

him. But with all these the Sufi imageries became dominant. The Achin Pakhi or the 'Elusive bird of Lalou represents the Nightingale singing in the Shiradi Garden of the great sufi poet Hafiz.' This

This 'Achin Pakhi' also bears resemblance with the Sufi 'Anqa' or the fabulous bird. Laloo Shah like other Bauls speaks of Maner Manush or the Man of the Heart as the Cosmic Man. He is not an individual but a type—a reflection of God. This cosmic Man pulsates through everybody. He is a spark of the divinity. This idea of cosmic Man or the Man of heart is possibly derived from the Sufis, particularly

In this case a reference be made to Sufi 'Anqa' or the fabulous bird which does not exist in reality (Muhammad Iqbal, the Development of Metaphysics in Persia, Lahore 1959 page-86-88) The Man of the Heart is on occasion compared to Achin Pakhi or the elusive birth. Adhar Manush or the Man who does not exist in reality.

Lalon discovers that life has a fine harmony and deep melody. And this in fact made him a musical mystic. According to him the creation itself is full of music. The Ektara or the one string musical instrument suggests that every man is the Ektara on which the cosmic man, the source of all music play. Laloni realised it and this laid stress on both song and Sadhana. The songs of Laloni Shah present certain images of fish, tree, flower, moon, Bird, Stream, Rain, water, Earth, Lotus, House, Boat, Mirror etc. His songs are erotic in nature. It is because the life of the common people is closely associated with sex since they have no major source of recreation. The connection between eroticism and mysticism is also very much intimate with them. History suggests that sex or the pleasure principle formed a part of the religious life of the primitive races. This idea is retained by the common and lower section and their

altitude towards life is very much governed by it. In Buddhism and Hindu religion particularly with those of Sahajiyas sex formed a part of their faith, the Baul cult is no exception and Lalou does not ignore it since he considers that his thought could be more explicitly expressed in erotic language as the common people are quite conversant with it. The rise of different obscure religious cults suggest that common and ordinary people who could not follow the teachings of the major religion looked for these cult as salvation religion. And the songs of Lalou clearly speaking to him lies in the exploration of the body mystery and of their salvation which, accord in complete dependance of the ultimate Being.

The Great Baul-III

Dr. Anwarul Karim

intimate and personal realisation of God expressed in religious symbols drawn from both Hindu and Muslim faith. He was neither a Sufi nor a Vaisnavite

very much present in his songs. But of the two, the influence of Sufism as it was prevalent in the sub-continent, was great in him.

He was a musician as well as a poet. His songs, full of rapturous lyrics concerning man on the other, bear testimony to the skill as an orientalist. His iconoclastic attitude towards all institute and religious made him a heretic and he was subjected to considerable persecution by orthodox people.

The songs of Lalou Shah may be grouped as follows :

- may be grouped as follows:
1. Devotional songs concerning God.
 2. Songs concerning concerning God.
 - 2 Songs concerning Murshid including Prophethood of Muhammad (SM), Krishna and Caitanya.
 3. Songs relating to Body
Cizr Berjn sWjp((i cmfwypt
mystv.
 4. Songs concerning soul or the Man of the Heart.

The songs of Lalon Shah although fall within the classification of Baul song they are typically his own and as such are known as Lalon Geeti. Broadly speaking they are technically of two types (Danya or submission, Probarta—Enquiry. In probarta Guru and disciple figure prominently.

Lalon Shah belongs to that Group of mystics among whom Kabir, Dadu, Rajab are perhaps prominent. Lalon has considered God as Shain or the Lord of his life. He is the supreme object of Love. He is both personal and impersonal, finite and infinite and infinite. He is 'All pervading' and omnipresent reality. He is the Baul of the soul, the Man of the Heart. He is transcendent and immanent. He is limited and limitless.

There is no doubt that Lalou was greatly influenced by Sufism of Islam but he escaped their excessive emotionalism. He built his ideas on whatever is realistic and logical. Lalou understands that the whole of creation is a play or a game of the eternal Lover and this is discussed in relation to human beings. But this he expressed through metaphors and symbols. The songs of Lalou bears ample testimony to Hindu cult. This happens because of his long association with the vaishnavite Sahajya many of whom became his followers afterwards. This resulted in the production of many songs which include Lila or Sports of the eternal lover the hundred petalled Lotus and the form. It is very much discernible in "less-form" the Tantic element

those who belong to persian
Sufism Hazrath Rabiya was
the first among the sufis who
considered God not as the
great task master but as the
soul of Beauty who can be
approached only through love
In fact, Hers was a burning
love all absorbing and self



effacing ! This mystic experience is however, by the Hindu and the Christian alike professor Sunity Kumar Chatterjee writes, we day specially note one little ratter in the way in which this Sufi form of Pantheism expressed itself. In the Arabic formula 'I am the truth i. e. God (anol Haqq) which came to such prominence in Sufism as a sort of echo or equivalent of an analogous sanskrit expression from the Upanishads of Pre-Buddhist times (namely whom brahma asmi) = I am the supreme spirit) particularly in the Sufi world of Iran the ward al-Haqq the truth has een especially employed to mean the Divinity. This great formula which was uttered with a vehement conviction by the Sufi saint and martyr Husyn bin Mansur all Hallaj and was the immediate cause of his condemnation to death as blasphemmer, came to acquire a certain amount of preeminence as the profound creed of esoteric Sufism (Professor Suniti Kumar Chatterjee, Islamic Mysticism Iron and India Reprinted from the Indo-Iranica Vol—1, No. II October 1946 Page 11-12).

SEE COL. V

FROM COL II

This idea was afterwards incorporated by the Bauls of Bangladesh including Lalou Shah.

The cosmic Man or the Man of the Heart is the joining link between God on the one hand and the man on the other. In fact, the area of the cosmic Man cannot be understood. It may be felt. No words can express it for it is beyond all relation and knowledge.