



RESEARCH PAPER

Pakistani Female Pop Icons and the Tune of Feminist Activism in “Na Tutteya Ve” Song

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The paper closely hears the season opener song for *Coke Studio* 2020: “Na Tutteya Ve”, in order to critically appreciate and analyze it as a tune of feminist activism. Contextualizing the critical discussion of the song within the theoretic perspectives of “feminist cultural analysis” as given by Franklin et al. (1996) and the concept of popular music as a feminist activist soundscape as given by Delap (2020), the paper highlights the songs arrival in Pakistani #MeToo background, alongside its lead singer and composer Meesha Shafi’s involvement in Pakistani #MeToo scenario since her legal feud with another leading male pop star Ali Zafar. The paper establishes the song’s timely arrival in furthering the Pakistani female consciousness as a feminist community vis-à-vis oppressive patriarchy and women’s secondary social status. The paper hears the song as a cultural specimen of Pakistani feminist music which, in its capacity as an artistic site, propounding the alternative female imaginary, broadcasts a call for revisiting the Pakistani female’s social situation, as well as questions the parallel male centric social centrality and supremacy.

Introduction

Songs have the capacity to negotiate with their socio-political milieus in which they are produced. The serious content of songs has led singers to finally win Nobel Prize for Literature (Bob Dylan in 2016). The personalization of the political has also been a hallmark of Pakistani songs and music be it either motivated by the State run media (PTV: Pakistan Television and Radio Pakistan) or the singers, often times, composers and songwriters themselves. Be it religion, cultural arts, or politics, all the domains of Pakistani life oscillate from personal to political and from political

to personal back. The case with Pakistani cultural arts especially Pop Music is very peculiar. Right after the inception of Pakistan the Goan Christian community in Karachi was the main source to contribute to the Pakistani musical scene. These musicians and their music Bands that performed at Karachi's restaurants and Bars: Horseshoe Restaurant & Bar, Beach Luxury Hotel, Hotel Metropole, and Hotel Excelsior, to name a few, had to go jobless when Bhutto in April 1977 had to succumb to the demands of the right-wing alliance against him violently protesting for the complete shutdown of nightclubs, bars and hotels selling liquor, the places where Goan Christian musicians and Bands performed. However, the Sufi music genre of Qawwali (utilizing Iqbal's Urdu poetry's essence mingled with folk/sufi myths dressed in poetry and music at the hands of Sabri Brothers and Aziz Mian), initially introduced to counter the rising Deobandi radicalism that had manifested during the anti-Ahmadiyya movement in 1953, was broadcast through State run Pakistan Radio in 1955 and encouraged during General Ayub Khan's regime throughout the 60's on both the popular mediums of the time: Radio Pakistan and PTV (Paracha, 2020, pp. 80-91). Bhutto too continued Ayub era's policy of backing Sufi music and in parallel to it another kind of music also started thriving which was going to be called Filmi Pop Music spearheaded by the singers like Runa Laila, Ahmad Rushdi, and Alamgir (Paracha, *Dawn*, March 15, 2014). Later when General Zia took over in July 1977, Bhutto's decision of closing the nightclubs, bars, discotheques, and hotels, that had seemed temporary, had become permanent and with it the Karachi's Goan Christian music scene "simply faded away" (Paracha, 2018, pp. 79-81). Despite General Zia's Deobandi and Salafi/Wahhabi leanings he did not challenge Sufism (p. 100) but the Pakistani Filmi Pop of the 1970s of Bhutto era suffered a complete rollback in the next decade right after General Zia's military coup that compelled the Pop Music singers "to not move around so much while singing" and dress strictly according to the national dressing codes (Alamgir quoted by Paracha, *Dawn*, March 15, 2014) if they wanted to keep appearing on PTV, the state run television channel which made sure that all the broadcasts performed within its prescriptive radius. Though Nazia Hassan and Zoheb Hassan had released their first super hit album *Disco Deewane* in 1980 from London, they were not allowed to perform on PTV until they met General Zia personally and promised to follow the parameters set by his regime (Paracha, *Dawn*, March 15, 2014). The production and broadcast of songs like "Huma Huma" in 1986 (sung by Muhammad Ali Shehki and Allan Fakir) and "Dil Dil Pakistan" in 1987 (performed by Vital Signs) on PTV were no less interesting affairs. Unfortunately the Pakistani film industry that was producing more than 80 films a year till the late 70s was to have as low as mere two movies a year in production by the early 2000s (Paracha, 2016, pp. 173-175). Film music for sure was a depleting source of income for musicians and singers. It was not until 1990s, during the sporadic seasons of democratic governments of PPP and PMLN (the former a supporter of pop music and the latter following Zia's policies of intimidating or banning singers) that Pakistani Pop Music started thriving as new Band formations started emerging albeit "this new scene was almost entirely dominated by young Muslims [...] who had grown up listening to and learning from the now aging Christian musicians of yore" (p. 81). Bands like

Vital Signs, Junoon, The Strings, and singers like Sajjad Ali, Hassan Jahangir, Ali Haider, Ibrar ul Haq, and Hadiqa Kayani, to name a few, helped usher in "the golden age of Pakistani pop music between 1987 and 1999" (Paracha, *Dawn*, March 15, 2014). General Pervez Musharraf's decision to join America in her 'War on Terror' after 9/11 disillusioned the Deobandi and Salafi sectarian population of Pakistan and "[t]o neutralize them, Musharraf combined the Sufism of Ayub and Bhutto regimes and the pop Sufism of the 1990s as a state project" and lifted the complete ban on pop music imposed during his predecessor PMLN government (Paracha, 2020, p. 106). Despite the state's backing, the live music scene with concerts and gigs went completely off in Pakistan when the extreme terrorist outfits started blatantly attacking Pakistani society. Since "Pakistan's music industry has repeatedly bucked fundamentalist repression and reemerged as a voice of protest", there emerged a Pakistani music show named *Coke Studio* in 2008 to keep up with the music legacy of Pakistan (Shah, *The Atlantic*, December 4, 2010). The subtitles of the show: "Sound of the Nation" and "One Nation - One Spirit - One Sound" attest to its nationalist vision. *Coke Studio* has, since its inception in 2008, "assumed a significant role in generating new narratives about Pakistani modernity" (Williams and Mahmood, 2019, p. 112). Several other shows like *Nescafe Basement*, *Pepsi Battle of Bands*, *Pakistan Idol*, *Velo Sound Station* etc., have joined arms with it to keep the cause of music going in Pakistan. However, the female pop icons have remained scant in comparison with male pop icons. Nazia Hassan, rightly the queen of Pakistani female pop icons, paved the way for female sonic space in Pakistani music's ecosystem. From 1970s to the second decade of 21st century, the road has been long but less female travellers tread it. Though there has been a torrential recruitment of female pop singers and musicians over the last decade and no wonder that now a whole new galaxy of female pop singers has emerged, "everything in Pakistan's public sphere is male-dominated" and for a female musician the "today's Pakistan still remains 'a very lonely journey'", therefore, "the Pakistani music scene [is] a testing ground for [women's] art and their ability to influence and empower other young women" (Zahra Paracha, the co-founder of Lahore Music Meet Festival, quoted by Ferrarese, *Nikkei Asia*, April 30, 2020). It is this ability to influence and empower women that is the subject of this paper that how Meesha Shafi and company's song "Na Tutteya Ve" achieves this? But before we analyze the song to answer this question it is pertinent to have some understandings to the socio-political context of the song.

Meesha Shafi, Pakistani #MeToo and "Na Tutteya Ve" Song

Meesha Shafi is one of the most prominent female icons of contemporary Pakistani music scene. More so obvious as she had a wonderful year in the shape of 2020 as she happened to release three major hits of her career back to back: "Na Tutteya Ve" (*Coke Studio*), "Boom Boom", and "Amrit" (*Velo Sound Station*). Meesha Shafi had already been in the spotlight because of her #MeToo allegations on Ali Zafar in 2018 being the first ever Pakistani to allegedly "attach her name to the cause" (Toppa, *Time*, October 20, 2020). Quite interestingly Meesha Shafi's #MeToo allegations came right after the controversial 'Aurat March' started in Pakistan in

2018 in order to observe International Women's Day. #MeToo in the West gained its momentum in 2017 with Harvey Weinstein's sexual assault scandal but in Pakistan the voices similar to that of #MeToo movement were raised as early as 2014 by a cricketer Halima Rafiq and in 2017 by a politician Ayesha Gulalai (Mehmood, *Al Jazeera*, April 18, 2018 and Inayat, *The Print*, December 5, 2019), however, it was not until the start of 'Aurat March' and Meesha Shafi's bold tweet that women journalists and activists, across the country, started talking openly about #MeToo and women's rights. Khan (2019) bemoans that "[s]exual harassment [has] become a way of life" in Pakistan and "those who speak up are labelled 'troublemakers'", therefore, it is important that "sex education programmes" are initiated at government institutions as "to train both sexes about what constitutes harassment and consent, and [also accentuate that] how important it is to speak up" (*The Guardian*, April 11, 2019). Rafia Zakaria believes that the #MeToo movement has the potential "to change the moral dynamics of society" as it may lead men "to be mindful of their every action, utterance and movement in the way that women are, every single moment of every single day" (*Dawn*, January 8, 2020). Though there is a rising trend of consciousness for gender equality among the Pakistani citizens, more time is needed to abate the controversies surrounding the 'Aurat March' and #MeToo movement as there are instances of throwing stones on women participants of these congregations by the followers of the right wing political/religious parties (Toppa, *Time*, October 20, 2020).

"Na Tutteya Ve" song's arrival in the background of #MeToo and 'Aurat March' in Pakistan is very significant. Since its airing it has been received as the "anthem for women by women" (*News Update Times*, December 4, 2020), bagging "over 900,000 YouTube views within a day" (*Samaa*, December 5, 2020). Band Baji too labels the song as "a feminist anthem" (*Dawn*, December 13, 2020). Maheen Sabeeh welcomes the song as an "all-female anthem" and as an "empowering tune" that reminds us that Pakistani "music is no longer a man's domain only" and that it is equally "a female-centric ecosystem" which "must be applauded" (*The News*, December 13, 2020). It is within this context of welcoming the song as a harbinger of female equality in Pakistani socio-political milieu that the paper struggles to contribute its bit of appreciation. Before we present our appreciation of the song, it is equally important, however, to have a brief round-up of the theoretic perspectives supporting our hearing and appreciating of the "Na Tutteya Ve" song. Therefore, the next section attempts to present these theoretic perspectives.

Popular Music as the Feminist Activist Soundscape

Music and songs are cultural artifacts that assemble popular culture and "popular culture is central to [...] cultural studies" (Storey, 1996, p. 1). Though feminist perspectives serve as methodological tools for literary analyses (Griffin, 2013, p. 6), cultural criticism has also spread itself to "a very wide variety of things within feminism" as to bring forward a specialized mode of "feminist cultural analysis" which is "shaped by an interest in the construction of sexuality, the

gendered body and the realm of subjectivity" (Franklin et al., 1996, pp. 266-267) vis-à-vis women's subalternization in any society. Franklin et al. believe that such a practice of feminist cultural analysis entails "questions concerning the cultural dimensions of gender inequality and patriarchal power" and is significant as an analytical strategy for "challeng[ing] the existing conventions of producing and sharing knowledge" (p. 267).

The paper closely hears the song "Na Tutteya Ve", informed by the feminist critical theory especially utilizing Lucy Delap's understandings of the activist connection of music and songs with the causes broached by feminisms. In her book *Feminisms: A Global History* (2020) she gives a historiographical survey of the feminist music and song tradition as a tool of furthering the feminist cause. She believes that "songs and music are [such] political or protest tools [that] intensify sentiments" of the audience, moving beyond their capacity to serve as "heart-warming icon[s] of solidarity" to activist tools that can help the audience appropriate cultural and political performance through feminist "shouts, keening, music and song" (p. 332). She quotes from *Quest*, an American journal of feminism, that "[a] song, because of its emotional power, can evoke a level of energy in an audience unparalleled by any article or speech, simply because music speaks to our spirits as well as our intellects" (p. 330). She pedantically studies the history of global Feminist Movement to propound that "[m]usic helped women Suffragists, socialists, liberationists and lesbians create communities, satirize opponents, fundraise, and invade spaces where they were not welcome", therefore, giving women "a powerful repertoire" (p. 331).

Delap identifies the start of feminist sound scape with Florence Reece's song: "Which Side Are You On?" (1931). Reece's song had dealt with the serious feminist issues like domestic violence and racism (p. 296). Likewise the song: "The March of the Women", composed by Ethel Smyth and written by Cicely Hamilton is known to be "at once a hymn and a call to battle" (p. 302). Bernice Johnson Reagon created the music band 'Sweet Honey in the Rock' in 1973 whose song: "Joan Little" campaigned against the sexual assault and violence perpetrated on women (pp. 310-311). The 1990s saw the emergence of 'Riot Grrrl' Band on the pop music horizon that "generated a critical account of girlhood rooted in feelings and everyday experiences" of women (p. 324). This kind of feminist music outreached the whole world thus paving way for more radically feminist music Band formations like 'Pussy Riot' in Russia and 'Indonesian Riot Grrrls', seeking "their own locally generated forms of empowerment" (pp. 326-327).

Delap's historiographical survey of feminist music with the details of its composers and singers vouches for "a feminist soundscape" (p. 299) that demands hearing. The feminist music, being a peculiar "soundscape" (p. 323), establishes communities of women on feminist activist wavelengths (p. 311), fostering a sisterhood solidarity with the acute potential to "subvert the status quo" (p. 297). Therefore, for Delap, feminist music and songs not only serve as "vehicles for feminist dissent" (p. 297) but also unmute women's "lives, truths, and visions" (p. 298). She emphasizes upon the hearing necessity of feminist music "as a creative practice" and artistic locomotive for "cultural power" that had been hitherto

neglected by feminist historiography limited only to feminist “texts and speeches” (p. 297).

In line with Delap’s observations, as summarized above, the paper in hand identifies the song “Na Tutteya Ve” as a loud voicing of Pakistani women’s call for feminist solidarity within the domains of indigenous Pakistani culture. Dispensing with any revolutionary rebellious undertones against male-centric Pakistani social values, the song projects itself as a sonic space where both the genders can coexist in equilibrium as allowed by local folk wisdom, cultural tradition and religious injunctions. The gender equality in Pakistani society remains the moot question and equality must the women achieve-the song strives to communicate- as promised to them by folk and culture traditions as well as by religion.

“Na Tutteya Ve”: The Building (Block) Site for Pakistani Feminist Music’s Repertoire

“Na Tutteya Ve”, the season opener song for *Coke Studio 2020*, is sung by the ‘feminist choir’, consisting of an ensemble of the leading Pakistani female pop singers: Meesha Shafi, Sanam Marvi, Fariha Pervez, Zara Madani, Wajiha Naqvi and Sehar Gul Khan. The lyrics of the song are written by Shuja Haider and Asim Raza whereas the song is jointly composed by Shuja Haider and Meesha Shafi. The song with its multi-star cast of singers lays bare its political statement in the obvious as Rohail Hyatt himself admitted that he had actually approached Meesha Shafi for the song but they both later “decided that this [feminist] message would be better delivered if it came from all the female artists of the season” (*The Express Tribune*, December 6, 2020). The video of the song has subtitles in Punjabi (the original language of the song), Urdu, and English which signifies its political implications. Since it is the message of the song that must be conveyed at all costs the subtitles in various languages help the song stir up a feminist imaginary on a universal level. Therefore the song, in its capacity of being a building block, becomes the first ever formal site for initiating a powerful feminist repertoire of Pakistani Pop music. The song is an inspiring force for other feminist singers to follow. Structurally the song can be divided into two parts: the choir part (sung by six singers’ including Meesha Shafi, Sanam Marvi, Fariha Pervez, Zara Madani, Wajiha Naqvi and Sehar Gul Khan) and the Rap part (sung by Meesha Shafi). The first part has 7 stanzas in all and the phrase “Na Tutteya Ve” occurs in them as a refrain. All the six singers of the first part are clad in colorful dresses that range from local to Western fashions thus giving a statement for women’s liberation from the conservative dressing codes and the nonchalant facial gestures of all the singers are also emotively suggestive of a modern carefree Pakistani woman who has the courage to break free of all the social shackles imprisoning her unjustifiably. The second (Rap) part of the song has three stanzas in all. This Rap part is sung by Meesha Shafi solely. The original Punjabi lyrics of the song with their English translation are given in the end of the paper in an appendix for reference.

The choir part of the song raises a number of feminist issues. It starts with the declaration of women's resilience in the wake of any kind of distressing circumstances that they have to face on daily basis in Pakistani society. Though women have to suffer greatly in all the relations to their men they are, metaphorically, resilient just like the worn-out cooking vessels of households that are chromed anew to keep them in use. The secondary positions of women in all social hierarchies do not dampen their spirits. They bear all the jeers made at their expense with a brave heart. Their hearts are pierced with taunts and sneers whenever they try some new dress and are made to follow the customary dressing codes strictly. Though these criticisms hit their heart hard, they don't break. Through this stanza, by pointing out the forced observance of conservative dressing codes by women, the song is making an alternative political statement about what is not said: the freedom for men to wear whatever they may like- even to the extremity of being obscene or half naked. There does not seem to be any scorn for men particularly with regard to their dressings. Then the song also refers to the gender based disparity with regard to eating practices. A woman as bride has always to wait for her husband to eat first and then she has to eat the residue. This is a common social practice in Pakistani society that leads to the malnourishment of women. The song states clearly this disparity by making this plea to men, on the behalf of their wives that they must keep their better halves equally fed with the eating resources available at house. Once the fate has joined man and wife into wedlock they both shall live in harmony by distributing their resources equally. The song refers to the secondary position of women with regard to the social hierarchy in which men, being husbands, are like crowns of their wives and women, being wives, are like the plumes of their husband's turbans- a cause of pride for them. This open hearted admission of women's secondary position vis-à-vis patriarchal centrality, as man's status of being the crown for women refers to, does not belittle Pakistani women's place in her capacity of being the plume in her husband's turban, rather signifies her biological specialty of performance within the boundaries of her local culture and traditions. Equally is important in a household the acceptance of the new bride as a new member of the family rather than being considered an outsider. The song makes it clear that as women accept readily the in laws as family so is it obligatory for the groom and his family to welcome the bride as their own. The song brings to fore the Islamic injunctions of respecting men and women equally in all their roles. A woman is a God's blessing be it a daughter, daughter-in-law, sister, sister-in-law. Men shall thank God for His blessing them with women who are the real source of joy in any household. The choir part ends with emphasizing the importance of fate and destiny with regard to pairings of men and women made in heaven. Men shall accept their fate and respect their women and live happily with them and as for those men dissatisfied with God's will nothing ever will become of them. The choir part of the song ending with the "Na Tutteya Ve" refrain stresses the resilience of women against all kinds of social oddities making the listeners aware of the social injustices done to women on daily basis.

The tone of the three stanzas of the Rap part of the song, sung by Meesha Shafi solely, is a bit louder and accusatory than the choir part of the song which was

in comparison to it a little milder. Here in this part of the song men are warned to watch out for their heartbreaking attitudes towards women lest they may entail dire circumstances for them. The first stanza of the Rap part starts with the apocalyptic foreboding professing that the social disparity between both the genders causes disturbances in the natural phenomenon. A woman's heart breaks when her man is unfaithful; marries multiple times without reason; denies due respect to his spouse by compromising the equilibrium between his family and his spouse's. These are enough causes for heavenly commotion. Men deny women their choice of choosing their partners. The patriarchal world has always been oblivious to the compromises that women have to undergo with regard to their choice of spouses. The folklores about the female love icons like Heer, Sassi, Sohni, and Laila stand a testimony to the cruel traditions of forbidding women from expressing their love. Women have to dig graves in their hearts to bury their dreams however men do not know that yet women keep tracks of the paths going back to their buried dreams in their hearts. These tracks are always waiting for their journeying on them anytime soon. The whole history of man is witness to the dire fact that woman is such a daughter of Eve whose own brothers have never been kind to her even when her heart was heartbroken despite the fact that God's injunctions have always prescribed to them the principles of respect and honour for women. The whole song with both its parts is surely a building (block) site for the Pakistani feminist music's repertoire. It is very probable that we may hear it being played at next 'Aurat March' venues in its true sense of a feminist anthem that it has been rightly called.

Conclusion

The paper through its hearing of the "Na Tutteya Ve" song establishes that the song is a building (block) site for the Pakistani feminist music's repertoire. Apart from the ensemble of icons participating in "Na Tutteya Ve" song, there have been many female musicians, Bands, singers, and song writers: Zahra Paracha, Natasha Humera Ejaz, Anam Abbas and Areeb Usmani ('GaramAnday' Band), Zebunissa Bangash, Haniya, Gul Panrah, to name a few, that have lately emerged on the Pakistani female pop scene. Some of them (Anam Abbas and Areeb Usmani of 'Garam Anday' Band) are overtly feminists. However "Na Tutteya Ve" has, with its clarity of message, reserved for itself the position of being a national feminist anthem duly broadcast through *Coke Studio: 'The Sound of the Nation'*. The song not only starts a new tradition of Pakistani feminist music's soundscape but also attempts to subvert the status quo of silence on the part of women regarding their secondary and at times no role in social hierarchies. Therefore the song, in its capacity as an artistic locomotive for the cultural empowerment of women, is a vehicle for feminist dissent that might come in its offing. *Coke Studio* has brought forward a new concept of putting together the leading female pop icons on one stage to give the female power to their serenades shaking the status quo.

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Appendix

"Na Tutteya Ve" Song opened the *Coke Studio* 2020 season featuring the contemporary Pakistani female pop singers: Meesha Shafi, Sanam Marvi, Fariha Pervez, Zara Madani, Wajiha Naqvi and Sehar Gul Khan. The lyrics of the song are written by Shuja Haider and Asim Raza whereas the song is composed by Shuja Haider and Meesha Shafi. Below are given the original Punjabi lyrics of "Na Tutteya Ve" song with English Translation as given on the Lyrics Raag website (www.lyricsraag.com). However, the English translation has been appropriated to bring the sentence flow.

Part 1: Choir Part Sung by six Singers

Stanza 1

Ki Dil Mera Tutda Tut Na Tutiya Ve,

Tutte Bhande Kali Karawan Gali De Wich Beh ke

Dil Te Na Lawaan Loki Jo Vi Kehnde Has Has ke

'That my heart suffers greatly but does not break. I sit in the alley and get my worn-out cooking vessels shined and restored. However much people may jeer at me I don't take it to heart.'

Stanza 2

Tute Bhande Kali Karawan Gali De Wich Beh ke

Dil Te Na Lanwan Loki Jo Vi kehnde Has Has Ke

Zanjeer Ae Zanjeer Ae, Bhaidi Reet Bani Taqdeer Ae

Je Main Pawan Sohne Leere Tana Tishna Oh Teer Ae

Jehda Wajda Ae Dil Te Thah Karke, Thah Karke

Ki Dil Mera Tutda Tut na Tutiya Ve

'I sit in the alley, shining and restoring my worn-out cooking vessels. I don't take it to heart, though many people may heckle at me. It is a shackle, it is a chain. Evil rites have become my fate. If I adorn myself in fine clothes, taunts and sneers are the arrows, which hit my heart with a sharp bang, with a bang. That my heart suffers greatly but does not break.'

Stanza 3

Dukh Sukh Sare Wandan Aa Gayi Piya Main Tere Ghar

O Kallam Kalla Roti na Khanween Mere Vi Agge Dhar

Ral Mil Ke Hun Dohwan Ne Katna Jindri Da Eh Safar

Tu Mere Sir Da Saeen, Main Tere Shamle Da Sohna Larh

'I've come to your home my love to share all the joys and sorrows. Oh don't eat your bread alone invite me to share it too. We must go through this journey of life together in harmony. You are my husband the crown on my head. I am the proud plume of your turban.'

Stanza 4

Tasleem Ae Tasleem Ae, Eh Kumbah Tera Tasleem Ae

Par Main Vi tera Kumbah Wan, Eh Dhyan Toon Rakhna

Ki Dil Mera Tutda Tut Na Tutiya Ve

'I welcome and accept. I welcome and accept your family as mine but I am also your family, this you should remember. That my heart suffers greatly but does not break.'

Stanza 5

Sohna Rabb Jinhnu Izzat Deve Ohdi Izzat Kar

Bhawen Howe Nari Nazuk, Bhawen Howe Nar

Rabb Di Rahmat Nal Kyoon Larna Ae Kar Lai Tu Shukar

Noohnvan Dheeyan Bhainan Bhabi, Raunaqan Da Ghar

'To whomever our dear Lord gives respect and honour, respect and honour them. Be it a woman or be it a man. Why do you scorn God's blessing? Be grateful for it. Daughters, daughters-in-law, sisters. sisters-in-law, they make the home bright and lively.'

Stanza 6

Taqdeer Ae Taqdeer Ae, Jo Vi Rab Ne Banayi Tasveer Ae

Jehda Rabb Di Raza Nal Razi Naeen, Ohda Kakkh Naiyon Banna

'This is fate, this is destiny. The picture God has created. Whoever does not resign himself to God's Will, nothing will become of him.'

Stanza 7

Je Dil Mera Tutda Tut Na Tutiya Ve

Ki Dil Mera Tutda Tut Na Tutiya Ve

'Even when my heart suffers greatly it does not break. That my heart suffers greatly but does not break.'

Part 2: Rap Part Sung by Meesha Shafi

Stanza 1

Tut Jande Nen Pahad, Tut Painda Asaman Jadon

O Jadon Dil Tutda, Phat Jandi Ae Zameen

Chhut Janda Ae Jahan, Kadon? O Jadon Dil Tutda

'The mountains crumble. The heavens collapse. When! When the heart breaks. The earth splits wide open. The world slips away. When! Oh, when the heart breaks.'

Stanza 2

Howe Na Duniya Nu Khabar

Mere Dil Di Qabar Wich Nap Laine Main Sare Khab

Te Khab'an Noon Jan'di Sadak Utte Baith Ke Akkhiyan Ne WekhiAe Rah

Sare Lok Gawah, Is Reet Riwayat Ne Rol Diti Har Heer Sassi Sohni

Te Nale Laila Di Na Suni Kise Ne Vi Aah

'The world is not aware that in the grave of my heart I have buried all my dreams. And there is a road which goes to these dreams. Siting by this road my eyes have observed a path. All the people are witness to the fact that these rites and customs have crushed every Heer, Sassi and Sohni and no one heard Laila's anguish either.'

Stanza 3

Sare Lok Gawah, Main Aa Hazwa Di Dhi

Jide Puttaran Nu Ki, Mere Wal Karan Kadi Changi Nigah

Jadon O Jadon Dil Tutda, O Jadon Dil Tutda, Odon

'All the people are witness to the fact. I am the daughter of Eve. Whose sons do not care to cast her a glance of kindness? When! Oh when the heartbreaks. That's when.'