

List of Illustrations, (Verse) Samples and Captions

Figure 2.1	Muksin, a young singer of <i>ilahije</i> , playing the <i>daf</i> (Photo by Luca Hosseini).	84
Figure 2.2	Baba Dževat whirling in the center of the <i>ḥalqa</i> (Photo by Luca Hosseini).	85
Figure 2.3	The final phase of <i>dhikr</i> (Photo by Luca Hosseini).	86
Figure 2.4	Dervishes standing in the circle repeating the formulas of <i>dhikr</i> with the <i>qalbī</i> emission and performing ritual movements (Photo by Luca Hosseini).	88
Figure 2.5	Usein performing <i>dhikr</i> (Photo by Luca Hosseini).	93
Figure 4.1	Preaching by the <i>zakira</i> Hashmat Fatima and attentive listening at Haji Lane imambara, 2018. (Photo by the author)	120
Figure 4.2	<i>Nawha</i> -reading by the listeners after the preaching session at Haji Lane imambara, 2018. (Photo by the author)	121
Figure 4.3	Haji Lane Imambara, 2019. (Photo by the author)	126
Figure 6.1	Manthar Faqir crafting an unfinished danbūro at home (note its hollow neck and body). Photo taken by author on October 22, 2017, in Bhit Shah.	157
Figure 8.1	Interview with a Rohingya refugee at a tea shop in Kedah, in 2019. He works as a cleaner at the local wet market. In this photo, he is showing us his refugee card. <i>Source</i> : Kazi Fahmida Farzana's personal collection	185
Figure 8.2	Focus group discussion with Rohingya women at a community-based organization in Kuala Lumpur in 2019. <i>Source</i> : Kazi Fahmida Farzana's personal collection	186
Figure 8.3	Rohingyas' Forced Migration: Sea Routes to Malaysia. <i>Source</i> : adapted from kathakata.com/the-rohingya-in-regional-politics . (Accessed February 5, 2021)	187
Figure 9.1	Ethnic groups in the Golden Triangle region in the 1950s (Created by the author).	202

Figure 9.2	Layout of the Rice Noodles Festival in 2019 (Created by the author).	205
Figure 9.3	The parade leads the audience into the secular marketplace (Used with permission by the Yun-nanese Dage Association, 2019).	207
Figure 9.4	Left: “The Corridor of the Lost Army’s History”; Right: Deer Dance and Kinnari Dance in the Dage Parade (Photographs by the author, 2019).	208
Figure 9.5	“Fire God Worship Dance” (Photograph by the author, 2016).	210
Figure 12.1	Pura Puseh, the oldest temple in Tenganan Pegringsingan village. June 2022. (Photo by the author)	248
Figure 12.2	Village atmosphere of Tenganan Pegringsingan. June 2022. (Photo by the author)	251
Figure 12.3	Daha (the young, unmarried women) prepare the offerings for Pura Puseh temple. June 2011. (Photo by the author)	251
Figure 13.1	The dome and loudspeakers of Al Furqon Mosque in Boyolali, Central Java. May 26, 2022. Photographed by Cahyady HP.	267
Figure 14.1	Neumatic musical score for Daoist hymns composed by Emperor Song Huizong (1082–1135 CE) from the <i>Yuyin Fashi</i> (<i>Precious Tones of Liturgy</i> , TT607) by Schipper and Verellen (2004). Source: Digital archive Kanseki Repository (kanripo.org/edition/ZTDZ/KR5b0312/001#txt).	289
Figure 14.2	Instruments for Heavenly Music, from the <i>Commentary on the Great Cavern Scripture according to Wenchang</i> , TT103, 1.22b, by Wei Qi (1309), reproduced in Schipper and Verellen (2004, 709). Courtesy of Bibliothèque nationale de France.	290
Figure 14.3	Daoist masters dancing and singing during a ritual in Fujian, 1985. Author’s image.	293
Figure 15.1	<i>Akemantat</i> (the late Bah Amir Tigo) in full dress with rattler made of pieces of scrap metal, Penaso (Riau) 1997. (Photo by Nathan Porath)	308
Figure 15.2	Drummer and drum, in Pinggir (Riau), 1997. (Photo by Nathan Porath)	309

Figure 15.3	Having just captured the <i>semanget</i> bird assistants help the shaman Bah Sehari to bundle it. Pinggir (Riau), 1996. (Photo by Nathan Porath)	311
Figure 15.4	Comedic, transgendered scenario. (Pinggir) Riau, 1996. The headdress is how women wear their cloth when working in the fields with an “ago” (large basket) on their back. The little basket in the scenario is a tobacco pouch which this shaman always used for comedic effect to signify the basket. (Photo by Nathan Porath)	312
Figure 15.5	Women preparing to shake the leaves with the group of men holding the wooden poles behind them. The woman on the far, inner right subsequently “entered” a trance state and then danced dikei. The expression on her face reveals her disposition to <i>dikei</i> . Pinggir (Riau), 1997. (Photo by Nathan Porath)	313
Figure 15.6	Mak Limi, a Kemantat Betino (Woman Shaman) in a shifted mode of awareness wields the staff. In the background is the <i>kelonkap</i> gift to the ethereal being of a boat made of palm leaf. Pinggir (Riau), 1997. (Photo taken by Nathan Porath)	314
Example 16.1	“ <i>chumyo nā chumyo nā bandhu</i> ” (Oh friend, do not touch me!)	324
Example 16.2	Eight Categories of the Amorous Mood	328
Example 16.3	<i>gaurāṅga cāṁder mane ki bhāb uṭhila</i> (What feeling arose in the mind of the moon-like Chaitanya?)	330

