Rouget, 1985; Sengers, 2003: 23). There is much

literature on music as therapy in Islam and Sufism (Burnett, 2000; During, 2012; Gurbuz-Dogan, 2021; Koen, 2008; Schimmel, 2005). A larger body of literature focusses on the healing power of music, through medical ethnomusicology (Cook, 1997; Koen, 2005; Koen et al., 2012, Roseman, 1991; Friedson, 1996), music therapy (for example Schneck & Berger, 2006), historical research (Burnett, 2000; Gouk, 2000a; Gouk, 2000b), or other disciplines.

Jinn in Islam are invisible supernatural entities created by God (El-Hadidi, 2016: 39; Sengers, 2003: 249). According to *surah al-Jinn*, *jinn* are not necessarily malevolent. They may be Muslim or of other religions, and believing *jinn* may be rewarded in paradise and unbelievers punished in hell (Qur'an, 72: 10-18). Symptoms of many mental illnesses, physical illnesses or socially unsanctioned behaviour like seizures, headaches, fever, aches, stress, trauma, depression, among others may be attributed to *jinn* possession (Charan et al., 2020: 7-8; Obeid et al., 2012: 245; Rouget, 1985: 279; Venkateswaran, 2014: 171).

I had not considered *jinn* possession relevant to *qawwālī* before my field visit. Based on reading Pinto (1995: 166), I was aware of its treatment via *tawīẓ* (amulets), and it was through my interest in this that this topic was discussed with Murshid in his office. When we arrived, a man was writing *tawīẓ* – paper amulets for "spiritual treatment." Murshid explained this is done if someone has symptoms that cannot be diagnosed or explained by medical science – if they go to hospital and nothing can be done, they seek spiritual treatment at the *dargāh*. He said this is often caused by *jinn*.

Murshid begun telling me the relationship between different treatments for *jinn* possession, and later clarified this in WhatsApp messages. These two exchanges revealed a complex system of options regarding treatment for *jinn* possession. Murshid explained two routes for treatment, a spiritual, intuitive route, and a knowledge-based route. The knowledge-based route consists of seeking treatment through *tawīẓ*. The spiritual route varies depending on the individual. First, a possessed person will attend whichever *dargāh* or *ćilla* is closest to them.[130] In the *ćilla*, prayers would be said over them, over the graves of a *murīd* of Nizamuddin. If attempting a cure at the *dargāh*, it is better to do so during *qawwālī*, as *qawwālī* will increase the *barkat*. Murshid said that in treatment at the *dargāh*, punishments are meted out to the *jinn*. If the possessee is unable to find a cure at the first *dargāh* or *ćilla* they visit, they will travel to a *dargāh* with more powerful *barkat*. Murshid told me the most common *dargāh*s for treatment for *jinn*

[130] The *ćilla* of Hazrat Nizamuddin is a small building near the *dargāh* on the site where the saint used to meditate (Qureshi, 1995: 2). Ćilla also refers to the practice of fasting and meditating for forty days (Ernst & Lawrence, 2002: 96).

possession were those of Piran Kaliyar (Sabir Pak, disciple of Baba Farid and progenitor of the Chishti-Sabiri *silsilā*) in Kaliyar, Hazrat Nizamuddin Auliya, and Hazrat Ahmad Bukhari (father of Nizamuddin) in Badaun. He said the *dargāh* of Ahmad Bukhari is particularly powerful in treating *jinn* possession, so this is often the last place to visit. This spiritual cure involves entering *hāl,* where possessees 'go into the other world' (*ruhānī dunyā* – the spiritual world). They will leave the *jinn* in the other world and return unscathed. Murshid said when people are in that condition they scream and say things they would never say themselves. It is not them speaking, it is the *jinn*. He explained in that condition, if the possessee is hit, it will not hurt them, it would hurt the *jinn* (fieldnotes, 24th February 2022; Syed Murshid Nizami, WhatsApp communication, 12th May 2023). The distinction between knowledge-based and intuitive routes for treatment parallels the distinction between cognitive (*'ilmi*) and intuitive (*hālī*) knowledge about God (Al-Hujwiri, 11th c/1936: 267).

In Murshid's office, I asked many questions about *qawwālī*. Murshid said that in *qawwālī* there were two kinds of *hāl*: one which is for spiritual treatment for *jinn* or ghosts (*bhūt*), and one without this. I asked the difference. Murshid said the version without *jinn* is that people will 'go into the other world' where there is only *qawwālī*, and think of their *pīr/murśid,* God, and Prophet, forgetting worldly things (fieldnotes, 24th February 2022). In an earlier interview he had also told me:

> *Hāl* is of two types, where one is due to *qawwālī* and other is as a spiritual treatment. What I can say is, when someone is not treated by the medicines, and the science, he comes here and he is treated by the spirituality over here, […] People came here to treat themselves and by the grace of Almighty everything gets good. Another *hāl* is when someone listens *qawwālī* from his whole mind and heart and they forget the worldly things and have totally gone into the other world, they perform *hāl*.
>
> Syed Murshid Nizami, Zoom Interview, 9th August 2021

Figure 31 presents a flowchart of the process of spiritual treatment for *jinn* possession outlined by Murshid. This is an incomplete picture. It is clear from my discussion with Murshid and observation at the *dargāh* that *hāl* to enter the *ruhānī dunyā* and leave the *jinn* behind is part of the healing process during the intuitive route of treatment. However it is unclear whether there is a role for *hāl* in the cognitive, as it

seems unlikely that wearing *tawīz* would invoke *hāl*. Specific processes involved in each kind of treatment are also unclear.

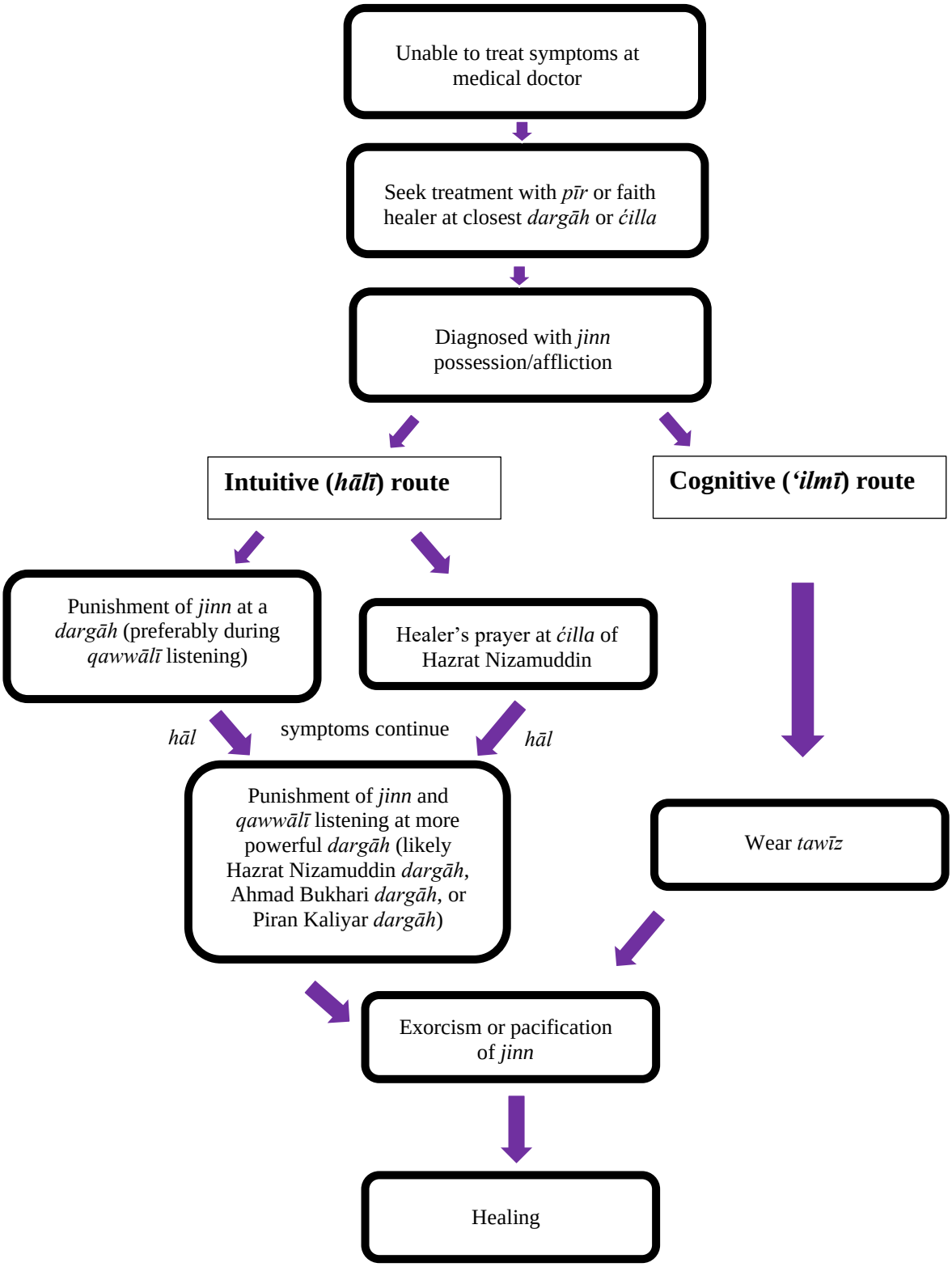


Figure 31 Treatment process for jinn possession at Hazrat Nizamuddin dargāh.

In his mention of *qawwāli*'s role in spiritual treatment, Nayyar only mentions prescription of *qawwālī* and declines to discuss the process, writing:

> The therapeutic effects of qawwali were always generally known and indigenous doctors often told mentally disturbed individuals to attend qawwali sessions. Spiritual leaders even today often take their mentally disturbed followers to a qawwali session with the object of exposing them to the harmony and therapeutic powers of the music and words.
>
> Nayyar, 1988: 655

The rhetoric of "mentally disturbed individuals" mirrors how *jinn* possession is pathologised and rationalised in several publications couched in positivist epistemology of what medical ethnomusicologists call "Western biomedicine" (Charan et al., 2020; Littlewood & Dein, 2013; Khan & Sanober, 2016; Khalifa & Hardie, 2006; Venkateswaran, 2014).[131] Nayyar may be discussing *jinn* possession, as diagnostic and prescriptive process is similar to that described by Murshid. Weston's discussion of *jinn* possession distinguishes between *hāl* and treatment of *jinn* possession:

> Both *hāl* and *wajd* are distinct from *hāzirī* ("presence"), a term used to identify the entrance into the body of a *jinn* ("genie") *or bhūt* ("spirit", "ghost"). This is usually translated as "possession." Qawwals say that this sometimes happens to female audience members, especially non-Muslim ones, but I did not witness this form of response to qawwali.
>
> Weston, 2013: 64

This statement indicates that *jinn* possession can occur *spontaneously* during *qawwālī*, and specifies this occurs among women. This point about gendering of trancers of different types is continued below.

I observed one case of *hāl* during *jinn* possession. After coffee with Murshid, we took an auto-rickshaw to the *ćilla*. Upon arrival, we saw a young girl undergoing spiritual treatment. She sat with her back to the wall, head bowed, while a man prayed before the grave of a *murīd* of Nizamuddin. Murshid said there is never *qawwālī* at the *ćilla* because it should always be peaceful and silent (contradicting Qureshi's documentation of the *ćilla*

[131] Many medical ethnomusicologists promoting traditional epistemologies of healing are of European or North American background, while many writing about *jinn* possession from "Western" biomedical perspective are of South Asian or Muslim background.

mahfil at the *'urs* of Nizamuddin (Qureshi, 1995: 144-174), which Murshid may not have included as it does not come under the quotidian nature of my question). The girl became more agitated, beginning to roar and scream, oscillating between deep, gruff voice and high pitch, speaking with the *jinn*'s voice. We moved away. Before returning to the *dargāh*, I saw her violently rocking her head back and forth, arching her back while touching the grave.

From how the exorcism was proceeding at we left, I suspected the prayer at the *ćilla* was successful in inducing *hāl* so she could leave her *jinn* in the other world. Her profile and behaviour matched the descriptions in several ethnographies on music and possession. Her identity as a prepubescent girl aligns with El-Hadidi's discussion of how *zar* possession in Egypt coincides with 'anxious times of status transition in the lives of women' (El-Hadidi, 2016: 108). El-Hadidi suggests 'A young girl's transition to womanhood and concerns about marriage may trigger her first possession episode, making her vulnerable to spirit attacks' (ibid.). The violence of the girl's behaviour matched Kapchan's description of younger trancers' movements, where they were 'forcibly thrown to the floor by a power within, their limbs failing, their heads whipped violently from left to right, their eyes rolled back in their heads, gasps and gags emitting from their throats' (Kapchan, 2007: 51).

Of non-musical healing methods for *jinn* possession (prayer and *tawīz*), much has been written. Pinto's ethnography of *pīrī-murīdī* relationship at Nizamuddin *dargāh* documents diagnostic criteria. He describes an elderly woman bringing her daughter to a *pīr* saying that she was possessed by a *jinn*. The *pīr* determined that she was not possessed:

> The *pir* […] told them to sit closer to him so that the others sitting in the office could not hear what they were saying. In this way he got them to come close enough so that he could smell the girl (if she smelt bad then she was possessed by a *jinn*, but if she had no bad smell then she was not possessed). This girl had no bad smell. This meant that she was looking after herself, having a bath, changing her clothes, etc., and that she was not possessed.
>
> Pinto, 1995: 40-1

Pinto explains the practice of writing *tawīz* at Nizamuddin *dargāh*, outlining that *tawīz* is 'written form of the *wazifa'* (ibid.: 59). *Wazifa* is 'recitation of a divine name, a phrase, verse or *surah* of the Quran or a *hadith* (which very often includes the sayings of saints)

for a given number of times, at a specific time of the day or night, and in one specific place' (Pinto, 1995: 59). A *pīr* he interviewed said the efficacy of *tawīz* depends on the recipient's belief, and it is sometimes necessary to make a show to convince them of *tawīz*'s efficacy (ibid.: 166). This may be relevant to trance while listening to *qawwālī*, as Adnan told me *kaifiyat* comes for those who focus on God. Becker describes trancing as involving intensification of belief through action (Becker, 2004: 121).

Saniotis, speaking of Hazrat Nizamuddin *dargāh*, explains how the agitation of *jinn* is explained by 'close proximity to the saint's blessedness' (Saniotis, 2008: 20). The actions of *jinn* possessed people, he claims, also reinforce peoples' belief in the *dargāh*'s healing powers. Faith healers heal through prayer at South Asian *dargāh*s (Charan et al., 2020: 8), in Algeria (Turner, 2020: 75), in North African, Pakistani, and Bangladeshi diaspora communities in the UK (Khalifa & Hardie, 2006: 351), and Saudi Arabia (Obeid et al., 2012), among others.

This section outlined two kinds of *hāl*: *hāl* for spiritual nourishment, and *hāl* for treatment of *jinn* possession. It discussed processes of spiritual treatment for *jinn* possession of which one part is *qawwālī* listening. This is an area which requires further research into details of the healing process, its symbolism and phenomenology. It seems likely that the two kinds of trance discussed here are divided along gendered lines, as explored below.

Considerations for Music, Trance, and Gender in *Qawwālī*

The gender split listening to *qawwālī* at the courtyard of Nizamuddin *dargāh* was even during my visit (with occasional transgender/"third-gender" people (see Agrawal, 1997; Morcom, 2013: 87-107). However, the *mahfil khāna* at Moinuddin Chishti's *'urs* was exclusively male. Weston highlights the *mahfil khāna* at Ajmer as male-only space, outside which women sit on the steps of Akbari mosque to listen, but observes that the "ordinary" courtyard *qawwālī* is attended by all genders (Weston. 2013: 38; 73; 100). Likewise, Qureshi emphasises how *mahfil-e-samā'* attendees were exclusively male (Qureshi, 1995: xv; 141).

Of the three ergotrophic trances I observed, two were enacted by women and one by a man. Of these, the man (the *pīrzāda* discussed in chapter eight) was the only one whose trance occurred during *qawwālī*. The other two were the possessed child described above, and an elderly woman who tranced in the courtyard before Nizamuddin's *rauzā*. She was led by two men. I stood to offer my seat, she began to

wobble, turning her head. The man next to her aided her descent to the ground, where she convulsed. This trance, without music, followed the fall and *crise* model discussed by Rouget (Rouget, 1985: 39-44), and which Kapchan describes as 'movement of *ravissement*, when eyes roll backward and the body and spirit both find release' (Kapchan, 2007: 29). It recalls Saniotis' discussion of spontaneous displays of the *jinn* possessed when proximate to the saint's power (Saniotis, 2008: 20). It seems likely that the fall and ergotrophic trance may have reflected the agitation of a *jinn* possessing her in the presence of Hazrat Nizamuddin.

Of the ergotrophic trances I witnessed, the one enacted by a man was conducted in a formalised setting, for spiritual nourishment while listening to *Ćhāp Tilak* performed by *qawwāl*s, while the other two dramatic trances enacted without *qawwālī* and likely both due to *jinn* possession were enacted by women. Bellamy writes that *hāzirī* (*jinn* possession)[132] is practiced mainly by women at Sufi shrines in India. Researchers suggest women become possessed more often across the world, too (El-Hadidi, 2016; Kapchan, 2007; Lewis, 2003: 26; Sengers, 2003: 59; Somer & Saadon, 2000). At Nizamuddin and Ajmer *dargāh*s during and before my visit, women were excluded from private *mahfil-e-samā'* and *mahfil khāna* of Ajmer, and thus unlikely to engage in the "communial," socially sanctioned trance of *hāl* for spiritual nourishment, while women may be more likely to become possessed by *jinn*, an undesirable state. "Male" trance may thus be for spiritual improvement, while "female" trance is for healing. This suggests a pathologisation of femininity, though this should be investigated through detailed ethnographic research with women trancers. This pathologisation is the first part of Lewis' theory. For women's possession cults, he suggests 'what men consider a demoniacal sickness, women convert into a clandestine ecstasy' (Lewis, 2003: 26). For Lewis, where men pathologise possession, women use it to reclaim space and enact socially repressed desires. He suggests 'women's possession cults are also, I argue, thinly disguised protest movements directed against the dominant sex' (ibid.: 26). He describes women's possession as "peripheral," because they exist outside society's moral codes (ibid.: 27). Tarantism – dance of women "bitten by tarantula" in Southern Italy – has been discussed as a cure for "hysteria," the archetypal pathologisation of femininity (De Martino, 2005: 266), while Rouget discusses tarantism as exorcism (Rouget, 1985: 162; 165). El-Hadidi outlines critiques of Lewis' view, including that it is overly simplistic, and that the term "peripheral" positions maleness as the dominant social system (El-Hadidi, 2016: 11). Sengers problematises moral judgement of possession in relation to

[132] In *qawwālī*, *hāzirī* (lit. "presence") means both *jinn* possession, and the presentation of a *qawwāl* before a Sufi saint (i.e. performance) (Zuberi, 2012: 141-2)

healing. She highlights that *jinn* possessed women in Egypt have two treatment options: the women's *zar* cult, where possession is not seen as a moral failing, and the spirit is *pacified* (Sengers, 2003: 67; 75), or Qur'anic healing, where the spirit is considered to find women who were unobservant of obligations under Islam, and the spirit is *exorcised* (ibid.: 75-6).

The role of gender in *hāl* is contested, and requires much future research. Such research may be quantitative, exploring the gender division between the two forms of *hāl*, or be qualitative, interrogating the social status and moral meanings of the two kinds of trance between men and women at the *dargāh*, or exploring the in-between space, asking what, if any, role transgender or third-gender people play in trancing. As a man, I am an inappropriate researcher for this sensitive topic, due to gender segregation practiced at the *dargāh* (Qureshi, 1995: 141-2).[133]

Conclusion

Trance experiences during *qawwālī* listening have been described as ineffable, God-given, as creating an eternal moment, and structured by *adab* according to spiritual and social hierarchy. Qureshi's emotion-trance continuum questions the disparity between theories of emotion and trance in music psychology. This raises the question of whether mechanistic theories of musical emotion are applicable to trance experiences. For *murīd*s, *qawwāli*'s function as aid to focus on God and *pīr*, and to forget "worldly things" arose as a key element in trance onset.

Interviews, trancers witnessed in the courtyard, and inclusion of *jinn* possession under the rubric of *hāl* cast doubt upon the view of *hāl* as strictly controlled and most commonly experienced during *mahfil-e-samā'*. While the view of trance as always involving amnesia, causing trancers to forget their period of trancing was mostly borne out, it some cases the degree of memory was ambiguous, suggesting a need for further research. In contrast to Qureshi, but in concurrence with Jankowsky and Rouget, I suggest a shift from a view of *qawwālī* as *causing* trance, to a view of it as *facilitating* trance. *Hāl* should also not be viewed as a single phenomenon in a single context. The view of *hāl* as spiritual nourishment in comparison with *hāl* as part of treatment for *jinn* possession indicates greater nuance in this respect is required. As Qureshi has enumerated various stages and behaviours of formalised *hāl* in *mahfil-e-samā'*, the multiple

[133] Gaind-Krishnan has conducted what appears to be just such research, unpublished. The abstract of her 2019 conference paper on the subject is available (Gaind-Krishnan, 2019).

routes for treatment of *jinn* possession and their relationships with *qawwālī* require greater attention.

The tendency in *qawwālī* discourse to "objectify experience" seems strong in relation to *hāl*. Names arose as the most important lyrical ingredient in facilitating *kaifiyat*, as names may be affective no matter the language or esoteric vocabulary of a poem. Names may also carry different affective power depending upon the spiritual allegiance of the listener.

This chapter raises numerous questions for future research. First, future research could ask whether the emotion-trance continuum is compatible with multiple-emotion models such as DEQS, and if so how? Second, it could ask about the relationship between mechanisms of musical emotion and trance (although this was addressed to an extent in chapter nine). Third, it could ask more detailed questions about healing mechanisms associated with spiritual treatment for *jinn* possession. Fourth, it could ask about distribution of different trancing practices between genders, specific socio-moral meanings of the two kinds of trance in relation to gender, or roles of transgender/third-gender individuals in trance. Indeed, this thesis has raised many questions for future research to explore, but it has also introduced new perspectives and methods both for musical emotion in *qawwālī*, and musical emotion generally.

Conclusion. What Qawwālī at Nizamuddin Dargāh Means for the Psychology of Musical Emotion

Introduction: Return to Research Questions

The theoretical and methodological eclecticism which typifies this thesis has aimed to view musical emotion in *qawwālī* from as many perspectives as possible. The aims of exploring listeners' experiences of musical emotion with *qawwālī* at the *dargāh*, the relevance of psychological theories of musical emotion for *qawwālī* and vice-versa have, I argue, necessitated trying multiple methods and theoretical approaches. It is perhaps inevitable that this project should raise more questions than it answers, and produce multiple interpretations whose linkages seem at first disjointed, fragmentary. This chapter aims to connect these fragments.

First, I review research questions, considering how ethnographic, empirical, musical, and textual information explored in this thesis shed light on these questions. I then review the methodology advocated in chapter two by reflecting upon the epistemological and methodological compatibility of ethnomusicology and music psychology in view of my research process. Next, I explore three major themes which emerged throughout this thesis. The first of these are moral characteristics of musical emotion in *qawwālī*. The second is the affective system and discourse surrounding *qawwālī*. The third is the role of lyrics in musical emotion for *qawwālī* listeners. Finally, I explore pertinent questions which have arisen, requiring exploration in future research.

In chapter one, I outlined five research questions of this thesis, and two more which arose during research. The first of these asked how listeners at Hazrat Nizamuddin Auliya *dargāh* experience emotions during *qawwālī* listening. It is difficult to extricate this from questions of the relevance of theories, and the relationship between the *dargāh* and listening to recordings, however, I present the five most salient points. First, the ineffability and trance-amnesia of *hāl* have been discussed by Becker, Qureshi, and others, yet this still deserves mentioning as so many participants cited this experience. What I add to this is the idea of the *sound* and *loudness* of *qawwālī* as

dampening non-spiritual thoughts. Second, in chapter six conceptualisation of categories of subjective feeling were explored, culminating in three factors describing subjective feelings attributed to *qawwālī* listening: spiritual love, *kaifiyat/hāl*, and virtuous feelings. Third is the focus on *atmosphere*'s importance for emotional experiences of *qawwālī* listeners. This was raised in relation to the *sensescape* of the *dargāh* and *mood* created by *ālāp* and/or *ruba'i* in chapters seven and nine, and *barkat* circulating in the *dargāh* in chapters five, nine, and ten. Fourth, physiological and quasi-physical experiences associated with "feeling moved" were discussed in chapter eight, including chills, a sense of motion, and wish to help others. Fifth, a *social dimension* (and moral dimension, discussed below) of musical emotion was considered in relation to motion in unison (in chapter eight), and in terms of sharing *barkat* (chapter ten), and agency relations (chapter nine).

The second research question interrogated the relevance of theories of musical emotion arising from music psychology for *qawwālī*. Many theories have been discussed throughout this thesis, so I comment only upon the most important. I endeavoured to discuss all five sub-components of emotion presented in Scherer's component process model: physiology (chapter eight), subjective feeling (all chapters), action tendency (particularly chapters eight and five), expression (partly discussed in chapter eight), and regulation (chapter four). Responding to dimensional theories, categorical theories, and Zentner's GEMS theory of subjective feeling, I suggested Zentner presents a useful data-driven approach to determining subjective feeling categories, but only within particular musical/cultural environments. A method similar to Zentner's was adapted to *qawwālī* to produce the DEQS. Juslin's BRECVEMA theory was also addressed. It was suggested that BRECVEMA theory was partly applicable to *qawwālī*, as while visual imagery, entrainment, evaluative conditioning, and contagion were very relevant to *qawwālī* listening, brain stem reflex and musical expectancy seemed irrelevant (with caveats for expectancy). BRECVEMA was linked to Baraldi's theory of musical emotion as empathic agency relations, to moral values, and Sufi metaphors through semiotic means. Further, while expectancy was not considered important through empirical psychological methods, musicological and interview analyses suggested a role for expectancy in the preparation of *ālāp* and *ruba'i*, the surprise or anticipation of the *sam*, and the departure from *rāg*-like melodic progression. Appraisal theory was discussed in chapter five in relation to *qawwālī* listeners' habitus-determined moral and spiritual values. The appraisal of "separation" or "union" in relation to the Beloved was discussed. It was suggested that the difficulty of linking specific appraisal patterns with

some emotions at the *dargāh* makes Scherer's discrete appraisal approach inappropriate, and that appraisals may be culturally specific, as in Lennie's CODA model (2022), or in philosophical theories of emotion as value such as the perceptual theory of emotion, or the attitudinal theory (Brady, 2011: 135; Deonna & Teroni, 2014: 15). It was also suggested that habitus-derived appraisals (such as appraisal of separation from the Beloved) may be strong enough to override utilitarian appraisals based on survival. This may also reflect philosopher Carla Bagnoli's suggestion that "moral reasons" can 'override any other sorts of considerations that are surveyed in deliberation;' (Bagnoli, 2011b: 63). Another group of psychological theories of emotion discussed were constructionist theories. DEQS was considered as the outcome of the "conceptual system" of Barrett's conceptual act theory. Similarly, in chapter nine, it was suggested that agency relationships play a role similar to the conceptual system in determining whether subjective feelings are conceptualised as spiritual or non-spiritual. Other theories discussed related to being moved, chills, and kama muta. While many psychophysiological experiences and action tendencies related to these theoretical phenomena were identified for *qawwālī* listeners, I fall short of accepting the kama muta theory in its entirety in chapter eight for several reasons including its over-applicability.

A theory not often used in this thesis is affect theory. While useful in discussing social processes, affect theory has been criticised for undue universalism (Leys, 2011: 470; Tolia-Kelly, 2006). If one accepts such universalism, and etic theoretical prescription, as Gray does (Gray, 2020: 332), why use affect theory rather than theories of musical emotion? Further, the notion of pre-personal affect in the context of *qawwālī* is analogous to *barkat*, the saint's spiritual power, which flows from various points. To gloss this as flows of affect is to denature such flows of the spiritual content expressed by *barkat*. Further, it blurs the specific psychological processes undergone by individuals, and the differences in how individuals interact with *qawwālī*. What affect theory is better placed to determine are not musical and psychological processes influencing emotion, but the political and social work done by affects and musics.

The third research question reversed the second, asking how *qawwālī* informs theories of musical emotion. One such insight in this regard is the importance of context-specific theories and considering emic theories of emotion in implementation of music-psychological methods. This is salient in relation to the role of spiritual and moral values, which also deserve greater attention in the psychology of musical emotion. A further insight *qawwālī* can give is the importance of lyrics. Surprisingly few psychological studies of musical emotion discuss lyrics, with notable exceptions by Ali and Peynircioğlu (2006) and Barradas and Sakka (2022). Yet in the case of *qawwālī*, most

participants stated that lyrics carried the greatest emotional impact, in line with Qureshi's book (1995). Lyrical themes also related to visual imagery and episodic memory, suggesting greater attention on music-lyric interaction would benefit music psychologists, not only in *qawwālī*, but also other genres. The importance of names for the emotions of those who did not understand Farsi lyrics opens routes for the psychology of *understanding* in its relation to lyrics, emotion, and floating intentionality. Another element for music psychologists to consider is the role of discourse and the affective system in what agents feel, and what they are willing to say about those feelings, thus having implications for demand characteristics and the relationships between emic and etic theories of musical emotion.

Beyond *qawwālī*, something ethnomusicology can teach the psychology of musical emotion about is the possibility that the range of emotions experienced with music may be bounded by *habitus* in *geographical*, *imaginal*, and *temporal* ways. If *mahfil-e-samā'* and *dargāh*s disappeared (as some in India worry they may, see Manuel, 2008; Johnston, 2000: 197-201), leaving only commodified and aesthetically driven *qawwālī* for entertainment, the categories of *hāl/kaifiyat* and possibly *'iśq* may lose importance for the genre, and be felt less frequently, if at all. Visual imagery mechanisms would reference the *pīr* or Sufi metaphors less often. Imaginations of the Islamic past may become rarer. "Moral physiology" becomes simply physiology. *Context* plays as much or more of a role in musical emotion than sound alone. Constructionist, appraisal, and BRECVEMA theories may be adapted to reflect the importance of context, if the idea of certain sound stimuli or emotions being attached to certain mechanisms can be removed from research on BRECVEMA. Perhaps the laboratory-based history of the psychology of musical emotion, or the silent, individual listening paradigm of much music used in music psychology studies has led to a lack of focus on in-person, (en)active, or ritual musical events, and the multiple emotional influences they engender.

The fourth research question considered the relationship between musical emotion and trance in *qawwālī*. The exploration of subjective feeling concepts in chapter six suggested trance concepts are somewhere between love and peace, giving little distinction between high and low arousal, suggesting peace of *mind* even with intense bodily action. Chapter ten distinguished between two types of trance with *qawwālī*: trance for spiritual nourishment, and trance to treat *jinn* possession. For the latter, a process of healing, sometimes facilitated by *qawwālī*, was discussed whereby the possessee trances to enter the spiritual world and leave the *jinn* behind. I discussed the relationship between musical emotion and trance, suggesting that in *qawwālī*, music and

lyrics are *facilitators* rather than prime causes of trance (the prime cause being listeners' connection with God). Qureshi's emotion-trance continuum was partly supported.

The fifth research question asked how *qawwālī* listeners at the *dargāh* articulate emotional experiences differently depending on their socio-religious background. One conclusion in this respect was the comparison between my fear at Moinuddin Chishti's *'urs* and Anjum, Muhammad Ali, and others' joy, suggesting different appraisal profiles based on values, priorities, and commitment to Chishti beliefs. Another was the suggestion in chapter six based on multidimensional scaling that *pīr*s/*murśid*s might not differentiate emotions based on valence in the same way *murīd*s or non-Sufi listeners do. Chapter seven suggested while most Muslim participants emphasised the importance of lyrics, listening, and the voice in musical emotion with *qawwālī*, the two Hindu respondents emphasised "instruments" and multisensory experience. Finally, chapter nine suggested that listeners knowledgeable about *rāg*, may use this knowledge in *qawwālī* listening, leading to musical expectancies in relation to departure from *rāg* melodic material.

Of the two questions which arose during research, the first asked how to combine methods of ethnomusicology and music psychology, as well as online and offline methods in researching musical emotion. This question was addressed in chapter two, arguing that the methods are mutually complementary as psychology focusses on parsimonious theories about experience, while ethnography focusses on details of phenomenal experience. The discussion in chapter ten, however, of Jankowsky's use of Jackson's radical empiricism may not be compatible with some assumptions of empirical music psychology. This issue is reflected upon further below.

The second question arising during research in response to the COVID-19 pandemic, considered the relationship between solitary listening to recordings, and socio-religious experiences of listening to *qawwālī* at the *dargāh*. Chapter four suggested that the *dargāh*'s "ambient Sufism" (Jankowsky, 2021) was not available from recordings. While listening at home and imagining the *dargāh* may have emotional benefits, the social and spiritual benefits of listening at the *dargāh* were absent. Musical emotion was suggested to be affected by various degrees of mediation and publicness due to varying levels of *qawwāl*-listener interaction each medium afforded. Co-presence at the *dargāh* affords maximal interaction, while digitally mediated co-presence through videoconferencing software allows moderate interaction, and recordings afford no possibility for *qawwāl*-listener interaction. The discourse of live, co-present *qawwālī* as more efficacious may also reproduce the narrative of authenticity for which Kalra criticises Qureshi (Kalra, 2014b: 109-110).

Each research question has yielded a variety of results, yet further themes arose during writing and research which thread throughout the thesis. These are now discussed in greater depth, beginning with the epistemological and methodological compatibility of ethnomusicology and music psychology, considering the research process of this thesis.

Towards an Epistemology and Methodology for Cognitive Ethnomusicology

In outlining a method for this thesis, chapter two proposed an approach combining ethnographic methods of ethnomusicology with empirical methods of music psychology. It did so on the basis that ethnography is both holistic, giving the "complex whole," and interested in the details of specific experiences, while psychological methods are both reductionistic (reducing a complex whole into manageable, simple constituents), and aimed at parsimony. This was because ethnography can contextualise and particularise claims of psychological methods. I also argued for an approach responding to Becker's call for "enabling strategies" (Becker, 2009: 495-6). However, the research process has unveiled greater epistemological rifts, and routes to reconciling such rifts.

In presenting the first quantitative studies of this thesis, chapter six encountered broader issues of subjectivity and objectivity, relativism and universalism. Therefore, results were viewed not as "objective truth," but as the outcome of intersubjective agreement. This overcomes the common issue of psychology (especially that which focusses on WEIRD participants), of overgeneralising results, yet also raises questions about *how much* such outcome *may* be generalised, and whether seeking universals, as psychologists do (Kvale, 1992: 41-2), is possible. Ethnomusicologists have been sceptical of universalist claims due to cultural relativism underlying the discipline (Baranovitch, 1999; Nettl, 2015: 32). According to this cultural relativism, while subjectivities (and perhaps intersubjectivities) may be documented, these cannot be generalised beyond their contexts. This idea sits in opposition to the aim of psychology to find objective facts about the mind through the scientific method. This questions the ability of this thesis to provide useful theoretical elaboration beyond the specific context of *qawwālī* listening at the *dargāh* of Hazrat Nizamuddin Auliya.

One response to this comes from ethnomusicologist Andy Nercessian, who suggests that ethnomusicologists 'take cultural relativism too far' (Nercessian, 2002: 4). He suggests that because ethnomusicologists have (historically) represented individual

"cultures" as bounded, without outside interaction, they have insisted that since music is polysemous, there are "correct" meanings of certain musics, according to "culture bearers" (Nercessian, 2002: 6). This perspective is taken by Qureshi, and is one reason for Kalra's critique of her narrative of propriety. Nercessian argues that due to globalisation and hybridisation, such a view is not tenable, and that all meanings (according to the view of music as polysemous) warrant study. He aims to 'deny the necessity of the special status that has been assigned to the emic perspective' (Nercessian, 2002: 13). According to this polysemy, this thesis has discussed the differing emotions of various people listening to *qawwālī* at the *dargāh*. Nercessian also suggests ethnomusicologists assume an outsider can never truly understand a music which is not "theirs." He suggests globalisation and World Music show the gap between cultures is not as unabridgeable as ethnomusicologists originally thought. For Nercessian, the existence of ethnomusicologists exemplifies how the gap between cultures may be bridged. He asks: if outsider ethnomusicologists are sufficiently moved by a music to devote their lives to it, how can they also claim that one cannot hope to understand the music of another culture? However, devoting oneself later in life to the study of a music does not allow access to the enculturation, life experiences, or lifetime of study experienced by individuals who have engaged with music and associated cultural values their entire lives. Nercessian's critique also does not touch the problem of universals discussed above.

Another possible route to epistemological reconciliation was discussed in chapter ten. There, Jankowsky's application of Michael Jackson's radical empiricism to musical trance was discussed, in which the ethnographer *entertains the possibility* that the belief system presented in relation to a musical practice is true, while reflecting upon their own preconceptions about these beliefs (Jankowsky, 2007: 194). Yet this says little to the relevance of "etic" theories or the relationship between particular contexts and general theories. This is where pragmatism is of use in reconciling music psychologists with (relativism-inclined) ethnomusicologists. Hickman writes that 'In judging religious belief, Pragmatists hold the view that the meaning of an idea or experience is the difference it will make for your and my future experience' (Hickman, 2007: 197). While she refers specifically to religious judgements, this perspective can be useful in allowing universalists and relativists (and psychological and ethnomusicological methods) to coexist. What this means is that beliefs and theories (including religious beliefs, emic theory, and etic theory) are judged *based on their utility for the group who is using them*, *in the time-period and situation in which they are deployed,* rather than their purported "truth." Hickman continues, discussing how pragmatist John Dewey substituted the term

"knowledge" for "warranted assertability": the notion that a concept may be accepted if it is both warranted, defined as 'the result of reflection that has been effective in the sense that some specific doubt or difficulty has been resolved' (Hickman, 2007: 207), and assertable, i.e. it is 'potentially applicable to future cases that are relevantly similar to the one by means of which it was produced' (ibid.: 207), on the understanding that warranted assertability is not certain or permanent, but only relevant as long as it is useful (ibid.). While accepting this pragmatist view reconciles relativism with universalism, it also raises an ethical question for this thesis. If musical emotion in *qawwālī* already has an explanation which is useful *for its listeners at this time in history*, that is, the ideas contained within Sufi theory, what use is there in examining the relevance of theories developed by music psychologists? It may be useful not for listeners, but *for musical emotion researchers*. This raises Smith's criticism of the worthlessness of research to indigenous people and value to researchers, discouraging mutually beneficial relationships (Smith, 1999: 3). While this is an ethical concern, sharing research outcomes with participants enables them to reject them, or to incorporate them into their understanding, either as part of a pre-existing system of understanding derived from Sufi theory or one of multiple, overlapping perspectives. Furthermore, it is *not* only psychologists for whom this research may be useful. I interviewed several individuals whose understanding of *qawwālī* was not entirely filtered through Sufi theory. Indeed, many visitors to *dargāh*s are not Sufis.

The notion of multiple possible, overlapping perspectives emerged through the method of this thesis, as multiple methods were employed when the opportunity arose due to the pandemic rather than as part of a constructed progression. It also reflects the theoretical and perspectival eclecticism of this thesis, with multiple concepts being considered. This "fragmentariness" is often associated with a postmodern view of theories as a conglomeration of fragments of information or theoretical constructs (Polkinghorne, 1992: 149). Following this, Akker and Vermeulen describe a "metamodern" epistemology, conceptualised as a 'both-neither dynamic', in which the perspective oscillates between conflicting positions, neither accepting nor denying each view (Akker & Vermeulen, 2017: 40). This oscillation allows one to entertain multiple possible perspectives, either making a judgement along pragmatist lines of which have warranted assertability, or leaving judgements to the reader. In this thesis, such oscillation was not always necessary, however in the consideration of multiple possible interpretations of the relationship between agency relations and BRECVEMA mechanisms in chapter nine, it was a useful tool.

A further epistemological issue raised in this thesis is the inseparability of discourse *about* emotions from experience *of* emotions, for example during chapter six, or in relation to discourses about how one *should* feel in the discussion of the objectifying voice of some participants. Like other ethnomusicologists, I have in this thesis taken participants' accounts and discourses seriously, as representing their experience, unless context suggested otherwise. Although phenomenological approaches such as that given in chapter five mean I can compare my experience with discourses about experience given by others, and trust people's word, I cannot be certain where the line between discourse and experience lies for others.

Based on research conducted for this thesis, and Becker's enabling strategies, I suggest that a productive epistemology for cognitive ethnomusicology may be based upon ideas drawn from pragmatism, radical empiricism, and metamodernism. In this way, ethnomusicologists, music psychologists, and researchers falling somewhere between may seek knowledge on the basis of warranted assertability, and entertain multiple possible perspectives on their own terms.

Morality and Ethical Listening for *Qawwālī* and Music

A clear thread running throughout this thesis related to the importance of moral values for musical emotion. That the subjective feelings associated with *qawwālī* should be moral emotions, and the mechanisms and discourses most commonly associated with such emotions morally derived, should not be surprising, given the status of *qawwālī* in the *dargāh,* and especially at *mahfil-e-samā'* as a *technology of moral and spiritual development*. In chapter five, the comparison of my fear at Gharib Nawaz's *'Urs* with Anjum and Muhammad Ali's joy indicated the mismatch of our goals, and perhaps, an emphasis on different values in the appraisal process. In chapter six, the results of the DEQS scale all indicated emphasis on various values. The "spiritual love" factor indicates the value of individuals' relationships with their religion and God. The "trance" factor indicates the value of attaining divine knowledge through the Sufi tradition. The "virtuous feelings" factor indicates an emphasis on various moral values. In chapter four, *nazrānā* was discussed as monetary, spiritual, and affective value, and emotion regulation via *qawwālī* listening as related to the goal of relaxation or stress relief during the pandemic. Chapter eight discussed how action tendencies of listeners to *qawwālī* at the *dargāh* sometimes fulfil moral values such as communal sharing relationships. Chapter nine explored how moral and spiritual values are reproduced through visual imagery, episodic memory, and

empathic agency relations. In short, the theme of appraisal, or evaluation of musical, lyrical, and contextual information in relation to moral values and norms has been present throughout this thesis.

This is what Jarjour means when she discusses musical emotion in Syriac chant as value in a hierarchically structured aesthetic economy (Jarjour, 2018: 8), and what philosopher Martha Nussbaum means when she discusses how social norms affect emotions due to the difference in values (Nussbaum, 2001: 157). Indeed, Nussbaum's theory is known among philosophers as the perceptual theory of emotion. This theory proposes that emotions are 'perceptions of values' (Brady, 2011: 135). More specifically, Deonna and Teroni describe it as the perspective that 'emotions are perception-like experiences of evaluative properties' (Deonna & Teroni, 2014: 15). However, they suggest that this view over-emphasises similarities between emotion and perception, and presents too simplistic a one-to-one judgement of the relationship between value content and emotion (ibid.: 26), similarly to critiques of earlier appraisal theories in psychology. As a corrective, they propose an attitudinal theory of emotion, which describes emotions as 'felt bodily attitudes,' suggesting that 'emotions are evaluations not in terms of what they represent, but rather in terms of the sort of attitude subjects take towards what they represent' (ibid.: 15), a possible reason for which different people react in different ways to the same values represented by the same object or event. Again, this is similar to appraisal theories incorporating elements of constructionist theory, such as the CODA theory, which sees appraisals as interacting with "other cognitive components," (Lennie & Eerola, 2022), which may include attitudes. Similarly, some moral philosophers regard emotions as 'modes of moral awareness' (Bagnoli, 2011a: 4). However, this is often almost indistinguishable from appraisal theory, as 'Many recognize that emotions may account for the motivational appeal of moral reasons, and some argue that emotions provide moral reasons for action' (Bagnoli, 2011b: 62). Yet within this are again more specific views, such as sentimentalism, which suggests that 'moral reasons spring from emotions' (ibid.), neo-sentimentalism, which suggests that 'to judge something has an evaluative property is to judge that some emotional response is fitting or appropriate with respect to it' (Tappolet, 2011: 117). Virtue ethics seems less similar to appraisal theory, and suggests that 'The virtuous person, then, not only does the right thing but has the right feelings and emotions about what she does' (Annas, 1993: 56). In the context of *qawwāli,* this reflects the relationship between discourse and experience, discussed below.

Beyond moral judgements generally, it should be clear from the results of the DEQS study, and the interview material throughout this thesis, that the category of

spiritual emotion is one which should be taken more seriously by psychologists of musical emotion. Indeed, phenomenologist Max Scheler, as represented by Strasser, produced early in the twentieth century a typology of feeling which separated feelings into the pre-intentional impulse-based sensory feeling, the intentional, bodily, yet continuous vital feeling, the intentional, value-directed psychic feeling (as explored by appraisal theorists and moral philosophers discussed above), and the meta-intentional, ego-free yet self-directed transcendence of spiritual feeling (Strasser, 1977: 47-9). Yet the psychological theories of the early twenty-first century, whether through excessive physicalism, legitimation, or methodological atheism, have acknowledged only the pre-intentional and the intentional. Damasio and Becker, in the concepts of core, extended, and trance consciousness reduce the meta-intentional to the pre-intentional. The affect theorists prioritise the pre-intentional, while the appraisal theorists prioritise the intentional, and BRECVEMA does both. Baraldi's virtual agents, too, rely on the intentional level. In chapter nine's examination of the BRECVEMA theory in relation to *qawwālī*, the pre-intentional (brain stem reflex) was of little relevance, while the intentional (other mechanisms) and meta-intentional (connection with God) were put forth as the most important. The DEQS factors, too, suggest the intentional (virtuous feeling) and meta-intentional (spiritual love and trance), yet not the pre-intentional, though this may be because participants can apprehend the intentional fully, and the beginnings of the meta-intentional, but not the pre-intentional.

A potential critique of these conclusions that greater focus should be placed upon moral, spiritual, and evaluative elements of musical emotion in *qawwālī* (and music generally) is that the methods employed in this thesis, both ethnographic and empirical, have been, by-and-large, discursive and meta-discursive (see Clayton, 2008 on the meta-discursive bias in ethnomusicology). They have thus privileged the cognitive acts of recollection and evaluation. This pushes forward theories which take a more cognitive stance on the issues relating to affect (particularly, cognitive appraisal), and thus engaging particular *kinds* of affect. This is problematic considering the well-documented ineffability and amnesia associated with *hāl*. However, appraisal theories do not necessarily emphasise overt cognition, as emphasised by Scherer, who writes that 'The criticisms that view appraisal as a slow, deliberate process (a bit like a cranking cogwheel mechanism) lose much of their punch once one accepts that appraisal does not necessarily imply symbolic mediation, propositional processing, or consciousness' (Scherer, 2001b: 370-1).

Discourse and Affective System of *Qawwālī*

Another important outcome of this thesis is a focus on the discourse and affective system of *qawwālī*. As discussed in chapters six and eight, the notion of the affective system as proposed by anthropologist John Leavitt suggests 'collective symbolic productions' may 'provoke typical reactions in a group of people' (Leavitt, 1996: 532). He suggests that specific affects are 'inscribed in their occasions' as typical affects (ibid.). In other words, the affective system describes the total system of symbols, discourses and associated affective behaviours (or "scripts" (Becker, 2004: 2)) in a particular cultural context. Barley Norton adds that emotional possibilities are constrained by the affective system, but not defined by it (Norton, 2013: 21). As discussed in chapter one, emotional discourse refers to social action which effects the world, leading to affects that can be read through the lens of culture (Abu-Lughod & Lutz, 1990: 12). This may include feeling rules (Hochschild: 1979: 563), performative emotions (Magowan, 2007: 71), and speech acts or formulaic emotional expression/"drama" (Abu-Lughod & Lutz, 1990: 12-3; Appadurai, 1990). Discourse, scripts and behaviours, and emic semiotic interpretation may all be considered under the rubric of the affective system. A key problem for this thesis has consisted in how to separate the affective system from emotional experience, and though it has not always been successful in this, several suggestions have been made which may contribute to the understanding of the affective system in *qawwālī,* as well as some which may be of use to other researchers, particularly psychologists of musical emotion.

A large part of the affective system of *qawwālī* is concerned with the rules of comportment at *mahfil-e-samā'*, known as *adab*. This thesis has only explicitly referred to these in chapter ten, where the discussion turned to the formalised ritual setting of *hāl* in *mahfil-e-samā'*, though oblique reference has been made to various elements of *adab* in discussions of *nazrānā* in chapter four and eight, discussion of the spiritual purpose of *qawwālī* in Chishti Sufism in chapter one, and discussion of prescribed behaviours relating to "spiritual arousal" in chapter eight. Since *adab* for *samā'* and *qawwālī* has been widely written on in ethnomusicological (Abbas, 2002: 11; Qureshi, 1995: 205; Rozenhal, 2007: 666; Johnston, 2000: 231; Newell, 2007a: 109; Weston, 2013: 6), and historical research (Avery, 2004: 174-192; Ernst & Lawrence, 2002: 25; see also the volume edited by Barbara Metcalf (1984)), and by Sufi scholars (Al-Hujwiri, 11th c/1936: 363-4; Al-Ghazzali, 12th c/1910: 73-86; Sijzi, 14th c/1992: 356), I have not discussed it in detail in this thesis. However, this aspect of *qawwālī,* involving prescribed behaviours such as standing to acknowledge ecstasy (Qureshi, 1995: 126), ritual cleansing (*wūẓū*)

prior to *samā'* (Johnston, 2000: 95), processes for offering *nazrānā*, and so on has been related to more formalised *mahfil-e-samā'*, while being less rigidly practiced in the courtyard of the *dargāh*. These are all documented in the above-cited sources, among others.

Chapter eight identified two other important elements of the affective system surrounding *qawwālī* at the *dargāh*. The first of these was the objectification of experience, in which participants closer to the "centre" of Sufi practice (i.e. *qawwāl*s and *murīd*s), often preferred to discuss idealised, generalised, or standard versions of how *mahfil-e-samā' ought* to be, and how *hāl ought* to feel, rather than recount their own experiences of these phenomena. The second of these was affective backchanneling, in which affective reactions are expressed in various vocal expressions (e.g. "*wāh wāh,*" "*beśak,*" "*subhānallāh,*" etc.). This may occur in response to musical outputs, as discussed by prior researchers in relation to Hindustani music (Alaghband-Zadeh, 2017: 207; Silver, 1984: 321), to poetry, to Sufi stories, or to agreeable statements regarding Sufi philosophy.

Two important concepts to consider when discussing such an affective system are the concept of the habitus of listening (Becker, 2004: 71; Bourdieu, 1977: 72), and the notion of centre and periphery. The habitus defines the relationship between the individual and an affective system. The degree to which an individual conforms to an affective system depends on the degree to which the dispositions produced by the habitus are engendered by their life experiences. This is strongly imbricated with the concepts of centre and periphery, as those who are in the "centre" of *dargāh* culture (e.g. *pīr*s, senior *murīd*s and *qawwāl*s) are the most likely to conform to the affective system, while those who are more peripheral (occasional attendees or non-Muslims) are less likely to conform, as well as being less likely to be invited to *mahfil-e-samā'* at which *adab* is followed more strictly. It may also be asked to what extent people who are aware of the relevant discourses and affective system, but excluded from *mahfil-e-sama'* (i.e. female *murīd*s) adhere to similar patterns of emotion as male *murīd*s. As alluded to in chapter one, this approach to musical emotion as different according to varying levels of adherence to an affective system extends the view of music beyond the strictly bounded functionalist view of one "correct" meaning (Nercessian, 2002: 6), as explored by Qureshi (1995: 210-7), and gives a view of various differences in meaning, and thus in emotional experiences, *qawwālī* at the *dargāh* has for people with different relationships with the centre.

While such considerations as emotional discourses and the affective system are well established among cultural anthropologists and ethnomusicologists, I argue that

psychologists seeking to research musical emotion cross-culturally, or in contexts other than those to which they are habituated, urgently need to take the affective system into consideration. Understanding the affective system of a genre of music allows psychologists to design experiments which are sensitive to the ways of listening and contexts of particular musical genres, as well as to identify possible areas in which the affective system may interfere with experience-based self-report methods, and in which discourses of emotion may interact with the processes of experimental participation. In other words, to overcome the WEIRD crisis in music psychology, what is needed is not so much individual cross-cultural psychologists, as *cognitive ethnomusicologists* as prescribed by Becker (2009) and, as recommended by Jacoby and colleagues, collaborations between ethnomusicologists and music psychologists (Jacoby et al., 2020).

Lyrics and Propositional Information in Musical Emotion

A final important theme to discuss as an insight of this thesis is also one which has partly been discussed by Qureshi before. She discusses the text-priority of *qawwālī*. This thesis confirms this focus, and highlights the importance of names for lyrics which are difficult to understand for linguistic reasons, and the importance of discussion and online sources for learning the meanings of lyrics. In chapter nine I discussed Turino's semiotic theory of musical affect. He defined emotion as a fundamentally non-linguistic process, conceptually separating music from propositional language (Turino, 1999: 221-2). Similarly, many psychological studies of musical emotion have either used purely instrumental musical examples, or treated the propositional content of lyrics as incidental to musical emotion. However, the case of *qawwālī*, in which the music is often treated as incidental to the emotional impact of lyrics, brings this into question.

As discussed above, two psychological studies which *do* focus on lyrics are by Ali and Peynircioğlu (2006) and Barradas and Sakka (2022). The first of these suggests lyrics may dampen positive affect, but enhance negative affect in melodies (Ali & Peynircioğlu, 2006: 518). This suggests that lyrics are better able to induce negatively valenced emotions than positive. Similarly, Barradas and Sakka's study suggested no increase in happiness associated with lyrics, and an increase in sadness for Portuguese listeners, but not Swedish listeners (Barradas & Sakka, 2022: 663). However, to combine ethnographic with empirical results arising from this thesis, the case of *qawwālī* seems the opposite. The first study and multidimensional scaling presented in chapter six suggested most emotions felt with *qawwālī* were positively valenced. This was

corroborated by the study in chapter nine, which suggested an increase in positive feeling over the course of listening to *Ćhāp Tilak*, as well as by participants' frequent comments that listening to *qawwālī* "feels good." To combine this with the widespread agreement that lyrics held the most important role in emotional experience with *qawwālī* suggests that Ali & Peynircioğlu's study (conducted with a participant base of students at a US university), may not be applicable to *qawwālī*. Barradas and Sakka's study also found correlations between the presence of lyrics and episodic memory for both Portuguese and Swedish listeners, as well as correlations between lyrics and visual imagery, evaluative conditioning, and contagion for Portuguese listeners (Barradas & Sakka, 2022: 664-5). Combining ethnographic understanding of the importance of lyrics for musical emotion in *qawwālī* listening with empirical results from the study in chapter nine, this thesis supports this conclusion in a different context, as chapter nine suggested episodic memory, evaluative conditioning, visual imagery, and contagion to be the four most important mechanisms for *qawwālī* listeners, other than connection with God. This suggests a strong need both for greater focus on the importance of lyrics for musical emotion, and for further studies of the same in the context of *qawwālī* specifically.

The other key psychological reference regarding emotion and lyrics discussed in this thesis was Wassiliwizky and colleagues' study of the relationship between chills and structural aspects of poetry. While this thesis did not explore such relationships, Wassiliwizky's work provides important context for future research and understanding on how the interaction between music and lyrics may affect musical emotion, both in *qawwālī,* and in other genres. Previous research on *qawwālī* has discussed the Qadri practice of attending *mahfil-e-na'at*, in which *na'at*s are recited without musical accompaniment (Johnston, 2000: 284), as well as the closed, formal Chishti practice of *band samā'*, in which *qawwālī* is read using only the voice and either *daf*, or no instruments (ibid.: 85; Qureshi, 1995: 82). Johnston's discussion of *band samā'* suggests that similar processes of spiritual arousal occur there as in *mahfil-e-samā'*, as she describes *nazrānā* (Johnston, 2000: 97). Though *band samā'* is even more private than *mahfil-e-samā'*, comparative observation between the two rituals may suggest what role musical elements such as the inclusion of harmonium may play in musical emotion. Of course, the Sufi discourse suggests that 'Listeners are murīds […] have attained upon a certain level of spiritual fluency and have the fortitude to appreciate the sama' without musical instruments' (ibid.: 94). This also links with Anjum's suggestion in chapter eight that the musical aspects play the role of dampening the outside world and focussing the mind only on the spiritual message of *qawwālī* lyrics. It may be inferred from this, that were

one to have sufficient strength of will and mental focus, the musical aspects would become unnecessary for focussing on the lyrics. This raises important questions for the role of lyrics, of the affective system, and of attention and absorption in structuring emotional experiences with music.

Finally, a key insight of this thesis in relation to the role lyrics may play in *qawwālī* listening relates to the degree to which listeners understand the lyrics. Lyrics are considered the most important element for musical emotion in *qawwālī*, yet many listeners at the *dargāh* do not understand all the languages in which *qawwālī* is sung, particularly Farsi. As discussed in chapter nine, there are two explanations for this apparent contradiction. The first is that many listeners learn the meanings of certain *kalām*s by heart and consider these learnt meanings as the *qawwālī* is being performed, giving a certain degree of propositional content which may be appraised emotionally. In fact, Johnston points out that "knowing Persian" often means being able to recite and explain the meanings of certain classical Farsi poems (Johnston, 2000: 263-4). The second explanation is that listeners often take the names of important religious figures or saints as emotionally salient points, effecting virtual agency relations.

Conclusion

This thesis has raised many further questions surrounding issues of musical emotion, *qawwālī,* and multidisciplinary research, which are ripe for future research. In the psychology of musical emotion, this thesis raises questions like: "how do moral values affect processes of musical emotion?," "are there links between appraisal theory and trance?," "what are the relationships between mechanisms of musical emotion and agency relationships?," and "what is the relevance of psychological theories of musical emotion in different spiritual musics?". In relation to musical emotion in *qawwālī* specifically, further research may ask: "what impact do lyrics have on mechanisms of musical emotion in *qawwālī*?," "how is appraisal theory implicated in *qawwālī* listening?," "what differences are there in processes of musical emotion between different forms of *qawwālī* performance?," and "is DEQS valid across other *dargāh*s?". More broadly, this thesis raises important unexplored questions for *qawwālī* outside considerations of musical emotion, such as: "how does *qawwālī* treat *rāg* material?," "what are the gender dynamics of trance in *qawwālī*?," and "how precisely does *qawwālī* help in treatment for *jinn* possession?". Finally, a broader question might ask how pragmatic and metamodernist epistemologies could facilitate research in cognitive ethnomusicology.

In these pages, I have endeavoured to draw together two fields of study, two methodologies, multiple methods, and a multitude of theories to make sense of musical emotion in *qawwālī*. By necessity, this has produced partial successes and unexpected outcomes. The structure of this thesis has loosely resembled the journey I have taken over four years from separation to union, not only in the physical journey from remote to in-person research, but also from a series of fragmentary ideas and impressions to a fuller, if still unfinished picture. Yet this union once again begins to dissipate, as over time the fragments become less clear, and as interviews and field experiences slip further into the past, I dwell again in *firāq*, separation, desiring to return.

Appendices

Appendix 1: Information Sheet, Consent Form, and Questionnaire 1 Questions

معلومات
Malumaat
Information

معلومات جو آپ اس قویشجنیر میں دیں گے انگلستان کی درھم یونورسٹی کی ایک پی ایچ ڈی تھیسس میں شامل ہوگی۔ شاید وہ معلومات بھی مستقبل میں اشاعات (کتاب یا مضامین کی طرح) میں شامل کر سکیں گے۔

اگر آپ کی عمر اٹھارہ (18) سال سے کم ہے، تو آپ اس تحقیق میں شامل نہیں ہو سکتے۔

آپ انٹرویوز کے مکمل ہونے کے بعد ایک ماہ تک کسی بھی موقع پر رضامندی واپس لے سکتے ہیں تاکہ آپ کے جوابات تھیسس یا کسی بھی اشاعت میں شامل نہیں ہوں گے ، بصورت دیگر ، آپ کے جوابات شائع ہوسکتے ہیں۔ آپ کو کوائف سے شناخت نہیں ہوگا۔

آپ کی معلومات ایک محفوظ پاسورڈ والے گوگل اکاونٹ اور محفوظ پاسورڈ والے ہارڈ ڈرائیو پر رکھیں
گے۔

اگر آپ کے پاس مزید کچھ سوالات ہیں، تو آپ تومس گریوس سے رابطہ کر سکتے ہیں۔

thomas.a.graves@durham.ac.uk

Maalumaat jo ap is questionnaire men denge Inglistan ki Durham University ki ek PhD thesis men shaamil hogi. Shayad vo maalumaat bhi mustaqbil men ishaat, (kitab ya mazamin ki tarah) men shaamil kar sakenge.

Agar aapki umar athara saal se kam hai, to aap is tehqiq men shaamil nahin ho sakte.

Aap interviews ke mukammal hone ke baad ek maah tak kisi bhi mauqa par razaamandi (consent) vaapas le sakte hain taa ke aap ke jawaabaat

thesis ya kisi bhi ishaat men shaamil nahin honge, basoorat digar, aap ke javaabaat shaya ho sakte hain. Aap ko kowaif se shanaakhat nahin hoga.

Ap ki malumaat ek mahfuz password- waale Google account (Password-protected Google account) aur mahfuz password- waale hard drive (password-protected hard drive) par rakhenge.

Agar aap ke paas mazeed kuch sawaalaat hain, to aap Thomas Graves thomas.a.graves@durham.ac.uk par raabita kar sakte hain.

The information you give in this questionnaire will be used as part of a PhD thesis for the music department of Durham University, UK, as well as future academic publications and presentations such as journal articles and conference papers.

If you are under the age of 18 you may not participate.

You may withdraw consent at any point up to one month after completion of the questionnaire in order that your answers will not be included in the thesis or any publication, otherwise, your answers may be published. You will not be identifiable from the data.

Data will be held on the cloud in a (password-protected) Google account accessible only to the researcher, and on a secure, password-protected hard drive.

If you have any further questions, you may contact the researcher, Thomas Graves, at: thomas.a.graves@durham.ac.uk.

میں مذکورہ پراجیکٹ کےلیے معلومات کو سمجھتا ہوں اور مجھے کچھ سوالات پوچھنے کا موقع ملا ہے۔

Main mazkura project ke liye malumaat ko samajhta hun aur mujhe kuchh sawaalaat puchne ka mauqa mila hai.

I understand the information for the above project and I have had the opportunity to ask any questions.

میں سمجھتا ہوں کہ جب بھی تحقیق کے خاتمے سے پہلے میں چاہوں تو اس میں حصہ لینا چھوڑ سکتا ہوں۔

Main samajhta hun ke jab bhi tahqiq ke khaatume se pahle main chaahun to is men hisa lena chhor sakta hun.

I understand that I can stop participating whenever I wish before the end of the research.

میں اس تحقیق میں حصہ لینے پر راضی ہوں۔

Main is tehqiq men hisa lene par raazi hun.

I agree to take part in the above project.

مجھے بتایا گیا ہے کہ میری معلومات کا استعمال کس طرح اور ذخیرہ ہوگا۔

Mujhe bataaya gaya hai ke meri malumaat ka istamaal kis tarah aur zakhirah hoga.

I have been told about how my information will be used and stored.

کیا آپ اکثر نظام الدین درگاہ میں جاتے ہیں؟

Kya aap aksar Nizamuddin Dargah men jaate hain?

Do you attend Nizamuddin Dargah often?

ji haan / yes / جی ہاں

ji nahin / no / جی نہیں

آپ کتنے سال کے ہیں؟

Aap kitne saal ke hain?

How old are you?

18-35
36-65
65+

آپ کا مذہب کیا ہے؟

Aap ka mazhab kya hai?

What is your religion?

Islam / اسلام

Hinduism / Hindumaat / ہندومات

No Religion / Koi mazhab nahin. / کوی مذہب نہیں

Other (please specify) / Ek dusre mazhab / ایک دوسرے مذہب

آپ کا جنس کیا ہے؟

Aap ka jins kya hai?

What is your gender?

male / admi / آدمی

female / khaatun / خاتون

I prefer not to say / Main tarjih nahin deta hun / میں ترجیح نہیں دیتا ہوں۔

کیا آپ نظام الدین اولیا کے عقیدت مند ہیں؟

Kya aap Nizamuddin Auliya ka aqeedat mand hain?

Are you a devotee of Nizamuddin Auliya?

Yes (Pir/Murshid) / Ji haan (Pir/Murshid) / (جی ہاں (پیر/ مرشد

Yes (Murid) / Ji haan (Murid) / (جی ہاں (مرید

No (Devotee of another saint) / Ji nahin (dusre auliya ka aqeedat mand) / جی نہیں (دوسرے اولیا کا عقیدت مند)

No (Muslim) / Ji nahin (musalman) /(جی نہیں (مسلمان

No (Not Muslim) / Ji nahin (musalman nahin) / (جی نہیں (مسلمان نہیں

other / dusre / دوسرے

ذیل میں، آپ جذبات کو بیان کرتے ہوئے 75 الفاظ دیکھ سکتے ہیں۔ قوالی سنتے وقت آپ نے کتنی بار ہر جذبات کو محسوس کیا؟ ایک (کبھی نہیں) سے پانچ (ہمیشہ) کے پیمانے پر جواب دیں۔ اگر آپ نے یہ سوچا ہے کے قوالی جذبات کا اظہار کرتی ہے یا دکھاتی ہے، لیکن سنتے ہوئے اس جذبات کو محسوس نہیں کرتی ہے تو، اس لفظ کو ٹیک نہیں کریں۔

Zil men, aap jazbaat ko bayaan karte hue 75 alfaaz dekh sakte hain. Qawwali sunte vaqt aap ne kitni baar har jazbaat ko mahsus kiya? 1 (Kabhi nahin) se 5 (hamesha) ke pemaane par jawaab den. Agar aap ne yeh socha hai ke qawwali jazbaat ka izhaar karti hai ya dekhaati hai, lekin sunte hue us jazbaat ko mahsus nahin karti hai to, us lafz ko tick nahin karen.

Below, you can see 75 words describing emotions. How often have you felt each emotion while listening to qawwali? Answer on a scale of 1 (never) to 5 (always). If you have thought that qawwali expresses or shows an emotion, but you have not felt that emotion while listening, please DO NOT tick that adjective.

	1 (kabhi nahin)	2 (kabhi kabhaar)	3 (kabhi kabhi)	4 (aksar)	5 (hamesha)
wajd					
haal					
sama					
waqt					
kaif					
kaifiyat					
pursukon					
ishq					
bekhud					
behosh					
fana					
baqa					
mast					
khush					
tawaana					
udaas					
piyaar					
mutmain					
mohabbat					
khauf					
khwaahish					
tauba					
nafrat					

aaraamdah					
ghusa					
bearaam					
fakhr					
purumid					
purjosh					
ghabrayahua					
pareshaan					
dukhi					
akela					
bezaar					
tannha					
hoslashiknihua					
thakahua					
uljhahua					
karaahat					
naaraaz					
ghumgeen					
Hakka bakka					
maayus					
jazbaati					
Josh o kharosh					
hasas					
tannaao					
dilchaspi					
sharminda					
Rongte khare ho jaana					
faateh					
mazboot					
taaqatwar					
ruhaani					
sanjeeda					
pyaara					
kaanpna					
makruh					
sust					
Chirchira hua					
madhosh					
lataaluq					
bechain					
bahaadur					
aazaad					
hairat					
sabr					

fikrmand					
mazaahiya					
ajeeb					
mushtael					
shauq					
sahu					
bast					
qabiz					

اگر قوالی سنتے ہوئے آپ کے ذہن میں کوئی اور جذبات ہیں، تو انھیں نیچے دیے خانے میں ٹائپ کریں۔

Agar qawwali sunte hue aap ke zehan men koi aur jazbaat jain, to unhen niche diye khaane men type karen.

If there are any other feelings that you have had while listening to Qawwali, please type them in the box below.

Appendix 2: Excel Table Containing Means and Standard Deviations of the Likert Scale Ratings for all 75 Emotion Words Used in Questionnaire 1

Q_number	Feeling word name	meanfreq	SD	English translation
1	wajd	2.944444	1.161754	mystical ecstasy
2	haal	2.84	0.986577	mystical "state" or trance
3	sama	3.222222	1.395605	state of listening to spiritual poetry
4	waqt	2.666667	1.414214	"time"/altered sense of time
5	kaif	2.952381	1.16087	delight/pleasure
6	kaifiyat	3.076923	1.262476	mystical "state" or trance
7	pursukon	4.12	1.16619	calm
8	ishq	4.307692	1.158248	Intense, eternal love
9	bekhud	3.12	1.201388	Unconscious (in the sense of ego-death)/ecstasy
10	behosh	1.826087	0.936734	Unconscious (in the sense of being desensitised)/mesmerised
11	fana	3.095238	1.179185	station of being annihilated in God, so that all you see is God
12	baqa	2.294118	0.919559	station of subsistence within God
13	mast	3.964286	1.2013	intoxication

14	khush	4.607143	0.62889	happy
15	tawaana	2.357143	1.446861	powerful
16	udaas	1.8	1.154701	sad
17	piyaar	4.347826	1.070628	love (of any kind)
18	mutmain	3.6	0.957427	satisfied
19	mohabbat	4.518519	0.935224	love (for a beloved)
20	khauf	1.625	1.13492	fear
21	khwaahish	3.782609	1.042572	wish/hope
22	tauba	2.538462	1.139501	repentance
23	nafrat	1.464286	1.170063	hate
24	aaraamdah	4.125	1.034723	comfortable
25	ghusa	1.541667	1.178768	anger
26	Bearaam	2.28	1.339154	uncomfortable
27	Fakhr	4	1.2	pride
28	Purumid	3.962963	1.091276	hopeful
29	Purjosh	3.923077	0.976651	excited
30	Ghabrayahua	1.44	0.820569	nervous
31	Pareshaan	1.518519	1.188741	worried/upset
32	Dukhi	1.708333	1.267629	sad
33	Akela	3.083333	1.100066	alone
34	Bezaar	2	0.917663	bored
35	Tannha	2.64	1.18603	lonely
36	Hoslashiknihua	2.047619	1.359272	discouraged
37	Thakahua	1.961538	0.870897	tired
38	uljhahua	1.740741	1.059484	confused
39	karaahat	2.705882	1.571811	disgust
40	naaraaz	1.52	0.962635	angry
41	ghumgeen	2.115385	1.210848	sorrowful
42	Hakka bakka	2.08	1.077033	astonished/shocked/surprised
43	maayus	1.653846	1.056118	disappointed
44	jazbaati	3.086957	1.345465	emotional
45	Josh o kharosh	3.681818	1.210524	excited/passionate
46	hasas	2.285714	1.489893	sensitive
47	tannaao	1.521739	0.897956	stressed
48	dilchaspi	3.708333	1.301476	interested
49	sharminda	1.48	1.004988	embarrassed
50	Rongte khare ho jaana	3.518519	0.975483	hairs standing on-end (piloerection)
51	faateh	4.346154	1.093337	victorious
52	mazboot	4.652174	0.831685	strong
53	taaqatwar	3.913043	1.47442	powerful
54	ruhaani	4.071429	1.358882	spiritual
55	sanjeeda	2.111111	0.963382	serious
56	pyaara	4.041667	1.366658	cute

57	kaanpna	4.12	1.16619	trembling/shivering
58	makruh	1.666667	0.907485	disgusting
59	sust	1.5	0.860233	lazy
60	Chirchira hua	1.541667	1.062367	irritated
61	madhosh	3.52	1.417745	stunned/senseless/intoxicated
62	lataaluq	2.318182	1.358794	indifferent
63	bechain	2.307692	1.4634	restless
64	bahaadur	4	1.224745	brave
65	aazaad	3.88	1.452584	free
66	hairat	2	1.234427	surprised
67	sabr	4.166667	1.09014	patient
68	fikrmand	2.291667	1.39811	concerned
69	mazaahiya	1.8125	1.046821	humourous
70	ajeeb	1.65	0.988087	strange
71	mushtael	2.357143	1.277446	irritated
72	shauq	2.875	1.543805	fond/passionate/interested
73	sahu	2.375	1.258306	mystical state of sobriety
74	bast	2.235294	0.970143	mystical state of "expansion" - joy, widening of the heart and urge to do good works
75	qabiz	1.625	0.969648	mysical state of "contraction" - negative feeling, emptiness, disinclination from Sufism (very close to urdu word for 'constipation')

Appendix 3: Information Sheet, Consent Form, and Questionnaire 2 Questions

معلومات

Malumaat

Information

معلومات جو آپ اس قویشجنیر میں دیں گے انگلستان کی درھم یونورسٹی کی ایک پی ایچ ڈی تھیسس میں شامل ہوگی۔ شاید وہ معلومات بھی مستقبل میں اشاعات (کتاب یا مضامین کی طرح) میں شامل کر سکیں گے۔

اگر آپ کی عمر اٹھارہ (18) سال سے کم ہے، تو آپ اس تحقیق میں شامل نہیں ہو سکتے۔

آپ انٹرویوز کے مکمل ہونے کے بعد ایک ماہ تک کسی بھی موقع پر رضامندی واپس لے سکتے ہیں تاکہ آپ کے جوابات تھیسس یا کسی بھی اشاعت میں شامل نہیں ہوں گے ، بصورت دیگر ، آپ کے جوابات شائع ہوسکتے ہیں۔ آپ کو کوائف سے شناخت نہیں ہوگا۔

آپ کی معلومات ایک محفوظ پاسورڈ والے OneDrive گوگل اکاونٹ اور محفوظ پاسورڈ والے ہارڈ ڈرائیو پر رکھیں گے۔

اگر آپ کے پاس مزید کچھ سوالات ہیں، تو آپ تومس گریوس سے رابطہ کر سکتے ہیں۔

thomas.a.graves@durham.ac.uk

Maalumaat jo ap is questionnaire men denge Inglistan ki Durham University ki ek PhD thesis men shaamil hogi. Shayad vo maalumaat bhi mustaqbil men ishaat, (kitab ya mazamin ki tarah) men shaamil kar sakenge.

Agar aapki umar athara saal se kam hai, to aap is tehqiq men shaamil nahin ho sakte.

Aap interviews ke mukammal hone ke baad ek maah tak kisi bhi mauqa par razaamandi (consent) vaapas le sakte hain taa ke aap ke jawaabaat thesis ya kisi bhi ishaat men shaamil nahin honge, basoorat digar, aap ke javaabaat shaya ho sakte hain. Aap ko kowaif se shanaakhat nahin hoga.

Ap ki malumaat ek mahfuz password- waale OneDrive account (Password-protected OneDrive account) aur mahfuz password- waale hard drive (password-protected hard drive) par rakhenge.

Agar aap ke paas mazeed kuch sawaalaat hain, to aap Thomas Graves thomas.a.graves@durham.ac.uk par raabita kar sakte hain.

The information you give in this questionnaire will be used as part of a PhD thesis for the music department of Durham University, UK, as well as future academic publications and presentations such as journal articles and conference papers.

If you are under the age of 18 you may not participate.

You may withdraw consent at any point up to one month after completion of the questionnaire in order that your answers will not be included in the thesis or any publication, otherwise, your answers may be published. You will not be identifiable from the data.

Data will be held on the cloud in a (password-protected) OneDrive account accessible only to the researcher, and on a secure, password-protected hard drive.

If you have any further questions, you may contact the researcher, Thomas Graves, at: thomas.a.graves@durham.ac.uk.

میں مذکورہ پراجیکٹ کےلیے معلومات کو سمجھتا ہوں اور مجھے کچھ سوالات پوچھنے کا موقع ملا ہے۔

Main mazkura project ke liye malumaat ko samajhta hun aur mujhe kuchh sawaalaat puchne ka mauqa mila hai.

I understand the information for the above project and I have had the opportunity to ask any questions.

میں سمجھتا ہوں کہ جب بھی تحقیق کے خاتمے سے پہلے میں چاہوں تو اس میں حصہ لینا چھوڑ سکتا ہوں۔

Main samajhta hun ke jab bhi tahqiq ke khaatume se pahle main chaahun to is men hisa lena chhor sakta hun.

I understand that I can stop participating whenever I wish before the end of the research.

میں اس تحقیق میں حصہ لینے پر راضی ہوں۔

Main is tehqiq men hisa lene par raazi hun.

I agree to take part in the above project.

مجھے بتایا گیا ہے کہ میری معلومات کا استعمال کس طرح اور ذخیرہ ہوگا۔

Mujhe bataaya gaya hai ke meri malumaat ka istamaal kis tarah aur zakhirah hoga.

I have been told about how my information will be used and stored.

کیا آپ اکثر نظام الدین درگاہ میں جاتے ہیں؟

Kya aap aksar Nizamuddin Dargah men jaate hain?

Do you attend Nizamuddin Dargah often?

ji haan / yes / جی ہاں

ji nahin / no / جی نہیں

آپ کتنے سال کے ہیں؟

Aap kitne saal ke hain?

How old are you?

18-35
36-65
65+

آپ کا مذہب کیا ہے؟

Aap ka mazhab kya hai?

What is your religion?

Islam / اسلام

Hinduism / Hindumaat / ہندومات

No Religion / Koi mazhab nahin. / کوی مذہب نہیں

Other (please specify) / Ek dusre mazhab / ایک دوسرے مذہب

آپ کا جنس کیا ہے؟

Aap ka jins kya hai?

What is your gender?

male / admi / آدمی

female / khaatun / خاتون

I prefer not to say / Main tarjih nahin deta hun / میں ترجیح نہیں دیتا ہوں۔

کیا آپ نظام الدین اولیا کے عقیدت مند ہیں؟

Kya aap Nizamuddin Auliya ka aqeedat mand hain?

Are you a devotee of Nizamuddin Auliya?

Yes (Pir/Murshid) / Ji haan (Pir/Murshid) / (جی ہاں (پیر/ مرشد

Yes (Murid) / Ji haan (Murid) / (جی ہاں (مرید

No (Devotee of another saint) / Ji nahin (dusre auliya ka aqeedat mand) / جی نہیں (دوسرے اولیا کا عقیدت مند)

No (Muslim) / Ji nahin (musalman) /(جی نہیں (مسلمان

No (Not Muslim) / Ji nahin (musalman nahin) / (جی نہیں (مسلمان نہیں

other / dusre / دوسرے

ذیل میں، آپ جذبات کو بیان کرتے والے الفاظکے درمیان 153 موازنہ دیکھ سکتے ہیں۔ دونوں جذبات کتنے مختلف محسوس کرتے ہے؟ ایک (یہ دونوں جذبات ایک ہی محسوس ک رتے ہیں) سے پانچ (یہ جذبات بلکل مختلف محسوس کرتے کیں) کے پیمانے پر جواب دیں۔

Zil men, aap jazbaat ko bayaan karte vaale alfaaz ke darmiyaan 153 mawaazna dekh sakte hain. Donon jazbaat kitne mukhtalif mahsus karte hai? 1 (yeh donon jazbaat ek hi mahsus karte hain) se 5 (yeh jazbaat bilkul mukhtalif mahsus karte hai) ke pemaane par jawaab den.

Below, you can see 153 comparisons between words describing emotions. How different do the two emotions feel? Answer on a scale of 1 (these two emotions feel the same) to 5 (These emotions feel completely different).

(Faateh) فاتح – (Mazboot) مضبوت

(Faateh) فاتح – (Ruhaani) روحانی

(Faateh) فاتح - (Pyara) پیارا

(Faateh) فاتح – (Bahaadur) بہادر

(Faateh) فاتح – (Sabr) صبر

(Faateh) فاتح – (Khush) خوش

(Faateh) فاتح – (Piyaar) پیار

(Faateh) فاتح – (Mohabbat) محبّت

(Faateh) فاتح – (Aaraamdah) آرامده

(Faateh) فاتح – (Fakhr)فخر

(Faateh) فاتح – (Wajd) وجد

(Faateh) فاتح – (Haal) حال

(Faateh) فاتح – (Kaifiyat) کیفیت

(Faateh) فاتح – (Pursukon) پرسکون

(Faateh) فاتح – (‘ishq)عشق

(Faateh) فاتح – (Mast) مست

(Faateh) فاتح – (Udaas)اداس

(Mazboot) مضبوت – (Ruhaani) روحانی

(Mazboot) مضبوت – (Pyara)پیارا

(Mazboot) مضبوت – (Bahaadur) بہادر

(Mazboot) مضبوت – (Sabr) صبر

(Mazboot) مضبوت – (Khush) خوش

(Mazboot) مضبوت – (Piyaar) پیار

(Mazboot) مضبوت – (Mohabbat) محبّت

(Mazboot) مضبوت – (Aaraamdah) آرامده

(Mazboot) مضبوت – (Fakhr)فخر

(Mazboot) مضبوت – (Wajd) وجد

(Mazboot) مضبوت – (Haal) حال

(Mazboot) مضبوت – (Kaifiyat)کیفیت

(Mazboot) مضبوت – (Pursukon) پرسکون

(Mazboot) مضبوت – (‘ishq) عشق

مست (Mast) – مضبوط (Mazboot)

اداس(Udaas) – مضبوط (Mazboot)

پیارا (Pyara) – روحانی (Ruhaani)

بہادر (Bahaadur) – روحانی (Ruhaani)

صبر (Sabr) – روحانی (Ruhaani)

خوش (Khush) – روحانی (Ruhaani)

پیار (Piyaar) – روحانی (Ruhaani)

محبّت (Mohabbat) – روحانی (Ruhaani)

آرامدہ (Aaraamdah) – روحانی (Ruhaani)

فخر(Fakhr) – روحانی (Ruhaani)

وجد(Wajd) – روحانی (Ruhaani)

حال(Haal) – روحانی (Ruhaani)

کیفیت(Kaifiyat) – روحانی (Ruhaani)

پرسکون (Pursukon) – روحانی (Ruhaani)

عشق(‘ishq) – روحانی (Ruhaani)

مست (Mast) – روحانی (Ruhaani)

اداس(Udaas) – روحانی (Ruhaani)

بہادر (Bahaadur) – پیارا (Pyara)

صبر (Sabr) – پیارا (Pyara)

خوش (Khush) – پیارا (Pyara)

پیار (Piyaar) – پیارا (Pyara)

محبّت (Mohabbat) – پیارا (Pyara)

آرامدہ (Aaraamdah) – پیارا (Pyara)

فخر(Fakhr) – پیارا (Pyara)

وجد(Wajd) – پیارا (Pyara)

حال(Haal) – پیارا (Pyara)

(Pyara) پیارا – (Kaifiyat)کیفیت

(Pyara) پیارا – (Pursukon) پرسکون

(Pyara) پیارا – (‘ishq)عشق

(Pyara) پیارا – (Mast) مست

(Pyara) پیارا – (Udaas)اداس

(Bahaadur) بہادر — (Sabr) صبر

(Bahaadur) بہادر – (Khush) خوش

(Bahaadur) بہادر – (Piyaar) پیار

(Bahaadur) بہادر – (Mohabbat) محبّت

(Bahaadur) بہادر – (Aaraamdah) آرامدہ

(Bahaadur) بہادر – (Fakhr)فخر

(Bahaadur) بہادر – (Wajd)وجد

(Bahaadur) بہادر – (Haal)حال

(Bahaadur) بہادر – (Kaifiyat)کیفیت

(Bahaadur) بہادر – (Pursukon) پرسکون

(Bahaadur) بہادر – (‘ishq)عشق

(Bahaadur) بہادر – (Mast) مست

(Bahaadur) بہادر – (Udaas)اداس

(Sabr) صبر – (Khush) خوش

(Sabr) صبر – (Piyaar) پیار

(Sabr) صبر – (Mohabbat) محبّت

(Sabr) صبر – (Aaraamdah) آرامدہ

(Sabr) صبر – (Fakhr)فخر

(Sabr) صبر – (Wajd)وجد

(Sabr) صبر – (Haal)حال

(Sabr) صبر – (Kaifiyat)کیفیت

(Sabr) صبر – (Pursukon) پرسکون

(Sabr) صبر – (‘ishq)عشق

(Sabr) صبر – (Mast) مست

(Sabr) صبر – (Udaas)اداس

(Khush) خوش – (Piyaar) پیار

(Khush) خوش – (Mohabbat) محبّت

(Khush) خوش – (Aaraamdah) آرامده

(Khush) خوش – (Fakhr)فخر

(Khush) خوش – (Wajd)وجد

(Khush) خوش – (Haal)حال

(Khush) خوش – (Kaifiyat)کیفیت

(Khush) خوش – (Pursukon) پرسکون

(Khush) خوش – (‘ishq)عشق

(Khush) خوش – (Mast) مست

(Khush) خوش – (Udaas) اداس

(Piyaar) پیار – (Mohabbat) محبّت

(Piyaar) پیار — (Aaraamdah) آرامده

(Piyaar) پیار. – (Fakhr)فخر

(Piyaar) پیار – (Wajd)وجد

(Piyaar) پیار – (Haal)حال

(Piyaar) پیار – (Kaifiyat) کیفیت

(Piyaar) پیار – (Pursukon) پرسکون

(Piyaar) پیار — (‘ishq)عشق

(Piyaar) پیار — (Mast) مست

(Piyaar) پیار — (Udaas)اداس

(Mohabbat) محبّت – (Aaraamdah) آرامده

(Mohabbat) محبّت — (Fakhr)فخر

(Mohabbat) محبّت – (Wajd) وجد

(Mohabbat) محبّت — (Haal) حال

(Mohabbat) محبّت – (Kaifiyat) كيفيت

(Mohabbat) محبّت — (Pursukon) پرسكون

(Mohabbat) محبّت – (‘ishq) عشق

(Mohabbat) محبّت — (Mast) مست

(Mohabbat) محبّت — (Udaas)اداس

(Aaraamdah) آرامده – (Fakhr)فخر

(Aaraamdah) آرامده – (Wajd) وجد

(Aaraamdah) آرامده — (Haal)حال

(Aaraamdah) آرامده – (Kaifiyat) كيفيت

(Aaraamdah) آرامده – (Pursukon) پرسكون

(Aaraamdah) آرامده – (‘ishq) عشق

(Aaraamdah) آرامده – (Mast) مست

(Aaraamdah) آرامده – (Udaas)اداس

(Fakhr)فخر — (Wajd)وجد

(Fakhr)فخر — (Haal)حال

(Fakhr)فخر — (Kaifiyat) كيفيت

(Fakhr)فخر — (Pursukon) پرسكون

(Fakhr)فخر — (‘ishq) عشق

(Fakhr)فخر — (Mast) مست

(Fakhr)فخر — (Udaas) اداس

(Wajd)وجد — (Haal)حال

(Wajd)وجد — (Kaifiyat)كيفيت

(Wajd)وجد – (Pursukon) پرسكون

(Wajd)وجد — (‘ishq)عشق

(Wajd)وجد — (Mast) مست

(Wajd)وجد — (Udaas) اداس

(Haal)حال — (Kaifiyat)کیفیت

(Haal) حال— (Pursukon) پرسکون

(Haal) حال – (‘ishq)عشق

(Haal) حال — (Mast) مست

(Haal) حال – (Udaas) اداس

(Kaifiyat) کیفیت — (Pursukon) پرسکون

(Kaifiyat) کیفیت — (‘ishq)عشق

(Kaifiyat) کیفیت – (Mast) مست

(Kaifiyat) کیفیت – (Udaas) اداس

(Pursukon) پرسکون – (Mast) مست

(Pursukon) پرسکون – (‘ishq)عشق

(Pursukon) پرسکون – (Udaas) اداس

(‘ishq) عشق – (Mast) مست

(‘ishq) عشق— (Udaas) اداس

(Mast) مست — (Udaas) اداس

اگر قوالی سنتے ہوئے آپ کے ذہن میں کوئی اور جذبات ہیں، تو انھیں نیچے دیے خانے میں ٹائپ کریں۔

Agar qawwali sunte hue aap ke zehan men koi aur jazbaat hain, to unhen niche diye khaane men type karen.

If there are any other feelings that you have had while listening to Qawwali, please type them in the box below.

Appendix 4: RStudio Script for Multidimensional Scaling and Exploratory Factor Analysis of Questionnaire 2

Appendix 4.1: Script to Force Lists into Matrices (written by Tuomas Eerola)

```
convert2matrix <- function(data) {
  data[data==""]<-NA
  tmp <- data.frame(matrix(ncol = 20, nrow = 20), row.names = c('faateh', 'mazboot',
'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd',
'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif'))
  for (k in 1:20) {
    tmp[,k]<-as.numeric(data[k][,1])
  }
  rownames(tmp)<-rownames(tmp)
  colnames(tmp)<-colnames(tmp)
  return(tmp)
}
```

Appendix 4.2: MDS and EFA

```
####Study 2: How different do these 2 emotion words feel? - completed for all
possible comparisons of 2 words using 20 words arising from study 1
####Likert scale 1-5, 1 as the same, 5 as completely different
####Question: How similar are various reported subjective feelings with qawwali to
each other? Which factors could adequately explain subjective feeling in qawwali
listening?
####Aim1: To create "conceptual maps" of subjective feelings felt with qawwali,
showing which feelings are closer to each other.
####Aim 2: To develop a scale for measuring subjective feeling with qawwali by
revealing a number of factors that describe most subjective feeling with qawwali
listening.
setwd('~/Desktop/PhD/Actual_research_data/Statistics/DEQS_conceptual_mapping/
Study_2/')
rm(list=ls(all=TRUE)) ####cleans R memory
library(smacof)
library(readxl)
library(ggplot2)
df <-
read.csv('Qualtrics_DEQS_study_2_numeric_18_April_2022_no_header.csv',header
= TRUE)
dim(df)
View(df)
##remove respondents who failed the attention checks
df2 <- df[!(df$Q187!="2" | df$Q188!="5" | df$Q184!="4"),]
dim(df2)
#View(df2)
df2 <- as.data.frame(df2)
```

```
head(df2)
###label rows with numbers 1-29

N <- 30 ###number of participants
rownames(df2) <- c(1:N)

####create a separate data frame for each participant, as a comparison matrix, 20 rows, 20 columns, wach representing an emotion word. Each cell represents a comparison o two emotion words
####participant 1
p1 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p1) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
rownames(p1) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
p1$faateh <- c(NA, df2[c(1), c(29:47)])
p1$mazboot <- c(rep(NA, 2), df2[c(1), c(48:65)])
p1$ruhani <- c(rep(NA, 3), df2[c(1), c(66:82)])
p1$pyara <- c(rep(NA, 4), df2[c(1), c(83:91, 93:99)])
p1$bahadur <- c(rep(NA, 5), df2[c(1), c(100:114)])
p1$sabr <- c(rep(NA, 6), df2[c(1), c(115:128)])
p1$khush <- c(rep(NA, 7), df2[c(1), c(129:141)])
p1$piyar <- c(rep(NA, 8), df2[c(1), c(142:153)])
p1$mohabbat <- c(rep(NA, 9), df2[c(1), c(154:156, 158:165)])
p1$aramdah <- c(rep(NA, 10), df2[c(1), c(166:175)])
p1$fakhr <- c(rep(NA, 11), df2[c(1), c(176:184)])
p1$wajd <- c(rep(NA, 12), df2[c(1), c(185:192)])
p1$haal <- c(rep(NA, 13), df2[c(1), c(193:199)])
p1$kaifiyat <- c(rep(NA, 14), df2[c(1), c(200:205)])
p1$pursukon <- c(rep(NA, 15), df2[c(1), c(206:210)])
p1$ishq <- c(rep(NA, 16), df2[c(1), c(211:214)])
p1$mast <- c(rep(NA, 17), df2[c(1), c(215:217)])
p1$udas <- c(rep(NA, 18), df2[c(1), c(218,219)])
p1$kanpna <- c(rep(NA, 19), df2[c(1), c(220)])
p1$kaif <- c(rep(NA,20))

####Participant 2
p2 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p2) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
rownames(p2) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
p2$faateh <- c(NA, df2[c(2), c(29:47)])
p2$mazboot <- c(rep(NA, 2), df2[c(2), c(48:65)])
p2$ruhani <- c(rep(NA, 3), df2[c(2), c(66:82)])
p2$pyara <- c(rep(NA, 4), df2[c(2), c(83:91, 93:99)])
p2$bahadur <- c(rep(NA, 5), df2[c(2), c(100:114)])
p2$sabr <- c(rep(NA, 6), df2[c(2), c(115:128)])
```

```
p2$khush <- c(rep(NA, 7), df2[c(2), c(129:141)])
p2$piyar <- c(rep(NA, 8), df2[c(2), c(142:153)])
p2$mohabbat <- c(rep(NA, 9), df2[c(2), c(154:156, 158:165)])
p2$aramdah <- c(rep(NA, 10), df2[c(2), c(166:175)])
p2$fakhr <- c(rep(NA, 11), df2[c(2), c(176:184)])
p2$wajd <- c(rep(NA, 12), df2[c(2), c(185:192)])
p2$haal <- c(rep(NA, 13), df2[c(2), c(193:199)])
p2$kaifiyat <- c(rep(NA, 14), df2[c(2), c(200:205)])
p2$pursukon <- c(rep(NA, 15), df2[c(2), c(206:210)])
p2$ishq <- c(rep(NA, 16), df2[c(2), c(211:214)])
p2$mast <- c(rep(NA, 17), df2[c(2), c(215:217)])
p2$udas <- c(rep(NA, 18), df2[c(2), c(218,219)])
p2$kanpna <- c(rep(NA, 19), df2[c(2), c(220)])
p2$kaif <- c(rep(NA,20))

####Participant 3
p3 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p3) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar',
'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas',
'kanpna', 'kaif')
rownames(p3) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p3$faateh <- c(NA, df2[c(3), c(29:47)])
p3$mazboot <- c(rep(NA, 2), df2[c(3), c(48:65)])
p3$ruhani <- c(rep(NA, 3), df2[c(3), c(66:82)])
p3$pyara <- c(rep(NA, 4), df2[c(3), c(83:91, 93:99)])
p3$bahadur <- c(rep(NA, 5), df2[c(3), c(100:114)])
p3$sabr <- c(rep(NA, 6), df2[c(3), c(115:128)])
p3$khush <- c(rep(NA, 7), df2[c(3), c(129:141)])
p3$piyar <- c(rep(NA, 8), df2[c(3), c(142:153)])
p3$mohabbat <- c(rep(NA, 9), df2[c(3), c(154:156, 158:165)])
p3$aramdah <- c(rep(NA, 10), df2[c(3), c(166:175)])
p3$fakhr <- c(rep(NA, 11), df2[c(3), c(176:184)])
p3$wajd <- c(rep(NA, 12), df2[c(3), c(185:192)])
p3$haal <- c(rep(NA, 13), df2[c(3), c(193:199)])
p3$kaifiyat <- c(rep(NA, 14), df2[c(3), c(200:205)])
p3$pursukon <- c(rep(NA, 15), df2[c(3), c(206:210)])
p3$ishq <- c(rep(NA, 16), df2[c(3), c(211:214)])
p3$mast <- c(rep(NA, 17), df2[c(3), c(215:217)])
p3$udas <- c(rep(NA, 18), df2[c(3), c(218,219)])
p3$kanpna <- c(rep(NA, 19), df2[c(3), c(220)])
p3$kaif <- c(rep(NA,20))

####Participant 4
p4 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p4) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar',
'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas',
'kanpna', 'kaif')
rownames(p4) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
```

```
p4$faateh <- c(NA, df2[c(4), c(29:47)])
p4$mazboot <- c(rep(NA, 2), df2[c(4), c(48:65)])
p4$ruhani <- c(rep(NA, 3), df2[c(4), c(66:82)])
p4$pyara <- c(rep(NA, 4), df2[c(4), c(83:91, 93:99)])
p4$bahadur <- c(rep(NA, 5), df2[c(4), c(100:114)])
p4$sabr <- c(rep(NA, 6), df2[c(4), c(115:128)])
p4$khush <- c(rep(NA, 7), df2[c(4), c(129:141)])
p4$piyar <- c(rep(NA, 8), df2[c(4), c(142:153)])
p4$mohabbat <- c(rep(NA, 9), df2[c(4), c(154:156, 158:165)])
p4$aramdah <- c(rep(NA, 10), df2[c(4), c(166:175)])
p4$fakhr <- c(rep(NA, 11), df2[c(4), c(176:184)])
p4$wajd <- c(rep(NA, 12), df2[c(4), c(185:192)])
p4$haal <- c(rep(NA, 13), df2[c(4), c(193:199)])
p4$kaifiyat <- c(rep(NA, 14), df2[c(4), c(200:205)])
p4$pursukon <- c(rep(NA, 15), df2[c(4), c(206:210)])
p4$ishq <- c(rep(NA, 16), df2[c(4), c(211:214)])
p4$mast <- c(rep(NA, 17), df2[c(4), c(215:217)])
p4$udas <- c(rep(NA, 18), df2[c(4), c(218,219)])
p4$kanpna <- c(rep(NA, 19), df2[c(4), c(220)])
p4$kaif <- c(rep(NA,20))

####Participant 5
p5 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p5) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar',
'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas',
'kanpna', 'kaif')
rownames(p5) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p5$faateh <- c(NA, df2[c(5), c(29:47)])
p5$mazboot <- c(rep(NA, 2), df2[c(5), c(48:65)])
p5$ruhani <- c(rep(NA, 3), df2[c(5), c(66:82)])
p5$pyara <- c(rep(NA, 4), df2[c(5), c(83:91, 93:99)])
p5$bahadur <- c(rep(NA, 5), df2[c(5), c(100:114)])
p5$sabr <- c(rep(NA, 6), df2[c(5), c(115:128)])
p5$khush <- c(rep(NA, 7), df2[c(5), c(129:141)])
p5$piyar <- c(rep(NA, 8), df2[c(5), c(142:153)])
p5$mohabbat <- c(rep(NA, 9), df2[c(5), c(154:156, 158:165)])
p5$aramdah <- c(rep(NA, 10), df2[c(5), c(166:175)])
p5$fakhr <- c(rep(NA, 11), df2[c(5), c(176:184)])
p5$wajd <- c(rep(NA, 12), df2[c(5), c(185:192)])
p5$haal <- c(rep(NA, 13), df2[c(5), c(193:199)])
p5$kaifiyat <- c(rep(NA, 14), df2[c(5), c(200:205)])
p5$pursukon <- c(rep(NA, 15), df2[c(5), c(206:210)])
p5$ishq <- c(rep(NA, 16), df2[c(5), c(211:214)])
p5$mast <- c(rep(NA, 17), df2[c(5), c(215:217)])
p5$udas <- c(rep(NA, 18), df2[c(5), c(218,219)])
p5$kanpna <- c(rep(NA, 19), df2[c(5), c(220)])
p5$kaif <- c(rep(NA,20))

####Participant 6
p6 <- data.frame(matrix(ncol = 20, nrow = 20))
```

```
colnames(p6) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
rownames(p6) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
p6$faateh <- c(NA, df2[c(6), c(29:47)])
p6$mazboot <- c(rep(NA, 2), df2[c(6), c(48:65)])
p6$ruhani <- c(rep(NA, 3), df2[c(6), c(66:82)])
p6$pyara <- c(rep(NA, 4), df2[c(6), c(83:91, 93:99)])
p6$bahadur <- c(rep(NA, 5), df2[c(6), c(100:114)])
p6$sabr <- c(rep(NA, 6), df2[c(6), c(115:128)])
p6$khush <- c(rep(NA, 7), df2[c(6), c(129:141)])
p6$piyar <- c(rep(NA, 8), df2[c(6), c(142:153)])
p6$mohabbat <- c(rep(NA, 9), df2[c(6), c(154:156, 158:165)])
p6$aramdah <- c(rep(NA, 10), df2[c(6), c(166:175)])
p6$fakhr <- c(rep(NA, 11), df2[c(6), c(176:184)])
p6$wajd <- c(rep(NA, 12), df2[c(6), c(185:192)])
p6$haal <- c(rep(NA, 13), df2[c(6), c(193:199)])
p6$kaifiyat <- c(rep(NA, 14), df2[c(6), c(200:205)])
p6$pursukon <- c(rep(NA, 15), df2[c(6), c(206:210)])
p6$ishq <- c(rep(NA, 16), df2[c(6), c(211:214)])
p6$mast <- c(rep(NA, 17), df2[c(6), c(215:217)])
p6$udas <- c(rep(NA, 18), df2[c(6), c(218,219)])
p6$kanpna <- c(rep(NA, 19), df2[c(6), c(220)])
p6$kaif <- c(rep(NA,20))

####Participant 7
p7 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p7) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
rownames(p7) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas', 'kanpna', 'kaif')
p7$faateh <- c(NA, df2[c(7), c(29:47)])
p7$mazboot <- c(rep(NA, 2), df2[c(7), c(48:65)])
p7$ruhani <- c(rep(NA, 3), df2[c(7), c(66:82)])
p7$pyara <- c(rep(NA, 4), df2[c(7), c(83:91, 93:99)])
p7$bahadur <- c(rep(NA, 5), df2[c(7), c(100:114)])
p7$sabr <- c(rep(NA, 6), df2[c(7), c(115:128)])
p7$khush <- c(rep(NA, 7), df2[c(7), c(129:141)])
p7$piyar <- c(rep(NA, 8), df2[c(7), c(142:153)])
p7$mohabbat <- c(rep(NA, 9), df2[c(7), c(154:156, 158:165)])
p7$aramdah <- c(rep(NA, 10), df2[c(7), c(166:175)])
p7$fakhr <- c(rep(NA, 11), df2[c(7), c(176:184)])
p7$wajd <- c(rep(NA, 12), df2[c(7), c(185:192)])
p7$haal <- c(rep(NA, 13), df2[c(7), c(193:199)])
p7$kaifiyat <- c(rep(NA, 14), df2[c(7), c(200:205)])
p7$pursukon <- c(rep(NA, 15), df2[c(7), c(206:210)])
p7$ishq <- c(rep(NA, 16), df2[c(7), c(211:214)])
p7$mast <- c(rep(NA, 17), df2[c(7), c(215:217)])
```

```
p7$udas <- c(rep(NA, 18), df2[c(7), c(218,219)])
p7$kanpna <- c(rep(NA, 19), df2[c(7), c(220)])
p7$kaif <- c(rep(NA,20))

####Participant 8
p8 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p8) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar',
'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas',
'kanpna', 'kaif')
rownames(p8) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p8$faateh <- c(NA, df2[c(8), c(29:47)])
p8$mazboot <- c(rep(NA, 2), df2[c(8), c(48:65)])
p8$ruhani <- c(rep(NA, 3), df2[c(8), c(66:82)])
p8$pyara <- c(rep(NA, 4), df2[c(8), c(83:91, 93:99)])
p8$bahadur <- c(rep(NA, 5), df2[c(8), c(100:114)])
p8$sabr <- c(rep(NA, 6), df2[c(8), c(115:128)])
p8$khush <- c(rep(NA, 7), df2[c(8), c(129:141)])
p8$piyar <- c(rep(NA, 8), df2[c(8), c(142:153)])
p8$mohabbat <- c(rep(NA, 9), df2[c(8), c(154:156, 158:165)])
p8$aramdah <- c(rep(NA, 10), df2[c(8), c(166:175)])
p8$fakhr <- c(rep(NA, 11), df2[c(8), c(176:184)])
p8$wajd <- c(rep(NA, 12), df2[c(8), c(185:192)])
p8$haal <- c(rep(NA, 13), df2[c(8), c(193:199)])
p8$kaifiyat <- c(rep(NA, 14), df2[c(8), c(200:205)])
p8$pursukon <- c(rep(NA, 15), df2[c(8), c(206:210)])
p8$ishq <- c(rep(NA, 16), df2[c(8), c(211:214)])
p8$mast <- c(rep(NA, 17), df2[c(8), c(215:217)])
p8$udas <- c(rep(NA, 18), df2[c(8), c(218,219)])
p8$kanpna <- c(rep(NA, 19), df2[c(8), c(220)])
p8$kaif <- c(rep(NA,20))

####Participant 8
p9 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p9) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush', 'piyar',
'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast', 'udas',
'kanpna', 'kaif')
rownames(p9) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p9$faateh <- c(NA, df2[c(9), c(29:47)])
p9$mazboot <- c(rep(NA, 2), df2[c(9), c(48:65)])
p9$ruhani <- c(rep(NA, 3), df2[c(9), c(66:82)])
p9$pyara <- c(rep(NA, 4), df2[c(9), c(83:91, 93:99)])
p9$bahadur <- c(rep(NA, 5), df2[c(9), c(100:114)])
p9$sabr <- c(rep(NA, 6), df2[c(9), c(115:128)])
p9$khush <- c(rep(NA, 7), df2[c(9), c(129:141)])
p9$piyar <- c(rep(NA, 8), df2[c(9), c(142:153)])
p9$mohabbat <- c(rep(NA, 9), df2[c(9), c(154:156, 158:165)])
p9$aramdah <- c(rep(NA, 10), df2[c(9), c(166:175)])
p9$fakhr <- c(rep(NA, 11), df2[c(9), c(176:184)])
```

```
p9$wajd <- c(rep(NA, 12), df2[c(9), c(185:192)])
p9$haal <- c(rep(NA, 13), df2[c(9), c(193:199)])
p9$kaifiyat <- c(rep(NA, 14), df2[c(9), c(200:205)])
p9$pursukon <- c(rep(NA, 15), df2[c(9), c(206:210)])
p9$ishq <- c(rep(NA, 16), df2[c(9), c(211:214)])
p9$mast <- c(rep(NA, 17), df2[c(9), c(215:217)])
p9$udas <- c(rep(NA, 18), df2[c(9), c(218,219)])
p9$kanpna <- c(rep(NA, 19), df2[c(9), c(220)])
p9$kaif <- c(rep(NA,20))

####Participant 10
p10 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p10) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p10) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p10$faateh <- c(NA, df2[c(10), c(29:47)])
p10$mazboot <- c(rep(NA, 2), df2[c(10), c(48:65)])
p10$ruhani <- c(rep(NA, 3), df2[c(10), c(66:82)])
p10$pyara <- c(rep(NA, 4), df2[c(10), c(83:91, 93:99)])
p10$bahadur <- c(rep(NA, 5), df2[c(10), c(100:114)])
p10$sabr <- c(rep(NA, 6), df2[c(10), c(115:128)])
p10$khush <- c(rep(NA, 7), df2[c(10), c(129:141)])
p10$piyar <- c(rep(NA, 8), df2[c(10), c(142:153)])
p10$mohabbat <- c(rep(NA, 9), df2[c(10), c(154:156, 158:165)])
p10$aramdah <- c(rep(NA, 10), df2[c(10), c(166:175)])
p10$fakhr <- c(rep(NA, 11), df2[c(10), c(176:184)])
p10$wajd <- c(rep(NA, 12), df2[c(10), c(185:192)])
p10$haal <- c(rep(NA, 13), df2[c(10), c(193:199)])
p10$kaifiyat <- c(rep(NA, 14), df2[c(10), c(200:205)])
p10$pursukon <- c(rep(NA, 15), df2[c(10), c(206:210)])
p10$ishq <- c(rep(NA, 16), df2[c(10), c(211:214)])
p10$mast <- c(rep(NA, 17), df2[c(10), c(215:217)])
p10$udas <- c(rep(NA, 18), df2[c(10), c(218,219)])
p10$kanpna <- c(rep(NA, 19), df2[c(10), c(220)])
p10$kaif <- c(rep(NA,20))

####Participant 11
p11 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p11) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p11) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p11$faateh <- c(NA, df2[c(11), c(29:47)])
p11$mazboot <- c(rep(NA, 2), df2[c(11), c(48:65)])
p11$ruhani <- c(rep(NA, 3), df2[c(11), c(66:82)])
p11$pyara <- c(rep(NA, 4), df2[c(11), c(83:91, 93:99)])
p11$bahadur <- c(rep(NA, 5), df2[c(11), c(100:114)])
```

```
p11$sabr <- c(rep(NA, 6), df2[c(11), c(115:128)])
p11$khush <- c(rep(NA, 7), df2[c(11), c(129:141)])
p11$piyar <- c(rep(NA, 8), df2[c(11), c(142:153)])
p11$mohabbat <- c(rep(NA, 9), df2[c(11), c(154:156, 158:165)])
p11$aramdah <- c(rep(NA, 10), df2[c(11), c(166:175)])
p11$fakhr <- c(rep(NA, 11), df2[c(11), c(176:184)])
p11$wajd <- c(rep(NA, 12), df2[c(11), c(185:192)])
p11$haal <- c(rep(NA, 13), df2[c(11), c(193:199)])
p11$kaifiyat <- c(rep(NA, 14), df2[c(11), c(200:205)])
p11$pursukon <- c(rep(NA, 15), df2[c(11), c(206:210)])
p11$ishq <- c(rep(NA, 16), df2[c(11), c(211:214)])
p11$mast <- c(rep(NA, 17), df2[c(11), c(215:217)])
p11$udas <- c(rep(NA, 18), df2[c(11), c(218,219)])
p11$kanpna <- c(rep(NA, 19), df2[c(11), c(220)])
p11$kaif <- c(rep(NA,20))

####Participant 8
p12 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p12) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p12) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p12$faateh <- c(NA, df2[c(12), c(29:47)])
p12$mazboot <- c(rep(NA, 2), df2[c(12), c(48:65)])
p12$ruhani <- c(rep(NA, 3), df2[c(12), c(66:82)])
p12$pyara <- c(rep(NA, 4), df2[c(12), c(83:91, 93:99)])
p12$bahadur <- c(rep(NA, 5), df2[c(12), c(100:114)])
p12$sabr <- c(rep(NA, 6), df2[c(12), c(115:128)])
p12$khush <- c(rep(NA, 7), df2[c(12), c(129:141)])
p12$piyar <- c(rep(NA, 8), df2[c(12), c(142:153)])
p12$mohabbat <- c(rep(NA, 9), df2[c(12), c(154:156, 158:165)])
p12$aramdah <- c(rep(NA, 10), df2[c(12), c(166:175)])
p12$fakhr <- c(rep(NA, 11), df2[c(12), c(176:184)])
p12$wajd <- c(rep(NA, 12), df2[c(12), c(185:192)])
p12$haal <- c(rep(NA, 13), df2[c(12), c(193:199)])
p12$kaifiyat <- c(rep(NA, 14), df2[c(12), c(200:205)])
p12$pursukon <- c(rep(NA, 15), df2[c(12), c(206:210)])
p12$ishq <- c(rep(NA, 16), df2[c(12), c(211:214)])
p12$mast <- c(rep(NA, 17), df2[c(12), c(215:217)])
p12$udas <- c(rep(NA, 18), df2[c(12), c(218,219)])
p12$kanpna <- c(rep(NA, 19), df2[c(12), c(220)])
p12$kaif <- c(rep(NA,20))

####Participant 13
p13<- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p13) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
```

```
rownames(p13) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p13$faateh <- c(NA, df2[c(13), c(29:47)])
p13$mazboot <- c(rep(NA, 2), df2[c(13), c(48:65)])
p13$ruhani <- c(rep(NA, 3), df2[c(13), c(66:82)])
p13$pyara <- c(rep(NA, 4), df2[c(13), c(83:91, 93:99)])
p13$bahadur <- c(rep(NA, 5), df2[c(13), c(100:114)])
p13$sabr <- c(rep(NA, 6), df2[c(13), c(115:128)])
p13$khush <- c(rep(NA, 7), df2[c(13), c(129:141)])
p13$piyar <- c(rep(NA, 8), df2[c(13), c(142:153)])
p13$mohabbat <- c(rep(NA, 9), df2[c(13), c(154:156, 158:165)])
p13$aramdah <- c(rep(NA, 10), df2[c(13), c(166:175)])
p13$fakhr <- c(rep(NA, 11), df2[c(13), c(176:184)])
p13$wajd <- c(rep(NA, 12), df2[c(13), c(185:192)])
p13$haal <- c(rep(NA, 13), df2[c(13), c(193:199)])
p13$kaifiyat <- c(rep(NA, 14), df2[c(13), c(200:205)])
p13$pursukon <- c(rep(NA, 15), df2[c(13), c(206:210)])
p13$ishq <- c(rep(NA, 16), df2[c(13), c(211:214)])
p13$mast <- c(rep(NA, 17), df2[c(13), c(215:217)])
p13$udas <- c(rep(NA, 18), df2[c(13), c(218,219)])
p13$kanpna <- c(rep(NA, 19), df2[c(13), c(220)])
p13$kaif <- c(rep(NA,20))

####Participant 14
p14 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p14) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p14) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p14$faateh <- c(NA, df2[c(14), c(29:47)])
p14$mazboot <- c(rep(NA, 2), df2[c(14), c(48:65)])
p14$ruhani <- c(rep(NA, 3), df2[c(14), c(66:82)])
p14$pyara <- c(rep(NA, 4), df2[c(14), c(83:91, 93:99)])
p14$bahadur <- c(rep(NA, 5), df2[c(14), c(100:114)])
p14$sabr <- c(rep(NA, 6), df2[c(14), c(115:128)])
p14$khush <- c(rep(NA, 7), df2[c(14), c(129:141)])
p14$piyar <- c(rep(NA, 8), df2[c(14), c(142:153)])
p14$mohabbat <- c(rep(NA, 9), df2[c(14), c(154:156, 158:165)])
p14$aramdah <- c(rep(NA, 10), df2[c(14), c(166:175)])
p14$fakhr <- c(rep(NA, 11), df2[c(14), c(176:184)])
p14$wajd <- c(rep(NA, 12), df2[c(14), c(185:192)])
p14$haal <- c(rep(NA, 13), df2[c(14), c(193:199)])
p14$kaifiyat <- c(rep(NA, 14), df2[c(14), c(200:205)])
p14$pursukon <- c(rep(NA, 15), df2[c(14), c(206:210)])
p14$ishq <- c(rep(NA, 16), df2[c(14), c(211:214)])
p14$mast <- c(rep(NA, 17), df2[c(14), c(215:217)])
p14$udas <- c(rep(NA, 18), df2[c(14), c(218,219)])
p14$kanpna <- c(rep(NA, 19), df2[c(14), c(220)])
p14$kaif <- c(rep(NA,20))
```

```
####Participant 15
p15 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p15) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p15) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p15$faateh <- c(NA, df2[c(15), c(29:47)])
p15$mazboot <- c(rep(NA, 2), df2[c(15), c(48:65)])
p15$ruhani <- c(rep(NA, 3), df2[c(15), c(66:82)])
p15$pyara <- c(rep(NA, 4), df2[c(15), c(83:91, 93:99)])
p15$bahadur <- c(rep(NA, 5), df2[c(15), c(100:114)])
p15$sabr <- c(rep(NA, 6), df2[c(15), c(115:128)])
p15$khush <- c(rep(NA, 7), df2[c(15), c(129:141)])
p15$piyar <- c(rep(NA, 8), df2[c(15), c(142:153)])
p15$mohabbat <- c(rep(NA, 9), df2[c(15), c(154:156, 158:165)])
p15$aramdah <- c(rep(NA, 10), df2[c(15), c(166:175)])
p15$fakhr <- c(rep(NA, 11), df2[c(15), c(176:184)])
p15$wajd <- c(rep(NA, 12), df2[c(15), c(185:192)])
p15$haal <- c(rep(NA, 13), df2[c(15), c(193:199)])
p15$kaifiyat <- c(rep(NA, 14), df2[c(15), c(200:205)])
p15$pursukon <- c(rep(NA, 15), df2[c(15), c(206:210)])
p15$ishq <- c(rep(NA, 16), df2[c(15), c(211:214)])
p15$mast <- c(rep(NA, 17), df2[c(15), c(215:217)])
p15$udas <- c(rep(NA, 18), df2[c(15), c(218,219)])
p15$kanpna <- c(rep(NA, 19), df2[c(15), c(220)])
p15$kaif <- c(rep(NA,20))

####Participant 16
p16 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p16) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p16) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p16$faateh <- c(NA, df2[c(16), c(29:47)])
p16$mazboot <- c(rep(NA, 2), df2[c(16), c(48:65)])
p16$ruhani <- c(rep(NA, 3), df2[c(16), c(66:82)])
p16$pyara <- c(rep(NA, 4), df2[c(16), c(83:91, 93:99)])
p16$bahadur <- c(rep(NA, 5), df2[c(16), c(100:114)])
p16$sabr <- c(rep(NA, 6), df2[c(16), c(115:128)])
p16$khush <- c(rep(NA, 7), df2[c(16), c(129:141)])
p16$piyar <- c(rep(NA, 8), df2[c(16), c(142:153)])
p16$mohabbat <- c(rep(NA, 9), df2[c(16), c(154:156, 158:165)])
p16$aramdah <- c(rep(NA, 10), df2[c(16), c(166:175)])
p16$fakhr <- c(rep(NA, 11), df2[c(16), c(176:184)])
p16$wajd <- c(rep(NA, 12), df2[c(16), c(185:192)])
p16$haal <- c(rep(NA, 13), df2[c(16), c(193:199)])
p16$kaifiyat <- c(rep(NA, 14), df2[c(16), c(200:205)])
```

```
p16$pursukon <- c(rep(NA, 15), df2[c(16), c(206:210)])
p16$ishq <- c(rep(NA, 16), df2[c(16), c(211:214)])
p16$mast <- c(rep(NA, 17), df2[c(16), c(215:217)])
p16$udas <- c(rep(NA, 18), df2[c(16), c(218,219)])
p16$kanpna <- c(rep(NA, 19), df2[c(16), c(220)])
p16$kaif <- c(rep(NA,20))

####Participant 17
p17 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p17) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p17) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p17$faateh <- c(NA, df2[c(17), c(29:47)])
p17$mazboot <- c(rep(NA, 2), df2[c(17), c(48:65)])
p17$ruhani <- c(rep(NA, 3), df2[c(17), c(66:82)])
p17$pyara <- c(rep(NA, 4), df2[c(17), c(83:91, 93:99)])
p17$bahadur <- c(rep(NA, 5), df2[c(17), c(100:114)])
p17$sabr <- c(rep(NA, 6), df2[c(17), c(115:128)])
p17$khush <- c(rep(NA, 7), df2[c(17), c(129:141)])
p17$piyar <- c(rep(NA, 8), df2[c(17), c(142:153)])
p17$mohabbat <- c(rep(NA, 9), df2[c(17), c(154:156, 158:165)])
p17$aramdah <- c(rep(NA, 10), df2[c(17), c(166:175)])
p17$fakhr <- c(rep(NA, 11), df2[c(17), c(176:184)])
p17$wajd <- c(rep(NA, 12), df2[c(17), c(185:192)])
p17$haal <- c(rep(NA, 13), df2[c(17), c(193:199)])
p17$kaifiyat <- c(rep(NA, 14), df2[c(17), c(200:205)])
p17$pursukon <- c(rep(NA, 15), df2[c(17), c(206:210)])
p17$ishq <- c(rep(NA, 16), df2[c(17), c(211:214)])
p17$mast <- c(rep(NA, 17), df2[c(17), c(215:217)])
p17$udas <- c(rep(NA, 18), df2[c(17), c(218,219)])
p17$kanpna <- c(rep(NA, 19), df2[c(17), c(220)])
p17$kaif <- c(rep(NA,20))

####Participant 18
p18 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p18) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p18) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p18$faateh <- c(NA, df2[c(18), c(29:47)])
p18$mazboot <- c(rep(NA, 2), df2[c(18), c(48:65)])
p18$ruhani <- c(rep(NA, 3), df2[c(18), c(66:82)])
p18$pyara <- c(rep(NA, 4), df2[c(18), c(83:91, 93:99)])
p18$bahadur <- c(rep(NA, 5), df2[c(18), c(100:114)])
p18$sabr <- c(rep(NA, 6), df2[c(18), c(115:128)])
p18$khush <- c(rep(NA, 7), df2[c(18), c(129:141)])
p18$piyar <- c(rep(NA, 8), df2[c(18), c(142:153)])
```

```
p18$mohabbat <- c(rep(NA, 9), df2[c(18), c(154:156, 158:165)])
p18$aramdah <- c(rep(NA, 10), df2[c(18), c(166:175)])
p18$fakhr <- c(rep(NA, 11), df2[c(18), c(176:184)])
p18$wajd <- c(rep(NA, 12), df2[c(18), c(185:192)])
p18$haal <- c(rep(NA, 13), df2[c(18), c(193:199)])
p18$kaifiyat <- c(rep(NA, 14), df2[c(18), c(200:205)])
p18$pursukon <- c(rep(NA, 15), df2[c(18), c(206:210)])
p18$ishq <- c(rep(NA, 16), df2[c(18), c(211:214)])
p18$mast <- c(rep(NA, 17), df2[c(18), c(215:217)])
p18$udas <- c(rep(NA, 18), df2[c(18), c(218,219)])
p18$kanpna <- c(rep(NA, 19), df2[c(18), c(220)])
p18$kaif <- c(rep(NA,20))

####Participant 19
p19 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p19) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p19) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p19$faateh <- c(NA, df2[c(19), c(29:47)])
p19$mazboot <- c(rep(NA, 2), df2[c(19), c(48:65)])
p19$ruhani <- c(rep(NA, 3), df2[c(19), c(66:82)])
p19$pyara <- c(rep(NA, 4), df2[c(19), c(83:91, 93:99)])
p19$bahadur <- c(rep(NA, 5), df2[c(19), c(100:114)])
p19$sabr <- c(rep(NA, 6), df2[c(19), c(115:128)])
p19$khush <- c(rep(NA, 7), df2[c(19), c(129:141)])
p19$piyar <- c(rep(NA, 8), df2[c(19), c(142:153)])
p19$mohabbat <- c(rep(NA, 9), df2[c(19), c(154:156, 158:165)])
p19$aramdah <- c(rep(NA, 10), df2[c(19), c(166:175)])
p19$fakhr <- c(rep(NA, 11), df2[c(19), c(176:184)])
p19$wajd <- c(rep(NA, 12), df2[c(19), c(185:192)])
p19$haal <- c(rep(NA, 13), df2[c(19), c(193:199)])
p19$kaifiyat <- c(rep(NA, 14), df2[c(19), c(200:205)])
p19$pursukon <- c(rep(NA, 15), df2[c(19), c(206:210)])
p19$ishq <- c(rep(NA, 16), df2[c(19), c(211:214)])
p19$mast <- c(rep(NA, 17), df2[c(19), c(215:217)])
p19$udas <- c(rep(NA, 18), df2[c(19), c(218,219)])
p19$kanpna <- c(rep(NA, 19), df2[c(19), c(220)])
p19$kaif <- c(rep(NA,20))

####Participant 20
p20 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p20) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p20) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p20$faateh <- c(NA, df2[c(20), c(29:47)])
p20$mazboot <- c(rep(NA, 2), df2[c(20), c(48:65)])
```

```
p20$ruhani <- c(rep(NA, 3), df2[c(20), c(66:82)])
p20$pyara <- c(rep(NA, 4), df2[c(20), c(83:91, 93:99)])
p20$bahadur <- c(rep(NA, 5), df2[c(20), c(100:114)])
p20$sabr <- c(rep(NA, 6), df2[c(20), c(115:128)])
p20$khush <- c(rep(NA, 7), df2[c(20), c(129:141)])
p20$piyar <- c(rep(NA, 8), df2[c(20), c(142:153)])
p20$mohabbat <- c(rep(NA, 9), df2[c(20), c(154:156, 158:165)])
p20$aramdah <- c(rep(NA, 10), df2[c(20), c(166:175)])
p20$fakhr <- c(rep(NA, 11), df2[c(20), c(176:184)])
p20$wajd <- c(rep(NA, 12), df2[c(20), c(185:192)])
p20$haal <- c(rep(NA, 13), df2[c(20), c(193:199)])
p20$kaifiyat <- c(rep(NA, 14), df2[c(20), c(200:205)])
p20$pursukon <- c(rep(NA, 15), df2[c(20), c(206:210)])
p20$ishq <- c(rep(NA, 16), df2[c(20), c(211:214)])
p20$mast <- c(rep(NA, 17), df2[c(20), c(215:217)])
p20$udas <- c(rep(NA, 18), df2[c(20), c(218,219)])
p20$kanpna <- c(rep(NA, 19), df2[c(20), c(220)])
p20$kaif <- c(rep(NA,20))

####Participant 21
p21 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p21) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p21) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p21$faateh <- c(NA, df2[c(21), c(29:47)])
p21$mazboot <- c(rep(NA, 2), df2[c(21), c(48:65)])
p21$ruhani <- c(rep(NA, 3), df2[c(21), c(66:82)])
p21$pyara <- c(rep(NA, 4), df2[c(21), c(83:91, 93:99)])
p21$bahadur <- c(rep(NA, 5), df2[c(21), c(100:114)])
p21$sabr <- c(rep(NA, 6), df2[c(21), c(115:128)])
p21$khush <- c(rep(NA, 7), df2[c(21), c(129:141)])
p21$piyar <- c(rep(NA, 8), df2[c(21), c(142:153)])
p21$mohabbat <- c(rep(NA, 9), df2[c(21), c(154:156, 158:165)])
p21$aramdah <- c(rep(NA, 10), df2[c(21), c(166:175)])
p21$fakhr <- c(rep(NA, 11), df2[c(21), c(176:184)])
p21$wajd <- c(rep(NA, 12), df2[c(21), c(185:192)])
p21$haal <- c(rep(NA, 13), df2[c(21), c(193:199)])
p21$kaifiyat <- c(rep(NA, 14), df2[c(21), c(200:205)])
p21$pursukon <- c(rep(NA, 15), df2[c(21), c(206:210)])
p21$ishq <- c(rep(NA, 16), df2[c(21), c(211:214)])
p21$mast <- c(rep(NA, 17), df2[c(21), c(215:217)])
p21$udas <- c(rep(NA, 18), df2[c(21), c(218,219)])
p21$kanpna <- c(rep(NA, 19), df2[c(21), c(220)])
p21$kaif <- c(rep(NA,20))

####Participant 22
p22 <- data.frame(matrix(ncol = 20, nrow = 20))
```

```
colnames(p22) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p22) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p22$faateh <- c(NA, df2[c(22), c(29:47)])
p22$mazboot <- c(rep(NA, 2), df2[c(22), c(48:65)])
p22$ruhani <- c(rep(NA, 3), df2[c(22), c(66:82)])
p22$pyara <- c(rep(NA, 4), df2[c(22), c(83:91, 93:99)])
p22$bahadur <- c(rep(NA, 5), df2[c(22), c(100:114)])
p22$sabr <- c(rep(NA, 6), df2[c(22), c(115:128)])
p22$khush <- c(rep(NA, 7), df2[c(22), c(129:141)])
p22$piyar <- c(rep(NA, 8), df2[c(22), c(142:153)])
p22$mohabbat <- c(rep(NA, 9), df2[c(22), c(154:156, 158:165)])
p22$aramdah <- c(rep(NA, 10), df2[c(22), c(166:175)])
p22$fakhr <- c(rep(NA, 11), df2[c(22), c(176:184)])
p22$wajd <- c(rep(NA, 12), df2[c(22), c(185:192)])
p22$haal <- c(rep(NA, 13), df2[c(22), c(193:199)])
p22$kaifiyat <- c(rep(NA, 14), df2[c(22), c(200:205)])
p22$pursukon <- c(rep(NA, 15), df2[c(22), c(206:210)])
p22$ishq <- c(rep(NA, 16), df2[c(22), c(211:214)])
p22$mast <- c(rep(NA, 17), df2[c(22), c(215:217)])
p22$udas <- c(rep(NA, 18), df2[c(22), c(218,219)])
p22$kanpna <- c(rep(NA, 19), df2[c(22), c(220)])
p22$kaif <- c(rep(NA,20))

####Participant 23
p23 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p23) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p23) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p23$faateh <- c(NA, df2[c(23), c(29:47)])
p23$mazboot <- c(rep(NA, 2), df2[c(23), c(48:65)])
p23$ruhani <- c(rep(NA, 3), df2[c(23), c(66:82)])
p23$pyara <- c(rep(NA, 4), df2[c(23), c(83:91, 93:99)])
p23$bahadur <- c(rep(NA, 5), df2[c(23), c(100:114)])
p23$sabr <- c(rep(NA, 6), df2[c(23), c(115:128)])
p23$khush <- c(rep(NA, 7), df2[c(23), c(129:141)])
p23$piyar <- c(rep(NA, 8), df2[c(23), c(142:153)])
p23$mohabbat <- c(rep(NA, 9), df2[c(23), c(154:156, 158:165)])
p23$aramdah <- c(rep(NA, 10), df2[c(23), c(166:175)])
p23$fakhr <- c(rep(NA, 11), df2[c(23), c(176:184)])
p23$wajd <- c(rep(NA, 12), df2[c(23), c(185:192)])
p23$haal <- c(rep(NA, 13), df2[c(23), c(193:199)])
p23$kaifiyat <- c(rep(NA, 14), df2[c(23), c(200:205)])
p23$pursukon <- c(rep(NA, 15), df2[c(23), c(206:210)])
p23$ishq <- c(rep(NA, 16), df2[c(23), c(211:214)])
p23$mast <- c(rep(NA, 17), df2[c(23), c(215:217)])
```

```
p23$udas <- c(rep(NA, 18), df2[c(23), c(218,219)])
p23$kanpna <- c(rep(NA, 19), df2[c(23), c(220)])
p23$kaif <- c(rep(NA,20))

####Participant 24
p24 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p24) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p24) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p24$faateh <- c(NA, df2[c(20), c(29:47)])
p24$mazboot <- c(rep(NA, 2), df2[c(24), c(48:65)])
p24$ruhani <- c(rep(NA, 3), df2[c(24), c(66:82)])
p24$pyara <- c(rep(NA, 4), df2[c(24), c(83:91, 93:99)])
p24$bahadur <- c(rep(NA, 5), df2[c(24), c(100:114)])
p24$sabr <- c(rep(NA, 6), df2[c(24), c(115:128)])
p24$khush <- c(rep(NA, 7), df2[c(24), c(129:141)])
p24$piyar <- c(rep(NA, 8), df2[c(24), c(142:153)])
p24$mohabbat <- c(rep(NA, 9), df2[c(24), c(154:156, 158:165)])
p24$aramdah <- c(rep(NA, 10), df2[c(24), c(166:175)])
p24$fakhr <- c(rep(NA, 11), df2[c(24), c(176:184)])
p24$wajd <- c(rep(NA, 12), df2[c(24), c(185:192)])
p24$haal <- c(rep(NA, 13), df2[c(24), c(193:199)])
p24$kaifiyat <- c(rep(NA, 14), df2[c(24), c(200:205)])
p24$pursukon <- c(rep(NA, 15), df2[c(24), c(206:210)])
p24$ishq <- c(rep(NA, 16), df2[c(24), c(211:214)])
p24$mast <- c(rep(NA, 17), df2[c(24), c(215:217)])
p24$udas <- c(rep(NA, 18), df2[c(24), c(218,219)])
p24$kanpna <- c(rep(NA, 19), df2[c(24), c(220)])
p24$kaif <- c(rep(NA,20))

####Participant 25
p25 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p25) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p25) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p25$faateh <- c(NA, df2[c(25), c(29:47)])
p25$mazboot <- c(rep(NA, 2), df2[c(25), c(48:65)])
p25$ruhani <- c(rep(NA, 3), df2[c(25), c(66:82)])
p25$pyara <- c(rep(NA, 4), df2[c(25), c(83:91, 93:99)])
p25$bahadur <- c(rep(NA, 5), df2[c(25), c(100:114)])
p25$sabr <- c(rep(NA, 6), df2[c(25), c(115:128)])
p25$khush <- c(rep(NA, 7), df2[c(25), c(129:141)])
p25$piyar <- c(rep(NA, 8), df2[c(25), c(142:153)])
p25$mohabbat <- c(rep(NA, 9), df2[c(25), c(154:156, 158:165)])
p25$aramdah <- c(rep(NA, 10), df2[c(25), c(166:175)])
p25$fakhr <- c(rep(NA, 11), df2[c(25), c(176:184)])
```

```
p25$wajd <- c(rep(NA, 12), df2[c(25), c(185:192)])
p25$haal <- c(rep(NA, 13), df2[c(25), c(193:199)])
p25$kaifiyat <- c(rep(NA, 14), df2[c(25), c(200:205)])
p25$pursukon <- c(rep(NA, 15), df2[c(25), c(206:210)])
p25$ishq <- c(rep(NA, 16), df2[c(25), c(211:214)])
p25$mast <- c(rep(NA, 17), df2[c(25), c(215:217)])
p25$udas <- c(rep(NA, 18), df2[c(25), c(218,219)])
p25$kanpna <- c(rep(NA, 19), df2[c(25), c(220)])
p25$kaif <- c(rep(NA,20))

####Participant 26
p26 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p26) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p26) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p26$faateh <- c(NA, df2[c(26), c(29:47)])
p26$mazboot <- c(rep(NA, 2), df2[c(26), c(48:65)])
p26$ruhani <- c(rep(NA, 3), df2[c(26), c(66:82)])
p26$pyara <- c(rep(NA, 4), df2[c(26), c(83:91, 93:99)])
p26$bahadur <- c(rep(NA, 5), df2[c(26), c(100:114)])
p26$sabr <- c(rep(NA, 6), df2[c(26), c(115:128)])
p26$khush <- c(rep(NA, 7), df2[c(26), c(129:141)])
p26$piyar <- c(rep(NA, 8), df2[c(26), c(142:153)])
p26$mohabbat <- c(rep(NA, 9), df2[c(26), c(154:156, 158:165)])
p26$aramdah <- c(rep(NA, 10), df2[c(26), c(166:175)])
p26$fakhr <- c(rep(NA, 11), df2[c(26), c(176:184)])
p26$wajd <- c(rep(NA, 12), df2[c(26), c(185:192)])
p26$haal <- c(rep(NA, 13), df2[c(26), c(193:199)])
p26$kaifiyat <- c(rep(NA, 14), df2[c(26), c(200:205)])
p26$pursukon <- c(rep(NA, 15), df2[c(26), c(206:210)])
p26$ishq <- c(rep(NA, 16), df2[c(26), c(211:214)])
p26$mast <- c(rep(NA, 17), df2[c(26), c(215:217)])
p26$udas <- c(rep(NA, 18), df2[c(26), c(218,219)])
p26$kanpna <- c(rep(NA, 19), df2[c(26), c(220)])
p26$kaif <- c(rep(NA,20))

####Participant 27
p27 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p27) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p27) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p27$faateh <- c(NA, df2[c(27), c(29:47)])
p27$mazboot <- c(rep(NA, 2), df2[c(27), c(48:65)])
p27$ruhani <- c(rep(NA, 3), df2[c(27), c(66:82)])
p27$pyara <- c(rep(NA, 4), df2[c(27), c(83:91, 93:99)])
p27$bahadur <- c(rep(NA, 5), df2[c(27), c(100:114)])
```

```
p27$sabr <- c(rep(NA, 6), df2[c(27), c(115:128)])
p27$khush <- c(rep(NA, 7), df2[c(27), c(129:141)])
p27$piyar <- c(rep(NA, 8), df2[c(27), c(142:153)])
p27$mohabbat <- c(rep(NA, 9), df2[c(27), c(154:156, 158:165)])
p27$aramdah <- c(rep(NA, 10), df2[c(27), c(166:175)])
p27$fakhr <- c(rep(NA, 11), df2[c(27), c(176:184)])
p27$wajd <- c(rep(NA, 12), df2[c(27), c(185:192)])
p27$haal <- c(rep(NA, 13), df2[c(27), c(193:199)])
p27$kaifiyat <- c(rep(NA, 14), df2[c(27), c(200:205)])
p27$pursukon <- c(rep(NA, 15), df2[c(27), c(206:210)])
p27$ishq <- c(rep(NA, 16), df2[c(27), c(211:214)])
p27$mast <- c(rep(NA, 17), df2[c(27), c(215:217)])
p27$udas <- c(rep(NA, 18), df2[c(27), c(218,219)])
p27$kanpna <- c(rep(NA, 19), df2[c(27), c(220)])
p27$kaif <- c(rep(NA,20))

####Participant 28
p28 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p28) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p28) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p28$faateh <- c(NA, df2[c(28), c(29:47)])
p28$mazboot <- c(rep(NA, 2), df2[c(28), c(48:65)])
p28$ruhani <- c(rep(NA, 3), df2[c(28), c(66:82)])
p28$pyara <- c(rep(NA, 4), df2[c(28), c(83:91, 93:99)])
p28$bahadur <- c(rep(NA, 5), df2[c(28), c(100:114)])
p28$sabr <- c(rep(NA, 6), df2[c(28), c(115:128)])
p28$khush <- c(rep(NA, 7), df2[c(28), c(129:141)])
p28$piyar <- c(rep(NA, 8), df2[c(28), c(142:153)])
p28$mohabbat <- c(rep(NA, 9), df2[c(28), c(154:156, 158:165)])
p28$aramdah <- c(rep(NA, 10), df2[c(28), c(166:175)])
p28$fakhr <- c(rep(NA, 11), df2[c(28), c(176:184)])
p28$wajd <- c(rep(NA, 12), df2[c(28), c(185:192)])
p28$haal <- c(rep(NA, 13), df2[c(28), c(193:199)])
p28$kaifiyat <- c(rep(NA, 14), df2[c(28), c(200:205)])
p28$pursukon <- c(rep(NA, 15), df2[c(28), c(206:210)])
p28$ishq <- c(rep(NA, 16), df2[c(28), c(211:214)])
p28$mast <- c(rep(NA, 17), df2[c(28), c(215:217)])
p28$udas <- c(rep(NA, 18), df2[c(28), c(218,219)])
p28$kanpna <- c(rep(NA, 19), df2[c(28), c(220)])
p28$kaif <- c(rep(NA,20))

####Participant 29
p29 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p29) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
```

```
rownames(p29) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p29$faateh <- c(NA, df2[c(29), c(29:47)])
p29$mazboot <- c(rep(NA, 2), df2[c(29), c(48:65)])
p29$ruhani <- c(rep(NA, 3), df2[c(29), c(66:82)])
p29$pyara <- c(rep(NA, 4), df2[c(29), c(83:91, 93:99)])
p29$bahadur <- c(rep(NA, 5), df2[c(29), c(100:114)])
p29$sabr <- c(rep(NA, 6), df2[c(29), c(115:128)])
p29$khush <- c(rep(NA, 7), df2[c(29), c(129:141)])
p29$piyar <- c(rep(NA, 8), df2[c(29), c(142:153)])
p29$mohabbat <- c(rep(NA, 9), df2[c(29), c(154:156, 158:165)])
p29$aramdah <- c(rep(NA, 10), df2[c(29), c(166:175)])
p29$fakhr <- c(rep(NA, 11), df2[c(29), c(176:184)])
p29$wajd <- c(rep(NA, 12), df2[c(29), c(185:192)])
p29$haal <- c(rep(NA, 13), df2[c(29), c(193:199)])
p29$kaifiyat <- c(rep(NA, 14), df2[c(29), c(200:205)])
p29$pursukon <- c(rep(NA, 15), df2[c(29), c(206:210)])
p29$ishq <- c(rep(NA, 16), df2[c(29), c(211:214)])
p29$mast <- c(rep(NA, 17), df2[c(29), c(215:217)])
p29$udas <- c(rep(NA, 18), df2[c(29), c(218,219)])
p29$kanpna <- c(rep(NA, 19), df2[c(29), c(220)])
p29$kaif <- c(rep(NA,20))


p30 <- data.frame(matrix(ncol = 20, nrow = 20))
colnames(p30) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
rownames(p30) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
p30$faateh <- c(NA, df2[c(30), c(29:47)])
p30$mazboot <- c(rep(NA, 2), df2[c(30), c(48:65)])
p30$ruhani <- c(rep(NA, 3), df2[c(30), c(66:82)])
p30$pyara <- c(rep(NA, 4), df2[c(30), c(83:91, 93:99)])
p30$bahadur <- c(rep(NA, 5), df2[c(30), c(100:114)])
p30$sabr <- c(rep(NA, 6), df2[c(30), c(115:128)])
p30$khush <- c(rep(NA, 7), df2[c(30), c(129:141)])
p30$piyar <- c(rep(NA, 8), df2[c(30), c(142:153)])
p30$mohabbat <- c(rep(NA, 9), df2[c(30), c(154:156, 158:165)])
p30$aramdah <- c(rep(NA, 10), df2[c(30), c(166:175)])
p30$fakhr <- c(rep(NA, 11), df2[c(30), c(176:184)])
p30$wajd <- c(rep(NA, 12), df2[c(30), c(185:192)])
p30$haal <- c(rep(NA, 13), df2[c(30), c(193:199)])
p30$kaifiyat <- c(rep(NA, 14), df2[c(30), c(200:205)])
p30$pursukon <- c(rep(NA, 15), df2[c(30), c(206:210)])
p30$ishq <- c(rep(NA, 16), df2[c(30), c(211:214)])
p30$mast <- c(rep(NA, 17), df2[c(30), c(215:217)])
p30$udas <- c(rep(NA, 18), df2[c(30), c(218,219)])
p30$kanpna <- c(rep(NA, 19), df2[c(30), c(220)])
p30$kaif <- c(rep(NA,20))
```

Force these into matrix data frames from lists

```
source('convert2matrix.R')
p1b<-convert2matrix(p1)
head(p1)
head(p1b)
str(p1)
str(p1b)

p1<-convert2matrix(p1)
p2<-convert2matrix(p2)
p3<-convert2matrix(p3)
p4<-convert2matrix(p4)
p5<-convert2matrix(p5)
p6<-convert2matrix(p6)
p7<-convert2matrix(p7)
p8<-convert2matrix(p8)
p9<-convert2matrix(p9)
p10<-convert2matrix(p10)
p11<-convert2matrix(p11)
p12<-convert2matrix(p12)
p13<-convert2matrix(p13)
p14<-convert2matrix(p14)
p15<-convert2matrix(p15)
p16<-convert2matrix(p16)
p17<-convert2matrix(p17)
p18<-convert2matrix(p18)
p19<-convert2matrix(p19)
p20<-convert2matrix(p20)
p21<-convert2matrix(p21)
p22<-convert2matrix(p22)
p23<-convert2matrix(p23)
p24<-convert2matrix(p24)
p25<-convert2matrix(p25)
p26<-convert2matrix(p26)
p27<-convert2matrix(p27)
p28<-convert2matrix(p28)
p29<-convert2matrix(p29)
p30<-convert2matrix(p30)


####format data as a list of comparison matrices
# TE: I have removed participants 20 and 24. 20 is empty (NAs) and 24 is mainly
rating of 4s.
individual_data <- list(p1, p2, p3, p4, p5, p6, p7, p8, p9, p10, p11, p12, p13, p14,
p15, p16, p17, p18, p19, p21, p22, p23, p25, p26, p27, p28, p29,p30) # create an
empty list

#### carry out MDS on one participant at a time
```

```
for(k in 1:length(individual_data)){
  print(k)
  s <- smacofSym(individual_data[[k]],ndim=2,type="interval",eps = 1e-22,itmax =
20000)
  plot(s, type = "p", label.conf = list(label = TRUE, pos = 5, col = "darkgray"), pch =
21, col = "blue",main=paste('Example - participant',k))
  par(mfrow=c(1,1))
}
#### TE fixed up to this point. But the data for participant nro 20 is empty.
#### TE fixed up to this point. And the data for participant nro 24 is
"empty."singular" too many responses of 4


#### How many dimensions are needed to capture the similarities? Let's try 2 to 7
# for each participant and summarise the "stress" of the solution from each

stress_dim<-rep(NA,1,6) ####makes the plot for p1
for(i in 2:7){ # dimensions
  stress<-NULL
  for(k in 1:length(individual_data)){ # participants
    print(paste0(i,':',k))
    diss <- sim2diss(individual_data[[k]], method = 6, to.dist = TRUE)
    s <- smacofSym(diss,ndim=i,type="interval",eps = 1e-22,itmax = 20000)
    stress <- c(stress,s$stress)
  }
  stress_dim[i]<-mean(stress)
}


## Are these stress numbers decent?

stress_dim<-data.frame(stress=stress_dim)
stress_dim$Dim<-1:7
knitr::kable(stress_dim,caption='Mean stress for 2 to 7 dimensions of MDS',digits =
2)
set.seed(123)
rstress <- randomstress(n = 28, ndim = 2, nrep = 500, type = "ratio")
bound <- mean(rstress) - 2*sd(rstress)
print(round(bound,3)) # 0.426
solution <- smacofIndDiff(individual_data,ndim=2,type='interval',constraint =
"indscal",verbose=FALSE, itmax=5000,eps=1e-8)
solution$stress # stress 0.358
bub <- plot(solution,plot.type='bubbleplot',bubscale=6)
stress <- plot(solution,plot.type='stressplot')
df<-
data.frame(X=solution$gspace[,1],Y=solution$gspace[,2],Names=rownames(solutio
n$gspace),Size=solution$spp)


g1<-ggplot(df,aes(x=X,y=Y, size=Size,label=Names))+
  geom_point(colour='red',alpha=0.60,show.legend = FALSE)+
  geom_text(show.legend = FALSE)+
```

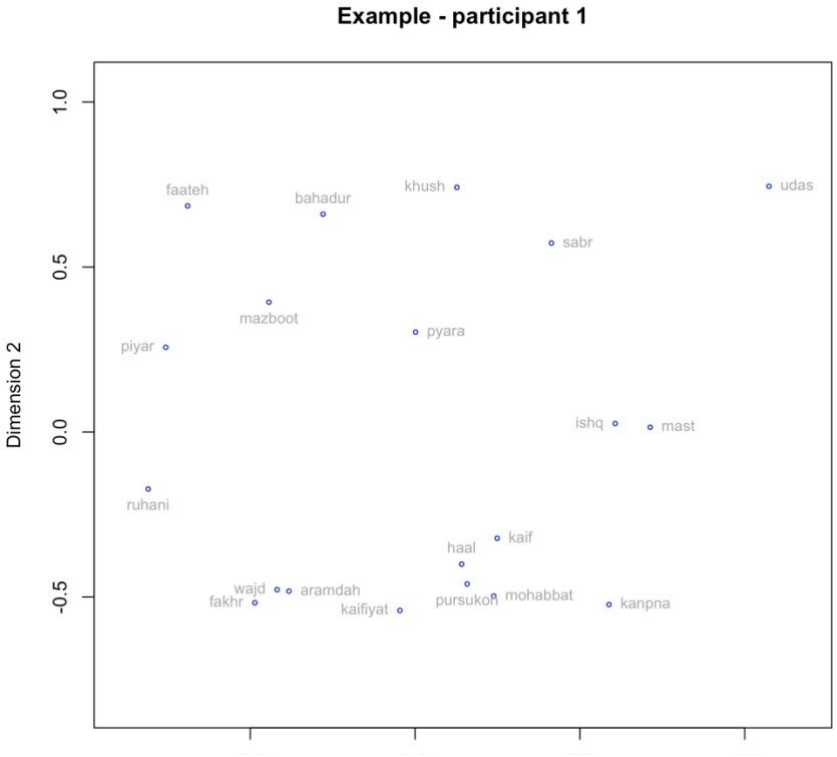
```
  scale_size_continuous(range = c(10,3))+
  scale_x_continuous(limits = c(-1,1))+
  scale_y_continuous(limits = c(-1,1))+
  xlab('Dim. 1')+
  ylab('Dim. 2')+
  theme_bw()
g1
par(mfrow=c(5,6))
par(mar=c(1,1,1,1))
for(k in 1:28){ # participants
  s <- smacofSym(individual_data[[k]],ndim=i,type="interval")
  plot(s, type = "p", label.conf = list(label = TRUE, col = "blue"), pch = 16, col =
"black",main=k,xlab='',ylab='')
}   ####this produces MDS for all ps

#### clustering -------
N<-28
dis<-matrix(0,N,N) # put an empty matrix
for (k in 1:N) {
  for (l in 1:N) {
    x<-
rbind(as.numeric(unlist(individual_data[[k]])),as.numeric(unlist(individual_data[[l]]))
)
    dis[k,l] <- dist(x, method = "euclidean") # distance between raw data from each
  }
}
dis2<-as.dist(dis) # Make sure the matrix is distance matrix.
# Hierarchical clustering results (could be something else)
hc <- hclust(dis2, method = "ward.D") # Ward is just an option, there are many
others
# Visualization of hclust

par(mfrow=c(1,1))

plot(hc)
rect.hclust(hc, k = 4, border = 2:4) # arbitrary now

####3D solution
library(rgl)
library(ggplot2)
rstress2 <- randomstress(n = 28, ndim = 3, nrep = 500, type = "ratio")
bound2 <- mean(rstress) - 2*sd(rstress)
print(round(bound2,3))
solution2 <- smacofIndDiff(individual_data,ndim=3,type='interval',constraint =
"indscal",verbose=FALSE, itmax=5000,eps=1e-8)
solution2$stress
dfx<-data.frame(X=solution2$gspace[,1],Y=solution2$gspace[,2],
Z=solution2$gspace[,3], Names=rownames(solution2$gspace),Size=solution2$spp)

x<-dfx$X
y<-dfx$Y
z<-dfx$Z
```

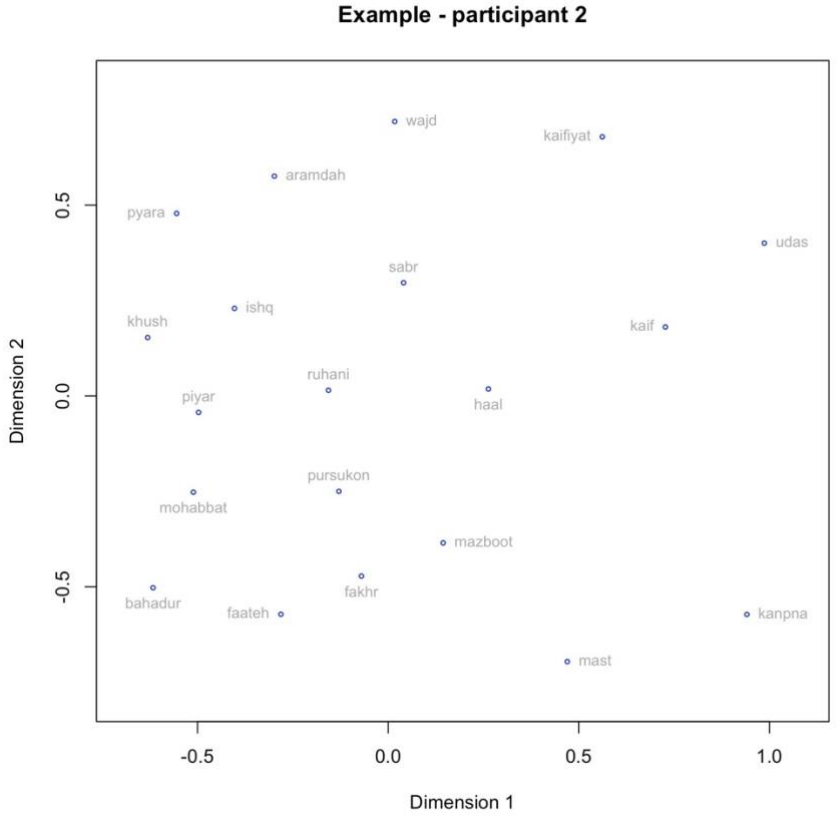
```
plot3d(x, y, z, col = 'red', type = 's', size = 1) +
  text3d(x=x,y=y,z=z,texts=dfx$Names, col=4, pos = 1)

####Exploratory Factor Analysis

library(psych)
library(gdata)

####Factor Analysis

####Loading and Data Cleaning

Packages <- c('readxl','reshape2','ggplot2','dplyr','smacof')
invisible(lapply(Packages, library, character.only = TRUE)); rm(Packages) ####load
libraries

####Exploratory Factor Analysis

reduceApplyListOfArrays<- function(x){
  y<-apply(array(unlist(x), c(dim(x[[1]]), dim(x[[2]]), length(x))),
           c(1,2), mean, na.rm=TRUE)
  colnames(y)<-colnames(x[[1]])
  rownames(y)<-rownames(x[[1]])
  return(y)
}

meandata<-reduceApplyListOfArrays(individual_data)
meandata

data_blank <- meandata
data_blank[is.na(data_blank)] <- ""                    # Replace NA with blank
data_upper <-  upperTriangle(data_blank) <- lowerTriangle(data_blank,
byrow=TRUE)

tmp <- data_blank
tmp2<-as.matrix(tmp) ####convert those means to a matrix called tmp2
tmp3 <- as.data.frame(tmp2)
tmp3$X1 <- as.numeric(tmp3$X1)
tmp3$X2 <- as.numeric(tmp3$X2)
tmp3$X3 <- as.numeric(tmp3$X3)
tmp3$X4 <- as.numeric(tmp3$X4)
tmp3$X5 <- as.numeric(tmp3$X5)
tmp3$X6 <- as.numeric(tmp3$X6)
tmp3$X7 <- as.numeric(tmp3$X7)
tmp3$X8 <- as.numeric(tmp3$X8)
tmp3$X9 <- as.numeric(tmp3$X9)
tmp3$X10 <- as.numeric(tmp3$X10)
tmp3$X11 <- as.numeric(tmp3$X11)
tmp3$X12 <- as.numeric(tmp3$X12)
tmp3$X13 <- as.numeric(tmp3$X13)
tmp3$X14 <- as.numeric(tmp3$X14)
tmp3$X15 <- as.numeric(tmp3$X15)
```

```
tmp3$X16 <- as.numeric(tmp3$X16)
tmp3$X17 <- as.numeric(tmp3$X17)
tmp3$X18 <- as.numeric(tmp3$X18)
tmp3$X19 <- as.numeric(tmp3$X19)
tmp3$X20 <- as.numeric(tmp3$X20)
tmp4 <- as.matrix(tmp3)
colnames(tmp3) <- c('faateh', 'mazboot', 'ruhani', 'pyara', 'bahadur', 'sabr', 'khush',
'piyar', 'mohabbat', 'aramdah', 'fakhr', 'wajd', 'haal', 'kaifiyat', 'pursukon', 'ishq', 'mast',
'udas', 'kanpna', 'kaif')
par("mar")
par(mar=c(1,1,1,1))
cor_pearson<-cor(tmp3, use = "p") ####runs a pearson correlation, "complete.obs"
means all "NA" values are deleted and ignored
cor.plot(cor_pearson, numbers=T, upper=FALSE, main = "Pearson Correlation",
show.legend = FALSE) ####plots pearson correlation

#### How many factors? ----------
cor_pearson_smoothed <- cor.smooth(cor_pearson) # Just to smoothen the matrix -
FA requires all positive values, so this transforms the data to make all values positive
# This tries to analyse how many factors would work in this data.
par("mar")
par(mar=c(1,1,1,1))
f <- fa.parallel(cor_pearson_smoothed, fa="fa", fm = 'pa',n.obs = 28, main = "Scree
Plot",n.iter = 1000,cor = 'cor') ####fa.parallel produces a scree plot of the
eigenvalues, from which you can determine the appropriate number of factors basen
on how many sharp dips there are. The factor method (fm) is "principal Axis" (pa), fa
determines that this is factor analysis, there are 1000 iterations, and "cor" means this
information will be found via pearson correlation.
print(f) ####number of factors is 3

#### Actual factor analysis ----------
# For 3 factors as suggested by scree plot
# And rotation options could be adjusted and many others things in FA analysis.

mod <- fa(cor_pearson_smoothed,nfactors = 3,n.obs = 28, rotate = 'varimax')
####this carries out factor analysis on the "smoothed" data, seeking 3 factors and
rotating the data such that it maximises the variance (varimax)
knitr::kable(data.frame(psych::fa.sort(mod$loadings)[1:20,]),digits = 2) ####creates
a table showing loadings of the 3 factors.

####By looking at which emotions have the highest loadings for the 3 factor
solution,
#it seems that factor 1 is the strongest, and includes sabr, bahadur, mazboot, khush,
fakhr, faateh, which are all virtues.
#Factor 3 is the second strongest and seems to contain pyara, ishq, ruhani, piyar, and
mohabbat, and thus represents spiritual love.
#Factor 2 is the third strongest and includes kanpna, kaif, haal, and kaifiyat, and thus
represents trembling/trance.

####How much of the variance is explained by each factor?
print(mod)
```

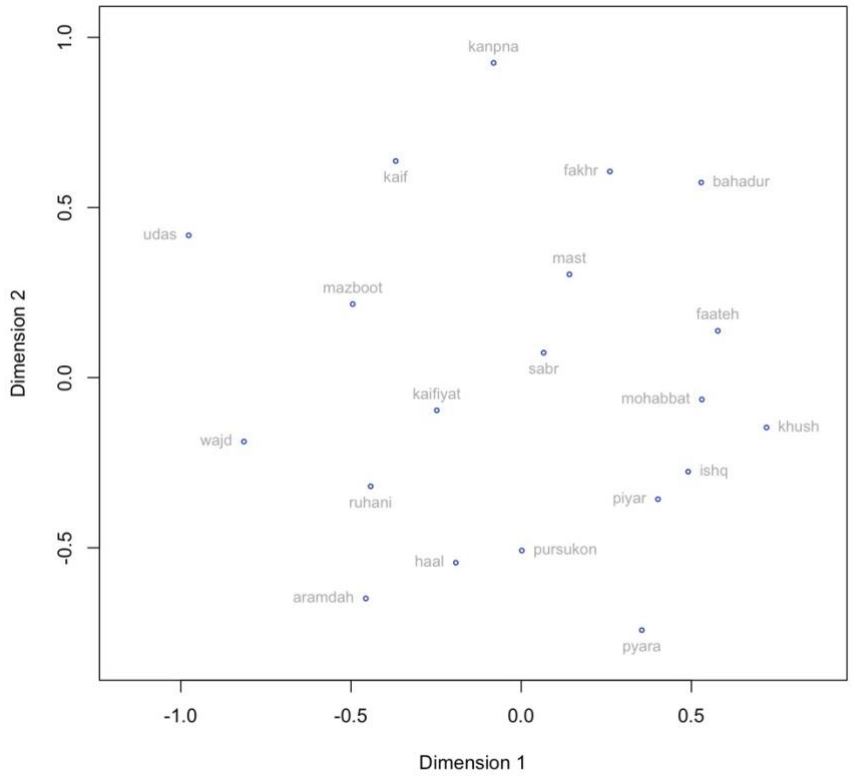
#the three factor solution explains 69% of variance, factor 1 explains 29%, factor 3 explains 25%, and factor 2 14%.

Appendix 5: Individual 2D MDS Conceptual Maps for each Participant in Questionnaire 2

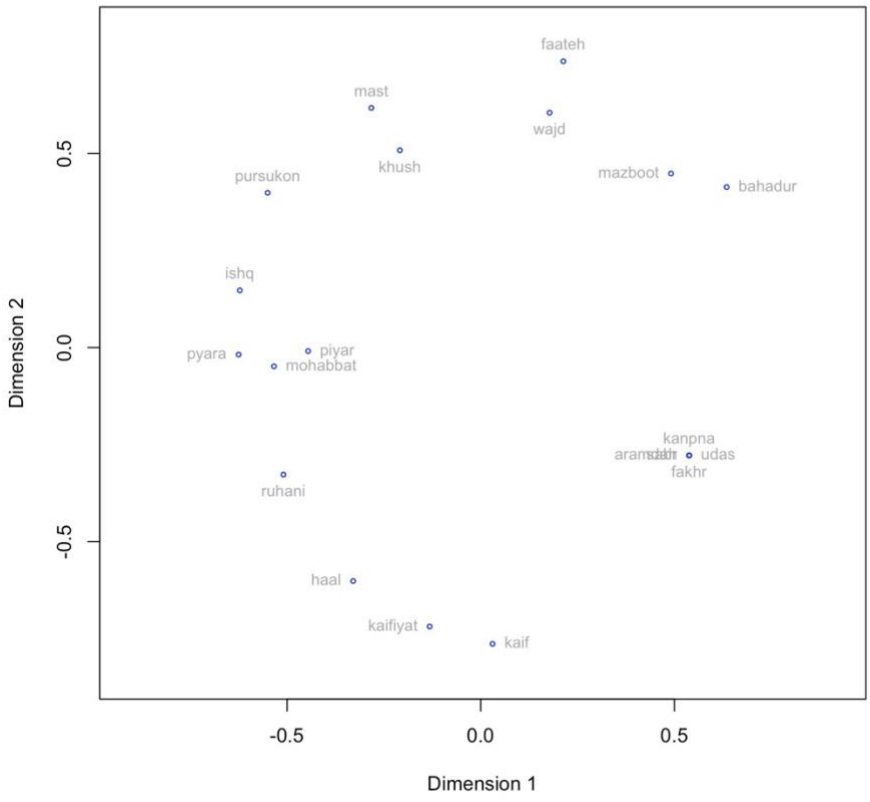




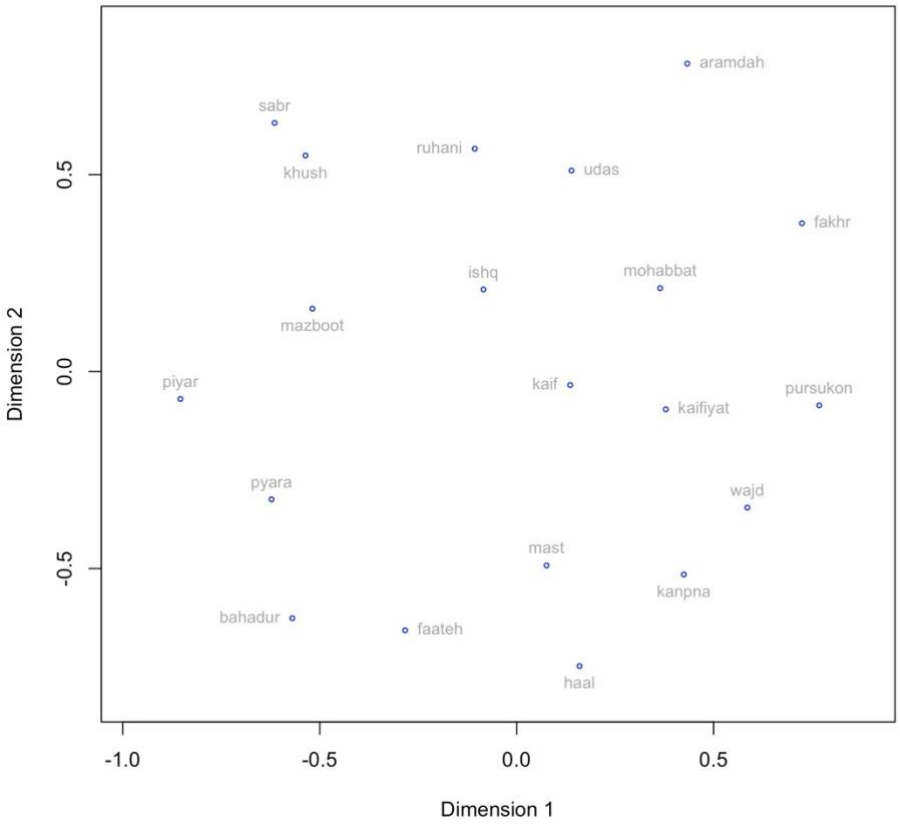
Example - participant 3



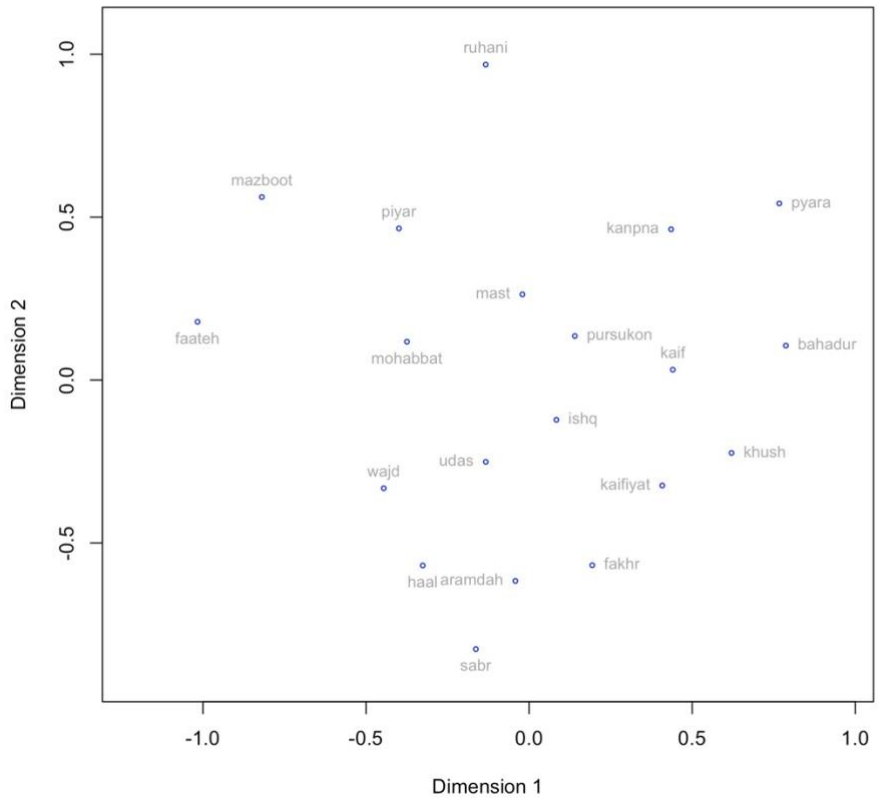
Example - participant 4



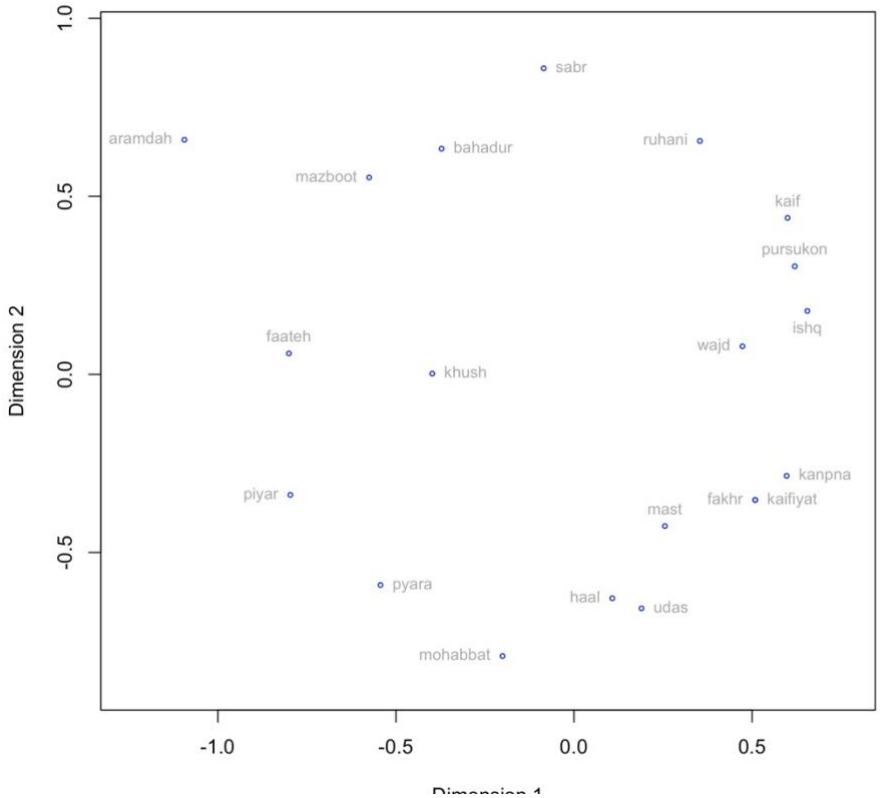
Example - participant 5



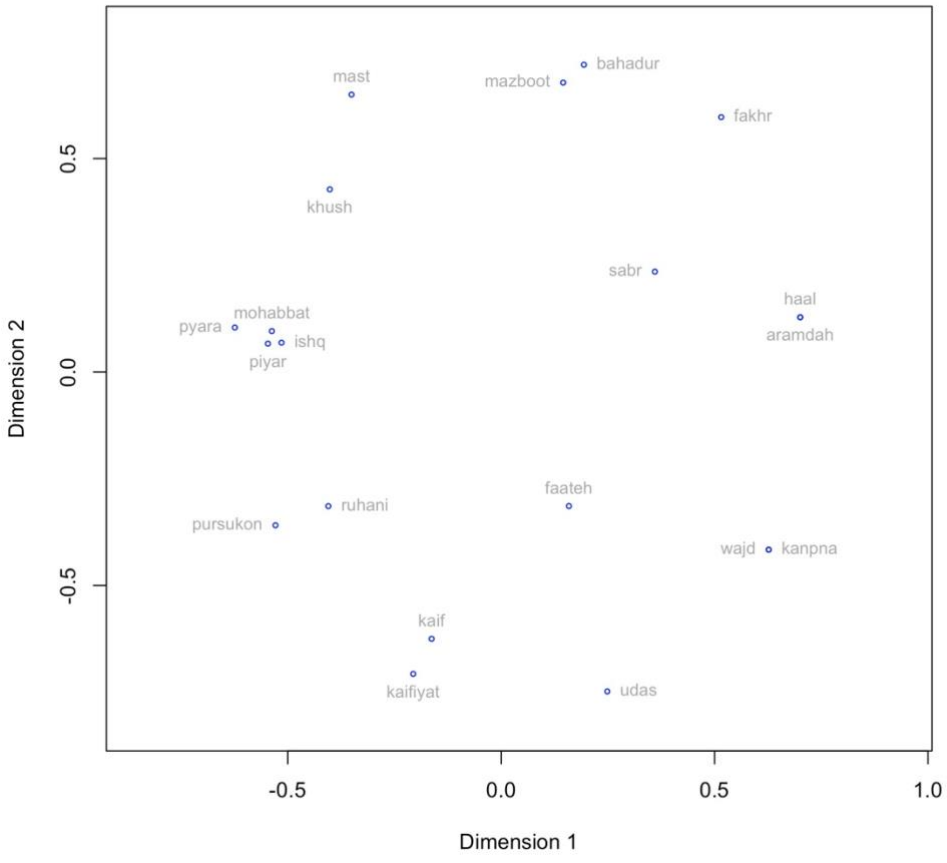
Example - participant 6



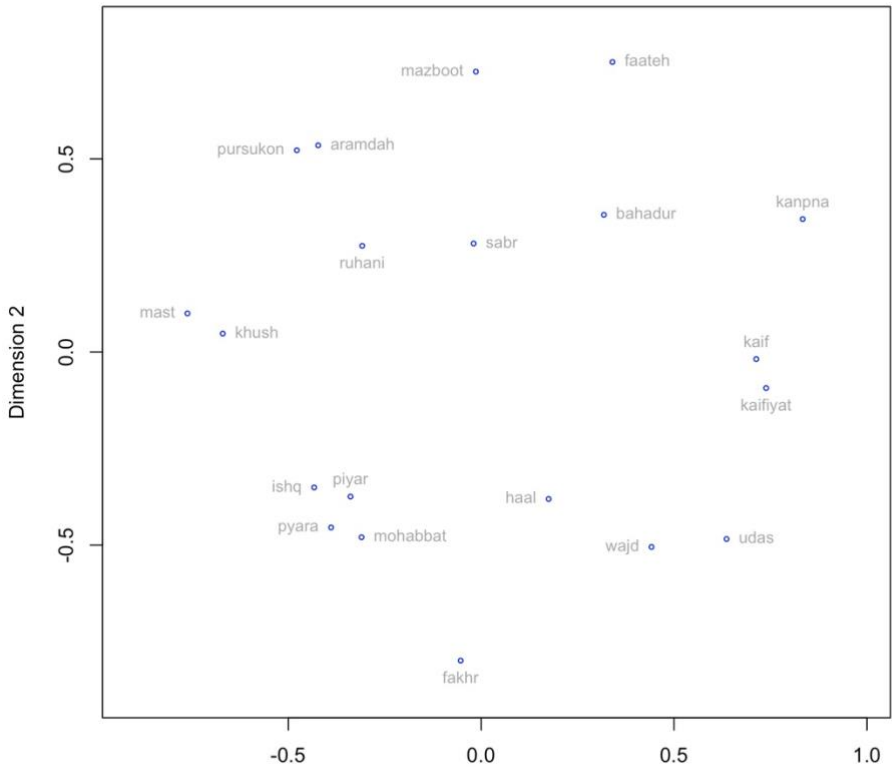
Example - participant 7



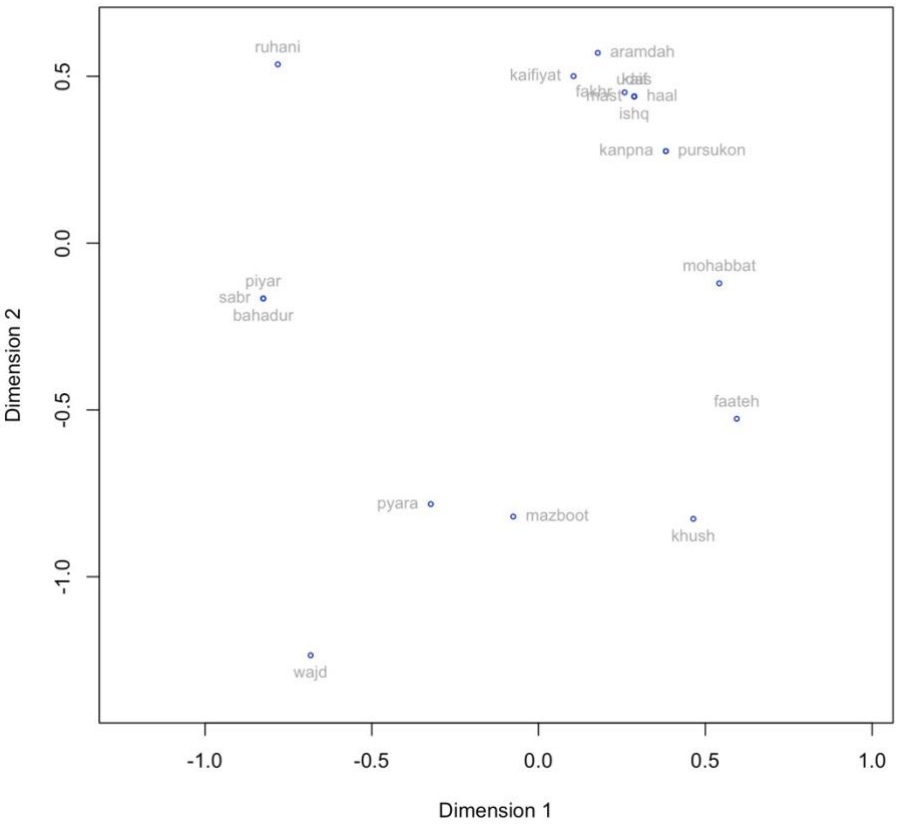
Example - participant 8



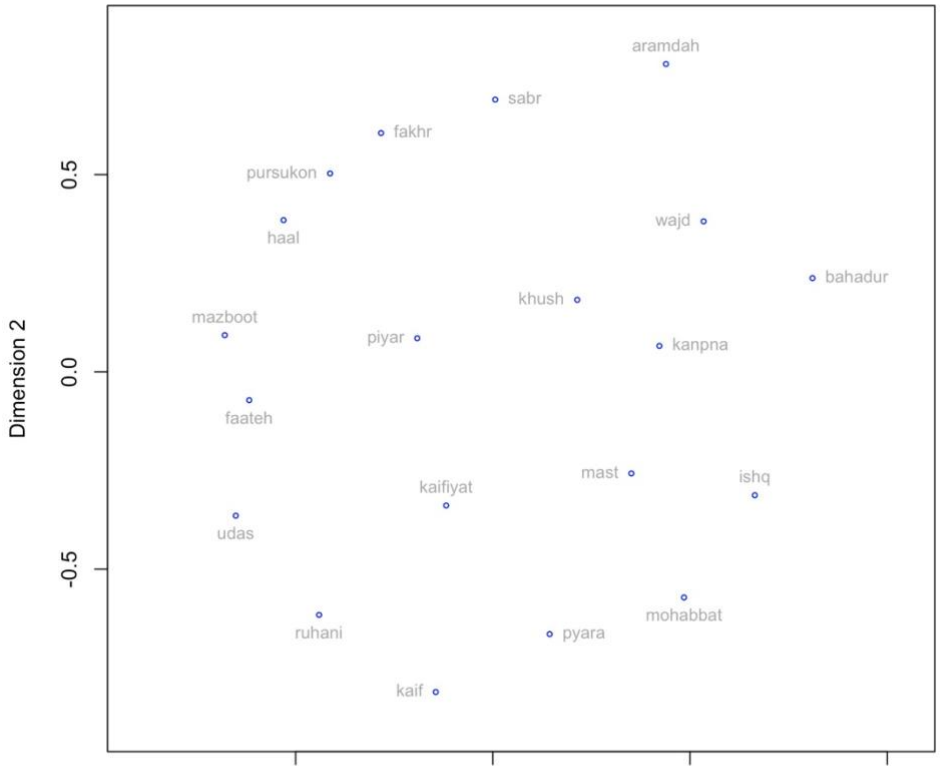
Example - participant 9



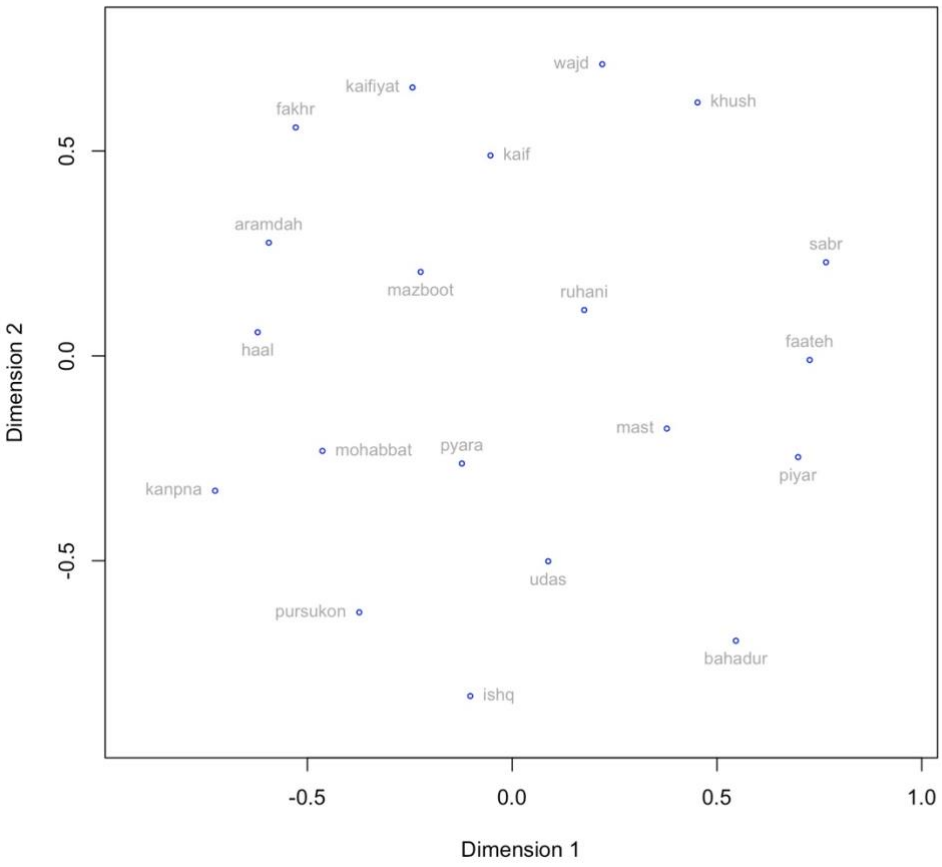
Example - participant 10



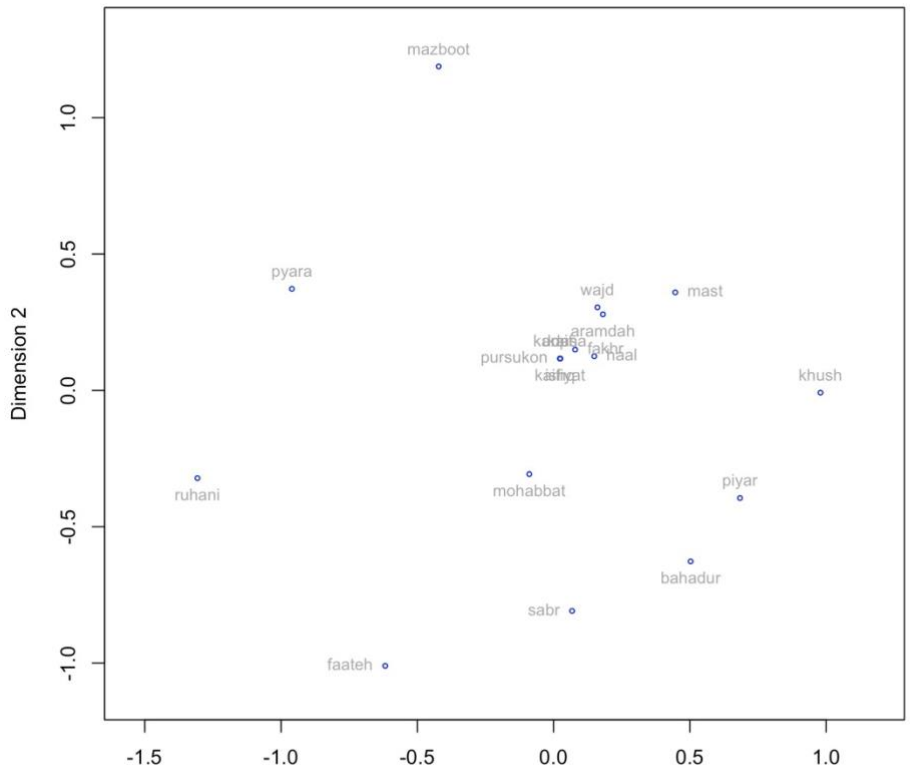
Example - participant 11



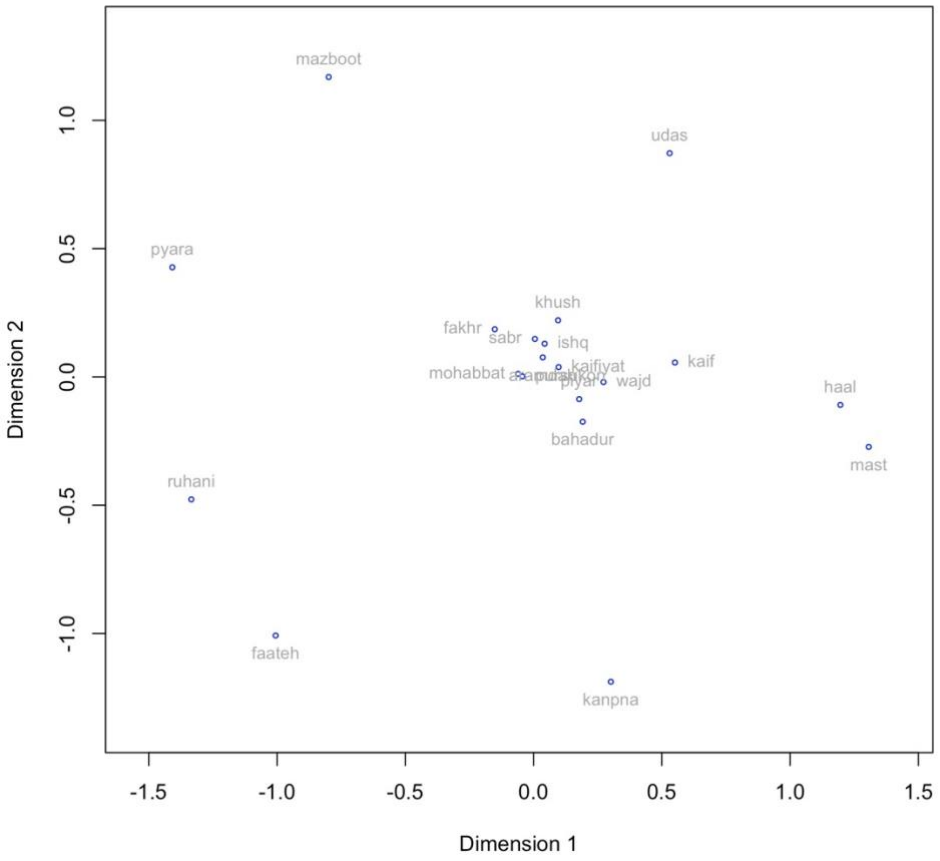
Example - participant 12



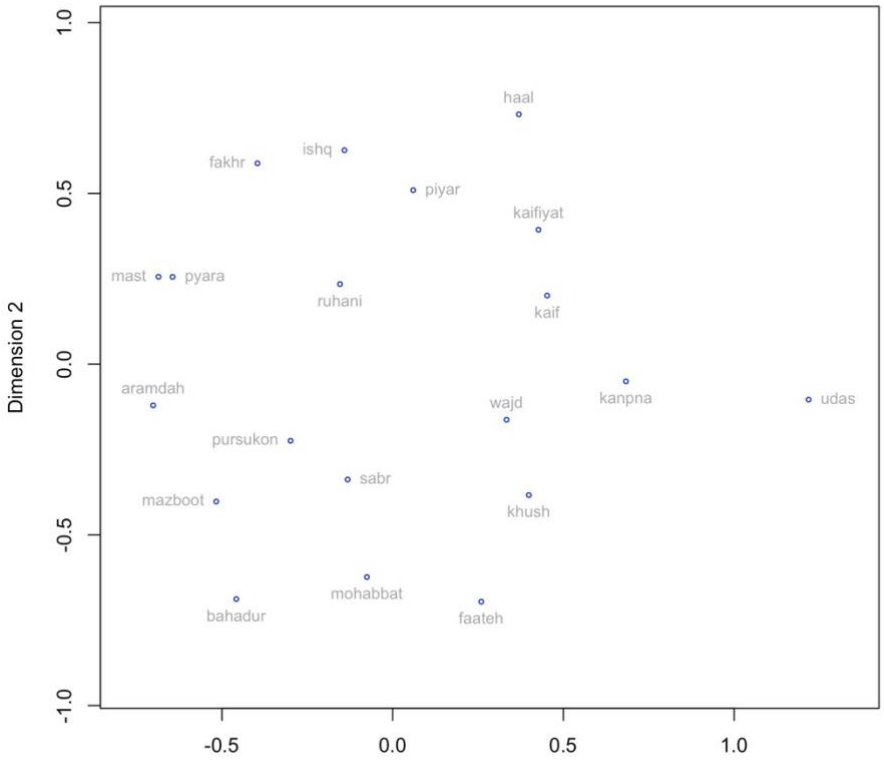
Example - participant 13



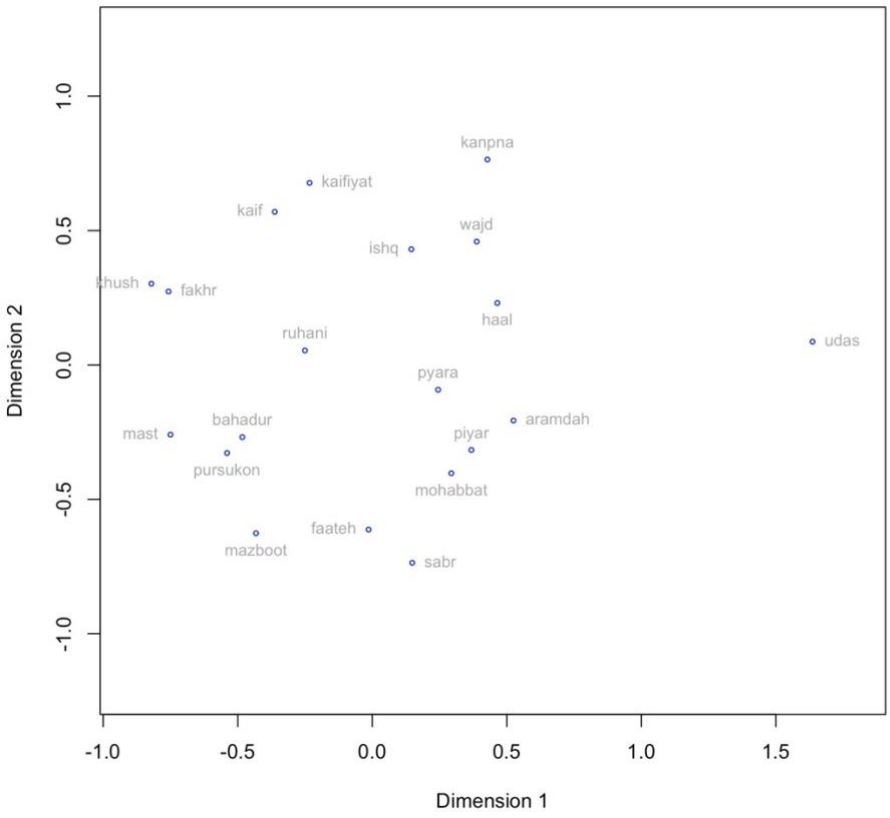
Example - participant 14



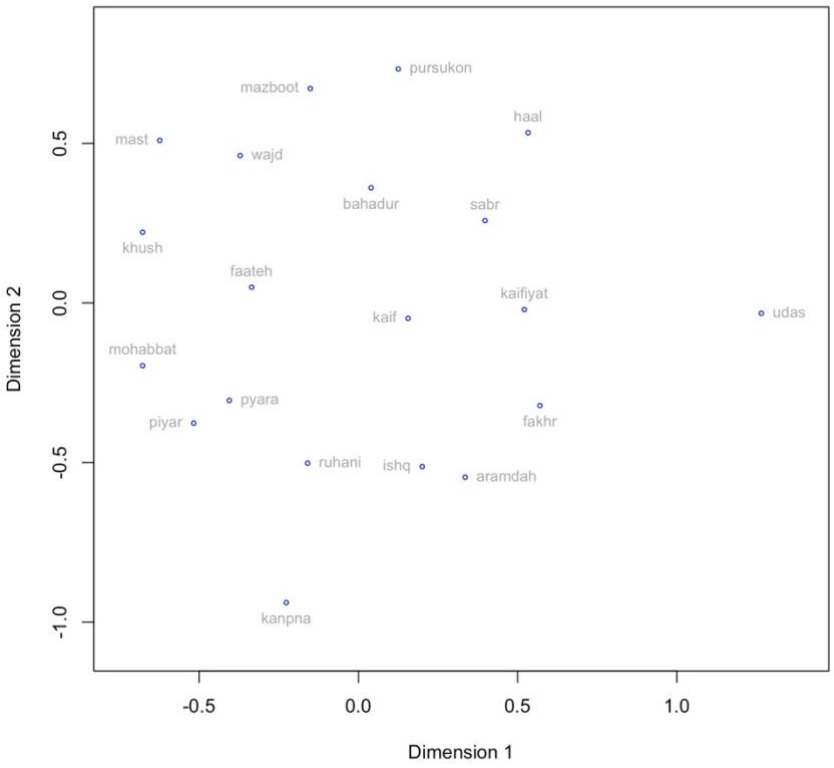
Example - participant 15



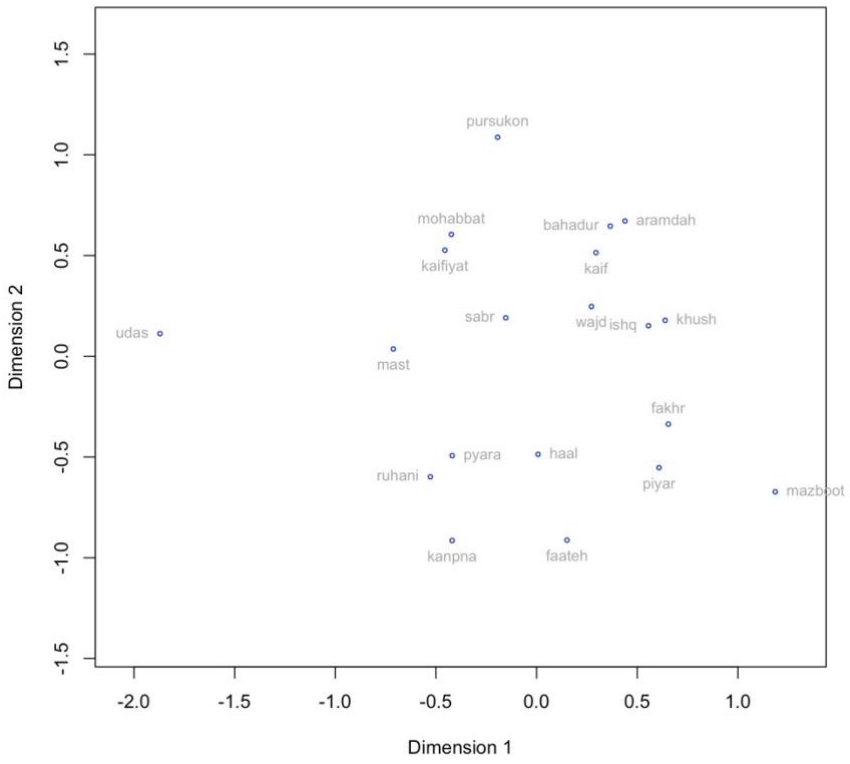
Example - participant 16



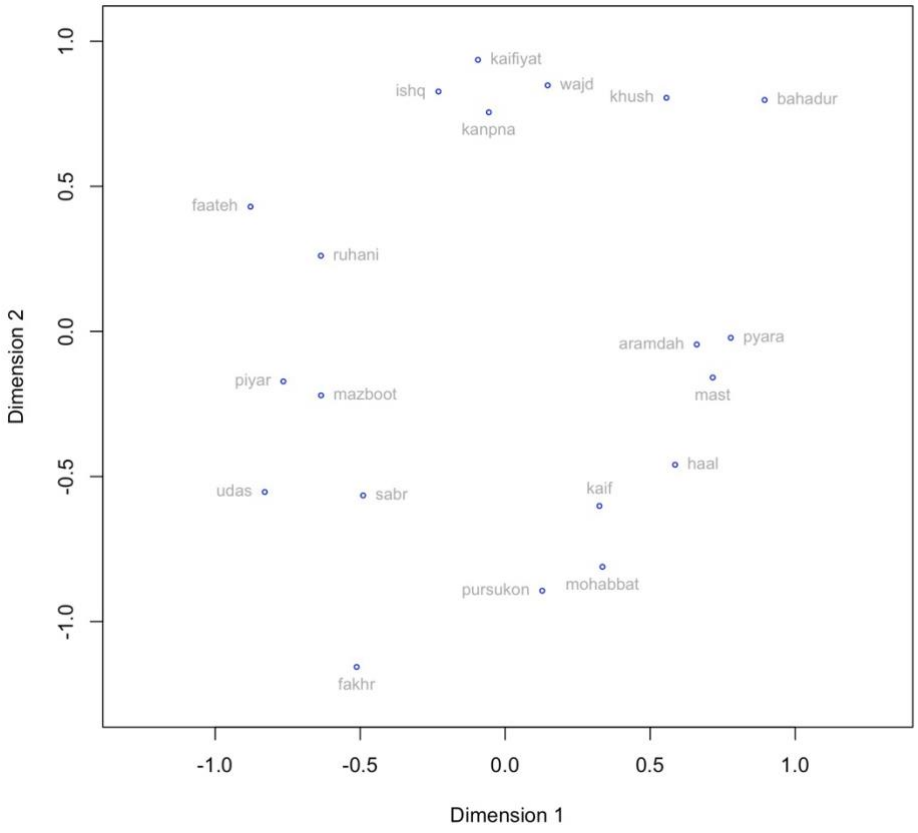
Example - participant 17



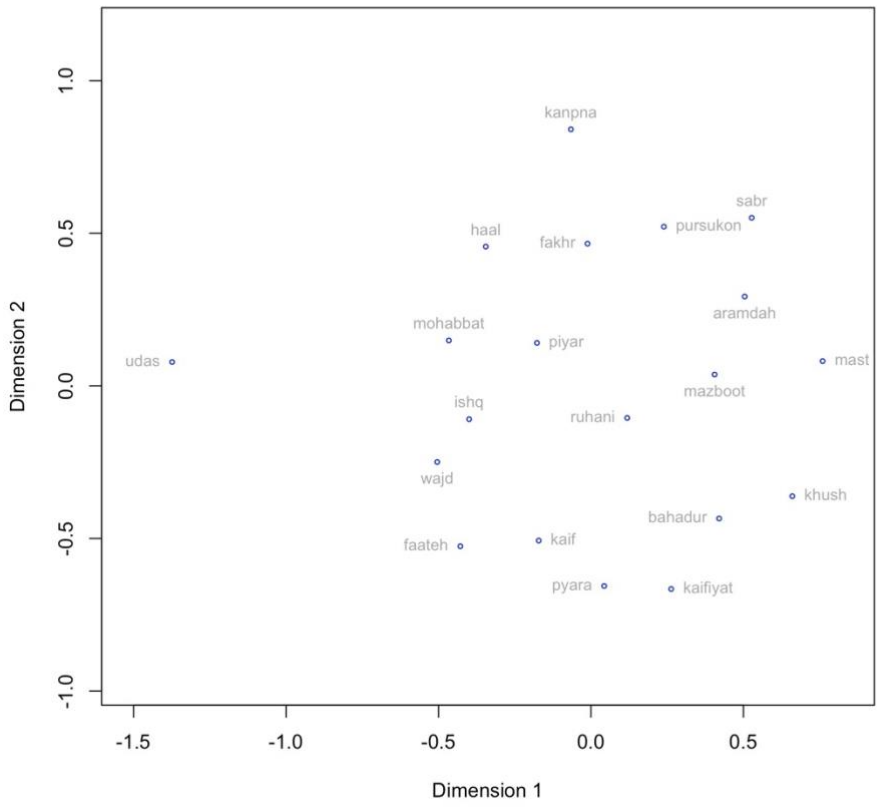
Example - participant 18



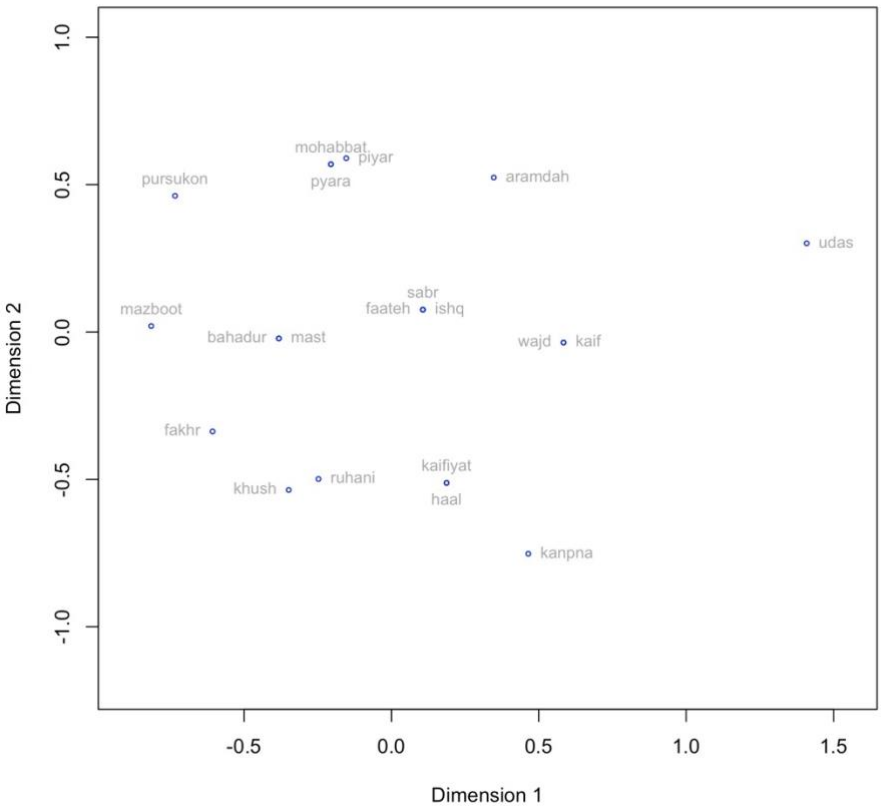
Example - participant 19



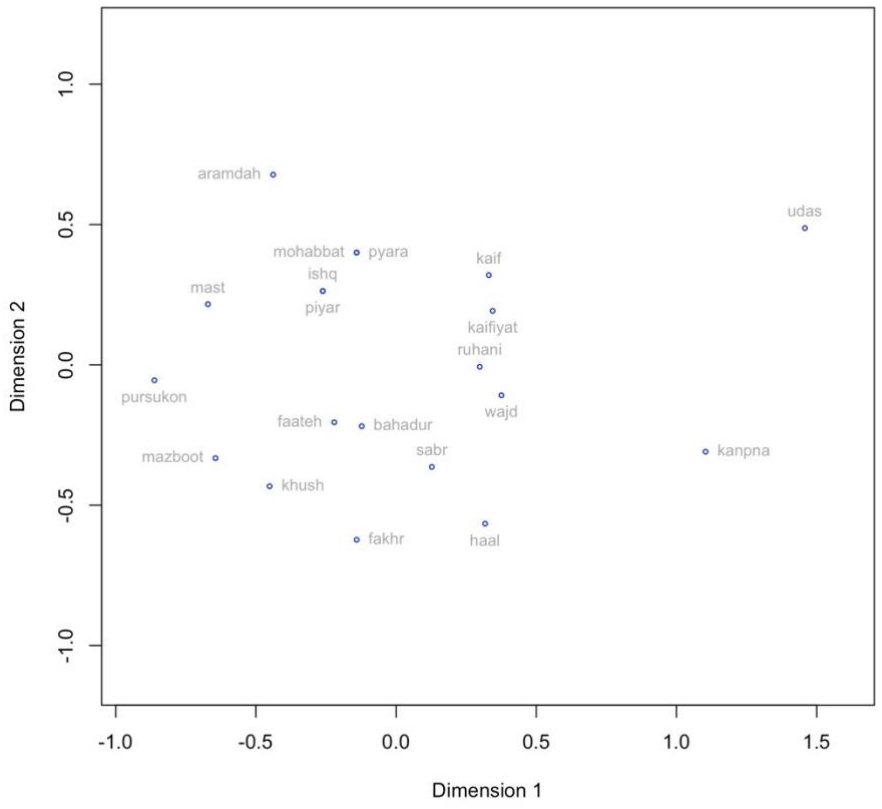
Example - participant 20



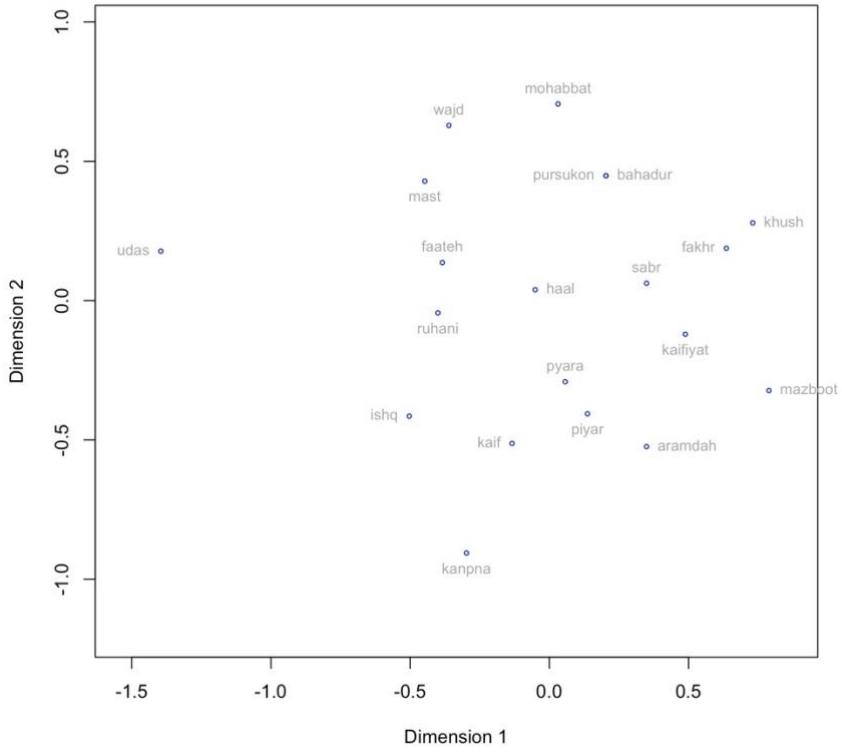
Example - participant 21



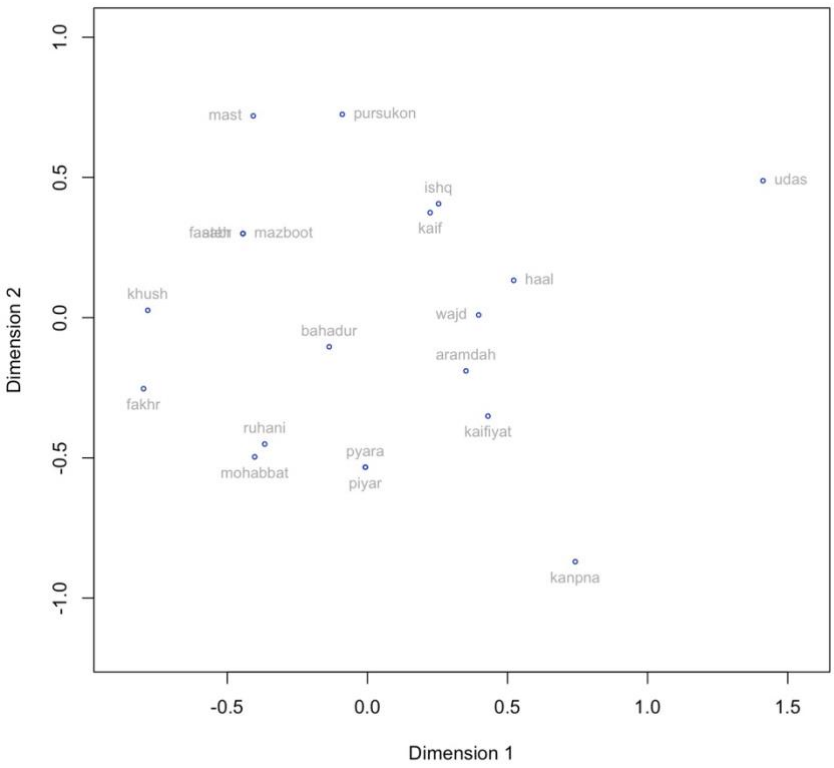
Example - participant 22



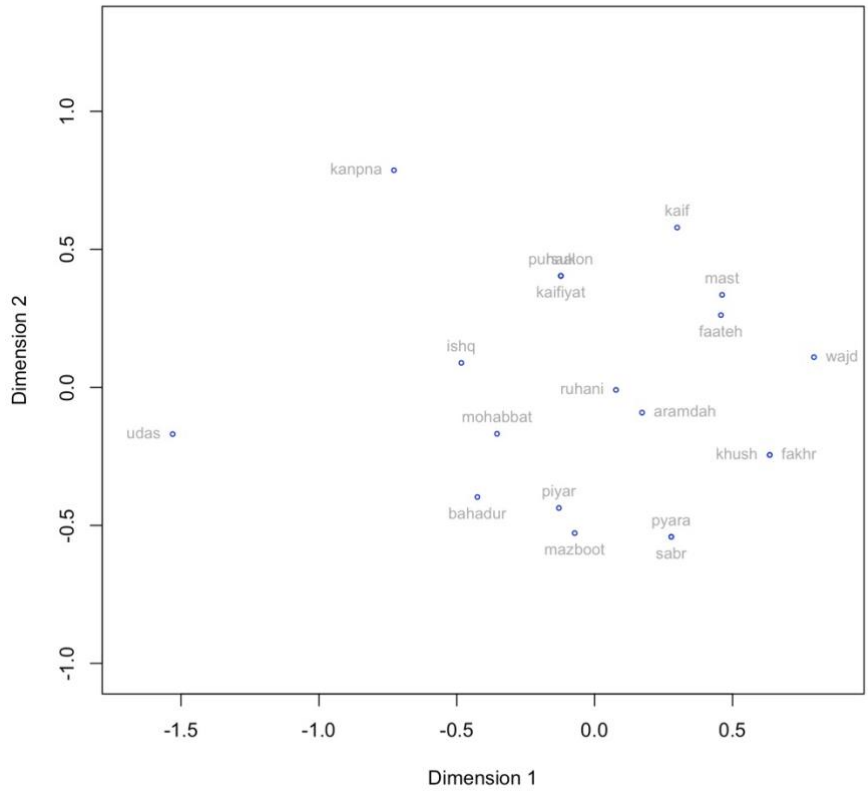
Example - participant 23



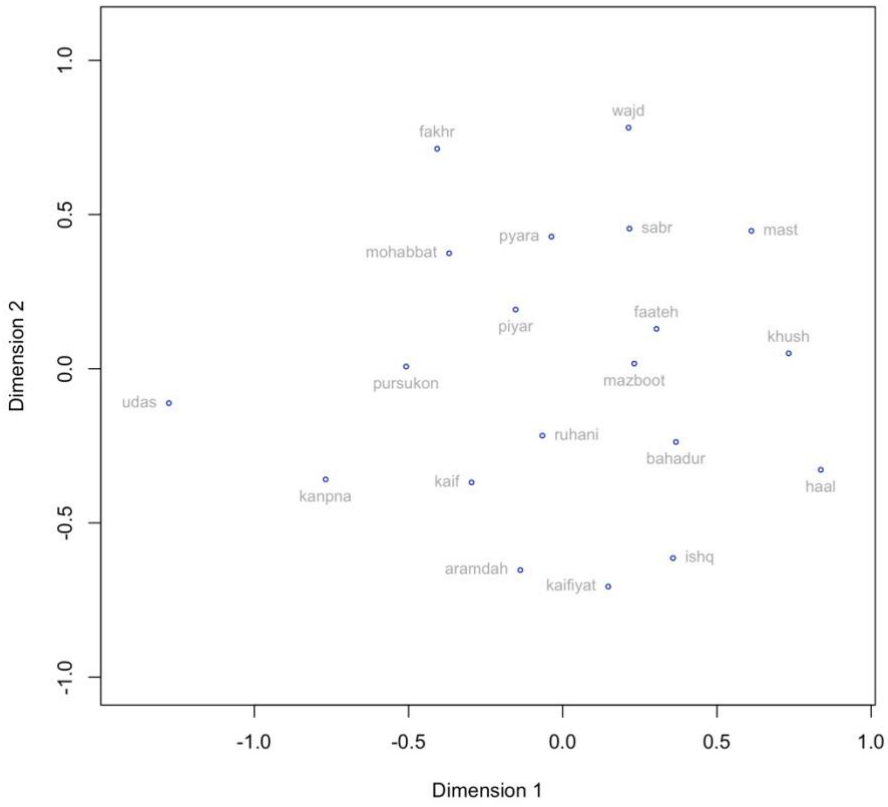
Example - participant 24



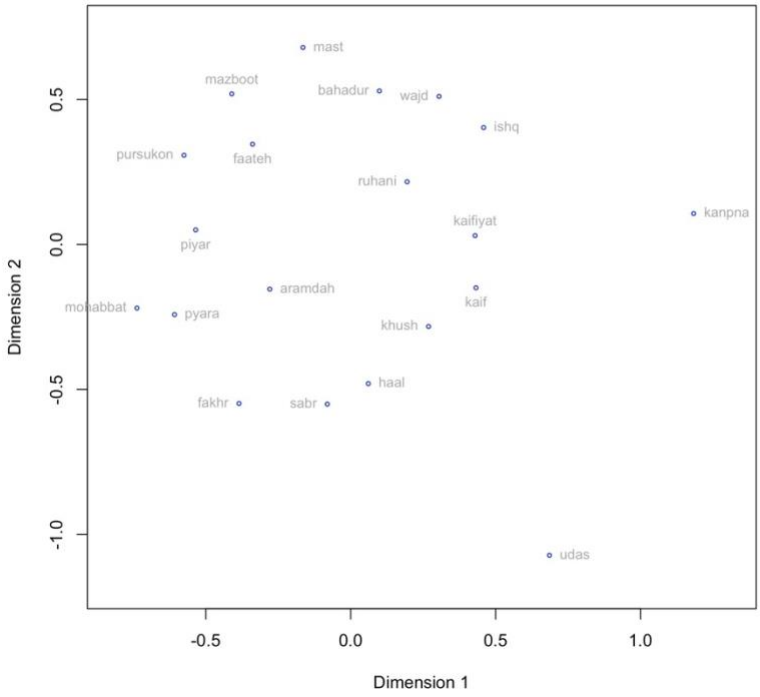
Example - participant 25



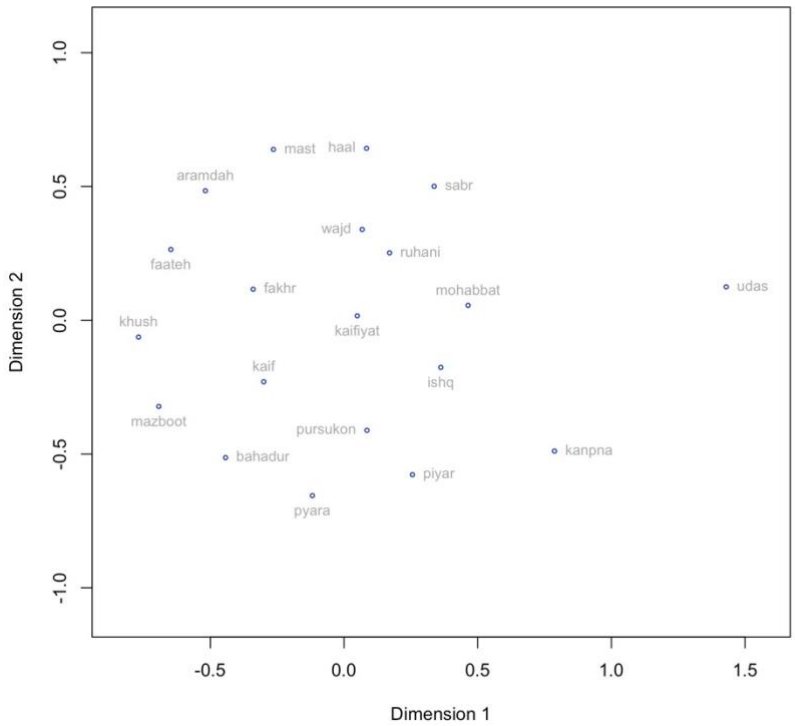
Example - participant 26



Example - participant 27



Example - participant 28



Appendix 6: RStudio Script for Analysis of Quantity of Motion Data

Appendix 6.1:Pre-performance silence

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Prior_no
_qawwali")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Prior_n
o_qawwali/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Prior_n
o_qawwali/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
     col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first. This is a pre-qawwali baseline
df %>%
  filter(qom>0.010) ####This is based on looking at the line graph and seeing that all
values other than outliers fall under 0.010. This throws up the rows at time 46728
and 46752 or time_s 77.88 and 77.92 on rows 1946 and 1947.
df2 <- df[-c(1946, 1947), ]
genQoM1 <- mean(df$qom) ####mean with outliers
genQoM2 <- mean(df2$qom) ####mean without outliers
```

Appendix 6.2:Taj Dar-e-Haram

```
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/QOM_test/ytqawwaliqom.csv")
mydata <- read.csv("/Users/t.agraves/Desktop/PhD/QOM_test/ytqawwaliqom.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
```

```
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
     col = "red", xlab = "x", ylab = "y")  ####produces line graph
section <- cut(df$time_s, breaks=c(-Inf, 0, 4, 24, 30, 88, 120, 170, 1837, Inf),
labels=FALSE)-1 ####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q), list(section), mean)) ####averages
each section

ggline <- ggplot(data=df,aes_q(x=t,y=q)) +
  geom_line() +
  geom_hline(yintercept = mean(q), color="red") #####produces a line graph with a
general average line

df['new_col'] <- NA ####add a new blank column to the dataframe
df$new_col[c(1:99)] <- c(0.020811000 ) ####assigns avg value for first 99 values of
data frame (secs 0-4)
df$new_col[c(100:599)] <- c(0.007900800)
df$new_col[c(600:749)] <- c(0.006982667)
df$new_col[c(750:2199)] <- c(0.005440000)
df$new_col[c(2200:2999)] <- c(0.002177000)
df$new_col[c(3000:4249)] <- c(0.002113600)
df$new_col[c(4250:45924)] <- c(0.006272425)
df$new_col[c(45925:46331)] <- c(0.003761576)

ggbar <- ggplot(df*1000, aes(x = t, y = new_col)) +                    #### bar plot of
average qom for each section multiplied by 1000 for clear scaling
  geom_col(size = 1, colour = "darkblue", fill = "white") +  ylim(0, 10)

ggbar + ggline +  ylim(0, 10) ####shows the average and the line next to each other

section2 <- cut(df$time_s, breaks=c(-Inf, 0, 4, 24, 30, 88, 120, 170, 345, 690, 1332,
1440, 1586, 1669, 1739, 1837, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q), list(section2), mean))   ####creates
sections including audible increases in tempo; averages

df['new_col2'] <- NA
df$new_col2[c(1:99)] <- c(0.020811000 )
df$new_col2[c(100:599)] <- c(0.007900800)
df$new_col2[c(600:749)] <- c(0.006982667)
df$new_col2[c(750:2199)] <- c(0.005440000)
df$new_col2[c(2200:2999)] <- c(0.002177000)
df$new_col2[c(3000:4249)] <- c(0.002113600)
df$new_col2[c(4250:8624)] <- c(0.005860526)
df$new_col2[c(8625:17249)] <- c(0.008134122)
df$new_col2[c(17250:33299)] <- c(0.006126779)
df$new_col2[c(33300:35999)] <- c(0.007987667)
df$new_col2[c(36000:39649)] <- c(0.003615452)
```

```
df$new_col2[c(39650:41724)] <- c(0.008783181)
df$new_col2[c(41725:43474)] <- c(0.003033943)
df$new_col2[c(43475:45924)] <- c(0.003662980)
df$new_col2[c(45925:46331)] <- c(0.003761576) ####assign greater level of
granularity to new column

ggbar2 <- ggplot(df, aes(x = t, y = new_col2)) +                    #### bar plot of
average qom for each section at greater level of granularity (including audible tempo
changes)
  geom_col(size = 1, colour = "blue", fill = "white")

ggbar2 + ggline
```

Appendix 6.3:Shah-e-Mardan Ali

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_2_Shah-e-Mardan_Ali")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_2_Shah-e-Mardan_Ali/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_2_Shah-e-Mardan_Ali/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first. This is a pre-qawwali baseline
####Here, there do not appear to be any outliers

genQoM1 <- mean(df$qom) ####mean with outliers


####Now calculate qom by section

section <- cut(df$time_s, breaks=c(-Inf, 0, 27, 113, Inf), labels=FALSE)-1
####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q), list(section), mean)) ####averages
each section
print(avgQOMpersection)
```

```
ggline <- ggplot(data=df,aes_q(x=t,y=q)) +
  geom_line() +
  geom_hline(yintercept = mean(q), color="red") #####produces a line graph with a
general average line

df['new_col'] <- NA ####add a new blank column to the dataframe
df$new_col[c(1:675)] <- c(0.0010589630) ####assigns avg value for first 99 values
of data frame (secs 0-4)
df$new_col[c(676:2825)] <- c(0.0008742326)
df$new_col[c(2826:17347)] <- c(0.0009294863)

ggbar <- ggplot(df, aes(x = t, y = new_col)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong
with bar graph code)

section2 <- cut(df$time_s, breaks=c(-Inf, 0, 27, 113, 155, 161, 187, 192, 217, 238,
245, 265, 280, 298, 305, 315, 355, 361, 372, 376, 385, 422, 430, 449, 491, 500, 505,
551, 580, 636, 646, 660, 677, 684, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q), list(section2), mean))   ####creates
sections including audible increases in tempo; averages
print(QOMpersection2)

df['new_col2'] <- NA
df$new_col2[c(1:675)] <- c(0.0010589630) ####assigns avg value for first 675
values of data frame (secs 0-27)
df$new_col2[c(676:2825)] <- c(0.0008742326)
df$new_col2[c(2826:3875)] <- c(0.0006257143) ####assign greater level of
granularity to new column
df$new_col2[c(3876:4025)] <- c(0.0012593333)
df$new_col2[c(4026:4675)] <- c(0.0008289231)
df$new_col2[c(4676:4800)] <- c(0.0011000000)
df$new_col2[c(4801:5425)] <- c(0.0005731200)
df$new_col2[c(5426:5950)] <- c(0.0009472381)
df$new_col2[c(5951:6125)] <- c(0.0008800000)
df$new_col2[c(6126:6625)] <- c(0.0011384000)
df$new_col2[c(6626:7000)] <- c(0.0010701333)
df$new_col2[c(7001:7450)] <- c(0.0009573333)
df$new_col2[c(7451:7625)] <- c(0.0004857143)
df$new_col2[c(7626:7875)] <- c(0.0007392000)
df$new_col2[c(7876:8875)] <- c(0.0010379000)
df$new_col2[c(8876:9025)] <- c(0.0007520000)
df$new_col2[c(9026:9300)] <- c(0.0005280000)
df$new_col2[c(9301:9400)] <- c(0.0003950000)
df$new_col2[c(9400:9625)] <- c(0.0006493333)
df$new_col2[c(9626:10550)] <- c(0.0010536216)
df$new_col2[c(10551:10750)] <- c(0.0007800000)
```

```
df$new_col2[c(10751:11225)] <- c(0.0013221053)
df$new_col2[c(11226:12275)] <- c(0.0010783810)
df$new_col2[c(12276:12500)] <- c(0.0006626667)
df$new_col2[c(12501:12625)] <- c(0.0008032000)
df$new_col2[c(12626:13775)] <- c(0.0007340000)
df$new_col2[c(13776:14500)] <- c(0.0007433103)
df$new_col2[c(14501:15900)] <- c(0.0008930000)
df$new_col2[c(15901:16150)] <- c(0.0016344000)
df$new_col2[c(16151:16500)] <- c(0.0012622857)
df$new_col2[c(16501:16925)] <- c(0.0007202353)
df$new_col2[c(16926:17100)] <- c(0.0033617143)
df$new_col2[c(17101:17347)] <- c(0.0011955466)
ggbar2 <- ggplot(df, aes(x = t, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.4: Idhar Bhi Nigaahe Karam Mere Khwaja

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_3_Idhar_Bhi_Nigahe_Karam_Mere_Khwaja")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_3_Idhar_Bhi_Nigahe_Karam_Mere_Khwaja/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_3_Idhar_Bhi_Nigahe_Karam_Mere_Khwaja/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first. This is a pre-qawwali baseline
####Here, there do not appear to be any outliers, however there are a lot of people
coming and going

genQoM1 <- mean(df$qom) ####mean with outliers
print(genQoM1)

####Now calculate qom by section
```

```
section <- cut(df$time_s, breaks=c(-Inf, 0, 107, Inf), labels=FALSE)-1 ####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q), list(section), mean)) ####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df,aes_q(x=t,y=q)) +
  geom_line() +
  geom_hline(yintercept = mean(q), color="red") #####produces a line graph with a general average line

df['new_col'] <- NA ####add a new blank column to the dataframe
df$new_col[c(1:2675)] <- c(0.002479589)
df$new_col[c(2676:11254)] <- c(0.0008742326)

ggbar <- ggplot(df, aes(x = t, y = new_col)) +                    #### bar plot of average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong with bar graph code)

section2 <- cut(df$time_s, breaks=c(-Inf, 0, 107, 129, 138, 150, 162, 170, 188, 226, 235, 244, 255, 266, 304, 310, 342, 358, 368, 385, 395, 413, 420, 432, 435, 439, 451, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q), list(section2), mean))   ####creates sections including audible increases in tempo; averages
print(QOMpersection2)

df['new_col2'] <- NA
df$new_col2[c(1:2675)] <- c(0.002479589) ####assigns avg value for first 675 values of data frame (secs 0-27)
df$new_col2[c(2676:3225)] <- c(0.0023738182)
df$new_col2[c(3226:3450)] <- c(0.0024284444)
df$new_col2[c(3451:3750)] <- c(0.0020086667)
df$new_col2[c(3751:4050)] <- c(0.0019350000)
df$new_col2[c(4051:4250)] <- c(0.0023125000)
df$new_col2[c(4251:4700)] <- c(0.0014977778)
df$new_col2[c(4701:5650)] <- c(0.0011397895)
df$new_col2[c(5651:5875)] <- c(0.0005831111)
df$new_col2[c(5876:6100)] <- c(0.0005240000)
df$new_col2[c(6101:6375)] <- c(0.0014010909)
df$new_col2[c(6376:6650)] <- c(0.0013149091)
df$new_col2[c(6651:7600)] <- c(0.0014855789)
df$new_col2[c(7601:7750)] <- c(0.0021540000 )
df$new_col2[c(7751:8550)] <- c(0.0005977500)
df$new_col2[c(8551:8950)] <- c(0.0011160000)
df$new_col2[c(8951:9200)] <- c(0.0014112000)
df$new_col2[c(9201:9625)] <- c(0.0020592941)
```

```
df$new_col2[c(9626:9875)] <- c(0.0009916000)
df$new_col2[c(9876:10325)] <- c(0.0007000000)
df$new_col2[c(10326:10500)] <- c(0.0005125714)
df$new_col2[c(10501:10800)] <- c(0.0008500000)
df$new_col2[c(10801:10875)] <- c(0.0005640000)
df$new_col2[c(10876:10975)] <- c(0.0006030000)
df$new_col2[c(10976:11254)] <- c(0.0013820789)

ggbar2 <- ggplot(df, aes(x = t, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.5: Naseebon Ko Jagaaya Hai Ali Ne

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_4_Naseebon_Ko_Jagaaya_Hai_Ali_Ne")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_4_Naseebon_Ko_Jagaaya_Hai_Ali_Ne/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_4_Naseebon_Ko_Jagaaya_Hai_Ali_Ne/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first.
####outliers here are judged from a mixture of watching the video (the camera
moved) and looking at data. All values between time_s 51:12 and 75:00 i.e. rows
1278-1875
genQoM1 <- mean(df$qom) ####mean with outliers
df2 <- df[-c(10055:10064), ]
genQoM2 <- mean(df2$qom)
t2 <- df2$time_s
q2 <- df2$qom

####Now calculate qom by section
```

```
section <- cut(df2$time_s, breaks=c(-Inf, 0, 20, 45, 82, Inf), labels=FALSE)-1
####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q2), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df2,aes_q(x=t2,y=q2)) +
  geom_line() +
  geom_hline(yintercept = mean(q2), color="red") #####produces a line graph with a general average line

df2['new_col'] <- NA ####add a new blank column to the dataframe
df2$new_col[c(1:500)] <- c(0.001470800)
df2$new_col[c(501:1125)] <- c(0.001470080)
df2$new_col[c(1126:2050)] <- c(0.001068108)
df2$new_col[c(2051:14617)] <- c(0.001339358) ####Because of the exclusions, any row value after 10065 must reduce by 10

ggbar <- ggplot(df2, aes(x = t2, y = new_col)) +                    #### bar plot of average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong with bar graph code)

section2 <- cut(df2$time_s, breaks=c(-Inf, 0, 20, 45, 82, 124, 132, 137, 150, 169, 182, 190, 212, 232, 257, 273, 292, 310, 328, 348, 350, 395, 407, 411, 432, 446, 459, 471, 507, 513, 522, 558, 566, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q2), list(section2), mean))   ####creates sections including audible increases in tempo; averages
print(QOMpersection2)

df2['new_col2'] <- NA
df2$new_col2[c(1:500)] <- c(0.001470800)
df2$new_col2[c(501:1125)] <- c(0.0014700800)
df2$new_col2[c(1126:2050)] <- c(0.0010681081)
df2$new_col2[c(2051:3100)] <- c(0.0013212381)
df2$new_col2[c(3101:3300)] <- c(0.0010755000 )
df2$new_col2[c(3301:3425)] <- c(0.0012248000)
df2$new_col2[c(3426:3750)] <- c(0.0010043077)
df2$new_col2[c(3751:4225)] <- c(0.0010690526)
df2$new_col2[c(4226:4550)] <- c(0.0007664615)
df2$new_col2[c(4551:4750)] <- c(0.0019235000)
df2$new_col2[c(4751:5300)] <- c(0.0013136364)
df2$new_col2[c(5301:5800)] <- c(0.0011304000)
df2$new_col2[c(5801:6425)] <- c(0.0012529600)
df2$new_col2[c(6426:6825)] <- c(0.0017475000)
df2$new_col2[c(6826:7300)] <- c(0.0012791579)
df2$new_col2[c(7301:7750)] <- c(0.0010846667)
df2$new_col2[c(7751:8200)] <- c(0.0014844444)
```

```
df2$new_col2[c(8201:8700)] <- c(0.0013668000)
df2$new_col2[c(8701:8750)] <- c(0.0016440000)
df2$new_col2[c(8751:9875)] <- c(0.0016842667)
df2$new_col2[c(9876:10165)] <- c(0.0012317241)
df2$new_col2[c(10166:10265)] <- c(0.0017850000)
df2$new_col2[c(10266:10790)] <- c(0.0009996190)
df2$new_col2[c(10791:11140)] <- c(0.0015325714)
df2$new_col2[c(11141:11465)] <- c(0.0016067692)
df2$new_col2[c(11466:11765)] <- c(0.0013130000)
df2$new_col2[c(11766:12665)] <- c(0.0011678889)
df2$new_col2[c(12666:12815)] <- c(0.0017013333)
df2$new_col2[c(12816:13040)] <- c(0.0014088889)
df2$new_col2[c(13041:13940)] <- c(0.0018126667)
df2$new_col2[c(13941:14140)] <- c(0.0011705000)
df2$new_col2[c(14141:14617)] <- c(0.0007268344)

ggbar2 <- ggplot(df2, aes(x = t2, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.6: Ho Karam Ki Nazar Baba Ganj-e-Shakar

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_5_Ho_Karam_Ki_Nazar_Baba_Ganj-e-Shakar")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_5_Ho_Karam_Ki_Nazar_Baba_Ganj-e-Shakar/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_5_Ho_Karam_Ki_Nazar_Baba_Ganj-e-Shakar/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first.
####there are no outliers
genQoM1 <- mean(df$qom) ####mean with outliers
print(genQoM1)
```

```
####Now calculate qom by section

section <- cut(df$time_s, breaks=c(-Inf, 0, 31, 67, Inf), labels=FALSE)-1
####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q), list(section), mean)) ####averages
each section
print(avgQOMpersection)

ggline <- ggplot(data=df,aes_q(x=t,y=q)) +
  geom_line() +
  geom_hline(yintercept = mean(q), color="red") #####produces a line graph with a
general average line

df['new_col'] <- NA ####add a new blank column to the dataframe
df$new_col[c(1:775)] <- c(0.001395355)
df$new_col[c(776:1675)] <- c(0.002353222)
df$new_col[c(1676:4689)] <- c(0.001719277)

ggbar <- ggplot(df, aes(x = t, y = new_col)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong
with bar graph code)

section2 <- cut(df$time_s, breaks=c(-Inf, 0, 31, 67, 96, 100, 115, 148, 158, 180, Inf),
labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q), list(section2), mean))   ####creates
sections including audible increases in tempo; averages
print(QOMpersection2)

df['new_col2'] <- NA
df$new_col2[c(1:775)] <- c(0.001395355)
df$new_col2[c(776:1675)] <- c(0.002353222)
df$new_col2[c(1676:2400)] <- c(0.001452828)
df$new_col2[c(2401:2500)] <- c(0.001905000)
df$new_col2[c(2501:2875)] <- c(0.001274133)
df$new_col2[c(2876:3700)] <- c(0.001606667)
df$new_col2[c(3701:3950)] <- c(0.002393200)
df$new_col2[c(3951:4500)] <- c(0.002377273)
df$new_col2[c(4501:4689)] <- c(0.001211640)

ggbar2 <- ggplot(df, aes(x = t, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.7: Kun Faya Kun

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_6_Kun_Faya_Kun")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_6_Kun_Faya_Kun/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_6_Kun_Faya_Kun/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
     col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first.
####there is an outlier as the camera is jogged at 4:26 - this is removed by removing
values over .010
genQoM1 <- mean(df$qom) ####mean with outliers
df %>%
  filter(qom>0.010)
df2 <- df[-c(6650), ]
genQoM2 <- mean(df2$qom) ####mean without outliers
t2 <- df2$time_s
q2 <- df2$qom
print(genQoM1)
print(genQoM2)

####Now calculate qom by section

section <- cut(df2$time_s, breaks=c(-Inf, 0, 6, 58, 75, 165, 188, 212, 225, 261, 298,
Inf), labels=FALSE)-1 ####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q2), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df2,aes_q(x=t2,y=q2)) +
  geom_line() +
  geom_hline(yintercept = mean(q2), color="red") #####produces a line graph with a
general average line

df2['new_col'] <- NA ####add a new blank column to the dataframe
```

```
df2$new_col[c(1:150)] <- c(0.001641333)
df2$new_col[c(151:1450)] <- c(0.001968615)
df2$new_col[c(1451:1875)] <- c(0.001289647)
df2$new_col[c(1876:4125)] <- c(0.001696578)
df2$new_col[c(4126:4700)] <- c(0.001215652)
df2$new_col[c(4701:5300)] <- c(0.001420167)
df2$new_col[c(5301:5625)] <- c(0.001200308)
df2$new_col[c(5626:6525)] <- c(0.001377444)
df2$new_col[c(6526:7443)] <- c(0.001245207)

ggbar <- ggplot(df2, aes(x = t2, y = new_col)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong
with bar graph code)

section2 <- cut(df2$time_s, breaks=c(-Inf, 0, 6, 58, 70, 75, 96, 118, 137, 141, 165,
170, 175, 181, 188, 203, 212, 225, 240, 252, 261, 282, 285, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q2), list(section2), mean))   ####creates
sections including audible increases in tempo; averages
print(QOMpersection2)

df2['new_col2'] <- NA
df2$new_col2[c(1:150)] <- c(0.0016413333)
df2$new_col2[c(151:1450)] <- c(0.0019686154)
df2$new_col2[c(1451:1750)] <- c(0.0011490000)
df2$new_col2[c(1751:1875)] <- c(0.0016272000)
df2$new_col2[c(1876:2400)] <- c(0.0015803810)
df2$new_col2[c(2401:2950)] <- c(0.0012063636)
df2$new_col2[c(2951:3425)] <- c(0.0020349474)
df2$new_col2[c(3426:3525)] <- c(0.0022550000)
df2$new_col2[c(3526:4125)] <- c(0.0018866667)
df2$new_col2[c(4126:4250)] <- c(0.0016520000)
df2$new_col2[c(4251:4375)] <- c(0.0013984000)
df2$new_col2[c(4376:4525)] <- c(0.0009906667)
df2$new_col2[c(4526:4700)] <- c(0.0009662857)
df2$new_col2[c(4701:5075)] <- c(0.0016712000)
df2$new_col2[c(5076:5300)] <- c(0.0010017778)
df2$new_col2[c(5301:5625)] <- c(0.0012003077)
df2$new_col2[c(5626:6000)] <- c(0.0012013333)
df2$new_col2[c(6001:6300)] <- c(0.0012846667)
df2$new_col2[c(6301:6525)] <- c(0.0017946667)
df2$new_col2[c(6526:7049)] <- c(0.0013816794)
df2$new_col2[c(7050:7124)] <- c(0.0008813333)
df2$new_col2[c(7125:7443)] <- c(0.0011065831)

ggbar2 <- ggplot(df2, aes(x = t2, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")
```

```
ggbar2 + ggline
```

Appendix 6.8: Chhaap Tilak

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_7_Chhaap_Tilak")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_7_Chhaap_Tilak/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_7_Chhaap_Tilak/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video. Eliminate clear outliers
first.
####there is an outlier as the camera is jogged at 4:26 - this is removed by removing
values over .010
genQoM1 <- mean(df$qom) ####mean with outliers
df2 <- df[-c(7975:8057), ]
df3 <- df2[-c(8658:8694), ]
genQoM2 <- mean(df3$qom) ####mean without outliers
t2 <- df3$time_s
q2 <- df3$qom
print(genQoM1)
print(genQoM2)

####Now calculate qom by section

section <- cut(df3$time_s, breaks=c(-Inf, 0, 4, 37, Inf), labels=FALSE)-1
####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q2), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df3,aes_q(x=t2,y=q2)) +
  geom_line() +
```

```
  geom_hline(yintercept = mean(q2), color="red") #####produces a line graph with a
general average line

df3['new_col'] <- NA ####add a new blank column to the dataframe
df3$new_col[c(1:100)] <- c(0.000770000)
df3$new_col[c(101:925)] <- c(0.001706909)
df3$new_col[c(926:9562)] <- c(0.002183779)


ggbar <- ggplot(df3, aes(x = t2, y = new_col)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong
with bar graph code)

section2 <- cut(df3$time_s, breaks=c(-Inf, 0, 4, 37, 76, 93, 106, 132, 156, 166, 183,
195, 206, 252, 261, 273, 284, 294, 310, 317, 336, 347, 372, 378, Inf),
labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q2), list(section2), mean))   ####creates
sections including audible increases in tempo; averages
print(QOMpersection2)

df3['new_col2'] <- NA
df3$new_col2[c(1:100)] <- c(0.000770000)
df3$new_col2[c(101:925)] <- c(0.001706909)
df3$new_col2[c(926:1900)] <- c(0.001850256)
df3$new_col2[c(1901:2325)] <- c(0.001868706)
df3$new_col2[c(2326:2650)] <- c(0.001451692)
df3$new_col2[c(2651:3300)] <- c(0.002169692)
df3$new_col2[c(3301:3900)] <- c(0.002415000)
df3$new_col2[c(3901:4150)] <- c(0.001391200)
df3$new_col2[c(4151:4575)] <- c(0.001366588)
df3$new_col2[c(4576:4875)] <- c(0.002758667)
df3$new_col2[c(4876:5150)] <- c(0.001818545)
df3$new_col2[c(5151:6300)] <- c(0.001679913)
df3$new_col2[c(6301:6525)] <- c(0.001861778)
df3$new_col2[c(6526:6826)] <- c(0.002779667)
df3$new_col2[c(6826:7100)] <- c(0.002026182)
df3$new_col2[c(7101:7350)] <- c(0.001688400)
df3$new_col2[c(7351:7750)] <- c(0.002295500)
df3$new_col2[c(7751:7925)] <- c(0.002025714)
df3$new_col2[c(7926:8318)] <- c(0.002819898)
df3$new_col2[c(8319:8593)] <- c(0.004428364)
df3$new_col2[c(8594:9182)] <- c(0.003327041)
df3$new_col2[c(9183:9332)] <- c(0.002012667)
df3$new_col2[c(9333:9562)] <- c(0.002834483)

ggbar2 <- ggplot(df3*1000, aes(x = t2, y = new_col2)) +                    #### bar
plot of average qom for each section
```

```
  geom_col(size = 1, colour = "darkblue", fill = "white") +  ylim(0, 10)

ggbar2 + ggline +  ylim(0, 10)
```

Appendix 6.9: False start

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_8_False_start")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_8_False_start/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_8_False_start/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

genQoM1 <- mean(df$qom) ####mean qom of whole clip, with outliers
df2 <- df[-c(2303:2311), ]
genQoM2 <- mean(df2$qom) ####mean without outliers
print(genQoM1)
print(genQoM2)
```

Appendix 6.10: Bhar Do Jholi

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_9_Bhar_Do_Jholi")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_9_Bhar_Do_Jholi/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_9_Bhar_Do_Jholi/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
```

```
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video.
genQoM1 <- mean(df$qom)
df2 <- df[-c(7724:7829), ]
df3 <-df[-c(7724:9129), ]
genQoM2 <- mean(df2$qom)
genQoM3 <- mean(df3$qom)
print(genQoM1)
print(genQoM2)
print(genQoM3)
t2 <- df2$time_s
q2 <- df2$qom

####Now calculate qom by section

section <- cut(df2$time_s, breaks=c(-Inf, 0, 26, Inf), labels=FALSE)-1 ####creates a
variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q2), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df2,aes_q(x=t2,y=q2)) +
  geom_line() +
  geom_hline(yintercept = mean(q2), color="red") #####produces a line graph with a
general average line

df2['new_col'] <- NA ####add a new blank column to the dataframe
df2$new_col[c(1:650)] <- c(0.003565077)
df2$new_col[c(650:9023)] <- c(0.002805637)


ggbar <- ggplot(df2, aes(x = t2, y = new_col)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong
with bar graph code)

section2 <- cut(df2$time_s, breaks=c(-Inf, 0, 26, 46, 64, 80, 109, 126, 156, 182, 192,
201, 230, 247, 284, 300, 323, 340, 345, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q2), list(section2), mean))   ####creates
sections including audible increases in tempo; averages
```

```
print(QOMpersection2)

df2['new_col2'] <- NA
df2$new_col2[c(1:650)] <- c(0.003565077)
df2$new_col2[c(651:1150)] <- c(0.002444800)
df2$new_col2[c(1151:1600)] <- c(0.001648444)
df2$new_col2[c(1601:2000)] <- c(0.001502500)
df2$new_col2[c(2001:2725)] <- c(0.001637517)
df2$new_col2[c(2726:3150)] <- c(0.001156941)
df2$new_col2[c(3151:3900)] <- c(0.001629467)
df2$new_col2[c(3901:4550)] <- c(0.001329077)
df2$new_col2[c(4551:4800)] <- c(0.000438400)
df2$new_col2[c(4801:5025)] <- c(0.001440000)
df2$new_col2[c(5026:5750)] <- c(0.001319172)
df2$new_col2[c(5751:6175)] <- c(0.001375059)
df2$new_col2[c(6176:7100)] <- c(0.002378054)
df2$new_col2[c(7101:7500)] <- c(0.004452500)
df2$new_col2[c(7501:7970)] <- c(0.005974840)
df2$new_col2[c(7971:8395)] <- c(0.007671294)
df2$new_col2[c(8396:8520)] <- c(0.013175200)
df2$new_col2[c(8521:9023)] <- c(0.006938492)

ggbar2 <- ggplot(df2, aes(x = t2, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.11: Kirpa Maharaja Moinuddin

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_Qo
M/Qawwali_10_Kirpa_Maharaja_Moinuddin")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_
QoM/Qawwali_10_Kirpa_Maharaja_Moinuddin/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_
QoM/Qawwali_10_Kirpa_Maharaja_Moinuddin/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector
in the data frame
```

```
q <- df$qom ####assigns the letter q to the column "qom" as a vector in
the data frame
plot(t, q, type = "b", pch = 19,
     col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video.
genQoM1 <- mean(df$qom)
print(genQoM1)

####Now calculate qom by section

section <- cut(df$time_s, breaks=c(-Inf, 0, 12, 63, Inf), labels=FALSE)-1
####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df,aes_q(x=t,y=q)) +
  geom_line() +
  geom_hline(yintercept = mean(q), color="red") #####produces a line
graph with a general average line

df['new_col'] <- NA ####add a new blank column to the dataframe
df$new_col[c(1:300)] <- c(0.001477333)
df$new_col[c(301:1575)] <- c(0.005428549)
df$new_col[c(1576:7882)] <- c(0.003988949)

ggbar <- ggplot(df, aes(x = t, y = new_col)) +                    #### bar
plot of average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections
(something wrong with bar graph code)

section2 <- cut(df$time_s, breaks=c(-Inf, 0, 12, 63, 94, 102, 113, 132,
143, 177, 192, 195, 206, 248, 252, 270, 282, 292, 316, Inf),
labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q), list(section2), mean))
####creates sections including audible increases in tempo; averages
print(QOMpersection2)

df['new_col2'] <- NA
df$new_col2[c(1:300)] <- c(0.001477333)
```

```
df$new_col2[c(301:1575)] <- c(0.005428549)
df$new_col2[c(1576:2350)] <- c(0.009252387)
df$new_col2[c(2351:2550)] <- c(0.009619000)
df$new_col2[c(2551:2825)] <- c(0.003337455)
df$new_col2[c(2826:3300)] <- c(0.004037263)
df$new_col2[c(3301:3575)] <- c(0.007008727)
df$new_col2[c(3576:4425)] <- c(0.003635882)
df$new_col2[c(4426:4800)] <- c(0.002378667)
df$new_col2[c(4801:4875)] <- c(0.000880000)
df$new_col2[c(4876:5150)] <- c(0.000936000)
df$new_col2[c(5151:6200)] <- c(0.002252667)
df$new_col2[c(6201:6300)] <- c(0.001141000)
df$new_col2[c(6301:6750)] <- c(0.001434889)
df$new_col2[c(6751:7050)] <- c(0.002999333)
df$new_col2[c(7051:7300)] <- c(0.002598000)
df$new_col2[c(7301: 7882)] <- c(0.003987457)

ggbar2 <- ggplot(df, aes(x = t, y = new_col2)) +                    ####
bar plot of average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.12: Meri Sharm Laaj Rakh Le

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_11")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_11/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_11/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
    col = "red", xlab = "x", ylab = "y")  ####produces line graph
```

```
####Now calculate the average QoM across the whole video.
genQoM1 <- mean(df$qom)
print(genQoM1)
df2 <- df[-c(9818:10001), ]
genQoM2 <- mean(df2$qom)
t2 <- df2$time_s
q2 <- df2$qom
print(genQoM2)

####Now calculate qom by section

section <- cut(df2$time_s, breaks=c(-Inf, 0, 5, 20, 70, Inf), labels=FALSE)-1
####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q2), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df2,aes_q(x=t2,y=q2)) +
  geom_line() +
  geom_hline(yintercept = mean(q2), color="red") #####produces a line graph with a
general average line

df2['new_col'] <- NA ####add a new blank column to the dataframe
df2$new_col[c(1:125)] <- c(0.001008800)
df2$new_col[c(126:500)] <- c(0.003019467)
df2$new_col[c(501:1750)] <- c(0.001750320)
df2$new_col[c(1751:12118)] <- c(0.003012625)

ggbar <- ggplot(df2, aes(x = t2, y = new_col)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong
with bar graph code)

section2 <- cut(df2$time_s, breaks=c(-Inf, 0, 5, 20, 70, 118, 136, 156, 185, 215, 241,
259, 287, 301, 314, 325, 342, 358, 376, 381, 395, 401, 410, 425, 456, 470, Inf),
labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q2), list(section2), mean))   ####creates
sections including audible increases in tempo; averages
print(QOMpersection2)

df2['new_col2'] <- NA
df2$new_col2[c(1:125)] <- c(0.001008800)
df2$new_col2[c(126:500)] <- c(0.003019467)
df2$new_col2[c(501:1750)] <- c(0.001750320)
df2$new_col2[c(1751:2950)] <- c(0.003080333)
df2$new_col2[c(2951:3400)] <- c(0.003110444)
df2$new_col2[c(3401:3900)] <- c(0.003244600)
df2$new_col2[c(3901:4625)] <- c(0.003038621)
```

```
df2$new_col2[c(4626:5375)] <- c(0.002191333)
df2$new_col2[c(5376:6025)] <- c(0.003071231)
df2$new_col2[c(6026:6475)] <- c(0.002542000)
df2$new_col2[c(6476:7175)] <- c(0.002385286)
df2$new_col2[c(7176:7525)] <- c(0.002640000)
df2$new_col2[c(7526:7850)] <- c(0.003463692)
df2$new_col2[c(7851:8125)] <- c(0.005257818)
df2$new_col2[c(8126:8550)] <- c(0.002539765)
df2$new_col2[c(8551:8950)] <- c(0.002377500)
df2$new_col2[c(8951:9400)] <- c(0.001528667)
df2$new_col2[c(9401:9525)] <- c(0.003128800)
df2$new_col2[c(9526:9841)] <- c(0.004127397)
df2$new_col2[c(9842:10066)] <- c(0.003148889)
df2$new_col2[c(10067:10441)] <- c(0.003675200)
df2$new_col2[c(10442:11216)] <- c(0.003723613)
df2$new_col2[c(11217:11566)] <- c(0.004723429)
df2$new_col2[c(11567:12116)] <- c(0.002468297)

ggbar2 <- ggplot(df2, aes(x = t2, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.13: Main Zaban se Kaise Bayan Karun

```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qawwali
_12")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_12/data.csv")
mydata <-
read.csv("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Qaww
ali_12/data.csv")
df <- data.frame(mydata) ####creates dataframe of the csv file
print(df) ####shows dataframe
df %>% select(3) ####selects column 3 of the dataframe
t <- df$time_s ####assigns the letter t to the column "time_s" as a vector in the data
frame
q <- df$qom ####assigns the letter q to the column "qom" as a vector in the data
frame
plot(t, q, type = "b", pch = 19,
     col = "red", xlab = "x", ylab = "y")  ####produces line graph

####Now calculate the average QoM across the whole video.
genQoM1 <- mean(df$qom)
print(genQoM1)
```

```
df2 <- df[-c(1503:1628), ]
df3 <- df2[-c(10618:10698)]
genQoM2 <- mean(df3$qom)
t2 <- df3$time_s
q2 <- df3$qom
print(genQoM2)

####Now calculate qom by section

section <- cut(df3$time_s, breaks=c(-Inf, 0, 14, Inf), labels=FALSE)-1 ####creates a variable with a number for each section
avgQOMpersection <- c(aggregate(as.numeric(q2), list(section), mean))
####averages each section
print(avgQOMpersection)

ggline <- ggplot(data=df3,aes_q(x=t2,y=q2)) +
  geom_line() +
  geom_hline(yintercept = mean(q2), color="red") #####produces a line graph with a general average line

df3['new_col'] <- NA ####add a new blank column to the dataframe
df3$new_col[c(1:350)] <- c(0.003604286)
df3$new_col[c(351:10492)] <- c(0.003009930)

ggbar <- ggplot(df3, aes(x = t2, y = new_col)) +                    #### bar plot of average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar + ggline ####shows the average and the line next to each other

####Now calculate qom by section with more granular sections (something wrong with bar graph code)

section2 <- cut(df3$time_s, breaks=c(-Inf, 0, 7, 14, 50, 67, 79, 90, 111, 129, 133, 148, 162, 183, 221, 241, 249, 268, 272, 297, 312, 354, 360, 375, 393, Inf), labels=FALSE)-1
QOMpersection2 <- c(aggregate(as.numeric(q2), list(section2), mean))   ####creates sections including audible increases in tempo; averages
print(QOMpersection2)

df3['new_col2'] <- NA
df3$new_col2[c(1:175)] <- c(0.0036342857)
df3$new_col2[c(176:350)] <- c(0.0035742857)
df3$new_col2[c(351:1250)] <- c(0.0037130000)
df3$new_col2[c(1251:1549)] <- c(0.0040474916)
df3$new_col2[c(1550:1849)] <- c(0.0048200000)
df3$new_col2[c(1850:2124)] <- c(0.0031905455)
df3$new_col2[c(2125:2649)] <- c(0.0032064762 )
df3$new_col2[c(2650:3099)] <- c(0.0039448889)
df3$new_col2[c(3100:3199)] <- c(0.0016930000)
df3$new_col2[c(3200:3574)] <- c(0.0018226667)
df3$new_col2[c(3575:3924)] <- c(0.0061477143)
```

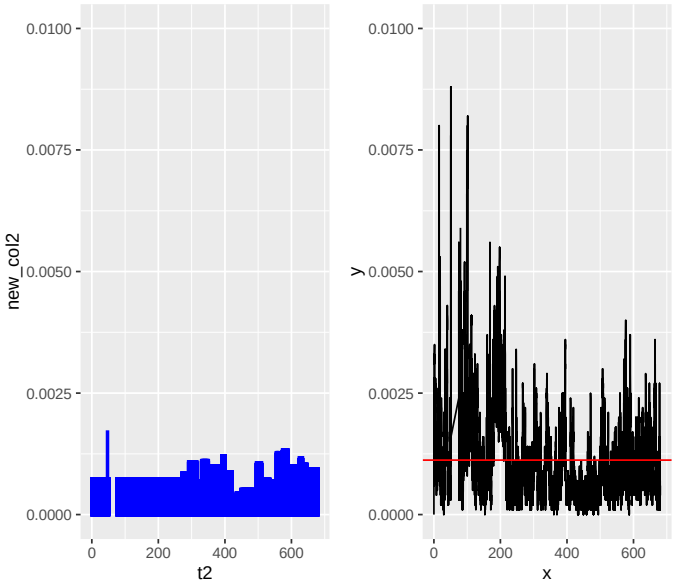
```
df3$new_col2[c(3925:4449)] <- c(0.0044777143)
df3$new_col2[c(4450:5399)] <- c(0.0034910526)
df3$new_col2[c(5400:5899)] <- c(0.0026094000)
df3$new_col2[c(5900:6099)] <- c(0.0028195000)
df3$new_col2[c(6100:6574)] <- c(0.0028309474)
df3$new_col2[c(6575:6674)] <- c(0.0012230000)
df3$new_col2[c(6675:7299)] <- c(0.0016412800)
df3$new_col2[c(7300:7674)] <- c(0.0025893333)
df3$new_col2[c(7675:8724)] <- c(0.0028849524)
df3$new_col2[c(8725:8874)] <- c(0.0009493333)
df3$new_col2[c(8875:9249)] <- c(0.0025509333)
df3$new_col2[c(9250:9699)] <- c(0.0024568889)
df3$new_col2[c(9700:10492)] <- c(0.0013695304)

ggbar2 <- ggplot(df3, aes(x = t2, y = new_col2)) +                    #### bar plot of
average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar2 + ggline
```

Appendix 6.14: Whole Performance

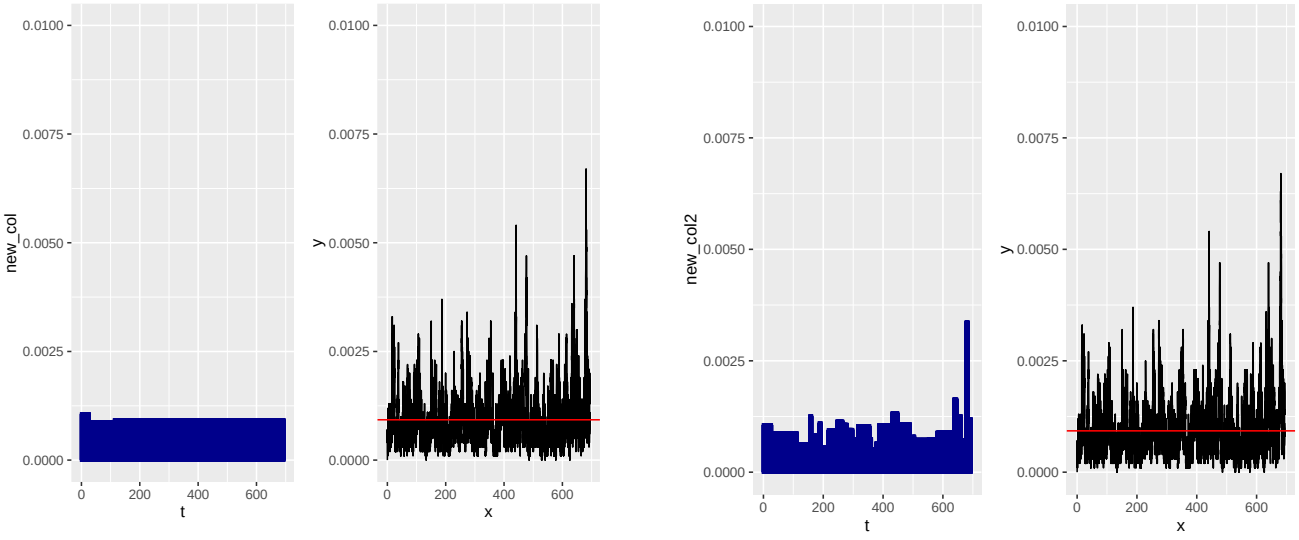
```
rm(list = ls()) ####clears the environment
setwd("/Users/t.agraves/Desktop/PhD/Actual_research_data/17_Feb_QoM/Whole_p
erformance")
getwd()
library(tidyverse)
library(ggplot2)
library(dplyr)
library(patchwork)
df <- data.frame(Qawwali_no = c("0", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10",
"11", "12"),
                 QoM_avg = c("0.001802502", "0.001121842", "0.0009276763",
"0.001614191", "0.00133186", "0.001787417", "0.001544377", "0.00212785",
"0.002060433", "0.001991985", "0.004126224", "0.002861957", "0.003029607")
)

print(df)
df$Qawwali_no <- factor(df$Qawwali_no, levels = df$Qawwali_no)
Sound_Event_number <- df$Qawwali_no
QoM <- 1000*as.numeric(df$QoM_avg)

ggbar <- ggplot(df, aes(x = Sound_Event_number, y = QoM)) +
#### bar plot of average qom for each section
  geom_col(size = 1, colour = "darkblue", fill = "white")

ggbar
```

Appendix 7: All Quantity of Motion Graphs Not Shown in Body of Text

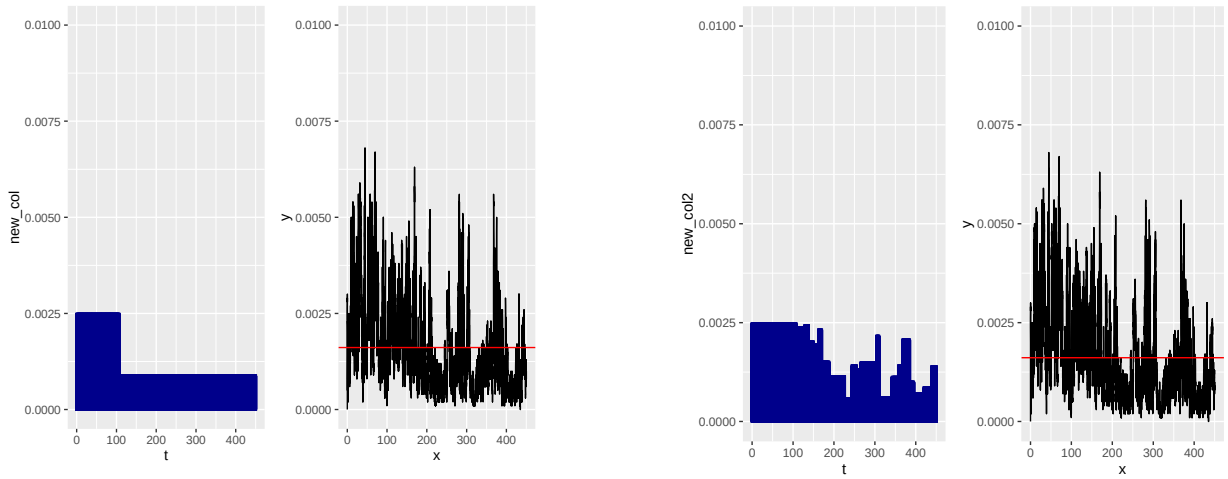
Appendix 7.1: Taj Dar-e-Haram



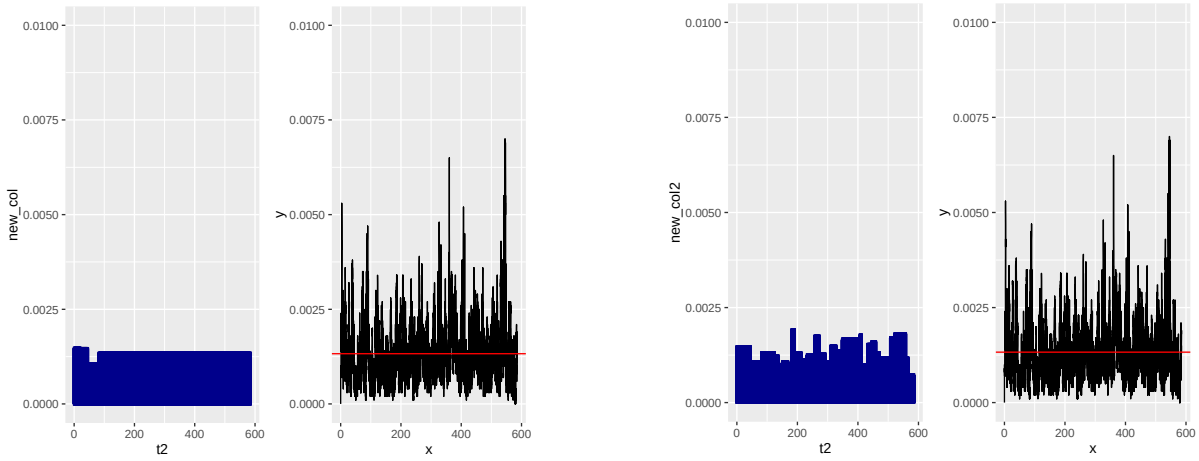
Appendix 7.2: Shah-e-Mardan Ali



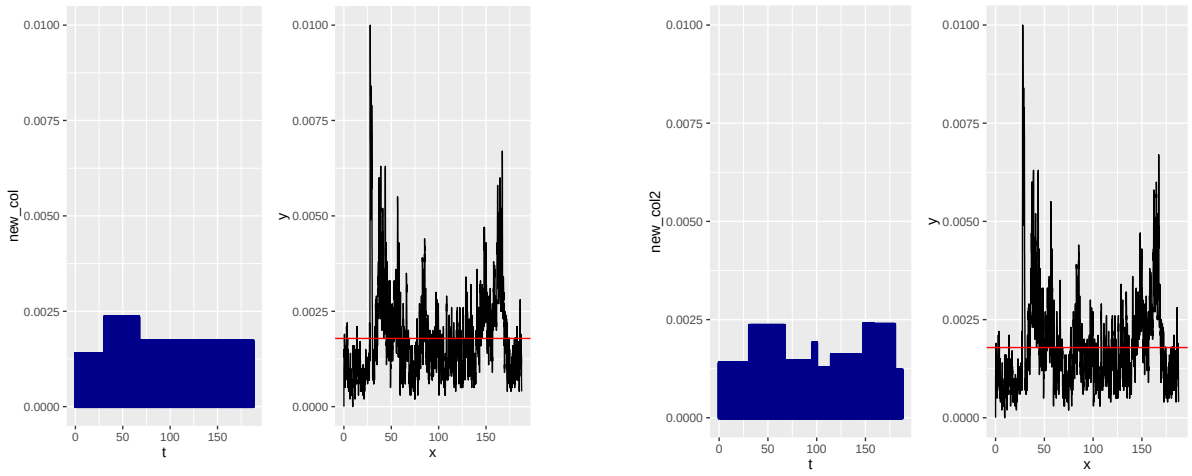
Appendix 7.3: Idhar Bhi Nigaahe Karam Mere Khwaja



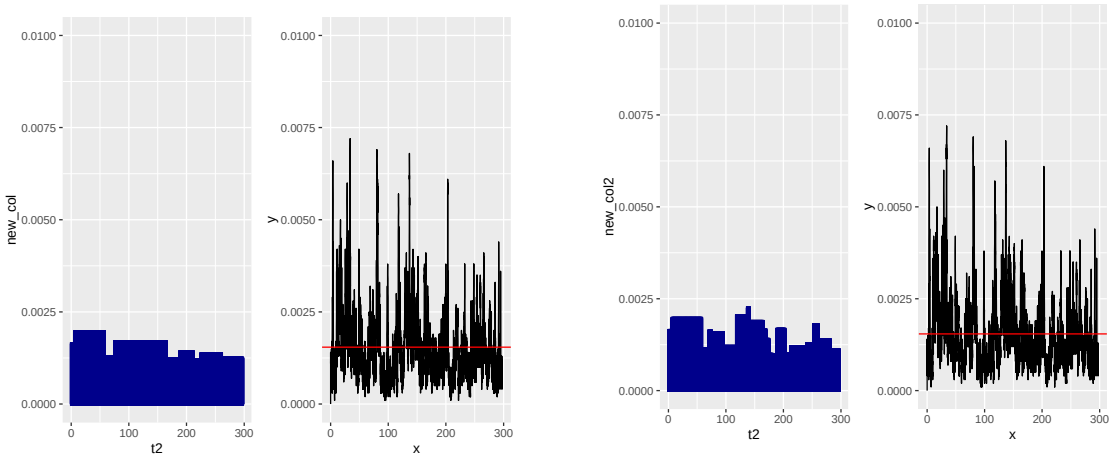
Appendix 7.4: Naseebon Ko Jagaaya Hai Ali Ne



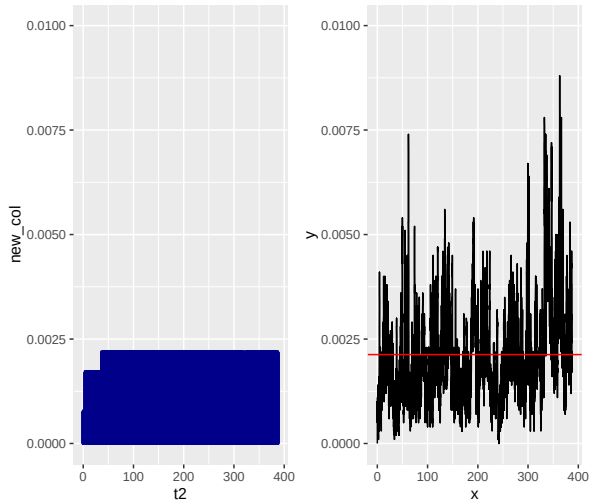
Appendix 7.5: Ho Karam Ki Nazar Baba Ganj-e-Shakar



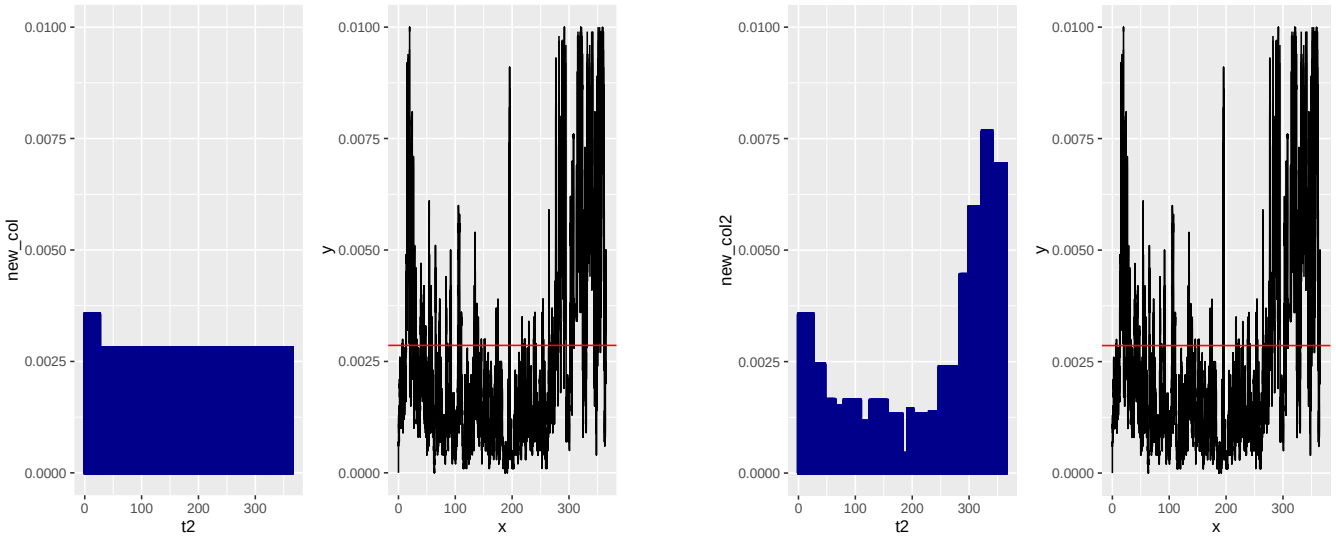
Appendix 7.6: Kun Faya Kun



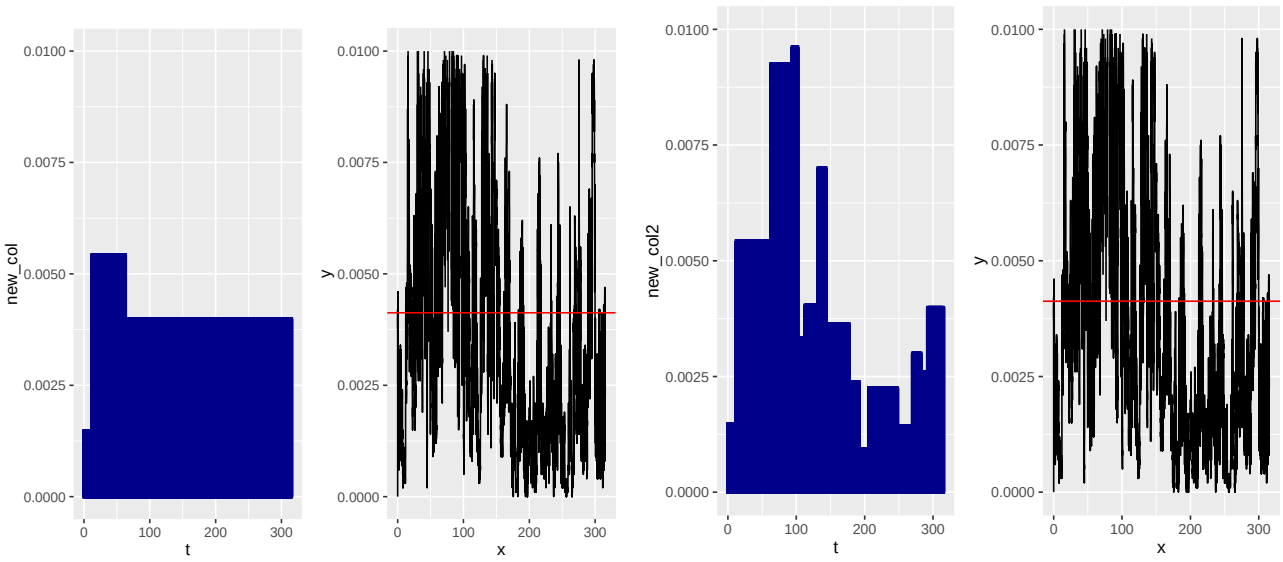
Appendix 7.7: Chhaap Tilak



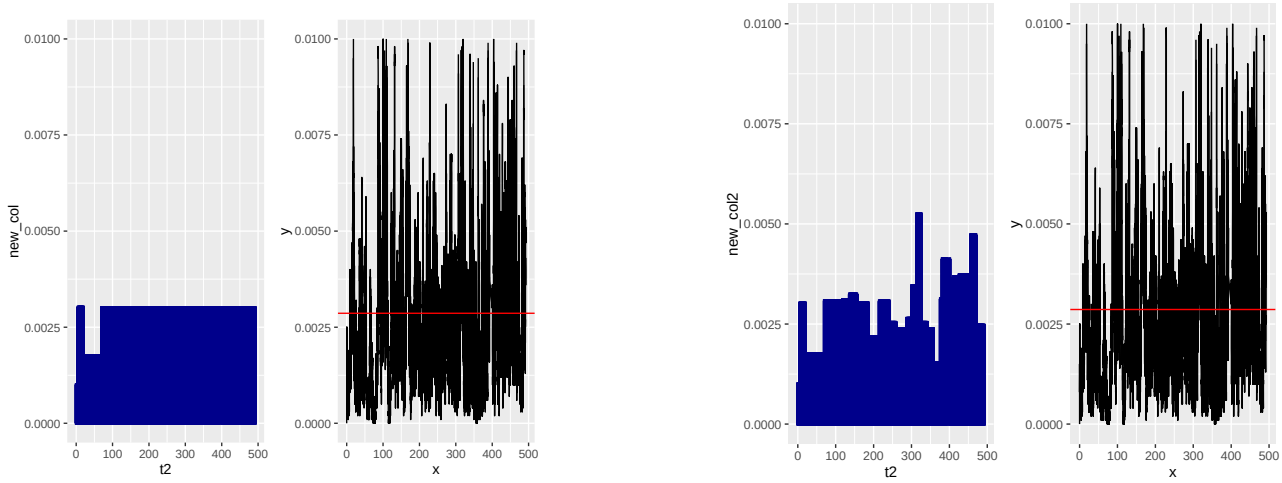
Appendix 7.8: Bhar Do Jholi



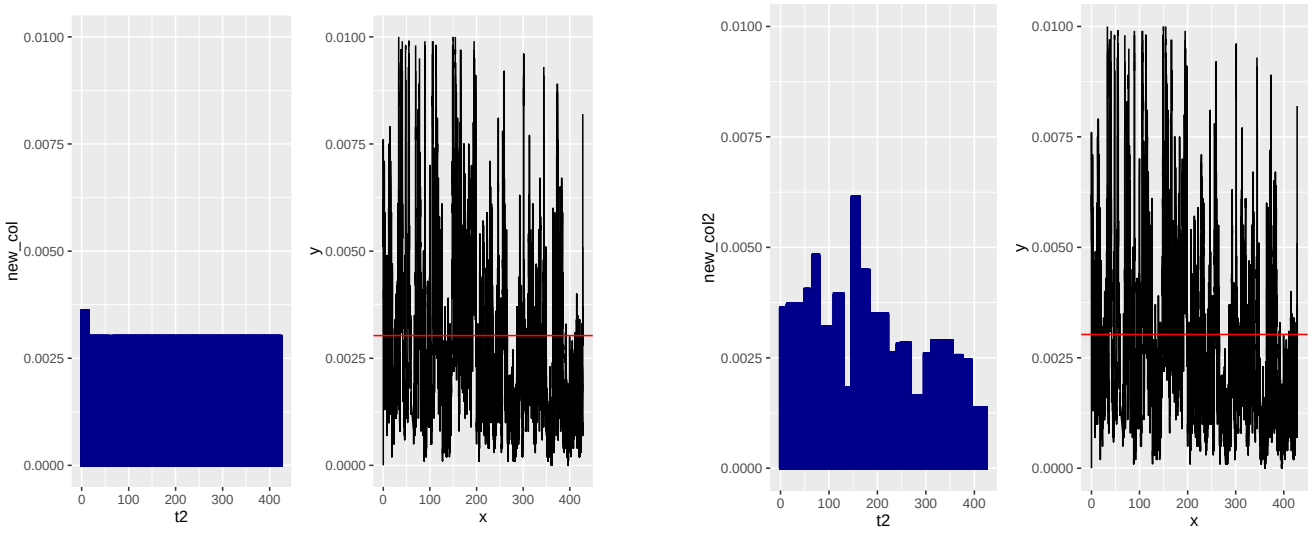
Appendix 7.9: Kirpa Karo Maharaj Moinuddin



Appendix 7.10: Meri Sharm Laaj Rakh Le



Appendix 7.11: Main Zaban se Kaise Bayan Karun



Appendix 8: Information Sheet, Consent Form, and Questionnaire 3 Questions

کیا آپ اکثر نظام الدین درگاہ میں جاتے ہیں؟

Kya aap aksar Nizamuddin Dargah men jaate hain?

Do you attend Nizamuddin Dargah often?

جی ہاں / ji haan / yes

جی نہیں / ji nahin / no

جاری رکھنے کے لیئے، نیچے والے دائیں کونے میں تیر پر کلک کیجیئے۔

Jaari rakhne ke liye, niche vaale daayan kone men tir par klik kijie.

Please click the arrow in the bottom right corner to continue.

Select a language / zabaan click kijie / زبان کلک کیجیئے

Urdu/Hindi (angrezi alfabet)

اردو (نستعلیق)

English

Information

This questionnaire is about the emotions you feel from listening to qawwali at Hazrat Nizamuddin Dargah, or at Mahfil-e-Sama'. First, you will be asked for some information about yourself. Then you will be asked to rate how you feel before listening to qawwali.

Next, you will be asked to watch a 7 minute video of a qawwali performed at Hazrat Nizamuddin Dargah, while imagining you were in the audience. Finally, you will be asked to rate how you feel after watching the video, and asked some questions about why you feel that way, before being given the opportunity to type your own thoughts.

Please complete the whole questionnaire in one sitting. If you navigate away from the questionnaire before clicking the arrow after the last

question, your answer will not be recorded.

This questionnaire includes a video, so please ensure that your device is able to display video and has its sound turned on.

The information you give in this questionnaire will be used as part of a PhD thesis for the music department of Durham University, UK, as well as future academic publications and presentations such as journal articles and conference papers.

If you are under the age of 18 you may not participate. You may withdraw consent at any point until the completion of the questionnaire in order that your answers will not be included in the thesis or any publication, otherwise, your answers may be published. You will not be identifiable from the data. Data will be held on the cloud in a (password-protected) OneDrive account accessible only to the researcher, and on a secure, password-protected hard drive. It is estimated that this questionnaire will take 10-15 minutes of your time.

If you have any further questions, you may contact the researcher, Thomas Graves, at: thomas.a.graves@durham.ac.uk.

I understand the information for the above project and can email Thomas Graves with any further questions.

I understand that I can stop participating whenever I wish before the end of the research.

I agree to take part in the above project.

I have been told about how my information will be used and stored.

How old are you?

- **18-35**
- **36-65**
- **66+**

What is your religion?

- **Islam**
- **Hinduism**
- **No religion**
- **Other (Please specify)**

What is your gender?

- **Male**
- **Female**
- **I prefer not to say**

Are you a devotee of Nizamuddin Auliya?

- **Yes (Muslim)**
- **Yes (Not Muslim)**
- **No (Devotee of another saint)**
- **No (Muslim)**
- **No (Not Muslim)**
- **Other**

Are you a Pir or a Murid?

- **Yes (Pir/Murshid)**
- **Yes (Murid)**
- **No (Muslim)**
- **No (non-Muslim)**
- **other**

Have you watched qawwali in a dargah today?

- Yes
- No

On a scale of 1 (not at all) to 5 (very much), how much do you feel each of the five kinds of emotion below now (before watching the video)?

	1 (not at all)	2	3	4	5 (very much)
Virtuous feelings (for example brave, patient, happy, strong, and proud)					
Love (‘ishq/mohabbat)					
Haal/kaifiyat					
Good feeling					
Intense					

Please watch the video below as if you were present at the Dargah. Please ensure that your sound is turned on. The arrow to continue will become visible after watching the video.

Participant watches field video

After watching this video as if you were sitting in the Dargah, on a scale of 1 (not at all) to 5 (very much), how much do you feel each of the five kinds of emotion below now?

	1 (not at all)	2	3	4	5 (very much)
Virtuous feelings (for example brave, patient, happy, strong, and proud)					
Love (‘ishq/mohabbat)					
Haal/kaifiyat					
Good feeling					
Intense					

Did the qawwali in this video feature an event that startled you?

- **Yes**
- **No**

Did the qawwali in this video have a strong and captivating pulse/rhythm?

- **Yes**
- **No**

Did the qawwali in this video evoke a memory of an event from your life?

- **Yes**
- **No**

Did the qawwali in this video evoke more general associations?

- **Yes**
- **No**

Did the qawwali in this video evoke images while you were listening?

- **Yes**

- **No**

Were you touched by the emotional expression of the music?

- **Yes**
- **No**

Was it difficult to guess how the music (e.g., melody) would continue over time?

- **Yes**
- **No**

Did the qawwali in the video have any practical consequences for your goals or plans in life?

- **Yes**
- **No**

Did you feel empathy for any person or being while listening to this qawwali?

- **Yes**
- **No**

Did you feel connected to God while listening to this qawwali?

- **Yes**
- **No**

On a scale of 1-5, how much attention did you pay to the qawwali?

- **1**
- **2**
- **3**
- **4**
- **5**

On a scale of 1-5, how well did you already know this qawwali before watching the video?

- **1**
- **2**
- **3**
- **4**
- **5**

On a scale of 1-5, how much did you understand the words of this qawwali?

- **1**
- **2**
- **3**
- **4**

- **5**

Please click the arrow in the bottom right corner to continue.

If there are any other feelings that you have had while listening to this Qawwali, or any other things you think may cause emotions while listening to qawwali, please type them in the box below.

Malumaat

Yeh sawaalnama in jazbaat ke baare men hai jo aap Hazrat Nizamuddin Auliya Dargah ya Mahfil-e-sama' men qawwali sun har mahsus karte hain.

Sab se pahle ap se apne baare men kuch malumaat talab ki jaayengi. Phir ap se kahaa jaayega ke aap qawwali sunne se pahle kaisa mahsus karte hain. Is ke bad, ap ko Hazrat Nizamuddin Dargah par ki gai qawwali ki 7 minat ki video dekhne ke liye kaha jaayega, yeh tasvir karte hue ke aap saamein men hain. Akhir men, ap se is ki darjah bandi karne ko kaha jaayega kea ap video dekhne ke bad kaisa mahsus karte hain, aur apna khyaalaat type karne ka mauqa fraham karne se pahle, aap ko aisa kyun mahsus hota hai is ke baare men kuchh sawaalaat puchhe jaayenge.

Baraah-e-karam, pura sawaalnama ek hi nishist men mukammal karen. Agar aap aakhiri sawaal ke bad tir par klik karne se pahle sawaalname se baahar nikal jaate hain, to aap ka javaab record nahin kiya jaayega.

Is sawaalnaame men ek video shaamil hai. Lihaaza baraah-e-karam yaqini banaaen ke aap ka device video display karne ke qaabil hai, aur is ki aawaaz khuli hai.

Maalumaat jo ap yeh questionnaire men denge Inglistan ki Durham University ki ek PhD thesis men shaamil hogi. Shayad vo maalumaat bhi mustaqbil men ishaat, (kitab ya mazamin ki tarah) men shaamil kar sakenge.

Agar aapki umar athara (18) saal se kam hain, to aap is tehqiq men shaamil nahin ho sakte.

Aap questionnaire ke mukammal hone ke baad ek maah tak kisi bhi

mauqa par razaamandi (consent) vaapas le sakte hain taa ke aap ke jawaabaat thesis ya kisi bhi ishaat men shaamil nahin honge, basoorat digar, aap ke javaabaat shaya ho sakte hain. Aap ko kowaif se shanaakhat nahin hoga. Ap ki malumaat ek mahfuz password- waale OneDrive account (Password-protected OneDrive account) aur mahfuz password-waale hard drive (password-protected hard drive) par rakhenge. Yeh questionnaire shayad das (10) se pandara (15) minat tak hoge.

Agar aap ke paas mazeed kuch sawaalaat hain, to aap Thomas Graves thomas.a.graves@durham.ac.uk par raabita kar sakte hain.

Main mazkura project ke liye malumaat ko samajhta hun aur main Thomas Graves ko aur ziyaada sawaal ke saath email kar sakta hun.

Main samajhta hun ke jab bhi tahqiq ke khaatume se pahle main chaahun to is men hisa lena chhor sakta hun.

Main is tehqiq men hisa lene par raazi hun.

Mujhe bataaya gaya hai ke meri malumaat ka istamaal kis tarah aur zakhirah hoga.

Aap kitne saal ke hain?

- **18-35**
- **36-65**
- **66+**

Aap ka mazhab kya hai?

- **Islam**
- **Hindumaat**
- **Koi mazhab nahin**
- **Ek dusre mazhab**

Aap ka jins kya hai?

- **Admi**
- **Khatun**
- **Main tarjih nahin deta hun**

Kya aap Nizamuddin Auliya ka aqeedat mand hain?

- **Ji haan (Musalman)**
- **Ji haan (Musalman nahin)**
- **Ji nahin (main dusre wali ka aqeedat mand hun)**
- **Ji nahin (Musalman)**

- **Ji nahin (Musalman nahin)**
- **Dusre**

Kya aap Pir ya Murid hai?

- **JI haan (Pir/Murshid)**
- **Ji haan (Murid)**
- **Ji nahin (musalman)**
- **Ji Nahin (musalman nahin)**
- **Dusre**

Kya aap ne aaj dargah men qawwali sunni?

- **Ji haan**
- **Ji nahin**

1 (bilkul nahin) se 5 (bahut ziyaada) ke pemaane par, aap abhi (video dekhne se pahle) zil men paanch qism ke jazbaat men se har ek ko kitne mahsus karte hain?

	1 (bilkul nahin)	2	3	4	5 (bahut ziyaada)
Ikhlaaqi jazbaat (misaal ke tor par bahaadur, sabr, khush, mazboot, aur fakhr)					
‘ishq/mohabbat					
Haal/kaifiyat					
Accha ehsaas					
shiddat					

Niche di gai video ko is tarah dekhen jaise aap Dargah men baith rahe the. Baraah-e-karam yaqini banaaen ke aap ka device ki aawaaz khuli hai. Aap ke video dekhne ke bad, jaari rakhne ka tir zaahir hoga.

Participant watches field video

Is video ko dekhne ke bad, 1 (bilkul nahin) se 5 (bahut ziyaada) ke pemaane par, aap zil men paanch qism ke jazbaat men se har ek ko kitne mahsus karte hain?

	1 (bilkul nahin)	2	3	4	5 (bahut ziyaada)

Ikhlaaqi jazbaat (misaal ke tor par bahaadur, sabr, khush, mazboot, aur fakhr)					
‘ishq/mohabbat					
Haal/kaifiyat					
Accha ehsaas					
shiddat					

Kya is video men maujud qawwali ne koi aisa vaaqia pesh kiya jis ne aap ko hairaan kiya?

- Ji haan
- Ji nahin

Kya is video ki qawwali men mazboot nabz hai?

- Ji haan
- Ji nahin

Kya is video men maujud qawwali ne aap ki zindagi ke kisi vaaqia ki yaad taaza ki?

- Ji haan
- Ji nahin

Kya is video men qawwali ne mazeed aam muta’aliqa khyaalaat ko paida kiya?

- Ji haan
- Ji nahin

Kya is video men maujud qawwali ne aap ke sunne ke duraan zehan men tasaavir banaaya?

- Ji haan
- Ji nahin

Kya is qawwali ke jazbaati izhaar ne aap apna dil ko chuu liya?

- Ji haan
- Ji nahin

Kya yeh andaaza lagaana mushkil tha ke mausiqi (misaal ke tor pe melody) vaqt ke saath kaise jaari rahega?

- Ji haan
- Ji nahin

Kya is video men qawwali aap ke zindagi ke maqaasad ya mansubon ke liye koi amali natije rakhti hai?

- Ji haan
- Ji nahin

Kya aap ko yeh qawwali sunte hue kisi shakhs ya hasti se hamdardi hui?

- Ji haan
- Ji nahin

ک

Kya is qawwali ko sunte hue, aap Allah t'ali se munsalik mahsus karte the?

- Ji haan
- Ji nahin

Ek se paanch ke pemaane par, aap ne is qawwali par kitne tawaja di?

- **1**
- **2**
- **3**
- **4**
- **5**

Ek se paanch ke pemaane par, is video dekhne se pahle aap is qawwali ko kitne acchi tarah jaante the?

- **1**
- **2**
- **3**
- **4**
- **5**

Ek se paanch ke pemaane par, aap ko is qawwali ke alfaaz kitne samajh men aaye?

- **1**
- **2**
- **3**
- **4**
- **5**

Agar is qawwali ko sunne ke duraan aap ko koi aur ehsaas hua ho, ya koi aur chiz jo aap ke khayal men qawwali sunte hue jazbaat ka baaes ban sakti hai, to baraah-e-karam niche gae box men type karen

معلومات

یہ سوالنامہ ان جذبات کے بارے میں ہے جو آپ حضرت نظام الدین درگاہ یا محفل سماع میں قوالی سن کر محسوس کرتے ہیں۔

سب سے پہلے، آپ سے اپنے بارے میں کچھ معلومات طلب کی جائیں گی۔ پھر آپ سے کہا جائے گا کہ آپ قوالی سننے سے پہلے کیسا محسوس کرتے ہیں۔ اس کے بعد، آپ کو حضرت نظام الدین درگاہ پر کی گئی قوالی کی 7 منٹ کی ویڈیو دیکھنے کے لیے کہا جائے گا، یہ تصور کرتے ہوئے کہ آپ سامعین میں ہیں۔ آخر میں، آپ سے اس کی درجہ بندی کرنے کو کہا جائے گا کہ آپ ویڈیو دیکھنے کے بعد کیسا محسوس کرتے ہیں، اور اپنے خیالات ٹائپ کرنے کا موقع فراہم کرنے سے پہلے، آپ کو ایسا کیوں محسوس ہوتا ہے اس کے بارے میں کچھ سوالات پوچھے جائیں گے۔

براہ کرم پورا سوالنامہ ایک ہی نشست میں مکمل کریں۔ اگر آپ آخری سوال کے بعد تیر پر کلک کرنے سے پہلے سوالنامے سے باہر نکل جاتے ہیں، تو آپ کا جواب ریکارڈ نہیں کیا جائے گا۔

اس سوالنامے میں ایک ویڈیو شامل ہے، لہاذا براہ کرم یقینی بنائیں کہ آپ کا آلہ ویڈیو ڈسپلے کرنے کے قابل ہے اور اس کی آواز کھولی ہے۔

معلومات جو آپ یہ قویشجنیر میں دیں گے انگلستان کی درھم یونورسٹی کی ایک پی ایچ ڈی تھیسس میں شامل ہوگی۔ شاید وہ معلومات بھی مستقبل میں اشاعات (کتاب یا مضامین کی طرح) میں شامل کر سکیں گے۔ اگر آپ کی عمر اٹھارہ (18) سال سے کم ہیں، تو آپ اس تحقیق میں شامل نہیں ہو سکتے۔

آپ قویشجنیر کے مکمل ہونے کے بعد ایک ماہ تک کسی بھی موقع پر رضامندی واپس لے سکتے ہیں تاکہ آپ کے جوابات تھیسس یا کسی بھی اشاعت میں شامل نہیں ہوں گے ، بصورت دیگر ، آپ کے جوابات شائع ہوسکتے ہیں۔ آپ کو کوائف سے شناخت نہیں ہوگا۔ آپ کی معلومات ایک محفوظ پاسورڈ والےآن لایئن اکاونٹ اور محفوظ پاسورڈ والے ہارڈ ڈرایئو پر رکھیں گے۔ یہ قویشجنیر شاید دس سے پندرہ منٹ تک ہوگے۔

اگر آپ کے پاس مزید کچھ سوالات ہیں، تو آپ تومس گریوس سے رابطہ کر سکتے ہیں۔
thomas.a.graves@durham.ac.uk

میں مذکورہ پراجیکٹ کےلیے معلومات کو سمجھتا ہوں اور میں تومس گریوز کو اور زیادہ سوال کے ساتھ ایمیل کر سکتا ہوں۔

میں سمجھتا ہوں کہ جب بھی تحقیق کے خاتمے سے پہلے میں چاہوں تو اس میں حصہ لینا چھوڑ سکتا ہوں۔

میں اس تحقیق میں حصہ لینے پر راضی ہوں۔

مجھے بتایا گیا ہے کہ میری معلومات کا استعمال کس طرح اور ذخیرہ ہوگا۔

آپ کتنے سال کے ہیں؟
- **18-35**
- **36-65**
- **66+**

آپ کا مذہب کیا ہے؟
- اسلام
- ہندومات
- کوی مذہب نہیں
- ایک دوسرے مذہب

آپ کا جنس کیا ہے؟

- آدمی
- خاتون
- میں ترجیح نہیں دیتا ہوں۔

کیا آپ نظام الدین اولیا کے عقیدت مند ہیں؟

- جی ہاں (مسلمان)
- جی ہاں (مسلمان نہیں)
- جی نہیں (دوسرے اولیا کا عقیدت مند)
- جی نہیں (مسلمان)
- جی نہیں (مسلمان نہیں)

دوسرے

کیا آپ پیر یا مرید ہیں؟
- جی ہاں (پیر/ مرشد)
- جی ہاں (مرید)
- جی نہیں (دوسرے اولیا کا عقیدت مند)
- جی نہیں (مسلمان)
- جی نہیں (مسلمان نہیں)
- دوسرے

کیا آپ نے آج درگاہ میں قوالی سننی؟
- **جی ہاں**
- **جی نہیں**

ایک (بالکل نہیں) سے پانچ (بہت زیادہ) کے پیمانے پر، آپ ابھی (ویڈیو دیکھنے سے پہلے) ذیل میں پانچ قسم کے جذبات میں سےہر ایک کو کتنے محسوس کرتے ہیں؟

اخلاقی جذبات (مسال کہ طور پر بہادر، سبر، خوش، مظبوت، اور فخر)

عشق یا محبت

حال یا کیفیات

اچھا احساس

شدت

نیچے دی گئی ویڈیو کو اس طرح دیکھیں جیسے آپ درگاہ میں بیٹھے ہیں۔ براہ کرم یقینی بنائیں کہ آپ کا آلے کی آواز کھولی ہے۔ آپ کے ویڈیو دیکھنے کے بعد، جاری رکھنے کا تیر ظاہر ہوگا۔

Participant watches field video

اس ویڈیو کو دیکھنے کے بعد، ایک (بالکل نہیں) سے پانچ (بہت زیادہ) کے پیمانے پر، آپ ذیل میں پانچ قسم کے جذبات میں سےہر ایک کو کتنے محسوس کرتے ہیں؟

اخلاقی جذبات (مسال کہ طور پر بہادر، سبر، خوش، مظبوت، اور فخر)

عشق یا محبت

حال یا کیفیات

اچھا احساس

شدت

کیا اس ویڈیو میں موجود قوالی نے کوئی ایسا واقعہ پیش کیا جس نے آپ کو حیران کیا؟

- **جی ہاں**
- **جی نہیں**

کیا اس ویڈیو کی قوالی میں مضبوط نبض ہے؟

- **جی ہاں**
- **جی نہیں**

کیا اس ویڈیو میں موجود قوالی نے آپ کی زندگی کے کسی واقعہ کی یاد تازہ کی؟

- **جی ہاں**
- **جی نہیں**

کیا اس ویڈیو میں قوالی نے مزید عام متعلقہ خیالات کو پیدہ کیا؟

- **جی ہاں**
- **جی نہیں**

کیا اس ویڈیو میں موجود قوالی نے اپ کے سننے کے دوران ذہن میں تصاویر بنایا؟

- **جی ہاں**
- **جی نہیں**

کیا اس قوالی کے جذباتی اظہار نے آپ اپنا دل کو چھو لیا؟

- **جی ہاں**
- **جی نہیں**

کیا یہ اندازہ لگانا مشکل تھا کہ موسیقی (مثال کہ طور پہ میلوڈی) وقت کے ساتھ کیسے جاری رہیگا؟

- **جی ہاں**
- **جی نہیں**

کیا اس ویڈیو میں قوالی آپ کے زندگی کے مقاصد یا منصوبوں کے لیے کوئی عملی نتیجہ رکھتی ہے؟

- **جی ہاں**
- **جی نہیں**

کیا اس قوالی کو سنتے ہوئے آپ کو کسی شخص یا ہستی کے لیے ہمدردی محسوس ہوی؟

- **جی ہاں**

- **جی نہیں**

کیا اس قوالی کو سنتے ہوئے آپ اللہ تعلی سے منسلک محسوس کرتے تھے؟
- **جی ہاں**
- **جی نہیں**

ایک سے پانچ کے پیمانے پر، آپ نے اس قوالی پر کتنے توجہ دی؟
- **1**
- **2**
- **3**
- **4**
- **5**

ایک سے پانچ کے پیمانے پر، اس ویڈیو دیکھنے سے پہلے آپ اس قوالی کو کتنے اچھی ترح جانتے تھے؟
- **1**
- **2**
- **3**
- **4**
- **5**

ایک سے پانچ کے پیمانے پر، آپ کو اس قوالی کے الفاظ کتنے سمجھ میں آئے؟
- **1**
- **2**
- **3**
- **4**
- **5**

جاری رکھنے کے لیے،براہ کرم نیچے دئیں کونے میں تیر پر کلک کریں۔

اگراس قوالی کو سننے کے دوران آپ کو کوئی اور احساس ہوا ہو، یا کوئی اور چیز جو آپ کے خیال میں قوالی سنتے ہوئے جذبات کا باعث بن سکتی ہے، تو براہ کرم نیچے دیے گئے باکس میں ٹائپ کاریں ۔

شکریہ یہ قویشجنیر بند کے لیئے۔ اگر آپ کو کچھ اور سوال، تومس گریوس رابطہ کیجیئے۔

Shukriya yeh questionnaire band ke liye. Agar aap ko kuchh aur sawaal, Thomas Graves contact kijie: thomas.a.graves@durham.ac.uk.

Thank you for completing this questionnaire. If you have any further

questions, please contact Thomas Graves at thomas.a.graves@durham.ac.uk.

Appendix 9: R Studio Script for Analysis of Questionnaire 3

```
####Study 3: DEQS ratings before and after viewing chhap tilak field video, MECscale ratings
####DEQS likert scale 1-5, MECs ratings (and additional context specific questions) binary yes/no, attention, familiaroty, and understanding of lyrics ratings likert 1-5
####Question 1: Which BRECVEMA mechanisms are the most relevant to Qawwali listening?
####Question 2: Which BRECVEMA mechanisms are associated with which DEQS dimensions?

##set directory and load dataset
setwd('~/Desktop/PhD/Actual_research_data/Statistics/Study_3_BRECVEMA/Study_3_MECS_DEQS')
rm(list=ls(all=TRUE)) ####cleans R memory
df <- read.csv('BRECVEMA_data_number_final.csv', header = TRUE)

library(dplyr)
library(ggplot2)
library(ggpubr)
library(effectsize)
library(tidyverse)
library(tidyr)
library(geomtextpath)

##remove unnecessary columns and combine questions of three different languages
df1 <- as.data.frame(df[, -1:-17])
df1[c(3, 4, 6, 7, 8, 9, 10, 13, 14, 15, 17, 18, 21, 22, 24, 25, 28, 30, 31, 33, 34, 38, 40, 45, 47), 3:45] <- df1[c(3, 4, 6, 7, 8, 9, 10, 13, 14, 15, 17, 18, 21, 22, 24, 25, 28, 30, 31, 33, 34, 38, 40, 45, 47), 46:88]
df1[c(25,31,33,38,47), 3:45] <- df1[c(25,31,33,38,47), 89:131] ###these two operations shift the answers to the questions in Urdu language and Urdu language with Latin alphabet into the column with the english language answers, so that all answers in all three languages are in the same columns
df2 <- df1[, -19:-26] ###remove columns relating to video operations
df3 <- df2[, -1:-6] ###remove columns relating to informed consent, language selection, and filtering
df4 <- df3[, -31:-117] ###remove columns other than combined columns and remove verbal comments
df4 <- df4[, -3] ###remove columns including "other" answers

###qualtrics coded "yes" as 1 and "no" as 2, so the binary questions will be converted into 0 (no) and 1 (yes)
df4[c(17:26)]<-ifelse(df4[c(17:26)]=="1",1,0)
df4$Q315 <- ifelse(df4$Q315=="1",1,0)
```

```
View(df4)

####I notice that participant 22 did not watch the video and complete the
questionnaire, so I remove them
df5 <- df4[-24,]
df5 <- df5[-1:-2,]
View(df5)

###For the correlation, remove participants 1, 2, and 3 as these participants answered
as if they were listening to qawwali in general for the first questions rather than their
feelings at those particular times
df6 <- df5[-1:-3,]
View(df6)

###change column names from Q numbers to useful names
colnames(df6)[7]  <- "before_virtuous_feelings"
colnames(df6)[8]  <- "before_love"
colnames(df6)[9]  <- "before_kaifiyat"
colnames(df6)[10]  <- "before_positive_valence"
colnames(df6)[11]  <- "before_intensity"
colnames(df6)[12]  <- "after_virtuous_feelings"
colnames(df6)[13]  <- "after_love"
colnames(df6)[14]  <- "after_kaifiyat"
colnames(df6)[15]  <- "after_positive_valence"
colnames(df6)[16]  <- "after_intensity"
colnames(df6)[17]  <- "Brain_stem"
colnames(df6)[18]  <- "entrainment"
colnames(df6)[19]  <- "episodic_memory"
colnames(df6)[20]  <- "evaluative_conditioning"
colnames(df6)[21]  <- "imagery"
colnames(df6)[22]  <- "contagion"
colnames(df6)[23]  <- "expectancy"
colnames(df6)[24]  <- "appraisal"
colnames(df6)[25]  <- "empathy"
colnames(df6)[26]  <- "connect_with_God"
colnames(df6)[27]  <- "attention"
colnames(df6)[28]  <- "familiarity"
colnames(df6)[29]  <- "lyrical_understanding"

####For correlation, subtract DEQS prior to qawwali viewing from DEQS after
viewing. This converts the before and after DEQS values to a value of change in
DEQS over time. Then delete before and after columns.
df6$virtuous_change <- as.numeric(df6$after_virtuous_feelings) -
as.numeric(df6$before_virtuous_feelings)
df6$love_change <- as.numeric(df6$after_love) - as.numeric(df6$before_love)
df6$Kaifiyat_change <- as.numeric(df6$after_kaifiyat) -
as.numeric(df6$before_kaifiyat)
df6$intensity_change <- as.numeric(df6$after_intensity) -
as.numeric(df6$before_intensity)
df6$positive_valence_change <- as.numeric(df6$after_positive_valence) -
as.numeric(df6$before_positive_valence)
df6 <- df6[-7:-16]
```

```
View(df6)


##For the correlation, remove columns including demographics and column of if qawwali watched that day, and the questions
df7 <- df6[, -1:-6]
View(df7)
df8 <- df7

df8$lyrical_understanding <- as.numeric(df8$lyrical_understanding)
df8$familiarity <- as.numeric(df8$familiarity)
df8$attention <- as.numeric(df8$attention)
class(df8$attention)

####generate bar plot showing which mechanisms had highest no. yesses using all 44 participants who completed correctly
bardf = data.frame(matrix(nrow = 10, ncol = 1))
bardf[1, 1] = sum(df5$Q282/44)
bardf[2, 1] = sum(df5$Q283/44)
bardf[3, 1] = sum(df5$Q284/44)
bardf[4, 1] = sum(df5$Q285/44)
bardf[5, 1] = sum(df5$Q286/44)
bardf[6, 1] = sum(df5$Q287/44)
bardf[7, 1] = sum(df5$Q288/44)
bardf[8, 1] = sum(df5$Q289/44)
bardf[9, 1] = sum(df5$Q290/44)
bardf[10, 1] = sum(df5$Q291/44)
colnames(bardf)[1] <- "MecCount"
rownames(bardf)[1] <- "brainstem"
rownames(bardf)[2] <- "entrainment"
rownames(bardf)[3] <- "memory"
rownames(bardf)[4] <- "conditioning"
rownames(bardf)[5] <- "imagery"
rownames(bardf)[6] <- "contagion"
rownames(bardf)[7] <- "expectancy"
rownames(bardf)[8] <- "appraisal"
rownames(bardf)[9] <- "empathy"
rownames(bardf)[10] <- "God"
MecCountBar <- ggplot(bardf,aes(rownames(bardf),
MecCount))+geom_bar(stat="identity") +
  xlab("MecScale and Custom Items") + ylab("Count")
MecCountBar

#make the bar plot scale a percentage of the total number of participants
MecCountBar + scale_y_continuous(labels = scales::percent)

#Create the same but for the mean (bar chart should be the same, but for mean comparisons)

bardf2 = data.frame(matrix(nrow = 10, ncol = 1))
bardf2[1, 1] = mean(df5$Q282)
bardf2[2, 1] = mean(df5$Q283)
```

```
bardf2[3, 1] = mean(df5$Q284)
bardf2[4, 1] = mean(df5$Q285)
bardf2[5, 1] = mean(df5$Q286)
bardf2[6, 1] = mean(df5$Q287)
bardf2[7, 1] = mean(df5$Q288)
bardf2[8, 1] = mean(df5$Q289)
bardf2[9, 1] = mean(df5$Q290)
bardf2[10, 1] = mean(df5$Q291)
colnames(bardf2)[1] <- "MecCount"
rownames(bardf2)[1] <- "brain_stem"
rownames(bardf2)[2] <- "entrainment"
rownames(bardf2)[3] <- "memory"
rownames(bardf2)[4] <- "conditioning"
rownames(bardf2)[5] <- "imagery"
rownames(bardf2)[6] <- "contagion"
rownames(bardf2)[7] <- "expectancy"
rownames(bardf2)[8] <- "appraisal"
rownames(bardf2)[9] <- "empathy"
rownames(bardf2)[10] <- "God"
MecCountBar2 <- ggplot(bardf2,aes(rownames(bardf2),
MecCount))+geom_bar(stat="identity")
MecCountBar2

#view table of MecScale means
View(bardf2)
#multiply MecScale means by 6 and add 1 to compare with Juslin's data. Cannot do
inferential stats here without dumy data.
bardf7 <- bardf2*6+1
View(bardf7)

####Generate Bar plot showing which emotions had highest mean average change
while watching the video
emotebardf = data.frame(matrix(nrow = 5, ncol = 1))
emotebardf[1, 1] = mean(df8$virtuous_change)
emotebardf[2, 1] = mean(df8$love_change)
emotebardf[3, 1] = mean(df8$Kaifiyat_change)
emotebardf[4, 1] = mean(df8$intensity_change)
emotebardf[5, 1] = mean(df8$positive_valence_change)
colnames(emotebardf)[1] <- "DEQS_mean"
rownames(emotebardf)[1] <- "virtuous"
rownames(emotebardf)[2] <- "love"
rownames(emotebardf)[3] <- "kaifiyat"
rownames(emotebardf)[4] <- "intensity"
rownames(emotebardf)[5] <- "positive_valence"

DEQSMeanBar <- ggplot(emotebardf, aes(rownames(emotebardf), DEQS_mean)) +
  geom_bar(stat = "identity") +
  ylim(0, 2) +
  xlab("Change in Subjective Feeling") + ylab("Mean")
DEQSMeanBar

###add error bars to bar chart
```

```
dfbar <- df8[-1:-13]

dfbar2 <- dfbar |>
  pivot_longer(cols=everything(),
               names_to = 'DEQS_names',
               values_to = 'n'
  )

dfbar3 <- group_by(.data = dfbar2, DEQS_names) %>%
summarise(DEQSmeans=mean(n), SD = sd(n))
dfbar3$DEQS_names<-c("kaifiyat", "intensity", "spiritual love", "positive valence",
"virtuous feeling")
p <- ggplot(dfbar3, aes(x=DEQS_names, y=DEQSmeans)) +
  geom_bar(stat="identity", color="black",
           position=position_dodge()) +
  geom_errorbar(aes(ymin=DEQSmeans-SD, ymax=DEQSmeans+SD), width=.2,
                position=position_dodge(.9))+
  xlab("Change in Subjective Feeling") + ylab("Mean")
p

###table of means and sds of before and after DEQS
allmeanstable = data.frame(matrix(nrow = 5, ncol = 4))
colnames(allmeanstable)[1] <- "meansbefore"
colnames(allmeanstable)[2] <- "sdbefore"
colnames(allmeanstable)[3] <- "meansafter"
colnames(allmeanstable)[4] <- "sdafter"
rownames(allmeanstable)[1] <- "virtuous"
rownames(allmeanstable)[2] <- "love"
rownames(allmeanstable)[3] <- "kaifiyat"
rownames(allmeanstable)[4] <- "intensity"
rownames(allmeanstable)[5] <- "positive_valence"
allmeanstable[1, 1] = mean(as.numeric(df5$Q257_1))
allmeanstable[2, 1] = mean(as.numeric(df5$Q257_2))
allmeanstable[3, 1] = mean(as.numeric(df5$Q257_3))
allmeanstable[4, 1] = mean(as.numeric(df5$Q257_4))
allmeanstable[5, 1] = mean(as.numeric(df5$Q257_5))
allmeanstable[1, 2] = sd(as.numeric(df5$Q257_1))
allmeanstable[2, 2] = sd(as.numeric(df5$Q257_2))
allmeanstable[3, 2] = sd(as.numeric(df5$Q257_3))
allmeanstable[4, 2] = sd(as.numeric(df5$Q257_4))
allmeanstable[5, 2] = sd(as.numeric(df5$Q257_5))
allmeanstable[1, 3] = mean(as.numeric(df5$Q281_1))
allmeanstable[2, 3] = mean(as.numeric(df5$Q281_2))
allmeanstable[3, 3] = mean(as.numeric(df5$Q281_3))
allmeanstable[4, 3] = mean(as.numeric(df5$Q281_4))
allmeanstable[5, 3] = mean(as.numeric(df5$Q281_5))
allmeanstable[1, 4] = sd(as.numeric(df5$Q281_1))
allmeanstable[2, 4] = sd(as.numeric(df5$Q281_2))
allmeanstable[3, 4] = sd(as.numeric(df5$Q281_3))
allmeanstable[4, 4] = sd(as.numeric(df5$Q281_4))
allmeanstable[5, 4] = sd(as.numeric(df5$Q281_5))
View(allmeanstable)
```

```
##which emotions changed significantly?
df14 <- df5[-1:-3,] ###exclude participants 1-3 but maintain both "before " and
"after" measures.
emotek1 <- kruskal.test(Q257_1 ~ Q281_1, data = df14)
emotek1
emotek2 <- kruskal.test(Q257_2 ~ Q281_2, data = df14)
emotek2
emotek3 <- kruskal.test(Q257_3 ~ Q281_3, data = df14)
emotek3
emotek4 <- kruskal.test(Q257_4 ~ Q281_4, data = df14)
emotek4
emotek5 <- kruskal.test(Q257_5 ~ Q281_5, data = df14)
emotek5

####compare DEQS of watched qwli with not watched qwli
df9 <- df6[-1:-19,]
shapiro.test(df9$virtuous_change) #not normal dist
shapiro.test(df9$love_change) #not normal dist
shapiro.test(df9$Kaifiyat_change) #not normal dist
shapiro.test(df9$intensity_change) #not normal dist
shapiro.test(df9$positive_valence_change) #not normal dist
k1 <- kruskal.test(Q315 ~ virtuous_change, data = df9)
k1
k2 <- kruskal.test(Q315 ~ love_change, data = df9)
k2
k3 <- kruskal.test(Q315 ~ Kaifiyat_change, data = df9)
k3
k4 <- kruskal.test(Q315 ~ intensity_change, data = df9)
k4
k5 <- kruskal.test(Q315 ~ positive_valence_change, data = df9)
k5
#or should it be Wilcox as t-test equivalent?
wilcox.test(virtuous_change ~ Q315, exact=FALSE, data = df9)
wilcox.test(love_change ~ Q315, exact=FALSE, data = df9)
wilcox.test(Kaifiyat_change ~ Q315, exact=FALSE, data = df9)
wilcox.test(intensity_change ~ Q315, exact=FALSE, data = df9)
wilcox.test(positive_valence_change ~ Q315, exact=FALSE, data = df9)
#i think it should be Kruskal-Wallis, but both show no significant diff

df10 <- df9[!(df9$Q315=="1"),] ##gives dataframe of only those who did not attend
that day
df11 <- df9[!(df9$Q315=="2"),] ##gives dataframe of only those who attended that
day

dfbar4 <- df10[-1:-19]

dfbar5 <- dfbar4 |>
  pivot_longer(cols=everything(),
               names_to = 'DEQS_names',
               values_to = 'n'
  )
```

```
dfbar6 <- group_by(.data = dfbar5, DEQS_names) %>%
summarise(DEQSmeans=mean(n), SD = sd(n))
dfbar6$DEQS_names<-c("kaifiyat", "intensity", "spiritual love", "positive valence",
"virtuous feeling")
no_attend <- ggplot(dfbar6, aes(x=DEQS_names, y=DEQSmeans)) +
  geom_bar(stat="identity", color="black",
           position=position_dodge()) +
  geom_errorbar(aes(ymin=DEQSmeans-SD, ymax=DEQSmeans+SD), width=.2,
                position=position_dodge(.9))+
  xlab("Change in Subjective Feeling") + ylab("Mean")
no_attend #bar chart with error bars of non-attendees of qawwali that day

dfbar7 <- df11[-1:-19]

dfbar8 <- dfbar7 |>
  pivot_longer(cols=everything(),
               names_to = 'DEQS_names',
               values_to = 'n'
  )

dfbar9 <- group_by(.data = dfbar8, DEQS_names) %>%
summarise(DEQSmeans=mean(n), SD = sd(n))
dfbar9$DEQS_names<-c("kaifiyat", "intensity", "spiritual love", "positive valence",
"virtuous feeling")
attend <- ggplot(dfbar9, aes(x=DEQS_names, y=DEQSmeans)) +
  geom_bar(stat="identity", color="black",
           position=position_dodge()) +
  geom_errorbar(aes(ymin=DEQSmeans-SD, ymax=DEQSmeans+SD), width=.2,
                position=position_dodge(.9))+
  xlab("Change in Subjective Feeling") + ylab("Mean")
attend #bar chart with error bars of attendees of qawwali that day

####Correlate Mecs with DEQS (edit for present data)

##check that data fulfills assumptions of Pearson Corr
#interval or ration level of measurement? Yes
#Data have no outliers? Yes (outliers removed)
#representative sample? No, gender unbalanced, not possible to know what a
representative sample would be. This will be discussed in limitations.
#linear relationships expected between most variable pairings? Yes
#Data from both variables follow normal distribution?
ggdensity(df8$Brain_stem)
ggdensity(df8$entrainment)
ggdensity(df8$episodic_memory)
ggdensity(df8$evaluative_conditioning)
ggdensity(df8$imagery)
ggdensity(df8$contagion)
ggdensity(df8$expectancy)
ggdensity(df8$appraisal)
ggdensity(df8$empathy)
ggdensity(df8$connect_with_God)
```

```
ggdensity(df8$attention)
ggdensity(df8$familiarity)
ggdensity(df8$lyrical_understanding)
ggdensity(df8$virtuous_change)
ggdensity(df8$love_change)
ggdensity(df8$Kaifiyat_change)
ggdensity(df8$intensity_change)
ggdensity(df8$positive_valence_change)

hist(df8$attention)
hist(df8$familiarity)
hist(df8$lyrical_understanding)
hist(df8$virtuous_change)
hist(df8$love_change)
hist(df8$Kaifiyat_change)
hist(df8$intensity_change)
hist(df8$positive_valence_change)
#the answer is no, none of the variables look to be normally distributed however this is expected for the Mechanism variables, as the values are binary. Emotion values other than valence approach a bell curve, but dip in the middle.
#Shapiro wilk to double check
shapiro.test(df8$virtuous_change) #not normal dist
shapiro.test(df8$love_change) #not normal dist
shapiro.test(df8$Kaifiyat_change) #not normal dist
shapiro.test(df8$intensity_change) #not normal dist
shapiro.test(df8$positive_valence_change) #not normal dist
shapiro.test(df8$familiarity)  #not normal dist
shapiro.test(df8$attention)  #not normal dist
shapiro.test(df8$lyrical_understanding)  #not normal dist

##run correlation

###As the MECScale items are binary, I cannot use Spearman's or Pearson's correlation.
#As the data is non- normally distrubuted, i cannot use point-biserial.
#A Rank Biserial correlation can also compare continuous with binary, and is non-parametric, but rarely used.

#Constructing a matrix of Rank Biserial correlations
#As the bar charts reveal very little relevance for expectancy and brain stem, these will be excluded,
#as any correlation in the data here will indicate similarly irrelevant data points.

#first, construct a data frame
columns <- c("entrainment", "memory","conditioning", "imagery", "contagion", "appraisal", "empathy")
rows <- c("virtue_change", "love_change", "kaifiyat_change", "intensity_change", "positive_valence_change")
df12 <- data.frame(matrix(nrow = length(rows), ncol = length(columns)))
colnames(df12) = columns
rownames(df12) = rows
```

```
#next, populate the data frame with rank biserial correlations.

res1 <- rank_biserial(
  df8$entrainment,
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res1
##check it with a wilcoxon test
wilcox.test(x=df8$entrainment, y=df8$virtuous_change, exact=FALSE)

interpret_rank_biserial(res1)
df12[1,1] <- res1["r_rank_biserial"]

res2 <- rank_biserial(
  df8$entrainment,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res2
interpret_rank_biserial(res2)
df12[2,1] <- res2["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$entrainment, y=df8$love_change, exact=FALSE)

res3 <- rank_biserial(
  df8$entrainment,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res3
interpret_rank_biserial(res3)
df12[3,1] <- res3["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$entrainment, y=df8$Kaifiyat_change, exact=FALSE)

res4 <- rank_biserial(
  df8$entrainment,
  df8$intensity_change,
  mu = 0,
```

```
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res4
interpret_rank_biserial(res4)
df12[4,1] <- res4["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$entrainment, y=df8$intensity_change, exact=FALSE)

res5 <- rank_biserial(
  df8$entrainment,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res5
interpret_rank_biserial(res5)
df12[5,1] <- res5["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$entrainment, y=df8$positive_valence_change, exact=FALSE)

res9 <- rank_biserial(
  df8$episodic_memory,
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res9
interpret_rank_biserial(res9)
df12[1,2] <- res9["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$episodic_memory, y=df8$virtuous_change, exact=FALSE)

res10 <- rank_biserial(
  df8$episodic_memory,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res10
interpret_rank_biserial(res10)
```

```
df12[2,2] <- res10["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$episodic_memory, y=df8$love_change, exact=FALSE)

res11 <- rank_biserial(
  df8$episodic_memory,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res11
interpret_rank_biserial(res11)
df12[3,2] <- res11["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$episodic_memory, y=df8$Kaifiyat_change, exact=FALSE)

res12 <- rank_biserial(
  df8$episodic_memory,
  df8$intensity_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res12
interpret_rank_biserial(res12)
df12[4,2] <- res12["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$episodic_memory, y=df8$intensity_change, exact=FALSE)

res13 <- rank_biserial(
  df8$episodic_memory,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res13
interpret_rank_biserial(res13)
df12[5,2] <- res13["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$episodic_memory, y=df8$positive_valence_change,
exact=FALSE)

res17 <- rank_biserial(
  df8$evaluative_conditioning,
```

```
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res17
interpret_rank_biserial(res17)
df12[1,3] <- res17["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$evaluative_conditioning, y=df8$virtuous_change, exact=FALSE)

res18 <- rank_biserial(
  df8$evaluative_conditioning,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res18
interpret_rank_biserial(res18)
df12[2,3] <- res18["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$evaluative_conditioning, y=df8$love_change, exact=FALSE)

res19 <- rank_biserial(
  df8$evaluative_conditioning,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res19
interpret_rank_biserial(res19)
df12[3,3] <- res19["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$evaluative_conditioning, y=df8$Kaifiyat_change, exact=FALSE)

res20 <- rank_biserial(
  df8$evaluative_conditioning,
  df8$intensity_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
```

```
res20
interpret_rank_biserial(res20)
df12[4,3] <- res20["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$evaluative_conditioning, y=df8$intensity_change, exact=FALSE)

res21 <- rank_biserial(
  df8$evaluative_conditioning,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res21
interpret_rank_biserial(res21)
df12[5,3] <- res21["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$evaluative_conditioning, y=df8$positive_valence_change,
exact=FALSE)

res25 <- rank_biserial(
  df8$imagery,
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res25
interpret_rank_biserial(res25)
df12[1,4] <- res25["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$imagery, y=df8$virtuous_change, exact=FALSE)

res26 <- rank_biserial(
  df8$imagery,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res26
interpret_rank_biserial(res26)
df12[2,4] <- res26["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$imagery, y=df8$love_change, exact=FALSE)
```

```
res27 <- rank_biserial(
  df8$imagery,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res27
interpret_rank_biserial(res27)
df12[3,4] <- res27["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$imagery, y=df8$Kaifiyat_change, exact=FALSE)

res28 <- rank_biserial(
  df8$imagery,
  df8$intensity_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res28
interpret_rank_biserial(res28)
df12[4,4] <- res28["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$imagery, y=df8$intensity_change, exact=FALSE)

res29 <- rank_biserial(
  df8$imagery,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res29
interpret_rank_biserial(res29)
df12[5,4] <- res29["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$imagery, y=df8$positive_valence_change, exact=FALSE)

res33 <- rank_biserial(
  df8$contagion,
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
```

```
  verbose = TRUE
)
res33
interpret_rank_biserial(res33)
df12[1,5] <- res33["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$contagion, y=df8$virtuous_change, exact=FALSE)

res34 <- rank_biserial(
  df8$contagion,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res34
interpret_rank_biserial(res34)
df12[2,5] <- res34["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$contagion, y=df8$love_change, exact=FALSE)

res35 <- rank_biserial(
  df8$contagion,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res35
interpret_rank_biserial(res35)
df12[3,5] <- res35["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$contagion, y=df8$Kaifiyat_change, exact=FALSE)

res36 <- rank_biserial(
  df8$contagion,
  df8$intensity_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res36
interpret_rank_biserial(res36)
df12[4,5] <- res36["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$contagion, y=df8$intensity_change, exact=FALSE)
```

```
res37 <- rank_biserial(
  df8$contagion,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res37
interpret_rank_biserial(res37)
df12[5,5] <- res37["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$contagion, y=df8$positive_valence_change, exact=FALSE)

res41 <- rank_biserial(
  df8$appraisal,
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res41
interpret_rank_biserial(res41)
df12[1,6] <- res41["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$appraisal, y=df8$virtuous_change, exact=FALSE)

res42 <- rank_biserial(
  df8$appraisal,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res42
interpret_rank_biserial(res42)
df12[2,6] <- res42["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$appraisal, y=df8$love_change, exact=FALSE)

res43 <- rank_biserial(
  df8$appraisal,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
```

```
  paired = FALSE,
  verbose = TRUE
)
res43
interpret_rank_biserial(res43)
df12[3,6] <- res43["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$appraisal, y=df8$Kaifiyat_change, exact=FALSE)

res44 <- rank_biserial(
  df8$appraisal,
  df8$intensity_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res44
interpret_rank_biserial(res44)
df12[4,6] <- res44["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$appraisal, y=df8$intensity_change, exact=FALSE)

res45 <- rank_biserial(
  df8$appraisal,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res45
interpret_rank_biserial(res45)
df12[5,6] <- res45["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$appraisal, y=df8$positive_valence_change, exact=FALSE)

res49 <- rank_biserial(
  df8$empathy,
  df8$virtuous_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res49
interpret_rank_biserial(res49)
df12[1,7] <- res49["r_rank_biserial"]
##check it matches a wilcoxon test
```

```
wilcox.test(x=df8$empathy, y=df8$virtuous_change, exact=FALSE)

res50 <- rank_biserial(
  df8$empathy,
  df8$love_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res50
interpret_rank_biserial(res50)
df12[2,7] <- res50["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$empathy, y=df8$love_change, exact=FALSE)

res51 <- rank_biserial(
  df8$empathy,
  df8$Kaifiyat_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res51
interpret_rank_biserial(res51)
df12[3,7] <- res51["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$empathy, y=df8$Kaifiyat_change, exact=FALSE)

res52 <- rank_biserial(
  df8$empathy,
  df8$intensity_change,
  mu = 0,
  ci = 0.95,
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res52
interpret_rank_biserial(res52)
df12[4,7] <- res52["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$empathy, y=df8$intensity_change, exact=FALSE)

res53 <- rank_biserial(
  df8$empathy,
  df8$positive_valence_change,
  mu = 0,
  ci = 0.95,
```

```
  alternative = "two.sided",
  paired = FALSE,
  verbose = TRUE
)
res53
interpret_rank_biserial(res53)
df12[5,7] <- res53["r_rank_biserial"]
##check it matches a wilcoxon test
wilcox.test(x=df8$empathy, y=df8$positive_valence_change, exact=FALSE)

View(df12)



###visualise DEQS and Mecs in same chart to compare to correlations

####Generate Bar plot showing which emotions had highest mean average change while watching the video
emotebardf2 = data.frame(matrix(nrow = 5, ncol = 1))
emotebardf2[1, 1] = mean(df8$virtuous_change/5)
emotebardf2[2, 1] = mean(df8$love_change/5)
emotebardf2[3, 1] = mean(df8$Kaifiyat_change/5)
emotebardf2[4, 1] = mean(df8$intensity_change/5)
emotebardf2[5, 1] = mean(df8$positive_valence_change/5)
colnames(emotebardf2)[1] <- "DEQS_mean"
rownames(emotebardf2)[1] <- "virtuous"
rownames(emotebardf2)[2] <- "love"
rownames(emotebardf2)[3] <- "kaifiyat"
rownames(emotebardf2)[4] <- "intensity"
rownames(emotebardf2)[5] <- "positive_valence"

DEQSMeanBar2 <- ggplot(emotebardf2, aes(rownames(emotebardf2), DEQS_mean)) +
  geom_bar(stat = "identity") +
  ylim(0, 1) +
  xlab("Change in Subjective Feeling") + ylab("Mean")+
  geom_textabline(slope=0, intercept=mean(df8$Brain_stem),  col = "red",label="Brain stem reflex", hjust = 0.5, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$entrainment),  col ="green",label="Rhythmic entrainment", hjust = 0.7, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$episodic_memory),  col = "blue",label="Episodic memory", hjust = 0.3, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$evaluative_conditioning),  col = "orange",label="Evaluative conditioning", hjust = 0.5, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$imagery),  col = "purple",label="Visual imagery", hjust = 0.5, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$contagion),  col = "brown",label="Emotional contagion", hjust = 0.2, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$expectancy),  col = "magenta",label="Musical expectancy", hjust = 0.5, vjust = -0.2,  linetype="solid")+
```

```
  geom_textabline(slope=0, intercept=mean(df8$appraisal),  col =
"turquoise",label="Appraisal", hjust = 0.6, vjust = -0.2, linetype="solid")+
  geom_textabline(slope=0, intercept=mean(df8$empathy),  col =
"maroon",label="Empathy with agent", hjust = 0.5, vjust = -0.2, linetype="solid")
DEQSMeanBar2
```

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