

Bhakti and Jnana- A Beautiful Amalgam: A Study Of The Poems Jnandev, Muktabai, Janabai

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Abstract

While researching the "Women's" culture or regime in India, we came across certain documents that let us understand how strong she has been since the dawn of time. The three qualities of power, riches, and mind—which are necessary for survival—are aspects of "woman." The deities attained perfection in the Puranas as well because of women. Today, even though the phrase "Ladies First" is used, it appears that this norm is adhered to when saying the names of the gods. With the rapid passage of time, it has been apparent that women's roles and status have changed depending on the time period, including the Stone Age, Aaryan Age, Vedic Age, Jain Age, Buddha's time, and the pre-and post-independence eras. From the Gurukul era through the school age, which is the current educational system, "woman" has been given prominence; changes have been made by society and the government with an eye on her education or growth. Overall, there are policies in place at the moment that address the security of women at every stage of their lives, from childbirth to old age. But we are in the present era. Women used to show their strength by accepting their limitations and upholding the family and culture. Savitribai is not too old, hailing from the Saint age, the reign of Jijabia, the Queen of Jhansi. They wrote history. The eleventh through the seventieth centuries are noted in both Maharashtra's and the chronicles as a time when many saintly sects produced works. The goal of the current study is to analyze the compositions of a few prominent Maharashtrian woman saints and identify the variety in their works.

Keywords: Bhakti, Jnana, Jnandev, Muktabai, Janabai.

1. INTRODUCTION

Jnana, karma, and bhakti have all been proposed as three separate paths to the greatest state in classical philosophical and theological literature. The main representative of the path of knowledge (jnamrga) seems to be Akarchrya. To achieve the goal of unification, karma must be pursued, and when one reaches the highest level of understanding, they are freed. According to one definition of real knowledge, it must be liberating (svidy y vimukteya).

The majority of the traditional sources accessible for writing about the past are quite elitist, prejudiced toward men, have marginalized portions, and completely lack the perspectives of women. Therefore, if we try to find historical examples of female bhaktas, we shall run into a brick wall. On them, there is not a lot of information. Most of this was an oral tradition. None of these women have been the subject of court biographies, and there is no ecclesiastical hagiography about them from the period when they were said to have taken up residence. Many aspects of their history were rebuilt much later by authors and biographers who emerged from the emerging middle class, and numerous interpolations occurred with time. However, many of these bhaktas are still very much present in popular culture and the everyday activities of a typical Hindu household, far beyond the gloomy reaches of the past. As a result, we must go to the group memories and recollections that are based on their bhajans and poems. These provide us with just a few insights into the lives of these bhaktas during the Middle Ages. The majority of these women were alive between the 12th and 17th centuries. Despite whatever interpolations that may have occurred over time, reading these women's works reveals that they actively resisted when their beliefs were challenged and fought for what they believed in. Women also produced significant ideas that have opened our eyes to whole new perspectives on female religiosity and its unique characteristics in the medieval era. Women's widespread engagement in this campaign is what gave it the feel of a mass movement. In the Middle Ages, religion provided women with the sole legitimate space in which to define their activities and objectives, participate in public events, travel to holy sites, create their music, and, via bhakti, directly approach God.

Parvidy and aparvidy are distinguished by the JNA margins. Aparvidy refers to all fields of knowledge that enable us to successfully and competently engage in worldly dealings. In this sense, perfidy can be used to describe all fields of knowledge. However, the term "provide"

alludes to the knowledge needed to reach the highest condition. In addition to fostering a sense of togetherness, provide also enables one to become more closely identified with the rest of the created world because the knower sees himself in everyone and everyone in himself. In this case, "knowing" has an impact on the knower. There is a trichotomy in the case of empirical knowledge, i.e., the subject of knowledge (JTA), the object of knowledge (jeya), and knowledge (jna). The duality between the knower and the known is, nevertheless, resolved in the instance of provide. By becoming the object, the subject gains knowledge of it. When it comes to Brahman, whoever knows Brahman becomes Brahman (Brahmavid brahmeiva bhavati). Ontologically and epistemologically, the same thing is supreme. In this context, karma is viewed as serving knowledge. The proponents of the path of devotion (bhakti) assert that without the Lord's grace, knowledge cannot enable one to achieve the greatest state. In this structure, bhakti comes before jnana. Others argue in favour of the fusion of knowledge and dedication. True knowledge cannot be acquired without the right kind of devotion. On the other side, obtaining the maximum level of knowledge also places one in a devotional mood. When one sees the unity that lies beneath the diversity, one feels a sense of belonging to the rest of creation and a sense that serving the creation is serving the Lord. Therefore, the highest state of knowledge is also the highest state of devotion. Jnana (knowledge) and bhakti (devotion) feed off of one other. Without jnana, bhakti could result in naive sentimentality. As a result, the right knowledge must be applied to the road of dedication.

Dnyandev has raised the Bhagawat sect while providing excerpts of ideological life growth to society through opulent literature like Dnyaneshwari. By infusing the same religious attitude in both men's and women's minds and brains, saints like Namdev, Eknath, Tukaram, and others were able to keep the sanctity and purity of the same extract across time, which is understood by other modern works. Many female saints, such as Mahanubhav Poet Mahadamba, Muktabai, Namdev's mother Gonai, wife Rajai, pupil Janabai, sister Aaubai, daughter Limbai, Chokhamela's Spouse Sayarabai, Kanhopatra, and Bahinabai, among others, produced works of traditional literature. The ideas of female saints like Muktabai, Janabai, and Jnandev were explored in the study described above.

2. BHAKTI

Bhakti refers to the infinite's personal manifestation of love. The finite mind cannot fathom the infinite, according to great spiritual thinkers. Therefore, the finite mind turns its devotional outpourings to a personal God in its quest to comprehend and grasp the Infinite. Therefore, the God of theistic religion is nothing more than the impersonal entity's personal representation. The ultimate has no name, no shape, and no attribute because it is an impersonal being. Since He is beyond the reach of finite humans, they find it difficult to direct their affective outpourings toward Him. It is important to note that the characteristics of finite particulars inspire affection for the finites in the person. If I adore anything, it's because I adore a few of its characteristics. How about a passion for the unfathomable? The infinite has never been discovered. How is it possible for someone who has never seen or experienced the infinite to develop a love for it? The love for the Infinite is rooted in the fundamental fabric of who we are, which is the answer. Every person has the potential to be divine and possesses some aspect of the divine nature, therefore our very beings are filled with the love of the divine. In this view, bhakti is the hidden divinity that each person possesses that naturally manifests itself. Humans have a higher level of consciousness than non-humans. They can so understand the nature of the whole and their place within it. The paradox is that while everyone seeks perfect happiness, they only find it in limited circumstances. Infinite happiness cannot be provided by finite things. In theory, it is possible to acquire infinite happiness from an endless thing.

For man, the search for the limitless becomes natural. Everyone is unhappy because they all desire endless happiness but only receive the temporary pleasures of life. What lasts forever is what we call infinite happiness. In other words, even though everyone's final goal is the same, everyone's method of getting there is flawed from the start. That is why, after a lifetime of seeking unending happiness, every guy is left feeling dejected. Bhakti is nothing more than a person's unforced attempt to connect with the infinite, which manifests as love. In other words, all of the cognitive, co-native, and emotive flow is brought together through bhakti. Since bhakti is entwined with human nature, it can be found in all writings, regardless of period or location.

There are hints of devotion throughout the Old Veda, particularly in the Sahit where it is asserted that the Gods and Goddesses are nothing more than the anthropomorphic manifestations of Brahman, or God, who only grants human beings their desires when they

pray fervently. The Sahita refers to bhakti as sraddha (unalloyed love). In a theistic framework, bhakti is expressed as upset.

Whether one is good or bad, if one directs their thoughts on Him, one will undoubtedly be safeguarded. God, the supreme ruler of the universe, aids creation in moving forward on the path of righteousness, occasionally through pleasure and occasionally through suffering. Therefore, one might consider both good and evil to be manifestations of the Divine's benevolent mercy. The inadequacy of intellect or ratiocination indicates that one cannot reach the highest condition until they are able to transcend their egocentric state, which is mostly fostered by the vanity brought on by vast study. The Puranic literature gave vivid expression to the idea of bhakti.

3. JNANA

Man is naturally curious. In its ideal form, knowledge (jnana) is considered to be a human prerogative. Man has utilized his quest for knowledge to create science, philosophy, and religion. Since the beginning of human civilization, man has had an advantage over other creatures because of his continual effort to learn more about the world around him. Man has good reason to be proud of his capacity for reflection, which enables him to ask "why," "how," and "what" instead of taking things for granted. Man, because of his self-reflective nature, is aware of his limitations in addition to his drive to know. Human consciousness is reflective of itself, which gives him an awareness of his goals, methods, and purposes, as well as of right and evil. He is aware of his objective—his death—and the means by which he will get there. One can overcome restrictions and advance in the direction of the goal by having the ability to be aware of one's strengths and weaknesses. It is believed that there are short-term objectives that lead to longer-term goals, and that the ultimate goal is what gives the relative goals their meaning.

The nature of the ultimate goal is a topic of continuous debate in the Indian philosophical system. The opportunity provided by human existence is used to further the ultimate objective. Except for Chrvk, all orthodox and heterodox schools hold that the life that is being lived right now is only a portion of life. One finally arrives at the ultimate state, which is described as the condition of perfection, freedom, and happiness after having gone through so many part-lives. The nature of the highest aim and ways to achieve it are beautifully described in Indian

philosophical literature. The highest aim can be attained in three methods, which have been described in classical literature under the names moksa, Mukti, nirvana, and pururtha.

Jana, karma, and bhakti have all been seen as independent paths that can lead us to the same destination. They resemble various rivers that go in different directions before joining the ocean. Despite the many routes, the end result is the same. Every path is independent, autonomous and capable of achieving the highest objective. In order to reach the greatest state, Vivekananda emphasizes the importance of integrating the three faculties of cognition, communication, and affect. There is a distinct difference between transcendental knowledge (parvidy) and empirical knowledge (aparvidy) in Vedic literature. However, both significance has been emphasized. The Upanishads claimed that nirvana is impossible to achieve if empirical knowledge is disregarded. Empirical knowledge enables successful worldly habitation. As a result, it has been declared that individuals who disobey the aparvidy enter a deeper night.

It goes without saying that jna (jnayoga) proponents argue for jna's supremacy. Karma is not possible without jna. Unless one has the proper knowledge about the aim, karma will mislead. Our direction is determined by the objective. A karma's main concern is keeping to the path. The route leading to the destination must be known. Without knowledge, action might be taken in the wrong way. Without bhakti JNA, sentimentality may replace true devotion. A bhakta must be aware of the sraddha (object of devotion), otherwise, the human mind's affective flow is likely to be focused on the wrong thing. The affective tendencies need to be properly controlled. A bhakta must possess the necessary knowledge for that.

4. SAINT MUKTABAI

(Muktabai and her three older brothers were all born at Alandi, a sacred place. Back then, the orthodox Brahmins had Paithan as their stronghold and as a major center of study. The traditional Brahmins were unable to budge even a little or approve of the thread ceremony for her brothers. In the Mohiniraj Temple in the community of Nevada, her brother Jnaneshwar began to comment on the Gita in Marathi. He began writing commentary at the age of about 12 and finished it at the age of 15 by releasing for the average person the "divine knowledge" that had been imprisoned in the Sanskrit language. The 1400-year-old Yogi Changadev could fly, walk on water, and enter and exit fire without being burned. He also had complete power

over all dangerous animals, including the tiger and the serpent. Jnaneshwar did not appeal to Changadev. Muktha Bai and her brothers were successful in their mission to degrade Changadev in order to shatter his dignity. Changadev saw these kids' brilliance. Muktabai succeeded Changadev as his master.)

Marathi poet-saint Muktabai was born in 1298. A remarkable group of contemporaries coalesced around Muktabai and her three male siblings, Nivruttinath, Jnanadev, and Sopandev, to build the Varkari Bhakti Cult, which is known as such in Maharashtra. The youngest of the siblings was Muktabai. Her brief life and her relatively modest body of work do not do justice to the enormous influence she had on Marathi literature and religious philosophy during the varkari tradition. Through her transcendental work, which was primarily published in Maharashtra, she rose to become a role model for female poets.

According to the legend, Changadev Maharaj wanted to put the four siblings, Nivruttinath, Jnaneshwar, Sopandev, and Muktabai, to the test after they received a lot of praise. Muktabai was renowned for her clear and concise way of expressing herself. Along with Mahadamba, she could be regarded as one of the first Marathi poetesses. About 40 abhangas are attributed to her. Yogi Changadev was accepted as her pupil by her. She became a Guru to Changadev, a highly accomplished yogi, despite her youth.

The few poetry and songs that Muktabai wrote were all written in Marathi, which was the dominant language in Maharashtra at the time. They have a mysterious, cryptic structure. They talk of bonding and the unity of human life with the cosmic spirit, above and beyond mortal life, and they are about realizing God and elevating awareness of this world to a level of compassion for all forms of life.

Everybody has found the works of Muktabai to be emancipating. It takes only a tiny idea to consume the sun. She naturally illuminated everyone on the subject of supreme thought, supreme existence, prosperity, beauty, and knowledge.

Mujgi Udali Aakashi, Tine Gilile Suryashi

Thor Navlav Jala, Vanz Putra Prasavala

Vinchu Patalashi Jaay, Shesh Matha Vandi Paya

Mashi Vyali Ghar Jhali, Dekhon Muktai Hasali.

Namdev and Changdev were taught spirituality by Muktabai. She pushed him that the community needed his ideas and contributions after Dnyandev segregated himself by locking the hut door (i.e., Tati) to isolate himself from society. Dnyandev was disappointed, so she wrote hymns to allay his feelings of disappointment

Yogi Pawan Manacha, Saahi Aparadh Janacha

Vishvarage Jhale Vanhi, Sante Sukha vhave Pani

Shabdashastre Jhale klesha, Santi Manava Upadesha

Vishwapat Brahmadora, Tati Ughada Dnyaneshwara

She emphasised the importance of saying His name well by saying:

Naammantre Hari Nijadasa Paave,

Aikoniya Ghyavi Jhadakari

She addressed the lust-stricken man using the contours of her oneness concept, saying:

Aadhi tu Muktachi hotasi re praniya,

Pari Vasane Paapniya Naadilasi

Naamdev never had a mentor that he loved. He once claimed that his Vitthal was the sum of his being. But although praising Namdev's mentor's greatness, Muktabai referred to him as a novice. Even Vitthal acknowledged that devotional life or life without a guide is not faultless. Namdev was persuaded to adore the guru by Muktabai's demonstration of the mentor's magnificence.

Mhane Muktabai Changya Antarichi Khoon,

Dhari Sadguruche Paya Tujala Netil Udharuna

Nivrutti, Dnyandev, Sopanbai, Muktabai, Eknath, Namdev, Tukaram.

Muktabai is given the same reverence as the other saints in the Varkari cult. This is because, via her amazing ideas, she has defied the community's expectations.

5. SAINT JANABAI

Muktabai's contemporaries included Janabai, who worked as a maid at Janadev's home. Janabai, a sudra bhakta's daughter, was taken into Namdev's father Damshetti's home when she was very young and raised there as a maid servant. Her life is only known from the abhangs, which is hardly much. Namdev gave his family members the assignment of writing one crore poetry in honor of Vithoba after taking a vow to do so. Numerous other hangs by Janabai can be found in Namdev Gatha. She is highly conscious of her status as a maidservant, yet she is content to be in a Santa's home. Her life is only known from the abhangs, which is hardly much. She discusses her daily tasks and how God supports her in them.

When Janabai was a young girl, her father took her to visit Saint Namdev's father, Damasheti. She cradled Namdev because she was five to six years his senior. She used to have the impression that Vitthal himself was helping her with her work, no matter how tough it was, as she worked on works of devotion to Him. She wrote that her commitment and religion led her to:

Dalita, kandita, tuja gain Ananta

When Janabai was accused of stealing God's necklace, she pleaded heartbreakingly,

Aandhalyachi kathi adakali kavane beti,

Majhiys harini kothe guntalis Rani

Vitthal was gratified by each saint's memory. Vitthal has no desire for anything, whether money, clothing, metals, or food. Vitthal is pleased by his memory because it is spiritual and not financial. Dnyaneshwas Mauli please after Vitthal Mauli. He also was happy with his remembrance and loved his disciples just like a mother. She stated:

Naam phukat chokhat, Naam ghetta naye veet,

Jad shila jua sagari, Aatmarama naame taari.

Janabai pleaded with Mauli and stated,

Yega YegeVithabai majhe Pandhari Aai.

She expressed the following when characterising Vitthal's affection:

Vithu majha lekurwala,

Sange Gopalancha mela.

God is standing on a brick and rejecting heaven because he is in need of devotion. Janabai described Vitthal as desirous but of dedication in this composition.

Deva bhavacha lampat, Soduni aala Vaikuntha.

In her hymn, she pleaded for pardon for the sins she had committed.

Tujhi nahi keli seva, Dukha vatatase jiva.

Janabai referred to Vitthal as a burglar while calling her heart a cage. The song is as -

Dharila Pandharicha chora, Prem bandhoniya dor,

Hrudayi bandishala kele, Aant Vitthala kondale.

Janabai portrayed her life, which had merged with Vitthal, in her works. We had the impression while studying her songs that she used to perceive Vitthal in nature, every relationship, in life, and in material things. Vitthal's absence made life impossible.

6. POETIC ANALYSIS

Table 1: Poets , Readership and Number of Poems

Poet	Number of Poems	Readership
Jnandev	3	35%
Muktabai	3	45%
Janabai	3	42%

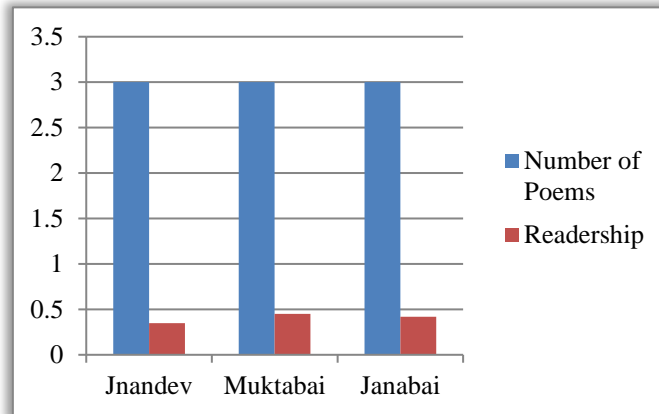


Figure 2: Readership Percentage Graph

Table 2: Poets, Publication and choice percentage

Poet	Choice Percentage	Publication
Jnandev	24	12%
Muktabai	68	15%
Janabai	39	19%

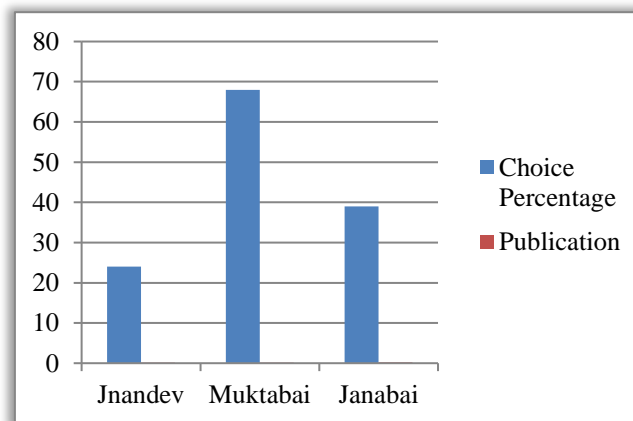


Figure 2: Choice Percentage Graph

Table 3: Maximum Choice Percentage

Maximum Choice	Percentage
Muktabai	68

Table 4: Maximum Readership Percentage

Maximum Readership	Percentage
Muktabai	45

7. SAINT JNANDEV

Saint Jnandev was highly regarded by other saints. Despite Namdev being older than him, he had great regard for him. Jnandev has been lauded by the saints who followed him. Jnandev was a young prodigy whose four novels and devotional songs, which he produced between the ages of 15 and 21, demonstrate his brilliance. Although he only lived for 21 years, his creations have endured forever, making him immortal. He was regarded as a timeless wonder by his biographer, P. Y. Deshpande. I have stated in my "Gita Pravachan" that I am willing to reincarnate in order to experience Jnandev's pleasant discourse or language, according to Vinoba Bhave. He then enquired, "Who was Jnaneshwar?" Jnaneshwar was a wise man, a yogi, a bhakta, a religious leader, a poet, a master of words, and everything else, he responded. Everyone recognizes Jnandev's brilliance. Readers experience ecstasy while reading his works. His bio is now visible to us.

Jnandev's ancestry can be traced all the way back to Hariharpanta Kulkarni of Apegaon, who was his paternal ancestor. A Death Yajurvedi Brahmin, he was. The Panch-pravarankt Vasta was his gotra. We don't want to delve too deeply into his family tree. Instead, we'd prefer to start with Trymbakpanta, Harihar's great-grandson, and Jnandev's great-grandfather. His ancestral home was in Apegaon, a hamlet or village on the Godavari River, about 12 to 13 kilometers from Paithan, the renowned cultural hub of ancient Maharashtra. Around the year 1207 AD, he relocated from Apegaon to Devgiri, "the political center of the Yadava Kingdom." Govindpanta and Hariharanpanta were his two sons.

India was now familiar with Jnandev. A Yogi by the name of Changdev learned of him. He desired to talk to him. He picked up a piece of paper and a pen to send him a letter, but he had no idea how to address a teenager. He simply sent Jnandev a blank letter, which one of Changdev's followers brought to him in Alandi.

"Jnanadeva may have foreseen the criticisms that would be leveled against the details he documented in his "Experience Immortal" [Amrutanubhav] from generation to generation. To everyone's total surprise, he so revealed that he had made the decision to fly away from his

body in the same way that a bird flies away from its temporary perch. The unexpected announcement surprised all of his friends. "Jnanadeva attained 'Mahasamadhi' in the twenty-first year of his life, of his own free will, in the presence of his two brothers and sister, as well as a great number of friends and admirers."

This work is a brilliant commentary on the Gita, according to Bhavarth Dipika (the inner essence of the Gita) or Jnaneshwari (Divine Wisdom). Actually, it is more than just a comment; it is an original creation. There are 9032 "Ovis" in total. According to Deshpande, an "Ovi" is a metrical form that is "extremely fluid and rhythmic, bearing with the seamless flow the graces of both prose and poetry." A noteworthy yoga text is the Gita in its original Sanskrit language. Who is a real Yogi, is the query posed? Krishna declares: "Among the Yogis, I am most fond of the one who, through Yoga, unites with me (God) and never loses consciousness of my presence within his being."

In his Jnaneshwari, Jnanadev claims that a certain type of yogi is the supreme deity. He embodies all of God's inherent happiness in its purest form. He embodies Chaitanya (Life of all forms of life). The lover, the beloved, and Love all unite into a singular wholeness that shines through the Yogi in this yogic condition of being. Then there is no longer any distinction between him and God. Such a relationship is indescribable in words. I am the body, and he is my Atma, is the only metaphor that comes close.

In his Jnaneshwari, Jnanadev states: "My language is Marathi, the language of the common people (unlike the Sanskrit said to be the language of the Gods). However, those who pay close attention will discover that the sweetness of these plain Marathi words is superior to the elixir of immortality. The elixir of freedom, which carries with it the extraordinary quality of entering into the very core of all creatures, permeates the words in this banquet, turning them into the most delectable meals. However, only those listeners who have mastered the technique of sitting quietly with an inner flame of self-awareness and of eating the delicacies laid out before them so covertly as to not disturb the senses from their delightful slumber would get the most out of these dishes.

"Let these God-intoxicated men be near and dear relatives of all men," Jnanadev writes in the last lines of his Jnaneshwari. "Their very contact fosters virtue in all hearts at all times. They resemble a moon without a spot and a sun without its fiery radiance. All three worlds should

function as a single, flawless Kingdom of Happiness, and everyone should be driven by a burning desire to constantly be conscious of Adi-Purush—the Original One, who resides within the hearts of all living things.

8. CONCLUSION

Vedic wisdom in the shape of scripture knowledge is useless until the vision of unity inspires the uncontrollable love for everyone, which is nothing more than the highest manifestation of devotion (bhakti). When oneness awareness culminates in love for all, it is always manifested in action, or karma. Therefore, one's thoughts, words, and actions inevitably reflect their level of knowledge and devotion. If devotion lacks information, it may turn into mindless obedience or obscene sentimentality. Knowledge remains only a body of information that serves no one if it doesn't take the form of commitment. Nikma karma is the natural manifestation of both wisdom and devotion. When one acts without a feeling of agency, all they do is a sacrifice on the altar of God. The pinnacle of devotion is precisely this. As a result, he creates a synthesis of jnana and bhakti that includes contemplation as a necessary component for achieving the greatest state.

In this literature, we may see a renaissance, mental state, unadulterated devotion, and confidence in our dedication. In addition to having access to contemporary, scientific, and physical amenities, women were also correctly guiding the community at that time. Although the writing of Muktabai, Janabai, and Jnandev was a part of the fundamental community beliefs, they have distinguished themselves. From the writings of their literature, proper word usage, innovation, the greatness of singing His name, and devotional worship flow. In the writings of Muktabai, Janabai, and Jnandev, the virtues of commitment and bravery are evident.

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