



# *Author's Note: Translations, Transliterations, and Conversation Analysis Transcript Notation*

All the translations and transliterations (see opposite page) are mine unless otherwise indicated. The translations are not a literal rendering of the text; rather, they are done to convey the mood of the Sufi poems so that the reader can enjoy the emotion of the lyrics as they are sung.

## CONVERSATION ANALYSIS TRANSCRIPT NOTATION

In order to represent some of the *qawwālī* and *sufiāna-kalām* contexts, I have adapted the conversation analysis transcript system,<sup>1</sup> which enables readers to follow the transmission of live speech. I further adapt the system to transcribe the interviews with the musicians. In some of the *qawwālī* contexts discussed in the earlier part of the study, I adapted the conversation analysis system to capture the turn-taking among the *qawwāls*.

Letters such as A, B, and C represent the different *qawwāls*, and lines are numbered according to the pauses in the musicians' narratives and where semantically I find the end of the line. A Panjabi *qawwālī* sung by Ustad Nusrat Fateh Ali Khan and his ensemble in England in 1984 is represented thus:<sup>2</sup>

- 10 C Sir devī te vafā na mang ī-chī pīr Farīd dā dase  
 11 A Palak palak pardsē-ā kāran--merī akhiā ne savāṅ lāe  
 12 B Palak palak pardsē-ā kāran--merī akhiā ne savāṅ lāe  
 13 A Allah jāne—  
 10 C Give thy head, expect no loyalty in return—  
 O, this is Farid, the Saint's wisdom





AUTHOR'S NOTE



- A 99 The poor souls are lost  
B // th /th /th /th [audience claps]

The conversation analysis system was adopted only in the earlier performances that I studied between 1985 and 1992. I do not follow it in the performances that I transliterated after 1992, although I use some conventions from the system in the interviews with the musicians.



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