



## Socio-Cultural Status of Gadvi Walay: An Anthropological Study of Gadvi Walay in Kallur Kot, Bhakkar Pakistan

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### ABSTRACT

Music is necessary for life. Music is important at every stage of marriage ceremonies. The major focus of the resent research was on Socio-cultural status of Gadvi walay. Research does to know about the cultural significance of gadvi walay's community. The study finds out the causative factors behind the adoption of folk music as well as knows about the role and status of women to perform these traditional musical patterns and find out the factors of decline of folk music. The marriage ceremonies are color less without traditional entertainer such as "Gadvi walay" and "Dhol walay" (Musician). The recent study was conducted to evaluate the status of "Merrasi" (Traditional Singers) community. This community perform vital role in the marriage and other cultural events. This study was conducted in the rural area of district Bhakkar. The one of union council was selected from the tehsil of kallur Kot. While applying purposive sampling technique, the thirty female respondents were selected (gadvi walay from the local community. Participant observation, Interview guide and in-depth interview methods were used for the data collection. The present study explained the role, status and significance of traditional folk music, musicians songs and singers in their cultural perspective.

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## 1. Introduction

Gadvi walay live in different cities of Pakistan as well as their common name is "Gadvi bajany valy" (local singers and dancers) they can entertain the people in wedding ceremonies, domestic functions of birth days furthermore, many local gatherings in their communities. Commonly women are much involved in this profession, in a very rare case; there were females prostitute in that community. Folk music is a site of contestation to define national culture and language among the cultural elites in Pakistan (Williams & Mahmood, 2019). They are using totally different local musical instrument is called gadvi (milk and water pot) in their local language and called vessel in English language. But now in modern society they are known as tabors, the tabors used different types of local musical instruments, commonly they lived in European areas. Tabors community is much modern as compare to gadvi walay's community. Gadvi walay are nomadic people "banjary" "khanabadosh" etc. Pakistani famous singer Naseebo Lal also belongs to this community. "Naseebo lal aik gadvi bajany wali kay Naseeb jab lal hovay to dunya hath dho kar uskay pechy pergy" (Thakur, 2011).

The caste of gadvi walay are the Ameer alam (mirasi) In Pakistani Punjab, these people are the major resource of entertainment as well as traditional functions. Commonly, they

communicate in both Punjabi and Urdu language however they are settled in all Punjab province but majority lived in rural areas of the Punjab Pakistan. But gadvi walay's mother language is marrvari beca neer (Strength of languages and mother tongues, 2018).

The perspective of musical instruments, female used different rings and coins of five rupees (Pakistani currency) with the help of these things they produced melodious music. They were very conscious about the selection of gadvi, the upper part of the gadvi should be small in size because the smaller upper portion of the gadvi produced the pressure of air increased then creates much melodious music. The famous songs of gadvi walay are "daissan da raja", "susral gisanda phol", "lambi judai", "lathy the chader", classical or art-music, a different things altogether (Summers, 2021).

Their brotherly system is much stronger than the other communities there; the chief of this community has been selected "female" it is the major reason, there was female dominated society. They were all commonly performed in the wedding ceremonies. The members of this community told, they love to folk singing, as more practices of folk music it become a part of their culture and social ceremonies (Syed, 2017).

However, traditional music imitates the lives of the native's people; the feelings are expressed through their musical voices and instruments in this way they exhibited their deep emotions of pain and joy, to recall their forefathers when they play their local instruments. While they sing a song they describe their events and situation they have seen, heard as well as felt in their lives. They preserved their history and culture by using their traditional songs, music and local proverbs (Paul, 2022).

According to Evison (2023) over time, the character, music content, and style of the klapa have been dynamically modified, freely adopting new changes; the phenomenon that started as occasional and informal exclusively older male singing transformed into organized, all age, non-gendered singing.

The study of Ciucci (2022) investigates the ethno musicology with special emphasis of sung poetry in eastern Mediterranean Arab across the nomadic, rural and urban boundaries. In this region, among the Beduuin nomads the local song genres were expressed and examined with the context of their basic values in the village as well as in the urban settings.

Christian identity that is shaped by 'traditional' exigencies (Thornton, 2021) Song connects the living community and extends the bounds of that community to the non-living, promoting an existential plenitude. They argue that the Christian song styles which replaced traditional dances reproduce a distinctly Melanesian ontology.

In the age of early human civilizations the folklore, folk music and their life styles are generated under certain social and environmental conditions. In the ancient time to celebrate their feast and festivals (Yunusov, Ahmedov, Jurayev, & Yuldasheva, 2021), especially at art ceremonial, that songs were entertained in both the collective as well as the individual form, such kind of the art traditions were transmitted from one generation to another. In the present era similar festivities are enjoyed in the continuation of music, art and aesthetics.

The central idea of this study is how artists used the body in performance to imagine and enact culture, values, humor, selfhood, and the complex relations among them (Condemayta Soto, Bauwens, & Smets, 2023). It discusses their real backstage life experiences, their moral values and kind of social dilemmas they face, sexuality of theatre women is being controlled, their fears emotions, distress of theatre women etc. An anthropological inquiry takes into account all relevant social, cultural, political, economic, and religious dimensions of performing art.

## **2. Research Methodology**

The present study was conducted for the purpose of exploring the socio-cultural status of Gadvi walay, an anthropological study of gadvi walay (Local singer and dancer). The researcher used qualitative method to conduct this study. In-depth Interview was conducted in their native language. The field notes, audio and video recordings are the part of this research. Interview guide was used as a tool for the data collection. The 30 female respondents were selected in this

study with the help of purposive sampling. The population of Kallur Kot village of district Bhakkar was selected.

### 3. Results and Discussion

**Table:1 Gender of the Respondents**

Categories	Frequency	Percentage
Male	0	0%
Female	30	100%

All the female respondents were selected in this current study however; gadvi music is designed for female perspective in their community.

**Table: 2 Age of the Respondents (Years)**

Categories	Frequency	Percentage
15-25	8	27%
26-35	12	40%
36-45	10	33%

The respondent's age category was under 15-45. Approximately 27% respondents were in the age of 15-25 years old and 40% of the respondents were in the age of 26-35 years, in this age category most of the respondents were selected as well as 33% respondents in the age of 36-45 years.

**Table: 3 Marital Status of the Respondents**

Categories	Frequency	Percentage
Single	12	40%
Married	18	60%

Mostly respondents were married almost 60% and remaining 40% were unmarried.

**Table: 4 Marriage pattern of the Respondents**

Categories	Frequency	Percentage
Endogamy	28	93%
Exogamy	2	7%

Particularly 93% respondents got married within family and other only 7% respondents they do like marry in the out of family system.

**Table: 5 Education level of the Respondents**

Categories	Frequency	Percentage
Illiterate	25	83%
Middle	3	10%
Matriculation	2	7%

However, there has been observed low literacy rate, 83% respondents were illiterate and other 17% respondents got low education like middle and matriculation.

**Table: 6 Family system of the Respondents**

Categories	Frequency	Percentage
Nuclear	23	77%
Joint	7	23%

The researcher asked to know about their family system, generally 77% respondents were living in the nuclear family system and further 23% respondents lived in joint family system.

**Table: 7 Source of Income of the Respondents**

Categories	Frequency	Percentage
House Wife	4	13%
Agriculture	6	20%
Gadvi Profession	20	67%

If we are talking about their source of income so most of the respondents almost (67%) earned money from their ancestral profession "Gadvi" singing and dancing. A few respondents (20%) they adopted other professions like agriculture and livestock but other respondents (13%) were staying at their home for domestic work.

**Table: 8 Monthly Income of the Respondents**

Categories	Frequency	Percentage
20000 to 30000	13	43%
30000 to 40000	11	37%
40000 to 50000	6	20%

Related to the profession 43% of the respondents earned 20 to 30 thousand at the monthly basis and 37% respondents earned money almost 30'000 to 40'000 as well as remaining 20% respondents earned high as compared to other respondents almost 40'000 to 50'000 per month.

**Table:9 Types of their Residence Status**

Categories	Frequency	Percentage
Self(House)	23	77%
Rented(House)	7	23%

There was discussed about their type of residence status' consequently 77% respondents have their own house in which they were living. A few respondents almost 23% were there' they do not have their own house' they are living at rented house.

**Table: 10 They want Changing in their Professions**

Categories	Frequency	Percentage
Yes	17	57%
No	5	16%
To some extend	8	27%

The majority respondents (57%) shared their problems' they said they want to switched their professions and some other respondents (16%) don't have to change their profession they said it is their ancestral profession they love to join and to be continue it, and remaining other (27%) respondents said they do not understand to stay or switched out this profession.

**Table: 11 Seasonal Income of the Respondents**

Categories	Frequency	Percentage
Birth of the Baby	6	20%
Wedding Ceremony	16	53%
Agricultural Season	3	10%
Eid events	5	17%

The researcher wanted to know about their seasonal income however, 53% responses have recorded' they earned from seasonal wedding ceremony and 20% respondents earned money from the birth of the baby's factions. Nevertheless, 17% respondents got money from Eid events and other 10% respondents said they earned cash from agricultural seasons.

**Table: 12 Latest music effects on their Gadvi Professions**

Categories	Frequency	Percentage
Yes	18	60%
No	4	13%
To Some Extend	8	27%

60% respondents believed that latest music effects their profession (local Gadvi music) but 13% respondents asked they don't believe on this however 27% respondents said somehow this might be affected latest music in local tradition gadvi music or never could be.

**Table: 13 Issues Facing During the Wedding Seasons**

Categories	Frequency	Percentage
Abusing	15	50%
Payment Problem	7	23%

Sexual Harassment	3	10%
Any other	5	17%

There was major reason they switched their profession 50% respondents said they are facing some issues during functions. People are abusing them and bad name calling. 10% respondents said, sometime they are victim of sexual harassment as well as 23% they did face payment problems after done their functions and other 17% respondents asked they have different types of problems during and ending the functions.

#### 4. Conclusion

The division of classes this sub culture is being subjected to insults women is considered very low in status, due to these insulting conditions, women want to change their profession. The lack of education and opportunities these women are not able to enter another profession but few females they switched their profession like agriculture and livestock according to their socio-economic condition because there was one major reason people believed that latest music effects their profession and another reason the women sometime they are victim of sexual harassment even they faced abusive language and many other problems in the marriage ceremonies. In gadvi wala community, the concept of women is different because it is generally perceived as female dominant society. The women are earning person of the household. Commonly males are dependent on female earning. The women of this community a perceived as prostitutes and mostly women are involve in prostitution. The women of this community are called for singing, dancing and for the entertainment of the people on their wedding ceremonies and their others cultural events. In these events and ceremonies people offered these women to provide sex services and reward them with extra money.

In gadvi wala community, the community's members organized a ceremony in which they give freedom to choose the red or white colour handkerchief which symbolizes their marriage decision as well as their life pattern however, the women those who select white dopatta (piece of cloth to cover the body) which mean she will be never married in their whole life nevertheless, those who choose the red dupatta its mean she will be happy to live a married life. After this ceremony females used nose ring in her nose or anklet in her feet which is the symbol of engagement and these women wear these ornament till their wedlock. Most of the men of that community wished and sometime forced them that their women should adopt the prostitution to earn money and to facilitate them to manage their domestic affairs. In Kallur Kot (district Bhakhar) the gadvi wala culture is still existed in which the women are entertaining the marriage ceremonies in their traditional pattern of beating the gadvies and singing there folk songs.

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