

## Clouds (Variation Wali & Ariëne)

Am Dm G Am

1. 2.

This is how I would die - in- to the love I have for you - for you\_ As

Am Dm G Am

1. 2.

Pea- ces of cloud dis- solve in sun- light as sun- light

Am Dm G Am

la il- la- ha il Al- lah la il- la- ha il Al- lah

Am Dm G Dm

Hu Al- lah Hu Hu\_\_\_\_\_ Al- lah Hu

Words  
French translation  
Russian translation  
Music & Dance  
Variation

Rumi (Translation Coleman Barks) and traditional  
Wali & Ariëne van der Zwan  
unknown  
S. Sheely and O. Varis,  
Wali & Ariëne van der Zwan

*This is how I would die  
into the Love I have for you:  
as pieces of cloud  
dissolve in Sunlight*

*Moi, je veux mourir ainsi  
Dans l'amour que j'ai pour toi:  
Comme un nuage  
Se dissout dans le soleil*

*La ilaha illa'llah  
Hu Allah Hu*

There is no deity but God  
Allah is the One and Only



The English text of this dance is from a poem of Rumi in a rendering of Coleman Barks (The Soul of Rumi, 2001 p. 32). Our version is typical of how dances travel. We first learned this dance in Russia, 1999, through the originator, Susan Nechama Sheely. Our memory later was refreshed at a training in Russia, where it was lead – somewhat indistinct – in Russian in a feedback session in the Crimea. We later reshaped the dance in English at home and ended up in a 4/4 rhythm, only to find out later, when the dance was published, that the original is in 3/4.

Correspondence with Susan led to the interesting understanding that she leads the dance at funerals as a way to comfort people, whereas we focus on the Prophet

Muhammad's adagio to die before death. The difference in meter shows the different attunements.

We are grateful that she gave us permission to publish the dance in this 4/4 version. Susan's original can be found on the website of the Dance Network.

Rumi frequently refers to the principle to die before death (in Arabic: *mutu qabla anta mutu*). It is his main antidote against the strength of the ego, which he compares with a thorn bush that best be rooted out immediately before it gets too strong and you too weak. Here's another example from his Mathnavi (VI 723 – 776):

You have suffered much agony, but your understanding is still veiled, because you didn't die in yourself. Your agony is not finished until you die: you cannot reach the roof without completely climbing the ladder. When two rungs out of a hundred are wanting, you cannot reach the roof. When a rope lacks one ell out of a hundred, how should the water go into the bucket?

You will not experience the wrack of this ship of self-existence till you put in your last weight. That last weight may weight little, but it is fundamental, for it wrecks the ship of evil suggestion and error...

Wield the mace against yourself: shatter egoism to pieces, for the bodily eye is as cotton in the ear [and prevents you from seeing things in the true perspective].

The image that Rumi here uses would have been meaningful for his listeners, as the Arabic for ladder is *miraj*, the very word used for the Prophet's journey to the Heavens. The rods of the ladder are the stages of the *nafs*, leading from the base self through the shameful, inspiring, serene, pleased and pleasing self to the highest realization, the self in unity with the One ('heaven'). When the merging is complete, no self is left: the self has died completely. As this state is only for the very few to achieve (indifferent of creed or denomination), to die before death is usually seen as dying in your old self in order to resurrect in a new, higher self. For the dervishes of old, Jesus was the archetypal example of this process through his death and resurrecting.

### **La ilaha illa'llah**

The Sufis see the first part of the Islamic creed as the need to surrender (*la ilaha*: there is no god - *fana*) in order to resurrect in your new self (*illa'llah*: but God exists - *baka*). To die before death is merely another way of saying the same thing.

### **Hu**



The Arabic HU literally means 'Him'. Esoterically, this means that as only Allah/the One exists, He is the only One who can say 'I'. Everyone and everything else depends on Him and cannot be referred to as an independent I (similar to the idea of interdependence in the Buddhist tradition).

On the sound level, HU refers to the sound of the breath and is often in a more inclusive way translated as: Through the breath we are connected to each other and to the One.

### **Allah**



ALLAH is the Arabic word for God, also used by Arabic speaking Christians (see our Three Wasifa Dance 'Three ways to the Divine'). To use more neutral terms with less connotation, ALLAH is often translated as UNITY. Hazrat Inayat Khan usually speaks of THE ONE or THE ONLY BEING.

On the sound level, ALLAH can be seen as the affirmation (*a/* is the Arabic article 'the'), the negation (*la* is Arabic for 'no') united and completed by the breath (the sound H): AL-LA-H.

### **Dance Description**

We kept the dance as Susan originated it, as the movements (without the described pause) also fit the 4/4/ rhythm. The dance uses the so-called Mevlevi position: left arm over the heart resting on the right shoulder, right arm crosses over, holding the left shoulder. By this gesture, the dervishes with their body draw a double *alif* (the Arabic letter ا) and thus the word ALLAH.

1. This is how I would die,
  2. into the love I have for you. (As)
- Repeat
3. Pieces of could dissolve in sunlight. As
  4. Pieces of cloud, dissolve in sunlight.
  5. La ilaha illa'llah la ilaha illa'llah (repeat)
  6. Hu Allah Hu
  7. Hu Allah Hu
- 
1. Step in toward center in Mevlevi position, starting with a diagonal to R with R foot, then diagonal to L with left foot (*caravan step*).
  2. Step back the same way, starting on R.
  3. Face partner take hands high with arms out from sides, and make a slow turn clockwise, one step per measure. End up at the other side of partner.
  4. Turn clockwise individually
  5. Walk anticlockwise in circle with caravan step (diagonal in and out)
  6. Turn individually clockwise
  7. Turn individually anticlockwise