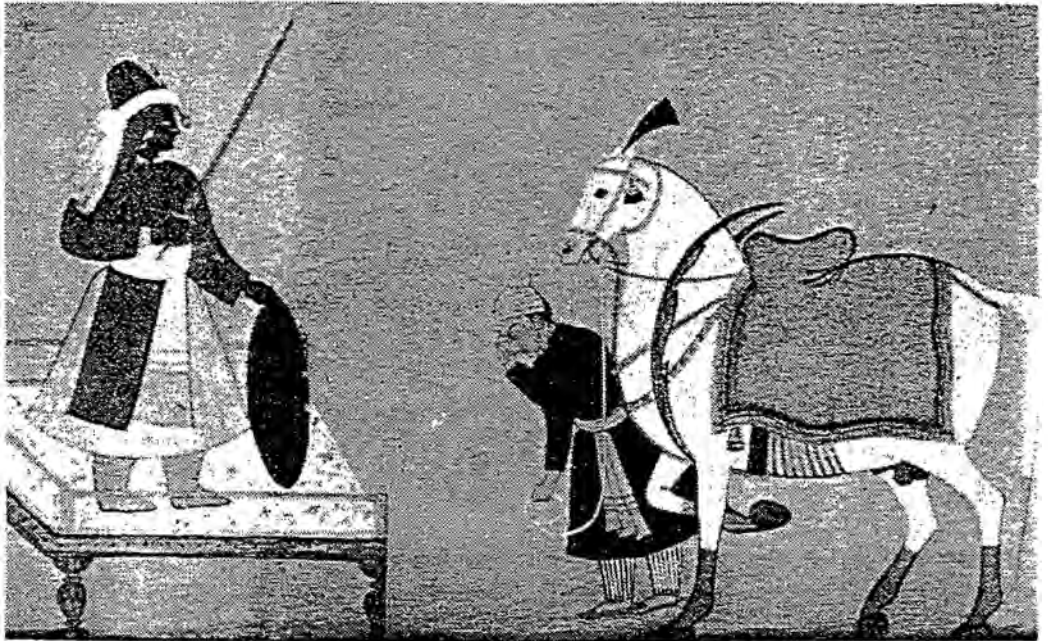


KALKĪ AVATĀRA IN ĀRATĪ MOTĪ,  
A GĪNĀN BY PĪR SADARDĪN



Seminarieuppgift i Pbk. i Indologi  
nyindisk inriktning: hindi.  
Framlagd den 4 juni 1992 av:

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## ABSTRACT

This paper examines *Āratī Motī*, a *gīnān* (religious poem) by Pīr Sadardīn, from a fairly unknown literature of the Nizārī Ismā'īlī community of the Indian Sub-continent. *Āratī Motī* highlights the eschatological fulfillment of the Hindu doctrine of the Tenth *Avatāra*. This doctrine find its culmination not in the awaited figure of *Kalkī* but in the form of *Naklañkī*: "stainless", the Imām who had manifested himself in *Jambudvīpa*.

## 1. INTRODUCTION TO ISMĀ'ĪLĪSM

The Ismā'īlīs constitute the second largest Shī'ī community after the Twelvers in the Muslim world and are now scattered in more than twenty countries of Asia, Africa, Europe and America. Ismā'īlīs got their name after Ja'far al-Ṣādiq's son Ismā'īl who according to tradition was appointed as Imām during his father's life-time (Chunara 1951:67). Subject to the threat of persecution the sons of Ismā'īl were forced to leave Medina and escaped to Syria. Besides Ismā'īlism only the sect of Shī'a retained the fundamental concept of Imāma concerning the permanent need for a divinely guided, infallible (*ma'ṣūm*: from Arabic *'iṣma*: a theological term meaning immunity from error and sin, attributed by Shī'as to the Imāms) leader and teacher (Eliade 1987:116).

After the split, Ismā'īlīs continued to follow the successors of Imām Muḥammad, son of Ismā'īl, through the centuries. Ismā'īlism, during its long history of about 1200 years, became subdivided into a series of developments. These developments, according to Ivanow (1963:5), consists of "phases", some running parallel to others, and some developing in sequence directly or after a certain time-period. Since it is difficult to devise a satisfactory classification of the phases, the development of Ismā'īlism can mainly be divided into following periods based on their headquarters (Chunara 1951) in:

S. Arabia	(632-765 A.D.)	1st - 5th Imām	
Syria	(765-882 A.D.)	6th - 10th Imām	Ismā'īlīs
N. Africa	(882-1097 A.D.)	11th - 19th Imām, Fāṭimid period	Nizārīs
Persia	(1097-1818 A.D.)	20th - 45th Imām, Alamūt period	Qāsimshāhīs
India	(1818-1957 A.D.)	46th - 48th Imām	
France	(1957 - present)	49th Imām	

During 1094-1310 A.D. three major events took place (see appendix 1a + 1b).

- 1) After the death of al-Mustaṣṣir in 1094 A.D., a major split occurred which divided the Ismā'īlīs on the issue of succession. The followers of Nizār, eldest son of al-Mustaṣṣir, separated from the Fāṭimids and <sup>were</sup> led by Ḥasan-i Ṣabbāḥ. They established a base at the fortress of Alamūt in Iran, and came to be known as Nizārīs. It was from Alamūt and Iran that the Nizārī Ismā'īlī Imāms sent their missionaries (Pīrs) to Sind, Punjab, Kutch, Gujarat and Kashmir. Their doctrine, mixed with Sufism, absorbed many hinduistic elements. Moreover, they accepted hinduistic terminology and style in their writings, *gīnān* (Ivanow 1963:174-181), and their sect became known under the name of **Satpanth** (1), and later, under their present name, **Khojās** (2) (for further details for the study of **Khojā** see Mujtaba Ali 1936). The followers of Musta'lī, younger son of al-Mustaṣṣir, gave rise to the Ṭayyibi mission in Yemen and emigrated to Gujarat in 1539 A.D. They came to be known as Dā'ūdī Bohrās (Enthoven 1920:201-203).
- 2) In 1164 A.D. the 23rd Imām in Alamūt, on the 17th of Ramadān proclaimed the great Resurrection (Qiyāma). He prescribed to his followers spiritual worship, reducing the importance of the Sharī'a, thus giving priority to the esoteric interpretation of the ritual law (Hodgson 1955:148-169). Moreover, this event marked a shift in certain key roles of the doctrine of Imāma. Consequently, the goal of the believer became the knowledge of the Imām. The religious outlook of the Nizārīs, thus focus on absolute devotion to the Imām, taking a more personalised form. These two concepts i.e. the knowledge of Imām and the esoteric interpretation of Sharī'a are focused in the whole *gīnān* literature.
- 3) In Persia, after the death of 28th Imām Shams al-Dīn (d.1310 A.D.), a split arose in the line of the Nizārī Imāms: one line, the Qāsimshāhīs, still exists and is represented by the present Imām Āgā Khān IV. The other line, the Muḥammadshāhīs became extinct at the end of the 17th century (Ivanow 1936).

To conclude, "Ismā'īlīsm evolved over a long period and a wide area, and meant different things at different times and places" (Lewis 1970:138). The Nizārī Ismā'īlīsm or **Satpanth** in the Indian sub-continent, being an integral aspect of this movement, proves an example of this evolutionary nature of Ismā'īlīsm particularly in its adjustment of Hinduism. It was through **Satpanth**, that the Nizārī Ismā'īlīsm was preached in India by various missionaries in the beginning of the 14th century (Ivanow 1936:20).

## 2. NATURE AND STRUCTURE OF THE GĪNĀN LITERATURE

The purpose of the **gīnān** was to teach and guide the followers of Ismāīlīsm (Ivanow 1963:1). The missionaries had to be acquainted with the local conditions and the language of the area in which they had their headquarters. Arabic was the language in Iraq and N.Africa, Persian in Iran and Indian vernaculars on the Indian Sub-continent.

The methods they adopted were based on two principles: one was their bold tactics in separating the meaning and spirit of Islam from its hard shell. The other was their effort to explain the ideals of Islam in the familiar terms of Hinduism, thus striving to make them good **mu'min** (believer) rather than Muslim, i.e. those who formally profess Islam (Ivanow 1948:21).

By following this strategy, the missionaries built a bridge between Ismāīlīsm and Hinduism allowing the new ideas to enter into the entirely different world of Hindu mentality. The best example is projected through the theory of **Daśa Avatāra**. 'Alī, the first Imām, was introduced as the expected last **avatāra** in this **Kali Yuga**, known as **Naklaṅkī** (stainless)(3). The concept of the Imām was integrated with the Vaiṣṇavite ideas regarding the descents of Viṣṇu through the **Yugas**, as illustrated in **Āratī Motī**. Moreover, Prophet Muḥammad was identified with Brahmā, and Fatima, daughter of Prophet, was identified with Śakti. Besides this the Hindu mythological figures like Hariścandra, Draupadi and Pāṇḍava brothers were taken as models of good behaviour and conduct.

The result according to Ivanow (1948:27), was that missionaries managed to weld two cultures into one, laying the foundation for a new cultural group which in itself bore the seeds of further great progress and potentialities.

Orally transmitted messages from the missionaries to the followers of **Satpanth** is called **gīnān**. The word **gīnān** is derived from Sanskrit **jñāna** meaning meditative or contemplative knowledge (Walker 1968:555). There are approximately 800 **gīnān** of various length composed from the 13th century until the turn of this century, when the composition process ceased and the corpus was frozen. The earliest manuscript that records **gīnān** is dated from 1736 A.D. According to Nanji (1978:12), the task of recording **gīnān** in writing must have existed from the 16th century. These manuscripts were written in **Khojki** or **Khwājā** Sindhi script - an earliest form of written Sindhi. The oldest

evidence of proto-Nagri (**Khojkī**) script are found on potsherds from a site in lower Sind dated to the 8th century A.D. However, Allana says that Ismā'īlī Khojās started using this script between 1051-1351 A.D. **Khojkī**, used by Lohānās and Bhātiyās, originally seems to have been for business purposes and was continued by Ismā'īlī Khojās and Memnās (Khakee 1980:47). For writing Sindhi two types of alphabets are used: Perso-Arabic and **Laṇḍā**. Hindus employ the **Laṇḍā** or "clipped" alphabet (see appendix 2) described under the heads of Punjābī and Lahndā. **Laṇḍā**, in Sind is also called **Baniyā** or **Wāṇiko**, i.e. "mercantile", and is a most imperfect script. It is seldom legible to anyone except the original writer (Grierson 1968:12 ; Masica 1991:443). Most probably **Pīr Sadardīn** named his community after the script **Khojkī**, which his followers were able to read.

From around 1850 A.D. and onwards, **gīnān** have been published in Gujarati script (Daftary 1990:442). The languages used in **gīnān** are Sindhi, Multani, Punjabi, Kacchi, Hindi and Gujarati, and the language of the mystics, **Sāddhukada bolī** (Nanji 1978:9). The **gīnān** are usually in verse, either in **chaupāī** or **dohā** forms. Each **gīnān** contains a signature of its authors, in **baṇitā**, also common in Śakta literature (Goudriaan & Gupta 1981:207). **Gīnān** are sung or recited in **Jamā'at khāna** (4). Each **gīnān** has its **rāga**. However, there is no indication of **rāga** in the published literature, and therefore, this is transmitted orally from generation to generation. A **gīnān** verse mentions that missionaries have used forty two mode of rhythmic combination (**Mahāna Ismā'īlī santa Pīra Hasan Kabīr al-Dīn**, year(?):133).

Many important works usually appear in two version, **moṭo** or **vaḍho**: large and **nāno** or **ninḍho**: small, that is to say full and abridged form (Ivanow 1963:174). The larger compositions are called **grantha** and the shorter ones simply **gīnān**. The titles of certain **grantha** indicate that the forms of these **gīnān** were modelled on the classical works of the Indian literature, for ex: **Gīrbhāvalī**, **Naklaṅkī Gītā**, **Athara Veda**. Certain **grantha** contains appendix called **Vel**, from Sanskrit **Vallī** (Nanji 1978: 20). The most popular Gujarat's folk dance tradition of **garbā** also includes list of the **gīnān**. They are called **garbī** (5) (for the list of **gīnān** see Ivanow 1963:176-181).

Two procedures have been adopted by the Ismā'īlī community for the distribution of the **gīnān**. First, all the **gīnān** belonging to the same author are collected in separate books. Second, **gīnān** are grouped according to themes. The book from 1975 "**Āpaṇḍ gīnāna sāhitya**", text book for a religious school,

groups them as follows for ex:

- 1) Qur'ān and gīnān
- 2) Pillars of Islām
- 3) Concept of Imām
- 4) Ma'rifah (6) (mystical knowledge) in gīnān
- 5) Religious ceremonies

### 3.1 THE GUJARĀTĪ TEXT OF ĀRATĪ MOTĪ

#### (૨) આરતી મોટી

(દરરોજ સાંજે સાંજે કુઆ યુનામી, અગાઉ જમાતખાનામાં ધણી વખત આ આ ગીનાન પછું બોલાય છે.)

એજી બહેર દેવ જ'પુ દીપમાં બેઠા,	
ભાગ જીનુકા શુર નજરેસુ દીઠાં;	
આરતી કીજે નકલ'કી તમારી.	૧
એજી ખટ દરશન સુન પુનઝો,	
અમર લેઠ કોઈ વીરલે પાયા-આરતી.	૨
એજી પેલી આરતી કરતા જીગમાં હુઈરે વધાઈ,	
ચાર રૂપ લીધા હરીએ ગમ્મ કમ્મ વારા નરસીંહ અવતાર-આરતી.	૩
એજી ચાર રૂપે ચાર દાણવ સંહારેયા,	
તો પાંચ કરોડીસુ રાબ પેલાજ તારીઆ-આરતી.	૪
એજી રૂગ વેદના વારા વરતેઆ,	
અમર લેઠ કોઈ રીખીસરે પાયા-આરતી.	૫
એજી જીગ પરમાણે જાપ શોધીને લીજે,	
તન મન ધન શુરતે ચરણે ધરીજે-આરતી.	૬
એજી ખીજી આરતી ત્રેતા જીગમાં હુઈરે વધાઈ,	
ત્રણ રૂપ લીધા હરીએ વાયમન કરસીરામ,	
રામ અવતાર-આરતી.	૭
એજી ત્રણ રૂપે ત્રણ દાણવ સંહારેયા,	
સાત કરોડીસુ રાબ હરીચંદ્ર તારેઆ-આરતી.	૮
એજી જીગર વેદના વારા વરતેયા,	
અમર લેઠ કોઈ રીખીસરે પાયા-આરતી.	૯

એજ જુગ પરમાણે નાપ શોધીને લીજે, તન મન ધન ચરને ચરણે ધરીને-આરતી.	૧૦
એજ ત્રીજી આરતી દુઆપર જુગમાં હુધરે વધાઈ, જે રૂપ લીધા હરીએ કાનજી યુધ અવતાર-આરતી.	૧૧
એજ જો રૂપે જો દાણુવ સંહારેઆ, નવ કરોડીસું રાજા જુગેસંઘ તારેઆ-આરતી.	૧૨
એજ સાગ વેદના વારા વરતોયા, અગર લેહ કોઈ રીખીસરે પાયા-આરતી.	૧૩
એજ જુગ પરમાણે નાપ શોધીને લીજે, તન મન ધન ચરને ચરણે ધરીને-આરતી.	૧૪
એજ ચોથી આરતી કલજુગમાં હુધરે વધાઈ, એક રૂપ ધરીયાં હરી એક દાણુવ સંહારે-આરતી.	૧૫
એજ અગર લેહ કોઈ રીખીસરે પાયા, બાર કરોડીસું ખીર સદરદીન તારેઆ-આરતી.	૧૬
એજ અધર વેદ પરમાણે તમે ચાલો મોરા લાઈ, અનખીઆ નાપ વીના મુગતી ન હોય-આરતી.	૧૭
એજ અનહદ વાન વાજન વાજે, અકળ સરૂપ દેખી દુનીયા લાજે-આરતી.	૧૮
એજ સતપથ ધરમ આરધો મોરા લાઈ, અનંત કરોડી જીવને હુધરે વધાઈ; તે ધણી તારનાર આવેઆ જુગમાંહી-આરતી.	૧૯
એજ ભાજન કરતા લાજ મત ધરના, તો તમે કર લીયો નીરમલ મન-આરતી.	૨૦
એજ ચેતણુહાર તમે ચેતો મોરા લાઈ, જુગ પરમાણે રાહા જતાઈ-આરતી.	૨૧
એજ સાંજ સીથ તમે જાઓ ગેરેલાઈ, એ આરતી ખીર સદરદીને ગાઈ-આરતી.	૨૨



### 3.2 TRANSLITERATION OF ĀRATĪ MOTĪ

Ejī jāhera deva jampudīpamā beṭhā,  
bhāga jīnukā gura najaresu dīṭhā;  
āratī kīje nakalañkī tamārī.(1)

Ejī khata darasana suna pujāe,  
amara bheda koi vīrale pāyā.....āratī.(2)

Ejī pelī āratī kartā jugamā huiṛe vadhāī,  
cāra rūpa līdhā harīe maccha kaccha vārā naraśīṃha avatāra.....āratī.(3)

Ejī cāra rūpe cāra dāṇava saṃhāreyā,  
to pāñca karoḍīsū rājā pelāja tāṛīa.....āratī.(4)

Ejī rūga vedanā vārā varateā,  
amara bheda koi rīkhīsare pāyā.....āratī.(5)

Ejī juga paramāṇe jāpa śodhīne līje,  
tana mana dhana gurane caraṇe dharīje.....āratī.(6)

Ejī bījī āratī tretā jugamā huiṛe vadhāī,  
traṇa rūpa līdhā harīe vāyamana farasīrāma, rāma avatāra.....āratī.(7)

Ejī traṇa rūpe traṇa dāṇava saṃhāreyā,  
sāta karoḍīsū rājā harīcandra tāreā.....āratī.(8)

Ejī jujara vedanā vārā varatayā,  
amara bheda koi rīkhīsare pāyā.....āratī.(9)

Ejī juga paramāṇe jāpa śodhīne līje,  
tana mana dhana gurane caraṇe dharīje.....āratī.(10)

Ejī trījī āratī duāpara jugamā huiṛe vadhāī,  
be rūpa līdhā harīe kānaji būdha avatāra.....āratī.(11)



Ejī be rūpe be dāṇava saṃhāreā,  
nava karoḍīsū rājā jujesaṭhaṇa tāreā.....ārati.(12)

Ejī sāma vedanā vārā varateyā,  
amara bheda koi rīkhīsare pāyā.....ārati.(13)

Ejī juga paramāṇe jāpa śodhīne līje,  
tana mana dhana gurane caraṇe dharīje.....ārati.(14)

Ejī cothī āratī kalajugamā huiṇe vadhāī,  
eka rūpa dharīyā hari eka dāṇava saṃhārase.....ārati.(15)

Ejī amara bheda koi rīkhīsare pāyā,  
bāra karoḍīsū pīra sadaradīn tāreā.....ārati.(16)

Ejī athara veda paramāṇe tame cālo morā bhāi,  
ajampīā jāmpa vīnā mugatī na hoyā.....ārati.(17)

Ejī anahada vājā vājīntra vāje,  
akaḷa sarūpa dekhī dunīyā lāje.....ārati.(18)

Ejī satapantha dharama ārādho morā bhāi,  
ananta karoḍī jīyane huiṇe vadhāī;  
te dhaṇī tāranāra āveā jugamāhī.....ārati.(19)

Ejī bhajana karatā lāja mata dharanā,  
to tame kara līyo nīramala mana.....ārati.(20)

Ejī cetaṇahārā tame ceto morā bhāi,  
juga paramāṇe rāhā batāi.....ārati.(21)

Ejī sāñja sībhu tame japo merebhāi,  
e āratī pīr sadaradīne gāī.....ārati.(22)

### 3.3 TRANSLATION OF ĀRATĪ MOTĪ

- 1) Manifested Lord (god) sat in jambudvīpa  
The teacher is seen by one who is fortunate;  
Let the āratī be performed of you the nakalaṅkī.
- 2) The six principal darśana cause us to worship emptiness,  
The immortal secret was attained by some brave (person).
- 3) In the Kṛta Yuga, celebrate the first āratī  
Hari took four forms - matsya, kūrma, varāha and narasiṃha avatāra.
- 4) In four forms, (he) destroyed four demons,  
so five crores were saved by king Prahlāda.
- 5) The Ṛg Veda was the sacred scripture (for the Kṛta Yuga),  
The immortal secret was attained by some ṛṣis/sages.
- 6) Having searched for the Jāpa according to the Yuga, take it!  
Place your body, mind/heart and wealth at the feet of Lord.
- 7) In the Tretā Yuga, celebrate the second āratī,  
Hari took three forms - Vāmana, Paraśurāma and Rāma avatāra.
- 8) In three forms, (he) destroyed three demons,  
seven crores were saved by king Hariścandra.
- 9) The Yajur Veda was the sacred scripture (for the Tretā Yuga),  
The immortal secret was attained by some ṛṣis/sages.
- 10) Having searched for the Jāpa according to the Yuga, take it!  
Place your body, mind/heart and wealth at the feet of Lord.
- 11) In the Dvāpara Yuga, celebrate the third āratī,  
Hari took two forms - Kṛṣṇa and Buddha avatāra.

- 12) In two forms (he) destroyed two demons,  
nine crores were saved by king **Yudhiṣṭhira**.
- 13) The **Sāma Veda** was the sacred scripture (for the **Dvāpara Yuga**),  
The immortal secret was attained by some ṛṣis/sages.
- 14) Having searched for the **Jāpa** according to the **Yuga**, take it!  
Place your body, mind/heart and wealth at the feet of Lord.
- 15) In the **Kali Yuga**, celebrate the fourth **āratī**,  
Having taken one form, Hari will destroy one demon.
- 16) The immortal secret is attained by some ṛṣis/sages,  
twelve crores were saved by **Pīra Sadardīn**.
- 17) Oh my brothers, act according to the **Athara Veda**,  
there is no liberation without repetition of the unutterable **Jāpa**.
- 18) Unlimited musical instruments play tunes,  
Having seen the mystery of his manifestation, the world is shamed.
- 19) Oh my brother, worship the True path,  
unlimited crores of souls have been felicitated,  
The Lord Saviour has come in the **Yuga**.
- 20) Do not bear shame/modesty while doing adoration (singing prayer songs),  
then you make your heart pure.
- 21) Beware, Oh my brothers,  
the one who warns has shown the path, according to the **Yuga**,
- 22) Oh my brothers, repeat evening and morning,  
**Pīra Sadardīn** has sung this **āratī**.

### 3.4. ĀRATĪ MOTĪ: AN ANALYSIS

**Āratī**, is derived from the Sanskrit word, **ārātrika**. Turner (1973:59) describes it as "the ceremony of waving a lamp in front of an image at night. Daniélou (1991:381) places the waving of lights under the accessories of worship and it stands for the discarding of the object of thought which is the inanimate world.

The **gīnān Āratī** exists in two forms: **nānī**, shorter (A) and **motī**, longer (B). Both are written by **Pīr Sadardin** (ca 1322-1416 A.D.). A and B (Mahāna Ismāīlī santa Pīra Sadardīna, 1960:1-3), are sung in the **Jamā'at Khāna** before the evening prayers. A consists of 10 verses and is more frequently sung than B, which has 22 verses. Both are written in Gujarati and have similar themes: the concept of the Imām and his manifestation. A deals with the Imām's manifestation in **Sheter dvīpa** (Persia)<sup>(7)</sup> and B with the **Jambudvīpa** (India). Version B, being more descriptive, deals with the Hindu traditional theory of Viṣṇu's **avatāras**, the **Yugas** and the **Vedas**. It is therefore suggested that: either B is older than A, or A is an abridged form of B. The common thing which we find in A and B is that the Six Schools of Philosophy (six **darśanas**) are condemned by the Pīr as they lead to the worship of emptiness.

Version B starts with the proclamation that the manifested Lord is sitting in **Jambudvīpa** and that the Lord is **Naklañkī** or **Nishkalañkī** - "stainless", perfectly pure. This is the usual epithet of the Imāms, used by the Shī'a. They maintained that the Imām, as the divinely appointed and guided leader and teacher of the community, must be immune from the sin and error (Van Donzel et. al. 1973:182). Then it goes on to the traditional distribution of the 10 main cyclic incarnations in the four **Yugas**. The order and names of the **avatāras** are the same except in the **Kali Yuga**, where **Naklañkī** (the Imām) is the only **avatāra** of Viṣṇu. This differs from the Hindu tradition, where Buddha accompanies **Kalki** which is yet to come (Daniélou 1991:181).

In verses 5, 9, 13 - line no. 2, according to the Pīr, the eternal secret is achieved by some sages. This might refer to the partial incarnations, who are said to maintain, complete and interpret the revelation (Daniélou 1991:165). In verses 6, 10, 14 and 17 the word **Jāpa** refers to a **mantra** known as **bol**, **śabda** or **iṣm-i-āzām**, which is given by the Imām of the time to his followers. Verses 17 & 18 states the mystical category of **gīnān**. The emphasis is on the practise of the **Jāpa** as a mean to attain the vision of the Lord. This is achieved through the **sumiraṇ** of the **Jāpa**. Various types of sounds and tunes are heard

when **dhyan** and **Jāpa** becomes one and the practitioner is said to have reached the highest state (Pira Shamshudina, 1969:290).

The text **Āratī Motī** contains only a few **tatsama** words. From Arabic: **dunya** and from Persian: **Pīr** Sadardīn. The word **amara** is found both in Sanskrit and in Arabic. This is yet another example of Hindu influence in **gīnān** literature.

According to **Śaktipanthīs** (8), each **Yuga** has its preacher or **bhakta**. In the **Kṛta Yuga**, it was Prahlāda, in the **Tretā Yuga** Hariscandra, in the **Dvāpara Yuga** Yudhiṣṭhira and in the **Kali Yuga** it was Balarāma or Balabhadra (Enthoven 1922: 227). The first three mythological figures appear in the **gīnān** but instead of Balarāma **Pīr** Sadardīn places himself as the saviour (converter?) of 12 crores of souls.

The **Kali Yuga** ends with the statement that the Lord saviour (Imām) has come in this period, and by following the true path, the heart becomes pure. In **Kali Yuga**, Hari (Imām) will destroy one demon. This can be interpreted as 'Alī the Imām destroying **Kaliṅga** the embodiment of evil (Nanji 1978:113). Consequently, the effort to make Islam recognized as the religion of the final period, **Kali Yuga**, was achieved.

#### 4. CONCLUSION

According to Hindu tradition the tenth **avatāra**, **Kalki**, will appear riding a white horse and holding a sword blazing like a comet (Danielou 1991:181). 'Alī has also been praised for his two-edged sword called **Dhū al Faqār**, which was given to him by the Prophet. The sword is personified with 'Alī's strength. Moreover, it was used as a symbol for the power and sincerity of rulers (Eliade 1987:208). Together with sword, 'Alī is also attributed with a horse called **Dul Dul** (**Pīr** Hasan Kabīrudīn year(?):65, v.12-14). Thus the comparison between **Kalki** and 'Alī fits very well, when the **Pīr** identify them with each other. Hence, the purpose for writing **Āratī** seems to be achieved by **Pīr** Sadardīn.

#### 5. SUMMARY

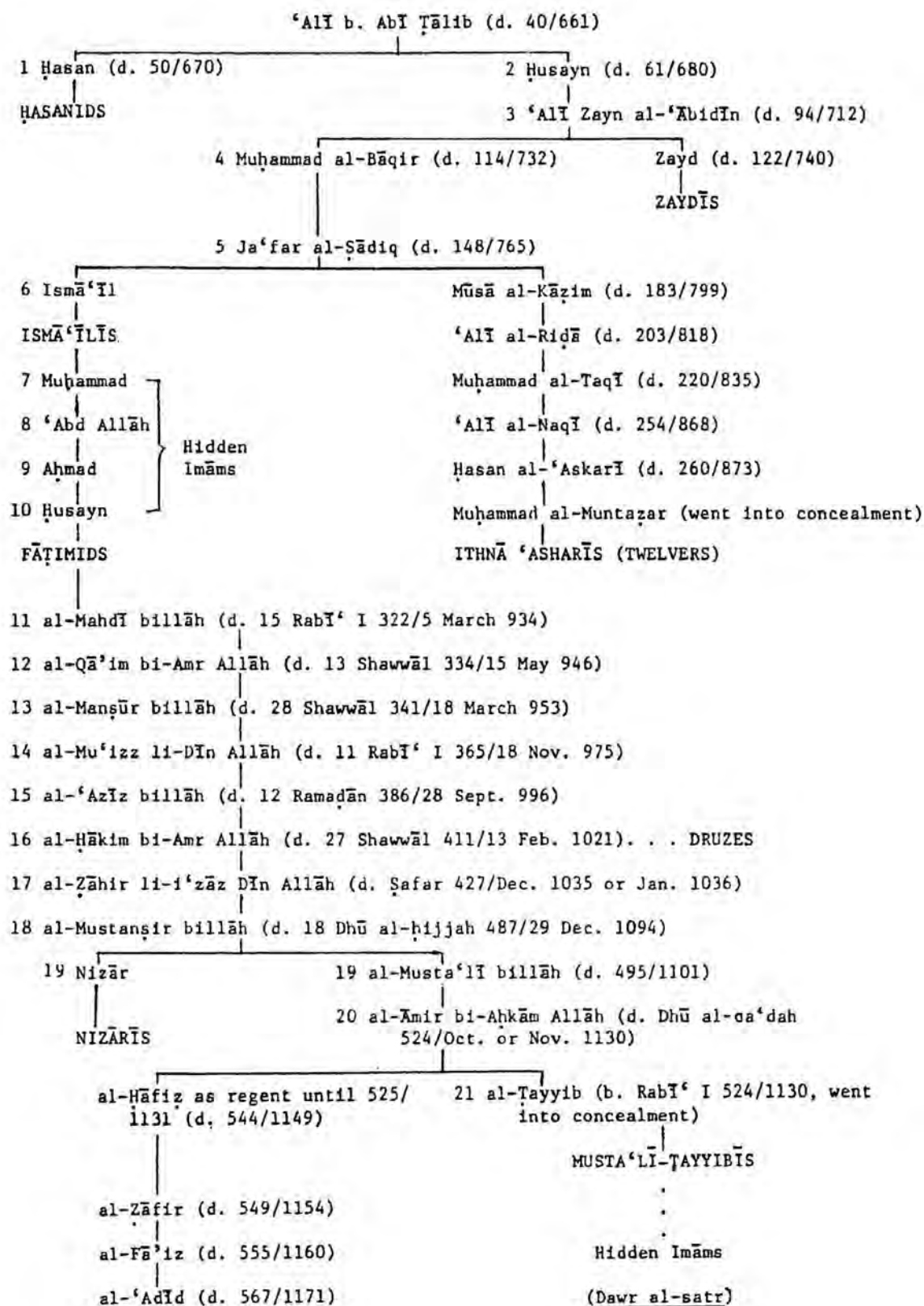
In this paper the **gīnān Āratī Motī** was chosen to illustrate how the **Nizārī pīrs** used Hindu mythology and language to explain certain aspects of their teaching on the Indian sub-continent.

6. NOTES

- 1) **Satpanth**, the True Path, is the name of a sect of Islam forming a kind of transition from Islamic doctrine of the Shī'ite type, to Hinduism chiefly Tantric aspect. **Satpanth** is divided into two main branches: the **Khojās** and the **Satpanthis**. **Khojās** are the followers of Āgā Khān and **Satpanthis** follow the Pīrs who are descendants of Imām Shāh (d. c. 16th century).
- 2) Pīr Sadardīn converted large number of Hindus from Lohāṇā caste and gave them the name of **Khojā**, derived from the Persian **Khawājā** meaning Lord, master or merchant. This name corresponded to the Hindu term **thākur** also meaning master by which the Lohāṇās were addressed before conversion.
- 3) **Nishkalāṅkī** from Sanskrit **nis** + **kalāṅka** meaning stainless.
- 4) A Persian word meaning house of assembly. The term is used to denote the center of communal religious and social activity among the Nizārī Ismā'īlī. The first **Jamā'at Khāna** was established by Pīr Sadardīn at Kotra in Sind, and he appointed the **mukhī** (leader) from Sanskrit **mūkhya** meaning chief.
- 5) **Garbo** is the earthen stand in the temple compound intended for holding lamps lit on certain festive occasion, accompanied with religious dancing in honour of deities. From this the name **garbī** is applied to the religious songs which are sung on such occasions. The term is used mainly in Gujarat.
- 6) A Sufi term used for mystical personal experience. The **gīnān** under this group describe the ultimate purpose of a human being i.e. the union with God. These **gīnān** are very popular and emotional. They are usually recited before the early morning meditation.
- 7) **Sahetar dvīpa** (properly **śveta dvīpa**) was identified with many places, one of them is Persia. See Walker 1968:468. Vol. 2. "Śvetadvīpa".
- 8) The Lohāṇās who belonged to Śakti cult, retained some of their older practises after conversion to Ismā'ilism.

## 7. APPENDIX 1a.

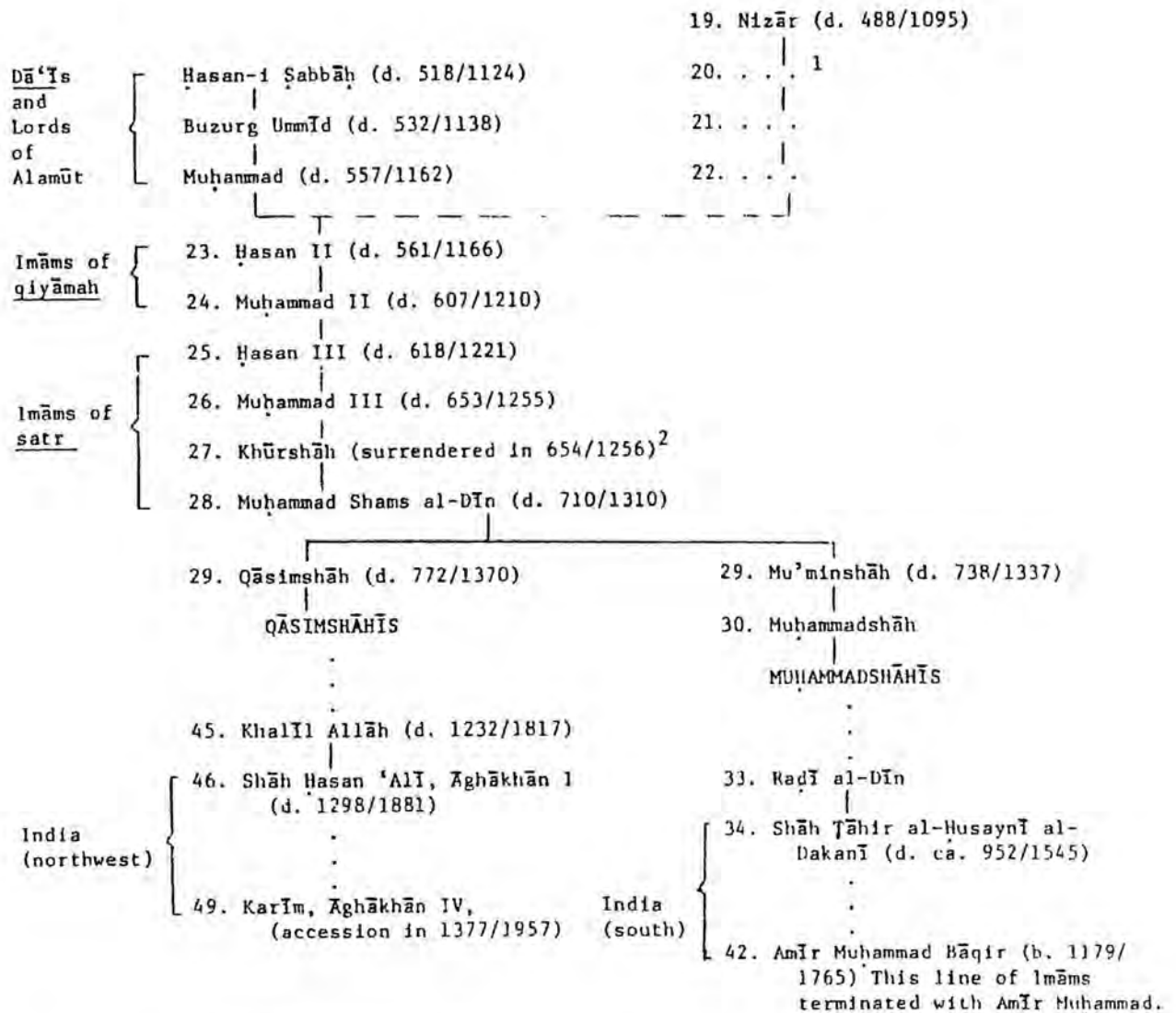
## ISMA'ILĪ/FĀTIMID IMĀMS





7. APPENDIX 1b.

## NIZĀRĪ IMĀMS



<sup>1</sup> Imāms 20-22 are not recognized by the Muḥammadshāhīs, see Tāmīr, "Furū' al-shajarah al-Isma'īlīyah."

<sup>2</sup> Muḥammadshāhīs add the name of Aḥmad al-Qā'im between the imāms 27 and 28, see ibid.

(Poonawala 1977:371, Appendix 4).

## 7. APPENDIX 2.

## The Alphabet.

Roman characters.	Devangari.	Kandawadi.	Shikarpuri.	Sakhar.	THATTALI.		Lari.	Wagali.	Rajpi.	Khawja.	MAIMONS.		Sewhapi Bhabhira.	Southern Lahnda.
					Lahanda.	Dusjia.					Thatta.	Haiderabad.		
ka	क	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ	ڪ
kha	ख	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ	ڪھ
ga	ग	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ
gga	ग	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ	گ
gha	घ	گھ	گھ	گھ	گھ	گھ	گھ	گھ	گھ	گھ	گھ	گھ	گھ	گھ
na	ङ	ن	ن	ن	ن	ن	ن	ن	ن	ن	ن	ن	ن	ن
cha	च	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ	ڇ
chha	छ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ	ڇھ
ja	ज	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ	ڙ
jja	झ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ
jha	झ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ	ڙھ
ña	ञ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ	ڙڙھ
ta	ट	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ	ٽ
tra	ट	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ	ٽھ
tha	ठ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ	ٺ
ra	ड	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ
ḍḍa	ड	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ	ڍ
ḍra	ड	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ
ḍha	ड	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ	ڍھ
ṇa	ण	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ	ڻ

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Front page illustration: " The white horse of Vishnu's tenth avatar being led towards him so that he may mount it and with his blazing sword destroy a universe at the lowest point in its moral decline. Pahari painting, eighteenth century " (Ions 1975:72 illustration and text).

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# Errata & Addendum

Page	Line	Typed	Should be
1	2	gīnān	gīnān (*)
	3	Sub-continent	sub-continent (*)
	7	Naklankī	Naklaṅkī (*)
	8	Imam	Imām (*)
	21	Ismailism	Ismā'ilism (*)
3	31	Qāsimshahis	Qāsimshāhīs
	14	Dasa	Daśa
4	33	Khwāja	Khwājā (*)
	2	Isma'ili	Ismā'īlī
9	3	Lohagas	Lohāṅās (*)
	10	Pīra	Pīr (* except in Gujarati text)
	11	Sadardin	Sadardīn (* except in Guj. text)
	22	Pīra Hasan Kabīr al-Dīn	Pīra Hasana Kabīradīna
10	12	r̥sis	r̥sis (*)
	13	Japa	Jāpa (*)
11	11	Athara Veda	Atharva Veda (* except in Guj. text)
12	8	Sadardīn	Sadardīna (in Guj. text)
	11	Sheter dvīpa	Senhatara dīpa (*)
13	2	Shamshudin	Shamshudīna
	3	ḍuniya	ḍunyā
	6	Śaktipanthis	Śaktipanthīs
	7	Treta	Tretā
	7	Hariscandra	Hariścandra
	8	Yudhisthira	Yudhiṣṭhira
	14	'Alī	'Alī (*)
	25	Pīr Hasan Kabīrudīn	Pīra Hasana Kabīradīna
	8	Khōja	Khojā
	9	thakur	thākur
17	13	Nizari Isma'ili	Nizārī Ismā'īlī
	14	kotra	koṭra
	16	Garba	Garbo
	24	sveta dvīpa	śveta dvīpa
	25	Svetadvīpa	Śvetadvīpa
	8	prakāś	prakāśa
	8	Samsudīn	Samsudīna

(\*) = Throughout the paper.

Page 11, L.11: There are two different views on **senhatara dīpa**. Ivanow (1948:111) "Seheter-dip, the 'Northern continent', is one of the traditional dvīpas of the Hindu cosmology, so called because it has the form of the seheter fruit (also called shetur). The name is usually applied to Persia & Iraq". Nanji (1978:163) "Sahetar dvīpa (properly śveta-dvīpa) was indentified with many places, one of them being Persia".

Page 12, L.3: "...tatsama words, i.e. Narasiṃha, Veda, Sāma, Tretā, in comparison to the amount of tadbhava words, i.e. Jampudīpa, Vāyamana, Harī-candra, Jujara, duāpara, & athara. The loan words from Arabic & Persian **ḍunyā** and from Persian **Pīr Sadardīn**".