

Mike Dines

Institute of Contemporary Music Performance, London, UK  
Inštitut za izvajanje sodobne glasbe, London, Združeno kraljestvo

# The Sacralization of Straightedge Punk: Bhakti-yoga, Nada Brahma and the Divine Received: Embodiment of Krishnacore

## Sakralizacija straightedge punka: Bhakti-joga, Nada Brahma in prejeta božansko utelešenje Krishnacore

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### IZVLEČEK

Članek raziskuje izoblikovanje gibanja Krishnacore, pojava, ki je nastal z zlitjem ameriškega straightedge punka in gibanja Hare Krišna v devetdesetih letih. Ugotavlja, da je bila – čeprav je bil podoben način življenja, ki je obsegal vegetarijanstvo, odklanjanje uporabe psihoaktivnih substanc in nebrzdane spolnosti, temeljno izhodišče povezovanja – prav bhakti-joga (teološka in filozofska osnova gibanja Hare Krišna) tista, ki je utrdila njuno povezanost. Raziskuje tudi estetsko dimenzijo punka v vedskem kontekstu, še posebej v zvezi z 'Nada-Brama', oziroma sakralizacijo zvoka.

### ABSTRACT

This article explores the formation of Krishnacore, a phenomenon born from the amalgamation of American straightedge punk and the Hare Krishna Movement in the 1990s. It argues that whilst shared choices of lifestyle, such as vegetarianism and a distaste for intoxicants and illicit sex, were core tenets towards the conception of the scene, it was bhakti-yoga (the theological and philosophical basis of the Hare Krishna Movement) that cemented such a relationship. Furthermore, it also explores the aesthetic context of punk within a Vedic context, in particular with reference to what is termed as 'Nada-Brahma', or the sacralisation of sound.

*nāmnām akāri bahudhā nija-sarva-śaktis  
tatrārpitā niyamitah smarane na kālah  
etādriśi tava kripā bhagavan mamāpi  
durdaivam idriśam ihājani nānurāgaḥ<sup>1</sup>*

It may come as little surprise to find that punk rock and religion – arguably two rather different paths to ‘enlightenment’ – have seldom been congenial bedfellows. With lyrical discontent ranging from the sardonic – John Lydon’s sermonic recitation in ‘Religion’, and his sneering depiction of a ‘fat pig priest [and] sanctimonious smiles’; to the visceral – Jello Biafra’s depiction of nausea and sickness in ‘Religious Vomit’ (‘all religions make me wanna throw up, all religions make me sick’) – punk rock and religion have rarely seen eye-to-eye; instead regarding each other with censure, disapproval and disgust. However, there is one subgenre of the punk rock canon that not only turned to a particular religious doctrine for lyrical subject matter and prevailing practice of subcultural codes but also, for some, became a catalyst for the complete embracing of the corresponding spiritual lifestyle: Krishnacore.

This paper will examine the apparent contradictory combination of lifestyle and aesthetic within the Krishnacore movement. Using repertoire drawn predominantly from two of the central bands within the scene – Shelter and 108 – it will raise questions over the origins of the Krishnacore ‘scene’, noting the emergence of Krishnacore from the already established straightedge scene of the 1990s. Existing texts on the similarities between straightedge and the Hare Krishna movement often emphasise (amongst others) the shared principles of vegetarianism, the refraining from intoxicants and the disapproval of illicit sex. Although I agree with these writers, I also highlight the importance of the devotional doctrine of *bhakti-yoga* within this relationship; a doctrine that was to inform further the move from straightedge punk to Hare Krishna monk. From the idea of lifestyle, I will then explore the aesthetic, pulling upon the importance of what is termed as *rasa*, a term central within *bhakti-yoga*, and one that is used to interpret devotional mood through the artistic.

In conclusion, I will draw upon the notion of ‘Nada Brahma’. Literally meaning ‘God is sound’, Nada Brahma is a means of orally articulating the manifestation of a religious deity by recitation or song. Rooted within the Indian philosophical and religious traditions (most noticeably perhaps in the Upanishads) the essence of Nada Brahma lies in the encompassing of sound vibration within devotion, and is not one usually associated with the punk rock genre. As such, I will raise questions over the musical and cultural setting of this manifestation and recitation; looking at the way in which Nada Brahma transcends environment, musical stylistics and music performance practice: the oration of God’s name, in other words, is as applicable to the punk rock aesthetic as it is to the bhajan or kirtan of the Indian musical tradition.

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1 ‘O my Lord, Your holy name alone can render all benedictions to living and millions of names like Krishna and Govinda. In these transcendental names You have invested all Your transcendental energies. There are not even hard and fast rules for chanting these names. O my Lord, out of kindness You enable us to easily approach You by Your holy names, but I am so unfortunate that I have no attraction for them.’ Verse from Text 2 of Lord Krishna Caitanya Mahāprabhu’s *Śrī Śikṣāstakam*. Translated by A.C. Bhaktivedanta Swami Prabhupāda, *Teachings of Lord Caitanya* (London: Bhaktivedanta Book Trust, 1985), xvii–xviii.

Often said to stem from the 1981 single 'Straight Edge' by the Washington D.C. hardcore punk band Minor Threat, straightedge punk was, as Robert T. Wood notes, 'commonly described as a philosophy and lifestyle characterized by abstinence from alcohol, drugs, casual sex, and even meat and animal products in some cases'<sup>2</sup>. In strong contrast to the stereotypical 'self-destruct' persona of punk rock *per se*, straightedge offered a lifestyle choice that affirmed positive living and individual and social responsibility. As such, lyrical content mirrored a carefully defined lifestyle of clean-living and social awareness, with many tracks articulating awareness of animal rights, veganism and, later on, ecological issues.

Yet, more than just promoting a positive attitude and lifestyle, straightedge was also a move towards the channelling and articulating of the energy and passion inherent within the hardcore movement, a passion that some saw rather negatively as a 'punk rock liberalism'. Highlighted by Ray Cappo in *All Ages: Reflections on Straightedge* (1997), he believed that the hardcore scene had become too broad, lacking direction and focus, and instead appeared too 'wishy-washy'. 'In 1983, a common punk slogan to paint on your jacket was "No One Rules". I laughed to myself in 1986 when I saw a similar motto on the back of a sweatshirt. It read "Rules!" The pendulum of liberalism swung from "No Rules" to "Rules are good"'<sup>3</sup>. For Cappo, therefore, the conservatism of straightedge articulated the energy inherent within punk: 'indulgence swung to self-control', he notes, as 'slam dancing turned to more stylized moshing and stage diving [and] the fashion pendulum swung from mohawks to a clean cut collegiate...look'<sup>4</sup>.

With its move away from the irresolute, 'No Rules' attitude of hardcore punk and its austere observance to a framework of subcultural values, it would seem obvious that straightedge also lent itself towards a synchronicity with the core tenets of the Hare Krishna movement. Introduced into American culture in 1965 by the Indian writer and philosopher A. C. Bhaktivedanta Swami Prabhupāda<sup>5</sup>, the Hare Krishna movement had at its core what they termed as 'regulative principles' in which to adhere, including abstinence from intoxicants (including caffeine), no gambling, no illicit sex and no meat eating; principles similar to those of straightedge punk. Moreover, as Norman Brannon points out, 'I don't remember a time when Krishnas didn't exist in the hardcore scene'.<sup>6</sup> Pulling upon the example of Cro-Mags vocalist John Joseph, Brannon also draws upon the example of free food that the Hare Krishnas would give out in Tompkins Park, situated nearby to the famous punk venue C.G.B.G.'s. 'I remember going to a show, going crazy, leaving the matinee, and then running to the park to see if the Krishnas were still there with food', he notes, observing that 'a lot of times the Krishnas there were ex-hardcore kids'.<sup>7</sup>

2 Robert T. Wood, *Straightedge Youth: Complexity and Contradictions of a Subculture* (New York: Syracuse Press, 2006), 1.

3 Beth Lahickey, *All Ages: Reflections on Straightedge* (Huntington Beach: Revelation Books, 1997), ix-x.

4 Ibid., x.

5 For a comprehensive overview of Śrīla Prabhupāda's time in America, one needs only turn to Satsvarūpa Dāsa Goswami's *Prabhupāda: Your Ever Well-Wisher* (2003).

6 Brian Peterson, *Burning Fight: The Nineties Hardcore Revolution in Ethics, Politics, Spirit and Sound* (Huntington Beach: Revelation Records, 2009), 113.

7 Ibid., 113.

Yet, although straightedge punk and the Hare Krishna movement shared the ethical high ground in terms of vegetarianism, non-drug use and condemnation of illicit sex, the latter also provided a systematic means through which to explore the transcendental and philosophical. Although the Krishnas' four regulative principles led the way what, for many, cemented that relationship was the scientific, philosophical and theological system on which the Hare Krishna movement was based; a complex and principled form of spirituality and devotion termed as *bhakti-yoga*. If the Hare Krishna movement was 'new' in the West, it was quite the opposite in India, with Gaudiya-Vaishnavism (the branch of Hinduism in which the Hare Krishnas draw their religious beliefs) having a devotional heritage stretching back over 3000 years, and kept alive by a long line of 'parampara' – or line of disciplic succession passed from guru to student – and placed within a 'sampradaya', one of the ancient religious traditions in India.

As such, musicians such as Ray Cappo, Vic DiCara and Robert Fish, began to engage with ideas drawn from ancient Indian texts such as the *Bhagavad-gītā* and the *Śrīmad-Bhāgavatam*; central within Vaishnavism. 'I liked the way Eastern philosophies approach religion and spirituality as if it was something logical and scientific', notes Vic DiCara. 'There are lengthy, detailed explanations of just about every aspect of what they talk about. And these explanations are right out in front, not hidden away for debate in some seminary or some "mystical" version of the scripture'<sup>8</sup>. If DiCara was drawn to the scientific, then Cappo was drawn to the notion of the soul: 'what I understand about reincarnation is that I know that I'm not a body....I am an observer; that's all I am – I'm a passenger'<sup>9</sup>. And, for Robert Fish, there was the relationship between discipline and spiritual realization: '...at some point the practitioner of any discipline, philosophy, or lifestyle will hit that stage where there is a deep and life-altering moment where you step back, examine life, and find your person within, and at times maybe outside of that given lifestyle'<sup>10</sup>.

As such, Krishnacore incorporated a new, conscious aesthetic. Bands such as Shelter and 108 began to sing of reincarnation, the concept of the 'paramatma' (or the supersoul) and 'saranagati' (surrender to Krishna). Moreover, lyrical references were not mere empty references or shallow gestures towards subcultural values and membership; nor were they simply the expression of an ethereal anger aimed at others. Instead, lyrics now included close reference to specific Vedic texts, obvious allusions towards Indian philosophical ideals and meaningful rants concerning spirituality in what Vaishnavas term as the 'material world'. Bands began to articulate a relationship with Krishna, *bhakti-rasa*, through musical expression, using the punk idiom as a means of cultivating and executing devotional service to Krishna.

Placed within the tradition of Gaudiya-Vaishnavism the Hare Krishnas drew inspiration primarily through the writer and philosopher Caitanya Mahāprabhu (1486-1534): seen by many as a full incarnation of Lord Krishna, and whose theological premise is one based upon realizing a personal relationship with God. With 'yoga' widely interpreted as 'to connect', and *bhakti* signifying 'pure love' or 'devotional service', *bhakti-*

8 Ibid., 119.

9 Ibid., 114.

10 Ibid., 117.

*yoga* therefore, is a practice whereby an individual reconnects with God through acts of love, service and/or devotional service. Furthermore, it is the Gaudiyas – disciples of Caitanya – that also conceived of explaining this subject matter in the language of aesthetics, as through the notion of *rasa* – emotion, or sentiment – one is able to relish a metaphysical/transcendental relationship with Krishna. In other words, the many features of the musical object – lyrical content, texture, mood, timbre, etc. – were used as a unifying whole in which to show devotion for Krishna.

The aesthetic within *bhakti* – this notion of *rasa* – therefore provides an important link between Krishnacore and Gaudiya-Vaishnavism. Used as a means of interpreting the devotional relationship a devotee may have with Krishna, *rasa* is often equated to ‘juice’, ‘taste’ or ‘flavour’, and is seen to be the essence of the aesthetic experience. It is, as Prabhupāda points out ‘the mellow relished in the transcendental loving service of the Lord’<sup>11</sup> and encapsulates emotions such as compassion, tragedy, laughter, longing and love. Furthermore, *rasa* is central within the correlation of the punk aesthetic and the sacred. As many wondered how a punk band may convey the devotional, musicians such as Vic DiCara points out that *bhakti-rasa* not only incorporated sentiments such as śringāram, hāsyam and kārūnyam (love, laughter and compassion), it also encapsulated raudram, bhayānakam and bibhatsam (fury, horror and disgust); emotions incumbent in Krishnacore’s own devotional texts for Krishna.

Musical material subsequently became a vehicle for expressing the devotional. Not just through lyrical content, but also through the conjuring up of aesthetic experience through the many branches of the musical object itself, a good example being 108’s ‘Gopinath’, a track taken from the album *Holynama* (1993). Both titles reflect the intrinsic nature of devotion, with the album title in particular reiterating the importance of invoking God by the recitation of His name; an aspect important to the aesthetic of the Hare Krishnas. For them, there is no difference between the vibrational qualities of the *word* Krishna, and Krishna *Himself*; and thus the reason for the recitation of the *mahā-mantra* (or Hare Krishna mantra as it is also known).

Lyrical content – ‘O Gopinath...please hear from request’ – is delivered through a spoken, prayerful manner, hardly audible above the guitar and rhythm section. The *rasa* of surrender and supplication are aided by the repetition of rhythmic motif, emphasising the prayerful, almost mantra-like lyrical content, as the vocalist declares to being a ‘wicked materialist...addicted to worldly desires’, but hoping that Krishna would not ‘consider this servant an outsider’. Music and lyrical content work together to provide an aesthetic of renunciation and surrender, as 108 exploit the different timbres and textures of the ensemble: structure is maintained by riff more than a verse/chorus structure, portraying an ethereal quality within the track.

If 108’s musical stylistics beckons the ‘otherworldly’, then Shelter’s ‘Saranagati’ relies upon a more ‘grounded’ aesthetic. Founded instead upon a clear verse/chorus structure, and encompassing melodious vocals and instrumentation, Saranagati evokes more a sense of proselytization than renunciation. Translated as ‘surrender’, ‘Saranagati’ opens with a sample of Śrīla Prabhupāda reciting the Hare Krishna mantra,

11 A. C. Bhaktivedanta Swami Prabhupāda, *The Nectar of Devotion: The Complete Science of Bhakti-yoga* (London: Bhaktivedanta Book Trust, 2007), xii.

and proceeding lyrical content embracing the devotional. 'I'm trying to understand that You're the Supreme Friend, You're beside me and You guide me like no one else can', Cappo sings, 'help me see You in everything and everything in You', before a desperate, piteous delivery of 'Saranagati' repeated throughout the chorus. Lyrical delivery is clear and pronounced, framed within a traditional structure, but the essence of the devotional remains. Both tracks lyrically delve into the theological, drawing upon ideas central to Vaishnavism. Yet, the importance does not lie just with lyrical content, but also with sonic intent: both tracks are performed in devotional service to Krishna, and have been written as a means to further the practitioners' relationship with Him. The importance is not in the style, nor in the genre as such, but more in the devotional communication of the musical object.

Yet, if 'Gopinath' and 'Saranagati' were written for the mood of love and surrender, Vic DiCara in particular looked to emulate the notion of fury, horror and disgust within his writing. Whereas Shelter deals with devotional subject matter through a more 'conservative' melodic form of punk, 108 moved towards the horror, the frustration and the fury. Repertoire including 'Holyname', 'Shun the Mask' and 'Mantra Six' proclaimed a new cry of devotional pain and frustration, where the confrontational supersedes the agreeable and devotion and affection turn into anger and frustration.

In the minute-long 'Shun the Mask', for example, lyrical content is often difficult to decipher and, when read, has less direct meaning and interpretation. 'Tear tears through my eye, a screaming struggle, to shin the shallow me', is heard at the beginning of the track, 'penetrate the pretence of this plastic life. Hard? Yes it's hard (what did I expect?) easy life, easy lie', as words and music merge in a forthright, blunt aesthetic. As with 'Gopinath', vocal delivery fuses with the remaining ensemble creating a dense texture of musical shapes akin to much of the punk idiom; yet novelty lies within the intent of the musical object. Guitars, drums and vocals are now used as a mean of expressing devotion – whether via frustration, surrender or anger – towards Krishna. Although the location and means remain the same (punk venue, instruments and attitude) the focus has changed: instead of frustration towards a capitalist society, frustration is now diverted towards becoming closer and more intimate with God.

Using *bhakti-rasa* as an aesthetic framework, one is able to shed further light on the unique fusion of Western popular music and the Eastern-based Indian spirituality (and lifestyle) of the Vaishnavas. If Cappo's analogy of punk rock liberalism may have explained the move from hardcore punk to straightedge, then Krishnacore cemented this articulation further, with bands fusing together the fast, 'aggressive' elements of the punk rock style and the spirituality and poignant lyrical subject matter of the Vedas and Krishna Consciousness. Bands already mentioned such as Shelter and 108, but also many others including Prema, Baby Gopal and Refuse to Fall, turned their punk aesthetic towards the devotional. Furthermore, with band members becoming Hare Krishna devotees, and thereby living in temples and studying of texts, Krishnacore began to become aware of the notion of *rasa*, and thus making no apology for the antagonism, frustration and longing found in punk. Instead they embraced the 'anger...screaming...sweating...bleeding and writing'<sup>12</sup> of Caitanya Mahāprabhu and certainly 'not the "om

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12 Vic DiCara, e-mail message to author, August 24, 2013.

shanti” transcendental meditation or yoga class<sup>13</sup> that many think it merely is. Singing of the values of Vaishnavism, exploring and reciting the stories and past-times of the deity Krishna and appropriating many of the lifestyle choices of the Hare Krishna movement became part-and-parcel of this new musical subgenre.

In order to further our understanding of the correlation between *rasa* and the *oral* expression of Krishnacore, it would also be useful to turn to the complex, and often intricate, notion of what is termed Nada-Brahma: a Sanskrit expression which encapsulates the power of sound in religious texts; and goes back thousands of years to the oldest of the four sacred Vedic scriptures the *Rig-Veda*. As Joachim-Ernst Berendt notes in *The World is Sound, Nada Brahma: Music and the Landscape of Consciousness* (1991) Nada-Brahma is often ‘understood as the primal creative word, source of the world and sacred knowledge, Brahma became the central concept of Indian Interpretation of the world. It is one with man’s inner consciousnesses<sup>14</sup>. He concludes, ‘Nada-Brahma means [therefore] sound is god. Or, vice versa...God is sound’<sup>15</sup>. As such, it is the cosmic sound associated with both the *creation* and *sustenance* of the universe.

Furthermore, the process of sound vibration or, as Guy L. Beck notes in *Sonic Theology: Hinduism and Sacred Sound* (2008) ‘the function of oral language’<sup>16</sup>, lies within its usage as ‘an agent of transformation from the human realm to the divine [and] has been a perennial concern of Indian theological speculation, since language in Hinduism is nearly always identified with both human consciousness and the divine’<sup>17</sup>. In this sense, Indian Brahmanas (priests) believed that the repetition of particular texts ‘permits sound to act upon the internal personality, transform sensibility, way of thinking, state of soul, and even moral character’<sup>18</sup>. Sound in this context, therefore, has a spiritual embodiment; a temporal ‘body’ that is loaded with divine meaning.

The notion of this temporal embodiment of the Divine is, therefore, a further articulation of devotion in Krishnacore circles. The importance of the recitation of the holy name within the context of Vaishnavism lies in the belief that, ‘because there is no difference between Krishna and His name, the holy name of Krishna is as pure, perfect and liberated as Krishna himself’<sup>19</sup>. As such, it is an idea that it is based on a premise that the ‘transcendental vibration’<sup>20</sup> of this recitation – and its transcendental origins – which hold the key to self-realization in this modern age. In other words, due to the transcendental *nature* of the name – and its ability to deliver a conditioned soul in this age – in comparison to its so-called ‘material’ conception, where there is there is a duality between the writing and recitation of the name of God, and the deities *themselves*, Vaishnava culture believes that, ‘as far as the transcendental vibration is concerned, there is no such limitation, for it descends from the spiritual world’<sup>21</sup>. In other words,

13 Vic DiCara, e-mail message to author, August 24, 2013.

14 Joachim-Ernst Berendt, *The World is Sound, Nada Brahman: Music and the Landscape of Consciousness* (Vermont: Destiny Books, 1991), 16–17.

15 Ibid., 17.

16 Guy L. Beck, *Sonic Theology: Hinduism and Sacred Sound* (Columbia: South Carolina Press, 2008), 23.

17 Ibid., 23.

18 Ibid., 23.

19 Prabhupāda, *The Nectar of Devotion*: ..., 202.

20 Ibid., 202.

21 Ibid., 202.



the sound vibration of the recitation takes on divine meaning and expression.

Of course, we need to be careful in the apparent correlation of two rather different musical practices. Indeed, one can often make the mistake of creating commonalities to 'prove' or 'validate' a particular idea or theory. In terms of devotional music, for instance, it is often used as a means of prayer or meditation, to glorify and communicate with a particular deity, God or spiritual concept. In terms of Vaishnavism, in particular, the writer and musician Steven J. Rosen notes the importance of music rising 'from purity, transport[ing] its listeners to purity and end[ing] up increasing one's purity'<sup>22</sup>. Moreover, he adds 'ideally, it should be free from ego or ostentatious displays of virtuosity'<sup>23</sup>, and instead focuses upon furthering one's service to God.

Yet, what provides validity to the connecting of Krishnacore and Indian aesthetics lies in the placement of those band members and associates who were involved in the scene. Ray Cappel, Robert Fish and Vic DiCara were not mere spectators of the Hare Krishna movement, but were indeed devotees themselves, reading and studying scripture, attending lectures and practicing the lifestyle of a devotee. Indeed, all three remain devotees, practicing *bhakti-yoga*, playing kirtan and writing about Krishna both inside and outside of the ISKCON (International Society of Krishna Consciousness). In terms of Krishnacore, the places, the instruments – the means – may be obviously different to traditional means of *bhakti-rasa*, but the expression – the end result – remains the same. Practitioners from both walks of life – the punk and the devotee – were well versed in the theological and philosophical importance of the transcendental recitation of the Holy name of Krishna.

It may, therefore, initially sound like a real theoretical 'long shot' in assigning these two rather different musical practices a place together in musicological theory: and one may (quite rightly) argue that Krishnacore is not, in essence, meditational, nor prayerful. Indeed, many would argue that the aggressive, 'in your face' vocal delivery and fast, unrelenting tempo does not inspire one to prayerful meditation and quiet solace. However, I *would* argue that Krishnacore does indeed attempt to provide a platform of glorification and communication with the deities bound up within the Hare Krishna movement. For, as mentioned above, one could argue, that both lyrical content and lifestyle are moulded together to provide a platform for exaltation, a stage where the various *rasas* can be played out. 'History of the universe [in] 18,000 verses', sing Shelter in 'Message of the Bhagavat', a reference to the voluminous Indian scripture the *Śrīmad Bhāgavatam*, 'illuminating, rejuvenating, not degenerating, giving shelter to the people who want truth'. As such, the importance lies in the exacting nature of this exaltation and communication: it is, as I have already mentioned, not merely accidental, but is instead, a conscious form of spiritual expression.

22 Stephen J. Rosen, "Bach to Go: Music and the Vaishnava Tradition", *Back to Godhead*, September/October 2011, 14.

23 Ibid., 14.



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## POVZETEK

V *The World is Sound, Nada Brahma: Music and the Landscape of Consciousness* (1991) opaza Joachim-Ernst Berendt, da je Nada Brahma pogosto »razumljena kot prvinski svet stvarjenja, vir sveta in svetega vedenja ... eno s človekovim notranjim zavedanjem.« Tako zaključuje: »Nada Brahma pomeni [torej] zvok je bog. Ali, obrnjeno ... Bog je zvok.« Sanskrtski pojem Nada Brahma najdemo že v najstarejšem izmed štirih svetih vedskih spisov – Rig-vedi. Uporablja se za opisovanje moči zvoka v verskih besedilih, pri razumevanju sveta okoli nas in – kot menijo mnogi – kozmičnega zvoka, ki je hkrati odmev stvarjenja in potreben za ohranjanje veselja. Zvočnost ima tako duhovno utelešenje: časno telo, ki je napolnjeno z božanskim pomenom. V prispevku želim raziskovati idejo Nada Brahma v precej nenavadnem kontekstu izvirno ameriškega podžanra straightedge punka, "Krishnacore". Punkovski glasbeniki so zlili transcendentalnen značaj ustno tradirane glasbe, z značilnostmi zahodne punkovske glasbe, povezujoč indijsko, vedsko duhovnost gibanja Hare Krišna s hitrim, »agresivnim« glasbenim slogom punk rocka. Tako

je bilo besedilo prepleteno z molitvijo, punkovsko rockovski oder pa je postal prostor za pridiganje zavesti Krišne. Vedska besedila niso bila več posredovana v tradicionalni obliki indijskega duhovnega petja, kot sta *bhajan* ali *kirtan*. Govor o saranagati (predaja), reinkarnaciji in celo svete mantrе so bile zlite z estetiko punk rocka.

S pomočjo *rase*, osnovnega koncepta indijske estetike, bom poskušal slediti izvirom Krishnacore v ameriškem straightedge, pri čemer me bodo posebej zanimali načini, kako so se mnogi vodilni predstavniki gibanja Hare Krišna nagibali k povezovanju s straightedge. Nato bom, s pomočjo analize besedila in glasbenega sloga – še posebej glede njunega razmerja do *bhakti-rasa* – opazoval zapleteno razmerje med Nada Brahma in očitnim preseganjem božanskega čez kulturne in glasbene meje ter iskal izraz indijske teologije v netradicionalnem okolju, kakršno je punk rock. Na koncu želim opozoriti na način, na katerega je zvočna/ustna tradicija preživela v sodobni čas in postala nenavadna podlaga za izraz v subkulturi, kakršna je ameriški straightedge.

*Prevod naslova, izvlečka in povzetka Aleš Nagode*