

## **Performative Gender And Religions In South Asia**

**Prof. Sarbani Banerjee**

**Department of Humanities and Social Sciences**

**Indian Institute of Technology Roorkee**

**Lecture 61**

**Bhakti, Sufi, and Cinema IV**

Good morning and welcome back to the lecture series on performative gender and religions in South Asia. We are discussing the impact of Bhakti and Sufi symbols and codes in Indian cinema. We have already talked about the different Bhakti codes and how they have been appropriated, how they have been used as well as how they have inspired Indian cinema from different regions and also the Bollywood movies, how the different classical dance forms have been incorporated within the Bollywood filmic narratives. So, as a continuation from that discussion, today we are going to see the impact of Sufi codes and symbols in Indian cinema. Primarily, we are going to talk about the impact of the Sufi movement, the Sufi philosophy in Bollywood cinema. So, talking about the impact and influence of Sufi codes in Indian cinema, in Indian cinematic songs, in film songs, the songs composed for Bollywood movies, we have a figure like Naushad Ali who was a composer and music director.

So, this is an example of Naushad Ali's composition. It goes as follows:na mandir meñ  
sanam hote na masjid meñ khudā hotā

hamiñ se ye tamāsha hai na ham hote to kyā hotā

And then after a few lines, it goes like this:hameñ to Dūbnā hī thā ye hasrat rah ga.ī dil  
meñ

kināre aap hote aur safīna Dūbtā hotā

So, this is a great composer and music director Naushad Ali that has composed so many amazing pieces for Bollywood movies.

And then we have another great lyricist and poet Shakil Badayuni. This is a piece by Shakil Badayuni. It goes like this. So, we have so many of these wonderful compositions by

Badayuni and Naushad Ali together. One such example I am going to read out now and it contains the Sufi code of Rang:

Not only Sufi, but the concept of Rang or color has been iterated both in Sufi and Bhakti devotional songs. In ghazals, in bhajans, we see the Rang coming back again and again. We have discussed this motif before in a previous module. So, let us read this song and I am going to summarize the meaning. I am going to paraphrase the meaning in English.

Khelo Rang Hamare Sang/ Aj Din Rang Rangila Aya

Nazar Nazar Me Rimjhim Rimjhim/Rang Anokha Barse

Kaise mai Khelu Khak Mera Dil Piya Milan ko Tarse

Dekh Meri Chunari Sakhi Dhani Hai

Kho Na Kahi Dena Ye Pyar Ki Nishaani Hai

Mai Hu Tere Sang Balam Tu Hai Mere Sang

Rang Dalo Rang Dalo Rang

Rang Dalungi Tum Par Hazar

Aj Koi Raja Na Aj Koi Rani Hai

Pyar Bhare Jivan Ki Ek Hi Kahani Hai

So, we see the motif of Rang coming back and again and again in the song. We see that the motif of Rang or color coming back again and again.. to pour Rang on someone. So, the motif of Rang keeps coming back again and again throughout this song, to pour Rang or color on someone and the idea of chunari or veil or gunghatiya also comes here. All these are different codes used in Sufi music. We have discussed that.

The song says that play color with me, play color with me. Today's day is very colorful. So, I have twinkling eyes, probably eyes pervaded with dreams and unique colors are showering and how do I play with colors? I am yearning to meet my lover and then the speaker says that my chunari, the color of my chunari or veil is dhani. You see my female friend that it does not get lost because it carries a sign of my love and then it says that me and my lover are together. So, pour color, pour color.

So, it is not color in the romantic sense only, but it also carries a transcendental meaning, a spiritual meaning and then it says that.. the egalitarian part comes when it says that no one is a king or a queen today and I will pour color on you thousand times over and then the concept of love. Love is the only meaning of this life. There is only one story of this life that is full of love. That is how we read or kind of paraphrase this beautiful song. It has been composed by Shakil Badayuni and the music director is Naushad Ali.

So, next we have another song by the same duo Shakil Badayuni and Naushad Ali. The song reads as follows:

Sadka utariye ke na lage kahi nazar

Sehre me aaj phul sa mukhda hai jalvagar

Chehre se apne aaj to parda uthaiye

Lillaah mujhko chaand si surat dikhaiye

Jannat e makam dare yaar he e ghar

Dil keh raha e aaj ahi sar zukaye

Chehre se apne aaj to parda uthaiye

Uthiye khuda ke vaaste

Uthiye khuda ke vaaste lag jaaie gale

Rasmo rivaaj sarmo haya sab hataaie

Chehre se apne aaj to parda uthaiye

...

And the song continues after this. But here what we are trying to see are some of the chief or main Sufi motifs. One is the idea of a nuptial night, almost the idea of a nuptial night that we get here where the lover and the beloved will unite.

So, the concept of veil or remove the veil from in front of your face. Let me look at your face properly...face of unsurpassing beauty. And then another idea that both Bhakti and Sufi philosophy propagate the idea of getting rid of all kinds of rituals and dogmas and the different rules and conventional mores of society. So, rasmu riwaz, sharmo haya, sab hataaie.

So, remove the shame and all the conventions that inhibit you. Basically, get rid of those conventions that inhibit you and then remove the veil from your face. It has a strong Sufi connotation or a strong Sufi undertone attached to the entire song. And by extension we could also see that it also carries certain Bhakti essence in it. Next, we have a very famous song.

It has been composed by another great poet Sahir Ludhianvi and the music is by Roshan. So, this is a classical song sung by Manna Dey. It goes like this:

Laga chunri mein daag

Chhupaaun kaise

Laga chunri mein daag

Ho gayi maili mori chunariyaa

Kore badan si kori chunariyaa

Jaake baabul se

Nazren milaaun kaise

Ghar jaaun kaise

Laga chunri mein daag

Till here the song when translated to English, the song goes as follows. There is a mark on my veil or on my scarf.

How do I go back home? How do I hide it? My spotless clean scarf or veil has now got a mark. It has become dirty. It has a social connotation of course. When we say that a woman's veil or aanchal or scarf has become dirty, it refers to a mark on her reputation or on her character. So, basically my character, my reputation is tainted now.

How do I go back to my father's home? Babul means father's home, and if we hearken back, babul is another motif or theme that we have discussed while studying Sufi Poetics. So, the theme of babul keeps coming back again and again in Sufi poetry. Babul referring to the home of the other world, the home in the other world from where we came. So, once again eye contact, nazar milana, the concept of nazar. How do I go and make an eye contact with the babul, referring to God? How do I go back home with this tainted reputation, with this marked chunaria? I forgot all the solemn oaths that I had taken while leaving the abode of my father and I completely got distracted.

I almost lost myself upon visiting my in-law's house. After I went to my in-law's house, I forgot all the words that I had given to my father. How do I go and make an eye contact with my father? How do I go back home again? Then the song takes a turn. Then the song explains that the external veil is not everything. The external, you know, reputation- be it the social aspect of my identity or how people know me- that is not the real self.

My soul is pure like a kori chunariya, like an unmarked veil. My soul is pure. The dirt or the tainted reputation that you see on my veil, it is a maya jal, it is a delusion. So, the social aspect of my tainted reputation is actually a delusion.

It is superficial. My soul is still so pure. The other world from whence I came is my father's abode. The abode of God from where I came is my father's abode. That is my babul. This is a temporary place where I have just come to visit.

So, how do I go and meet my father? How do I make an eye contact with him? This is a wonderful song. This is rich with Sufi codes. The idea of chunri, the idea of nazar eye contact, the idea or the theme and motif of babul, we see that this song is carrying, you know, and it is rich with Sufi symbols and philosophy. Next, we have a song whose lyricist is Asad Bhopali, singer is Mohammad Rafi and the music director is Ravi. So, I am not going to read from the entire song.

A part of the song reads like this:

Sau baar janam lenge, sau baar fana honge

E jaane wafa fir bhi ham tum na juda honge

Kismat hamen milane se rokegi bhala kab tak

In pyaar ki raahon men bhatakegi wafa kab tak

Kadamon ke nishaan khud hi mnzil ka pata honge

...

When paraphrased to English, it says that we will be born, you know, a hundred times and die hundred times over and yet you and I will never be separated. We will unite again and again through birth after birth. So, transcending the process of birth and death, beyond birth and death, the cycle of birth and death, you and I will keep uniting again and again. In the next paragraph, the song says that how long will the destiny prevent us from coming together? How long will our faith, our earnest desire for each other, wander in the path of love? How long will our faith and our earnest desire wander in the path of love? And then, meaning that the very footsteps will show us the destination.

Our own footsteps will become a torchbearer to our destination, something like this. And then, we have the rest of the song, but we see that the song is pregnant with Sufi meanings, with Sufi codes. It talks about separation and union between lover and beloved and the entire life being a delusion where the lover and the beloved are constantly searching for each other and ultimately they believe, they do look forward to, you know, the footsteps showing the destination where they will meet again. They do hope that the footsteps will

show them the ultimate destination. Next, we have this song sung by Kishore Kumar, musician being Rahul Deb Barman and lyricist is Anand Bakshi.

It is a very popular song from Kati Patang and it is, you know, full of Sufi codes, but they have been used in such a mundane, such a romantic man-woman relationship that oftentimes we forget the kind of deep philosophy that inform such Bollywood songs. The song does not sound spiritual at all. If I read it in Hindi, I will say it in Hindi:

Pyar deewana hota hai

Mastana hota hai

Har khushi se har gham se

Begana hota hai

Shama kahe parwane se pare chala ja

Meri tarah jal jayega yahan nahi aa

Woh nahi sunta usko jal jaana hota hai

Har khushi se har gham se

Begana hota hai

And the next paragraph, when paraphrased to English, it sounds something like this:

Suno kisi shayar ne yeh kaha bohat khoob

Mana kare duniya lekin mere mehboob

Woh chhalak jaata hai jo paimana hota hai

Har khushi se har gham se

Begana hota hai

So, love is basically ecstatic and rapturous in nature.

It is irrational. It is diwana mastana, right. It is a kind of madness and it is unaware of, it happens regardless of happiness or sorrow. So, love does not really weigh happiness and sorrow. It happens regardless of the happy or sad consequences that it is going to face. So, then the Sufi code or the Sufi motif we have in the next paragraph, the flame tells the insect or the moth to go away or you will be burnt like me, but then the moth does not listen to the flame despite the flame, you know, warning the moth that you will get burned, go away.

The moth is bound to die. That is fanaa, that is self-annihilation in love, oblivious of happy or sad consequences. Then the last paragraph says that some great poet has famously said that so much as you may warn, the paimana or the goblet full of wine will definitely flow over, right. That is another Sufi code. You know, the body, the human body being compared to the goblet or the chalice, the cup where we pour wine; and its soul is the wine and in other words this soul is god.

So, poet has famously said that the goblet will overflow with wine basically, right. So, this human body is full of the presence of god, right. God is like the wine in us, right, the presence of god; and we are like the goblet or the chalice and so a lover, a crazy lover will always be oblivious of.. almost act regardless of happy or sad consequences. Next, we see a very famous Pakistani ghazal singer Ustad Ghulam Ali who belongs to the Patiala Gharana. He was also a well-known Bollywood playback singer.

Ghulam Ali was an apprentice of the senior Ghulam Ali Khan, also known as Bade Ghulam Ali. Additionally, Barkat Ali Khan and Mubarak Ali Khan have coached Ghulam Ali, right. They are the younger siblings of Bade Ghulam Ali and they have been teachers to Ustad Ghulam Ali. Many of Ustad Ghulam Ali's ghazals have been used in Bollywood films. His popular ghazals are extensively available in Bollywood films.

We have the film called Nikah, where we hear his very popular ghazal song. We have already discussed this song very radical, unconventional song, a song with a heretical connotation attached to it almost, a heretical message attached to it:

Hungama Hai Kyon Barpa thodi si jo pee li hai, Daakaa to nahi daala chori to nahi kii hai.  
So, in other words, why is there so much of hue and cry just because I have drunk, you



know, a little bit of wine or alcohol. I have neither committed theft nor committed robbery, right. And then, are some of the very well-known ghazals by Ustad Ghulam Ali.

So, here we see Gulam Ali performing live. A video from his younger days, he is performing the very popular and much loved ghazal. We can see that the audience is singing with him. He sings in a very live manner. He is almost conversing with the audience.

He is enjoying himself while performing. He is preparing some of the, you know, lines. He is singing some of the lines differently on spot. So, he has these impromptu creations also. So, we see that he sings the same line in three manners, in three ways successively. So, he can sing the same line in three ways successively.

And these creations are sometimes impromptu, right. That is the beauty and that is the wonder of a master of a great artist like Ustad Ghulam Ali. Next, coming back to Bollywood from Ghulam Ali, although it would not be wrong to say that Ghulam Ali has had a great influence and he has greatly benefitted Bollywood. He is not really decoupled from Bollywood. In fact, Bollywood is indebted to a singer, ghazal singer, a Sufi singer like Ghulam Ali.

But then coming back to commercial Bollywood, we see a film being made by Mani Ratnam in 1998, another film of great impact. It was a very powerful movie. It is called Dil Se. So, this song from Dil Se carries very strong Sufi connotations, Sufi codes as well as, you know, in terms of the dance choreography, we see some elements of Buddhist Tantrism thrown in. So, I will read the song first in Hindi and then I will read the translated version.

So, Tu hi tu, tu hi tu, satrangi re/ Tu hi tu, tu hi tu, manrangi re

Dil ka saaya humsaaya/ Satrangi re, manrangi re

Koi noor hai tu, Kyun door hai tu/Jab paas hai tu Ehsaas hai tu

Koi khwaab hai ya parchhayi hai, satrangi re

Ishq par zor nahin

Hai yeh woh aatish Ghalib

Jo lagaye na lage/ Aur bujhayee na bane

...

Aankhon ne kuchh aise chhuaa

Halka halka uns huaa

Dil ko mehsoos huaa

Tu hi tu, tu hi tu, jeene ki saari khushbu

Tu hi tu, tu hi tu, aarzoo aarzoo...

Chhooti hai mujhe sargoshi se

Aankhon mein ghuli khamoshi se

Main farsh pe sajde karta hoon

Kuchh hosh mein kuchh behoshi se

...

Teri raahon mein uljha-uljha hun

Teri baahon mein uljha-uljha

Suljhane de hosh mujhe

Teri chaahon mein uljha hun

Mera jeena junoon

Mera marna junoon

Ab iske siva nahin koi sukoon

...

Ishq par zor nahin

Hai yeh woh aatish Ghalib

Mujhe maut ki god mein sone de  
Teri rooh mein jism dubone de  
Satrangi re, manrangi re

I will read the translated version and then you will recall the discussions in Sufi module we had. When translated:

You, of many colors/  
You, of my soul's color,  
Like a shadow to my heart; my soul mate  
You are like a light (for my darkness), why then are you so distant?  
Even when you're near me, you're like a fleeting feeling  
Are you a shadow or a dream, (oh you, of many colors!)  
Love can't be tamed, it's like a fire that overpowers everything else  
It doesn't start when forced; but once started, it's impossible to extinguish  
...  
The touch of your eyes sparked an infatuation (that my heart felt)  
You are like the fragrance of life itself, you are what I desire  
  
You're the desire that touches me with a whisper; with the silence in your eyes  
I bow to you, only partly conscious of myself  
I'm enchanted by your ways, I am entangled in your embrace  
Let me disentangle my senses, 'cause my desire for you is driving me insane  
My life is now an obsession, and death is an obsession too -  
there is no respite for me...

Love can't be tamed, it's like a fire that overpowers everything else

Let me sleep in the lap of death,

Let me drown my body in your soul

Let me sleep in the lap of death... You, of many colors! You, of my soul's color!

So, just going back to the codes, the Sufi codes that we are getting here, colour of course, my colour matching with the transcendental colour, you being my soul's colour, right. So, it is the concept of matching one's colour with one's beloved's colour and then the fervid, passionate, rapturous, you know, experience, the Diwana Mastana experience of love, the obsession, the fixation around love, you know, and ultimately the sense of Fanaa or self-annihilation, you know, I will die in the, I will sleep in the lap of death.

So, experiencing death through love, the highest stage of love, Fanaa, that is also being alluded. And so, we see that this entire song, you know, my soul mate, the colour of my soul, you as a fleeting feeling and constantly chasing that kind of a fleeting, a very evanescent love, which is now here gone next moment, that kind of a love, an illusory love that this lover, this singer is chasing. This entire song seems to have been sung in a state of trance. So, this song, we have the video alongside very kind of energetic, acrobatic movements by the female protagonist played by Manisha Koirala and the male protagonist by Shah Rukh Khan. We see that very active yogic postures almost, they remind us of Buddhist Tantrism.

The song describes the journey through seven stages of love. So, hub or attraction, uns or infatuation, ishq or love, aqidat or reverence, ibaadat or worship, junoon or obsession and finally, maut or death. The seven stages through which the Satrangi love takes a lover through, a lover has to pass through these seven stages. It is rich and full with Sufi symbols. Next, we have this 2006 film Fanaa, directed by Kunal Kohli. This movie's soundtrack features several Sufi inspired songs, including Chand Sifarish Jo karta Hamari, Deta Wo Tumko Bata, Sharmohaya Ke Parde Girakey Karni Hai Hamko Khata.

So, it talks about removing the curtain, removing the veil and doing the sin as a lover, doing the unconventional thing that the society would never approve of. And then the song,

Mere Hath me Tera Hath ho. It says that Tu jo paas ho, phir kya ye jaha, tere pyar me ho jaun fanaa. So, if you are with me, I do not care about the world and the worldly affairs, in your love, I can become fanaa, I can annihilate myself. So, it incorporates a lot of Sufi poetry into the lyrics. Here in the still picture, we see one of such short sher, teri dil me mere saanso ko panah mil jaye, tere ishq me meri jaan fanaa ho jaye.

So, next, we have this song, very interesting song from Om Shanti Om, a film made in 2007. So, this song is symptomatic of hybridity, where the east meets west or rather we see that the neo Sufi trends, the Sufi rock, the Sufi pop style meets the western music, or the western trends. It is full of hybrid lyrics, where we have English words foisted within Urdu words. So, the song goes almost in Hindi Urdu and then we have certain English words foisted in, and new words are even being coined, a word like dard-e-disco. Dard-e-disco is a word that has been coined, and this song became known as dard-e-disco.

So, that is symptomatic of hybridity, very interesting hybridity and the emotion of the male protagonist is very tragicomic. I mean, he is expressing a tragedy with or through some moving words, but the way he expresses evokes laughter in some sense, we cannot deny that. So, an excerpt from the song, I am not going to read all of it due to lack of time.

Kaisa junoon khwaabon Ki anjuman mein tha

Kya mein kahon kya/Mere baagpan mein tha

Ranjish ka chala tha, fhuwara

Phoota jo khwaab ka goobbara

Abb phirta hoon main, London, Paris

New York, L A, Sans Francisco

Dil mein mere hai, dard-e-disco

So, when translated to English-

What kind of passion was there in dreams

What shall I say/was in my youth  
Anger was running like a fountain  
The dream broke like a balloon  
Now I roam around London, Paris  
New York, L A, Sans Fancisco  
In my heart, there is a disco of pain

Next paragraph, Lamha lamha/Armanon ki farmaish thi  
Lamha lamha/Jurraat ki aazmaish thi  
Abr-e-karam/Ghir ghir ke mujh pe barsa tha  
Abr-e-karam/Barsa to tab mein tarsa tha

Phir kyun na hua, manzar mera  
Wo mera sanam, dilbar mera  
Dil tod gaya mujhe chhod gaya  
Woh pichle mahine ki chhabbis ko  
Dil mein mere hai dard-e-disco ...

So, when translated to English-

Every moment was the demand of desires  
Every moment was a test of courage  
Cloud of favours rained on me  
When cloud of favours rained, I yearned

Then why didn't it become a favorable scene for me,

That beloved of mine left me broken-hearted

On the 26th of the last month ...

So, we see too many things coming in, you know, it is very, you know, it is almost a kind of song that attracts the audience in the diaspora, the larger audience. It is a mishmash of so many different cultural codes, right. This man has been travelling across the globe because he has been betrayed by his lover, he is travelling to New York, Los Angeles, San Francisco because he is heartbroken and there is a pain of disco inside him.

It is very moving, full of pathos, but then it is also hilarious. This is the symptom of tragicomedy, the hybrid, you know, the effect of hybridity that we have in songs like Dard-e-disco. It has once again, it traversed its own path beyond the film. The film became the kind of song that one would hear in all young people's ringtones, mobile ringtones for example, right. So, it became something larger than the film almost. Then we have a more somber, a more, you know, restrained use of Sufi music in a film like Jodha Akbar.

It is a period film on the life of Jodha Bai and Akbar, right, Mughal Emperor Akbar. So, it celebrates the marriage of the Muslim Mughal King Akbar with the Hindu Rajput princess Jodha Bai. And here we see, you know, the Sufi dancers dancing to Khwaja Mere Kwaja and they are calling him Ali Ka Dulara, right. It is a very somber, a very serene performance where we are not distorting the codes for meeting the modern taste.

It is a period film and so we show Sufism in all its traditionality. Next, a song called "Arziyan", right. It is A.R. Rahman's song as we can see in the video alongside. So, in the 2009 film Delhi 6, A.R.Rahman's song "Arziyan" contains hybridization of authentic Sufi elements that we see present in a traditional Qawwali; for example, through using and including the newer features that are characteristic of filmic Qawwali. So, from the traditional Qawwali there is an inclusion or an experimentation with what we call the.. so from the traditional Qawwali there is a kind of inclusion of newer features that are characteristic of the hybridized version, the filmic Qawwali. Repeated invocation and appeal to the divine is achieved through the repetition and emphasis on the word "maula," which means lord or master in Arabic.

So, “Arziyan” is set to the Hindustani classical rag and taal and it includes the western instrumentation in addition to the traditional harmonium and tabla. Although it is Sufi in style, “Arziyan” celebrates the multiplicity of identities that inhabit or that reside in Delhi, the multicultural hub that Delhi is. It primarily commemorates or celebrates the harmonious coexistence of Hindus and Muslims in a common society. So, “Arziyan” exemplifies plurality of the filmic Qawwali genre that we are seeing at the turn of the century more and more.

A diverse team of artists work behind this creation, the creation of this song. So, we have the song being composed by A R Rahman who is a south Indian Muslim, sung by Javed Ali and Kailash Kher who are north Indian Muslim and Hindu respectively, and it is written by Prashoon Joshi who is a Hindu. So, the cast of the film is similarly diverse both geographically and religiously. So, it is the essence of pan-Indian music, the soul of pan-Indian music almost throbs in a song like “Arziyan”. It thrives and makes its presence felt through a song like “Arziyan”. So, “Arziyan” functions by virtue of its distinct status as a filmic Qawwali, as a musical and visual signifier of the shared South Asian experience that brings together, that ties together all the historical origins, the performances as well as the audience.

Here is a snippet from the film, which tells us about the multicultural milieu which has been celebrated in the song as well as in the film. So, we see the Muslim population being shown as much as the Hindu population. So, different shrines being shown through the song, it is symptomatic of the hybrid culture of modern India that the modern Indian can immediately relate with, identify with. So, this is one song that celebrates the plurality of culture in India and by extension in South Asia. Next, we have the plurality of South Asian identities being shown through a number of films. Qawwali is made during the first decade of the 21st century.

The song Kun Faya Kun from Rockstar film made in 2011 shows the aspiring Hindu musician who finds solace and peace in the atmosphere of a Dargah. Next, "Bhar do Jholi Meri" is a song from Bajrangi Bhaijan, a film made in 2015 which features a devout Indian Hindu being moved to tears by a Qawwali sung in Pakistan by a Pakistani Muslim. So, this is a snippet from Kun Faya Kun, where we see a Qawwali environment in a Dargah, and this aspiring singer is playing music and enjoying the Qawwali. He is drawing inspiration from this Qawwali. So, each of these songs from contemporary films that are made at the turn of the century occupies and creates a unique multicultural context rather than depicting a single culture or religion in isolation.



So, there is no monopoly of any religion shown in these films or they do not show India in terms of a monochromatic culture or a monochromatic existence. The filmmakers for these movies use these songs or use the Sufi codes to signify and recognize the diversity of their audience, their audience coming from all across the globe, coming from different backgrounds, different faith and different cultures. These filmic Qawwali performances are exemplary depictions of the pluralistic South Asian society and its collective potential to achieve a harmonious existence. Another example of Sufism's impact on Bollywood is the song "Diwani Mastani" from the 2015 film Bajirao Mastani which has been directed by Sanjay Leela Vansali.

The movie tells the story of the legendary Hindu warrior Peshwa Bajirao. So, this is the song and once again it is making use of some very common Sufi codes. The song says, "nazar jo teri lagi mai diwani ho gai, diwani diwani diwani hogayi". So, it talks about the rapturous love, the irrational love, the love beyond logic or rationality, and talks about nazar or eye contact. Upon making eye contact with you, I became your fervid lover, your passionate lover.

Diwani Mastani ho gayi. So, Bajirao Mastani's soundtrack features several Sufi-inspired songs, including "Ayat" and "Diwani Mastani". "Ayat" is based on the poem "Ashiqana Qawwali" by Amir Khusrow. On the other hand, we have discussed in our previous lecture how another song, yet another song from Bajirao Mastani is deeply influenced by the Bhakti tradition. It follows the trend of "Mohe Panghat pe Nandlal Chhed Gayo" and "Kahe Chhed Mohe".

So, this song goes "Mohe Rang do lal". So, this film brings in all the different kinds of traditions that are part of the Indian culture, Indian heritage. On the one hand, it depicts the Bhakti codes and philosophy through one song, you know, one Kathak performance. In another, it is showing the Sufi codes through songs like "Ayat" and "Diwani Mastani". It is remarkable, in fact, that a movie on a great Peshwa of Hindvi Swaraj is full of, it is replayed with Sufi themes. So, Sufi music has had a significant impact on Bollywood with many Bollywood movies featuring the Sufi-inspired songs.

Then, when we come to 2016, a very popular example would be the songs from Aye Dil Hai Mushkil directed by Karan Johar. The movie soundtrack features several Sufi-inspired

songs including Buleya and Channa Mereya, which incorporate the Sufi poetry into their lyrics. Many Bollywood movies including Rockstar, Jab Tak Hai Jaan, and Tamasha have explored the theme of love as a spiritual journey and they are inspired by the Sufi philosophy. So, one of the dialogues from the movie Rockstar says that- “Rumi ne ek baar kaha tha, ki jiske dil mein mohabbat hai, usko sirf ek baar zakhm milega”. This dialogue by Rumi when translated to English says that a person whose heart is full of love will get hurt, but only once.

In the modern reality, in the modern times, these words by Rumi turn out to be a farce. So, with this we come to the end of our lecture today. Let us continue with our discussion in our next lecture. Thank you.