
UNIT 3 BHAKTI AND SUFI MOVEMENTS IN MEDIEVAL INDIA

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3.0 OBJECTIVES

This unit introduces you to the Bhakti and Sufi movements in medieval India. Medieval poetry in India is mainly devotional poetry and comprises poems of both the Bhakti and the Sufi movements.

When you reach the end of this unit, you will have

- learnt about the common features of the Bhakti and Sufi Movements in Medieval India
- got to know Bulleh Shah, the Punjabi Sufi poet
- looked at the analysis of the poem “Kafi 7” by Bulleh Shah and
- become aware of the link between Advaita Philosophy and the Sufi philosophy.

Words in **bold** are explained in the **Glossary**

3.1 INTRODUCTION

As a sample of devotional poetry of the medieval period (belonging to both the Bhakti and Sufi traditions), this unit will introduce you to four poets in the third and the fourth units of this Block - Bulleh Shah (Punjabi Sufi), Baul Gaan (Bangla folk singers), Mahadeviyakka, often referred to as Akka Mahadevi (Kannada)

and Meera Bai (Rajasthani and Hindi). A reading of these poets will serve to reinforce the concept of India's plurality with the underlying bond of unity. The common thread of love and devotion that imbues these poems can teach us like nothing else can, that the richness of Indian culture is in its variety and diverse traditions which yet remain undoubtedly Indian to their core.

3.2 THE BHAKTI MOVEMENT IN MEDIEVAL INDIA

Let us first study the Bhakti movement, follow it up with a study of the Sufi movement and then see the connecting link between both.

The Bhakti Movement started in South India (Kerala and Tamilnadu) in the 8th C and spread to the North and East India from the 15th C and reached great heights in the 17th C. The Bhakti movement that resulted in a profusion of devotional poetry was a pan India movement, stretching from North to South, East to West by the end of 17th C. Though the movement can no longer be discerned after the 17th C, devotional poetry continues to be a part of Indian literature.

Though the Bhakti movement started in the 8th C, the word 'bhakti' was first used in the 1st millennium BCE, in the *Shvetashvatara Upanishad*, the *Katha Upanishad* and the *Bhagavad Gita*. The *Shvetashvatara Upanishad* is an ancient Sanskrit text embedded in the *Yajur Veda* and it is the basic text in which Vedanta philosophy, philosophy of Saivism and principles of Yoga have been delineated. The last of three epilogue verses of the *Shvetashvatara Upanishad*, 6.23, uses the word Bhakti as given under:

यस्य देवे परा भक्तिः यथा देवे तथा गुरौ ।
तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः

He who has the highest Bhakti (love, devotion of *Deva* (God), just like his *Deva*, so for his *Guru* (teacher),
To him who is high-minded,
these teachings will be illuminating.

— *Shvetashvatara Upanishad* 6.23 (on *Guru Bhakti*)

This verse is notable for the use of the word *Bhakti*, and has been widely cited as among the earliest mentions of "the love of God". *Bhakti* means an emotional devotion to one's personal God. *Bhakti marg* (the path of devotion) is one of the spiritual ways to attain *moksha* or liberation, the ultimate goal of spiritual development, a state of eternal bliss, transcending the worldly state. The word *Bhakti* is used in the *Bhagavad Gita* to denote a particular way to reach *moksha*.

Activity 1

What is the importance of the *Shvetashvatara Upanishad* in the context of the Bhakti movement?

The Bhakti movement swept across medieval India and most of the Bhakti poets sang with loving devotion to Rama and Krishna, the incarnations of Vishnu. This movement is significant as it not only produced great poetry, but it also marked the beginning of a rebellion against the superficial Brahminical customs

and rituals, caste distinction and discrimination prevalent in society. The Bhakti movement spread all over India through the songs of Kabir, Ravi Das, Meera Bai, Chaitanya and many other lesser known mystics. These saint-poets laid emphasis on Man's actions as these alone would lead to his salvation. They were called the Bhakti poets where the Sanskrit term *Bhakti* as used in the ancient texts denoted "devotion to, and love for, a personal god or a representational god by a devotee". The Bhakti poets sought to attain spiritual union with the Lord through their devotion by means of their soulful poetry.

Activity 2

Make a list of illustrious saint-poets of this period. Try to access some of their poetry in your mother tongue.

Let us take for example, Kabir's *Dohas* which had a profound impact on the Bhakti movement both as a social and a religious movement. As a social movement, it had a great influence on the common man. Kabir's simple message of love and devotion as seen in the couplet given below had a mass appeal:

Pothi padh padh jag mua, bhaya na pundit koye

Dhai akhar prem ka padhe so pundit hoye

One does not become a pandit (learned person) by reading voluminous books, but one can become one by understanding the two and a half letters which make up the word 'love' (*prem* as written in Hindi).

Kabir between 1440 and 1518, Saint Ravidas in the 15th C and Meera between 1498 and 1557 were among the most influential poets of the Bhakti movement with their twin messages that spoke of

- i) a loving relationship between a devotee and his/her personal god and
- ii) laid emphasis on devotion and individual worship of a god or goddess rather than performance of elaborate sacrifices.

What this implies is that the Bhakti saint-poets had a liberal outlook and their message focused on the devotee's choice of his/her and personal God and the freedom to worship in any way that was in consonance with their full devotion. The Bhakti moment thus conveyed a social message to the devotees.

Activity 3

What was the message of the medieval saint-poets of India?

From the north, the Bhakti movement spread to the East pioneered by Chaitanya Dev (1486-1534) who was revered as the greatest spiritual leader of Eastern India (Bengal, Orissa, Bihar and Assam) and as an incarnation of Krishna. In Punjab, Guru Nanak founded Sikhism and he was influenced by poets like Kabir, Ravi Das, Jaidev of Bengal, Namdev and Sufi Baba Farid. Thus the Bhakti movement was widespread from Punjab to Bengal and from Maharashtra to the Deccan. This shows how the Bhakti movement gradually permeated to the whole of India. We had earlier noted that the Bhakti movement started in the 8th C in South India.

Activity 4

Why do we regard the Bhakti Movement as a pan India movement?

3.3 THE SUFI MOVEMENT IN INDIA

During the period that saw the rise and spread of the Bhakti movement, India also saw the advent of Islam with the ascendancy of the Mughal empire that lasted between the 16th and the 19th century. It started with the ascension of Babur in 1526 and ended with the death of Aurangzeb in 1707. Within fifty years of Aurangzeb's death, this large Mughal empire started disintegrating. With weak successors to Aurangzeb, a near empty treasury, the rise of the regional princes of various Hindu kingdoms and the arrival of the East India Company that established the British rule, the Mughal empire came to an end. The last of the Mughal emperors was Bahadur Shah who was deposed and deported to Rangoon by the East India Company in 1757.

During the Mughal dominance, the Islamic religion of the conquerors remained hostile to Hinduism and was critical of its polytheism (worship of many gods), idolatry (idol worship) and practice of irrational rituals. With its focus only on the externalities of Hindu worship, Islam failed to understand and appreciate the core binding principle of Hinduism that accepted (and continues to accept and adheres to) multiple faiths and varied forms of worship practiced by different religions. It is this acceptance that forms the basis of the Hindu idea of universal brotherhood. But as antagonism increased between the two religions and resulted in mutual hatred and enmity, it was fortunate that there came a group of religious thinkers belonging to the Hindu Bhakti movement and the Islamic Sufi movement to bridge the divisiveness between the two religious orders and establish love and friendship, feelings of fellowship and fraternity among all people. The Sufi movement was a result of Hindu influence on Muslim religious thinkers who undertook an in depth study of *Vedanta* and the philosophy of Buddhism and Jainism, the two offshoots of Hinduism.

Activity 5

Why are the Bhakti movement and Sufi movements known as socio-religious movements?

The Sufi movement came to India two centuries before the Bhakti movement and spread among the Muslims. The Chishtiya Sufi order was established in India by Khwaja Moinuddin Chishti in the 12th century. He died in 1230. After his passing, his disciples carried the order forward, spreading his message of devotion to God and *sulhe-kul* (compassion and love for all). Notable among them were Hazrat Niamuddin Auliya and his famous disciple Amir Khusro (1253-1325), the Sufi spiritual poet and musician who had a deep impact on the society, literature and culture of India. Khusro is regarded as one of the champions of India's composite culture. He wrote many poems, *ghazals*, *dohas*, riddles and is also credited with enriching Hindustani classical music by introducing Persian and Arabic elements in it, and thus is known as the originator of the *khayal* and *tarana* styles of music. He is regarded as the "father of *qawwali*" (the devotional music of the Indian Sufis). The invention of the tabla is also traditionally attributed to Amir Khusro and so also the sitar. Kabir was greatly influenced by Khusro and some of his *dohas* are virtually translations of Khusro's couplets. Other Sufi

mystics were Khwaja Nizamuddin Auliya and Hazrat Baba Farid, both belonging to the 13th Century.

Thus the 13th and 14th centuries saw the emergence and growth of the Sufi movement in India. The Sufi movement as given above was a socio-religious movement. The last Sufi of the Chishtia order and the last Sufi from Delhi, Nasiruddin Chirag Dehli died in 1356. The Sufi message of *suleh-e-kul* had a great influence on both the Hindus and Muslims alike. While some historians claim the influence of Sufi on the Bhakti movement and others speak about the reversal of influence – that of the Bhakti movement on the Sufi movement, there is the established fact that compassion and sympathy for the downtrodden and the poor stressed by both religious orders appealed to people of both religions. Their message had a lasting impact in the collective psyche of the Indian masses. It can therefore be said that the Sufi Movement from the 12th to the 14th centuries and the Bhakti movement from the 15th and 16th centuries provided poetry the highest degree of devotion and are unique in extending the respective religious movements to inspire and articulate social messages.

Activity 6

What was the message of the two religious orders that had an appeal to the masses belonging to both Hinduism and Islam?

3.4 LINK BETWEEN THE *UPANISHADS* AND THE *QURAN*

To understand the link between the Sufi and the Bhakti movement, let us look at a few of the important aspects of Hinduism related to Advaita philosophy in the *Svetasvatara Upanishad*:

Na tasya pratima asti

There is no likeness of Him.

Na samdrse tisthati rupam asya, na caksusa pasyati kas canainam.

His form is not to be seen; no one sees Him with the eye.

shudhamapoapvidham

He is bodiless and pure.

In the *Quran*, the main principle is that of ‘Oneness’. According to Islam, God is singular (*tawhid*), unique (*wahid*), the one and only one (*ahad*), and is all-merciful and omnipotent. And according to the *Quran*, “No vision can grasp him, but His grasp is over all vision: He is above all comprehension, yet is acquainted with all things.”

From the above it is clear that there are common links between the *Quran* and the *Yajur Veda* where both speak of a god, formless and who cannot be seen with human eyes and He is the one and only one - unique and singular.

Activity 7

Explain the common link between *Islam and Hinduism* as evidenced in the *Quran* and the *Vedas*.

3.5 BULLEH SHAH, THE SUFI MYSTIC AND POET

Though there is no authentic record, it is an accepted surmise that Bulleh Shah was born in 1680. He was a Punjabi poet of the Sufi Muslim order, born in Bahawalpur, Punjab, which is now in Pakistan. His ancestors had migrated from Bukhara in modern Uzbekistan. His father, Shah Muhammad Darwaish, was a preacher in a village mosque and a teacher. His father later got a job in Pandoke, about 50 miles southeast of Kasur. Bulleh Shah received higher education and became a student of the prominent professors Ghulam Murtaza and Maulana Mohiyuddin. His spiritual teacher was the eminent Sufi saint, Shah Inayat Qadri.



A large measure of what is known about Bulleh Shah comes through legends, and to that extent it is subjective. He has himself contributed a brief sketch of his life through his writings. Other “facts” seem to have been passed down through oral traditions. Bulleh Shah practiced the Sufi tradition of Punjabi poetry established by poets like Shah Hussain (1538 – 1599), Sultan Bahu (1629 – 1691), and Shah Sharaf (1640 – 1724). Bulleh Shah was a contemporary of the famous Sindhī Sufi poet, Shah Abdul Latif Bhatai (1689 – 1752), the legendary Punjabi poet Waris Shah (1722 – 1798), of *Heer Ranjha* fame, and the illustrious Sindhī Sufi poet Abdul Wahad (1739 – 1829), better known by his pen-name, Sachal Sarmast (“truth seeking leader of the intoxicated ones”), and Mir Taqi Mir (1723 – 1810) of Agra. He died in 1758 at the age of 77, and his tomb is located in Kasur, Pakistan. He was a poet, **humanist** and a philosopher.

3.5.1 Bulleh Shah, an Apostle of Peace

Bulleh Shah was born at a time when the communal strife between Sikhs and Muslims was high. He incurred the wrath of Muslims when he condemned the murder of an innocent Sikh in retaliation for the murder of a few Muslims by Sikhs. Violence, Bulleh Shah said, cannot be quelled by violence; on the contrary, violence engendered violence. Similarly he counseled the Sikhs to give up their campaign of hatred against the Muslims. But for his unorthodox advocacy of peace and harmony among Hindus and Muslims, the Muslim clergy (the mullahs) decreed that Bulleh Shah should not be given burial.

He was an apostle of peace which makes him a humanist. It is important to note that even if one is a mystic, in search of God, s/he can also be a humanist, one whose life is based on reason and common humanity, one who recognizes that moral values are to be founded on human nature and experience alone and who seeks solutions to the problems of fellow human beings in the world around her/him. Bulleh Shah also hailed Guru Tegh Bahadur as a **Ghazi** (an Islamic title given to a religious Muslim warrior).

Bulleh Shah's writings represent him as a humanist, someone providing solutions to the sociological problems of the world around him even as he was constantly searching for God. His poetry highlights his mystical spiritual voyage through the four stages of Sufism: *Shariat* (exoteric path or external knowledge), *Tariqat* (esoteric path or internal knowledge), *Haqiqa* (mystical truth) and *Marifa* (mystical truth). Bulleh Shah has been able to address the complex fundamental issues of life and humanity. Thus, many people have put his kafis to music, from humble street-singers to renowned Sufi singers like the Waddali Brothers and Abida Parveen, from the synthesized techno qawwali remixes of UK-based Asian artists to the rock band Junoon. Bulleh Shah's popularity stretches uniformly across Hindus, Sikhs and Muslims, to the point that much of the written material about this Muslim thinker is from Hindu and Sikh sources. Modern renditions can be listened to in the songs *Chhayya Chayya* and *Thayya Thayya*.

Activity 8

Why is Bulleh Shah considered to be a humanist?

3.6 KAFI, A FORM OF SUFI POETRY

As a poet, Bulleh Shah wrote Kafis. Let us first understand what we mean by Kafi.

Kafi is a classical form of Sufi poetry in the Punjabi and Sindhi languages which flourished from the 14th to the 16th C. This period is known as the golden age of Punjabi Sufi poetry. The verse form which Bulleh Shah primarily employed is a style of Punjabi, Sindhi and Siraiki poetry used not only by the Sufis of Sindh and Punjab, but also by Sikh gurus. The main theme of Kafi is the dialogue between the Soul and the Oversoul - the created and the Creator. This is symbolized by the dialogue between the disciple and his master (*murid and Murshid*), between the lover and his beloved. The latter translates into heroic and romantic tales that stand as a metaphor for mystical truths, and spiritual longing.

The *Kafi* is a poem in four stanzas - a musical composition with a rhyme scheme and a refrain which is meant to be sung. Some say that the word Kafi has come from the Sanskrit word *kav* (poetry) and *kama* (sensuality). But this does not deny the possibility of its origin from the Arabic words *kamil* (perfection) and *kafa* (grouping). Some believe that the word Kafi is derived from the Arabic *Kafa* which means a group. The word *kafi* is also identified by many through a raga in Indian classical music after which a *thaat* (the head of many ragas) is named.

3.6.1 The Kafi Tradition

Punjab had its own literary tradition which was started by Fariduddin Ganjshakar(1173-1266). He was the first Punjabi Sufi poet whose poetry was compiled after his death in the *Adi Granth*. Bulleh Shah practiced the Sufi tradition of Punjabi poetry established by poets like Shah Hussain (1538 – 1599), Sultan Bahu (1629 – 1691), and Shah Sharaf (1640 – 1724). Punjabi poetry was used both by Sufis of Sindh and Punjab as well as by Sikh gurus. In contrast to Persian poets who had preferred the *ghazal* for poetic expression, Punjabi Sufi poets tended to compose in the *Kafi*.

Sufi poetry continued even after the 17th Century with well known poets like Waris Shah (known for his great work *Heer Ranjha*; Sachal Sarmast, (1739-1829) a Sindhi Sufi poet who wrote musical *Kalam*, discussions and debates relating to Islamic theology as well as Kafis; Mian Muhammad Baksh, a Kashmiri Sufi poet (1830-1907), known for his *Sohni Mahival*, and the multi lingual Khawaja Ghulam Farid (1645-1901), known for his lyrics of ecstasy.

3.7 ‘KAFI 7’ BY BULLEH SHAH

Bulleya Ki Jaana Main Kaun

Bulleya to me, I am not known

Say Bulla, I know not who I am

I am neither a believer going to a mosque

Nor am I given to non-believer’s ways

I am neither clean nor unclean

Neither *a Moses* nor a *Pharaoh*

I know not who I am

Neither among the sinners nor the saints

I am neither happy nor unhappy

I belong neither to water nor to the earth

I am neither fire nor air

I know not who I am

Neither I know the secrets of religion

Nor am I born of **Adam and Eve**

I have given myself no name

I know not who I am

I belong neither to those who squat,

Nor those who are given to wandering

I know not who I am

I was in the beginning, I would be there in the end

Who could be wiser than me?

None else is *primed* of this secret

(Though) I know not who I am

(Translated by K.S.Duggal)

3.8 ANALYSIS OF THE POEM

The poem has a refrain “*I know not who I am.*” and seeks to unravel this riddle. The riddle is one of the eternal and unsolved questions common to us all, relating to one’s identity. Can any one of us give an answer to the question “Who am I?”

The poet has the name Bulleh Shah, but he wants to know, who is Bulleh Shah? The self that answers the question as to who Bulleh Shah is, relates only to the externalities. The Self that is deep within all of us is not known to us, as no one born in this world knows where s/he came from, why they have been born, what

is the purpose of their coming into the world and where they will go after death. It is a mystery to which none of our externalities - attributes, character, relationship with others, daily existence comprising words and actions - provide the crucial answer to the questions raised above whose purpose is to identify the inner, deeper or the true Self.

Bulleh Shah says the name he subscribes to is the name given to him by his parents but they are not and cannot be his true parents as they also do not know who they are and where they had come from. But the truth is we all come from God, who is our true parent.

The answer to the riddle 'who am I' cannot be derived from our external attributes such as being a believer or a non believer, a sinner or a pious person, a slave driver like Pharaoh or a liberator like Moses...

The only answer to the riddle "Who am I" is: "I know I am 'i' but do not know who the 'I' is, as the 'I', the inner Self, permeates and overarches the external self 'i' (Kindly note the distinction between "I" and "i")

The poet then says "I know not who I am ... Nor am I born of Adam and Eve"
All of us know only our earthly parents - but not God, our original ancestor, who had created Adam and Eve and is, in that sense, the progenitor. The logical reasoning for his ignorance about his identity is through yet another denial:

I belong neither to water nor to the earth
I am neither fire nor air

As human beings, we are aware of the five prime elements of Nature (*pancha bootham*) - air, water, earth, fire and space (vayu, jal, bhu, agni and akash), but we go far beyond these five perceivable elements. In this context, it would be interesting to compare these lines with lines from the 19th C poet Wordsworth who comes nearly six centuries later:

The Soul that rises with us, our life's Star,
Hath had elsewhere its setting...
But trailing clouds of glory do we come
From God, who is our home:

Heaven lies about us in our infancy! ("Ode on Intimations of Immortality")

Bulleh Shah offers yet one more reason as to why he does not know who he is:

I belong neither to those who squat,
Nor those who are given to
wandering

Whether he is moving about, active and mobile or whether he is rooted to one place, passive and immobile, neither of the two states will give him the answer as to who he is.

The last four lines state that the True Self has neither a beginning nor an end as it is eternal.

I was in the beginning, I would be there in the end
Who could be wiser than me?
None else is primed of this secret
(Though) I know not who I am

When he has listed the reasons as to why he does not know his true identity, he asks who else can know the secret of one's birth, existence and death.

Activity 9

What does Bulleh Shah say about the 'I'?

3.9 UNITY OF BEING: MEETING OF ADVAITA AND SUFI PHILOSOPHY

This poem is a good example of the Unity of Being (*Wahat-ul-Wajud*), the concept of mystical Sufis and which, as the phrase suggests, is about **Monotheism of Existence**. *Wujud* (i.e. existence) here refers to Allah's *Wujud* - where God and his creation are not separate but one. *Wujud* is the unique Reality from which all reality derives. The external world of reality consisting of tangible and sensible objects is but a fleeting shadow of the Real (*al-Haq*), God - the eternal reality. Whatever exists is the shadow (*tajalli*) of the Real and is not independent of God. *Advaita Vedanta* and Sufism meet here and can be seen as the parallel of modern psychological theory of the **Collective Unconscious**. Advaita means 'Non-Dual' which refers to the tradition's absolute monism. Two specific passages from the *Chandogya Upanishad* provide a valuable insight into the foundation of the philosophy of *Advaita Vedanta* that parallels Sufi metaphysics:

In the beginning, this world was just Being [i.e. Brahman] – one only, without a second ... And it thought to itself 'Let me become many; let me multiply myself.

(Chandogya Upanishad 6.2.1-3)

By means of just one lump of clay, everything made of clay can be known: any modifications are merely verbal distinctions, names; the reality is just clay.

(Chandogya Upanishad 6.1.4)

The unity between the true self and universal reality is indicated by the Sanskrit language phrase *tat tvam asi* – you are that, i.e. you are that highest reality, Brahman.

The **Pantheistic monism** of *advaita* and *wahdat-al-wujud* of the Sufis are different expressions of the same view about Divinity, Man and the Universe.

The whole unity of the poem is to establish the impossibility of knowing one's true identity except for the fact that the "I" or the Soul is one with the Oversoul - the merging of human consciousness with the divine consciousness, beyond institutionalized facts of externalities.

Throughout 'Kafi 7' Bulleh Shah keeps giving examples using two poles namely "neither"/ "nor" to reason why he cannot know his identity beyond what is known to the world he is born into. This question, while it is addressed to himself,

Bulleya, is also addressed to every other human being as an extension of himself, an understanding that it is common to all...

In 'Kafi 7' Bulleh Shah uses symbols which show his depth of learning. These symbols, like Mosque, Adam and Eve, Moses, Pharaoh, purity and impurity, are taken from various religions which make this poem a secular text, beyond religions and outward symbols.

3.10 LET US SUM UP

This unit introduced you to a sample of devotional poetry of the medieval period of the Sufi tradition, composed by Bulleh Shah (Punjabi Sufi). We also discussed the Bhakti and Sufi traditions and saw how the compositions of varied poets from both traditions serve to emphasise the concept of India's plurality that has a strong thread of common thought and sentiment running through them. We could also see how the Advaita and Sufi traditions echo each other when it comes to philosophical concepts dealing with existence.

3.11 Aids to Activities

Activity 1: It mentions the word Bhakti and sets out what the word denotes.

Activity 2: Meera, Mahadevi Akka, Kabir were some of the poets. They can be accessed in the original through a variety of Indian languages.

Activity 3: It focused on relationship between devotee and the Almighty; emphasis on devotion; freedom to worship in whatever manner they chose.

Activity 4: Starting from the South of India, the movement gradually spread to all the corners of the country.

Activity 5: The two movements went beyond religion and offered a social message.

Activity 6: Compassion and sympathy for the downtrodden and the poor.

Activity 7: Both speak of a god who is formless, cannot be seen with human eyes and unique.

Activity 8: Attempts to provide solutions to sociological problems even while seeking God.

Activity 9: The True "I" goes beyond all the externalities and is a mystery.

3.12 GLOSSARY

Adam and Eve : according to the creation myth of the Abrahamic religions, Adam and Eve were the first man and woman and the ancestors of all humans

Collective Unconscious : theory of Carl Jung, who relates it to a part of the unconscious mind, shared by a society, a people, or all humankind, that is the product of ancestral experience

Ghazi : an Islamic term for a religious warrior

- Humanist** : one who has a strong concern for human welfare, values and dignity
- Monotheism of Existence** : the belief in the existence of only one god that created the world
- Moses** : a Hebrew prophet in 1300 BCE (before the Common Era or BC) who delivered his people, the Jews, from slavery under one of the Egyptian Pharaohs. He led them to the Holy Land that God had promised them. Moses led the Exodus (in the Bible, the departure of the Israelites from Egypt) of the Jews out of Egypt and across the Red Sea, after which they based themselves at Mount Sinai, where Moses received the **Ten Commandments**
- Old Testament** : the first of the two main divisions of the Christian Bible, corresponding to the Hebrew Scriptures as distinguished in Christianity from the dispensation of Jesus constituting the New Testament
- Pantheistic** : the belief that reality is identical with Divinity
- Pharaoh** : common title of the monarchs of ancient Egypt from the First Dynasty (c. 3150 BCE) until the annexation of Egypt by the Roman Empire in 30 BCE ... Moses delivered The Jews from the slavery of Pharaoh Thutmose II (1493-1479BC), the fourth ruler of the 18th dynasty of Egypt
- Primed** : be fully prepared
- Refrain** : A comment or statement that is repeated
- The Ten Commandments** : Said to be given by God and were meant to serve as principles of moral behaviour for the people. They form the foundation of the moral code and legal system of justice for Western Christian civilization. Moses founded the religious community known as Israel. “In the Judaic tradition, he is revered as the greatest prophet and teacher, and Judaism has sometimes loosely been called Mosaism, or the Mosaic faith, in Western Christendom. His influence continues to be felt in the religious life, moral concerns, and social ethics of Western civilization, and therein lies his undying significance”

3.13 UNIT END QUESTIONS

- 1) What is the meaning of Bhakti in Hinduism? How is the word used in the *Bhagvad Geeta*?

- 2) What contributed to the fall of the Mughal Empire and why was Islam hostile to Hinduism?
- 3) Why is the Bhakti movement known as a socio-religious movement?
- 4) How did the Hindu and Muslim sects come together?
- 5) What is Kafi? List the elements of the Kafi style in Bulleh Shah's poem given in this unit.
- 6) Bulleh Shah is known to be an apostle of peace and a humanist. From the brief biography given above, illustrate how he is both a pacifist and a humanist.
- 7) Why does Bulleh Shah say he cannot know his identity?
- 8) Attempt a summary of the poem 'Kafi 7'
- 9) Comment on the effective use of the two words "neither" and "nor" in Bulleh Shah's poem.
- 10) How do you think Bulleh Shah is representative of the Bhakti/Sufi movements?

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