

Phenomenal Kabir: An Intellectual Speaker to Seeker of Salvation

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Abstract

The present research paper "Phenomenal Kabir: An Intellectual Speaker to Seeker of Salvation" is an arduous attempt to portray the ethnic mosaic of Kabir's intellectual trajectory of religious poetry. 15th century weaver, poet, saint, seer, devotee, postulated the paradigm of mysticism, attack on feudalistic culture of society in order to negotiate for the humanity. His unwavering faith in truthfulness strengthened him to be an intellectual speaker. Kabir superseded all obsolete discriminating social patterns gradually by his epistemology of poetic creations as a result of critical observations of mundane life. Kabir's poetic journey in present paper can be contextually analysed in the present sequential order for the sake of understanding: Substance of Guru: Conspicuous Landmark for poetic creations, Analogous Fabrication of Kabir's weaving (profession) and poetry, Transcending of 'self' through Upanishadic Philosophy, Profound belief in 'NIRGUNA RAMA' and attainment of 'SAHEJ-STHITI', Metaphysical intricacies between Love and Bhakti, Salvation through Enlightenment; 'NISHKAM KARMA' philosophy, Modern, Pragmatic and universal aspects of poetry transform Kabir into a "Phenomenon" and Phenomenal Kabir: An Intellectual Speaker to Seeker of Salvation. Kabir's perpetual and spontaneous pondering upon existentialism enriched his poetry for the achievement of world-acclaimed stature. His prolific scenario of poetic creation authenticated him not as a man but a "PHENOMENON" that is dynamic and progressive, leaving footprints of self-enlightened soul in every reader's mind and heart. This paper is an attempt to place or situate Kabir's poetry in a modern pragmatic perspective and practical ambience as a "solution-provider".

Keywords: Phenomenology, Mysticism, Metaphysical, Vedantic, Socialism, Nirgun Bhakti, Liberalism, Multiculturalism, Socialist Culture, Spiritual and Religious Syncretism, Universalism, Modernism, Pragmatism, Humanism and Intellectualism.

I. INTRODUCTION

In fifteenth century Banaras had become the most fertile land for the blossoming of syncretic attributes in the domain of Bhakti and religious practices. Sufis and Brahmans were persistently involved in the spiritual teachings of Ramananda, whose philosophical thoughts were at its zenith at that time. A young weaver, Kabir, who was spiritually inclined towards the religious conglomerate, regarded Ramananda as his destined guru. He defines himself as the disciple of Ramananda in the following words:

"काशी में हम प्रगट भए हैं रामानन्द चेताये।

समय का परवाना लाये हंस उबार आये॥"

(कबीर वचनावली, पृ. 16)

The text of Kabir's celebrated poem *hansa, kaho puratan baat* as translated by Rabindra Nath Tagore appears to be a narration of Kabir's 'hansa' symbolising human soul which probes about the cycle of life and death. This quotation comes in *ONE HUNDRED POEMS OF KABIR* (1915) by Rabindranath Tagore's translations, which contains Introduction section by Evelyn Underhill. The analogy is beautifully depicted in these lines:

hansa, kaho puratan baat

The original text translation by Rabindranath Tagore goes like this:

hansa, kaho puratan baat
Kaun des se aayaa hamsaa, utarnaa kaun ghaat
Kahaan hamsaa bisram kiya hai, kahaan lagaaye aas
ab hee hamsaa chet saberaa, chalo hamaare saath
Sansay sok vahan nahin vyaapye, nahin kaal ke tras
Hiyan madan-ban phool rahe hain, aaven soham baas
Man bhauran jihn arujh rahe hain, sukh kee na abhilaas

(Tagore, Lines 1-7, p.10)

The translation goes like this:

Tell me, O swan, your ancient tale.
From what land do you come, O swan?
to what shore will you fly?
Even this morning, O swan, awake, arise, follow me!
There is a land where no doubts nor sorrows have rule;
Where the terror of death is no more.

(Tagore, Lines 1-5, p.11)

In the above lines of his poem Kabir personifies the human soul as a "swan", which probes into itself and self-introspects about the circle of life and death. W. B. Yeats come upon himself with this in Tagore's translation and Irish Poet was influenced by this concept and conveyed in his poem 'The *Wild Swans at Coole* in paradoxical imagery of Kabir's Poetry.

The soul of the human being interrogates itself about its real destination in life. The awakened soul consoles the swan (body) that is to be awakened spiritually because consequently it will be beyond the sorrows and fear of death. The immortal soul identifies its significance as metaphysical, immortal and eternal.

Kabir established himself effortlessly as the first major poet in Hindi language and an author of the Bhakti Movement as 'adi sant'. His multi-dimensional, poems regarding almost all prominent aspects of human life. He perfectly, spontaneously and artistically projects his thought provoking, profound and enlightened philosophical concepts through his poetic creations, which later on became the basis of infinite research work world wide due to their universality, timelessness and applicability.

These poetic creations facilitates the readers with the solutions of life. The entrapped soul of human being comes out successfully through these from the whirlpool or vicious circle of life and death.

Subsistence of Guru: Conspicuous Landmark in Kabir's Poems:

Early 20th century Anglican bishop and missionary in India, **George Herbert Westcott**, in his book entitled *Kabir and the Kabir Panth*, (1907) clarifies that all the teachings in the form of poems composed by Kabir were oral and have been crafted in written form after his demise. Kabir himself has admitted:

“मसि कागद छूयो नहीं, कलम गही नहि हाथ।

चारिउ जुग महातम कबीर कहै जनाय॥”

(कबीर वचनावली, p. 26)

It was quite obvious that due to the lack of formal literacy and education, the spiritual ignition in Kabir's words was prohibited in the world of upper high-class intellectuals, scholars, poets, connoisseurs of arts, who were supposed to be the literary controlling section of the Banaras region. The logical interpretation of the above reference conforms that he probably composed his poems through social interactive sessions with the illiterate lower-class audiences undoubtedly, the subaltern class of society.

Acknowledgement of his social and economical constraints and simultaneously the desperate urge to religious passion, he hid himself upon the steps of river Ganges. The Guru of his imaginative mind, Ramananda, was accustomed to bathe and while coming down to water, trod upon Kabir and consequently the words came from his mouth: “Ram! Ram!” With ardent interest Kabir claimed to be the disciple of Ramanand. Since that day he started to join the theological and intellectual arguments along with his master with all great Brahmans and Mullahs of that time.

Kabir admits the patronage of true Guru in the following lines of his poem entitled *sadho so satguru mohi bhawai*:

sadho, so satguru mohi bhawai
satt prem kaa bhar bhar pyaalaa, aap pive mohin pyaave
pardaa door karye aankhin kaa, brahm daras dikhlaave.
jis darsan mein sab lok darasye, anhad sabd sunaavye.
kahyen Kabir taako bhay naahin, nirbhay pad parsaaavye.

English translation appears as:

O Brother, my heart yearns for that true Guru, who fills the cup of true love, and drinks of it himself, and offers it then to me.

He removes the veil from the eyes, and gives the true Vision of Brahma;

Kabir says: “Verily he has no fear, who has such a Guru to lead him to the shelter of safety!” Tagore, Lines 1-6, p.27)

Kabir depicted a very substantial role of “Guru” in his poems and glorifies him as the sole source to meet with the Ultimate Truth of God in life. He confirmed his Guru as a conspicuous landmark in his life who provides him the knowledge up to the advanced level and both of them enjoyed this “Light of Knowledge” up to its brim.

Analogous Fabrication of Kabir's Profession & Weaving and Poetry:

The intellectual pursuits of religious journey in the poems of Kabir postulates from the pattern of philosophical and conceptual knowledge through which the generated word is “text” and the weaving process of fabric results in ‘cloth’. Kabir extends this metaphor by personifying God as the ‘Master Weaver’ appropriately in his poems. The Banarasi weaver's life and a weaver's thought are subtly expressed:

*Let me weave
a body for myself –
but he couldn't have his wish,
and left his house
in great frustration.*

The weaver, master of his craft,
master of his house,
sits through the daylong session at the loom,
but resigns in the end, despairing,
Why has this moment come to pass?
He abandons the pots of sizing, the bobbins all wet, and walks off in a huff.

No thread emerges
from the empty shuttle.

.....

Kabir says, let go to the mess, let that poor wish remain unfulfilled.
(Dharwadker, Lines 1-5, 20-28, 32-33 p. 7)

The above cited lines connote intense conviction and the direct relevance of 'weaving' as an allusion which correlates his 'bread earning' to the 'intellectual churning' of the poetic creations. First four lines precisely depict his struggle between self and soul because as a human being his mundane requirement is weaving for living, but his true enlightened soul applies this process to direct analogy with 'Great Weaver' or 'Task Master', that is God or Guru. In succeeding lines, the delaying session at the loom personified his dilemma of selection and rejection between avocation and vocation, and ultimately his decision inclines towards poetic creations.

Kabir's vacillation successfully culminates in his analogous interpretation of God as a "Weaver" of the whole universe on His loom. One of the popular folk poems in Bhakti tradition, *Jhini Jhini Bini Chadariya* (symbolising the sheet), has acquired the position of most appreciated Kabir songs in which God, being the master weaver, weaves each human body on His loom as a sheet of sheer muslin, knitting itself thread by thread during the gestation period in mother's womb. Present lines vibrate with this idea:

झीनी झीनी बीनी चदरिया॥
काहे के ताना काहे के भरनी, कौन तार से बीनी चदरिया॥
इंगला-पिंगला ताना भरनी, सुषुम्ना तार से बीनी चदरिया॥
आठ कैवल दल चरखा डोले, पाँच तत्व गुन तीनी चदरिया॥
साई को सियत मास दस लागे, ठोक-ठोक के बीनी चदरिया॥
सो चादर सुर-नर-मुनि ओढ़ी, ओढ़ि के मैली कीनी चदरिया॥
दास कबीर जतन से ओढ़ी, ज्यों की त्यों धर दीनी चदरिया॥

(कबीर वचनावली पृष्ठ 197)

He wove the sheet
so fine, so fine,
He wove the sheet so fine.

Ingala and Pingala,
the warp, the weft,
Sushumna – the thread
with which He wove the sheet.
He spins the eight-petalled lotus
as his spinning wheel,
with five elements
and three great qualities.
He weaves the sheet,
through ten months,
in a mother's womb,
beating in the weft. (pp. 15–16)

In the above cited lines, Kabir, according to Vedanta's philosophy of Hindu mythology declares, the attainment of '**MOKSHA**' or '**SALVATION**' as the greatest achievement of human life. The transcendental journey of Kabir starts with self-evaluation, self-introspection and acknowledgment of '**BRAHAM SWAROOP**.' The concept of '**SAT-CHT**' (**Ir&fpr**); *Sat* here stands for **BRAHAM/Eternal**, that is unchanging, absolute, as it is the reality behind the illusionary world.

CHIT (Consciousness) is completely inner observation of intellectual intelligence to perceive the truth through self-enlightened perspectives and finally '**ANANDA**' – blessed, complete fulfillment, inner calmness, peace and freedom from all sufferings and desires of life. It is not temporary; rather profound and forever. Kabir expresses this Ananda and its attainment in the following lines:

Saints and humans
wrap themselves in His sheet,
but the wrapping soils the sheet
so fine, so fine.
His servant Kabir
wraps himself in sheet
with effort and care,
he keeps it spotlessly clean,
the sheet, so fine, so fine. (p. 16)

Upnishadic Philosophy: Foundation Stone of Kabir's 'Nirgun' God

Kabir's rhetorical assertive expression in his poems is against the traditional doctrines and rituals like fasting, sacrifice, charity etc. during the practice of devotional worship. He rejected the caste hierarchy of society, social discrimination, Manu's philosophy of 'VARNA', and any other type of preconceived notions of human mind which separates one human from another.

This idea can be better appreciated by reading his poems where he begins the poem with a very humble address, '**Bhai**', which recalls us to the foundation stone of the French Revolution with the message of "**LIBERTY, EQUALITY AND FRATERNITY**" by the philosopher from the School of Enlightenment, **Jean Jacques Rousseau**, and he advocated the innate right of every human being to be free and equal. Kabir's poem *moko kahan dhunde bande* truly throws light on his concept of self-enlightened self.

mo ko kahan dhunro bande, main toh tere paas mein
naa main deval na main masjid, na kaabe kailaas mein
khoji ho to turate milaihe pal bhar ki talaas mein
kahyen Kabir suno bhaai saadho sab swanson ki swason mein

English translation as follows:

O SERVANT, where dost thou seek Me?

Lo! I am beside thee.

I am neither in temple nor in mosque: I am neither in Kaaba nor in Kailash:

If thou art a true seeker, thou shalt at once see Me: thou shalt meet Me in a moment of time.

Kabir says, "O Sadhu! God is the breath of all breath."

(Tagore, p. 1)

The above-mentioned lines justify the 'UPNISHADIC' Philosophy, the foundation and fundamental hermeneutics of Indian spirituality, that the ultimate, infinite, all-encompassing reality is 'BRAHMA' (ब्रह्म) and soul or 'ATMAN' is identical to Brahman. Next important is 'KARMA' and 'SAMSAARA', the cause and effect relationship of action that generates consequences. And third is 'MOKSHA' (Liberation), which is acquired only through knowledge or ethical 'CONDUCT'. *Bhagavad Gita* summarizes this in the following shloka:

तस्मादज्ञानसम्भूतं हृत्स्थं ज्ञानासिनात्मनः।

छित्त्वेन संशयं योगमातिष्ठोत्तिष्ठ भारत॥

(*Shrimad Bhagvad Gita*, 42, p. 111)

The above shloka is translated in Hindi as:

अतः तुम्हारे हृदय में अज्ञान के कारण जो संशय उत्पन्न हुए हैं, उन्हें ज्ञानरूपी शस्त्र से काट डालो। हे भारत! तुम योग में समस्थित होकर खड़े होओ और युद्ध करो।

The above reference contextually highlights the 'Karma' Philosophy without the indulgence in results and to perform the duty. This stance is captured on the battle-field of Kurukshetra where Lord Krishana imparts the timeless sermon to Arjuna who dissolved his moral conflicts and guided him to fulfill his righteous duties through spiritual wisdom, devotion and detached action.

ज्ञानेन तु तदज्ञानं येषां नाशितमात्मनः।

तेषामादित्यवज्ज्ञानं प्रकाशयति तत्परम्॥ (16, p. 213)

श्लोकार्थः :

जब कर्मी ज्ञान से प्रभुद्ध होता है, तो अविद्या का विनाश हो जाता है, और उसके ज्ञानरूपी सूर्य के उदय होने पर उसी प्रकार प्रकाश फैलता है, जैसे दिन में सूर्य से सारी वस्तुएँ प्रकाशित हो जाती हैं।

The practical, pragmatic and progressive elucidation of the above shlokas propound the epistemology "I am Brahman." The subsequent lines of Kabir's poem entitled *sadho Brahm alakh lakhaya*:

He Himself is the sun, the light, and the lighted.

He Himself is the Brahama, creature, and Maya.

He Himself is the manifold form, the infinite space;
He is breath, the word and the meaning.

The Supreme Soul is seen within the soul,

Kabir is blest because he has this supreme vision! (Tagore, p.7)

Nirguna Rama: Kabir is profound believer in spontaneous self-surrender devotee to God in the 'SAHAJ STHITI' (lgt-स्थिति). This spiritual journey of "soul" is like an experience which can be perceived, endured and discerned by the devotee himself, without any external assistance of the materialistic world. Kabir's words echo into every common human being through his simple words to invoke their true self to meet the "Supreme Soul". He submits with unwavering faith in God (Rama) with the following following lines in his poem *Provider*:

Kabir has quit
stretching and weaving,
he has written Rama's name
all over his body,
Kabir's mother
sobs and weeps.
"How, O Lord,
will these kids survive?"

Kabir says,
Listen, dear mother,
the Lord of the Three Worlds
is our Provider.
(Kabir: in Weaver's Songs, p. 136)

The poem manifests the equation Kabir's faiths in God and ambiguous behaviour of leaving the profession of the livelihood and fixing his needs for survival to God. The Almighty God providence is the protagonist of the poem *Provider*: it works on two levels simultaneously, one side justifies the unflinching faith in God, but other is attack on idol worship. The detachment of Kabir is sufficient to satisfy mother's worry of daily needs for children. Kabir's one more intellectual pursuit here becomes self explanatory; as the detachment from worldly possessions or "Maya". The following lines succinctly express this idea:

काम तजूं ते क्रोध न जाई,
क्रोध तजूं ते लोभा॥
लोभ तजूं अहंकार न जाई,
मान बढाई सोभा॥
मन बैरागी माया त्यागी,
शब्द में सुरति समाई।
कहैं कबीर सुनो भाई साधो,
यह गति विरले पाई॥

(Hazari Prasad Dwivedi, p.181)

The above cited lines explain the intricacy of materialistic world in which 'MAYA' (attachment to worldly objects) and the consequent evils in human life like pride, greed, lust, envy, wrath, sloth are prime obstacles in the soul's union with God and achieving the virtues of humility, charity, chastity, gratitude, temperance, patience and diligence. One translated poem in *SIXTY THREADS IN THE WARP* by Vinay Dharwadker, entitled as *Departure* captures the same idea:

Hari has sent His summons &
COME INSTANTLY.

Your time to act is up –
you have to submit a written account of your deeds.

Death's brutal messengers are here
to take you away.

You beg and plead:

*I still have a few things
left to do in the village.*

*Let me wrap them up –
give me a few hours – just tonight.*

(p. 117)

These lines exhibit the ephemeral nature of human life in this world. Foolish human beings, entrapped in mundane pursuits, are unfortunate as they have deprived themselves of the company of enlightened souls or good men. On the other hand, the fortunate ones are imbued with Hari's colour, and they achieve perennial happiness.

Metaphysics of Intricate Bond between Love and Bhakti

The centre of attraction in Kabir's Bhakti movement is Love and this can be connoted in many forms. Kabir's philosophy of love is vast and all pervasive. He criticised all deep religious philosophies which merely worked upon the idealistic doctrines written in them rather he propounded the 'Love' as an universal, innate, natural and spontaneous experience.

The metaphysical love in his poems metaphorically glorifies the soul as a devoted bridegroom (Virahini) yearning for the union with the God as her bridegroom. Kabir symbolises the God's existence in devotee's life as Piya and admits that He will provide an eternal love bond to common human beings (bride) in which they have to leave the Ego completely and surrender to God. Kabir says:

चुनरिया हमारी पिया ने संवारी, कोई पहिरे पिय की प्यारी।

आठ हाथ की बनी चुनरिया, पाँच रंग पियेया प्यारी।

पाँच तत्त्व गुण जामें आंवल-बांवल, गगन मगन ज्योति उजारी।

बिन्दु ताने यह बनी चुनरिया, दास कबीर बलिहारी॥

(कबीर वचनावली, pp. 148-149)

This scarf of love can be attained by the devotees who are imbibed in the virtues of patience, truthfulness, honesty, humanity, equanimity, resilience, having milk of tenderness, awakened and enlightened soul. That's why the Bridegroom selects the 'Bride' after tough examinations of 'NISHKAAM KARMA' philosophy, which

resonates complete faith and trust in Almighty God, in the 'SAHAJ' or spontaneous experience, which can be acquired only with the persistent deliberations of devotees to stay and proceed on the path of TRUTHFULNESS.

The deadliest passage of this metaphysical love is demonstrated by him in following words:

कबीर यह घर प्रेम का, खाला का घर नहीं।
सीस उतारे हाथि करै, सो पैसै घर माहिं।
कबीर निज घर प्रेम का, माग अगम अगाधा
सीस उतारि पग तलि धरै, तब निकटि प्रेम का स्वादा।

(Hazari Prasad Dwivedi, pp.154-155)

The above lines situate God and devotee at one level because with the death of "ego" of devotee. The death of ego of the devotee qualifies him for the process of purification. The devotee burns all his sins in the burning furnace. Purification leads to self-introspection which opens the gate of 'PURAN ANANDA' Here it can be further interpreted as the "SALVATION THROUGH ENLIGHTENMENT" in this world and becoming completely fearless of death; rather welcoming it or waiting for it to accept and understand it as the "GATE TO MOKSHA." In translated form, in *Wedding* (by Dharwadker), he asserts:

O bridesmaid,
Sing wedding-songs:
King Rama, my bridegroom,
Has come to my house.

I have painted my body red I'll paint my mind all red:
the five elements are in the bridegroom's party.

I'll walk around the fire with Lord Rama, my blessed, blessed fortune! (p.133)

Kabir majestically transforms his own self as he dissolves his personality with complete awakened sense of judgement in which he transgresses the gender discrimination and calls himself the "bridegroom" of Lord Rama and symbolises the occasion of wedding with the soul's reunion with the Supreme Soul or "Paramatman" or God. The moment/state of rebirth and rejuvenation is captured in: "Lord Rama, my guest, has arrived; I'm young again." (136)

Kabir metaphorically defines his salvation in the following words:

Kabir says:
"I'm off to my wedding;
I'm marrying
the Imperishable One."
(Dharwadker Wedding, p. 134)

The concluding stage establishes Kabir as a responsible, conscious, serene, contented, resilient devotee and human being. He has attained this destination through experiencing various metaphysical, spiritual, mystical, socially restricted and intellectually challenging journeys of Enlightenment. In the final utterance of Kabir, love transcends all knowledge acquired formally, as it is the way to 'Humanism.'

पोथी पढ़ि पढ़ि जग मुआ, पंडित भया न कोइ।
ढाई आखर प्रेम का, पढ़े सो पंडित होइ।

Kabir synthetizes the essence of metaphysics of love with the mathematics of logic and reasoning as he asserts that no Hindu comes out of the womb with the knowledge of Vedas, and all are born from the womb of a mother irrespective of caste, creed, colour, or any other discrimination. All the pretentious and worldly titles are post-birth constructs. Each and every human being is the same in blood and breath that sustain us.

Consequently, he questions this pride of caste and creed and provides substantiating proofs for it. Kabir glorifies the illiterate human with milk of kindness and humanity as against to the “genius in the field of religion and scriptures.”

Intellectual Speaker and Seeker of Salvation

The insightful conscience of Kabir questions the authorities of all set-patterned socio-religious dogmas. He resolves all the entangled strings of confusion in different sects and religious beliefs through his awakened intellect and sympathetic human tendencies, which establish him as a pragmatic, practical, contemporary, humanitarian, rational, and timeless intellectual. In one of his translated poems entitled *Debate*, he openly challenges God in a very bold manner and questions rhetorically:

If you love your followers, Rama,
settle this quarrel, once and for all.
Is Brahma greater, or where He came from?
Is the Veda greater, or its origin?
Is this mind greater, or what it believes in?
Is Rama greater, or the one who knows Him?
Kabir says, I am in despair – which is greater?
The pilgrim-station, or Hari's devoted slave?
(Vinay Dharwadker, p. 137)

The structural and functional closing of these lines suggests his emergence as a truth-seeker. Kabir does not believe merely inchanting mantras, reciting prayers on beads, fasting, pilgrimages, sacred traditional practices, commemoration and scripture reading. Rather, he defines the way to salvation in very simple words through the Transcendence of self.

‘TRANSCENDING OF SELF’ implies to living in the pursuit of every stance of life without attaching to its results or possessions. All the religious, spiritual knowledge from different religion, sects, school of religion can be encapsulated in one word that is HUMANISM. Popularly one word definition of Kabir in his contemporary society can be ‘liberal humanist’ ‘one who focusses with a moralist argument for the evident conflicts of values between art and life.

Kabir lived in Banaras throughout his life; the city signifies ‘Moksha’ or ‘Salvation’. Yet he comes back to Magahar before his death in search of human love and communal harmony. His entire spiritual journey and struggle in Banaras concludes in Magahar, a place known for its Hindu-Muslim communal benevolent ambience.

The translated poem “**Banaras and Magahar**” captures the paradoxical journey of these two cities of India enriched with religious perspectives. Varanasi/Kashi/ Banaras represents spiritual salvation and enlightenment, and Lord Shiva's eminent ‘Jyotirlinga’ unified with the seed of saplings of entire Earth and humanity. He justifies his migration from *Banaras and Magahar* in the following lines:

Now tell me, Rama,
what is my future trajectory?
I've renounced Banaras:

a huge mistake.
Like a fish out of water,
stranded on the bank,
I am left without the austerities
of my previous births. (p.139)

The opening lines interrogate the suspicious future of the speaker as he admits his mistake of leaving Banaras in the last days of his life. But his intellectual quest and phenomenal urge consciously responded as a man of all masses, irrespective of caste, creed and religion. Kabir presents the idea of the intellectual corruption of a mindful and vigilant devotee who deliberately lives in Kashi for 'Moksha' after death, irrespective of all his 'SANCHIT KARMA' or worldly sins which he has committed through his life. Kabir renounces the 'Moksha' bravely in these significant words:

I h've squandered my whole life
in Shiva's city"
now that it's time to die,
I h've risen and come to Magahar.
Kashi, Magahar: for a thoughtful man,
they are one and the same.
My devotion is depleted:
how will it land me on other shore?
(p.139)

Kabir's adopting the stance of conscious renunciation impell him towards only the physical removal from Banaras but metaphorically like Lord Shiva he has drunk all poison for saving humanity and as 'Saviour' he feels recompensate himself to live as a peaceful life with communal harmony among people where he feels more alive and lastly he admits but 'Kabir, though dead, absorbs himself in Lord Rama'. (p. 139)

CONCLUSION

The spiritual journey of Kabir's poetry is vast, universal and pragmatic. It depicts modern approach to comprehend, synthesize for betterment of life. His philosophical verses continue to guide future generations and contemporary society in a cosmopolitan manner. The depiction of multidimensional philosophies drawn from the Upanishads, 'Bhagavad Gita', 'Bhakti traditions', 'Vedantic thought', 'Mysticism' and 'Nishkama Karma' provides a panoramic view of his poetry. One translated poem entitled *Doer and Deed* encapsulates his observations as a seer:

O saints, the doer is different from his deeds.
He does not come and go,
he does not die, he isn't born--
think this over with a cool mind.
Just as sky and earth are two,
so do Creator and Creation
Stand apart. (p. 144)

The Eastern perspective of detachment and non-doership is propounded and propagated in this poem, signifying the illusory character of the “doer,” wherein man considers himself to be the sole cause of every action and happening. However, the action (the deed) and the agent (the doer) are completely different entities. Action occupies the central position as it is destined within the cosmic energy of the universe, while the agent is merely the source through which its manifestation occurs.

The German philosopher **Friedrich Nietzsche** argued that the doer is merely a fiction added to the deed; human beings are simply a collection of deeds.

Just as a cause
is held back
from its consequence, so is my Lord and lover
from me.

Kabir says, the doer isn't the one
who has gone and sold himself
as a slave
to the deeds.
(p. 145)

The philosophy of detachment serves as a golden rule for living a contented life, motivating one to live spontaneously and naturally, free from judgments. Kabir consciously attained knowledge of scriptures and religious traditions, but his profound creative insight proved him to be a great social reformer, saint, and above all, a humane individual.

His journey from an ‘**intellectual speaker**’ to a ‘**seeker of salvation**’ is accomplished through diving into the ocean of life and discovering the precious gem of knowledge. He lived his life fully acknowledging the concepts of ‘**Sahaj** and ‘**Samadhi**’, believing that happiness, joy, satisfaction, and ultimate ‘**Moksha**’ reside within the human being.

“**Aham Brahmasmi**” (“**I am Brahman**”) may be regarded as the one-line essence of his philosophy.

Objectives of the Paper

The present research paper, “**Phenomenal Kabir: An Intellectual Speaker to Seeker of Salvation**,” postulates a paradigm transformational journey of how Kabir’s phenomenon validates the truth that he was not only a saint, seer, reformer and devotee who fought in the 15th century against the feudalistic culture of society through his intellectual trajectory by fusing the then existing social, religious and political discourses with the subaltern, depressed and deprived sections of society. Kabir can be appropriately encapsulated in one word – “**PHENOMENON**.”

Kabir’s poetic journey and magnificent contribution to society entitled him as a dynamic progressive figure in the cosmopolitan canvas of literary scenario all over the world. V.K. Gokak famous literary critic has appropriately defined Indian Literature, “It has to be Indian because it has to be truly universal and greet its compeers in the domain of world literature.” (p. 114) Kabir’s multifarious ideas are timeless, universal and can be transferred to future generations for the foregrounding and nourishment of society.

The present paper establishes Kabir primarily as an intellectual speaker who has provided insight validating almost all topics under the sun. Beyond all the monolithic assumptions, he can only be accepted, recognised and established as a ‘**phenomenon**’ who is still alive in every reader’s mind and heart, creating and

vibrating the threads/wires of everyone's heart and soul. Kabir has portrayed himself as a liberal humanist who believes in simple human values of love, compassion, humanity, equality, truthfulness and empathetic to all. In the words of Corliss Lamont humanism can be defined as a profound philosophy of mankind in the following words:

Humanism believes in the beauty of love and love of beauty. It exalts in the pure magnificence or external nature. All the many sided possibilities for good in human living...the Humanist would weave into a sustained pattern of happiness under the guidance of reason. (p. 9)

Kabir is a philosophy, dynamic mindset, progressive thought, critical assessment and ultimately a soul who gets its 'SALVATION' through an experience of "living in stance" or present with 'SAHAJ YOGA' or 'SAMADHI.'

The objective of this paper is clearly attained by the concluding lines of *The Waste Land* (1922) by T. S. Eliot:

Da, Da, Da
Datta, Dayadhvam, Damyata
Shantih, Shantih, Shantih
(*The Waste Land*)

Literature Review of the Paper

The present paper has been observed and analysed for gap-filling themes with the critical evaluation and intense appreciation of the primary sources. The present research paper "**Phenomenal Kabir: An Intellectual Speaker to Seeker of Salvation**" postulates Kabir as a dynamic energy which works universally and timelessly for all human beings due to its enlightening thought, prosperous mindfulness and soulful poetic creations.

This paper acknowledges the magnificent contribution of Kabir's poetry in the recreation of a new socialistic, humanistic, liberal, pragmatic and developing society. The research work of this paper has used the translations by **R. N. Tagore** and other scholars.

ONE HUNDRED POEMS OF KABIR translated by Rabindranath Tagore.

Kabir Vachanawali-Ayodhya Singh Upadhyaya 'Hariaudh'

Kabir: A Critical Study-Dr. Hazari Prasad Dwivedi.

Kabir: The Weaver's Songs-Vinay Dharwadker

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