PART IV
CHAPTER XX

"ULAT-BĀSĪS" OF KĀBĪRA AND "KŪTA-KĀVYA" OF JÑANESVĀRA

Kābīra is famous for his uḷaṭbāsīs i.e. paradoxical expressions and many of these verses (ascribed to Kābīra) are popular with the common people. These are composed in a strange fashion, so that those who cannot follow the inner meaning in the first instance, are struck with wonder and when after deep meditation they are able to understand the mystic significance, their joy knows no bound.

I  THE SEEDS OF "ULATBĀSĪ" IN THE VEDAS

The tradition of "Ułaṭbāsī" i.e. paradoxical expressions goes back to the hoary past. In Rgveda we come across such compositions, such a piece as, "This Fire (Agni) gives birth to his own mother." Some more examples may be seen from the Vedas:

1. "Who knows Fire which is present in the wood?
Though he is the son, he procreates or generates his own mother
by means of offerings in the fire i.e. Havya.

2. Those who are without feet, arrive earlier than those with their feet and Mitrāvaruṇa are unable to understand the mystery.

3. "This Bull has four horns, three legs, two heads, seven arms and he is able to bellow in three different ways."

4. "O Learned Men! make us understand the real significance of this beautiful and quick flying bird who gives milk through his glands in the head and who uses his feet for the intake of water."

II THE IMPROVED "ULATHERA" IN THE UPANISADS:

The Upaniṣads have improved upon this style and have moved a step further. Mystic descriptions of the soul in these Upaniṣads appear to be conflicting, yet they are full of truth of experience. Thus for example the Śvetāsvatara Upaniṣad says, "The Soul has neither hands nor feet, even then it has speed and understanding; without having eyes it sees and listens without having ears."

Similar thought has been expressed in a slightly different manner in the Kaṭhopaniṣad which means, "Though settled in a place the Soul moves away and even when it rests, it is able to reach everywhere." In the Isopaniṣad the same thought is expressed as under:

"It walks and does not, It is away and near and simultaneously is inside and outside every being. Though stays at one
Similarly, in the Brahmanas there are various places, where the meaning is not properly grasped because of the strange way of expression. The mystery is only cleared with the help of the metaphorical language.

III THE 'ULATAPĀSIS' IN THE BUDDHA AND THE JAIN LITERATURE

Such paradoxical expressions i.e. Ulatapāsis are also met with in the Buddha literature. The literatures of the Jains and Natha Cult abound in such expressions which must have had deep impressions on Kabirā.

In "Dhammapada" - the famous Bauddha scripture - it has been said at one place, "A Brahmin becomes pure and sinless after destroying five namely, the parents, two Kṣatriyas and the tiger."

Similar usages are to be found in the writings known as "Caryāpada" of the Siddhas of the Vijrayāna and Suhajyāna sects of the Bauddha religion.

Kānhipā has said, "After having killed my mother-in-law, sisters-in-law and my mother I, Kānhipā have become a Kāpālī."

"After milking the tortoise it is kept in a pot at the same place and the crocodile gobbles up the tamarind hanging on the tree."

Siddha Dhendanapā says, "The Bullock conceives while the cow remains infertile and the Heifer is milked all the three times. The thief is also a sage and fox daily battles with the lion."
The same thought has been put in a slightly different style by Kabira. He says, "The bullock delivered and the Cow was infertile while the heifer was milked thrice a day."

The Jain sage Rāmsīṅgh says in his 'Pahuda-Dōhā', "He who colonises a barren territory and depopulates the prosperous land, is a Yogi, the blessed one, who is beyond merits and demerits."

The Īśvaratīkas had a secretive tendency which has found expression in the "Viśvasara Tattva."

IV THE SECRET OF 'ULATĀBĀŚĪŚ' IN THE NĀTHA-CULT

The paradoxical element is met with in the literature of the poets of the Nātha-sect which deal with Yoga-sādhana. In "Gorakṣa Siddhānta Saṅgrahā" this has been discussed at a great length. They think sonship as wrong where as disciple ship comes first with them. The world believes in the orders Dharma (Religion), Artha (Wealth), Kāma (Sex) and Mokṣa (Salvation) or Brahmacarya (celibacy), Gārhasthya (state of the Householder)- Vānaprastha (order of the hermit) and Saṁyāsa (Renunciation). In Rasas, the order is Sṛṅgāra (Romance) Ḥāsyā (laughter), Karuṇa (Tragic), Raudra (Terific) Bibhatāsā (ugly), Bhayānaka (Frightful) Adbhuta (wonderful) Śānta (Tranquil). In the five elements the order is Prthvī (Earth), Jala (water), Teja (Light), Vāyu (Air) and Ākāsā (Sky). Amongst the Gods of Trinity are Brahma (The creator), Viṣṇu (The Sustainer or Maintainer) and Mahēśa (the Destroyer). The followers of Nātha sect believe these orders to be topsy-turvy
Because they are of the opinion that the one which is of prime importance should be given the first place and places should be assigned to others according to their diminishing importance. Thus the real order according to the followers of Nātha Pantha, should be Mokṣa, Dharma, Artha, Kāma, Saṁnyās, Vañabharga, Garhaṭhya and Brahma-caraya etc.

This sectarian attitude resulted in the talk of the Yogiś and Tantriks in a manner diametrically opposed to the way of worldly talk. And the worst of it perhaps was that this kind of strange and paradoxical talk gave them an additional respect as well as fear in the eyes of the common people.

In Ṣaṭṭaḥayoga-pradīpīka it has been stated:—

That Yogi only is regarded as respectable or highborn who eats beef and drinks divine intoxicants (wines). The others are the destroyers of their family.13

Similar thoughts are expressed in verses 46-48

In the middle of the currents of Gangā and Jamuna there lives a "Balraṇḍā-Tapasvinī young widow devotee. She is to be taken by force as she is the ultimate stage of the Lord Viṣṇu.14

The "Ulti-carcas" of Gorakṣaṁtha are far more mystical than the ones quoted above; and many of these are to be found echoed in Kabīras' literature. Guru Gorakṣaṁtha says—

"The fish climbs the mountain and an Ass dissolves in water. The water catches fire and as a result of which the persian waterwheel is created for the benefit of the thirsty. The thorn comes out of a sharp edge of the pipe and is blunted."15
"The elephant enters the eye of an ant. The tigress delivers her cub in the mouth of the cow and at the age of twelve the infertile or barren woman delivers and becomes useless."

V THE DIFFERENT ATTITUDES OF THE SIDDHAS AND THE FOLLOWERS OF NATHA-PANTHA TOWARDS ULATBĀSIS:

The symbolic style of the Siddhas was also reflected in the writings of the Nathacult but the approach of the latter was different from that of the former. The siddhas did not want their secret ways of devotion to be known to all and sundry. In Maharashtra this secretive tendency reached its extreme limits amongst the followers of Cakradhar the chief of the Mahānubhāvasect. This secretive attitude of the Siddhas influenced their style of writing in which they wanted to take their readers surprise by. Later on they started using the symbolic way of writing outside their secretive devotional writings also. Thus in the writings of the Siddhas two distinct attitudes can be observed. The first is the tendency towards symbolism and second one is the tendency to write in a manner that astonishes the reader. The basic attitude of the Siddhas is towards secrecy. The followers of Natha Pantha are not rigidly secretive, but they are tempted to write in a strange way that created a sense of wonderment in the mind of the reader. The success of the followers of Natha Pantha, besides astonishing the people, created a sense of awe in the minds of the people. There is hardly a thing which, in the eyes of the people, was beyond the extraordinary powers of Gorakhanātha.
From Nepal in the north to the southern regions of the country and from Bengal in the east to Maharashtra in the West, the mind of the people is thrilled on hearing the tales of the extraordinary powers of Gorakhanatha. He and his followers have tried to explain the various ways of their pantha in several riddles. And as these contain words and expressions which appear to be opposite to prevailing beliefs, people used to be thrilled with curiosity. The attempt to create a sense of fear, a curiosity and some respect in the minds of the people, is fairly obvious!

VI KABIRAS' REACTION TOWARDS THE SIDDHAS AND THE FOLLOWERS OF NATHA-PANTHA

Kabira's writings are definitely influenced by those of the Siddhas and the followers of Natha Pantha. And the amazing fact is that Kabira has used their own arguments so successfully to counteract what they tried to establish. Hence in the matter of language and style; as also in the matter of use of symbols and satire; Kabira appears to have borrowed profusely from them. Though the language used by the Siddhas is much different from that of Kabira, the usages appear to be similar to some extent. Gorakhanatha's language on the other hand, is nearer to that of Kabira. It cannot be ignored that Kabira had adopted a major factor of Gorakha's mod of 'Hatha yoga' in his expositions.

Kabira has not used the term "Ulatbasi" but at one place he mentions "Ula-veda". In Gorakhabani one comes accros
the expression "Ultī-carca". The word "Ulat" and "Ulti" are very near to one another. Some have called "inversion" i.e. "Viparyaya" In Mahārāṣtra, the term used for Ulatbaisas was "the inverted mark of the house of Natha" The same was at times called "Kuṭa-Kāvyā" i.e. Mystic poetry.

Shri Parsurām Caturvedī, concludes his discussion of Ulatbaisi with the following remark, "How-so-ever it may be, we ultimately can conclude that Kabira's Ulatbaisas do not belong to the traditional Ulatbaisas of the Siddhas. A major portion of these are in the tradition of Ulatbaisas of the Upaniṣads which record the metaphysical experiences and one can also find a beautiful comingling of love and Ṛkṣa philosophy. One can distinguish three different tendencies in the history of this style thus: (1) The tendency to express one's own metaphysical experiences (2) The tendency towards paradoxical expression and (3) The secretive tendency."17

Whatever be the psychological meaning of the word "Ulatbaisi" and in whichever way it might have been used, it cannot be doubted for a moment that the composition of such verses goes back to the hoary past. Even in the Vedic Literature one comes across such usages, which have been already referred to.

VII. THE CONTROVERSY OVER 'SANDHA-BHĀṢA' 'SANDHYA-BHĀṢA'

The difficulties met with in the 'Caryāpada' of Baudha Siddhas and the obscure hidden meaning contained, have been
discussed, by Sri Harprasad Sastri, who calls their style "Sandhya-Bhasa." While defining this technical word, he shows that it has the same lack of clarity which is there in the twilight, which diminishes in the evening. For this reason the style can also be described as "Alo Andhari Bhasa" (Language of light & darkness). But Pandit Vidhu-Sekhar Bhattacarya is of the opinion that instead of the word "Sandhya-Bhasa," "Sandha-Bhasa" would be a far more appropriate word and he tries to prove this by putting forth various arguments. He considers that 'Sandha' is the degenerated form of Sanskrit "Sandhya".

Sri Purshottamlal Shrivastav proposes to accept the word "Sandhya" as synonymous to "Sandhi." In support of his point he mentions the oft used technical term "Sandhi" in the Literature of Kabira Panthis. And thus he thinks that the two have a similar meaning.

But the important point to remember is that the followers of Kabira pantha used the term "Sandhi" in the sense of 'Bhramika' or 'Brahmatmaka vani" i.e. language of error and as a matter of fact it cannot be regarded as useful in conviction with the writings of Kabira. Similarly to take the word 'Sandhi' in the sense of yoga or "Sandhyopasana" and to use it to describe the language of all his Ulatbasis, does not stand to reason.

Dr. Sasibhusan Dasgupta has a better conjecture on the score of the philology of the word "Sandhya." According to
him the real form of the word "Sandhyābhasa" must have been "Sandhābhāṣa" which meant "Neyartha-vacana" but the language of the Tantrikas was more of a technical and mystical nature and later on, the same was given the form "Sandhyābhaśa" or obscure language.

That the word 'Sandha' in course of time became 'Sandhya' was not the result of an error of a copyist, then becomes perfectly clear. It may be noted here that in the Natha-cult 'SANDA' is used and not 'SANDHĀ'. According to the followers of Natha-Pantha 'Sanda' means 'Authority'. 'Sanda-Bhāṣa' is 'Siddha-Bhāṣa' i.e. an authoritative language.

III THE DIFFICULTIES IN KNOWING ULAṬBĀṢĪS:

Jñāneśvara's or Kabira's Ulaṭbāṣīs are very difficult to understand as the whole. Yogic Mysticism is hidden in them. The second reason for the obscurity is the symbolic words used and the images pointed. Dr. Hajāriprasād Dvivedī, in his book on Kabīra19 has put forth in a chart the different interpretations of the symbolic words and images of the two famous critics of Kabīra-Bījaka" Viśvanātha and Viśāradāsa. Along with this he has also given the traditional interpretations. He has given the synonyms of Citta, Mana, Vāyu, Brahmanādi, Nāda, Īda, Piṅgalā, Suṣūmṇā, Kuṇḍalinī, Brahmaraṇḍha, Candrarāṣa and such other words used in Ṣaṭṭhayoga-Dīpīka and Śiva-Samhitā. A study of these is useful for understanding Kabīra's Ulaṭbāṣīs.

The critics of "Kabira-Bijaka" have at times given
different interpretations of the collected verses. Puransāhib has tried to give an interpretation which is consistent with the Kabira school of thought, whereas Viswanātha Sinha has attempted to find out a meaning which is nearer to "Sagunavāda". Even the interpreters of Kabira school are themselves not united regarding the meaning. Some of them, who were conversant with the Vedānta philosophy, have attempted to explain the meaning on the basis of these books of authority. Whereas those who had no particular 'Ism' to back have considered it proper to find a nearer meaning which they looked upon as correct.

Amongst the available compositions of Kabira are to be found many Ulatābāsīs but he has never used the specific term "Ulatābāsī" for these. He has used at one place the words 'Ula-Veda'. In the course of writing these, he at times, makes such remarks:

"Says Kabira, He who understands this verse will be regarded with reverence by all the three worlds." 20

"Says Kabira, I shall look upon him as my Master who interprets this verse properly." 21

"Avadhu! That Yogi is my Master, who is able to explain this verse." 22

"Brother, I saw a thing of wonder." 23

"My master has performed such a miracle that I have been able to understand the meaning." 24

In his book ' Kabira's Mysticism' Dr. Ramkumar Varmā writes, "The key to the correct interpretation of Kabira's
UXatbasis is with such Sdhus and Mahants, who do not want to disclose it to anybody and it would be nearer the truth to say that such Sadhus and Mahants do not exist in these days. 25

The difficulty in correctly interpreting Kabiras Ulatbasis are mainly due to the lack of understanding regarding the science of Yoga. Even more so it is due to the admixture of various different elements in Kabiras' language. Pandit Parsuram Caturvedi observed.

"Speaking in a broad way it may be said that there are three different varieties of Kabira's Ulatbasis available compositions. The first one has Panjabi influence to an appreciable extent, the second appears to be composed of Rajasthani elements whereas the third is coloured by Eastern Hindi Style. The last one is even met with in its modern forms. The examples of all the three influences can be found in Adi-Grantha, Kabira-Granthavali and Bijaka. A comparative study of the three is not always helpful. This linguistic difference has given rise to a good deal of difference of opinion regarding correct interpretation. 26.

IX THE DIFFERENCE BETWEEN "DRSTIKUTA" AND "ULATBASI"

Kabiras' Ulatbasis are often found to be on par with epigramatic expressions and then they are looked upon as riddles. Similarly, being full of technical terms and ambiguous expressions they reach the level of puzzlers or "Drstikuta". In the riddles, description of things is very much similar to that in Ulatbasis which in the first instance appears to be concerned with some other thing; and more or less there is a similar surprising
In trying to find out the hidden meaning of such verses, the mind is practised to concentrate upon things and this results in the development of one's imaginative and logical powers, and at times the stirring of our faculty of reason is helpful in adding to our store of knowledge. But the riddles put before an individual a problem, and try to measure the grasp of his intelligence or create a sense of competition amongst a group of people whereas the 'Drsti-Kuta' tries to describe a thing in a learned way, making use of famous lines of great poets and thus try to judge the knowledge of a person.

The aim of Ulatbasiyas is not confined to the limited object of judging the knowledge of person or persons. On the other hand in 'Drsti-kuta' the object is to puzzle the reader and ultimately by giving him a surprisingly simple interpretation to create a delightful and pleasurable sensation in his mind for poetry and learning. But so far as Ulatbasiyas are concerned the object is to draw and attract the reader towards the thing described and the goal is not merely to amuse and delight but to make him alert, thoughtful and spiritual.

Such lines of Jnanesvara and Kabira - "He alone is a learned man and he alone knows," or "He alone is my Master" - are not meant to challenge anybody or to judge his erudition. Indeed, these hint at the deeper experiences of the writer which are beyond the reach of common man. In these lines Jnanesvara's or Kabira's object is to draw ones attention to the importance.
as well as seriousness of the propositions. They desire to
give out authentic criteria for all the devotees.

If one does not keep in mind the real aim of Jnanesvar
or Kabira, many of their Ulatbasias would appear to be awkward,
meaningless, or outpourings of deranged minds and then they
would be looked upon as even a lower type of composition than
the riddles and Drṣṭi-kūṭa.

X THE DIFFERENT CLASSIFICATIONS OF KABIRA’S ULATBĀŚIŚ:

(a) Shri Sarasvati had in his Thesis makes a distinc­tion between two types of Kabir’s Ulatbasias (1) Full and
(2) Partial. In the first, the UlatbāŚī appears to be rising with
the help of some mystic images which Kabira is putting before
the listeners with certain propositions.

He has divided Kabir’s Ulatbasias into five distinct
varieties according to their subject matter. (1) Pertaining to
worldly affairs (2) Pertaining to the Soul and Supreme-Being
(3) Pertaining to Yoga (4) Pertaining to love and (5) Pertain­ing to his message.27

(b) Dr. Govind Triguṇāyat has divided Kabira’s UlatbāŚī
into the following categories according to their nature. (1)
Those in which figures of speech-based chiefly on opposite
ideas are predominant (2) Those in which the sense of wonder
is roused. This is chiefly done by using figures of speech
based on opposition of ideas and which are compatible with
“Adbhuta-rasa” (3) Those in which symbolic images are dominant.
Here Kabira is mostly mystical.28
Shri Parsuram Caturvedi divides Kabira's Ulatbasis in the following five categories on the basis of subject discussed therein.

(1) Those in which the subject is double i.e., philosophical and individual. In them the illusion of the world is prominently stressed. These also include Kabira's discussion of his personal problems.

(2) Those in which, problems of the ways of the aspirant are discussed (Sadhana-marga).

(3) Those in which knowledge, separation, intuitive experiences, metaphysical aspects of life are described.

(4) Those in which Self-knowledge, illusion, Time, Universe, Mind and such other subjects are discussed, and

lastly (5) Those in which Kabira appears to be giving his message to the general public in one form or the other form.

Similarly, he has also categorised the various mediums through which he uses the above mentioned figures of speech.

(d) (1) The basis of some of the mediums (or media) is House, forest, garden or human body and such other things of world or objects of nature and their different ways.

(2) Some give a pictorial description of individual social or village life and

(3) in the remaining group one comes across a conglomeration of all these and because of this they are beyond proper understanding and difficult to follow 29.

Kabira was thoroughly acquainted with the life of the
common people as he was required to work amidst them. Hence as far as possible, he chose such media as were intelligible to them; and with their help he discusses topics which are understood not only by the erudite but also by the illiterate. Here is a popular Ulatbasi of Kabira-

"He who burnt out the beautifully cooked 'Badas' (Pattis) of Lord Hari, was, indeed, the one who could digest them. On the other hand, the ignorant one were born again and again and were still deceived. The powerful Maya plays upon 'Dhola' (beating drum) and 'Bambi' 'Nendla' (instrument of music) whereas the ordinary bullocks play upon 'Bambi' (An instrument) when the crow gives the regular beats. The ass, covered in a longish cloth dances to the tune given by the Buffalo. The lion in restful repose is selecting carefully the beet leaves; the big mouse is busy in fetching its squirrels; the poor female mouse is singing suspicious songs, the tortoise is singing joyous songs thus expressing his pleasure. Kabira says, 0, Saints! listen to me, when the earth-worm and the small snake have devoured the whole mountain, c'jakawa (Bartavelle) started eating the burning charcoal and the ocean rose towards the sky."30

In this song (i.e. composition) by Kabira one is not able to see any logical sequence; neither can one notice any certainty regarding the aim and object behind writing this type of verse. To understand this Ulatbasi one must have an adequate knowledge of the symbolic words used by Kabira. Dr. Rāmkumār Varmī has tried to explain this as under:
"Cooking the Bačās" (Pattis); Bačā is the symbol used for some such thing which can be of use after it is destroyed. If out of ignorance this is not done he is confronted with the prospect of rebirths. Thus Kabīra is pointing at the worldly mind of man which if properly curbed gives man freedom from the meshes of life. Originally it is of course a gift of God but has become a hindrance because of the bodily desires and sensory feeling. Its complete renovation is desirable. Thus after a complete cure of the body through the ordeal of fire (of strict control), one can have the everlasting happiness in life.

In this verse Kabīra uses the symbols for the five senses of knowledge. For the four inner faculties that is mind, reason, feeling and self, Kabīra has used symbols. "Gaḍārī parvat Khāvā":--The earthworm eating the mountain signifies 'Kunḍalini' overwhelming 'Susumnā'. This results in the birth of an overwhelming sense of love for the whole creation in the mind. (this is powerful as the burning coal).

"Samanda akāśa chēva": The ocean rising skywards signifies the mind's eagerness to reach the Lord.

The significance is that by means of 'Kunḍalini-Yoga' the union of Sakti and Siva becomes possible. This merger stands for arriving at the stage of self-realization. After this achievement the destruction of the Karma by fire (action) is a next step; and then begins the life eternal. At this stage only one body, the mind and the human life can be most properly utilized.
In 'Guru Granth Sahib' there is a second version of this song of Kabīra and the meaning is naturally much different though the symbols used in both the versions are just the same and many of the lines also are similar.\textsuperscript{31}

In the following Ulatbāsī Kabīra speaks of an amazing couple. The significance of the whole verse is as under. Kabīra thinking himself to be God's beloved, speaks, "Let this spinning wheel (that is body) work unharmed for my beloved-God. I say with this instrument I shall spin the finest thread of devotion and worship."\textsuperscript{32}

Kabīra further says, "In the guise of Jīvatmā I have come to this township of the world from my real birth-place. And I have witnessed the great wonder that Illusion-Māya which has her birth from God gave birth to her son-Jīvatmā which is part and parcel of God. The Jīvatmā in her prayers to God requests to be consorted to the best of men and so long as some beautiful bridegroom is not found, he should Himself accept her as His wife. In order to attract the Jīvatmā which is Intelligence Māya or Illusion, with the help of sexual passion, has spread the meshes of worldliness. She kept the Soul apart from the Lord and then hurled her in the fire of sexuality. The whole world was devastated and destroyed in this fashion in the hell fire of sexuality. Only one Soul which had the Self-experience (that of Kabīra) was not destroyed. And hence this ever fortunate Jīvatmā in company with other unfortunate Souls prevented the
wheel of body from inclining towards evil deeds. Says Kabira, that he who can give an interesting explanation of this "Pada" is really a learned man. When one is acquainted with some principles of behaviour, the master sees to it that the ship of one's life reaches the safe harbour."

Those Individualselves - Jivatmans who have not thus established a relationship with God and are enmeshed in the worldly illusions and attractions are termed by Kabira as the unfortunate ones "Rāṇḍāṇī" i.e. Prostitutes!

In his "Bijak Mul" (one of the Ulaṭbāsī) he confuses the reader by its expression that the son gives birth to his mother. It is as follows -

"Avadhū --- akathā jorī kahata --- buze Pandit Jñānī"\textsuperscript{33}

In other Ulaṭbāsī Kabira speaks of the pathway Sādhanā of Kundalinī-yoga. He says, "O Avadhūta! when once you have acquired the knowledge do not lose it in the sleep of Ignorance. One is never caught in the ties of death, is one who is vigilant and the body also is not wrecked by old age. Iḍā and Pīṅgala are united in Śa Suṣūmpā and the Kundalinī reaches in the lotus of void (Ṣunya-Kamāl) and there drinks the nectar, sprinkling it in. Then she crosses the nine 'Cakras' and that the aspirant comes face to face with the light of the "unmarked and unstained i.e. "Jyotisvarūpa Alakha Nīrāṇjan." But if the aspirant is not successful in raising the Kundalinī from the Mūlādhār-cakra, he will never experience the blissful-Brahma-rasa. He should start
his Yogic- śādhanā from this Mūlādhāra-cakra and then only he shall have what he desires. Kundalini then turns back and moves aloft. She reaches the void i.e. Śunya-Kamal and drinks the blissful nectar. To experience the Ultimate-Reality or Brahman it is essential that one should turn the mind inwards. This Self-Reality or Brahma-darsan clarifies all the mysteries of the world. But if the mind roams outwards amongst the sexual passions, nothing at all can be achieved. The aspirant in this way, through contemplation-Śamādhi makes the Kundalini rise upwards and acquires the Self-Realization. There are only a few who know this excitingly wonderful mysterious thing."

"Kabīra further says:

"Everyone knows the rain falling from the clouds. But no one has experienced the mystery of the rain of nectar from the upturned well of, Brahma-randhra. Only a very few know about this wonder ---- If at all he sees the artful Brahman, he can hear the unstruck sound" i.e. 'Anahatnāda'. Everything that aspirant does - his living, saying and every act - must be related with the unobservable i.e. Alakha. It is asserted by the great Yogins that Kundalini turning back goes into 'Brahmarandhra' and drinks of the blissful nectar. This nectar pot (Amṛt-kunda) never dries itself and is ever flowing like a great river. Says Kabīra that only one amongst millions has the good fortune of drinking this divinely blissful nectar which flows from Brahma-randhra."  

In these Ulaṭbāsīs certain technical words are used to
describe "Yoga-Sādhanā" according to their peculiar meaning. Various figures of speech like Simile, Metaphor, Exaggeration and Alliteration are also beautifully used. Also to be noted in this Ulaṭbāsī is the symbolism which contains artful contradiction and conveys a sense of wonder.

Dr. Rāmkumār Varma rightly says, "The spirit of these Ulaṭbāsīs is, as it were in union or oneness with the divine power. They make one feel the virtues of the 'Paramātman in the Jīvatman and vice versa. Kabīras' Ulaṭbāsīs are generally on these lines only."

"In this unity there is a sort of intoxication and absorption. The Individual Self is filled with such love for the Supreme Self that it dissolves its individuality in the Ultimate Reality."36

Dr. Govind Trigunāyat writes, "Kabira did not compose his Ulaṭbāsīs to show off the miraculous use of words or to write that which is strangely difficult and un-understandable. He intended to convey through these verses some peculiar principles of his philosophy to the deserving aspirants. It is for this reason that the majority of his metaphysical utterances are to be found in guise of these Ulaṭbāsīs. It is because of these wonderful compositions that the philosophic dryness of Kabīra is considerably reduced."

He further adds, their style "It is due to these Ulaṭbāsīs and that the dryly philosophic expressions have become
A sense of wonder is regarded as the soul of poetical charm, particularly of that wonderful composition which hints at a particular meaning. In Kabira's Ulatbāsīs we come across the miraculous charm which is based on figures of speech but it also contains the different aspects of "Vyanjana". One peculiarity is to be generally found in practically all the Ulatbāsīs of Kabīra viz. side by side with the Juxtaposition of the opposites there is a balanced i.e. judicious use of the symbolic and metaphoric style.37

The challenge posed by Dr. Hazariprasād Dwivedī, in his book on Kabīra, is worthy of attention. He writes, "The whole thing boils down to this, if one desires to have a knowledge of Kabīra's Philosophy his Ulatbāsīs would be of little use as these Ulatbāsīs themselves require readers' acquaintance with philosophy. Amongst the interpreters of Bijaka Shri Vīṣvanātha Sinhdeo considers Rāma - the Lord of Sāket - to be the subject of Kabīra, whereas Sri Vicārdāsa is of the opinion that it is the formless and attributeless Brahman. It is obvious that both these thoughts cannot be Kabīra's! Both these authors have tried to interpret Kabīra in a way suitable to their own proposition. Hence it can be firmly stated that in order to understand Kabīra's philosophy his simpler and easier expositions only are helpful"38

Some more examples of Yogic-Ulatbāsīs of Kabīra may be seen.

"Ucaī ātibai macha basata hai, sase basai jala māhī,
Parabata Uparī loka dubī mūva nīrā mūva dhū kāhī".
In the above *Ulatbāsī*, 'macha' is referred to Brahman; *Ucai tibai* refers to 'Sunya-sikhara' and 'sasa' refers to Kundalini and 'Jala' refers to mulādhar-cakra.

In another 'Pada' Kabira has expounded Kundalini Yoga through 'Yogic-Ulatbāsī'.

"Bana kī hirani kūbai biyani, sasa phirai 'akāśa" Here, 'Bana' means "Samsāra"—Mundane existence; 'hirani' refers to mind, which is wandering in the Samsāra; 'sasa' means Kundalini; 'Akāśa' refers to 'Sunyamanḍal'.

(e) According to Dr. Govind Triguṇāyat Kabira's *Ulatbāsīs* can be divided thus:

1. **Alaṅkāra Pradhāna:**
   In this, importance is given to paradoxical statements, "Virodha-mulaka-alāṅkāra", 'Viṣama alāṅkār' and metaphors etc.
   "Hari ke shāre baçe pakāe, jinē jāre tini ašāe".

2. **Adbhuta-rasa-pradhāna:**
   "eisā adbhuta mere Guru Kathyā mai raḥā bheghai, müsā bastī sau laḍai, koī biralā ṭekhai".
   In this the reader is lead away with awe.

3. **Pratikātmaka Ulatbāsī:**
   "eka acambhā dekhā re bhai, ṭhāghā sinha caravai gēi" "Jala kī machali tara byāī, pakaḍī bilāi muragā khāī".
   "bailahi ċāri gunī ghara āī, kuttā kū lai gai bilāī".
   In the above *Ulatbāsī* Yogic and Philosophic symbols are used thus.
"Jala ki machāi" Kundalini at the Muladhara cakra, "taravara-bājai" Kundalini after awakening, climbs through the spinal cord.

"bilai (bili): Mayā; 'muraga': Ajñāni jīva; "baila" pēma-paṇca-prāna; Rutta-Ajñāni-jīva; "bilai":māyā; 'guni': siddhi (Yogic powers).

Kabira’s poetry is rich in similes, metaphors and varied symbols. "Pratikamayaata" i.e. the art of symbols is gloriously seen in Kabira’s expositions.

Dr. Hazariprasad Dwivedi has dealt with this subject elaborately in the chapter "Yogaparaka-rūpaka aur Ulāṭbāsiṣṭs" of his book "Kabira". Dr. Rāmkumār Varmā has paid special attention to this subject in his book "Kabiraka-Ṛḥasyavida".

After Kabira, various saintly poets composed their verses in imitation of his style. Sunderdās has called his verses 'Viparyaya' and Śivadāyaḷ named this as "Ulṭī". The slantly poet Tūlsidās has used the word 'Ulṭī-ṛiti' to describe the subject matter of such compositions. In the Gorakha school of poetry of Bengāli language such verses are termed as "Gorakha-dhanḍe". The verses of "Gorakhavijaya" and "Gopi-candrergaṇa" are in many respects similar to Kabira’s Ulāṭbāsiṣṭs. The compositions of the famous Baul Faquirs of Bengāl are usually known as 'Ulta-bāul' and these are popular amongst villages of the state and have become one with the folk literature of Bengāli villages.
XI THE DIFFERENT CLASSIFICATIONS OF 'KUṬA-KĀVYA' OF JñāNESVĀRA

In Jñānesvara's Abhangas also some Ulaṭbāsīs are seen, which are full of paradox, wonder, deep sense or mysticism. Some examples of them may be seen thus:-

(1) The 'Kuṭa-Kāvya' showing paradoxical concepts and 'Saktipāta Yoga:

In the following 'Kuṭa-Kāvya' a sense of wonder, paradoxical concepts, 'Saktipāta-Yoga' and secrets of "Marriage with Saṅguru" i.e. Grace of the Spiritual master are expounded thus:

(a) "I have witnessed a very abnormal phenomenon. A tomb was built first before erecting a temple. Milk of female tortoise was drawn. A son gave birth first then a barren woman brought forth a child"39

(b) "I gave birth to my husband and then I became his better half. See how devoted I am, chaste to him! I enjoy him immensely. I like the husband, who is without attributes. I have become mother first and then wife. I am mother as well as the queen of the chaste women"40

(c) "I was ornamented, when I was asleep. My husband was born as my own son. I was neither awake nor fast asleep. My bodice (Choli) was prepared by cutting my neckless. I do not know whether it is a good or bad sign, but both of us are born from the same mother. Now I am tied with him by matrimonial relation. I am sitting behind him. Arrangements for the marriage ceremony (auspicious time-muhūrta and stage Bohale) are ready
except the bridegroom, Nivrīttidasā.  

(2) The Yogic 'Kūṭa-Kāvyā' referring to the mysterious Kundalini and Philosophic Conceptions:

(a) "I have seen a cow, which grazes before delivery and becomes pregnant every day. It has become barren after deliveries, but gives milk in summer. There is no end in yielding milk. Even the mountain nearby is full of streams. She goes to lick with temptation, but the calf does not recognize her as its mother, hence she runs away from it. This cow grazes in Triputi. Jñānādeva says, Only your Saṅguru can guide you in knowing this mysterious cow. He can only guide you in meditation. Following Ulaṭbasīs reveal the different stages of "Yogic-Prakriyās" in the path way to Self-Realization."

(b) "Oh dear! How wonderful this Yogi is! He wants to enjoy where he is born! His mother is virgin while his father is a bachelor, still she is the mother of twenty one sons. He has abandoned all rituals and wants to marry his own mother. He pretends to be his father to enjoy his own mother! What to tell of other things? He has enjoyed his sister at the same time. These mysterious things can be known by one's own spiritual experiences says Jñānādeva."

(c) "There is a cow, which yields milk beyond the mountair and on the banks of the ocean of milk. One who knows milking the cow and drinking its milk is sure to lose his mother. All the wise as well as the ignorant have gone mad after this wise. Kānha
Very strange things have happened. Water has lighted fire; wind has kindled the flame; the light has been brightened automatically. There is neither day nor night. Without wood fire was kindled. There is neither fireplace nor ash.44

(d) "By the grace of Nivṛtti Jñānadeva speaks. The fisherman himself is caught in the fishing net."

(3) The Kūṭa-Kāvya showing Symbolic Images:

In the following Kūṭa-Kāvya symbolic images and concepts are dominant:

(a) "A daughter was born before the birth of her mother. The mother attended her wedding ceremony. When seen she had neither feet nor eyes. Her husband was pregnant. Without marriage she was brought home. You just think of the relations. Epochs have passed since birth of a son, who was born as an old man."

(b) "Son has feeded milk to his mother and taken his father on his body as a child. The Six Sansstras and eighteen Purāṇas cannot reveal this mystery. Only the wise can know the secrets of such mystic poetry, says Jñānadeva".45

(4) The 'Kūṭa-Kāvya' giving messages:

In the following 'Kūṭa-Kāvya' a message or an advice is given to the world:

"Oh dear! You are fishing in mirage. Where there is no water, how fishes will be there? All your efforts are worthless. You want to decorate your head with the flowers of sky!"
You want to kill a son of a barren woman where there is no
you whom will you kill? You want to ride on a horse of mud
(earth). How can you be a horseman and whom will you conquer?
You are acting in the drama, which is non-existent". 46

(5) The 'Kūta-Kāvyā' Revealing the Highest State of Self-
Realization

The following 'Kūta-Kāvyā' reveals the highest state
of Spiritualism in Self-Realization:-

"Unexpected child awoke and shouted " I am! I am! in
silent words! This child was born without pregnancy. It killed
Māya and went to the blissful stage of Nirañjan, Eternal-
tranquility. Its strange this has happened to me. I have eaten
thirty six (elements) and without stomach I am satisfied. All
attributes turned into the attributeless and were overpowered
by the formless. The Lord Vitthal is beyond Śunya. He has merged
that mysterious child in his own person! "47

XII CONCLUSION:

The place held by Kabirās' Ulaṭbāsi in Hindī Literature
is akin to the place of Jñānesvāra's Kūṭa Kāvyā, a composition
in the literature of Marāṭhī Language, and the tradition is to
be found maintained in the verses of saintly poets succeeding
him viz. Nāmdeva, Ekanātha, Tukārāma, Bahiṇabai etc. Like Kabira,
all the varieties of Ulaṭbāsās as mentioned by Dr. Triguṇāyat
are seen in the Abhangās of Jñānesvāra, in which similies,
metaphors, exaggerations and alliterations are seen in abundance.
Both of them have expounded their conceptions of the Kundalini-Yoga in the Ulatbasi which are very difficult to understand especially for those who do not know the yogic terminology of the Natha-Sampradaya.

There is one fundamental difference between Mysticism and Ulatbasi. In the Mysticism there are glimpses of the Self-Realization, while in Ulatbasi some philosophic conceptions are manifested. For example see Yogic Ulatbasi (mysterious Kundalini) No.2-b of Jñanesvara. In this Abhanga, philosophy according to Kāshmirā-Saivism is expounded thus: The Yogi is Siva. 'Virgin' refers to Śakti. "Father is bachelor" means Śiva who is fast asleep-inactive, hence 'mother' means Goddess Devī Śakti who can produce twentyone sons (elements). This conception is elaborately explained in the first chapter of the Amrtanubhava. In this Abhanga the different aspects of Śakti, as Nīja, Sīrṣa, Parā, Aparā and Kundalini are expounded under the names of 'Virgin' 'mother' 'sister' etc. In the third Abhanga no. 2-C also high spiritual or philosophical conceptions are expounded thus: 'Cow' relates to 'Saumvit' or 'Jñānakāla' 'Mountain' relates to 'Merusikhara' 'Ocean of milks' refers to 'Candramṛta-sarovara' (Brahmarandhra); mother refers to Prākṛti & flame refers to Kundalini etc.

Though there is truth in Dr. Hazariprasād's statement regarding Ulatbasi of Kabirā, one cannot brush aside either his or Jñanesvara's Ulatbasi. If one does one will have to lose the great philosophic treasure and the top secrets of the science of Yoga and Self-Realization.
NOTES
PART IV
CHAPTER XX

ULATRASIAS OF KAHIRA

AND

KÜTA - KĀVYA OF JÑANESVARA

1 Rg. V. I - 1 - 7 - 15; Śūtra: 95
2 Ibid. II - 1 - 152 - 3
3 Ibid. III - 4 - 58 - 3
4 Atha. V. IX - 9 - 5
5 Śū. Up. III - 19
6 Kath. Up. I - 2 - 21
7 Is. Up.: 4
8 Pākim Vaggo: Quoted in Kab. Sa. Par.
9 Āryaṭā: 11. "
10 Āryaṭā: 33. "
11 K.G. Pg. 88; Pada: 30
12 Pāluḍā Dohā: 191. Quoted in Kab. Sa. Par
13 H.P.D. III - 4
14 H.P.D. III - 46, 49
15 G.B. Pada: 20
16 Ibid. Pada: 129
17 Kab. Sa. Par. Pg. 183
18 Ob. R.C.: Pg. 478
19 Kab. Pg. 91
20 K.G. Pada: 11
Ibid. Pada: 161
Ibid. Pada: 165
Ibid. Pada: 11
Ibid. Pada: 161
Kab. Rah. V. Pg. 2
Kab. Sa, Par. Pg. 169
Srī Saransingh Sharmā:
Kab. V.D. Pgs. 356-358
Kab. Sa. Par. Pg. 163
K.G. Pg. 72; Pada: 12
G.G.S. Pada: 6
K.G. Pg. 73; Pada: 13
Ibid. Pg. 73; Pāda: 13
Bijaka Mul: Pgs. 74-75
K.G. Pg. 106; Pada: 162
Kab. Rah. V. Pg. 6
Kab. V.D. Pg. 355
Kab. Pgs. 92 - 93
Jn. Ab. 36
Ibid. " 37
Ibid. " 59
Ibid. " 145
Ibid. " 373
Ibid. " 387
Ibid. " 412
Ibid. " 407
Ibid. " 179