

Major Sufi Mystic and Sufiana Singing Styles

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Abstract - Sufism is a term used to describe Islam's mystical tradition. Scholars generally agreed that Sufism and Islam were inseparable. Sufism has evolved into a global movement with adherents from every corner of the globe. Many people have been influenced by the teachings of the Sufi saints, who have shown them the route to God, away from the pleasures of this world. Sufi poetry and music from Punjab has made a significant contribution to the spiritual upliftment of people all over the world. The words of the Sufi saints play an important part in Sufi poetry because "Music speaks that words can't," but this is especially true when it comes to Sufi poetry. The manner in which these phrases are said may vary. Some will be presented in Qawwali style, while others will be presented in Kafi style; some will have a traditional aesthetic, while others will have a more western one. The core of Sufism should not be lost, no matter how these holy teachings are presented, regardless of the medium. God has bestowed man with the invaluable gift of music.

Keywords - Sufi Mystic, Sufiana, Singing Styles, etc.

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INTRODUCTION

In the medieval period, in the Bhakti movement wave, under Indian music, where devotees, saints, gurus etc. tried to show the path of truth to the society by spreading verses, hymns etc. Similarly, various Sufi saints and seekers of the Sufi tradition wrote the experiences of Allah's worship and love in poetic form. Like the Bhakti movement, the Sufism tradition also spread to Islamic countries all over the world. Sufi poetry composed by Sufi mystics and poets belonging to different countries is found, in which the names of famous Sufi saints are prominent. (1) Sufi literature was written by the Sufis in languages like Arabic, Persian, Hindi, Punjabi etc. In which poets or Sufi mystics related to different languages composed their works such as:

Persian poets - Sheikh Attar, Maulana Jalaluddin Rumi, Sheikh Saadi Shiraji, Khwaja Shamsuddin Effiz, Maulana Nooruddin, Abdul Rahman Jami, etc.

Urdu Poets - Wali Deccani, Mirza Mazhar Janjana, Shah Hatim, Khwaja Mir, Dard, Khwaja Haider Ali Atish, etc.

Hindi Poets - Amir Khusro, Malik Mohammad Jayasi, Qasim Shah, Noor Mohammad, Sheikh Nasar etc.

Biography of Prominent Punjabi Sufi Mystics

Baba Farid:

Baba Farid ji's full name was Farid-ud-din Masood. Your life was born in 1173 AD in Kothwal, your mother Karsoom was of religious nature. From childhood, he painted Baba Farid in a spiritual color; he had done Hajj to Mecca and Medina at a young age. Received his early education from the mosque of Kothwal. After this you were sent to Multan for higher education where you met Hazrat Qutubuddin Bakhtiyar Kaki at the mosque of Minhaj-ud-din Tarmizi and Farid ji became your admirer. Farid ji was a penitent dervish and an experienced Sufi poet. He made worship and riyazat an inextricable part of his life, in your poetic compositions Nimrita Halimi, the spirit of sacrifice, being ready in the will of Allah, patience, contentment etc. are clearly visible. Farid ji Rabbi emphasizes on stillness of mind during prayer. (2)

Shah Hussain:

After Sheikh Farid ji, Shah Husain ji is the most famous of the Sufi poets. While the world of Punjabi Sufi poetry started with the creation of Farid ji, it reached its youthful stage with the poetry of Shah Hussain ji. Sufism came from countries like Arabia and Iran. Therefore, the influence of the vocabulary, civilization and culture of these countries emerged directly in the works of these mystics. (3) The use of native vocabulary, idioms, similes, metaphors and symbols is found in the works of Shah Hussain. He has taken Punjabi Sufi poetry to the summit by presenting subjects like love of God, worldly perishability, nimrata and birha etc.

There are differences of opinion among scholars regarding the birth and life of Shah Hussain. But it is accepted by all the scholars that you were born in the second quarter of the 16th century. Maula Bakhsh Kushta has told your birth in 1945 (1538-39 AD) and after spending 63 years of age, it is said that he went to the next world in 1600-01 AD.

Hashim Shah:

Hashim Shah was born in village Jagdev Kalan, Tehsil Ajnala, District Amritsar and died in Tharpal Sharif, District Sialkot (Pakistan) and spent his last time here. Your father Haji Mohammad Sharif and grandfather Maasoos Shah belonged to Qureshi family. A famous tribe of Arabia was named Quraysh and Hazrat Mohammad was also born in this clan. The reason why he was called Qureshi was because your elders were from this clan. According to Abdul Ghafoor Qureshi, "Hasham is said to be a workman on the basis of profession and along with Piri, Muridi Hikmat, Ramal and Jog etc. have also been included in your field of work. Hasham was also a storyteller and a Sufi, His shabads with Sufi experience can be heard in Darai Haqeeqat (Dauhde) and Dyaud. The reason for being near Maharaja Ranjit Singh is also your Sufi spiritual experience. Sardar Pyaara Singh Padam also believes that being an elderly dervish; Maharaja Ranjit Singh also respected Hashem Shah. (4)

Bulleh Shah:

Bulleh Shah is such a pinnacle of Sufism ideology that has an important place in the Sufi tradition. The real name of Bulleh Shah ji was Abdullah i.e. 'Banda of Allah'. This was also the name of the father of Hazrat Mohammad Sahib. Your father's name was Mohammad Darvesh who also became famous as Sakhi ji. The three names of Mohammed, Sakhi and Darvesh are fragrances of spirituality. Sai Bulleh Shah ji was born in 1680 in village Pandonke, district Lahore (present day Pakistan). Sakhi Mohammad Darvesh used to give elementary education to the children in the madrasa of his own village and you got your initial education from your father only. You were sent to Kasur for higher education and you took Islamic education from Ghulam Murtaza ji.

Then Qadri said:

Rabb da ki paana, hereon putna te odhar lana.

That is, by removing the mind from worldly things, the mind has to be engaged in the worship of Allah. The same thing made Bulleh Shah ji such a brother that you became a disciple of Qadri ji. Inayat Shah represented the Qadri silsila. Bulleh Shah ji was famous for his liveliness, humility and purity of mind. Your specialty is that in your compositions you were more present in the simile of Murshid and the devotion towards him. While Bulleshah belonged to Sayyid Gharana (rich family), your Murshid was Arain

(belonging to poor class), due to which you had to face opposition from relatives. (5)

Different Styles of Sufi Music

Musical art is a worldwide art, which has been changing the whole world with its vocal waves, changing from ancient times to different times and is still in flux. Under Indian music, there is a history of traditional music styles, which have been described below, in addition to this, every caste or religion has played a special role in the Indian musical tradition, as a result of which different genres of music came in promotion because each caste religion has its own language. There are principles, characteristics, that is why there is a difference in the literature of people of every caste or religion and when that literature is propagated in the society by making music, it shows its unique identity; similarly Sufi music is also related to Islam. Sufi mystics and whose various musical styles came into the publicity, which is described as follows: (6)

Qawwali:

Qawwali is a special form of Sufi music, just as hymn music holds its special importance in Indian music, in the same way, qawwali is a devotional song called sufiana nagma or song, which is sung in Sufi khanqahs and courts in remembrance of that Allah or God. It is also called the Mehfil or Mehfil Sama of Sufi Mystics.

In the Urdu Hindi Dictionary, "Qawwali is described as an Arabic word and it means those Islamic songs sung in mosques, etc. Haqqani songs.

Acharya Brihaspati ji writes, "The meaning of call is utterance, speech, talk, discourse, pledge or specific utterance, the qawwal who sings the call. Singing style of Qawals Qawwali and Ghazals sung in the singing style of Qawals are called Qawwali in lyrical form. Qawwali Mein Taan Palta Jamzama Bolbant Sab Kuch Hota Hai The famous Khayal singer Ustad Tanras Khan was a very good Qawwal who used to always accompany the Sufis who sang Ghazals in a specific style.

Qawwali is currently flowing in two forms –

a) Simple Qawwali:

In this type of singing, the theme of qawwali is for general entertainment, in which singing is performed at any time on the basis of makeup, hero, heroine etc.

b) Spiritual Qawwali Special or Special Qawwali:

The theme of this qawwali rendition is Ishq Hakiki Bhava, a reference to the worship of God. This qawwali is sung on the occasion of Sufi Dargah or

Urs and the use of Persian or Braj language remains special.

Hamad:

In qawwali singing, God is first praised by singing Hamad. Hamad is a Persian language word and Persian is a poetic form, also called Hamad or Hamad-o-Sana. According to the belief of Islam, the complete knowledge recorded in the Quran Sharif has been seen by Allah. The Quran is the voice of Allah, under which Hamad's compositions are heard in Persian, Arabic and Urdu languages. For example:

1) Every word is in your name

Everything is in your name

Teri Hamd-o-Sanaa Alham Do Lillah

That you are the God of my Muhammad.

Naatah

The poetic form in which Hazrat Mohammad Saheb is praised is called Naat, according to Urdu Hindi Dictionary, "The verses of Hazrat Mohammad Sahab have been described as Naaat.

Understanding the meaning of Naat, Dr. Gurudev Singh, in the Punjabi Sufi Literary Reference book, has written that "The word has become fixed for praise Sift, especially for the praise of Hazrat Muhammad, i.e. Naat-e-Rasool Maqbool (Glory to the Prophet). (7)

In Sufiana Qawwali, first Hamad is sung, then Naat Sharif is sung, followed by Call and then Qawli's bandish is started. A Persian Naat of Hazrat Jami is presented as a sample.

Persian Naatah

Naseema Janibe Butha Gujar Kun,

Je Ahvalam Mohammed Ra Khabar Kun.

Tui Sultane Alam or Mohammed,

Jerue Lut Sue Ma Nazar Kun.

Babbar e Jaane Mushtaqam Daraan Jo,

Fidaaye Rouzae Khairulbasha Kun,

Mursharaf garche shud 'Jami' je Lutfat,

Khudae e Karam Baredigar Kun - Hazrat Jami

Manqbat:

The composition composed in the analogy of Sufi saints is called Manakbat. There is a tradition of singing Manakbat after Naat.

Mukhda: Man Kunto Maula Faali Un Moula,

Dara tele dara tele dir dani mind.

Antara: Hum Tum Ta Na Na Na Ta Na Na Re,

yalali or la li yala le or la le ya

La la la or la la la or la la la re mana.

Kalbana:

Like Kalbana Kaul, Sufiana is a type of singing. Kaul is an amalgamation of Arabic language and tarana whereas Kalbana incorporates words of tarana with Arabic and Hindi language. Various talas are used in Kalbana singing style, as a result of which Kalbana is addressed with Taal Sagar. (8)

Ghazals:

Ghazal is a Persian word which means love song. There has been a valuable contribution of Iranian poets in popularizing the ghazal poetic form, who propagated the poetry of Arabia in many countries of Savar. This poetic form started with the folk music of Arabia and spread in the countries like Egypt and India. "The Ghazal had assumed its independent form long before the 11th century. The ghazal had developed during the time of Rudki, the philosopher of Persian poetry. Rudki achieved mastery in all forms of qasida, ghazal, rubai, masnavi etc.

The origin of the ghazal is believed to be from a ballad. In Arabia, every poet, for his livelihood or for his job, used to collect money and praise by saying ballads in praise of his kings, in one form of the ballad, the poet often praised his girlfriend. Was or used to compose in its disconnection. This form was later separated from Kasida, so that separate form became Ghazal poetic form, if one has to differentiate between Ghazal and Kasida poetic form, it can be said in which the justice, kindness, generosity etc. of a particular person were praised. Yes, it is a qasida and the poetic form in which the beauty of love has been presented is a ghazal.

There are three parts to Matla, Husn-e-Matla (Share) and Mukta Ghazal. Ghazal

The first share of Matla is Matla, the share that comes after Matla is called Husn-e-Matla. Many times more than one matla is also included in a ghazal which is called Matla-e-Saani. The last share of the Ghazal is called the Makhta in which the poet writes his surname as his identity, this is considered a special quality of the Ghazal. (9)

There are two types of Ghazals based on the ideological side:

a) Ghazal: Under this ghazal take those ghazals in which love is described or the conversation of love lovers, the feelings of love in the poetic form of such ghazals can be expressed with truth and effective ways. Can be put in the category of Ishq Mijaazi Ghazals. Ishq Mijaazi Se Bhava Duniyavi Pyar Se Hai.

b) Sufi Ghazal: Bhavya from Sufi Ghazal or Sufiana Ghazal in which love for God is presented in a spiritually filled delivery, where in common Ghazals, Shringar or Karuna Rasa predominates, whereas in Sufiana Ghazals, spirituality is more like this. The ghazals are not of entertainment, but of worship / worship. If we look at history, then "Indian music is considered to be the contribution of the Sufis." 1 Sufi saints have made a special contribution in spreading the Ghazal style; they adopted the Ghazal style of Persian for the worship of God and Hindustani. It was introduced by putting in ragas and talas.

Masnavi:

The word Masnavi is of Arabic language but this Persian, Adab and Shayari is the most suitable poetic form. In the beginning, many stories and stories were written in masnavi, but Persian poets did not limit it to stories or anecdotes, but also considered the natural description, the lines of human emotions. Rudki, the first Persian poet, wrote the first compositions in the form of Masnavi poetry. The first composition in his masnavi is Kalila O Damana. Which is the Persian form of the Arabic form of the Indian Rachna Yantra Tantra? Apart from Rudki, the names of Firdausi, Nizami, Khusro and Maulana Rumi are notable for this poetic form. In the dictionary of Punjabi literature, "Masnavi has been used mostly in the story here, the heer of the heer is the best example of this.

"Maula Bakhsh Kushta ji, while linking the composition of Ushtar Nama with the name of Waris Shah, accepts Heer Waris as a composition of Sufiana poetry like-

Awal Hamad Khuda Da Wirad Kijai,

Ishq Keeta Soo Jag Da Mool Miyan.

First of all, you are the Lord's love.

Te Mashuk Si Nabi Rasool Mian.

Dohad:

Dohad is a special form of Sufi singing styles. Punjabi Sufi mystics specially composed compositions of Dohad. The poetic form of the couplets composed by Sufi mystics is different from the dohas or dohas prevalent in Hindi poetry. According to Punjabi Sahityakosh, this is a Chautuka verse in which rhymes match. There are two shares in each of its posts. That's why he got the double address. The rules of

quantities of doubles or doubles do not apply to doubles. Sultan Bahu's couplets are very famous among Punjabi Sufi poets. (10)

The couplet is sung in the Kafi or Qawwali singing style. In the second independent singing form, the couplet is also sung. In addition to musical knowledge, it is necessary to have a good understanding of the emotional aspects of literature for the Dohra singing style. There is a special kind of dispassion and hook in the couplet, which gives supernatural pleasure to the singer or the listener. In the couplet, topics like Rabbi Ishq, praise of Murshid, secularism etc. are included. The development of the singing style of Dohda was more publicized by the Akharas under the folk singing. Folk singers have been presenting Sultan Bahu's dohda often in the akharas. For example: (11)

Read and read a thousand books, alim ho sare hu

Harf ik ishq da na padh janan, bhule phiran vichare hu

The double singing style developed into folk singing and later became famous by the courts and akhadas of dargahs or khanqahs, sadhus, pirs, fakirs, qawwals etc. It becomes clear from the above conversation that in the propagation of Sufi tradition, where external Sufi saints have had a special place, similarly the Sufi mystics of Punjab region have an important contribution in the propagation of Sufi tradition, which has been described in the chapter. Sufi mystics of Punjab, based on their personal experience, (12) composed Sufi compositions in the regional Punjabi language under the Sufi tradition under contemporary poetic styles that are currently popularly known as Sufi literature, including words, shlokas, dauhades, and kafiyaans. Adi forms were propagated and found the basis of music; Sufiana has flowed into the musical tradition of Punjab in the form of singing.

CONCLUSION

Devotional music has an important place in Indian culture without which Indian culture cannot be imagined. the Bhakti wave movement that arose in the medieval period, where saint's seekers from all over India made valuable contributions through bhajan music, Sikh gurus through Gurmat music, while Sufis as a result of the changes brought in Punjab region over a period of time. The sadhaks also promoted Indian music in the form of Sufiana singing by giving the basis of music to Sufi ideology under devotional music. the Gharanas of classical music adorned their Gharanas through classical music, Sufiana Kalams were included in classical music by the artists of famous musical Gharanas, including the world famous classical singers of Shyam Chaurasi Gharana, Ustad Salamat Ali-Nazaqat Ali Khan Saheb. The promotion of Sufism was started by these silsils on the basis of music, which later came to be known as Sufiana singing. As

a result of the propagation of all these major silsils, various branches became prevalent which spread the propaganda of Sufism all over Punjab.

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