

A STUDY ON THE ROLE OF SAMA IN LITERARY-MYSTICAL TEXTS

A. Sadat Mir Mohammadi

Ph.D. Student, Department of Persian language and literature, University of Isfahan

Published online: 15 February 2017

ABSTRACT

The music is regarded as the origin for the reflection of passion, inner excitement and enthusiasm which leads to ecstasy, cheerfulness and happiness. "Sama" means listening and hearing any song that is pleasant to hear. This term refers to represents a mystical journey of man's spiritual ascent through mind and love to perfection. Turning towards the truth, the follower grows through love, deserts his ego, finds the truth and arrives at perfection. He then returns from this spiritual journey as a man who has reached maturity and a greater perfection, so as to love and to be of service to the whole of creation. The elders of Sufism from the ancient period found that while the Sufi talent and the reasons may make men ready for such ritual talents, there is another practical tool that can be useful for this spiritual journey. They believes that this tolls is Sama that it can create a state in mind and heart accompanying with certain physical movement and if it is rhythmical, it accompanies with clapping and rhythmic dance and if not, it will lead to anxiety. The present study aimed to first define and describe the nature of Sama and then examine Sama from the perspectives of mystics and ultimately determine the final practical result from the perspectives of mystics.

Keyword: Mysticism, Sufism, Sama, Mystic and Sufi, EcstasyAuthor Correspondence, e-mail: a_1327mirmohammady@yahoo.comdoi: <http://dx.doi.org/10.4314/jfas.v9i1s.697>

INTRODUCTION

Sufism gets its origin in Islamic Sharia and relies on ideas of leaving the world and asceticism. From the late second century the theoretical aspects of this trend became superior than its practical aspects and then the Iranian mystics developed certain thoughts associated with Sama including clapping and dancing after the monasteries have been established. The term “Sama” in the mystical glossaries means listening, dancing and clapping and accordingly, a mystic manifests his emotional feelings and inner excitement and starts to clap reckless of anger, malice, sarcasm. In addition, Sama refers to a pleasant singing and it is absolutely a sonnets that are heard in order to purify the heart and the its presence and the attention to the truth.

Text

Sama is regarded as a type of dance (Sufi dance) which is developed by the Muslim mystics as the manifestation of their mystical ideas and ideals. Moreover they created a Sama in their certain mystical meaning by combining it with mystical rituals. They believes that although the human soul is accompanied with earthy body, it has the sacred origin that reminds its original land through music once again and even the Talisman than can link the soul to the earthy body will be broken and crushed. Consequently, for a moment the soul is allowed to fly in the world of the meaning enjoying the excitement and ecstasy rooted in such world. From the perspectives of the elders of Sufism, Sama is regarded as one of the important ways to achieve ecstasy accompanying with rhythmical movements, clapping and dancing. For a mystic who loves the truth and has achieved to the world of the meaning, the beauty of colors, forms and melodies can hardly lead him to the world of the meaning while he enjoys form the spiritual beauties and ultimately it leads to a movement and state associated with clapping and dancing.

Literal and idiomatic meaning of the word “Sama”

What is mentioned as the literal meaning of the word “Sama” cannot help to understand its mystical concepts, while the expression of this meaning for a phenomenon is important regarding the compliance of its literal meaning with idiomatic meaning. In Persian and Arabic dictionaries, there is the same meaning for the word “Sama”. Ali-Akbar Dehkhoda considers two meanings for the word “Sama”. One is “to listen and hear” and the other is as follows”

1. A pleasant song
2. Permissive dancing and clapping

3. Ecstasy and the spiritual journey of the elders. (Ecstasy and dancing and clapping of the elders of Sufism are accompanied generally with certain ceremonies and rituals than can change the spiritual state of the listener (Dehkhoda, for the term “ecstasy”).

According to the meaning mentioned above, the meaning for the word “Sama” can be separated into two meanings:

- A. Poetry reading, music, dance, excitement and ecstasy
- B. A special state interpreted as inspirations and something that can be perceived.

The main and common term for the word “Sama” is the former meaning. The Sufi people apply the latter when the playing instruments, sings and dance create the ground for perceiving inner excitement and ecstasy.

There can be a link between what it was said as the literal and idiomatic meanings that is the fact that the word “Sama” literally means “to listen to a pleasant song” and idiomatically means “dance and inner ecstasy”. Sufis believe that the word “Sama” sometimes refers to the “Sama” of the ear (first meaning), and sometime to the “Sama” of the intelligence (second meaning), but it should be noted that the truth of Sama is not merely to listen, since the spiritual song can only be heard by the heart not by the ears and it is aimed to the fact that the listener perceived the truth not merely some voices, or tones. When such meaning paved its way to the heart, it can provoke the heart (Hojviri, 2007: 590) and the listeners are divided into two types: one group can only listen the meaning, while the other listen the sounds and tones that both of the man have several advantages and disadvantages (ibid, 587).

The history of Sama

It is difficult to determine the exact date for the emergence of Sama. Firstly, since Sama like most of the social phenomenon has gradually established and at the beginning it was performed individually on certain case. Secondly, the perspectives of religious scholars were not in line with the phenomenon Sama and they considered Sama as heterodoxy and hence Sama ceremony and rituals were first kept secret from other Muslims and in fact it was regarded as an intergroup performance. Approximately, there was a type of Sama – in its common sense - from the development of the Sufism. In other words, Sama is one of the achievement of Sufism that was raised along with some thoughts and actions of Sufism in the Muslim community. Sama was not

common the period of the prophecy, and the followers of Salaf and some elders of the Sufism in recent era have enacted it and considered it good (Kashani, 2006: 130). Since then, the rituals of Sama became common and some others went to those rituals to watch the performance. In these rituals, the attraction of the music accompanied with mystical words invited those excited people to a type of spirituality and some other came to dancing and whirling. An interesting point is that the preliminary form of such performance was different from what is now regarded as Sama in terms of rituals and type of performance. In early days of Sama development, the ceremony consisted of an assembly for poetry reading done by a reader or a group of readers with pleasant voice that influenced the Sufis and lead them to have an inner spiritual journey accompanied with dancing and clapping. Then, some playing instrument including tambourine and flute were entered to those rituals in order to have more influence and gradually these ceremonies were held more often since the Sufis were interested in Sama performance. These rituals were developed to such extent that Hojviri said, "I saw some people who believed that there is no religion but Sufism" (Hojviri, 2007: 605). From the third century, the curvature of Sufis' trend to Sama ceremony was increased so that It was flourished in the fourth and fifth century that it was known as a special symbol for Sufism. In the fourth century some believed that Sufism is only the school of song, music and dance and assumed that Sufism is nothing but Sama, dance, poetry reading and music.

Definition of Sama

In the definition Sama, Ebadi says, "Be aware that Sama is more honorable for me that is came from the God and no spiritual level is higher than Sama" (Ebadi, 1983: 144). It is said that Sama is a journey to God and the truth that its origin turns back to Sufism (Baghli Shirazi, 2010: 341) and can be a prophetic state that take the people of Sama from their manifestation of the existence and link to their existence itself (Soltanvalad, 1988: 213). If Sama is considered as a journey or a special state, it cannot be a habit or something that can be given or taken. It is a state that enters to the heater and throws back the mystic to his origin. Abu-Yaghoub Nahrjouri was asked about Sama, and he answered, " It was a state that are revealed from pain and secret (Ghashiri, 2006: 602) and it was said that it is the food for the souls of the men of knowledge (ibid). In addition, it is the way for revealing the secrets (Hojviri, 2007: 591). Zolghonoun was asked about Sama and he answered, " it is a state that comes from the truth and enters to the hearts of people in order to

stimulate them to pave the way for achieving the truth. One who perceives Sama as a truth, he realized its original meaning (Bakherzi, Vol. 2, 1966: 181). Kolabadi in the definition of Sama says, “it relieve men from pain and misery (Kolabadi, 1992: 488) and again Hojviri believes that Sama is the way to find the secrets (Hojviri, 2007: 591). Abulmafakher Bakherzi believes that the properties of Sama is that everything that is allocated to it including fear, misery., happiness, sadness, it would be revealed either in the form of crying or excitement (Bakherzi, Vol.2, 1966: 181). It is said that Sama is the food for men of knowledge (Ghashiri, 2006: 602). Sahl ibn Abdullah considers Sama as a science that God gives to any one he wants (ibid), and Jorayri believes that Sama is a lighting that once is revealed and then disappears (ibid, 618).

The origin of Sama

Some of the elders and scholars have said that the origin of Sama is where the God says “السننير بكم” (Al-A’raf: 172) that all men were fascinated by Sama and said yes to it and when they hear it, their ecstasy is originated from the first meaning of Sama. Some also believe that the origin of Sama comes from the pleasure of addressing someone. The first thing was the pleasure that is perceived since they did not have the time to listen it and now that they listen to it, they consider the second as the memorial for the first Sama. Some other believe that the origin of Sama is where the spirits are along with angles and when it is separated from there, the soul is deprived of enjoying with angels, and when Sama arises, it lead to anxiety due to the excitement from remembering the origin. Some other believed that Sama means the expectation from the future not in the past. The future is something that is not known (Mostamali Bokhari, 1987). Such quotations have mentioned briefly in other works including Risaleh Qusheirie, Kashf al-Mahjub, TazkeratOlia and so forth, and most of the mystics mentioned to one point concerning the origin of Sama that is the fact that all the performances in Sama lead to ecstasy and excitement. Among these reasons, one reason is more important than the other that is the conversation between God and children of Adam on the day of restoration where God asks “Am I not your Lord?” (Al-A’raf, 172) that they become excited by having conversation with God.

Sama in the quotations of the elders (Mashayekh)

After expressing the quotations related to the history of Sama, we will have an overview on the quotations and perspectives concerning the Sama itself. In such description, the human being are exposed with contents addressing the foundation of Sama including its inherent nature, the

attention to pleasant song and singing and the incompleteness of senses for those who do not consider such singing pleasant. Hojviri in *Kashf al-Mahjub* say concerning the nature of the attention to these pleasant sounds existed in Sama, “ When a camel or a donkey hear a song, they feel a kind of happiness and in Khorasan it is known that there is a habit that hunters goes hunting for deer in night. They play an instrument so that the deer can hear the sound and because of hearing the song and consequently feel a kind of happiness they stop running or walking, so that the hunter can easily capture them. In addition, it is known in India that there is a group who goes to the fields and plain playing music and when they attracted the attention of the deer, they capture them.

This is also true for children, if one sings a song or plays an instrument for them, they become silent so that they can easily sleep. Therefore, if one says, “I do not feel good when hearing pleasant music” he/she either lies or exclude from the people (Hojviri, 2007: 585-586).

The words of Siraj Tusi is more valuable than what it is said by Hojviri. He believes that those who believes Sama as something unpleasant, have an incomplete senses and says the one who does not like hearing Sama, there is a flaw or defect in his/ her senses. There is a responsibility in what is done by the human being who enjoys from it, while there is no responsibility and regulation for Sama and one who listens to Sama and enjoys it pleasant songs, if he/she has a god intention of hearing that, it is not prohibited for him (Siraj Tusi, 2003: 273). He confirms this in one of his statement that “ I heard from a Wajih that said I came to professor Zolnun (pbuh) while he was sitting, he was tapping on the ground, he whispered something, when he saw me he said, “ would you like singing a song? I said, “no”. Then he turned to me and said, “ you do not have a heat” (ibid, 288). sheikh Shahabuddin soharwardiin Avarefol Maaref says about the Sama that is raised by its innate nature. Then he pointed that in the definition of creation, Sama is the proof. For example children can be relaxed when hearing Sama and many maniacs can be treated by hearing Sama. However, it is regarded as a gift for the lovers and it can suppress the fear and it is also a gift for those who support he happiness. He also said that as far as the rebellious believers are in hell, the right is given to Hannan. When the rebellious believers went, the pleasure of Sama was cut off from hell, the happy and good times were ended. Therefore the believers in paradise enjoy greeting themselves and enjoy greeting angels in time of death. As God says “The ones whom the angels take in death, [being] good and pure; [the angels] will say, "Peace be upon you. Enter Paradise for what you used to do.” And it is said in Quran about the

pleasure obtained from Sama as “And already were [other] messengers ridiculed before you, and I extended the time of those who disbelieved; then I seized them, and how [terrible] was My penalty.” and “Then is He who is a maintainer of every soul, [knowing] what it has earned, [like any other]? But to Allah they have attributed partners. Say, "Name them. Or do you inform Him of that which He knows not upon the earth or of what is apparent of speech?" Rather, their [own] plan has been made attractive to those who disbelieve, and they have been averted from the way. And whomever Allah leaves astray - there will be for him no guide.” The believer are in paradise, suddenly the wind blows which is called the “wind of tenderness” and when the leaves of the trees is shaking, and the songs are singing, no one has ever heard such pleasant song, that is Sama (soharwardi, 1985: 140). There are also some quotations concerning the concept of Sama described more mystical than other quotation concerning this concept. In this quotation, Sama is described as a spiritual and divine concept which creates a relationship between the God and the seeker, that is why those who do not understand the pleasure derived from Sama as a tool to achieve the divine and spiritual pleasure or those who deny such pleasure, are regarded as those collapsed senses or with defects. No degree of the spiritual degree is higher than Sama. Men of knowledge are required to hear Sama since they can seek help for their souls and their refreshment as well as relaxation for their heart through hearing Sama. In addition, the logic for perfection and manifestation for their good fortune is to understand the pleasure derived from Sama. Those who do not enjoy Sama their inner sense are impaired and when such defects are entered into their senses, there will be created a difference between them and Quadrupeds (Ebadi, 1983: 143). There is such concepts in the quotation of the elders of Sufism describing the nature of Sama. Although such words are combined with intense spiritual and mystical phrases and statements, it reflects how the elders of Sufism thought about the phenomenon of Sama. This quotation also points out to the phenomenon of Sama. They confirm Sama and invite people to it and also prohibit them from Sama provided that the person who practice Sama does not have a good intention of doing that. It is said that Sama is a way to enjoy the presence of God while some believe that it is a way to hell (Bakherzi, Vol.2, 1966: 203). The hearts of lovers will be motivated when practicing Sama and the hearts of those who repented will be moved in fear and also the fire in the hearts of enthusiasts will be flamed. Sama is similar rain that when it reaches the ground, the ground will be purified and becomes green and refreshed again. When the pleasant practice of Sama reaches to the heart of people, it purifies their heart whose advantages

are both overt and covert. Sama is a fire from God and their heart of the lovers will be burned in the love of God. The elders of Sufism have said those who are deserved Sama that their worldly desires and intentions are solved and removed (ibid, 181-182). Zolnun believes that the pleasant sounds of Sama motives the hearts seeking the presence of God and for the realization of the truth. In addition, Sheikh Abul Ghasem Nasr Abadi have said, “ there is a power for anything and the power for soul is the practice of Sama (Attar Neyshabouri, 2006: 694). Those who practice Sama, they remind the presence of God and the other world , then the excitement of God is flamed in their soul (Bakherzi, Vol.2, 1966: 193). For some people, Sama is considered as an impairment an defect while for others it is regarded as a gift and happiness as well as prosperity. It is similar to a sword that can kill both enemies and friends or similar to the sun that can refreshness while it is able to burn. The practice of Sama is belonged to those who listen and understand those pleasant singing (ibid, 205).

Benefits of Sama

The mystics have many references to the benefits of Sama, that the defenders of such practice have followed their motivations behind its benefits. These people in response to those who deny the practice of Sama, first remind the spiritual and physical benefits and they are against to the beliefs that Sama is only a physical practice and does not have any content and then, they warn people that if they do not feel and observe these benefits ,they should hesitate in their intentions and seek to modify and change their behaviors and intention. The benefit of Sama, according to what the mystics said, the practice of Sama is sometimes related to the purification of the heart from the desires or sensual filthiness resulting in the purification of Sufis and creating new motivations for its excellence and sometimes depends on the mystical upbringing and accelerate the spiritual journey to God. Sama is regarded to be very useful for the one whose sensual characteristics were dominated and it can also rescue him from the bondage of sensual desires resulting in his excitement and happiness, as some mystics believes that if sensual traits and characteristics were dominated on the heart of the seeker, it leads to close the way of the heart. As a result, he cannot pave the way leading to the presence of God and realization of the truth and perfection. In this condition, when Sama is practiced, a flint is flamed in the heart of the seeker and create some excitement in his heart that can strengthen his will leading to his refreshness and renewal (Baghdadi, 1989: 285). Ebadi in an Essay on Sufism considered the

perception of unseen relaxation as the benefits of Sama and believes that, “ the souls are foreigners in these worlds and they are not relaxed but only through the practice of Sama. The practice of Sama is the way to wisdom and love since the seeker may enjoy benefits from knowledge, wisdom and love, he enjoys more from the practice of Sama. Therefore, the practice of Sama is the only food for the soul and those who do not enjoy it, they will achieve no knowledge and wisdom that are much more similar to the animals (Ebadi, 1989: 152-151). Ezatollah Kashani has divided the benefits of Sama into three categories:

The first benefit is that when a boredom entered into the heart of people due to the difficulty of living a life, the seeker will practice Sama in order to reduce and solve that boredom and tiredness resulting in excitement and ecstasy. The second benefit is that some limitations may be created on their spiritual journey to God and perfection, so those limitations may be removed from their way when practicing Sama and listening to those pleasant songs. The third benefit is that the state of Sama may allow the ears of the soul to hear those pleasant songs resulting in the perception of Sama that can remove the soul from what is filthy (Kashani, 2006: 130-131).

Customs of Sama

Customs and conditions of Sama is regarded undoubtedly as an important issue on Sama. Mystics and experts of Sufism have described the customs of Sama in detail and expressed that their main intention was to want those who are against it that the practice of Sama is intended to have a spiritual journey to God associated with good intention. The main part of the custom for the practice of Sama is associated to the one who hears it and the other part is associated with the place and time of the ritual. Ebadi has noted and expressed that the condition of holding such rituals is very important. The purification of time along with the presence of the heart are the reasons that confirm the fact that such practice is useful for the human soul and the lover reads about the practice of Sama from the book and whatever is said about the state of the seeker in the practice of Sama is purified from sensual desires (Ebadi, 1989: 153). The customs of Sama include the fact that the sincere intention is more superior than of the assembly. In addition they should know that what is the origin behind this practice. If it was for the sensual desires, the practice should be prohibited and if it was for the spiritual journey to God, it is useful for the soul provided that the assembly observe the custom and their performance should be rhythmically

and in order and also they should not have any additional movement in the presence of Mashayekh (experts of Sufism) (Kashani, 2006: 136). One important point is that the criteria for Halal (lawfulness) and Haram (unlawfulness) of Sama from the perspectives of mystics are those movement. Accordingly, some mystics believe that the practice of Sama is not allowed for ordinary people since their practice is based on their sensual desires while it is allowed for the lovers who listen to Sama as an spiritual journey . In Sama sessions of the Sufis, the following rules must be observed: Until the state of Sama spontaneously arises in one, it is not permitted. One must not make a habit of Sama, since like any other habit, it would be blameworthy. Sama must not be done too often or it will no longer evoke special veneration. There must be no Sama without a Sufi Master or Shaykh being present. The general public, or those not on the path, should not be present. One must act with respect towards the singer & the musicians. Those participating in Sama must not approach it as if it were an amusing pastime. One must not pretend to be in the state of Sama. If the state of Sama does not arise one must not force it to come; but if the state happens one should not resist it. In other words, if God moves you, allow yourself to be moved but if God does not, simply be still. If the power of worldly instinct arises, it should be seen for what it is & not confused with the genuine spiritual ecstasy of Sama. In the state of Sama one should not seek help from others, but if they give assistance it should not be rejected. Without the permission of the Shaykh one must not interfere in the Sama of others. During the Sama session one must not lean on or against anything; this is symbolic of the fact that one must not imitate anybody. In the Sama session one must not imitate anybody. Without the permission of the Shaykh a beginner should not attend a Sama session. One who seeks to participate in Sama must have a heart free from worldly passion & filled with the purity of the light of the worship of God. Furthermore, his heart must be sincerely & wholly receptive & present in the Presence of God, then while in Sama he will be far away from the tempting of the worldly self. The Sama of those who are strangers to spiritual states & who in their hearts have no relation with God is tainted with self & is imperfect. One, who engages of it, has deviated from the true path. If he is ignorant of these limitations, & considers Sama as stemming from himself rather than God, then he has become a dualist. Such a person has in effect denied God. Such a person considers Satan's whisperings to be divine inspiration & the desire of his worldly self to be God's will. It is with reference to this that it has been said, "Sama can only be advised for him whose worldly self is dead & whose heart is alive". In the Sama session one must sit

properly, without moving, & outwardly sober. At the time of Sama one must sit with head lowered, absorbed in the remembrance of God in one's heart, not looking at others, just the way one sits for daily prayers, so that the heart of all participants are one with God. The singer & musicians of Sama session must be Sufis who feel the pain of separation from God & must not come to the gathering for the purpose of making money or earning a living. All the experts agree on the issue of the customs for the practice of Sama that when a person is not ready for the practice, he should not perform the Sama, since the practice changed his inner state and reveals his hidden emotions. Mostamali Bokhari in support of these words said, "when someone hears Sama, he will be motivated and starting moving his head, one due to his weakness since he cannot tolerate the ecstasy caused by Sama and the other due to his strength. In other words, the one who is not prepared to communicate with the God, he is not allowed to join the practice of Sama and the one who does the practice due to his own sensual desires, he considered to be unfaithful (Mostamali Bokhari, 1979: 544-545). Bakherzi in Adabol Moridin, considered Sufism based on the truth and believes that a truthful Sufi should not be attended in the practice of Sama with sensual desires, while he should purify his heart in order to enjoy the presence of God. He also states that the seeker should first pray in order to attend the assembly of Sama. When he attended the assembly, he should be truthful when he joins into the practice of Sama (including dancing) since they do practice Sama unpretentious and they do not determine a specific time for the practice so that they gather for the assembly of Sama on Monday and Friday throughout the week. When the practice of Sama is intentionally occurred, it is appropriate and desirable (Bakherzi, Vol.2, 1966: 202). Soharwardi in expressing the customs of Sama considered some provisions for it. He believes that when a person hears Sama and he is motivated by it that falls into a spiritual journey to the God, he would be unaware if someone put a sword on his neck and he is unaware of the task and the intensity of pain. This is a fair play that in the alley of poverty you take off the cloth of the existence and you will be drunk in the gathering for a spiritual journey to God. It is said there are three provisions for Sama by which the practice would be appropriate :

1. Good brothers (brotherhood)
2. Appropriate time
3. Desired place

It is said by Hares Mahasebi that there are three things that we enjoy them in the practice of Sama :

1. Pleasant words along with faith,
2. Beautiful face accompanied with restrained and respect
- 3.

Sympathetic fraternity with loyalty (Siraj Tusi, 2003: 223 & Bakherzi, Vol.2, 1966: 206-210).

According to what mentioned above, the customs of Sama can be listed as follows:

- The purification of the heart
- Identification of the position
- Listening to Sama as an spiritual journey to God
- Having dignity and respect
- Practicing Sama originated from love
- Not practicing Sama when one is dominated by his own sensual desires
- Filled with the light of the purity for worship and listening to the God's susceptibility
- Performing the practice of Sama with sympathetic companions and brothers (brotherhood) (Siraj Tusi, 2003: 278; Hojviri, 2007: 524 & Kashani, 2006: 137)

Types of Sama

In the ancient mystical texts there is not an independent part as types of Sama. However we can consider some categories derived from the content above. Although these categories can be customized, it can well indicate the state of Sufi mystics and elders in the practice of Sama and reveals that what they meant by Sama and what mystical intentions they were following. In these categories, each level is associated to the level of the spiritual journey to God. They believe for example the novice seeker cannot step forward without passing the primary levels of Sama. Therefore the practice of Sama is not allowed to the ones who neglects their purification and are dominated by the sensual desires while the one who are purified and seek the truth and the presence of God , they can enjoy the practice of Sama and the spiritual journey to God (Ebadi, 1989: 152). In some ancient texts, the opposite was said and some mystic believe that a perfect mystic do not need any playing instrument and pleasant singing or any traditional art for the practice of Sama since his life is an art itself and since his senses are awakened and conscious, he is always practicing Sama and the world is the pleasant song for him that sees the whole existence in line with the beauty. The truthful mystics and Sufi, hears the beauties existed in the world as a pleasant song and music through the ears. If he hears the music normally, and enjoy it, it is only due to the fact that his inner feeling are reveled, and if this person has the ability to play an instrument, what he plays reveals his own inner feeling and ecstasy in the form of the sounds. It can be said that the mystic himself is an instrument in the hand of the God and what

the instrument plays, is a song from the God. According the Rumi, We are the harp and you (God) plays with our string to sing a song. Although the truthful mystic is always involved in the practice of Sama and the pleasant divine songs, he himself is an instrument to play an pleasant song. It was said that those weak people need to the practice of Sama along with the pleasant music while the highly truthful people do not need such things when they are motivated to step forward to a spiritual journey (Bakherzi, 1966: 205). Kolabadi in the definition of the gods, considered the exploration and observation apart from the practice, since the secrets and hidden feeling are revealed in the field of exploration. Then, he says, according to the view of one of the mystics, that my dignity would not allow to sing a pleasant song in order to help me to step forward in the spiritual journey of God (Kolabadi, 1992: 488). Therefore, the degree of the one with higher strength are much more higher than the fact that he is influenced by Sama and he needs to playing instrument in order to achieve the ecstasy (Bakherzi, Vol.2, 1966: 205). Some the categories of Sama is a response to those who are against with the practice of Sama and put the emphasis of the fact that the Sufi people do not agree with any type of Sama. In this study, in order to confirms this statement some of the categories of Sama (Haram and Halal) were to be examined. Sama comprised of three categories: Haram (unlawful), Halal (Lawful) and Mobah (permissible). The one who listens to Sama in order to purify his heart, Sama is considered as Mobah, the one who listens to Sama in order to satisfy his own sensual desires, Sama is Haram and the one who listens to Sama for a mystical journey of man's spiritual ascent through mind and love to perfection, Sama is Halal (Soharwardi, 1985: 91). Bakherzi adds to the last point that the one who listen Sama with his heart the manifestation of the God will be revealed on his soul. Such people are those who expose to fear with love and affection (Bakherzi, Vol.2, 1966: 184-185). Abu-Nasr Siraj has divided Sama into three categories: the first category are the ones who listen Sama in order to enjoy the presence of God, and consider the who ritual accompanied with dance and music as he manifestation of the God. The second category are those who return to their existence and self when they hear Sama and associate it with their sensual desires and demands. The third category are those who are very poor what are withdrawn from the worldly demands and are not dominated from the beauty of the world (Bakherzi, Vol.2: 204 & Kashani, 2006: 137). Mostamali has extended Bakherzi's statement in detail and consider Sama as the state of reliving from pain. He also believes that there are only three categories (three meaning) for Sama. If it is intended to satisfy the sensual desires, it is Haram, and anyone who

uses the practice of Sama in order to respond his own desires and demand, he is considered as an unfaithful person. While the point is that the practice of Sama is in the nature of the human being and whatever exists in the human nature is not permissible in the Sharia. Accordingly, Sama has three meanings:

Relieving from pain and misery, and it is considered as an austerity for ascetics, Mujtahids and its followers that practice ascetics in order to prohibit their sensual desires.

Breathing for their inner feelings of their souls including fear from certainty, the hope to achieve the presence of God and patience.

Preparing the mind and the soul for the presence of the God: it means that one who is highly connected to the God, he does not need the practice of Sama in order to be motivated. But when his motivation were disappeared, he would be scared and attempts to bring it back (Mostamali Bokhari, 1987: 540-542). There is another categorization for Sama in some of the mystical books. These categories includes Sama for unbelievers, Sama for those who are dominated by their sensual desires, Divine Sama, Sama for those who fear, Sama for those who seek the way of God, Sama for the soul, Sama for lovers (Jam Namaghi, 1989: 221). Abu Usman Hayri', a great Sufi Gnostic of the third century (A.H.), has written:

“There are three types of Sama, the Sama of the beginners, the Sama of the sincere, & the Sama of the Gnostics. The beginners desire a high spiritual state & as a result fall into temptation & hypocrisy. The sincere seek from Sama a great intensity in their spiritual state at that which corresponds to their state at that moment. The Gnostics are those who persevere on the path; in Sama, their consciousness is with God rather than with whatever comes into their hears or minds from either movement or stillness”.

It is said that those who practice Sama can be divided into three groups; those of the divine truths (i.e., the Prophets); those who supplicate; & the contented poor (i.e., the Sufis). The Sama of those of the divine truths reaches a state in which they are addressed by God. Those who supplicate address God in their hearts in the form of meanings, which they hear. They are truthful in what they say to God. The contented poor (the truth Sufis) have cut themselves off from attachment to the world & all its adversities & they hear Sama with a pure heart. They are the ones nearest to God. According to what it is said previously, the types of Sama can be summarized as follows:

Natural Sama: It refers to the practice of Sama which is innately in the nature of the human being so that the infant would be silent when he hears it and easily sleeps.

Brutish Sama: It refers to a type of Sama that is totally involved with the sensual and sexual desires. Although such Sama is included in the categories for the practice, this type implies the practice that one can be immersed in it that stops eating and drinking.

Unlawful Sama

Permissible Sama

The true Sama

CONCLUSION

The most important to which the mystics were pointed out clearly is that the practice of Sama in the history of Sufism should not be regarded as the merely a physical practice that can create an ecstasy. It should be noted that the issue of Sama has a considerable importance regarding mindfulness and the languages of mystics and is also associated with Sufism and mystics regarding the existing symbols in Persian language and literature. Accordingly, it should be believed that "Sama" was an important factor in the development of worldview for mystics and beyond this, it also realized another view of theology for them, so that the people of Sama have come to another concept of love and they interpreted the association between God and the human based on the love. These issues are originated in Sama. It was in these sessions that the mystics and the elders of Sufism found another interpretations for their amorously words and accepted these meanings with their spiritual connotations. Therefore, the practice of Sama should be regarded as an example for the worldview of the mystics and the elders of Sufism whose cultural and scientific heritage is very important in the history of Islamic and mystical culture. Another point is our awareness of the method in order to deal with the thoughts, new ideas and phenomenon. In the issue of Sama, the rejection of those who are against to Sama is considered as an interesting issue through which the power of this mystical phenomenon can be realized by examining its aspects and also the views of mystics and the elders of Sufism can be heard through their responses to those who are against to Sama. The disagreement of some of these deniers can be an example for expressing the opposite group. It is interesting that some of these deniers always assumed that The people of Sama are nothing but a group of people who are fool gathering with each other dancing, clapping and singing. These statement are also associated with

their lack of taste indicating that the concept of Sama is still continued and such opposition suggesting that how the practice of Sama paved its way to find the presence of the God.

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How to cite this article:

Sadat Mir Mohammadi A. A study on the role of sama in literary-mystical texts. *J. Fundam. Appl. Sci.*, 2016, *9(1S)*, 366-382.