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Divine being effuses his Presence into the amphitheatre/ the ambience of the auditorium. There is a conjunction of the Sufi concept of 'Tanazzulat' or descent or individuation of the Absolute in the objects of the created world and a concomitant realisation of the divine being through the channel of musical evocation of divine presence and a palpability of God's presence. This is in consonance with divine pantheism and comes under the purview of the immanence of God in the empirical world. Further, the created world points towards divine unity. The overall impact culminates into the stage called 'wahidiyyat' or unity in plurality: 'All is He'. Travelling across the globe and giving live performances internationally, classical as well as modernised techno renditions of sublime Sufi enunciations have gained acclaim at home and abroad, impacting lives at the glocal level, mesmerising masses, transforming the psychoscape to attain union with the cosmic consciousness, the 'unity of Being' ('wahadat ul wujud') in Sufi parlance.

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close to the essence of Sufi paradigm and the need for the Sufi concept of ‘wahadat-al-wujud’, ‘unity of being’ and merger of individual consciousness into the divine consciousness.

Richard Schechner in his essay “Performance Theory”, presents a model for a live performance drawing overlaps and interconnectedness among its various components: stage space, auditorium, text, listeners, director and the human performer: “...in a way that is difficult to explain... anything may be turned into anything”. (Schechner 62). What the theorist implies is a mutual indispensable give and take and a mute complicity among the various components of a performance. The model attains greater verisimilitude in the context of a Sufi performance, in particular, where all the aforementioned elements undergo a transformation and flow into each other in that ultimate unison, which is the acme of Sufi performance. One may recall the live performances of Nusrat Fateh Ali Khan, Rahat Fateh Ali Khan, Abida Parveen, the Waddali Brothers or the Sabri Brothers, the doyens of Sufi devotional music, enrapturing the audiences with resonating qawwali sessions, implicating the ambience, the stage space and the entire auditorium into a whirligig of a profoundly mystical experience. At that moment it is difficult to distinguish between one component and the other.

The chemistry of Sufi musical performance can be understood through the following graphic representation. The time-space interface of the audience gets transmogrified by the chronotope of the text and the performers. In this syncopated mellifluous atmosphere, the purpose of Sufi performance is accomplished. Diagram 1 represents how in Sufi parlance, the divine Being manifests himself in the empirical world percolating every bit of His creation.



Diagram 1

In a Sufi performance, all elements of the performative space point towards and hanker after union with Divine force and reciprocally, the

Audition is a Divine influence (warid al-haqq) which stirs the heart to seek God: those who listen to it spiritually (ba-haqq) attain unto God (tahaqqaqa) and those who listen to it sensually (ba nafs) fall into heresy (tazandaqa). (*Encyclopaedia of Sufism* 217)

Following the lower desires (nafs), also includes remaining beleaguered in unnecessary interpretations and intellectualism, being judgemental, discussing the pros and cons, connotations and denotations, efficacy and inefficacy of the musical performance. Such men “will be veiled and will have recourse to interpretation (ta’wil).” (ibid) The most crucial aspect of Sufi Sama is the escalating momentousness of interiorization. Deliberate and forced attempt at asceticism and self-annihilation through various techniques like renunciation, punishing the body as a self-imposed act of disciplining the body becomes an excrescence.

There is an emphasis on interiorization and consequent abrogation of the gap between the human and the divine, the microcosmic human consciousness and the macrocosmic movement of the heavenly bodies. The well-consorted submissive gesture of circular movement of ‘salik’, the seeker desiring communion with the divine being, culminating in merger of the individual soul into the divine oversoul. Prabir Datta, consultant chartered mechanical engineer, and passionate about the mystical pulse of music, goes poetic when he talks about the “a gruelling timeless journey in the world of the nomads”, itself important in the Sufic context of wandering/peripatetic dervishes. The essence of music discussed in Datta’s article is worthy of citation: “A Deep Rooted Journey From Persia To Bengal--In Search Of The Resemblance , Influence and Link Between Ghazal--Sufi--Qawali And Baul Songs”. He delineates the plunge into the Sufic melody as “a gruelling timeless journey in the world of the nomads” (Datta). The description, in particular, holds good in the Sufic context of wandering/peripatetic dervishes. Datta goes poetic , no doubt:

In real life as well as in religion and the music thereof. In my feeling and perception, music is an amazing subject. Someone Hindu sings in praise of Nizamuddin Auliya and someone muslim sings in raag Durga and worships devi Kali or Saraswati in their daily rituals. A peculiar mix!! No hatred and no violence. No killings and no rape!! It is itself a completely separate religion, compared to the others. Its gods and goddesses are formed out of seven elements---sa,re,ga,ma,pa,dha and ni. (Datta)

Prabir Datta’s emotive effusion is an apt register of the recognition of the quintessential oneness of all life forms and the meaninglessness of all distinctions predicated on man-made differences. Here, unwittingly we come

Beloved. A Glimpse of the infinite, the ever-receding ever-present divine realm, the illimitable, the ultimate vision of the divine inscribed in the horizon. Music percolates every jot of God's creation. For Rumi, God himself is made palpable in His creation when music and the perceptive soul partakes of this music. The extinction and annihilation of the self is a prelude to the desired union with the divine Being. In the prolific effulgence of the divine Presence, the being is purged of its worldly self. In this state, language and body consciousness are rendered supererogatory, and the soul resonates with the permanence of 'Hu' and 'Haq'.

David Roberts in an article, "Music and Religion: Reflections on Cultural Secularisation", published in *Philosophical and Cultural Theories of Music* discusses the role of music as secularisation, both objective and subjective. The implication is that music plays the role of emancipation from political power and religious control of the established religious authority, since invariably music has been ousted by overweening and imposing religious stringency. At the subjective level, the introduction of music enables subjective secularisation through a critique of the unconvincing religious practises. Music hence enables us to drop what we find supererogatory or superfluous in the category we call spirituality or religion. Mysticism in its pure form is the call of the heart. Subjective secularisation, which transports the salik, the seeker to quintessential mystical instinct and enables a close rapport between the soul and its divine source, the supersoul, finds validity in its honesty and ingenuity.

The Sufi practice of audition, 'Sama', never had currency in the orthodox Islamic religion

because of supposed notions of insincerity and over-indulgence and extravagance associated with music. However, the Sufi singer is expected to sing with a pure heart. He must kindle the divine spark and a passionate craving for meeting the divine Beloved before inculcating a similar feeling in the listeners. Ashfaq, a native of Pakistan tells Frembgen about the prerequisites of a Sufi singer:

Yes, we say that he must develop his qalb-e avaaaz, his "voice of the heart" and he can only achieve this through mystical experience and much practice. The "voice of the heart" calls the pilgrims to the graves of the saints...they venerate Lal Shahbaz Qalandar and visit the graves of the famous poet and musician Amir Khusro of Delhi. (Frembgen 55)

Further, the sincerity of the auditor's audition enhances or fails the induction of the mystical state (hal) in the auditor. Masood Ali Khan and S. Ram cite Dhu 'l Nun hence:

Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate unfathomable speech which leads us to the edge of the Infinite and lets us for a moment gaze into that! (Brohi, A.K. "Introduction." Risalo of Shah Abdul Latif.)

A Glimpse of the infinite, the ever-receding ever-present divine realm, the illimitable, the ultimate vision of the divine inscribed in the horizon. Music percolates every jot of God's creation. For Rumi, God himself is made palpable in His creation when music and the perceptive soul partakes of this music.

God picks up the reed-flute world and blows.
Each note is a need coming through one of us,
a passion, a longing-pain.
Remember the lips
where the wind-breath originated,
and let your note be clear.
Don't try to end it.
Be your note.
I'll show you how it's enough.
Go up on the roof at night
in this city of the soul.
Let everyone climb on their roofs
and sing their notes!
Sing loud! (*The Essential Rumi* 103)

Susanne Langer in *Philosophy in a New Key*, published by Harvard university press in 1942 remarks, "music articulates form which language cannot set forth" (Fuente 2).

In her book *Feeling and Form*, Langer calls music "the quintessential 'Significant Form'" (Fuente 1). Write Fuente and Murphy in the 'Introduction' to "Philosophical and Cultural Theories of Music":

If the outside world is constantly transformed from sense-perception into something intelligible or rationalizable, it is done through symbols... as Langer reminds us, music is a model for all symbolic transformations to the extent that it is logical without being fixed in connotation, expressive without being literal in its symbolism. ("Philosophical and Cultural Theories of Music" 2)

This is how even Sufi music accompanied by 'raqs' (dance) enraptures the participants with the splendour and magnificence of the One. Captivated and mesmerised by divine splendour, the participants get transported into a state exhibited in their ecstatic movements. In this state of close proximity to God, the identity of the human lover merges into the Being of the divine

revivifying the desiccated and distraught existence of the 21st century sapiens. This modernised techno-visual rendition of Bulleh Shah's famous kafi with English subtitles "I know not who I am...", presenting a quick succession of cosmic forces, the boundless ocean, the pristine beauty of birds flapping wings in the open sky, and the singer emerging out of a maddening human crowd, implicating the listener-spectator into the exigent quest for quintessential human identity. No doubt, the youth feels a strong connection with the popularised rendition of Bulleh Shah and this very efficacy of modernised renditions of Sufi lyrics of bridging the gap between the mystical enunciations of the 17th century Sufi saint-poet hailing from Kasur, Panjab, of undivided India and the 21st century youth, caught in the maelstrom of declining faith, scepticism, demands of materialism, ambiguous value-systems, self-doubt and discontent, renders the modernised techno-qawwali renditions valid and commendable.

Further, there's a fresh attempt at incorporation of western musical styles like opera into Sufi performances by singers of the Pakistani diaspora. Opera and Sufi music both enjoy long traditions in their respective regions: one in the west and the other in the east. It is thus fitting that the person bringing these two genres of music together is someone who hails from the east but was raised in the west. Saira Peter, a Briton of Pakistani origin and an opera singer, gave a full account of not only her talents but also of a successful integration of the eastern Sufi music with that of western classical opera at the Pakistan National Council of the Arts (PNCA) ("Bringing modern fusion of opera, Sufi music to Pakistan"). The way literature or written texts spread wings through linguistic translation, Sufi music with its folk elements and culture specific semantic associations spreads wings via cross-cultural transcription and a mixing of styles from the past and the present, creating a viable connection across topographies, cultures, generations and musical genres.

L.H.Ajwani aptly remarks that music and dance play the role of transporting human being to a special state of mystical euphoria:

Music and dance not countenanced by orthodox Islam, are a powerful means to induce this state of exaltation. There must be renunciation of all worldly desires, there must be renunciation of the next world, renunciation of even Godhead, and finally renunciation of renunciation. The individual ego must perish, to be ultimately that I who is the Supreme Being. (Ajwani 47)

A.K.Brohi, in his "Introduction" to Elsa Kazi's translation of Shah Latif's Risalo, cites Carlyle and the high esteem in which the latter held the power of music:

that the performer becomes an intermediary between traditional folklore and the reception of the same by the modern audiences. The point being driven in is that the Sufi singer/performer becomes a channel who can transmit and disseminate Sufi enunciations of great Sufi poets like Bulleh Shah, Shah Latif, Waris Shah, Lallan Fakir and so on, laden with elements of folk-lore and folk-life, to the contemporary audiences. The contemporary performer's intervention is a boon for establishing a connection with the prospective audiences and reaching out to them. This brings in the momentousness of modern techno qawwali renditions of Sufi singers like Rabbi Shergill. Sufi performances across cultures implicate the listeners/participants/ performers in a whirligig of unity of being, the 'wahadat ul wujud' in Sufi parlance: abrogating dichotomies, deconstructing binaries. Resonance across cultures understood in a metaphorical sense, is dispositional and requires the active and conscious participation of the self and the other (or the alien) and therefore involves intentionality, difference and transformation. Hearing only a reproduction of the same voice is unhelpful for discerning one's own voice. Resonance is more than consonance and mere echo, it can help distinguish the self from the other, it is elusive and transformative for all sides involved. Yet, it is more than mere dissonance, too, for it allows for contact and encounter without nostrification or assimilation. It is bidirectional with an experience directed towards the productive efficacy of the actors in their involvement. In the glocal scenario, Sufi music can thus be considered as a sound, or a voice, emitted into the resonance space of East and West, evoking a trans-national trans-cultural flow into the mystical, the domain beyond the here and now. Unni Wikan, in "Beyond the Words: The Power of Resonance," talks about resonance in translation from one language and one culture to another. By analogy, something similar happens in a musical transit from one culture to another, or across national and linguistic boundaries.

Resonance is what fosters compassion and empathy; it enables appreciation;...Resonance thus seems akin to an attitude we might label sympathy, empathy or understanding...Resonance evokes shared human experience, what people across place and time can have in common. ("Resonance: beyond the words")

The suggestion is that intercultural in-transit apprehension of music resonates beyond the source and beyond the transitory, the evanescent and the topical. In this context, the contribution of the modern techno-qawwali renditions of Sufi singers cannot be under-estimated in adding vibrations to these resonances. Rabbi shergill's popular "Bullah ki jaana mai kaun..." is an interesting text, a treat for the eye as well as for the soul, rejuvenating and

madness is the result of my intense love of God, while your sense is the result of great heedlessness. (Al-Hujwiri)

Similarly, the Bauls of Bengal are unabashed about their appearance, their assumed madness, their eccentric sartorial style, shorn of all facade, pomposity, superficiality and sophistication that goes by the name of civilization. Bringing their songs to the quintessential humanitarian instinct and the love for mankind, Bauls lose themselves in ecstatic submission to divine will and their iconoclastic dance serves a two fold purpose: subverting fake human assumptions of self-esteem and self-elation and reiterating human position in the grand scheme of things with complete disregard to caste, class and religious discriminations. The Baul dance and its eccentricity is hence delineated in an article that appeared in the *National Encyclopaedia of Bangladesh*:

They hold an ektara in their right hand. Some wear ghubur (a string of bells) round their ankles. Usually baul dances are performed by individuals, but at times they also perform duets or group dances at their akhda. Though while dancing, bauls shake their heads and locks of hair, or twirl around and move their arms and feet, there are no ritualised gestures. The ektara plays a prominent part in the dance, sometimes being held close to the ears, sometimes high up. This dance is mainly popular in Kushtia and Jessore districts of Bangladesh and Burdwan and Birbhum districts of West Bengal. ("Folk Dances - Banglapedia.")

4. The performance of Sufi music in the modern context

In his book, *The Dynamics of Folklore* (1996), Barre Toelken discusses the gestalt of "the agency of tradition-bearers performing and passing on folklore". The elements of tradition are preserved and passed on by the performer, "the pre-existing culture-specific materials, assumptions and options bear upon the performer more heavily than do his/her personal tastes and talents"(Toelken 37). Yet, the performer's signature can't be completely undermined or obliterated. An inevitable creativity will be inscribed within the tradition while remaining highly conscious of the intense onus of preserving the essence of the original tradition.

Generally speaking, the performers of traditional expressions do so or must, and usually their audience is made up of participating members of the same group in which the dynamic exchange of traditions through the years has formed the matrix out of which the performer operates. (ibid 37)

The importance of creating a connection with the masses is significant so

of his position in the divine scheme of things. The samazens then revolve around the Sheikh who comes into the middle of the whirlers, an analogue to earth's revolution around the Sun. This is followed by the reading of Sura Bakara², verse 115, "Unto God belongs the East and then West and whither over ye turn, you are faced with HIM. He is All Embracing, All Knowing". The Sufi sama culminates with the reinstatement of normative earthly existence. Samazens fall to the ground and reinstate their connection with their earthly existence, greet the sheikh and leave with a better awareness and assimilation of the notion of harmony and unison with all forms of life and with the cosmic dimensions of the universe. The impact of earnest participation in the sama ceremony is a dissolution of all biases and prejudices, a life resonating with piety, ecstasy and the joy of living accompanied by love of all life forms. It is a life of merger with the cosmic flow, basking in the blissful benediction of divine Presence. The acme of non-dualistic Sufi formation supersedes all dichotomies like sacred and profane, mine and yours, high and low. Such dichotomies or binary opposites become superregoratory/ and an adscititious excrescence. Those who participate in the sama in earnest overcome these dichotomies in the process of attaining wisal with the divine light. The gestalt of this communication is akin to the Vedantic precept, "Tat tvam asi", "that thou art" or Farid-ud-din's enunciation in The Conference of Birds, "you are the one whom you seek" or Shankaracharya's "Aham Brahmasmi", or Mansur al Hallaj's "an'al Haqq" ("I am Truth").

The whirling dance of the Sufis finds a parallel in the alaukik nritya of the **Bauls of Bengal**, both the Sufis and the Bauls finding intense affinity in the disarming simplicity of life, absence of social hierarchies, and devotional intensity seeped in the folk elements. Christopher Isherwood denominates the Bauls as "the first Sufis" and "the spiritual world's earliest evolved souls" ("Divine dancers, bauls and sufis"). Baul dance is an ecstatic dance of a mystic who holds worldliness in contempt and who is a baaghi figure, a rebel against all worldly sophistication and upper class leisurely complacency. In fact, insanity or madness is inscribed in the word 'baul' itself. The word Baul means insane; this relates to madness and overwhelming love mentioned in a folk song- 'Pagol Chara Duniya Chole Na' – this line refers to that World needs insanity to survive. Reminds of Too much of sanity also verges on irrationality. What Bakr Al Shibli, a Sufi saint of great repute, a disciple of Junayd Baghdadi, said to a scoffer in the market place who called Al Shibli 'a mad man':

...you think I am mad, and I think you are sensible: May God increase my madness and your sense! i.e., in as much as my

notes; content harmonises the thoughts of the musician and the auditors and further initiates a chain reaction of creating an intuitive unity, a continuum between the audition and the psychoscape, a unity amongst the varied consciousnesses otherwise separated by worldly-wise schismatic emotions of jealousy, pride and hatred. Under the spell of mesmerising Sufi music, these disjunct consciousnesses cohere into a non-dualistic, love-intoxicated oneness. The phenomenon is analogous to the beautiful harmony that befalls small pieces of broken glass in a kaleidoscope while facing a source of bright light.

Sama, an audition session or spiritual concert, finds validation in the concept of the mystical sensorium. It implies the power of perception in a holistic sense, a consortium of oneness inside as well as outside, evoking an overarching sense of oneness, tranquillity, inner peace and union with the divine source of life. The whirling dance primarily centred in Turkey is practiced by the Mevlavi order of Sufis. The Samayens or the whirlers wear a camel's felt cylindrical head-dress that symbolises the tombstone of their ego. The choreography is a highly ordered and well-structured ceremony that consists of seven parts. Samayens remove a black cloak to reveal a white one. They then uncover the white cloak, submitting themselves to the truth of God. Next they cross their arms and stand erect, embodying number 'one', that symbolises God's unity. Samayens then start whirling, they turn past the Sheikh, who acts as a channel for the attainment of the divine being. At the outset and at the stopping of each part of the ceremony, the practitioners turn to each other and bow, acknowledging the soul within. Then they open their arms, the right arm extends towards the sky, avidly receptive of God's love and truth. The micro-cosmic revolution of atoms and molecules is understood as analogous to the macrocosmic revolution of the earth around the sun. Divine blessings travel from above to the point of samazen's contact with the earth. The circuit hence formed becomes a medium of reception and dissemination of divine benediction. Second part entails the introduction of drums, symbolising God's command at the beginning of time and Samazens following God's directions. Third step involves the escalation of instrumental music. Fourth step involves greeting fellow samazens, with the idea of acknowledging their divine souls beneath the bodily garb. Fifth step involves ritual whirling which gains momentum progressively. This ritual whirling is accompanied by four salutes: the first salute is an acknowledgement and a gratifying gesture that human being is created by God, second salute expresses his astonishment at His marvellous creation, followed by love and unmitigated submission to divine presence, in concurrence with the Buddhist 'nirvana', and final salute is about acceptance

listeners to stretch their imagination and travel back to the chronotope being presented by the musician, unwind the baggage of modernity, and enjoy moments of simple-minded simplicity embodied in the story-teller's song.

3. The Deterritorializing stance and the Transcendent and the Universalizing Gestalt of Sufi music moving beyond Geographical Confines, while Mesmerising Listeners in the Glocal Context.

The 'wahadat-ul-wujud' (unity of being) or the melting into oneness is central to Sufi performances in their varied forms, be it simplistic live performances by existing Sufi performers from Sindh like Dhol Fakir and the Bauls of Bengal, the doyens of Sufi devotional music from Pakistan from Nusrat Fateh Ali Khan to Abida Parveen, to the Mevlevi Sufi 'Sama' practised to the present day in Turkey, revered as one of the 'Masterpieces of the Oral and Intangible Heritage of Humanity' by UNESCO in 2008, and further to Bollywood Sufi numbers like 'Baba Haji Ali' and 'Khwaja Mere Khwaja', or the techno-qawwali renditions of Sufi Kafis by modern singers like Rabbi Shergill of global fame. True, Sufi music invites to keep dichotomies, schisms, hierarchies and conflicts in abeyance and to listen to its resonant reverberation in the receptor's mind. In Sufi music, form and content cohere resulting in a consorted impact of harmony and peace. Simplistic, yet this is what Sufi music does to us. It transports the listeners to their simple and inmost quintessential self where all masks and all pomposity, hypocrisy, and self-imposed garb of conceit drop indispensably. One such Bollywood number, 'Baba Haji Ali' recorded in the pious precinct and the pristine sanctity of the dargah of Pir Haji Ali, a sacred monument perpetually guarded by the sea in Worli, Southern Mumbai. The resonance of the sea, which to the singer/performer's unflinching faith, perpetually guards the sanctity of Haji Ali shrine and the resonance of the singer's tribute to Haji Ali resonates high amidst the domes and the illimitable expanse of the sky amplifying the atmosphere of reverence and piety. The Heavy rhythmic grooves, rich vocal chorus, fierce leaps of vocal passion, smooth mellifluous rhythms and the intensity of choral performance synchronise with the verbal component, collectively transporting the listeners beyond the here and now, transporting the listeners from a microcosmic self-centred existence to the macrocosmic consciousness, of course, possibly, before backsliding to the same mundane worldly existence outside the zestful effervescence and the pristine ambience of the qawwali performance. There appears to be a basic veritable pattern in the impact of Sufi performance on the listeners and the performers. Indubitably, there is a coherence between form and content of Sufi music. Sufi music harmonises

Sufi music. Discussing the universalizing aspect of music, in a chapter titled, “Music Therapy and Cultural Diversity”, Seung. A Kim Annette & Whitehead-Pleaux expatiate:

“Music is something that is too sublime and transcends all barriers of caste, colour, creed or national frontiers.” .

2. The Traditional Performers: “Dhol Fakir: Sindh’s Story Teller”

A distinct case of immense challenge faced by traditional performers in connecting with the modern audiences is “Dhol Fakir: Sindh’s story Teller”. In an article by the same title, Ameneh Azam Ali, explains how modern life is receding away from the pleasures and treasures of rural life. Technology has robbed us “with one hand of treasures we have taken for granted, while bestowing dubiously seductive gifts with the other”. The article eulogises the existence of a lone figure, “Dhol Fakir, a one-man institution” who mesmerises the listeners with his recitation of Sindhi kafis:

Dhol Fakir’s kafis are based on folk myths and stories, to which he adds his own details and comments, accompanied only by his ‘yaktaro’, a distinct musical feature of his performance. He is the only one of his kind, the last of the kafi renderers of this particular style, though his tunes have been adapted to the modern style by Abida Parveen.

The description of Dhol Fakir’s style and musical rendering of the kafis is heart-rending. Fakir sings in the style called “sadarangi”, a near to extinction school of music. Ameneh Azam clarifies that the word “sadarangi” means ‘evergreen’. It is accompanied by “indigenous instruments like “gharas, yaktaro and brass dish”. However, tradition in its pure form is problematised because there are few who appreciate his musical connoisseurship, which seems to many to belong to an ancient past:

...Dhol Fakir sometimes seems a little lonely on the Bhitshah stage, where he performs every year at Latif’s urs. He looks out almost differently towards the anonymous audience, as if implicitly apologising for the huge gap between them and himself. The total lack of any prima donna-ish arrogance in his performance adds to its charm; one is engulfed by a protective sense of affection for the small figure on the stage who would be so much more comfortable sitting informally under an open sky, swapping musical notes with friends. (“Folk Dances - Banglapedia.”)

Hence, at one level this would validate the modern techno-qawwali renditions of modern day singers like, on the other invite the modern

attached with consumption of Sufi performances in the Tourist industry. The problem rests on the polemics of sincerity versus dissimulated piety, casual enjoyment versus pious initiation into the divine realm and a pious ascension into the mystical sublime. On the 748th death anniversary of Jalal-ud-Din Rumi, celebrated in Konya, Ataturk Stadium, in 2007, with the whirling Sufi ceremony performed by 300 whirling dervishes, the accompanying fireworks and laser-shows appear supererogatory and disproportionate with the spirit of the event (“Remembering Mevlana Rumi on his 748th death anniversary”). Receding away from the compulsions and exigencies of modern economies and the requisites of transforming a cultural heritage into a commodity and a site of tourist attraction, the mystical and the aesthetic experience loses its legitimacy keeping in mind that in the contemporary scenario, hard economic conditions in Turkey have forced young participants to practice whirling as a profession. However, the present paper endorses the point of view of discretely “avoiding the doctrinal disputes, doctrinaire taxonomies, and sectarian exclusion” (Gull 47) in order to appreciate the value-addition and the escalation of the Sufi experience via an initiation into Sufi music, in its unfeigned and sterling dimension. Hence, ‘sama’, which involves spiritual chanting and whirling bodily movements, is approved only if unselfconscious and spontaneous.

1. Cultural contiguity between the text and the recipient verses the universalizing dimension of music

While the momentousness of culture specific elements of music can not be undermined, music can not be confined to a particular cultural or linguistic or territorial regime. Familiarity with music, rhythms, intonations and culture specific musical reverberations can be enabling in creating a mellifluous synchronisation between music and the recipient’s psyche. Hence, appropriate latitude may be given to the necessity to create a harmonious connection between the mindscape of the recipient and the cultural, verbal, rhythmic patterns and the symbolic connotations of the music being heard by him/her. Cultural contiguity between the text and the recipient would enable immediate connection between the listeners and the text. However, when it comes to Sufi music, we feel a palpable initiation into a mode of perceiving music in its trans-cultural, trans-national, universalizing dimension, transcending linguistic, ethnic, communal, caste and class barriers. Music is not constrained by the language, religion, culture, communal, religious or caste/class hierarchy. Such differences are redundant for the act of reception of music. It may be another cliché associated with the reception of music and it works particularly well with

dons the role of the spiritual guide, who through his music, initiates and mesmerises the King into the divine realm. The latter reciprocates the divine call through obedience to Beejal's wish. Comments A.K.Brohi:

Latif chose the power of music as the highest operative factor in terms of which to explain the magical effect it has upon the soul of the listener. (Brohi, 26)

And we come across the following lines:

Few men there be who discovered
the key when to life's great mystery they found their way.
"Man is My secret and I am his" is the ever recurring refrain,
The "Monarch" and "Minstrel" although two,
After the song were melted into Oneness. (Brohi, 26)

Here, we enter the domain of merger of the human into the divine essence as evinced in the classical Sanskrit text *Ashtavakra Geeta*:

Gyaanam, gyeyam, tatha gyaata, tritatyam naasti vaastavam,
Agyaanadbhaati yatredam sohamasmi niranjanah.
Knowledge, knower and knowable-- these three do not in reality
exist. I am that stainless (Self) in which this triad appears through
ignorance.

Sufi paradigm in theory as well as performance endorses a transcendent and a universalizing ethos. There is an interminable polemic around the statutory prohibition of Sufi music and its universalist inclusiveness. Leonard Lewinson mentions three schools of thought with regard to Sufi music: advocates, adversaries and moderates. The disapproval pertains to the supposed connection of music with "intoxicating celebrations, erotic poetry and ecstatic musical rhythms" (Frembgen, 40), in short, with flippancy and non-seriousness. Frembgen cites how in 2008, even the mosques in England were flashed with the banners saying "Listening to Music is Haraam and a Sin" (ibid 42) Frembgen marvels at the amazing lack of logic and "uncompromising 'consistency'!" (ibid 42) in making a taboo of something which percolates every bit of the created universe. Remarks Frembgen,

The master of Iranian classical music, Nur Ali Borumand, once began one of his concerts in the United States with a taped recording of a nightingale singing. What better example of how music naturally arises!(ibid)

Jalaludin Rumi endorses music by describing "the abode of love with doors and walls made of music, melodies, and poetry".

However, there is a concomitant anxiety about the commodification of ritual tradition of Sufi ethnomusicology, overstepping the domain of ingenious spirituality and the mystical sublime and the utilitarian value

'wahadat -ul- wujud' , tranquility, inner peace and union with the divine source of life. The acme of non-dualistic Sufi formation supersedes all dichotomies like sacred and profane, mine and yours, high and low. Such dichotomies or binary opposites become superregulatory and an adscititious excrescence. Those who participate in the Sufi experience in earnest overcome these dichotomies in the process of attaining wisal with the divine light. The gestalt of this communication is akin to the Vedantic precept, "Tat tvam asi", "that thou art" or Farid-ud-din Attar's enunciation in *The Conference of Birds*, "you are the one whom you seek" or Shankaracharya's "Aham Brahmasmi", or Mansur al Hallaj's "an'al Haqq" ("I am Truth").

Keywords: Religious Stringency, Splintering Dogmatism, Schismatic Sensibility, Mystical Sensorium, Unity of Being.

Introduction: Music percolates every jot of God's creation. Hazrat Inayat Khan (1882-1927), the founder of International Sufi movement, disseminated Sufism in Europe and America with the aim of creating a mellifluous sync between the East and the West, through the power of music and Sufic enlightenment. In his book "The Inner Life", Inayat Khan of the twentieth century discusses music as the quintessential ingredient of the rhythm of life and of all the myriad art forms and knowledge systems:

"To me architecture is music, gardening is music, farming is music, painting is music, poetry is music".

For Rumi, God himself is made palpable in His creation when the perceptive soul partakes of this music. Sufi paradigm holds music in high esteem. Shah Abdul Latif poetically recounts the story of King Rai Diyach of Junagarh and Beejal, the remarkable musician, in "Sur Sorath" of his *Risalo*. The folk-lore relates the fascinating story of fortitude, honesty and integrity. King Rai Diyach of Junagarh is told about the prophecy that his sister's son will cause his death. The new-born baby is discarded in a box and flown down the river. However, his life is saved by a professional musician who turns the child, now named Beejal, into a remarkable musician. After numerous complications, it comes to Beejal's lot to break through the fortification of the fortress built up at the top of Girnar mountains by King Rai Diyach and cut off his head. Beejal plays his instrument 'Chung' while stationed outside the fortress. The mellifluous music pierces the reinforced fortress in the quietude and serenity of the night. King invites the musician inside to play the instrument for him for the next thirty-nine nights, the ominous period of supposed danger, as foreseers have predicted. Delighted and entranced, the King offers bounties of money, land, comforts and palaces to Beejal. Beejal, instead, asks for the king's head as a reward. The king too has the honesty and integrity to fulfil his word. Shah Abdul Latif deploys the tale to clinch a spiritual vesture to it. Beejal

Sufi Music: Transcending Boundaries in the Glocal and Mystical Context

Prof. Ravi Prakash Tekchandani (Department of Modern Indian Languages and Literary Studies, University of Delhi, India)

Dr. Neelam Mittal (Department of English, Satyawati college, University of Delhi, India)

Abstract: Music percolates every jot of God's creation. For Rumi, God himself is made palpable in His creation when the perceptive soul partakes of this music. The extinction and annihilation of the self is a prelude to desired union with the divine Being. In the prolific effulgence of the divine Presence, the being is purged of its worldly self. In this state, language and body consciousness are rendered supererogatory, and the soul resonates with the permanence of 'Hu' and 'Haq'. Sufi music enables this desired union by abrogating dichotomies, deconstructing binaries and offers a glimpse of the infinite, the ever-receding ever-present divine realm, the illimitable and the ultimate vision of the divine Being. The abiding value of Sufi music lies in its capacity to transcend boundaries in the glocal context as well as in its mystical dimension. The culture specific elements which work through linguistic and symbolic invocation in the mind of the listener are momentous. However, the quintessence of Sufi music is that it transports the listener beyond the particularities of religious stringency and linguistic/cultural confines and enraptures the sensitivity of avid seekers with the 'real'-ization of the divine Being. This is the deterritorializing stance and the transcendent and the universalizing gestalt of Sufi music moving beyond geographical confines, while mesmerising listeners across the globe. The present paper dwells upon the chemistry of Sufi performances across cultures ranging from the nascent stage of simplistic live performances by existing Sufi performers from Sindh like Dhol Fakir and the Bauls of Bengal, the doyens of Sufi devotional music from Pakistan from Nusrat Fateh Ali Khan to Abida Parveen, to the Mevlavi Sufi 'Sama' practised to the present day in Turkey, revered as one of the 'Masterpieces of the Oral and Intangible Heritage of Humanity' by UNESCO in 2008, and further to Bollywood Sufi numbers like 'Baba Haji Ali' and 'Khwaja Mere Khwaja', and the techno-qawwali renditions of Sufi Kafis by modern singers like Rabbi Shergill of global fame. These singers bring forth the connection with the quintessence of human life and invoke an inviolable relationship with the divine font of life, while catering to a spectrum of audiences at varied chronotopic junctures in a Glocal context. What is common to these varied renditions is the synergy of the mystical sensorium, their simplicity, their power of perception in a holistic sense, a consortium of oneness inside as well as outside, evoking an overarching sense of