

Contents

<i>List of illustrations</i>	ix
<i>Preface</i>	x
<i>Transliteration and writing conventions</i>	xii
<i>Abbreviations</i>	xiv
1 Introduction	1
1.1 <i>Approaching Maijbhandar</i>	7
1.2 <i>Shrines in Chittagong</i>	10
1.3 <i>Maijbhandar: a shrine complex and religious movement</i>	14
1.4 <i>Historical outline</i>	20
2 Structure and religious practice	31
2.1 <i>Structure of the Maijbhandari movement</i>	31
2.2 <i>Religious practice in Maijbhandar</i>	48
3 Theological and hagiological writings	66
3.1 <i>Love (‘išq, prem)</i>	69
3.2 <i>Light (nūr)</i>	72
3.3 <i>Stations (maqāmāt)</i>	76
3.4 <i>Manifest (zāhir) and concealed (bāṭin), šarī‘a and ṭarīqa</i>	80
3.5 <i>Unity (tawḥīd)</i>	84
3.6 <i>Spiritual sovereignty (wilāya)</i>	88
3.7 <i>The Maijbhandari tarīqa</i>	96
4 Hagiographies	106
4.1 <i>Muslim hagiography in Bengal</i>	107
4.2 <i>Maijbhandari hagiographies</i>	112
4.3 <i>Hagiographies about founding Saint Ġawṭ al-A‘zam Ahmadullah Maijbhandari (1829–1906)</i>	113

4.4	<i>Hagiographies about the second great Maijbhandari saint, Gholam Rahman alias Bābā Bhāṇḍārī (1865–1937)</i>	136
4.5	<i>Shahanshah Ziaul Haq Maijbhandari (1928–88)</i>	148
4.6	<i>Syed Shafiul Bashar (1919–2001)</i>	162
4.7	<i>Analysis</i>	167
5	Maijbhandari songs	172
5.1	<i>Origins and basic properties</i>	173
5.2	<i>Performance situations</i>	175
5.3	<i>Debates on audition (samā‘)</i>	179
5.4	<i>Musical performance</i>	183
5.5	<i>Classifications of Maijbhandari songs</i>	185
5.6	<i>Language and communicative design</i>	189
5.7	<i>Motifs of Maijbhandari songs</i>	195
5.8	<i>Conclusion</i>	270
6	Songs in contemporary Maijbhandari interpretations	272
6.1	<i>Boat journeys and sandhābhāṣā</i>	274
6.2	<i>Lovers as Radha and Krishna</i>	280
6.3	<i>Symbolical changes of sex</i>	282
6.4	<i>The avatāra concept</i>	284
7	Contextualising Maijbhandar	287
7.1	<i>‘Syncretism’, ‘little tradition’, ‘discursive fields’</i>	287
7.2	<i>Correlating Maijbhandar with Islam and other religions</i>	298
7.3	<i>Lack of structural fixity: a sketch of the discursive field of Maijbhandar</i>	305
7.4	<i>How does Maijbhandar work? An interpretation</i>	311
8	Conclusion: a note on Bengali Islam	315
8.1	<i>The configuration of shrine and pīr veneration in Bengal</i>	317
8.2	<i>Medieval Bengali Islamic literature: documentation rather than mediation</i>	323
8.3	<i>On Bengali Islam</i>	326
	<i>Appendix I: translations of selected Maijbhandari songs</i>	330
	<i>Appendix II: glossary of terms</i>	343
	<i>Bibliography</i>	347
	<i>Index</i>	367