

Copyright

By

Mumtaz Hammad

2023

**The Report Committee for Mumtaz Hammad  
Certifies that this is the approved version of the following Report:**

**Trans-versing “*Dama Dam Mast Qalandar*”: How Abida Parveen’s Recitation  
of the Qawwali Text Structures An Aural Atmosphere of Performance and  
Listening**

**APPROVED BY  
SUPERVISING COMMITTEE:**

Syed Akbar Hyder; Supervisor

Marina Peterson; Secondary Reader

**Trans-versing “*Dama Dam Mast Qalandar*”: How Abida Parveen’s Recitation  
of the Qawwali Text Structures An Aural Atmosphere of Performance and  
Listening**

**by**

**Mumtaz Hammad**

**Report**

Presented to the Faculty of the Graduate School

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

**Master of Arts**

**The University of Texas at Austin**

**May 2023**

## **Dedication**

For the voices, experiences, and lives which have been stifled within and outside the archives. I am forever indebted to you and hope that this report can be a space for your convergences and the subsequent meditations they evoke.

*“Intellect is the knowledge obtained by experience of names and forms; wisdom is the knowledge which manifests only from the inner being” - Hazrat Inayat Khan*

## **Acknowledgments**

I first and foremost thank my professor and advisor Dr. Syed Akbar Hyder who has helped and guided me in different phases of my research throughout my time at UT Austin. I am also thankful to Dr. Marina Peterson for agreeing to be my secondary reader and offering generative texts for my research. I thank my peers and friends Amara, Isaac, Violeta who have heard me speak about my research in its various phases, regardless of how convoluted it might have sounded. I am likewise thankful to Asad for sharing their notes on the qawwali tradition. There were several other friends who have contributed to this project, directly and indirectly, and I thank them for it. Knowing the subjects of this research, I am thankful to Abida Parveen, and the troupe of accompanying musicians, who so often perform without the acknowledgment of their performance. I offer thanks to my parents who have supported me in my endeavors to pursue further education. I also thank Dr. Hindman, Shelby, Scott, Dr. Hobart, and numerous other faculty and staff members who have guided me in various ways during my time studying at UT Austin. I acknowledge that this research was conducted on lands that have been traditionally stewarded by and never ceded to the Alabama-Coushatta, Caddo, Carrizo/Comecrudo, Coahuiltecan, Comanche, Kickapoo, Lipan Apache, Tonkawa and Ysleta Del Sur Pueblo, and all the American Indian and Indigenous Peoples and communities who have resided in, or are residing in what is now called Texas. This research was supported by the Foreign Language and Area Studies Fellowship, provided by the South Asia Institute at the University of Texas at Austin.

## Abstract

### Trans-versing “*Dama Dam Mast Qalandar*”: How Abida Parveen’s Recitation of the Qawwali Text Structures An Aural Atmosphere of Performance and Listening

Mumtaz Hammad, M.A.

The University of Texas at Austin, 2023

Supervisor: Syed Akbar Hyder

**Abstract:** A close reading of the popular spiritual Sufi qawwali “*Dama Dam Mast Qalandar*” reveals how the spatial, aural and trans-textual dimensions of the qawwali span Urdu poetics, performance studies, affect theory, among other fields of critical translation and theory. Celebrating antinomianism in a trans-ethos, “*Dama Dam Mast Qalandar*” blurs boundaries between text and sound, written word and body. It explores how perception of and participation in spiritually constructed mehfiles involves ongoing interplay with the text of the qawwali, its performers, and its receiving audience. In its exploration, this qawwali allows for ambiguity within a typically gendered performance genre through sound and intervenes in hegemonic spiritual concerns of Sunni succession. Circulated as a ‘living text’ in the subcontinent, “*Dama Dam Mast Qalandar*” takes on a trans-textual element, especially in its 1990’s performance by acclaimed musician Abida Parveen, transcending rigid boundaries between written and embodied aspects of its own text. In doing so, it complicates distinctions between performer and

audience, man and woman, and the inner self with the outer world. Navigating these complex blurrings, this qawwali divulges the aural atmosphere that it emerges from, encouraging participation and reidentification with devotionism in through its text, as well as its performance. Both the close reading analysis of “*Dama Dam Mast Qalandar*” and its performance by Abida Parveen reveal broader notions of antinomian spirituality that dialogically undoes normative distinctions and weaves together multiple aspects of performance and texts through the construction of its aural atmosphere.

**Table of Contents**

<b>A Note On Transliteration of “<i>Dama Dam Mast Qalandar</i>”</b>	<b>9</b>
<b>Transliteration of “<i>Dama Dam Mast Qalandar</i>”</b>	<b>10</b>
<b>Preface</b>	<b>14</b>
<b>Introduction</b>	<b>24</b>
<b>0:00-3:20 (PERFORMANCE)</b>	<b>28</b>
<b>3:20-6:20 (PATRONS)</b>	<b>34</b>
<b>6:20-11:00 (PRACTICE)</b>	<b>43</b>
<b>Conclusion</b>	<b>48</b>
<b>Annotated Bibliography</b>	<b>51</b>



### A Note on Transliteration of “*Dama Dam Mast Qalandar*”

Taking note from Fran Pritchett, letters of the Urdu alphabet have been transliterated as follows:

alif as: a, i, u, a

b      p      t      t\*      s\*

j      ch      h\*      kh\*

d      d\*      z\*

r      r\*      z      zh

s      sh

s\*      z\*

t\*      z\*

‘      gh\*

f      q

k      g

l      m

n

va'o as: v, u, o, au

h

i

bari\* ye as: y, e, ai

nun e,ghunnah\*: ñ

hamzah:'

izafat\*: e

For the sake of consistency Persian words have been transliterated as they are pronounced in Urdu. Indic words have been treated as though they were written phonetically in Urdu script

**Transliteration of “Dama Dam Mast Qalandar”**

<i>O Maula... O Maula...</i>	O Master, O Master
<i>O Laal, O Laal...</i>	O My Darling, O My Darling
<i>Laal Miri Laal Ki Jat * Dikhoon Laal</i>	O My Darling, I See A Ruby in My Darling
<i>Miñ Bhi Ho Ga'i Laal</i>	I Have Also Become A Ruby
<i>Sakh*i Ka Qalandar Mast</i>	The Generous Qalandar in Ecstasy
<i>Laal Miri Pat *...</i>	O My Darling, Keep my...
<i>Laal Miri Pat* Rakhiyo Laal</i>	O My Darling Keep My Prestige
<i>Jhoole Laalan</i>	O My Lord Jhule Laal
<i>O Laal Miri Pat * ...</i>	O My Darling, Keep My...
<i>Rakhiyo Jhoole Laalan</i>	Keep Me Safe Jhule Laal
<i>O Sindhri Da</i>	O the Lord of Sindh
<i>Shvan Da Sakh*i Shahbaz Qalandar</i>	O the Sire of Sehvan and Generous Qalandar
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar, Shah Qalandar</i>	Ecstatic Saint, King of the Ecstatic Saints
<i>Qalandar Mali Qalandar</i>	Ecstatic Saint, Cultivator of the Ecstatic Saints
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Laal Qalandar</i>	Ecstatic Saint, My Darling
<i>Shvan Ki Laal Qalandar</i>	The Ecstatic and Darling Saint from Sehvan
<i>Ali Da pahla Number</i>	Ali is Number One
<i>Ali Dam Dam De Andar</i>	Ali Is In Every Breath of Mine
<i>Qalandar Laal Qalandar</i>	Ecstatic Saint, My Darling

<i>Shvan Ki Laal Qalandar</i>	The Ecstatic and Darling Saint from Sehvan
<i>Ali Da pahla Number</i>	Ali is Number One
<i>Ali Dam Dam De Andar</i>	Ali Is In Every Breath of Mine
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Shah Qalandar</i>	Ecstatic Saint, King of the Ecstatic Saints
<i>Qalandar Fadi Qalandar</i>	Ecstatic Saint, Redeemer of the Ecstatic Saints
<i>Husaini Laal Qalandar</i>	Ecstatic Saint, My Darling, Descendant of Husain
<i>Dama Dam Mast-o Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Laal o Laal</i>	My Darling O My Darling
<i>Mast Qalandar</i>	Ecstasy for the Ecstatic Saint
- Instrumental Break -	
<i>Char Chiragh* Tire Baran Humisha</i>	Your Mausoleum Is Always Lit With Four Flames
<i>Char Chiragh* Tire, Char Chiragh* Tire</i>	Your Four Flames, Your Four Flames
<i>Panjwa Bar Miñ, Panjwa Bar Miñ</i>	For the Fifth Time I, For the Fifth Time I
<i>Aaia Bala Jhoole Laalan</i>	Come For You Jhule Laal
<i>Panjwa Bar Miñ</i>	For the Fifth Time I...
<i>Maula Ali</i>	Master Ali
<i>Ali Ha, Ali Ha, Ali Ha</i>	O Ali, O Ali, O Ali
<i>Aaya Bala Jhoole Laalan</i>	Come For You Jhule Laal
<i>Sindhri Da, O Shvan Da</i>	Hailing from Sindh, Hailing from Sehvan
<i>Saqi Shahbaz Qalandar</i>	Lord of the Falcons, Ecstatic Saint
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Bal Qalandar</i>	Ecstatic Saint Down To Every Hair

<i>Shvani Laal Qalandar</i>	The Ecstatic and Darling Saint from Sehvan
<i>Ali Da pahla Number</i>	Ali is Number One
<i>Ali Rug Rug De Andar</i>	Ali In Every Vein
<i>Ali Dam Dam De Andar</i>	Ali Is In Every Breath of Mine
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Shah Qalandar</i>	Ecstatic Saint, King of the Ecstatic Saints
<i>Qalandar Badi Qalandar</i>	Ecstatic Saint, Originator of the Ecstatic Saints
<i>Ali Da pahla Number</i>	Ali Is Number One
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Shah Qalandar</i>	Ecstatic Saint, King of the Ecstatic Saints
<i>Qalandar Fadi Qalandar</i>	Ecstatic Saint, Redeemer of the Ecstatic Saints
<i>Husaini Laal Qalandar</i>	Ecstatic Saint, My Darling, Descendant of Husain
<i>Dama Dam Mast-o Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Uchiyan Roz Pira Tira</i>	Oh Teacher, Every Day Your Shrine Is Paramount
<i>Uchiyan Roz Pira Tira</i>	Oh Teacher, Every Day Your Shrine Is Paramount
<i>Qalandar Baal Qalandar</i>	Ecstatic Saint Down To Every Hair
<i>Shvani Laal Qalandar</i>	The Ecstatic and Darling Saint from Sehvan
<i>Ali Da pahla Number</i>	Ali Is Number One
<i>Ali Rug Rug De Andar</i>	Ali Is In Every Vein
<i>Ali Dam Dam De Andar</i>	Ali Is In Every Breath of Mine
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Shah Qalandar</i>	Ecstatic Saint, King of the Ecstatic Saints
<i>Qalandar Badi Qalandar</i>	Ecstatic Saint, Originator of the Ecstatic Saints

<i>Ali Da pahla Number</i>	Ali Is Number One
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Manvan Noon Pira Bachay Dina</i>	O Saint, Bestow Sons to the Mothers Praying to You
<i>Bhainan Noon Dina 'in Veer Mala Jhoole Laal</i>	O Jhule Laal, Give Brothers to the Sisters Praying to You
<i>Shvan Ki Laal Qalandar</i>	The Ecstatic and Darling Saint from Sehvan
<i>Ali Da pahla Number</i>	Ali Is Number One
<i>Ali Dam Dam De Andar</i>	Ali Is In Every Heartbeat
<i>Qalandar Bal Qalandar</i>	Ecstatic Saint Down To Every Hair
<i>Shvan Ki Laal Qalandar</i>	The Ecstatic and Darling Saint from Sehvan
<i>Ali Da pahla Number</i>	Ali Is Number One
<i>Ali Dam Dam De Andar</i>	Ali Is In Every Heartbeat
<i>Dama Dam Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Qalandar Shah Qalandar</i>	Ecstatic Saint, King of the Ecstatic Saints
<i>Qalandar Fadi Qalandar</i>	Ecstatic Saint, Redeemer of the Ecstatic Saints
<i>Husaini Laal Qalandar</i>	Ecstatic Saint, My Darling, Descendant of Husain
<i>Dama Dam Mast-o Mast Qalandar</i>	Every Breath of Mine Is Intoxicated For the Ecstatic Saint
<i>Jhanan Jhanan Tiri Naubat Baje</i>	Like Music, the Drums Beat For You
<i>Jhanan Jhanan, Jhanan Jhanan...</i>	Like Music, Like Music...
<i>Ali Ha</i>	O Ali
<i>O Murshid Ha, Murshid Ha</i>	O My Guide, My Guide
<i>Ali Ha, Ali o Ali...</i>	O Ali, Ali Oh Ali...

## PREFACE

### **Historical Context for “*Dama Dam Mast Qalandar*”**

Tracing the century spanning origins of an orally recited qawwali on the South Asian subcontinent is a challenging task. There are few academically recognised historical archives that trace the lineages of qawwalis, often being overlooked as reliable sources in favor of material literary archives, which are scarce in the South Asian subcontinent. “*Dama Dam Mast Qalandar*” is a qawwali that escapes the grasp of well documented historiography, yet remains one of the subcontinent’s most popular qawwalis to date. Widely reported to have been composed by the renowned Sufi teacher Amir Khusrow around the 13th century, “*Dama Dam Mast Qalandar*” was further modified by Baba Bulleh Shah in the 18th century. This text was originally composed by Khusrow as an eulogy to Shahbaz Qalandar, and later came to include specific regional references to the regions of Sindh and Sewan, where a shrine to Laal Shahbaz Qalandar is located. The phrase “*Dama Dam Mast Qalandar*” (Every Breath of Mine Is Intoxicated For the Ecstatic Saint) functions as a slogan in the soundscape of the qawwali, reminding the mehfil assembly about the role of meditation in achieving ecstatic state, with the knowledge that there is no breath taken without ecstasy when this state is reached.

Throughout centuries of its performance, this qawwali has generated a cultural memory in which devotees of various stratifications are welcome to contribute to, and feel moved by. The iconography of the text speaks for itself. With resplendent references to Shahbaz Qalandar’s ecstatic reverence for Shi’i imagery, landscapes of lineages, and trancelike corporeal language,

“*Dama Dam Mast Qalandar*” follows a circumambulating motion similar to that of Laal Shahbaz Qalandar’s own life.

### **Historical Context for Laal Shahbaz Qalandar**

Laal Shahbaz Qalandar is one of the most important and symbolically important saints archived in South Asian hagiography. Though an archive of Shahbaz Qalandar exists, it is still difficult to access documentary evidence of biographical resources for the saint. Thus, most of his biography here has been constructed through the constantly evolving cultural memory of the qawwali dedicated as his eulogy. What is known about Shahbaz Qalandar is diffuse in its account, contained in “different historical resources related to his time” (Mokhtar 13). Born in 1178, Laal Shahbaz Qalandar, or Sayyid Uthman Marwandi, was raised “in the town of Marwand or Marand near Tabriz in Azerbaijan into a family who traced its descent to the sixth Shiite Imam Ja'far al-Sadiq through his son Isma'il” (Frembgen 82). Numerous historical sources archive Uthman Marwandi “as a young man with a strong religious inclination who made the pilgrimage to Mecca” and later reportedly became “initiated into the Qalandariyya [silsila] in Karbala” (Frembgen 82). From Baghdad, he “wandered eastwards via the Makran coast to Sindh where he briefly stayed in a village close to Sehvan” (Frembgen 82). In the days of Marwandi’s earlier years there, Sehvan was “an important trading city and junction of caravan routes situated near the Indus River” and considered to be “a den of all sorts of evils and problems when [Marwandi] came to settle there” (Mokhtar 14). After numerous travels to Multan and other parts of northwest India, he was reported to return to settle in Sehvan on the eighth of December in 1251 with a large following of qalandar dervishes. During the time of Marwandi, qalandar was widely applied to “Sufi mendicants” disinterested in “social and customary inhibitions and taboos”

(Mokhtar 14). Thereafter, Marwandi's reputation in Sehvan became associated with that of a "charismatic protector, healer and miracle-worker" living in frugality alongside devotees (Frembgen 82).

Over the course of his life, Marwandi became known by the affectionate title Laal Shahbaz Qalandar due to his devotional teachings and iconographic associations created as part of his ongoing cultural memory. As the mystic progressed in his spiritual practice, he became associated with the color red. Known to wear red clothes and even reportedly experiencing ecstatic states in which his eyes became red, Marwandi affectionately began to have the word "laal" associated with his name (Mokhtar 15). An important symbol in Sufism, "laal" signifies the color "of mystic ardor and passionate love of God" (Frembgen 83). However, the evocative tones of affect that "laal" carries also signifies it as relative to "a ruby" or "darling," which is the translation I have mainly chosen to use for the qawwali due to the affection shown for Marwandi. Marwandi's title Shahbaz signifies his spiritual journey, identifying him as the "King of the Falcons" in close proximity to the sacral. Though his last title is arguably one of the most easily recognisable symbols associated with Marwandi, it is still difficult to trace the exact origins of his epithet 'Qalandar'. Some sources have reported that qalandar could refer to Shams-e-Tabrizi's understandings of "qalandar" being a wandering mendicant while other sources claim that Qalandar signifies Marwandi's allegiance to the Qalandariyya Sufi silsila.

Though Marwandi was widely reported to be belonging to the Qalandariyya Sufi silsila, the qawwali dedicated to him contains numerous references to both Shi'i and Hindu symbology. Harkening Marwandi's status as a *sayyid*, refrains in "*Dama Dam Mast Qalandar*" that mention



Ali are explicit references to Shi'i imagery of Imam Ali's significance in the Sufi spiritual canon, as the Prophet's chosen successor of the Imamate and renowned spiritual teacher. Moreover, the qawwali's reference to "Laal" not only recollects imagery of Sufi spiritual passion, but recollects the color of blood that permeated depictions of the infamous Battle of Karbala where Husain, the son of Ali, was martyred. Thus, this spiritual reference signifies Marwandi's devotion to the ahl-e-bayt as a sayyid, or descendant of them.

Due to Marwandi's devotion to the *ahl-e-bayt* and reverence for Imam Ali, "*Dama Dam Mast Qalandar*" can be classified as a *manqabat* subgenre of the qawwali genre. The *manqabat* subgenre widely constitutes a collective cultural memory formed around the qawwali tradition, traditionally classified as such if the qawwali devotes its hymns toward the ahl-e-bayt or a Sufi saint. As this qawwali pays both respects to Imam Ali and Saint Laal Qalandar, it classifies in most cases as a *manqabat*, usually performed as a climactic component of qawwali compositional performances. The devotional content of the qawwali forms the structures of its sonic classification, and its public recognition as such.

The symbological references contained within "*Dama Dam Mast Qalandar*" become further layered in the text's constant refrain of 'Jhule Laal'—another one of the epithets designated for Marwandi. Known as a sacred figure in the region of Sindh, Jhule Laal was essentially represented in the popular imagination as a saint for the Daryapanthi Sindhi community, as someone discouraged forced conversion of the 'Hindu' community by the 'Muslim' ruler Mirkhshah (Ramey 106). Jhule Laal's representation within the popular imaginary reflects the colonial context of its construction, where multivocal identities such as 'Hindu' and 'Muslim'

became essentialized through the colonial imagination of religious difference. He is also seen as an incarnation of Varuna, God of the oceans. Upon performing numerous miracles, Jhule Laal became revered by both Hindu and Muslim communities within the Sindh province, where both communities formed a shared cultural memory of “stories and visual images” supporting “their own particular identifications and ideologies” (Ramey 106). Through his devotional attitude, Marwandi became a “plurivocal figure and an ubiquity hard to miss,” worshiped at the Shrine of Otero Lal in Sindh (Kasmani 44). Marwandi’s iconography surrounding his very title thus became universal in its significance, attracting a varied group of devotees that spanned across the distinctions of religious difference, blurring them in its wake.

### **Historical Context for the Genre of Qawwali**

Since written accounts of Laal Shahbaz Qalandar only account for part of the cultural memory formed around “*Dama Dam Mast Qalandar*,” this text’s sonic archive becomes crucial in acknowledging the resonance of the qawwali genre within the subcontinent as a whole. In late 20th century South Asia, as regional consciousness expanded within Sindh, a striking number of interventions began to be made in the discursive dimensions of gender, performance, and literature. There was growing disillusionment with the topographical constraints of the nation state and simultaneously an expressive explosion of arts and culture which were responding to this particular feeling. During this particular period in time in the 1990’s, the genre of the qawwali— a longstanding spiritual tradition practiced and enjoyed by Sufi Muslims communities, as well as other communities, within the subcontinent— grew in its popularity throughout castes, class, and genders. The genre of qawwali combines highly “revered religious and mystical poetry with an overtly emotionally powerful music,” following “the precedent of hundreds of years in

the subcontinent,” with a genealogy often “traced back to the ‘founder’ of qawwali, the thirteenth-century courtier, poet and Sufi – Amir Khusro Balkh” (Salhi 188).

A devotional performance at its core, the qawwali is led by a qawwal or a vocalist reciting verses on love and longing written by spiritual guides, pirs, or saints– Sufi or not– who have experienced esoteric realizations, spanning across decades of performances. As Viitamaki states, “the art of qawwals is indispensable to [a qawwali] assembly, but simultaneously it has an essentially instrumental value as an aid for the listeners’ spiritual practice”– a technique which will be discussed further in the second chapter of this report (Boivin 108). A qawwal is also supported by instrumental performers onstage, without whom the ritual of qawwali would not be possible. All these components of a qawwali point towards a necessary trans-textual interpretation of the written verse, corporeal language, and waves of sound that resonated with South Asian audiences in the late 20th century.

The very yearning expressed in the orality of the qawwali tradition spoke to a nostalgic imagination of a subcontinental ‘motherland.’ This constructed “neo-ethnic post-memory,” of a subcontinent before the Partition manifests in the “musical recall and participation” within the qawwali genre (Salhi 189). The construction of a collective archive is necessitated by the qawwali. Thus, the collective archive of ‘musical recall participation’ “contains a subversive potential that resides in its ability to undo territorial, religious, and other competitive nationalisms” (Salhi 189). This subversive potential can only be recognised through the trans-textuality of both the written word in Urdu and the embodied word of the qawwal and audience, which speaks to the antinomian spirit and “structural flexibility” of the qawwali genre

(Qureshi 67). Participating in the performance of this archive, listeners become suspended within the textures of the qawwali. And this suspension is always-already trans-textual.

Mediating between the genres of text and sound, qawwalis have, for centuries, spoken to power through their antinomian stance and celebration of spirituality— clearly demonstrated in the oral refrains of “*Dama Dam Mast Qalandar*.” The repeated invocations of Ali and Husain throughout the text signifies its strong contextual background in Shi’i genealogy. By invoking the names of Ali and Husain, the text reminds us of Marwandi’s sayyid lineage, while also creating an atmosphere of antinomianism, in a region where Sunni institutions have been known to stifle Shi’i expression. Furthermore, the placement of “*Dama Dam Mast Qalandar*” at the very end of the overarching mehfil assembly signifies its importance in evoking an affective response of the audience, resulting from a culmination of emotional buildup. Throughout this report, special attention will be paid to how this carefully constructed atmosphere of antinomianism resonates with the audience through particular generative affects, allowing for members of the audience to empathize with marginalized positionalities, even at times being encouraged to shift into those positionalities. The audience is literally moved into a different feeling through the qawwali performance. Only the trans-stextual, audiovisual genre of qawwali can allow for this space of antinomian contestation to emerge through its aural atmosphere.

### **Biographical Context for Abida Parveen**

Being raised in these antinomian traditions, Abida Parveen imbues deeper significance to “*Dama Dam Mast Qalandar*” as a Sindhi woman strategically taking liberties with traditional conventions of gender stereotypes. Born in Larkana Sindh in 1954, Abida Parveen was raised in

a household where her father, Ustad Ghulam Haider, “decided to ignore convention” and take her under his tutelage, often spending hours with her at local dargahs (News Desk). From the age of three, Parveen began to attend her father’s school to “hone her skills” until she proved her skills to train further with “Ustad Salamat Ali Khan... from the distinguished family of Sham Chaurasia Gharana,” beginning to perform at Dargahs and Urs in the 1970’s (News Desk). Parveen later became recognized by Pakistan Radio and became a fixture on the platform, further commercializing her career under the management of her late husband and her children. Since then, she has skyrocketed in her popularity within the subcontinent, performing on multiple platforms like Coke Studio and the Pakistani TV talent show *Sur Kshetra*, which was filmed in Dubai and interestingly pitted Indian and Pakistani performers against one another (Iqbal). A stalwart of popular culture in the subcontinent, Abida Parveen has thereby become a prolific locus of blurring between nations, gender, and cultural memory itself. Against all odds and gendered traditions of qawwalis, Parveen has established herself as a female musician carving her antinomian space within a predominantly male-centric sphere.

Abida Parveen has numerous symbols of iconography associated with her antinomian upbringing, particularly in her mode of visual and sonic expressions. In an interview with Nosheen Iqbal in 2013, Parveen famously stated “I am not a man or a woman, I’m a vehicle for passion.” Her stance reflects the personal style that she dons, preferring a simple and fairly gender ambiguous mode of presentation to draw more concentrated attention to the lyrics she performs rather than her own corporeal form. Parveen is typically known to don a simple frock with a simply decorated ajrak, or dupatta from Sindh. As she presents herself with similar garments onstage and offstage, it becomes equally apparent how culturally important the region

of Sindh is to her and unimportant it is to be gendered as a performer in a particular way for a normative gaze of the audience. Parveen consistently and irreverently brushes off gender norms enforced by many of the Sunni orthodox institutions in Pakistan. Her refusal to be located and identified in a particular way aptly represents this antinomian spirit of expression in her rendition of “*Dama Dam Mast Qalandar*.” Through presenting herself very simply, the qawwal places her body succinctly in the center of the performance as a text to be interpreted alongside the lyrics.

My report will ask what affective responses Abida Parveen’s performance generates in that particular televised moment, and consequently, what affective responses is Abida Parveen’s performance generated through? It ruminates on the bare possibilities of public performance which simultaneously privileges the text and the body which are being recast, reiterated, and reinterpreted within the temporal and spatial contours of the televised program by both the audience and performers. Through structuring the report according to temporal marks in the qawwali performance, I want to emphasize its self-referential nature— as timing is critical to the affective interactions between the mehfil audience and performers. The report argues that the mode of qawwali as public performance becomes trans-textual, spanning across time and space specifically because of the trans-ethos of Abida Parveen and the lineage of the qawwali archive.

### **Purpose**

A close reading of the popular spiritual Sufi qawwali “*Dama Dam Mast Qalandar*” reveals how the spatial, aural and trans-textual dimensions of the qawwali span Urdu poetics, performance studies, affect theory, among other fields of critical translation and theory. Celebrating antinomianism in a trans-ethos, “*Dama Dam Mast Qalandar*” blurs boundaries between text and

sound, written word and body. It explores how perception of and participation in spiritually constructed mehfil involves ongoing interplay with the text of the qawwali, its performers, and its receiving audience. In its exploration, this qawwali allows for ambiguity within a typically gendered performance genre through sound and intervenes in hegemonic spiritual concerns of Sunni succession. Circulated as a 'living text' in the subcontinent, "*Dama Dam Mast Qalandar*" takes on a trans-textual element, especially in its 1990's performance by acclaimed musician Abida Parveen, transcending rigid boundaries between written and embodied aspects of its own text. In doing so, it complicates distinctions between performer and audience, man and woman, and the inner self with the outer world. Navigating these complex blurrings, this qawwali divulges the aural atmosphere that it emerges from, encouraging participation and reidentification with devotionism in through its text, as well as its performance. Both the close reading analysis of "*Dama Dam Mast Qalandar*" and its performance by Abida Parveen reveal broader notions of antinomian spirituality that dialogically undoes normative distinctions and weaves together multiple aspects of performance and texts through the construction of its aural atmosphere.

## INTRODUCTION

There are numerous and complicated frameworks of gender, performativity, and rhythms that weave into each other throughout this televised eleven-minute long performance. This report will be an intervention through its critical engagement with the digital archivization of this qawwali performance, the gendering of Abida Parveen throughout her performance, and the blurring of subjectivities between the audience and performers. As the referenced recording of this archived performance is clear in quality and both the performers and audience are visible audiovisually, it would provide an incredibly generative medium for analysis and critique. Yet, the lack of information provided with the video raises questions of archivization as to where exactly was the performance located, what date it occurred on, and how the publisher gained access to this material— as this uploaded video is the only documentation that this performance ever existed.

In the first dimension of my textual analysis, I plan to study the written text of the “Mast Qalandar ” performance and its centrality in generating the foundations for an interweaving aural atmosphere. The poem’s lyrical text is pivotal in reimagining constructed distinctions between the audience and narrator, beckoning readers to participate in its commemoration of Laal Shahbaz Qalandar. Through its expressive imagery and evocations, the poem draws on archival ghazal imagery to evoke affects of nostalgia, while using that imagery to construct its own commemoration. Here, in its transformation from literary to oral transmission, the affective atmosphere of the poem becomes structured in a particular way.



As I move through the report, I gesticulate how the aural atmosphere of the qawwali space is constructed by deploying certain phrases of the Urdu language. For example, the distinct naming and repetition of the color “*mast*” evokes certain implications of passion, devotion, and love which are expressed throughout the rest of the lyrics in the poem. When the word “*mast*” is uttered physically by the performer, the audience and performer would associate a certain meaning or feeling with that word, adding an interpretive dimension to the performance itself. Here, the interpretation and the feeling are rendered the same in their usage through the text. The text thus becomes bound to its archive and sheds it simultaneously through its oral performance.

While studying the literary corpus of “*Dama Dam Mast Qalandar*,” this report will also pay close attention to the corporeal language of Abida Parveen and the unnamed troupe of musicians in the background. Through interpreting their corporeal language, a shared ontology, or “a way to transmit knowledge by means of the body,” one can begin to understand the physical body itself used as a text in the qawwali tradition (Taylor 36). As the physical body of the qawwal changes through movement, it implies a reinterpretation of the qawwali as well. In qawwalis, constant reinterpretation of the text is vital. This mode of reinterpreting the corporeal language of both Abida Parveen and the unnamed performers allows for us to incorporate a trans-textual analysis, by considering both the poem and its performer. While analyzing the trans-textual nature of “*Dama Dam Mast Qalandar*” onstage, the audiovisual interactions between both the performers and the audience become crucial in interpreting the corporeal language at work here. In relation to the lyrics being sung, the body becomes a mode of knowledge transmission in itself. As mentioned previously, this report will think with Roshanak Khesti’s exploration of the aural imaginary and Diana Taylor’s study of performance, positing Abida Parveen’s qawwali

performance as an intervention within the aforementioned tensions between public space and private space. audience and performers, remembered and forgotten, sacred and sexual. Tying in my analysis of the lyrics into my analysis of the performance itself, this report will weave these observations into an “aural atmosphere.”

This research is ambitious and wide spanning, but offers a distinct and fresh perspective on qawwali performances within the South Asian subcontinent. As the disciplinary fields of South Asian studies, performance studies, affect theory, sonic studies, and gender studies have historically experienced little crossover, I am hoping this research will bridge some of that gap. With thorough research, intention, and care given to the analysis of Parveen’s performance, it can be possible to propel the existing dimensions of South Asian Studies research into new interdisciplinary directions that privilege a trans-textual reading. There have been very limited studies of this qawwali itself, but I plan to provide my own translations and insight into how Parveen’s performance as a woman, singer, and spiritual figure in particular is vital to study in relation to other disciplinary fields, and also how she spoke to a particular audience in the late 20th century. In doing so, I hope to curate space for other scholars in Asian Studies who are also interested in Queer Studies and Performance Studies to generate much needed discourse spanning across these disciplines.

**0:00-3:20**

**PERFORMANCE: How Abida Parveen’s Rendition of “*Dama Dam Mast Qalandar*” Alters the Text**

While researching specific qawwali performances, I stumbled upon [this clip](#) sharing a qawwali performance of Abida Parveen, the exact year and location unknown. Though most researchers have a clear intention of finding a particular video to suit their academic pursuits, I instead wanted the subject matter to inform the direction of my research. And I found that direction through this qawwali. “*Dama Dam Mast Qalandar*” is a poem that has transcended constructions of space and time in not only the universality of its meaning, but the vehicle of its transmission. The orality that contextualizes “*Dama Dam Mast Qalandar*” is essential to the narrative it contains.

Upon watching Abida Parveen perform this qawwali, I felt a deeper resonance with the affects that she deployed throughout this eleven-minute clip. It becomes clear that Parveen resonates deeply with its message as well, and uses her body to convey that resonance. In the material archiving of this particular eleven-minute performance, the uploader uses sound reproduction technology to fulfill “a global audience’s desire for personal and immediate relationships with spiritual authorities” by facilitating “perceived immediacy in spiritual interactions and sustaining the authentic transmission” (Eisenlohr 59). Though the exact year and location of the performance are unknown, what the clip description mentions is that this qawwali was part of a musical segment called “*Mehfil-e-Mauseeqi*” on the Pakistani television channel HumTV, which accounts for the sweeping theater that Parveen and her troupe performed in. This chapter will feature the first three minutes of the clip, beginning with descriptions of the visual landscape and

initial sonic textures of the performance terrain. Later in the chapter, I plan to discuss Parveen's gender ambiguous presentation in the clip and its significance for the spiritual, lyrical text that she is performing.

As the clip starts, the camera pans from the audience clapping towards the troupe of musicians seated onstage with Abida Parveen situated in the center of them, with a projected image of Parveen looking upwards projected in the background. The first notes of the accordion gently fade into Parveen's vocals as they sweep over the mass audience, all eager to hear her rendition of the anthemic qawwali. She warms up with a "*O Laal...*" in the compositional framework of a *raga*, while the camera pans on different audience members eagerly listening for her next notes. Parveen is dressed in her traditional performance attire, a simple black shalwar kameez with her trademark Sindhi ajrak, to announce herself with her vocal performance rather than visual performance. There is a troupe of four unnamed musicians seated around her in a semicircle, all playing different instruments such as the tabla, accordion, and piano. The musicians are harmonizing to Parveen through their instruments, complimenting her sweeping vocals rather than becoming the centerpiece of the performance. Members of the audience begin mimetically swaying upon hearing her utter "*Laal Miri Laal Ki Jat \* Dikhoon Laal "*" at around 1:24. They, too, are responding to the ecstatic call of *laal*.

Soon after she evokes the affective phrase *laal*, Parveen includes herself as being equally affected by the affection that the term carries. At around the 2:35 mark, Parveen begins to sing "*Miñ Bhi Ho Ga'i Laal*" (I Have Also Become A Ruby). When she recites these lyrics, Parveen begins her qawwali performance with an implicit reference to the Sufi ideal of *wahdat-al-wujud*.

An intricately woven centerpiece of Sufi metaphysics, *wahdat-al-wujud* references the ideal of the Lover becoming one with the Beloved through serious interactions with the Beloved. Parveen thus centers the qawwali as a pedagogy to connect with the dense archive of Sufi metaphysics, marking it as an accessible entry point into esoteric understanding for the masses. It becomes clear that as Parveen begins to sing, she situates herself as the focal point of translation and oration of this important qawwali and finale for the performance. The audience and musicians thus entrust Parveen with the spiritual authority to transmute the written text into an embodied text, through her performance.

Abida Parveen's presence onstage during these first few minutes of the performance are nothing less than formidable. She is the transmitter of an esoteric reverence only understood by a select few— and is fully aware of it. Though Parveen's presence itself is commanding, her presentation onstage in of itself is a site of expansiveness and opaqueness that deserves to be witnessed more in depth. Parveen's self proclaimed gender ambiguity as being neither man nor woman aligns closely with how she chooses to present herself on stage. With loosened hair in disarray and wearing loose fitting shalwar kameez, she dons a similar visual appearance to a lot of her male qawwali contemporaries, as well as Sufi mystics who performed within the qawwali tradition centuries ago. Parveen's sartorial choices prove themselves to be strategic, allowing her to “follow the aesthetic protocol of the qawwal” (Shroff 413). Here, Parveen's style allows her to shift the performative focus on the performer as the spectacle into “ a vehicle for intimacy with the divine,” simultaneously allowing her to take up ‘spiritual space’ on the performance stage, while also redirecting focus to the orality of the poetry she recites (Shroff 413). While Parveen's clothes are baggy and androgynous in of themselves, her choice color choice of a black shalwar

kameez in the mehfil assembly reinforces her affinity to the ahl-e-bayt. Her sartorial strategy reflects how black clothing symbolizes a period of mourning for Shi'a Muslims during the month of Muharram. Parveen thus symbolically takes up space within a lineage of sayyids and qawwals who have contributed devotional performances with respects to Imam Ali and an ever expansive lineage of saints.

Moving through her devotional performance, Parveen recites "*Laal Miri Pat \* Rakh\*ion Laal*" and asks Saint Qalandar to keep her prestige, perhaps aware of her androgyny potentially troubling Muslim Orthodox sensitivities. Onstage, Parveen is publicly recognised through her gender neutral attire of a shalwar kameez and ajrak. This sartorial style is reminiscent of her contemporary peers, such as Rahat Fateh Ali Khan. Her apparent disinterest in presenting with feminine aesthetics onstage challenges traditional Sufi notions of the feminine body, and feminine *nafs*. As Shroff notes, Parveen "is not dressed as a bride, as a young female lover" (412). Rather, Parveen actively refashions an 'androgynous feminine,' providing an alternative practice of transcendence that "may also promise divine union but not through dominant modes of masculinised Divinity" (Shroff 412). Throughout the entirety of her performance of "*Dama Dam Mast Qalandar*," Parveen takes full spiritual authority of the stage and her body as part of the stage, taking agency of her alignment with the feminine and subverting it. Parveen's awareness of a South Asian culture of "extreme submission, surrender and dedication" relegated to women aligns with her break from the traditional bridal metaphors that explain the relationship of a Sufi seeker with God (Anjum 107). Her minimalist and muted presentation, "transcending and going beyond the limitations of [her] particular gender identity, are performative as well as transformative" (Lorea 197). In evoking the *qalandriyya* tradition to

protect her prestige in the first few minutes of this qawwali, the qawwal creates a space of gender liminality, in her agentic transgression of South Asian gender norms (Anjum 105). Therefore, Parveen makes it clear that her spiritual allegiances are always aligned with antinomian narratives, whether through her sayyid affinity or androgynous mode of presentation.

By transgressing gender norms with agentic ambiguity, Parveen creates a trans-textuality through her body to become read as a text itself. During the first two minutes of the clip, as Parveen invokes the blessings of Saint Qalandar, she physically gestures to the audience, simultaneously inviting them to engage with her performance while demarcating the corporeal boundaries of her own body. Her sweeping falsettos over the word *laal* emphasize the importance of this trans-textual feeling, ecstasy, affect. And Parveen, with her gestures, mirrors those ecstatic gestures present within the written poetry of the qawwali. The qawwal's body thus becomes an anchor for a spiritual passageway between the audience and Divine, allowing itself to be read as feminine, masculine, androgynous, traditional, or transgressive. Through her performance of "*Dama Dam Mast Qalandar*," Parveen, as Diana Taylor puts it, embodies "an existential condition" or "ontology" of doing or having done the performance (Taylor 20). By "doing" the qawwali through a 'repertoire of gestures' and her own vocal tenor, Parveen creates "a sense of belonging" in a very specific way through the public act of her qawwali performance (Taylor 36)

To create a sense of belonging through the public act of televised ritual, Parveen purposefully detracts from visual aesthetic sensibilities tied to her own personal representation of the corporeal and, rather, uses her body as a signifier to reference an archive of the qawwali performance tradition. Uninterested in signifying her body as a focal point of the performance, she instead uses the first few minutes of this qawwali to establish her presence as a "guarantor of

the preservation and accessibility of knowledge” (Taylor 189). Due to the popularity of “*Dama Dam Mast Qalandar*” as a qawwali on the subcontinent, Parveen marks this particular performance as a “reperformance” of the original marker of the qawwali by using her slow initial hand gestures to emphasize this “performance’s reiterative nature as a specific strategy of renewal” (Taylor 189). To establish her connection with the literary qawwali archive as well as the present audience, Parveen must sweep over the crowd with “notions of authenticity, originality, historicity” (Taylor 190).

Using her own body as a “deictic marker,” or text that establishes links between “spatial and temporal frames,” the qawwal thus establishes her body as an intercessory point of access to Saint Laal Qalandar (Eisenlohr 60). As Parveen smooths over her dynamic vocals with the instruments scaling in the background, she is seen moving her hands throughout the space (around the one minute marker). This hand movement, signing the sweeping “*Laal Miri Laal*” at around the 2:00 marker, further establishes Parveen’s body as the intercessory point of access to the archive of qawwali tradition through its reference to a “repertoire of gestures” associated with a genealogy of qawwal performers, signaling not only to its own reproducibility but also to its own legitimacy as a part of the qawwali tradition (Taylor 145).

The audience, seen in glimpses through the camera, is presented as being transported to a point of access with the spiritual through the gestures of Parveen, seen mouthing “*kya baat he*” or “*wah*” as exclamations of approval. I want to pay special attention to the audience in the following chapter, and its dual, affective relationship to the Sufi aspect of sama’. Throughout her rendition of “*Dama Dam Mast Qalandar*,” Parveen emphasizes the sonic aesthetic sensibilities of



sama' to lend to the formation of the qawwali as not just a spectacle, but rather a public ritual of belonging and memory making.

**3:20-6:20****PATRONS: How Abida Parveen's Audience Interacts With The Presented Text(s)**

Rooted in communal space of shared ceremony through embodiment, sama' becomes a way of knowing, being, and feeling. A vital part of Parveen's performance, the Sufi practice of sama' plays an essential role in the affective generative response that is known, embodied, and felt within the audience and performers in the ritual space of "*Dama Dam Mast Qalandar*". Fluid in its construction, the meaning of sama' is highly contested within Islamic theological circles, driven by a "strong suspicion on the part of many Muslims that the recognized power of music is somehow antithetical to the ideals of Islam" (Nelson 32). Sama', according to Carl Ernst, is a way of "listening to chanted or recited poetry that might or might not be accompanied by musical instruments" with a particular "accent on the experience of listening rather than the performance of music" (Ernst 176). However, I want to expand Ernst's emphasis that solely listening is constitutive of sama' – as performance becomes equally as important to the practice.

A critical part of Parveen's rendition of "*Dama Dam Mast Qalandar*", sama' acts as a spiritual access point where the body becomes a vessel for listening to become imbued with meaning through the spiritual text. Though the "sama' polemic" is largely ongoing, I want to focus on what, as al-Gazzali writes, is a form of listening through which "ecstasy bears as fruit a moving of the extremities of the body" (Nelson 32). If we apply this sonic register of attention towards an embodied performance of listening, sama' then, comes to operate as consisting of "vital acts of transfer, transmitting social knowledge, memory, and a sense of identity through reiterated actions" of listening and recitation (Taylor 25).

To be present at a mehfil automatically demands a practice of sama' from the audience. Taking what Taylor calls "vital acts of transfer," sama' can begin to be understood as a meditative and intensive practice of listening which requires the audience to dually listen for both linguistic affective markers and corporeal affective markers in order to truly access the performance for its intended purposes of intercession with the Divine or Beloved. As Parveen recites "*O Laal Miri Pat \* Rakh\*iyu Jhoole Laalan*" at around 3:30, the camera pans to several audience members raising their hands to the sky in a gesture of affirmation and grasping for that intercession with the Beloved. They are listening, deeply, in what Pauline Oliveros calls a "heightened state of awareness [that] connects to all that there is" (Oliveros 1). In their immersion, audience members are physically moved by the sonic register of the qawwali to reconnect with their own memory and the "ways in which feelings are shared and expressed through this voyage" (Huda 680).

Establishing the trans-textuality of her body as an intercessory point of access to Saint Laal Qalandar, Parveen again uses the lyrical poetry of "*Dama Dam Mast Qalandar*" and her own corporeal gestures to generate ecstatic affirmations of cultural memory from audience members. In the time frame from around 3:40 to 4:00, Parveen begins reciting "*O Sindhri Da Shvan Da Sakh\*i Shahbaz Qalandar*," simultaneously signaling with sweeping waves of her hand over her body. Here, Parveen establishes her body as having a physical and archival connection to the regions of Sindh and Sehvan while inviting the audience to transcend their own conceptions of temporality and spatiality to locate themselves within those regions. The invocation of Sindh and Sehvan thus becomes "a point of departure for different kinds of regional identity that, at the

same time, plug into national and international expansions of shrine practices in Sindh province” (Wolf 261). To access this point, the audience is encouraged to listen “to more than one reality simultaneously” (Oliveros 1). While she invokes these regions, the camera again pans away from Parveen towards audience members seen closing their eyes in pleasure or waving their hands in unison to Parveen’s vocals. And then the tabla begins beating.

Around 4:00 when the tabla players begin beating their drums, the audience is immediately alerted to “expand to the whole field of sound while finding focus” in the qawwali (Oliveros 5). The beating of the tabla signifies a “poetics of inclusion” in which its “rhythmic organization, repetition, and the aesthetic feeling of the sounds” mirrors those of the heart (Wolf 260). The patterns that emerge the tabla feel melodic, evocative, and material in their cadence. Though Parveen’s vocals are highlighted in their recitation of the poetry, the significance of the tabla becomes twofold specifically in her performance of “*Dama Dam Mast Qalandar*” because of their association with the drumming practice of dhamaal, hence the “Dama Dam” in the very title of the qawwali (Wolf 261). Here, it is clear that “the ritual [of qawwali] is incomplete without music” (Boivin 106). Combined with the repetitive nature of “*O Laal Miri Pat \**”, the drumming of the tabla positions “the [performers] and listener[s] in a different concocted time and framework in order to see the past as a common construction” (Huda 681). In the clip, the audience responds with clapping and even ecstatic dancing— as seen in 4:05. Through their movements of clapping or dancing frenzy, the audience responds to Parveen’s and the tabla’s melodic expressions of togetherness by attempting to close the gap of difference between themselves and the performers, and therefore the Beloved. The responsiveness of the audience suggests their participation of “ historical knowledge through the experience and analysis of

spatial metaphors that are in the music” in not only Parveen’s vocal and corporeal ‘repertoire of gestures,’ but also in the melodic drumming (Huda 681). The very sounds of the tabla beginning to beat informs how the qawwali listeners are learning about themselves and others in that instant.

While the tabla drumming begins around the 4:00 mark, Parveen refashions the qawwali lyrics to reify her legitimacy within the canon, inviting deep listeners in the audience to partake in her genealogy of antinomian Shi’i spiritual tradition. Since Marwandi, or Saint Laal Qalandar, was a *sayyid* devoted to the ahl-e-bayt, “*Dama Dam Mast Qalandar*” maintains the antinomian nature of the Shi’i tradition that Marwandi– and additionally Abida Parveen– have been so embedded in. To trans-textually pay homage to Laal Shahbaz Qalandar, Parveen thus not only signifies her connection to the qawwali archive through her ‘repertoire’ of corporeal gestures, but most significantly establishes her connection to the antinomian qawwali tradition by paying her respects to the ahl-e-bayt in her recitation of “*Ali Da Pahla Number*” at around 4:12. By emphasizing that Imam Ali comes first and that he is in every heart, every vein, Parveen beckons the audience to draw closer to ecstatic truth and movement in a sweeping “expression of togetherness and difference” (Wolf 260). The evocation of Ali signifies a “religious and political succession beginning with the death of the Prophet and his own importance as “the first succeeding link in the spiritual chain” (Wolf 261). This repeated utterance of “*Ali Da Pahla Number*” could be interpreted as antinomian by audience members who connect the significance of Imam Ali to Shi’i traditions, which have been subjected to increasing tactics of surveillance in Pakistan. Parveen’s insistence upon remembering Imam Ali becomes integral for the performance, which renders sectarian differences as insubstantial in light of her reminder of Ali.

Thus, the recitation of “*Ali Dam Dam De Andar*” brings “back listeners to his struggles and tribulations so that they can relate to him as a role model to emulate,” while reinforcing the nature of qawwali as rooted in the mystical traditions of Islam (Huda 694).

To evoke a wider membership of the audience to switch positionalities with the *ahl-e-bayt*, the qawwali’s refrain “*Char Chiragh\* Tire Baran Humisha*” pays homage to the Four Rightly Guided Caliphs, revered in Sunni spiritual traditions– not the Shi’i ones. The invocation of “*Char Chiragh\* Tire Baran Humisha*” (Your Mausoleum Is Always Lit with Four Flames) textually references the Four Rightly Guided Caliphs solely through metaphor, a mention that is incidental to the qawwali tradition. While the invocations of Ali are more explicit, the mention of the caliphs is enshrouded with ambiguity, privileging Shi’i hagiographical archives which orient towards the *ahl-e-bayt* instead of the Imamate institution. Although Imam Ali is mentioned most in “*Dama Dam Mast Qalandar*”, this hagiographic allusion to the Four Rightly Guided Caliphs locates Ali in the Sunni pantheon, nodding to the Sunni reverence of the four caliphs. This mention endows the qawwali with a spiritual appeal for Sunni audience members in attendance of the mehfil. However, as the number four refers to “insignificance” in Arabic hagiography, Parveen then becomes a more specific– and perhaps more urgent intercessory access point than the Caliphs. As she recites “*Panjwa Bar Miñ Aaia Bala Jhule Laal*” (For the Fifth Time I Have Come For You Jhule Laal), Parveen locates her own positionality within the qawwali archive, likening herself to a fifth incoming flame that lights the mausoleum of Laal Shahbaz Qalandar.

In evoking audience members and deep listeners to relate to Imam Ali as a role model, Parveen calls upon the audience members to switch positionalities not only with the Imam but with

herself as well. Through Parveen's consistent reassertion of her body as a text which serves as an intercessory access point to Saint Laal Qalandar– and ultimately Imam Ali– the audience is reminded of her body not being the focus of the collective *mehfil* imagination, but rather the mediator of it. As the clip progresses, the audience is presented as becoming more and more frenetic in their movements. At around the 5:53 mark, some audience members are portrayed as wagging their fingers in the air in mimetic imitation of Parveen, referring to their own 'repertoire of gestures' that at once affirms their deep listening as well as locating them as engaged patrons of the qawwali tradition. The physical movements of Parveen thus evoke a corporeal invitation for members of the audience to join her in her state of ecstasy, speaking through the universal language of the body, regardless of their sectarian alignments. Whereas the 'repertoire of gestures' shared by the audience is universal, so is their mimetic repetition of Parveen's gestures in their acknowledgement of their own closeness to the Beloved. Because "*Dama Dam Mast Qalandar*" has highly heterogeneous contexts for diverse audiences, the qawwal must access a shared repertoire, a shared archive of belonging by using her own mimetic repetitions to reference qawwals established in the performative archive, in order to bridge the gaps between perception, between hearing and deep listening (Boivin 107). Through "doing" the performance alongside Parveen, engaged audience members effectively become their own intercessory points of access to Saint Laal Qalandar, and Imam Ali himself.

Though the bodily repetition of Parveen provides an affective invitation to the audience, the lyrical evocations further induce an array of physical responses and states from certain audience members. This live-performer setting of "*Dama Dam Mast Qalandar*" becomes crucial in the lyrical expressions and responses of the qawwal. The audience member's, or listener's, practice

of sama' in which they "hear and understand the call of the Divine," allows them to access "collective memory as a sacred performance" or, as Sakata notes, "connection to the past" (Salhi 184). In listening to this call, the listener must be attuned to the trans-textuality of the qawwali, understanding that the text is both literary and embodied. Repetitive utterances of being in states of ecstasy immerse the audience members in sama' as deep listeners instead of passive audience members. They render themselves as deep listeners through responding to the evocation of "mast". Upon hearing the phrase around the 6:05 mark, multiple audience members are depicted by the camera as erupting into ecstatic states or, "experiencing strong emotional interactions with listening" to the "inner language" contained within the affective utterance of "mast" (Becker 29). As the word *mast* "denotes a sense of being intoxicated and enraptured... in divine pleasure" to the point "that nothing else matters," it generates a response within deep listeners to break with convention in order to reach this elevated sacred status (Jaffer 12).

In the process of breaking with traditional conventions of listening, deep listeners within the audience for Parveen's rendition of "*Dama Dam Mast Qalandar*" engage with states of 'trancing' to reconnect, through qawwali archives, with embodiment as practiced within the Qalandriyya Sufi tradition. Through the evocation of "inner language" contained within the qawwali that is activated by the repetition of certain phrases, audience members engaged with sama' recognise the particular markers for affective responses. As Becker notes, 'trancing' is a "learned bodily behavior acted out within a culturally pregiven narrative" in order to "legitimize religious beliefs and practices of the community" (Becker 56). Observed from around the 5:20 mark, a few audience members engaged with sama' are portrayed by the camera as dancing erratically with their hands in the air, dancing in tune with the qawwali rhythm. In their



experience of “*mast*,” these deep listeners are deeply engaged in a state of ‘trancing’ with the content of the music. To connect with the experience of the Divine/Beloved through the qawwali archive, these audience members “control their autonomic physiological processes” in order to “determine the time and place of their trancing” (Becker 56). This process is facilitated by repetition, for “the ‘audible’ present” of the qawwali assembly to be “filled with the single meaning of its message” of *mast* (Qureshi 504). Mimetically repeating the language of the qawwali and controlling their physiological responses to emotional arousal, members of the audience engaged in a state of ecstatic dancing are thus doing so “through a state of a trancing consciousness characterized by focus, by duration, by limiting the sense of self, and by the surety of special knowledge,” which of course is the intercessory archive that Parveen offers in her performance of “*Dama Dam Mast Qalandar*” (Becker 68).

With their bodily connection to the archive of “*Dama Dam Mast Qalandar*,” deep listeners in the audience also access the Qalandariyya epistemology, which centers the spirit of antinomian tradition reflected in qawwalis. Taking heed from Marwandi, or Laal Shahbaz Qalandar, the Qalandariyya Sufi order developed in direct opposition to statist constructions of order and sanctity, with disciples of this order calling themselves qalandars. The figure of the qalandar “breaks down the sharp distinctions between the public and private which organizes the Muslim social space,” by “bringing into the realm of praxis violations of the basics of social order” constricted to private fantasies by *mast* (Ewing 204). Without the qalandar, the state of *mast* would not exist. As Sufis do not say “*Mast Bulleh Shah*,” there is always-already the implication that the affect of *mast* will be associated with the subjectivity of qalandars. Simply by means of existing in a state of *mast*, the qalandar mobilizes powerful desires for the middle-class subject,

which are rooted in fantasies of resistance (Ewing 204). Though the classing of the audience remains unknown, the visual recording of this rendition of “*Dama Dam Mast Qalandar*” connotes that the audience had to appear respectable enough for the camera lens in order to be televised to a nationwide audience. If we seriously consider the lens of the camera, it can be gleaned that most of the audience members are of a certain class standing, which affords them access to this structured mehfil assembly. Thus, in a process of listening deeply to the qawwali, audience members are seen as transcending normative classed structures in order to access the Divine/Beloved through the positionality of qalandars. In Parveen acting as the intercessory access point to Laal Shahbaz Qalandar, Imam Ali, and ultimately the Beloved/Divine, she grants the audience access to the qawwali archive, and the Qalandariyya epistemology in establishing a mutually rigorous sonic connection through a nexus of aural imagination.

**6:20-11:00**

**PRACTICE: How Abida Parveen’s Performance of “*Dama Dam Mast Qalandar*” Creates an Aural Atmosphere**

Abida Parveen’s stature as the intercessory access point to Laal Shahbaz Qalandar, Imam Ali, and ultimately the Beloved rests on both the archives and audience she is privy to, allowing her to structure an aural atmosphere which blurs how affect is felt and deployed within the qawwali assembly. In her rendition of “*Dama Dam Mast Qalandar*,” Parveen uses the techniques of qawwali to position her body as an entry point into a spiritual state of communion with the Beloved. To successfully position her body as such, Parveen “enables the self-annihilation of the listener” through generating “spiritual arousal”, convey[ing] the mystical message of the poetry and [reacting] to the listeners’ diverse and changing spiritual requirements” (Sardar 221).

Generating spiritual arousal alongside the rest of the musician troupe, Parveen allows for deep listeners in the audience an opportunity to transcend positionalities of gender, class, as well as corporeal form through her lyrical and bodily provocations.

Only through embodying a trans-textual lens can Parveen invite deep listeners in the audience to engage with sama’ and the lyrics in a way of connecting with the qalandar tradition, and therefore the Beloved in of itself. Thus, by positing herself trans-textually, Parveen constructs an aural atmosphere that deploys affects of *mast* using both the lyrical content of the qawwali and the qawwal’s body as a recombinant medium that enhances, bolsters the ‘inner language’ of the text. The audience, becoming immersed in this affective aural atmosphere with Abida, utilize their own practices of sama’ to establish connections with the qawwali archive by engaging with the qawwali text in a physical manner.

A term combining elements of Roshanak Kheshti's work on aural imaginaries and Patrick Eisenlohr's work on sonic atmospheres, an "aural atmosphere," located within a specific space and time, can be a constitutive blurring, and therefore, transcendence of perceived social norms or distinctions through a particular structuring of sound. I use the term "aural atmosphere" in this report to convey how both parties of the performer and audience– the entire *mehfil* assembly– engages with a renegotiation of their positionalities through being deeply attuned to the text of "*Dama Dam Mast Qalandar*" and experiencing emotional responses to it. As Eisenlohr states, "atmospheres contain objective energetic flows that humans are not always fully aware of" (128). Seemingly subconsciously throughout the clip, both Parveen and the audience both exchange glances and movements referencing a shared 'repertoire of gestures' that emerges from the qawwali tradition. The energetic flows – or rather exchanges– all contribute towards creating a shared affective experience of *mast* which builds throughout this rendition of "*Dama Dam Mast Qalandar*." Due to the centrality of *mast* to the subject formation of qalandar, the shared affective experience of the qawwali allows both the audience and Parveen to access that subject formation, while also claiming closeness to the Beloved.

Towards the end of this clip recording, Parveen is singing "*Jhanan Jhanan Tiri Naubat Baaje*," meaning "Like Music, the Drums Beat For You." When Parveen recites this line, she simultaneously makes reference to the drum-like beating of her own heart, as well as the physical drum instruments of the tabla literally beating in tune for the qawwali performance. In likening her heartbeat to the beating of the tabla, Parveen blurs the distinctions between her body and the message of the qawwali, reifying the trans-ethos of her body being a transmitter of the qawwali

text, rather than the focus of it. The repetitive, added emphasis on “*jhanan*” at around 8:50 highlights the importance of music in structuring an aural atmosphere for both deep listeners and performers of the qawwali. Through attuning to the *jhanan* so that “the whole body listens [in a] heightened state of awareness” the deep listeners, in a state of ‘trancing,’ can access the “vibration connects [them] with all beings and... to all things interdependently” (Oliveros 16). The repetition of “*jhanan*” is accompanied by the quickening beating of the tabla at around 10:05, materializing the heightening affect of *mast* that the lyrics are conveying. In their rapidity of rhythm, the tablas create an entry point to alternate temporalities and spaces, where [the] moving body” of the drums meets [the] still body” of the audience, invoking the deep listeners amongst the audience to switch positionalities with not only Parveen in a state of *mast*, but the very drums themselves, ecstatically beating for the sole purpose of transcendence, and therefore union with the archive and the Beloved (Kheshti 711). This particular “rhythmic framework” adds an “emphatic stress or pulse” to the qawwali, arising “in the midst of inbetweenness” emerging from the intensities passing through Parveen’s vocals and the movements of the audience (Gregg and Seigworth 1). As the musicians’ drumming technique, using “mainly open-hand or flat-hand strokes” further imbues the aural atmosphere with intensity, the camera pans to the deep listeners “[moving] in... repetition” to Parveen’s repetition of “*jhanan*” starting around the 10:00 mark (Sardar 221). Like Sardar notes, indeed “the drumbeat alone may cause ecstasy” (Sardar 221).

The lyrical emphasis of “*jhanan*” which starts around the 9:00 minute mark denotes the vitality of music in creating an aural atmosphere alongside the poetics of the qawwali which evoke *mast* within the performers and deep listeners in the assembly. Shortly following the 9:00 mark, as

Parveen recites “*Jhanan Jhanan Tiri Naubat Baaje*” (Like Music, the Drums Beat For You), audio samples of bells can be heard accompanying the qawwali symphony. These bells emphasize the nature of *jhanan* as constitutive of the aural atmosphere, signifying the ultimate unison of the Beloved. If listening deeply, the audience can liken the sound of these bells to be reminiscent of traditional wedding bells, symbolizing the wedding of the Lover, or deep listener, to the Beloved. If taken in conversation with the previous lyrics of “*Qalandar Shah Qalandar, Qalandar Fadi Qalandar, Husaini Laal Qalandar*” (King of the Ecstatic Saints, Ecstatic Saint, Redeemer of the Ecstatic Saints, Ecstatic Saint in Red, Descendant of Husain), the repetitive and aural evocation of “*jhanan*” keeps the deep listeners in a state of “*laal*” or passionate frenzy symbolized by the color red, working conjunctively with the affect of *mast* to blur distinctions between the performers and deep listeners in the audience within the aural atmosphere. As the numerous translations of “*laal*” as “red,” “ruby,” or “darling.” likewise remain ambiguous, they subsequently blur their definitions into the opaque schematics of the qawwali as a particular shared emotion throughout the *mehfil* assembly. The entire *mehfil* assembly redeems itself through this linguistic remembrance. Thus, the evocation of *jhanan* becomes a type of spiritual work for the assembly, emerging as a “form of embodiment... that concerns the ways [deep listeners] come to inhabit their bodies so that [they] become in every sense of the term ‘habituated’ within the intensities of the aural atmosphere through the collective practice of sama’ (Alexander 297).

Thinking of sama’ and *jhanan* as structuring the aural atmosphere of *mast* constructed within this qawwali, it becomes clear that in order to become ‘habituated to the spiritual’ through sama’ and *jhanan*, both parties of the deep listeners and the performers are necessitated to continually

reference the Sufi qawwali archive. By evoking archival sounds of the tabla drumming and bells ringing in an orchestra of *jhanan* through the very lyrics of “Dama Dam Mast Qalandar,” Parveen inextricably ties her own body, and by proxy the body of deep listeners, to the music. The harmonization of the body with the *jhanan* marks it as a site where the music of *mast* is deployed rather than where the music of *mast* is produced. Through the lyrical content and musical accompaniment, the “body [of the deep listener] thus becomes a site of memory, not a commodity... even as it is simultaneously insinuated within a nexus of” intensity between Parveen and the audience (Alexander 297). To this end, the spiritual work of the *jhanan* brings “about the realignment of... oneself with the Divine through [the] collectivity” of the assembly and the shared ‘repertoire of gestures’ that act as entry points into the qawwali archive (Alexander 297).

The trans-textuality contained within the lyrics of “*Dama Dam Mast Qalandar*” mediates the relationship between the Beloved and the Lover/deep listener, stressing for listeners to “not to be passive victims of their situations, but rather to integrate the meaning of the music into their lives” and access the divine through the practice of sama,’ thereby ‘trancing’ the collective qawwali archive (Huda 693). To ‘integrate the meaning of the music’ thus allows the lyricism of the qawwali to transport deep listeners into a “symbolic realm in which the listener engages in an imagined relation” with the Beloved through “an imagined relation” with the archive “elicited in sound” (Kheshti 724). The assembly, by the end of the clip, thus emerges as constitutive of an aural atmosphere where distinctions are blurred and a communal ecstasy is achieved— even if for a brief moment.

## CONCLUSION

Almost as integral and ubiquitous as the qawwali tradition itself, “*Dama Dam Mast Qalandar*” is a quintessential component of the historical qawwali, and thereby genealogical Sufi archive. Its performance by Parveen and the troupe of musicians throughout this clip speaks to the antinomian nature of qawwali poem, eliciting affective responses from audience members who are engaged with sama,’ or deep listening. The ‘spiritual space’ that Parveen strategically takes up onstage, as a woman aligning herself with sayyid traditions, through the lyricism is further developed by how she represents herself and a historical lineage of qawwals onstage, carefully referencing the archive that she is immersed in. Her body enhances the textual archive, imbuing it with trans-textuality. Though Parveen posits herself as an intercessory access point to the archive of Saint Laal Qalandar, Imam Ali, and ultimately the Beloved, she removes the emphasis of her body as the focal point of the text and instead centers the text as the focal point of the performance. By centering the text of “*Dama Dam Mast Qalandar*” as the site of interplay between the intensities of the audience and performers in the mehfil assembly, Parveen encourages the audience to participate in sama’ to access the qawwali archive— available to all, yet felt by only a few.

Bolstering her lyrical encouragement for deep listeners from the audience to switch positionalities empathize with Imam Ali, Parveen references a shared ‘repertoire of gestures’ from qawwals in the archive in order to elicit certain affective responses from the audience. As the performance progresses, we can see certain audience members vocally affirming Parveen and beginning to dance ecstatically in tune to the music. The repetition of certain linguistic markers,



such as *laal* and *mast* in addition to the shared repertoire of gestures evoke a state of ‘trancing’ for deep listeners as they access the inner language to connect with the divine. In relation to Parveen’s voice fluctuating in tenor, the pattern of drumming fluctuates in tandem, mirroring the quickening heartbeats of the assembly. And as the heartbeats of the assembly fluctuate, so do the perceived distinctions between the qalandar and middle-class, the audience and performers, the majority and minority.

The fluctuation of these distinctions allow them to become blurred, forming an aural atmosphere of *mast* where music evoked by “*jhanan*” becomes centripetal in connecting the assembly to their shared archive of the qawwali. The entire *mehfil* assembly is beckoned to use embodiment as a tool of ‘spiritual work’ to access the Beloved. The aural atmosphere of *mast* allows deep listeners, as well as Parveen, to become ‘habituated’ in their bodies as sites of memory, rather than production. Connection with the Divine/Beloved thus only requires remembrance of the archive through re-production, rather than production of the archive itself. In treating both the textual bodies of “*Dama Dam Mast Qalandar*” and Abida Parveen with a critical lens, I sought to weave theories of performance studies, gender studies, affect theory, and Sufi epistemologies of meaning making and cultural memory by analyzing the particular performance recorded by HumTV for their “*Mehfil-e-Mauseeqi*” segment.

Though this report sought to cover much ground in analyzing this performance of “*Dama Dam Mast Qalandar*” in a trans-textual lens, I acknowledge that there are some questions left unanswered, which I hope future scholars studying Sufism and performance within the South Asian subcontinent will reflect on with seriousness: What does it mean for the antinomian

tradition of qawwali to be televised by the state and be broadcast through a lens of respectability? What is the significance of the instrumental musicians not being named in this clip recording, yet constituting an important aspect of the qawwali performance? Where would practicing qalandars be located in the aural atmosphere represented in this recording?

I hope that by attempting an interdisciplinary approach to the literary archive of the qawwali, more questions can unearth themselves and pose serious critical inquiries for meaning-making within dimensions of piety and performance in the subcontinent and beyond.

## ANNOTATED BIBLIOGRAPHY

**“Abida Parveen: The Soul of Sufi Music.”** Edited by News Desk, *Global Village Space*, Global Village Space, 20 Feb. 2020, <https://www.globalvillagespace.com/abida-parveen-the-soul-of-sufi-music/>.

This article provides some biographical information about Parveen and her earlier years as a musician performing qawwali. This article would be useful to add some context for Parveen in the introduction.

**Abbas, Shemeem Burney, and Suthren Jacqueline Hirst.** *Female Voice in Sufi Ritual*. University of Texas Press, 2002.

In this book, Abbas et al “document the place of women in Islam” within the South Asian subcontinent. This text will be an extremely useful source as it speaks on the poem of “Mast Qalandar” directly in relation to how women have previously performed this poem. I am hoping to tie some of this analysis into my own analysis of “Dama Dam Mast Qalandar,” as well as Abida Parveen’s performance of it.

**Anjum, Tanvir.** “Androgyny as a Metaphorical Practice in South Asian Sufi Culture.” *Journal of Asian Civilizations*, vol. 38, no. 1, July 2015, pp. 91–112.

In this article, Anjum writes on how androgyny operates as a source of spiritual realization for Sufi communities. Anjum’s analysis of androgyny as symbolic practice would be useful in thinking of her equation of the word “qalandar” with the antinomian “be’shar” Sufis renowned for “deliberate transgression” and how that manifests itself into a trans-textual performance of “Dama Dam Mast Qalandar”

**Becker, Judith.** *Deep Listeners: Music, Emotion, and Trancing*. Indiana University Press, 2018.

In this book, Becker explains how the practice of deep listening, or as Sufi practitioners may know it as *sama*, can be understood as a “communal listening activity” and how the practice of deep listening allows for the emergence of a ‘trancelike state.’

**Boivin, Michel, and Rémy Delage. *Devotional Islam in Contemporary South Asia: Shrines, Journeys and Wanderers*. Routledge, Taylor Et Francis Group, 2018.**

In this book, Boivin and Delage speak on the role of “popular Islam in structuring individual and collective identities in contemporary South Asia” in specific regards to Sufism. Miko Vittamaki’s essay on the performance of qawwali and Alix Philippon’s essay on the politicization of Sufism would be interesting pieces to analyze the text of Abida Parveen’s performance.

**Eisenlohr, Patrick. *Sounding Islam: Voice, Media, and Sonic Atmospheres in an Indian Ocean World*. University of California Press, 2018.**

In this book, Eisenlohr makes useful remarks about the affective registers of recitation within a Muslim context, as well as the impact of media as being a source of materiality for cultural transmission. Also talks about the affective responses contained within sonic atmospheres within dimensions of Islam.

**Ernst, Carl W. *Sufism: An Introduction to the Mystical Tradition of Islam*, Shambhala, Boulder, CO, 2016.**

In this book, Ernst speaks about the Chisti Sufi practice of qawwali as a method of connection with the divine through the vehicle of music, and how the structure of qawwali can be used to practice *sama*, or deep listening as Pauline Oliveros also discusses. Ernst also later speaks of access to these Sufi rituals through the digital space, which this report can then think through in terms of the complicated relationship I have as a digital audience member to Abida Parveen, who was performing this qawwali for a specific audience during a specific time period.

**Ewing, Katherine Pratt. *Arguing Sainthood: Modernity, Psychoanalysis and Islam*. Duke Univ. Press, 2006.**

In this book, Ewing provides a useful analysis of how sainthood in Pakistan influenced postcolonial conceptions of the self through using a psychoanalytical critique. I think her examination of modernity in relation to performance of sainthood would prove useful in thinking about the lyrical context of “Dama Dam Mast Qalandar”

**Frembgen, Jürgen Wasim. “Dhamāl and the Performing Body: Trance Dance in the Devotional Sufi Practice of Pakistan\*.”** *Journal of Sufi Studies*, vol. 1, no. 1, 2012, pp. 77–113., <https://doi.org/10.1163/221059512x626126>.

In this article, Frembgen speaks on performances of the qawwali text leading to the ecstatic state of dhamaal, with specific reference to “Dama Dam Mast Qalandar.” It would be helpful to reference this text for specific historiographic information about “Dama Dam Mast Qalandar” as well as in reference to corporeal readings of this text.

**Gregg, Melissa, and Gregory J. Seigworth.** *The Affect Theory Reader*. Duke University Press, 2011.

This book outlines some theoretical outlines of affect as a framework of analysis, which will be helpful in the final chapter when outlining the creation of an aural atmosphere within the context of the mehfil for “Dama Dam Mast Qalandar”

**Huda, Qamar-ul.** “Memory, Performance, and Poetic Peacemaking in qawwālī.” *The Muslim World*, vol. 97, no. 4, 2007, pp. 678–700., <https://doi.org/10.1111/j.1478-1913.2007.00207.x> .

In this article, Huda writes on the role that memory plays in the performance of qawwali and its internal repetition contributing to a strategy of “peacebuilding.” The notion of repetition could prove especially useful in analyzing the mimetic refrains in “Dama Dam Mast Qalandar”

**Iqbal, Nosheen.** “Abida Parveen: 'I'm Not a Man or a Woman, I'm a Vehicle for Passion'.” *The Guardian*, Guardian News and Media, 8 July 2013, <https://www.theguardian.com/music/2013/jul/08/abida-parveen-sufi-singer-passion>.

This article references some biographical information about Parveen, as well as her ambivalent relationship with gender performance. This would be helpful in framing her performance of “Mast Qalandar” as well.

**Jaffer, Amen.** “Spiritualising Marginality: Sufi Concepts and the Politics of Identity in Pakistan.” *Society and Culture in South Asia*, vol. 3, no. 2, 2017, pp. 175–197., <https://doi.org/10.1177/2393861717706294>.

This article is useful in its definition of “mast” in relation to sacrality, which I plan to reference in relation to audience members

**Kasmani, Omar.** “Infrastructures of the Imaginal.” *Queer Companions: Religion, Public Intimacy, and Sainly Affects in Pakistan*, Duke University Press, 2022, pp. 36–59. *JSTOR*, <https://doi.org/10.2307/j.ctv2f9xrs6.6>. Accessed 23 Feb. 2023.

In this text, Kasmani speaks in this chapter on the figure of Laal Shahbaz Qalandar and his ‘plurivocal’ significance. Kasmani also speaks on worldbuilding and the significance of dreaming in contributing to the cultural memory of Laal Shahbaz Qalandar, which could help expand archives referencing the saint.

**Kheshti, Roshanak.** “Touching Listening: The Aural Imaginary in the World Music Culture Industry.” *American Quarterly*, vol. 63, no. 3, 2011, pp. 711–731., <https://doi.org/10.1353/aq.2011.0035>.

In this article, Kheshti speaks on the historicization of the process of listening, which has now through the genre of “world music” created an aural imaginary where “fantasy, desire, and affect intersect with sound, capital, and the other.” I think this generative neologism will be important in thinking about the construction of space through Abida Parveen’s qawwali performance of “Dama Dam Mast Qalandar” and how the audience dis/identifies with its own assigned categories of audience, consumer, performer.

**Lorea, Carola Erika.** “Pregnant Males, Barren Mothers, and Religious Transvestism: Transcending Gender in the Songs and Practices of ‘Heterodox’ Bengali Lineages.” *Asian Ethnology*, vol. 77, no. 1/2, 2018, pp. 169–214. *JSTOR*, <https://www.jstor.org/stable/26604838>. Accessed 7 Feb. 2023.

In this article, Lorea speaks on strategies of gender reversal employed by the Bauls community in the South Asian continent to effectively disidentify from both Muslim and Hindu majorities. There is a section in this article about androgyny within Sufi

communities. It would be helpful to apply Lorea's ethnographic study of Sufi gender reversal as a survival strategy towards Parveen's own androgynous presentation as a main performer of the qawwali.

**Mokhtar, Shehram. "SACRED SPACES AND EXPRESSIVE BODIES: AT THE URS OF LAL SHAHBAZ QALANDAR ." *University of Oregon, The School of Journalism and Communication* , 2012.**

In this dissertation, Mokhtar speaks specifically to the historiography of Laal Shahbaz Qalandar and the shrine dedicated to him. Mokhtar's discussion of space and the sacred will prove useful in a cross-textual analysis between the literary text of "Dama Dam Mast Qalandar" and Abida Parveen's performance of the qawwali.

**Nelson, Kristina. "3. The Sama' Polemic". *The Art of Reciting the Qur'an*, New York, USA: University of Texas Press, 1985, pp. 32-51. <https://doi.org/10.7560/703674-006>**

This chapter in Nelson's book will be useful in outlining the concept of sama' and its role in the production of literary and corporeal cultural memory through text and Parveen's performance.

**Oliveros, Pauline. "Quantum Listening: From Practice to Theory (To Practice Practice)." *The Center for Deep Listening*, 2021, <https://www.deeplisting.rpi.edu/deep-listening/>.**

In this essay, Oliveros outlines a deep listening practice which can be used to compose or to practice meditation in a variety of ways. I think this book would be helpful to think about Parveen's audience entering trance-like states through a practice of deep listening, or known in Sufi practice as *sama*, which this essay outlines meticulously.

**Qureshi, Regula Burckhardt. "Musical Sound and Contextual Input: A Performance Model for Musical Analysis." *Ethnomusicology*, vol. 31, no. 1, 1987, pp. 56–86., <https://doi.org/10.2307/852291>.**

In this article, Qureshi examines the performance of qawwali in India and Pakistan through an ethnomusicology lens. The terminology and ethnomusicologist methodology

would provide a different perspective on the spiritual tradition, especially while studying Parveen’s performance of “Dama Dam Mast Qalandar”

**Qureshi, Regula Burckhardt. “Exploring Time Cross-Culturally: Ideology and Performance of Time in the Sufi Qawwālī.” *Journal of Musicology*, vol. 12, no. 4, 1994, pp. 491–528., <https://doi.org/10.2307/763973>.**

In this article, Qureshi speaks on connections between the structures of qawwali and temporality, specifically noting that “musical sounds set up expectations which imply the future and invoke memories which imply the past” (493). This perspective could be helpful in my translations of “Dama Dam Mast Qalandar” as a text in thinking of how its archival history is self-referential in its recollection of not only Saint Qalandar, but the Ahl-e-Bayt itself.

**Ramey, S.W. (2008). *Presenting Sacred Figures. In: Hindu, Sufi, or Sikh. Palgrave Macmillan, New York. pp. 105-106. [https://doi.org/10.1057/9780230616226\\_5](https://doi.org/10.1057/9780230616226_5)***

In this chapter, Ramey discusses the sacred figure of Jhule Laal, who is considered a cultural hero in the region of Sindh. Citing this resource would be useful in connecting Shahbaz Qalandar to this local saint figure, revered by both Hindus and Muslims. The cross cultural invocation of “Jhule Laal” presupposes the necessity of cross-textual encounters in the sonic realm that allow for this invocation to occur in relation to Shahbaz Qalandar.

**Salhi, Kamal. *Music, Culture and Identity in the Muslim World: Performance, Politics and Piety. Routledge, 2016.***

In this book, Salhi compiles numerous essays which speak to the liquid nature of sonic Sufi performances. For example, Sarrazin’s essay on qawwali in South Asia would be useful to interpret Abida Parveen’s performance of “Dama Dam Mast Qalandar” in relation to affects of pleasure and trance.



**Sardar, Ziauddin. *Islam, Postmodernism, and Other Futures: A Ziauddin Sardar Reader*. Edited by Sohail Inayatullah and Gail Boxwell, Pluto Press, 2003.**

In this book, Sardar writes on qawwalis explicitly in his chapter titled “Postmodern(ising) Qawwali.” This chapter speaks extensively about the history of the Sufi qawwali and its use by specific institutions, e.g. the royal court. Sardar specifically uses Nusrat’s performance of “Mustt Mustt” to explore how the genre of world music has reified itself through particular renditions and circulations. This analysis will be useful in thinking about the audience and public space where qawwalis are performed.

**Schimmel, Annemarie. *Mystical Dimensions of Islam*, University of North Carolina Press, 1977.**

In this book, Schimmel talks about the practice of *sama* and how a “ good hafiz can move large audiences to tears” and it would be interesting reading the text of “Mast Qalandar” alongside Schimmel’s discussion of *uns*, or intimacy, and how that spiritual aspect complicates notions of space and temporality for the audience and author of the text.

**Schmidle, Nicholas. “Pakistan’s Sufis Preach Faith and Ecstasy.” *Smithsonian.com*, Smithsonian Institution, 1 Dec. 2008, <https://www.smithsonianmag.com/arts-culture/pakistans-sufis-preach-faith-and-ecstasy-92998056/>.**

In this article, Schmidle writes on the shrine of Shahbaz Qalandar and its historiography. This article would be useful in providing more background context for Lal Shahbaz Qalandar in the Introduction, as well as embodied experiences of *dhamaal* and other performances of qawwali at the shrine of Qalandar itself.

**Shroff, Sara. “Fashioning Sufi: Body Politics of Androgynous Sacred Aesthetics.” *Feminist Theory*, vol. 23, no. 3, 2022, pp. 407–419., <https://doi.org/10.1177/14647001221085915>.**

In this article, Shroff specifically speaks on Abida Parveen’s gender ambiguity in relation to Sufi practice. I think this reading will prove to be invaluable in not only analyzing

Abida Parveen's gender ambiguity during this specific performance of "Dama Dam Mast Qalandar" but gender ambiguity that has been transcribed within the qawwali itself.

**Siddiqui, Sultana. *Dama Dam Mast Qalandar - Abida Parveen Live. YouTube, HumTV, 20 Oct. 2009, <https://www.youtube.com/watch?v=4maMcBWZKH4>. Accessed 21 Feb. 2023.***

This is the main text that will be referenced throughout this Master's Report. Although there's very little information about the HumTV production itself, this text offers a diverse and rich range of textual readings of how Parveen performs "Dama Dam Mast Qalandar" and the audience's interaction with the texts that are performed.

**Taylor, Diana. *Performance. Duke University Press, 2016.***

In this book, Taylor outlines performance as an ontology of being, moving, or acting. Her analysis of performance will be incremental to outlining how Parveen's performance of "Dama Dam Mast Qalandar" relies equally on the audience as it does on the performer to incorporate and transform the written text into a corporeal text.

**Wolf, Richard K. "The Poetics of 'Sufi' Practice: Drumming, Dancing, and Complex Agency at Madho Lāl Husain (and beyond)." *American Ethnologist*, vol. 33, no. 2, 2006, pp. 246–268., <https://doi.org/10.1525/ae.2006.33.2.246>.**

This essay by Wolf speaks on the importance of drumming in conjunction with vocal aesthetics at dhamaals to generate particular affective responses, while also speaking about Shi'i discourses of secession mentioned in the lyrics of the qawwali.