

## Summary of research

### *Mulla Daood aur Bulle Shah ke kavya mein abhivyakt samaj*

Responding to their responsibilities towards society, Daood and Bulle Shah are separated by almost three hundred years but the perspective towards society has rarely changed. Daood emerges in front of us in the background of the clash between two cultures. By choosing subjects related to India and by expressing his poetry in Indian languages, Daood provides a case for Indianisation. He picks up a folk story and creates the Chandayan Kavya. Different literary elements, be it the Barahmasa form or other prose tradition, were well accommodated in the chandayan kavya. Chandayan is like an encyclopedia which carries important information about the daily life, religion and cultural tradition of the times.

From the very beginning love has emerged as the most recurrent theme. Since he is believed to be a Sufi poet, there is no dearth of people who try to find mystical elements in his poetry too. Just by imitating the tradition, a literary work does not represent all the views of that tradition. And why is a literary figure forced to hold the flag of a definite ideology? Being born a Muslim it is obvious for Maulana Daood to believe in Mohammad but it is even not important that he also espouses Sufi philosophy. In Chandayan, Maulana Daood freely expresses love and social realism in his language without even getting into any such ideological web.

On the one hand in the story of Chandayan a blend of folk culture and their social concern take a new form, the stories of Bulle Shah depicts that knowing or not knowing the art of spinning the cotton wheel defines the social status of women in their in laws' home. Chandrayan is the poetry of love which is not mystical in form.

Though after looking at Chandayan, there is a feeling that Daood wants to depict Sufi Philosophy through the love of lorik-chaanda but as the story proceeds we discover a new merging of folk culture and folk issues and there seems to be no Sufism evident from it. This is worth thinking here that if Chaanda is the Brahma (absolute truth) than why does it get wounded even after meeting the person. If Brahma is virtuous, is there a possibility to infuse non-

virtuous elements to it. Can Brahma be so essential to life? Will a life which attains Brahma, move towards worldly destruction?

In reality, Maulana Daood never aimed to write about love by limiting himself in the confines of Sufism. If this would have been the case, then he would have paid attention to the above concerns and he would have ended his story with the meeting of Chaanda-Lorik and not have extended it further. On the other hand if we try to read chaandayan as an expression of the poet then we can obviously understand the poets who want to express the bitter reality of the times.

Maulana Daood depicts the beautiful and bitter truth and the folk-lives in his love depicting poetry. Bulle Shah is a free and ecstatic Sufi fakir. He also criticizes the problems inherent in society. But the similarity between them is that the Folk-life philosophy of both these poets is basic, non-mystical and Indian. Therefore both these poets try their level best to successfully portray their time and society. In Barahmasa, Maulana Daood has depicted the folk-life through the voice of lover. Folk-life is well evident in the Chaandayan through the poems of Maulana Daood.

In the poems of Bulle Shah, the married woman is portrayed. Bulle Shah considers this as the best form. He believes that the woman can achieve ultimate freedom through the man. He repeats in his poems how Shah Inayat Murshid and Preetam were saviors. As discussed earlier, Sufi saints considered women as a medium in their way to redemption. This is the reason that women are not depicted here as subjects of desire. But today's critical perspective asks for an independent and active role of women.

Therefore both Bulle Shah and Maulana Daood were guided by the needs of their times and Maulana Daood did a considerable work as compared to the times. Today's burning issues and issues concerning the freedom of women sexuality is depicted by him in Chaandayan in the 14<sup>th</sup> Century itself. Bulle Shah left women free as She has intellect and She can well take her decisions in poem. He is not at all subservient to women and forms an equal half of society.

Maulana Daood also tells about the complex caste structure in his poetry which keeps on connecting to each other through different occupations, the example is the conversion of Brahmin to a Vaishya-Brahmin. Jati informs about the

occupation in different times but social privilege and conventions make it very narrow. The development and criticism of the Varna-system which began with the Aryans is a simultaneous process.

Bulle Shah and Maulana Daood are poets of 14<sup>th</sup> and 17<sup>th</sup> century respectively and there is a huge difference of time between them, one belongs to the end of ancient times while the other belongs to the beginning of modern times. Both these societies have caste system, oppression and class struggles. Caste has therefore remained an important problem but Maulana Daood has tried to describe it and oppose it and Bulle Shah has tried to break all conventions of caste and tried to make it only an occupational frame.

The words spoken in respect of Bulle Shah, “Critical realist” is apt but he is also a realist critic who criticizes the society as well as depicts its reality. But a work which is written in the light of modernity, the Chaandayan does not carry less value. The foremost peculiarity of this work is the epic form of it and the other is that it breaks many conventions regarding women in society. Raising newer concerns regarding feminism, Maulana Daood has depicted the life of women and the conventions related to caste system and tried to critically question them.

After analyzing the two poems written in two different situations, it is felt that these poems which are referred to as Sufi poems well stand true to their social credentials. Maulana Daood and Bulle Shah write in two different times and depict the social reality with some differences in them, in which there is a constant expansion of the consciousness of struggle and change along with the changes that were unfolding in the medieval India which was chained in old traditions.