

UNDERSTANDING THE PATH OF SPIRITUAL QUEST PARALLEL TO THE EXPERIENCES OF THE ASTANĀYIKĀS

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Abstract

Lots of ancient Indian philosophies think that the human soul is actually the part of the divine soul and also since it's separated from that complete, it's constantly pining to merge with the divine. With this context, all the human souls are actually nāyikās with an ultimate goal to achieve sublimation with the divine soul, and that is the nāyaka. So here in this paper we would study about the Philosophical bases of the Bhakti Sufi tradition and experiences of the aṣṭanāyikās

Keywords: Music, folk, classical, philosophies, etc.

1. INTRODUCTION

The medieval period in India received a revolution in the thought process of the dominant countries in the subcontinent. This phenomenon is popularly called the Bhakti movement that had been followed by the Sufi movement, the two being interrelated to one another. All the current religious notions of the farm land underwent a change that had been based on devotion or perhaps bhakti. The idea of bhakti was also present in the ancient texts of the Puranic and Vedic tradition. Though it was in the medieval time that the notion of bhakti became the main foundation of the majority of the religious schools. The Bhakti movement is actually known to have started in the southern areas of the subcontinent within the Nayanars and the Alvars - a Vainavaite and a Shaivite cult respectively. From there the ideas and concepts of bhakti spread to other areas of south, northern and central India and resulted in a new era in the cultural and spiritual heritage of India. In the fabric of old Indian culture is actually woven together spiritualism, mysticism, erotism and music to produce a tapestry of the powerful

devotionalism of bhakti. The religious ideas have been communicated in art through the erotic and romantic. The Aṣṭanāyikās too are represented in the romantic erotic context by the scholars. The thought being that there's a divine soul, and we're areas of that whole, there's an all natural transposition of this notion in the religious seeker too. He experiences the separation from that divine soul, and wants to be sublimated in Him once again. He thinks that there's a thing to seek, someplace to go. These thoughts of the devotee are very similar to those of the Aṣṭanāyikās. The encounters on the path of his of spiritual quest are actually parallel to the happenings of the Aṣṭanāyikās in their quest to consummate the love of theirs.

2. PHILOSOPHICAL BASES OF THE BHAKTI SUFI TRADITION

The understanding of the paramātmā (infinite soul) and the jīvātmā (finite soul) are actually typical in the concepts of the majority of the saints in the Sufi Bhakti tradition. But what's the

connection between these souls? What's their relationship? The technique of most of the bhakti saints are actually completely different from that of Sankaracarya and also the followers of Advaitavād who considered Brahma (infinite soul) as the sole reality and according to whom the material world consisting of material and living souls is actually but māyā or perhaps illusion. Although the Smārta tradition founded by Sankaracarya is also among the pillars of the bhakti tradition, this particular movement evolved to experience the acceptance of Dvaitavādi philosophies. Bhakti saints opposed to Advaitavād, on the other hand, acknowledged the truth in the presence of the jīvātmā. Among many, 2 such saints whose lives and concepts influenced the Bhakti action to a great level are actually Ramanuja Acarya and Caitanya Mahaprabhu. Ramanuja was a remarkable pupil of the Vedanta school since childhood and evolved into one of probably the greatest scholars of the śāstras. He was opposed to the Advaita philosophy propounded by Sankaracarya and preached the Viśiṣṭādvaitavād. Like Sankara, Ramanuja also reported that Brahma (the infinite or maybe divine soul) as well as the living souls isn't

individual entities. But unlike Sankara, he didn't refute the presence of the living souls as maya or perhaps illusion. Based on Ramanuja, the materialistic and the living community are actually though parts of the entire created by the Brahma. The living souls are actually the manifestations of Brahma. In the exact same way, the life of Caitanya Mahaprabhu became the grounds for the 6 Goswamis of Vrindavan who propounded the acintyabhedābheda tattva in the book Ujjval Nīlmaṇi. As outlined by this particular tattva, the paramātmā and jīvātmā together create an inseparable entity. The Paramātmā and the Jivātmā are actually the same though they're divided in a way which can't be understood making use of the strength of thinking (chintan). As a result, it's referred to as acintyabhedābheda. Based on this, the paramātmā created the jīvātmā out of His hlādinī śakti (bliss) to experience the pleasure of līlā. As a result, it appears the splitting up of the jīvātmā from the paramātmā happened and so that the former can unite with the latter and experience the divine bliss. And this particular union of the jīvātmā with the paramātmā is actually as the union of the lover with the beloved.

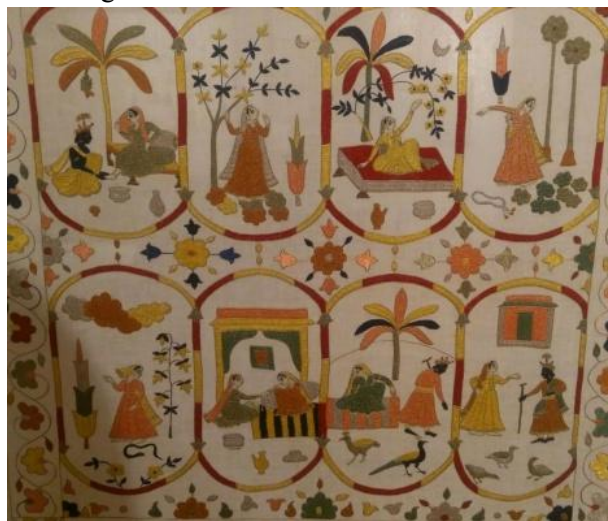


Figure 1: Forms of Aṣṭanāyikās

In the exact same way, the seeker of God is actually widely known as āṣīq (lover) in the Sufi philosophy and God is actually regarded as the māshūq (beloved). It's the goal of the Sufi saint to unite with the beloved through love that is unconditional. Being the ashīq or perhaps lover the Sufi saints, particularly those in the Indian subcontinent chose the perspective of the female to express the thoughts of theirs in the types of their artistic and literary works. —Sufis in the subcontinent always talked in the language of females, in which she was constantly empowered.

3. SPIRITUAL ASPECT OF ASTANĀYIKĀ

The metaphor of the lover and also the beloved became the reality of the lives of the saints and devotees during the Sufi and Bhakti movement. Even though they recognized that the jīvātmā is actually an inseparable part of the paramātmā, they didn't discard the former as illusion. Instead, according to them being an inseparable part of the paramātmā, the jīvātmā is away from him and the material world is actually the obstacle in the union of theirs. Hence, there's this desire in the jīvātmā to unite with the paramātmā which it's a part of. Likewise, this drive is seen in the lives of the Sufis that needed to unite with their beloved (the God) In the majority of the compositions of these saints, the pangs of separation from the beloved i.e., the paramātmā, the desire to unite with the beloved as well as the hunt for the proper road to do the same are actually found. By doing this the poets - in all these encounters of grief, wonder, drive to unite and so on - appear to discuss the various mental states of the aṣṭanāyikās. Their emotional experiences appear to be congruent to people of the aṣṭanāyikās. In the text of Md. Sirajul Islam in Medieval Bhakti Philosophy, God is actually referred to as a private Being and the devotee

establishes a personal connection with Him. Here the devotee is actually the lover and God is actually the Beloved. Finite self or the devotee is very thirsty for divine grace, he's keenly interested to unite himself with Divinity.

"India has used the theme of passion and love in its even, theatre, arts, and literature spirituality. Right from 3000 years ago writers and poet have formatted the heavenly emotion of passion and love from the divine to the man. Indian classical art styles are fundamentally religious in nature. From the early times Indian traditions have taken the assistance of fine arts to immediately connect to the supreme. As art in India is essentially a religious idea, it ultimately results in elevating the performers in addition to the market alike."

"As M.S. Randhawa and John Kenneth Galbraith say in their book Indian painting, Eastern philosophy seeks god through feeling. People who seek Him in the sterile sands of intellectuality, seek him in vain. Nor is actually simple brilliance of intellect highly regarded; emotion is actually the key to the realization of gods Poetry and music has refinement as the goal of theirs. Divine love is actually the sublimation of sexual love. It's the music of the man soul its most vivid expression is actually in and through sexual union. This glides the vision, lends an aura of magical enchantment much to the most prosaic person"

3.1 Nāyikā and Nāyaka- Ātmā and Paramātmā

Ancient Indian literature has strong connection to spirituality. Consequently, we observe that though the aṣṭanāyikā in Indian poetics talks about thoughts of man woman relationship and emotions resulting the longing for the beloved, it's been used in the religious context by devotional poets to represent the deeper

connection of ātmā (soul) to paramātmā (supreme or ultimate Soul). The goal of the spiritual pursuit of a man being, that the human soul wishes to merge with the divine is actually in line with the thought of the aṣṭanāyikā, whose aim is also to feel sublimation with her beloved. It's well worth exploring why the saint poets have encountered themselves as nāyikās when talking in relation to their divine counterpart. When we have a discussion of a spiritual level of this particular philosophy, and the connection between the between the ātmā and paramātmā, it's believed that the human soul is actually a part of that divine soul. This concept has been propounded by a number of scholars and is deeply ingrained into the Indian psyche. For the human soul to be a part of the divine soul is perfectly accepted, but why was this relationship described as a love relationship by some? What was the demand for the religious thinkers to give it an analogy of the lover and beloved? Why did the saint poets take the job of the Nāyikā and set it in the context of the supreme nāyaka? Most likely there seemed to be a reason why they discovered that resemblance a simple metaphor to describe the level of what they desired to convey.

When we talk of dissolution with the divine soul, it's as a drop merging with the ocean. The nāyikā, who's experiencing the like emotions, is totally focused on the nāyaka. If a person is not in the mindset of love, they might not this way thought since it's of complete surrender of the Self. In a way it's akin to dissolving one is ego. For instance, when one drop of water falls into the ocean, it doesn't make a difference to the ocean, though the fall of water is going to be totally lost. It is going to lose the individuality of its to an extent that it is able to never again be divided once again. It's that union which lasts forever, because how can that drop be individual once again? This particular sort of merging

destroys the duality. Another example is actually, just as when a container of water is actually inside the river, there's water inside and outside it. What's separating the water inside and outside? One strike is going to break the pot and there'll be no distinction in outside water and the inside then. As a result, by getting rid of the feeling of individuality, there's total union, oneness. In this fashion the religious thinkers have taken advantage of nāyikās to symbolize the union of the human soul with the divine soul. They thought that in order to be a master of fickle head as well as to attain a sublimation of the self, is really the experience of sublimation with the divine. In the religious context, when the nāyikā is actually used as a metaphor for the human soul, then there's no gender to that nāyikā. With this situation, anybody, female, or the male can represent the nāyikā. If the man being is actually a part of a divine entity, then a part of that divinity resides within him/her. Hence the nāyikā in this context can be in relation to even that divine inner self which is actually inside i.e. the connection of the external physical Self with the internal divine self. The outward understanding of this particular episode of Krishna līlā is actually the romantic liaisons and escapades of Krishna with the gopīs. But there's a deeper indication of this particular action in the spiritual world of expertise. As Dr. Tiwari carries on with the dialogue, he explains that the choreographic building of the maṇḍala of the rās is actually like that Krishna is actually in the centre (kendra), and the gopīs have created a circle (maṇḍala) around him. When the gopī turns inwards in the circle, she thinks that Krishna is actually with her. When she turns outward, she feels a momentary separation from Krishna. The rās is actually an incredibly popular motif in all of the channels of Indian art, music, and dance in addition to theatre. This transposition of the rās of the gopīs with Krishna has been given a religious interpretation. The

spiritual seekers describe it as the internal rās of a human soul. They explain this rās symbolically, as the rās of the senses (indrīyas) of the entire body with the divine soul within. Our 5 senses of vision, smell, taste, touch and hearing are interested in experiencing the pleasures of the external planet. When these senses are actually turned inwards, they take an introspective stance. Their focus is actually directed towards that divine presence which is present within oneself. In such a case, they might be in a position to attain a glimpse of that divine entity existing within, that's the real truth of theirs. This's how the senses (gopīs) perform rās with the soul (Krishna) within them. Just as there's a rās outside, there's one rās inside too. If we consider this to be a pursuit of each human being, then each person is actually a nāyikā urging to commune with the divine. Thus this particular longing of the devotee for the lord might be an outward quest, or perhaps perhaps an internal quest. The concept of the nāyikā and nāyaka is thus transposed to the religious level.

3.2 Music and Spirituality

Music and humility have usually been inextricably intertwined. We're aware that all of the saint poets have sung the poetry of theirs. They've discovered music to be an important tool in expression of the strong emotion of theirs. Since these Bhakti/Sufi saints had been overcome with emotion with the love of theirs for the divine, their expressions obviously became available in the form of lyrical poetry. Chapter one and two of this particular thesis mentions exactly how music is an essential means to express extreme emotions. The majority of the saints had an ample understanding of music as well. They were well versed with the use and uses of ragas, as well as composed musical poems. An excellent reason behind the presence and acceptance of these

poems even today is actually since they had been sung. At a moment when there were no printing presses & publications, these devotional songs had been perpetuated through musical forms which were commonly sung by musicians also as devotees. The emotions of love in union and separation had great scope for musical possibilities. Sanyog implies fulfillment thus it's the quality of ending. Viyog is actually the process and there's great scope for elaboration of a broad range of emotional expression. These deep ideas have to be realized by any singer/devotee that wants to exhibit these 2 elements of singer provided by the Bhakti/Sufi saints. For the singer to evoke a mood of devotion, the music portrayal as well ought to be spiritually elevated. For this there must be complete involvement of the singer and he must immerse himself in the rasa and bhava of the devotional poetry. There must be a lack of self projection; instead, the unique character should be immersed. Several examples of devotional Aaṣṭananyiks provided in the musical form by various saint poets are actually reviewed below. Some traditional melodies are still common, but many of them have disappeared as it's much more than 600-800 years ago they had been composed. Oral traditions have prompted a few changes in the initial musical compositions, as well as new composers have used their creative skill to compose new melodies. It's not possible to collect the big collection of devotional poetry present across all the various areas of India. Some relevant poets have been talked about herein, and whatever original descriptions regarding tala and raga of the padas were there, have also been pointed out along with for reference.

4. BHAKTI TRADITION AND ASTANĀYIKĀ

1) **Haveli Sangeet** : I) Haveli Sang: The haveli sangeet is actually a semi classical kind of North Indian music evolved in the states of Uttar Pradesh, Gujarat and Rajasthan. It uses the music genre of Dhrupad, and the poetry of haveli sangeet are actually called padas. This music was sung in the temples of Lord Krishna. The temples had been referred to as haveli as there were restrictions on the Hindu worshippers at the time of the Muslim rule in India. The Bhakti action of this era created a number of saint poets, and these poets had been really well versed in the art of music as well. These poems or perhaps padas had been sung as Kirtan, Dhamars and Dhrupads in the temples by the Vainava saint poets. The poets with the verses cited many ragas like Kanhara, Gouree, Gujree, Bilawal, Dhanashree, Ramgiri, Asawari, Kedaro, Sorathi, Todi, Bhairavi, Yaman Gandhar Kalyan, Vasantnaari etc., Malhar, which shows they were adept in the art of music as well. These rgas had been accorded based on the mood and also the moment of the pada to be sung. The padas described the tasks of the Lord. The primary strain was on the expression of the bhavas. The pada in haveli sangeet is actually sung with a comprehensive awareness of the book, and there are actually strict rules as respect to which pada has to be sung when. A?tkl (winter season) pada can't be sung in the summer season, and astbadhi(birth song) can't be sung with the celebration of holi. Angara (when the deity is actually bathed) pada can't be sung with the time of bhog (meal time), and so on. As these padas had been so systematically composed, there was no range for any confusion. This's the explanation that the haveli sangit has survived in its purest form even till date,

although the popularity has declined due to changing trends in culture. You will discover very few genuine singers that remain today, and they're widely known as kirtaniys. Music has always been an immensely important vehicle for the road of self realisation and devotion in the Indian psyche. Music created a fantastic part of the service provided to the lord. Raga is actually among the primary service types offered to ones deity in the devotional path. Raga (anurga) might be translated as love, or even as music. In the 16th century devotional renaissance in India, poems had been sung when recited, and the fantastic mystic poets of those times were often excellent musicians. Thus, the poetry composed by the 8 Asta Chap poets is actually intended to be sung to music. Its essence is actually rhythmic invocation, and its true meaning is best expressed when performed as part of devotional service.

II) **Meerabai**: Meerabai is actually a commonly recognized and cherished figure of the Bhakti movement. She regarded Lord Krishna as the husband of her and has authored many love poems in the devotion of her for Krishna. In the poems of her, Krishna is actually a yogi & lover, and she herself is actually a yoginī prepared to take the spot of her by his side unto a spiritual marital bliss. Meera's style combines impassioned mood, defiance, longing, anticipation, ecstasy and joy of union, always focused on Krishna. nine All these moods belong to the aṣṭanāyikā sentiments. Meerabai spoke of a private connection with Krishna. She was an embodiment of prem bhakti. She experienced both the elements of love, i.e. love in separation and love in union. In the course of the connection of her with the God of her, she

experiences herself going through all of the phases of the Nāyikā. Sometimes she's an abhisārikā that has set off on the eternal quest, often a vsakasajj adorning herself for her beloved. The Sagunwadi poetry of saints as Meera proclaimed publicly the love connection of theirs with the God of theirs. The poem, Pyaare darsan dijiyo aaye, thhaare bin rahyo na jaaye, clearly establishes Meeras job as a Nāyikā with the nāyaka who's the Supreme Being. She became a virahotkanṭhitā Nāyikā pining for union with her nāyaka Krishna. She feels tortured in the absence of his and constantly yearns for uniting with him. Since Meerabai belonged to Rajasthan, most of her poems are usually set to the ragas which were popularly used in the folk songs in Rajasthan as Raga Maand, Des, Khamaj, Saarang etc. The idea of Maand Rāga in Rajasthan is also really wide. There are many types of Maand that are actually sung. Maand is much more signs of a color of singing rather than a one-time Rāga. But since Meerabai padas offered a mixed range of emotions, the music composers found them to be an excellent chance to compose them in other nontraditional rāgas too. Consequently, we discover that the contemporary musicians have brought out the ragas of Meerabai poetry in a number of experimental methods. Meerabai padas are incredibly common, as the language is actually easy and the emotions are easily relatable. When Meerabai sings, Kinu sang kheloon Horī, piya tyaj gaye hain akeli...she's a proṣitabhartṛkā who's lamenting that her beloved has abandoned her for another, he'd promised her that he will get back though a rather long time has lapsed and there's no sign of the return of his. It's the

time of holi, and she's alone, as her beloved is far away.

- III) **Mahadevi Akka** : A saint declaring the deity she worships as her husband isn't unusual in medieval India. Mahadevi Akka is actually among the saints of the Vaiśnava tradition that declared the love of her for Cennamallikarjuna (a type of Siva) at an early age. Although it's thought she was married to the king Kausika, she usually considered Siva as her single lover. Hence, there was a conflict in the life of her - the presence of her mortal husband and also the supreme love for Mallikarjuna. This's why, the thoughts of a parakiya nāyikā are usually shown in her vacanas. Going through many phases of the sensation of separation from the beloved, she eventually left home - the husband of her and the parents of her - and went out to seek the lover of her, becoming an abhisārikā nāyikā. —Her search is actually captured in her vacanas as a search for the love of her, following all of the phases of human love as set forth by the conventions of Indian, especially Sanskrit, poetry. The 3 chief styles of love, like forbidden, love in love and separation in union are expressed in the poems of her, frequently one attitude complicating and informing another in the same poem In another vacana she celebrates the homecoming of her husband. This's among the cases in which she's declaring Cennamallikarjuna as the husband of her. She really wants to celebrate the arrival of the husband of her in the very best way possible. She asks others to use the ideal attire and the very best jewels. This indicates, although not stated, that she'd also adorn herself with the very best jewelry and clothes to be able to please the Lord of her. It's very clear she's

becoming the Vāsakasajjā Nāyikā who prepares as well as awaits for the conference with the beloved.

IV) **Andal:** Since the so called —Bhakti movement is actually regarded as to have started in the Southern areas of India, the contribution of Andal's poetry can't be denied at all. Instead, her poetry forms probably the most important pillars of Bhakti poetry. Andal is actually among the twelve Alwar saint poets who were Vaiśṇavaite by faith. The two functions or perhaps collections of poems which describes her strategy towards Krishna are actually Thiruppavai and Nacciyar Thirumozhi. Professor Archana Venkatesan describes the distinction in approach of these two functions. In the first labor which she wrote at the age of fourteen, she's imagining herself as a cowherd female (gopī). —In the Thiruppavai, bhakti is actually about shared joy, about sharing Krishna and in the Nacciyar Thirumozhi, it's about yearning for Krishna and wanting that union on an individual level "I want him. He desires me," and hence, the poem gets erotic at places. Since the love for Krishna in the Nacciyar Thirumozhi is actually in the individual level, it'd greater range for the aṣṭanāyikās to look for proper roles in the poems

V) **Kabir :** The word 'nirguṇa' literally means one which is actually without a quality. As a result, it's used as an adjective to describe Brahma or maybe the supreme god who's beyond all the qualities and conceptualizations. Nirguna Brahma is actually formless and the supreme reality. Based on the Advaitavaad Nirguna Brahma is actually the one and only truth, the material world inhabited by living souls

being an illusion. Although Kabir didn't refer to the world of living beings as illusory, he thought in the worship of Nirguna Brahma. —His Bhakti doesn't count on the thought of the otherness of God, but rests on a keen attention of the vital oneness of Man and God. Kabir was a follower of Nirguna Brahman and described the God of his as Sunya. Kabir was a householder and continued the religious pursuits of his without abandoning the family life of his or maybe career of a weaver. He found spiritual truths hidden in the day tasks of living. Many of his poems had been composed with the rhythm of his weaving loom thumping out in the background. His philosophy was easily relatable as he spoke about experiencing the divine through regular situations. Though he followed the idea of a formless God, in several of the poems of his he's referred to that formless entity as the nāyaka, and he himself has taken the mindset of a Nāyikā

5. SUFI TRADITION AND ASTANĀYIKĀ

The Sufi philosophers maintain Iṣq-e-Majāzī leads ultimately to Iṣq-e-Haqīqī, meaning that in case you like the Supreme Lord, now to appreciate the planet - which is The manifestation of his - will be the very first step towards spiritual and Sufi living. The following move is actually the total surrender to the divine, i.e., the dissolution of the Self, termed as Fanā'. Sufism's basic tenet is actually: 'Raise thy veil and thou shall see thy beloved' (meaning: Raise the curtain of ignorance and you are going to see divinity). Sufi literature uses the picturesque imagery of erotic love between the heroine as well as the hero to symbolise the love of the private soul for the supreme soul, i.e. a human being and divinity. Love stories offered a great

vehicle for communicating this particular philosophy to the best and the masses. The poets which followed the teachings of Sufi saints have left an indelible impact on the Indian society and also these days Indian art and culture uses a combination of Bhakti and Sufism cult both of which think in the supreme like between the ātmā and the Paramātmā.

I) **Malik Muhammad Jayasi**

Malik Muhammad Jayasi was a Sufi poet that had authored many love romances, Padmāvat being the most and popular most talked about. But these romances weren't simple tales of love. Deeply connected with these tales is actually the idea of divine love with God (the beloved). —To the Sufis the popular romances were no typical love romances. The beloved to them was God himself, the lover was the devotee or maybe bhakta, and the ordeals nothing but obstacles in the culmination of the goal of theirs, that is union between the person and God. It is also significant that the popular tales were named mostly after the heroines. The popular traditional tales of India being named after the heroines and the adoption of those tales by Sufi poets like Jayasi to preach the message of Sufi philosophy signifies that both the Indian tradition and the Sufi philosophy have been Nāyikā-oriented. This synthesis of the popular tales with the Sufi philosophy of seeing God as the beloved and the devotee as the lover, gave the concept of Nāyikā a new shape altogether opening up many possibilities for the artists to explore the spiritual through the medium of the Nāyikā-nāyaka motif.

II) **Amir Khusro**

The Islamic society brought with itself the different music types of Khayāl, Ṭhumrī, Ghazal, Nazm, Qawwālī along with other poetic styles as well, which were freely utilized by the Sufi poets to voice the intense love of theirs for

the divine mashooqa', or maybe their beloved. At this stage, it will be relevant to note the efforts of Amir Khusro, that was a Sufi musician, scholar and poet in the 13th century. Amir Khusro is actually reputed to have invented some musical instruments like the sitar and tabla. He's the originator of the Qawwālī, a devotional music type of the Sufis, as well as introduced the Ghazal style of song into India, both of which still exist commonly in Pakistan and India. Both these models of music are abundant in their literary content. Most likely the later Khayāl originated from Qawwalis that he created on the lines of Bhajans. In 1310 Khusro started to be close to a Sufi saint of the Chishti Order, Nizamuddin Auliya.

III) **Bulleh Shah**

As it's been talked about earlier that the Sufi approach of talking in the voice of the female has made space for Aṣṭanāyikās to be discovered in the compositions of the Sufi saints. In the song mentioned above by Bulleh Shah, a Sufi saint from Punjab, the abhisārikā Nāyikā is actually visible. The despair of the lover in the poem reflects the state of mind of an abhisārikā nāyikā who's not being in the position to find the beloved although the research is actually on. Bulleh Shah feels he's gone astray while searching for the Lord as in case he's been lost in a desert. Just like the abhisārikā Nāyikā, he's also facing a lot of obstacles in the road to unite with his beloved. The Mullah and the Qazi are actually the obstacles in the case of his as they're telling him the incorrect way towards the beloved. Bulleh Shah further uses the metaphor of the river and states that his master is actually on the other side of the river waiting for him though he's found in the gale of greed which isn't allowing him sail towards Him. Although he's near, Bulleh Shah is actually searching for him as he's misled by the greed of his along with

other obstacles of material life. The constant search and journey towards the beloved, the failure to attain the destination due to obstacles as well as the determination in spite of all of the obstacles - these're the special attributes of the abhisārikā Nāyikā. And it's intriguing to view just how the same emotions and thoughts are shown in this specific job of Bulleh Shah.

6. CONCLUSION

The religious ideas have been communicated in art through the erotic and romantic. The Aṣṭanāyikās too are represented in the romantic erotic context by the scholars. But because the bhakti tradition is very deeply rooted in the psyche of the Indian philosophy, the thought being that there's a divine soul, and we're areas of that whole, there's an all natural transposition of this notion in the religious seeker too. He experiences the separation from that divine soul, and wants to be sublimated in him once again.

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