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**CULTURAL SYNCRETISM IN ASSAM: BRIDGING WORLDS THROUGH THE
LEGACY OF AJAN FAKIR AND SRIMANTA SANKARDEVA ADVOCATING
SONGS OF UNITY**

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Abstract:

This research paper aims at a comparative study of Sufi Muslims and Neo-Vaishnava cults in Assam based on Ajan Fakir and Srimanta Sankardeva respectively. That is why it covers their philosophical background, as well as the focus on love, devotion, and the inclusion of most people. Ajan Fakir's preachings support love for all regardless of the demarcation based on religion and ethnicity. This is about bringing togetherness through devotional exercises especially 'Zikir'. However, it can be seen that Sankardeva took an active part in social reform and integration of society stressing the importance of social spirituality. The paper also examines the mutual influence between the two traditions of how it affected Assamese music, poetry, communal life, and India. In the present generation, the messages of Ajan Fakir and Sankardeva hold beliefs that could be used to promote tolerance in a multi-ethnic society. Lastly, this research supposes that their teachings are rather important to solving the current problems and creating favorable conditions for living together in peace for representatives of different religious traditions in Assam.

Keywords: *Neo-Vaishnavism, cultural syncretism, Assamese identity, social inclusivity, Sufi-Islam, etc.*

Introduction:

Syncretism means that two or more sets of religious and cultural systems are integrated into one society-religion formation which produces common religious and cultural profiles (Kraemer, 40). Of such religious syncretism, the combination of Sufi-Islam and Neo-Vaishnavism has been rated high in parity in this region of Assam where different cultures had merged. Two figures, in particular, are central to this synthesis. The most famous Sufi saint was Ajan Fakir and a founder of Neo-Vaishnavism was Srimanta Sankardeva. Both advocated for devotion, tolerance, and respect for other communication levels and 'caste systems' among each other. The message of Ajan Fakir and Srimanta Sankardeva entered into society through the music Zikir and Borgeet (Barua, 3). They are still popular among the communities irrespective of religion. Analyzing the interaction of these two syncretic personalities, the study discusses their education, intention, and skills that contributed to cultural integration, social unity, and the formation of a unique religious and social culture of society in the Assamese region. More specifically, it aims to reveal how, in



their performances, songs, and common religious sites, their enduring cultural amalgamation has continued to entwine with modern Assam.

Historical and Cultural Context:

The geographical position of Assam in the North-Eastern zone of India at the crossroads among different civilizations was historically the cause of many factors. Since the beginning of recorded history, the area has harbored its primitive religion and extraneous imports from Hinduism, Buddhism, and Islam. Sufi Islam came to Assam in the early thirteenth century through Missionaries and merchants from Persia, Central Asia, and Bengal (Barua, 4). The love, mysticism, and devotion given by Sufism attracted the illiterate rural Assamese people as expressed thoughts were incongruent with the local folk tradition. And to this came the rise of Vaishnavism, Sufism, and popular preachers like Srimanta Sankardeva and Ajan Fakir.

Period	Srimanta Sankardeva (Neo-Vaishnavism)	Ajan Fakir (Sufi-Islam)
Historical Setting	15 th -16 th century Rise during the medieval Assam	17 th century The social change brought by the Mughal influence
Major Influences	Reaction against ritualistic Brahmanism Spreading Bhakti among all sections Practicing the teachings under the Bhakti Movement	Sufi Mysticism Spreading equality Promoting and practicing the teachings of Islam
Social Context	Caste hierarchy Increasing regional divisions	Promoting religious diversity Influencing the need for social harmony
Impact of Foreign Rule	Larger Indian Bhakti Movement	Direct Mughal Influence on Sufi Tradition in India

Table No. 1: Historical Relevance of Neo-Vaishnavism and Sufi-Islam Source – (Made by Author)

The table helps to understand the historical setting, external influences, and practices shaping both Sankardeva and Fakirs' teachings. Besides, it contextualizes the emergence and spread within Assam's socio-political climate. At the same time the South Indian movement of Bhakti, in the territory of Assam the Neo-Vaishnavite tradition headed by Srimanta Sankardeva, a spiritual leader born in 1449, developed with the aid of writing (Das, 7). Sankardeva insisted on devotion to one god (Vishnu/Krishna), equal status of all people, and a rejection of the caste system, thus uniting people and incorporating outcastes into the community which was the goal of Sankardeva's reformatory mission (Das, 10). This was similar to many of the Sufi beliefs which were principally constituted on equality, and devotion.

The elaborate appearance of Ajan Fakir (also known as Ajan Pir) in Assam brought the idea of 'syncretism'. The popular 'Zikir' and 'Zari' spiritual songs of Ajan Fakir reflected mundane Sufism along with following the principle of 'Sankardeva' with the help of simple Assamese folk music (Malakar, 140). These two figures contributed to the establishment of an embryonic kind of cultural duality that is still an important part of Assamese civilization today.



The impact of these two traditions is more emphatically seen in the social-political map of Assam. Prehistoric Assam was the land of many states with various tribes and sub-tribes with different cultures and languages experiencing peace and wars altogether. Due to this reason, the valuable teachings of Ajan Fakir and Sankardeva acted as moral and ethical dispensers that emphasized harmony between two different sects and also embraced other communities Barua 4). Their influence was not confined to the religious domain but they directly or indirectly influenced social, artistic, and communal behaviors and communities shall also be seen in the matrix of the socio-political history of Assam. The region has gone through different vices and gusts such as the colonialism and post-independence communal.

In such a context, one hears and is reminded by the teachings of those leaders that there is still a way they say society can live together even though they are different (Malakar, 141). They are still remembered by the contemporary movements that fight for social justice, and divided society and the culture, proving that syncretism is not the history but the story of people living in Assam up to today.

Celebrating Cultural Syncretism: Exploring the Legacy of Ajan Fakir and Srimanta Sankardeva

Ajan Fakir the saint was born in Persia and came to Assam at the time when the Ahom king was Gadadhar Singha (reigned 1681-1696) (Borah, 552). His followers regarded him as successful in transmitting Sufi Islamic thought into Assamese culture, especially in his songs. Hence, two popular songs of Ajan Fakir, namely, 'Zikir' and 'Zari' are primarily to analyze how Sufi-Islam synthesized with local Assamese culture (Borah 553). In his work, he fuses Islamic elements of surrender to 'Allah' with spiritual and folklore aspects of Indonesian culture and invents a new genre of spiritual literature. Since these songs were sung in Assamese, many people of both religious followings were able to listen to these songs.

Aspect of legacy	Ajan Fakir
Role in education	Singing at community events and schools to spread equality and cultural diversity
Festivals	Festival and Sufi events
Socio-political unity	A bridge between Hindu-Muslim relations and spreading religious unity
Modern revival	Renewed interest in Sufi gatherings and music
Literary works	Zikir and Zari folk songs
Musical Influence	Zikir songs blended with Sufi and folk tales of Assam
Performing arts	Sufi gatherings, musical performances, and social functions

Table No. 2: Ajan Fakir's Aspects of Legacy - Source – (Made by Author)

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In the lovers' songs, 'Zikir' and 'Zari', there is an attempt to combine Sufism and the folk music of Assam. For instance, most of the 'Zikir' works have incantations of the doctrine of 'Tawhid' and at the same time have elements of Hindu Bhakti of love, devotion, and virtue:

Sankare bandhile dharmar barepar
Madhave ghosare mathe,
Ajan fakire jikir sarajile
Dhwanite brahmada mohe (Deka, 154).

The lines connect to Saint Sankardeva and Saint Madhabdev popularizing elements and intentions of Zikir and aspects of poetry (Das, 5). These lines hold the unity of religion whereas Ajan Fakir composed Zikir which sounds like the universe. The above lines are a Zikir based on Vaishnavism. Through the devotion and simple living and rejection of wealth and other materials desired by society's expectations, the words of Ajan Fakir became acceptable for even Vaishnavite followers because they were parallel to the teachings of Sankardeva (Deka, 155). According to Emile Durkheim, 'collective conscience' offers a plausible explanation of the influence of Srimanta Sankardeva and Ajan Fakir's preachings on the social structure in the region of Assam (Malik, 8). For Durkheim, collective conscience; which is the set of beliefs, values, and norms; imposes order in a society to foster togetherness. In the context of communal mobilizations of Assam, while Sankardeva's 'Naamghars' and the 'Zikir' of Ajan Fakir were therefore assimilative institutions that were able to come together and forge nationalist corporate Hindu and Muslim identities respectively which were secular, cross-caste and non-class based. For example, Faki clearly stated that a form of spirituality known as the external escalation is not genuine and it centers on the demeanor between a human being and divine power.

To the linguistic populace, it was easy to find spiritual understanding in his hymns, which depicted the true emotional response of believers desiring to find faith in the Almighty. Apart from Sangeet, Ajan Fakir also contributed in terms of bringing about communal stability in Assam. Culturally and ethnologically diverse area; Ajan Fakir was effectively interlinking Muslims and Hindus in the new religious parlance pertinent to maSufi music, and community assemblies:

I carry no discrimination in my mind O Allah,
I do not see a Hindu different from a Muslim, O Allah!
When dead, a Hindu is cremated
While a Muslim is buried under the same earth
You leave this home
To reach that Home
Where all merge into one!
-Ajan Fakir (Deka 152).

Moreover, it is still in practice among Assamese Muslims that Ajan Fakir has left behind that Zikir has value in terms of Assamese culture and identity as well as acting as a way of helping the community reunite (Borah, 556). Thus, the audience and performance of Zikir in both the private and public arena still retain the significance of his ideas in today's Assam, which only underlines the changeable character of syncretism. Many festivals, gatherings, or occasions are celebrated in Assam even today in honor of Ajan Fakir and his service rendered to society. They

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help us to pay attention to the link of Christianity with states before the arrival of Islam and to remember that the values of spiritual culture coexist regardless of religious affiliation, that cultural syncretism is not an occasional process but a present continuous one that forms the fabric of people's lives (Barua, 2).

On the other hand, Srimanta Sankardeva, often acclaimed to be the founder of Neo-Vaishnavism in Assam, had played a vital role in changing the religious and cultural aspect of Assamese society (Deka, 71). They were all based on the principles of Bhakti (devotion) in Vishnu (Krishna) and required direct communion with God leaving aside icons, religious professionals, and complicated ceremonies. An overview of Sankardeva's 'Borgeet' which is a song and 'Ankiya Naats' which are plays, are great sources to disseminate his message. Also, his messages are similar to Ajan Fakir's 'Zikir' composed for religious tolerance and moralities (Pathak, 4). According to Durkheim, I can say that 'Naamghars' introduced by Sankardeva were not mere places of worship for the Geoils, but centers of assembly and activities in which even the lowly men without castes were free to take part. Thus, Sankardeva created these spaces that generated a collective consciousness that is based on togetherness, charity, and spirituality directed at the formless deity.

Aspect of legacy	Srimanta Sankardeva
Role in education	Vaishnavite teachings that were included in the Assamese education system
Festivals	Raas Leela, commemorative Naamghar functions
Socio-political unity	Promoting egalitarian and Assamese unity and pride
Modern revival	Renewed interest in Borgeet and Vaishnavite teachings
Literary works	Kirtan Ghosa, Ankiya Naat, and Borgeet
Musical Influence	Promoting Borgeey as devotional music
Performing arts	Gtaherings, Ankiya Naat and Assamese drama forms and cultural programs

Table no. 3: Srimanta Sankardeva Aspects of Legacy - Source – (Made by Author)

Like the songs of Ajan Fakir, the songs of Sankardeva were sung or composed in Assamese so that people of all castes could understand them. His Borgeet for their simplicity, lyrical sentiments, and divine theme gave all the simple, spiritual, and lovers across the social strata and religious divide a chance to engage themselves in a ritualistic dance (Pathak, 6). Many of these songs focused on describing the journey of the soul for a reunion with its divine partner, which is all well and good within the context of Sufism as well. Srimanta Sankardeva is said to be

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a Vaishnavite saint, but in actuality, he borrowed more from Buddhists and even from the Islamic faith:

Yito candalara kvya vakya mane sadaya sumare
hari
Ache bahra vrata yito brahmanara si si srestha
tato kari (Deka, 71).

In the words of Sankardeva, a 'candala' is someone who remembers God with the heart and soul. And one who can do so with fulfilment is superior to being Brahman (Hussain, 2280). The Sufi principles of working for the brotherhood of man and respect for all persons irrespective of colour and creed are reflected in his concern for social justice and uplifting of the scheduled tribe. Thus by encouraging people from different origins to join his religious meetings, Sankardeva managed to create a feeling of unity irrespective of religious differences. Deserving special attention among the religious opinions of Sankardeva one must mention the non-sectarian conception of the figure of Krishna as the avatar of divine love, mercy, and justice. It also created a platform where devotees belonging to different communities could showcase how they view Krishna in common and could initiate dialogue between different communities (Kalita, 2580). This is why Srimanta Sankardeva's influence is not only religious but also in the literature and art of Assam. Many aspects of arts, such as dancing, drama, and painting contemporary perceived by him and stored from Hindu epic. Even today the existence of his life forms the base for contemporary artists and performer traditions of Assamese culture.

The cultural part of Sankardeva can also be seen in the colorful fairs that are held in this part of the world under the name of drums, songs, and dance because it is a drama. His major dramatic creations, 'Raas Leela' and 'Bhogali Bihu' are evidence that Vaishnavism coexists with other elements indigenous to Assam. These celebrations continue to employ a fusion of different art forms to pay homage to Sankardeva's instruction in today's modern Assamese society; therefore, the people need to come together to embrace their culture.

Due to these teaching techniques, many generations of followers have been encouraged to be of relevance within the community, and the whole concept of love for humanity is reiterated through love for God: "Do, therefore, regard all and everything as though they were God Himself!" (Sankardeva).

Social Inclusivity: Between Bhakti and Sufism:

Social inclusiveness is involved in terms of Sewa. Ajan Fakir again enshrines service as not just for the poor or the downtrodden. He was sure that love and compassion for people are the main qualities that reveal the true picture of devotion (Jafri, 25). That is why Ajan Fakir called his followers to perform social service, making spirituality an activity engaged in the masses, not an individual selfish action. From a philosophical point of view, the numbers 'one' and 'zero' in Ajan Fakir are epitomized by concepts such as love, devotion, and social integration (Jafri, 28). He emphasizes the mystic communion with the Divine and at the same time social justice. At the same time, the idea of Ajan Fakir reflects the optimization of efforts to build cooperative relations between people and communities in the context of growing globalization.

'Zikir' of Ajan Fakir is central to the religious and cultural scenario of Assam. These songs sung rhythmically, called in vernacular and often in a group, contribute to the formation of the sense of the people's praying (Begum, 200). Repetition of the divine names and phrases creates a

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hypnotic atmosphere that guides the participants directly into touch with the Divine. Zikir is easy to understand and appeals to the emotions of a person because it does not incorporate much use of wording and literature (Begum, 201). This universality is important in enhancing shared spirituality because it challenges everyone to join in the 'zikir' sessions of Ajan Fakir. The part played by tunes that are based on music of regional folk seems to blend very well into the heart of Assamese music. Here is the perfect example of incorporating Sufi music into the rituals of Assamese the Indic and Sufi Way of Assamese Spirituality (ISWAS) where there has always been sharing between different traditions (Khan, 10). Ajan Fakir does not only preach music but also other authorized activities that integrate the community, given a common goal.

Therefore, Zikir sessions form important social mobilization events where people from different spectrums of life gather. These practices are not only religious; they have the potential to form social bonds needed for relationships and grouping based on shared experience(s) (Deka, 55). The stress laid on the congregation is consonant with Ajan Fakir's outlook. People of different faiths are often involved in his meetings reminding us that spirituality does not recognize religions. This practice as a way accelerates the participation and respect of different communities in society making everyone feel accepted. Also, the traits of Ajan Fakir's patronage can be noticed in the tradition of the local festivals, which contain Sufi motives. These occasions make cultural ambiance lively, and filled with music, dance, and spirituality. Besides, the integration of Zikir in festivals can positively transform the religious aspect of the occasion as well as foster group camaraderie because people of the same culture affiliate themselves during the celebration (Deka, 60).

All the cultural practices that Ajan Fakir started are still prevalent in Assamese society. These practices are noticeable for the fact that they bring about a rethink on how best the creatively endowed people of the region can embrace their spirituality. In as much as new complex challenges plague modern society there is value in Ajan Fakir's teachings on the need to bond as communities as well as include everyone (Hussain, 24403). Ajan Fakir's teachings however are proactive and harmonized with today's societal order, thus the people are called upon to accept the differences in the society. He left behind a great lesson that love and affection together with devotion to spirituality continue to foster the development of intercession among generations to follow.

The change that he brought was laying the framework for an Assamese society, which opposes caste bias and incorporates equality, and empathy. It has also become typical of him to be a champion of the social integration of the fringe groups in society as a pointer to the fact that the people of Assam are one cultural cord of a spiritual bond. Due to the modern social conflicts occurring in contemporary Assam Sankardeva's preaching is an appeal to recall the unifying achievements of spirituality for communal harmony and tolerance. Though his vision of an inclusive society looks to address some of the contemporary social problems, particularly the problems of caste, communalism, and identity, his vision is worth looking at for contemporary sociology. If Assamese society follows Sankardeva's principles of love, humility, and fair treatment of all irrespective of caste, creed, or religion then his preachings will continue to be a guiding star for the society where prejudices of all hues have no place and everyone is free to believe and offer a prayer: "Namehe parama dhan sun mor bhai" (Oh my brethren listen; the name of GOD is that the Greatest of all treasures) (Begum, 5).

These feelings of 'belonging' and equality supported the unequivocal moral foundation of Assamese society and provided leeway to emphasize a common set of values among all. Likewise,

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Ajan Fakir's Zikir songs that were sung amongst the people as a group formed a common cause of unity and showed devotion belonging to both the Hindu and Muslim fold. Muslim declares that through performing Zikir in groups Ajan Fakir encouraged people to forget the differences in religion and Sikhism and embrace the moral principles – love, humbleness, and devotion (Ahmed, 818). These assemblies acted as shared consciousness to the extent that, during these gatherings, people of different strata came together in one spirit and chorused the songs of worship regardless of color, caste, and race. These meetings became shared reference points in the sense that people came together in common spirit and sang together to worship regardless of any stratum (Ahmed, 820).

Analyzing them in the framework suggested by Durkheim, these practices by Sankardeva and Ajan Fakir demonstrate how enhanced personal faith also reinforced religious collectivist's more profound commitment to tolerance and unity in Assamese society. They made great positives which paved the way for syncretism cultural tradition that would later be a mold of social synergy and communality in the social structure of Assam even to this present generation (Hoque, 7). All in all, it can be argued that Srimanta Sankardeva made a reformative social and cultural shift in addition to containing religious restructuring merely in the religious domain of his leadership:

Naryana lila janaba koi
Jataa dekhu kaya suta vise jays
Mayako sava dhandha,.. (Sankardeva)

The lines from a Borgeet that translates 'who can understand the divine sport Narayana?' prove the limitations of humans and how they can achieve transcendence through the willingness to serve God. The social reforms include his preaching on inclusiveness through the formation of Naamghars and new age cultural assimilation has made the spirituality of Assamese easier and diverse (Hussain, 24400). Hence, he will be remembered for his social reforms, especially his promotion of the triumph of spirituality as the key to a better society, wherein everyone can assimilate society outcasts as citizens. To analyze their interaction, it is necessary to use appropriate theories of syncretism and pluralism of cultures and religions. The phenomenon of syncretism was compared by scholars to the concept of ethnicity, specific to what Anthony D. Smith called "ethnic identity" (Guibernau, 131).

Coming back to the context of Assam, it can be seen that Ajan Fakir as well as Sankardeva led to the formation of a more or less distinct formation of Assamese identity that too was based on Sufi Islam as well as Vaishnavite tradition. Also, the theory that has to do with 'religious pluralism' affirms that people of different religions can share the same and interact in such a way that brings change in the other (Guibernau, 130). This is so especially to the extent that the teaching of Ajan Fakir and Sankardeva in the State of Assam has created a culture of acceptance and tolerance of other religious groups. These two great leaders stand as a witness that the religions had the ways and freedom of interaction, and therefore can act as positive means to build a tolerant society. It popularized the need for cultural syncretism in a nation by showing that in most cases syncretization results in the formation of a new religious identity which depicts integration (Smith, 60). On the ground of the given framework, one can derive how the ordinances of Ajan Fakir and Sankardeva have contributed to the emergence of a separative and positive Assamese identity that represents both, Sufi and Vaishnavite cultures. Taking everything



under consideration, I would simply like to suppose the fact that the life and work of Ajan Fakir and Srimanta Sankardeva prove that cultural syncretism in Assam.

Aspect	Srimanta Sankardeva (Neo-Vaishnavism)	Ajan Fakir (Sufi-Islam)
Core Philosophy	Bhakti and egalitarianism	Spreading universal love, self-surrender, and promoting equality
Key Teachings	Borgeet, Kirtan and Naamghar practices	Zikir songs, Sufi poetry
Cultural Practices	Naamghar is inclusive worship space and Borgeet	Communal Zikir gatherings
Social Impact	Challenged the caste system and promoted Assamese unity	Encouraged religious tolerance and harmony
Contemporary Influence	Integral to Assamese identity and arts	Influencing Assamese Sufism and Cultural Tolerance

Table no. 4: Aspects that led to social inclusivity and cultural synchronicity - Source – (Made by Author)

The table helps to identify the similarities and differences between Sankardeva's and Ajan Fakir's approaches to social inclusivity, devotion, and cultural impact. It is interesting to note that the core of the teachings that Ajan Fakir administered is called Mahabba or divine love. He considered that people should search for God as a wife seeks her husband; it means that people have to be eager and emotional. This concept has a similarity with Sufism, in which love is the major way of encountering the Lord. In Zikir (chanting) and Zari (devotional songs), Ajan Fakir shows this love, which makes it worship in peace (Hussain, 24401). His songs talk of waiting, love, and happiness in Oneness with the Divine which gives seekers a way out of the world to soar to the spiritual. For Ajan Fakir, love is not only passion but also concern for humanity. He believed that service to the Lord should also be manifested in the manner in which one treated his fellow human beings. This is very crucial in the case of religious diversity which existed in Assam where several religions are practiced. One of the philosophies of Ajan Fakir is to discard discrimination and look at each individual with equal respect as Allah. He frequently pointed out that love for God and love for one's neighbor are the same, and he encouraged an overall sense of kindness to all (Jafri, 26).

He discarded caste systems and other social frameworks and was part of no discrimination involving spirituality. He usually entertained people of different ranks and status, and the attendees united not by their nobility, but by faith (Jafri, 30). This aspect of openness is important, especially about the social relations in Assam; which have been historically characterized by conflict between different religious and ethnic groups. Sangam or coming together is the concept that forms the core of Ajan Fakir's beliefs. He knew that the members of his community should be able to perform religious activities without obstruction from anyone (Das, 941). This practice not only put people in a position where they felt comfortable practicing their faith but also helped

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them understand other forms of spiritualism, as well, as they got to know more churches from other faiths.

Also, the social liberation process of the Assamese society was quite actively spear-headed by the Neo-Vaishnavite Saint Srimanta Sankardeva. Sankardeva taught that all people must come together to worship the formless God, their inherent nature again does not allow them to differentiate based on caste system, birth, color, etc (Pathak, 80). The new model of the society he painted adapted devotion, or bhakti, for all and not as a preserve of the high caste like it was during his time. Sankardeva initiated the setting up of Naamghars (community prayer halls) and Satra institutions to provide a common forum to the people of all classes for reading, studying, singing, praying and other allied activities. His philosophy urged people to look at each other differently and accept each other to be equals for they are all devoted to delivering messages (Pathak, 81). Sankardeva also appreciated two types of works. Both Borgeets (devotional songs) and Ankiya Naats (theatrical plays) of social content that underlined love and. His influence throws a major revolution in the social life of the people of Assam, directing them towards tolerance and embracement of the outsiders which despite the change in geography, are engraved as an integral part of the Assamese character even now (Das 941).

Conclusion:

Sufism mingling with Neo-Vaishnavism has endowed a great cultural legacy of humanitarian relations that has a cross-cutting potential through ethnic and religious diversities. It has been gathered that through their artistic work, both Ajan Fakir and Sankardeva have enriched the culture of the Assamese people and have produced values that are core assets to the younger generation. These syncretic figures of Assam present in the texts are helpful to the people of Assam as they shape the framework into the realm of modernity and globalization to keep in mind that amidst the rich differences in terms of popular practice and beliefs, there lies a single thread of spirituality, love, and compassion which will help to amalgamate the society.

The interaction of Sufi Islam and Neo-Vaishnavism in Assam represents one of the best examples of this tendency that combines two religious traditions. The preaching of Ajan Fakir and Srimanta Sankardeva firstly the devotion to love which is a very important step to building a society among the society themselves and the main theme of love, devotion, and social inclusion. Superficially, Ajan Fakir urges folks to foster universal embrace, and social equity while advancing significant cultural practices so that followers would be compassionate and empathetic while providing support to the notion that Spirituality fosters unity in society.

The elements mentioned can be reconciled with the inspiration of the two characters because as society struggles with the problems of polarization or the conflicts of communities, the deeds of a hero are valued. These studies contain useful lessons of tolerance, acceptance, and interfaith cooperation between multiple religious groups. As modern-day Assam wrestles with its diverse cultural heritage, the principles and teachings of Ajan Fakir and Srimanta Sankardeva show the path of spiritualism for an assimilation of the diverse cultural society and songs of unification.

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