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Sufism and its Principles in the Select Work of Kabir and Amir Khusrau

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ABSTRACT: This paper intends to dive into the Sufism philosophy and its principles, showcasing their lyrical expressions of love, harmony, and spiritual enlightenment. By exploring the mystical confines of their poetry, this study contributes to a broader appreciation of Sufi gospel and its continuing influence on the spiritual geography of humanity.

KEYWORDS- Sufism, Love, Kabir, Amir, Poetry, Oneness, Saints, Preaching.

I. INTRODUCTION

Sufism is an integral mystical doctrine within Islam aiming at achieving a personal experience with Allah (God). It plays an essential role in cultural systems within Muslim populations globally while also attracting followers outside Islamic terrains.

Scholars believe that Sufism's legacy dates back to early Islamic times around 7th 8th century CE. However, they are unable to establish its concrete inception history due to extensive evolution over time. Early Sufis' distinct clothing made out of wool earned them the name "Sufi" meaning woolly ones in Arabic -- portraying their renunciation of worldly desires through simple living choices. Interestingly enough though Germans coined the term "Sufism" its popularity worldwide became evident after Professor F.A.G used it in his Latin book. Tholuck, back in 1821 (Anjum, Tanvir), identified Sufism as having associations with multiple schools of Islamic thought like Sunni and Shia Islam. It has gained popularity worldwide since then. In fact, many countries host Sufi communities who continue to influence Muslim spirituality and culture through their practices and teachings.

II. SUFISM AND ITS PRINCIPLES

Sufism's history stands tall in India with a rich legacy dating back to the 12th century CE. In the propagation of Islam to India, pirs or saints - who were Sufi teachers and mystics - played an important role. In addition, they encouraged mutual respect and acceptance of different religions. Sufi shrines and dargahs hold a significant role in India's religious scenery. Tombs of Sufi saints attract millions of followers from all religions. *Sufism's basic principle is the direct experience of God, who we are created to resemble, and oneness with Him is its ultimate aim* (Safvi, Rana. p. 16.).

Emphasizing attaining a direct personal experience of the divine makes Sufism different from other spiritual paths in Islam. The principles are derived from both Quranic and Hadith teachings along with extensive insights and experiences of Sufi masters spanning through centuries.

- 1- Tawheed-** Islam's fundamental principle of Tawheed emphasizes the belief in one God who is unified and indivisible and forms both the basis of Islamic beliefs and practices as well as being considered to be its most important concept in Islamic theology. Its origin lies in the Arabic word for one – Wahid. In the Islamic faith it's believed that God possesses unique rates making him inimitable to any other deity and the belief in Tawheed encompasses not just the actuality of one God but also His oneness and the fact that He has no mates or equals.
- 2- Love and Devotion-** The core values of Sufism include love and devotion, and Sufis believe that human beings' ultimate purpose in life is to attain a state of spiritual intimacy and oneness with God. To accomplish this goal effectively requires love and devotion. In Sufism's perspective on life and spirituality nothing surpasses the significance of devotion and their highest expression of it comes in loving God, and their faith

holds that every entity existing on earth reflects divine love of god which can be experienced by cultivating a deep sense of affection towards god.

- 3- **Purification of the Heart-** Sufism highlights sanctification of the heart as a central principle emphasizing purifying one's soul and inner tone to attain spiritual closeness and union with God, and the heart is further than just a physical organ in Sufism since it's believed to be the center of our souls and our spiritual mindfulness.
- 4- **Sufi teachings and its Guidance-** Central to the principles of Sufism is the emphasis on training and guidance from Sufi masters, and to achieve spiritual advancement and enlightenment one mustn't only calculate on intellectual appreciation according to the beliefs of Sufis but also suffer existential literacy under the supervision of a spiritual companion or Sufi master. In Sufism tradition there is a role of a spiritual teacher known as sheikh or murshid who serves as a guide and mentor to help seekers develop spiritually.
- 5- **Surrender and Trust-** Surrender and trust are abecedarian principles in Sufism. Sufis believe that the path to spiritual enlightenment and union with God requires surrendering pride and having trust in God's will. This involves feting that everything that happens in life is part of God's godly plan, and accepting both the good and the bad as openings for spiritual growth and enlightenment. Trust is also a crucial principle in Sufism. Trust involves having faith in God's plan (tawakkul), indeed in the face of difficulty or adversity, and feting that everything that happens is eventually for one's spiritual benefit.

rāñjhā maiñ vichh maiñ rāñjhe vichh hor khayāl nā koī
maiñ kañgan uh aap hai aapnī aap kare dil-joī
rāñjhā rāñjhā kar dī nī maiñ aape rāñjhā hoī

-Baba Bulleh Shah.

III. STAGES IN SUFISM

The trip of the Sufi is marked by a series of stages, each of which represents a step towards lesser spiritual mindfulness and enlightenment. The stages of Sufism are generally appertained to as maqamat or ahwal. *The most historic and revered Persian treatise on Sufism, Kashf al-Mahjub, written by Data Ganj Baksh, had already established the ideas and practices, which the saints who followed further developed* (Safvi, Rana.p.64)

1- The Stage of Repentance (Tawheed):

The first stage of Sufism is known as “Tawba”, which is the stage of penitence. In this stage, the candidate recognizes their own failings and miscalculations, and acknowledges the need for penitence and seeking remission from God. The candidate must also commit themselves to purifying their heart and mind, and to strive towards spiritual growth and development.

2- The Stage of Fear (Khawf):

“Khawf” is the stage of Sufism where the candidate gets a sense of fear and admiration in the presence of God. The candidate becomes acutely apprehensive of their own failings and sins, and recognizes the immense power and majesty of God.

The Stage of Hope (Raja):

The third stage of Sufism is known as “Raja” or “Hope”. In this stage, the candidate gets a sense of stopgap and sanguinity on their spiritual trip. The candidate has worked through the original stages of penitence and fear, and has developed a sense of modesty and submission to God.

3- The Stage of Love (Ishq):

In this stage, the candidate gets a deep and violent love for God, which becomes the primary focus of their spiritual trip. The candidate's love for God becomes each- consuming, and they come fully immersed in their spiritual practices.

4- The Stage of Intoxication (Sukr):

The fifth stage of Sufism is known as “Sukr” or “intoxication”. In this stage, the candidate gets a state of spiritual elatedness and intoxication, which is frequently described as a feeling of being “drunk with the love of God”. The candidate gets a sense of spiritual freedom and emancipation, as they are able to transcend the limitations of pride and the material world.

5- The Stage of Annihilation (Fana):

In this stage, the tone is completely obliterated and the candidate is completely absorbed in the presence of God. Fana means “obliteration” or “extermination”, and refers to the dissolution of pride and the coupling of individual knowledge with godly knowledge. The candidate gets a sense of spiritual emancipation and freedom, as they are suitable to transcend the limitations of pride and the material world.

6- The Stage of Subsistence (Baqa):

The Baqa stage is a durability of the Fana stage in Sufism. In this stage, the candidate gets an endless state of union with the godly, and a complete preponderancy of the tone and the material world. Baqa means “permanence” or “enduring”, and refers to the durability of the spiritual state attained in the Fana stage.

KABIR

Kabir was a Jeremiah minstrel and saint who lived in India in the 15th century. He was born in 1398 in Varanasi and was brought up by Muslim family still, he was deeply told by Hinduism and was also critical of both persuasions. He was espoused and raised by a family of needlewomen, and he followed in their steps, getting an embroiderer himself. He was married at a youthful age and had two children, but he soon left his family to come a convert of the Hindu saint Ramananda. Ramananda was a sucker of Lord Rama and tutored Kabir about the gospel of Bhakti, or devotion to God.

Kabir's poetry, which he composed in the Hindi language, was a mix of colorful traditions, including Hinduism, Islam, and Sufism. Kabir's poetry is still extensively read and recited in India and has been restated into numerous languages around the world.

Kabir's workshop include a collection of runes known as “Kabir Ke Dohe” or “couplets of Kabir”. Kabir's poetry touched upon colorful themes, including church, morality, and social issues.

जोतुमतोताअवगुणमेरेनितउत्पतनिजकुलघाति।
तोकेसेउतरोपारप्रभुतुमबिनुबैरगुकैसेनिहारे॥

This couplet means that if you constantly condemn me for my faults and sins, you'll never be suitable to surpass them. To cross over to the other side of life, you must abandon the sense of separation and demarcation.

Influence of Sufism

Kabir's links with Sufism are apparent in his poetry, which constantly incorporates Sufi themes and imagery. For illustration, Kabir frequently spoke of the significance of the “inner eye,” which is a central conception in Sufism. The inner eye refers to the capability to see beyond the physical world and perceive the spiritual reality that lies beneath it.

Kabir also emphasized the significance of the spiritual trip, which is another crucial conception in Sufism. He believed that the path to God was through inner experience and that true understanding of God could only be achieved through particular disclosure. All of these philosophical motifs were covered by Kabir in his “dohas,” or rhymed couplets (Dr. Oza, Preeti). In addition, Kabir's poetry frequently emphasized the concinnity of all persuasions and the significance of love and compassion. These themes are also central to Sufism, which emphasizes the significance of love and compassion in the spiritual trip

The Chishti order emphasized the significance of love and compassion in the spiritual trip, and its training were a major influence on Kabir's poetry.

In conclusion, Kabir's links with Sufism are apparent in his poetry, which constantly incorporates Sufi themes and imagery. His emphasis on the significance of the inner, spiritual aspects of religion and the spiritual trip reflect crucial generalities in Sufism. Kabir's association with the Chishti order of Sufism further strengthened his links with the tradition.

Amir Khusrau

Amir Khusrau Dehlavi (1253- 1325) was a Sufi Jeremiah, minstrel, musician, and scholar who lived in the Delhi Sultanate in the 13th and 14th centuries. He was a fat pen who composed poetry in Persian, Arabic, and Hindavi (beforehand Hindi), and is considered one of the most influential muses of his time.

Khusrau was born into a family of Turkish descent in the megacity of Patiala in Uttar Pradesh. He was orphaned at a youthful age and was brought up by his motherly forefather. He was educated in Arabic, Persian, and Islamic theology and gospel, and showed a natural gift for poetry from a youthful age. Khusrau is best known for his benefactions to the development of the Hindavi language and its literature. He's credited with creating the kidney of Sufi poetry known as “qawwali,” which combines music and poetry to express spiritual themes. He also wrote numerous runes and songs in praise of his patron, the Delhi Sultanate sovereign Alauddin Khilji, and other autocrats of his time.

In addition to his poetry, Khusrau was also a professed musician and is credited with contriving several new musical instruments, including the sitar and the tabla. He's also known for his benefactions to the development of the classical Indian music tradition, and his compositions continue to be performed moment.

Khusrau was a devout Muslim and a convert of the Sufi saint Nizamuddin Auliya. His poetry frequently reflects his spiritual beliefs and his deep reverence for the Prophet Muhammad and the Sufi saints. He failed in Delhi in

1325 and is buried near the sanctum of his cherished schoolteacher, Nizamuddin Auliya. Khusrau's heritage continues to be felt in ultramodern India, where his poetry and music continue to be celebrated and performed. He's considered an artistic icon and a symbol of the rich erudite and cultural traditions of India.

श्यामसेतगोरीलिएजनमतभईअनीत।
एकपलमेफिरजातहैजोगीकाकेमीत।।

The couplet speaks on the fleeting nature of human relationships and the impermanence of life. It emphasizes the idea that no matter how close two people are, they must eventually separate ways. The idea that the Yogi left his companions behind also implies that death is unavoidable and that, in order to achieve eternal tranquility, one should concentrate on spiritual endeavors in life.

Influence of Sufism

Amir Khusrau was deeply told by Sufism, which is an Islamic mystical tradition that emphasizes the inner spiritual dimension of Islam. He's considered one of the most prominent Sufi muses and thinkers of his time, and his workshop reflect his deep engagement with Sufi gospel and practices.

Khusrau was particularly drawn to the Chishti Sufi order, which was innovated in the 12th century by Khwaja Moinuddin Chishti. The Chishti order emphasized the significance of love, modesty, and service to others as a means of attaining spiritual enlightenment.

Khusrau also had a close relationship with several Sufi masters, including Hazrat Nizamuddin Auliya, who was his spiritual companion and tutor. Khusrau was deeply devoted to Nizamuddin Auliya and composed numerous runes in his praise. After Nizamuddin Auliya's death, Khusrau continued to visit his sanctum regularly and composed several notorious runes in his memory.

Overall, Khusrau's engagement with Sufism had a profound impact on his life and workshop, and his heritage continues to inspire generations of Sufi muses and musicians. *His Sufism was not restricted to any one faith, nor was his Divine Love. He was a creative Sufi poet who also made substantial contributions to Indian classical music and the growth of qawwali* (Kuthoo, Bilal A.).

IV. CONCLUSION

Although the Arabic word *tasawwuf* literally means devoting oneself to the contemplation of Allah, it's now most frequently used as a verbal noun to relate to the act or process of getting a Sufi. The name "Sufism" is derived from this phrase. Sufism is not a system or philosophy due to the 'ism' in its name. Instead, it is the pursuit of a mystic road, a search for moral and ethical perfection, and an attempt to realize Allah in oneself, much like *tasawwuf*.

The word "Sufi" is carelessly thrown around as a lively sect that exemplifies Islam's liberal principles, or worse, it is perceived as something that is not part of Islam. "The primary factor of the conversion of significant portions of the [Indian] population to Islam was the presence of Sufis". In the past, devotees were students, scholars, and saliks (travelers) on the path to the truth.

*Aaj rang hai, Maa, rang hai ri
Moray mehboob kay ghar rang hai ri*

Because Hazrat Nizamuddin Auliya is Mehboob-e-Ilahi this verse by Amir Khusrau alludes to the gleam expiring from Allah that's reflected in his cherished Hazrat Nizamuddin Auliya's face. They're simply appertained to as chimed and capture his rapturous passions upon discovering a pir (spiritual tutor). Rang means color or gleam. Everyone can find commodity in the immortal verses, depending on their perception and compassion

Sufism can be characterized by its music or literature, or for some people, by visiting its shrines. The oath is much more than any of these things, however, as those who have taken it are aware (Safvi, Rana).

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