Introduction
Guru Nanak's Transcendent Aesthetics: Setting the Stage

Guru Nanak's vast corpus of 974 compositions recorded in Sikh scripture, the *Guru Granth Sahib* (GGS), is sublimely beautiful. They register his numinous experience of the all-inclusive transcendent One (*ikkoankār*) vibrant within and all around in a "wonderful variety of poetry of the most astonishing literary quality" commends Christopher Shackle.[1] For Guru Nanak, "transcendent" does not mean beyond the material, "aesthetics" is not different from religion. Transcendent aesthetics is the material religion of Guru Nanak. Imbued in his love for the singular divine who colors diverse beings animate and inanimate in this very multiverse, Guru Nanak's verse speedily flows out in perfect rhythm and spontaneously shapes into linguistic somersaults, verbal arabesques, and other affective artistic patterns. While establishing intimacy with the infinite One, the physicality of his poetry enjoys an ontological relationship with bodies of this vast cosmos. The unicity Guru Nanak aesthetically experienced and transmitted, materialized as the 1430-paged scriptural body – comprising the individual and collective identity of twenty-eight million Sikhs worldwide. Venerated, seen, sung, recited, heard, addressed, the textual Guru draped in silks and brocades is a vital presence in every sector of life. To taste the delight (*bhuncai*) of its epistemological textures is stated in the epilogue of the GGS (p. 1429). Indeed, the dynamic Sikh religion was generated by and continues to be sustained on the first Sikh Guru's transcendent aesthetics.

Philosopher Sher Singh rightfully singles out Guru Nanak on the world stage: "The emphasis and the stress which the Guru lays on the aesthetic side of our emotions does not exist in any other theological system."[2] And yet surprisingly, the aesthetic dimension barely receives centerstage.

[1] Christopher Shackle, "Survey of Literature in the Sikh Tradition." *The Oxford Handbook of Sikh Studies.* Pashaura Singh & Louis Fenech (eds.). Oxford University Press, 2014, p. 111.
[2] Sher Singh, *Philosophy of Sikhism.* Lahore: Sikh University Press, 1944, p. 174.

D. S. Maini, a noted scholar of literature, explains why. "Somehow the prophet has so eclipsed the poet that, in talking of his message and vision, people are apt to focus exclusively on his mystic and numinous experiences."[3] Guru Nanak's works do tend to receive enormous scholarly attention for inaugurating Sikh theological doctrines, ethical systems, and institutions, and they receive enormous sacramental significance in the daily private and public life of the community. But sustained attention to Guru Nanak's *experience* – "mystic and numinous" – even by its ardent proponents, is missing. Eighty years ago, Sher Singh took the community to task for neglecting "the emphasis and the stress which the Guru lays on the aesthetic side of our emotions." Sher Singh reminds them that the God of the Sikhs is "a Being who gives complete aesthetic satisfaction," but he is disappointed with the community's response:

> never have such teachings of a religious prophet been so indifferently and superficially taken up by his followers as is done by the Sikhs.[4]

The philosopher's urging went unheard, and some decades later literary critic Attar Singh again advocated for an aesthetic reception of Guru Nanak's works. The Guru's fifth birth centennial in 1969 was celebrated with wild enthusiasm. In his honor Guru Nanak Dev University was established in Amritsar, Guru Nanak Chairs were established at several universities, two Guru Nanak institutes were set up, seminars and symposia were held on various university campuses. In and outside of the Punjab Guru Nanak Studies received a major boost, nevertheless:

> Aesthetic evaluation of the poetic art of Guru Nanak as also his place in the literary history of the Punjab or India were relegated to a minor position in academic discussion . . . the academic dilettantism in the language avoided engagement with the theoretical as well as practical aspects of literary evaluation of the works of Guru Nanak. For the most part, the scholars were engaged in projecting the message without any attempt to correlate it with the medium.[5]

Today the academic study of Sikhism is flourishing internationally with Chairs in Sikh Studies established in major universities in India and abroad, journals devoted to the history and culture of the Sikhs, and knowledge being produced in various disciplines by scholars both Sikh

[3] D. S. Maini, "Sublime Humanism of Guru Nanak." *Sikh Review*, Calcutta, March 2000.
[4] Sher Singh, *Philosophy of Sikhism*, p. 174.
[5] Attar Singh, "Punjabi: Mainly a Guru Nanak Year." *Indian Literature*, 13 (December 1970), pp. 69–76.

and non-Sikh. With a few exceptions, Guru Nanak's aesthetics is unfortunately still being treated "indifferently and superficially."[6]

In *Beyond the Written Word,* William Graham provides important historical context for how the study of religion has privileged the written word. He exposes the "*incapacity"* of major scriptural scholars across traditions to appreciate the "sensual dimension" of religiousness: "They have known scripture so intimately that it has passed into the fabric of their thinking and discourse and provided the conceptual matrix as well as the inner linguistic content of that thinking and discourse."[7] We find Sikh scholars so absorbed in theological matters that they overlook the multisensory dimensions of the GGS. Doctrinal, ethical, and historical constructs receive the spotlight, and as I have brought up before, even the process of translation suppresses the sensuous textures of his verse.[8] At some level Neeti Sadarangani is correct: "The reverence surrounding the Sant has done more harm to the poet Nanak, than good."[9]

This present volume enters that absence. I explore Guru Nanak's "aesthetics," which I regard as a symbiosis of his prophetic revelation, his poetic genius, and his pragmatic philosophy – embedded in his phenomenological experience of the transcendent One. Here standard binaries and classifications collapse; rationality is not deemed above revelation, nor reason over emotion nor intellect over intuition. Guru Nanak's revelation of the absolute One encompassed all beings and things, and so poured out poetry full of passion and compassion naturally, artistically. The prophet-poet is also the pragmatist philosopher who sought "practical consequences": he intended his wide audiences to experience that borderless unicity and enact upon it, and so he consciously launched several aesthetic exercises like Sangat (togetherness), Kirtan (divine praise), Langar

[6] Some exceptions are: Taran Singh, *Guru Nanak: His Mind and Art* (New Delhi: Bahri, 1992); G. S. Mansukhani, "Guru Nanak's Conception of Aesthetics," Taran Singh (ed.) *Teachings of Guru Nanak Dev* (Patiala: Punjabi University, 2001); Sant Singh Sekhon, *History of Punjabi Literature* (Patiala: Punjabi University, 1993); Michael Nijhawan, "From Divine Bliss to Ardent Passion: Exploring Sikh Religious Aesthetics Through the Ḍhāḍī Genre," *History of Religions*, 2003; and some of my works including "Corporeal Metaphysics: Guru Nanak in Early Sikh Art," 2013; N. G. K. Singh, "Guru Nanak's Sensuous Metaphysics," *Sikh Formations*, April 2019.

[7] William Graham, *Beyond the Written Word: Oral Aspects of Scripture in the History of Religion.* Cambridge: Cambridge University Press, 1987, p. 165.

[8] Nikky-Guninder Kaur Singh, "Translating Sikh Scripture: Rebounding Sound and Sense." *The Routledge Handbook of Translation and Religion*. Hephzibah Israel (ed.) Abingdon: Routledge, 2023, pp. 480–494, and "Translating Sikh Scripture into English." *Sikh Formations: Religion, Culture, Theory,* 3 (1) (2007), pp. 33–49.

[9] Neeti Sadarangini, *Bhakti Poetry in Medieval India: Its Inception, Cultural Encounter, and Impact.* New Delhi: Sarup and Sons, 2004, p. 152. However, I find Neeti Sadarangini's classification of Guru Nanak as "Sant" problematic.

(community meal), and Seva (selfless service) that have evolved into central "Sikh institutions" (see Conclusion).

The poet delving into spiritual and epistemological speculations happens to be a captivating songster and a jeweller too! He identifies himself as a *shāir* (poet) whose flesh and breath belong to the infinite One, and as a *ḍhāḍhī* (songster/bard) employed by his infinite Patron. And we also catch him working as a jeweller/goldsmith/minter (*suniāru*) crafting a gold coin of the numinous word (*sabadu)* for the enrichment of his society (Chapter 5).[10] His role as a jeweller is confirmed by GGS bards Satta and Balvand (GGS: 967; Chapter 5). His expanded portrait helps us appreciate the founder Sikh Guru's unmatched artistry with its universal appeal. In his imaginings of truth and beauty surface contemporary sociopolitical concerns through lush alliterations, vibrant imagery, innovative metaphors, joyous rhythms, and memorable rhymes. The message and the medium, the Prophet, the Poet, the Songster, the Jeweller, and the Pragmatist Philosopher, seamlessly coalesce in Guru Nanak's aesthetics. I would say the title "guru" in Guru Nanak's case is a shorthand for his omnisentient personality.

Guru Nanak's multifarious persona is captured in a glorious tribute by the national poet of Pakistan, Sir Muhammad Iqbal (1877–1938), regarded as the greatest Urdu poet of the twentieth century. I cite again poet Iqbal's unforgettable praise for Guru Nanak:

> *butkada phir bād muddat ke magar raushan huā*
> *nūr-e-ibrahim se āzar kā ghar raushan huā*
> *phir uṭhī ākhir sadā tawhīd kī Punjab se*
> *hind ko ek mard-e-kāmil ne jagāya khwāb se*
>
> Ages later the house of idols was lit up again –
> Azar's house was lit up by the luminous Abraham
> Once more from the Punjab unicity was finally decreed
> A perfect person awoke India from its sleep.
>
> *Bang-e-Dara*

For the Muslim poet, Nanak is the perfect person (*mard-e-kāmil*) for illuminating the Punjab with his vision of unicity (*tawhīd*). He compares the Sikh Guru with the luminous Prophet Abraham, the son of Azar and the spiritual ancestor to the Jewish, Christian, and Islamic religions. Just as

[10] I have used the terms "jeweller" and "goldsmith" interchangeably to translate the single word "*suniāru*" because the majority of the *suniāru*'s work was not in fact minting coins, but creating gold adornments. Similarly, "songster" and "bard" are used to translate *ḍhāḍhī.*

Prophet Abraham brought the light of monotheism to his idolatrous world, Guru Nanak enlightened India with the divine One (Islamic *tawhīd*, Sikh *ikkoankār*). Poet Iqbal also provides us with a nuanced rationale for the popular public memory "*Baba Nanak shāh fakīr, hindu kā guru musalmān kā pīr*"; simultaneously king (*shāh*) and penniless (*fakīr*), Baba Nanak is guru for Hindus and *pīr* (saint) for Muslims. Thus we are simultaneously clued into the intersensory, sensory-motor, sentient-cognitive interconnections of Nanakian aesthetics – igniting unity among Abrahamic and Indic people, and beyond.

Alexander Baumgarten in Germany was the first to use the term "aesthetics" and establish it as a distinct field of philosophical inquiry. Baumgarten wrote a two-volume work entitled *Aesthetica* (1750–58), derived from the Greek *aisthesis*, meaning perception by the senses. Immanuel Kant's *Critique of Judgment* (1790) solidified aesthetical as a subjective experience, not an objective cognitive judgment, and consequently not logical. Søren Kierkegaard (1813–55) further categorized three realms: religion, ethics, and aesthetics, with the aesthetic stipulated at the bottom rung. Philosophy got separated into logic, ethics, and aesthetics, the goals of which respectively are the true, the good, and the beautiful. Aesthetics has been denigrated as something "sensuous" pertaining to the material and the secular, and separate from the domain of knowledge, morality, God, or the transcendent. Terry Eagleton succinctly sums up the prevailing division: "not between art and life but between the material and the immaterial: between things and thoughts, sensations and ideas, what is bound up with our creaturely life of perception as opposed to what belongs to the mind."[11] The two horizons viewed far apart come together in Guru Nanak's aesthetics.

Applying a Western and relatively modern term "aesthetics" to our premodern Sikh Guru may seem incongruous. But, in fact, Guru Nanak's "language of infinite love – *bhākhiā bhāo apāru*" (GGS: 2) itself is a ubiquitous fusion of aesthetics and love. His multivalent words *rasa*, *ishq, piār, muhabbat, bhakti, sneh, rang, prem, prīt, cāo, neh*, *lāl, calūl*, and so on simultaneously denote aesthetics and love – illuminating a linguistic coincidence I call "*aestheticophilia*." "Aesthetics" is basically a heightened mode of experience: opposite of *anesthesia* (loss of sensation), opposite of *lethe* (oblivion), it is integral to knowledge, for doing actions, and in forging relationships. Moreover, its typical associations with pleasure are compounded in Guru Nanak's empathy-infused aesthetics. Coined by

[11] Terry Eagleton, "The Ideology of the Aesthetic." *Poetics Today*, 9 (2) (1988), p. 327.

English psychologist Edward Titchner in 1909, the word "empathy" is from the German term *Einfühlung*, "in-feeling."[12] In our own times, Pulitzer Prize winner Elizabeth Wilkerson raises this feeling to "radical empathy" – "opening your spirit to the pain of another."[13] Evidently aesthetics is a dynamic perceptual process, and precisely because of its dynamism it fits in perfectly with Guru Nanak's multifaceted literary constellation. The immediacy of his rapturous passion and of his heart-wrenching compassion are expressed aesthetically by him, and aesthetically they get impressed on his audience.

The academy at last is beginning to revive aesthetics as the medium for insight and knowledge. Modern scholarship in anthropology, phenomenology, mysticism, and cognitive sciences is effacing mind–body binaries, and promoting the importance of the senses and the body as an integrated unit in rational processes. Neuroscientist and psychologist Lisa Feldman Barrett expresses this unity strikingly: "Your body is part of your mind, not in some gauzy mystical way, but in a very real biological way . . . This means there is a piece of your body in every concept that you make, even in states that we think of as cold cognition."[14] In "Aisthesis: Theology and the Senses," Stefanie Knauss emphasizes the nexus of rational/scientific knowledge and experiential knowledge in post-modern epistemics.[15] Scholar of religion S. Brent Plate recommends that "to learn about religion we have to come to our senses. Literally. We have to begin to discover . . . that we cannot know the worlds of any other culture, let alone our own, unless we get inside the sensational operations of human bodies."[16] This volume draws upon the rapidly growing subfields of Embodied Religion, Body and Emotion, Material Religion, Somaesthetics, Philosophy in the Flesh, Everyday Aesthetics, Eco-Ontology . . .

The creative and interdisciplinary approach of Mark Johnson holds particular appeal. A champion of the American pragmatist John Dewey, Johnson brings aesthetics back to the centerstage of all experience, thought, and action; from being supposedly inept for knowledge and

[12] Thomas Bragg and Sandra Weems, "The Great War Poets and the Campaign for Empathy." *Emotions: History, Culture, Society*, 2 (2) (2019), p. 237.
[13] Isabel Wilkerson, *Caste: The Origins of Our Discontents*. New York: Penguin Random House, 2020, p. 386.
[14] Lisa Feldman Barrett cited by Kim Armstrong, "Interoception: How We Understand Our Body's Inner Sensations." Association for Psychological Science website, September 25, 2019.
[15] Stefanie Knauss, "Aisthesis: Theology and the Senses." *CrossCurrents*, 63 (1) *Aesthetic Theology* (March 2013), p. 116.
[16] S. Brent Plate, *A History of Religion in 5½ Objects: Bringing the Spiritual to its Senses*. Boston: Beacon, 2014, p. 8.

truth, aesthetics is pivotal for philosophy, science, morality, law, and art. My thesis is based on Johnson's account of aesthetics as an *embodied cognition*.

> Aesthetics . . . extends broadly to encompass all the processes by which we enact meaning through perception, bodily movement, feeling, and imagination. In other words, *all meaningful experience is aesthetic experience*. . . . Without the aesthetic elements and processes of meaning-making, there could be no philosophy, no science, no morality, no law, and no art.[17]

The senses play a constitutive role in cognition, and circling back to Dewey, they fuse inseparably "to remove prejudice, do away with the scales that keep the eye from seeing, tear away the veils due to wont and custom, perfect the power to perceive."[18] Bodily perfected perception was crucial for Nanak who saw his peers as out of touch with themselves and obsessing instead about conceptually systematized divisions – Hindu–Muslim, Brahmin–Shudra, male–female, this world–world beyond. The dynamic of the bodily senses would awaken the powers of awareness, imagination, feeling. As he addressed, spiritual knowledge of various texts (*pothī purāṇ*) is attained (*kamāīai*) only if this (*itu)* body (*tanu*) is touched (*lāgai)* by their languages (*bāṇīān*) (GGS: 25). Conjoining affectivity with thought and action, Guru Nanak's philosophical ideals, moral compass, and the unique praxis he set into motion in medieval North India are undeniably *aesthetic*. His language is sensuous such that it activates the consciousness and a reader/listener reflexively relates with something vaster. Where laws fail, the emotional force of poetry can physically move people out of their insularity and make them *do* things for the collective good.

Nanak was born into the Khatri mercantile community in the Punjabi village of Talvandi (now in Pakistan). He was married to Sulakhni, and they had two sons. He was close to his older sister Nanaki. After her marriage he even lived in her home in Sultanpur Lodhi, where he worked in the employ of its Muslim governor. In Sultanpur he had a divine revelation (see Chapter 5); enamored by that One, Nanak began to sing praises in the vernacular Punjabi while his childhood Muslim friend Mardana played the rabab (a plucked chordophone). His spiritual rapture was contagious. Men and women from all walks of life began to gather around him in the town of Kartarpur that he founded by the banks of the river Ravi, calling themselves *sikhs* (from the Pali *sikkha* students, seekers,

[17] Mark Johnson, *The Aesthetics of Meaning and Thought: The Bodily Roots of Philosophy, Science, Morality, and Art*. Chicago: University of Chicago Press, 2018, p. 2 and p. 261.
[18] John Dewey, *Art as Experience*. New York: Minton, Balch, 1934, p. 325.

learners). To taste the delights of the delightful One (epigraph) they came together (*sangat*) and sang songs of divine praise (*kirtan*), and together they cooked and ate (*langar*) while working selflessly (*sevā*).

In the broader context of Indian aesthetics, "rasa" is a central concept. Sanskrit-based *rasa* has no single corresponding synonym.[19] It encompasses a host of meanings including juice, taste, savor, water, sap, elixir, nectar, flavor, relish, love, desire, beauty. Its earliest systematic discussion was by Bharata in his *Natya Shastra* (treatise on music and dance) almost two millennia ago. Ever since, *rasa* has generated elaborate theories on the refined essence of an object, its taste or flavor, the relishing by the taster, and a cultivated sensibility.[20] It is a technical term in the arts. Rasa theory generally applies to specific forms of literature, music, poetry, dance, and drama at an idealized and abstract level. As Sundararajan and Raina clarify, aesthetic appreciation "is not concerned with the personality-contingent responses of the reader in the real world, so much as the responses of an ideal reader in virtual reality."[21] The prototype of the aesthete is the theater-going *rasika* of Bharata's *Natya Shastra.* In the safe space of the theater, real everyday human emotions (*bhava*) are transmuted by the actors into universalized emotional flavors (*rasa*) for audiences to relish. Developed over the centuries, rasa theory followed in Indian performing arts includes nine rasas: Sringara (romantic), Hasya (comic), Karuna (compassion), Raudra (fury), Vira (heroic), Bhayanaka (terrifying), Bibhatsa (odious), Adbhuta (wondrous), and Santa (peace).

The nine rasas are easily discernible in Guru Nanak's capacious literary output. Maheep Singh mentions seven of them, and classifies Santa and Sringara as the dominant ones.[22] Oddly, the two that do not make it into Maheep Singh's enumeration are the Bhayanak and the Adbhuta. Yama, the god of death who often shows up with his "terrifying" noose of death, is a Bhayanak presence in Guru Nanak's verse, and interestingly he also plays a "comical" role, for "at the end Yama is thrashed to the ground – *ant kāl jam mārai ṭheh*" (GGS: 1257). While his poetry offers a range of rasas, the "wondrous" (*adbhuta* or *vismādu* in Nanakian lexicon) is the most

[19] Sheldon Pollock's impressive *A Rasa Reader* studies primary texts by major Rasa thinkers. New York: Columbia University Press, 2016.
[20] *Dhvanyaloka of Anandvardhana with the Locana of Abhinavagupta.* Daniel H. H. Ingalls (ed. and trans.) Cambridge, MA: Harvard University Press, 1990.
[21] L. Sundararajan & M. K. Raina, "Mind and Creativity: Insights from Rasa Theory with Special Focus on Sahrdaya." *Theory & Psychology*, 26 (6) (2016), p. 789.
[22] Maheep Singh, "Guru Nanak: The Saint Poet." Gurmukh Nihal Singh (ed.) *Guru Nanak: His Life, Time, and Teachings.* Delhi: Guru Nanak Foundation, 1969, pp. 223–235.

prominent. From the Sanskrit root *smi*, the word *vismādu* is etymologically related with the Greek *meidian*, to smile, and Latin *miraculum,* wonder. Guru Nanak's multifarious artistic designs *magically* evoke the singular infinite Reality vibrating in each corporeal form (*vismādu rūp*), coloring each atom of this pluriversal cosmos (*vismādu rang*) to be enjoyed each instant (GGS: 463–464).

The root *ras* appears abundantly as noun, verb, adjective, and so on in Guru Nanak's repertoire, but it is not an abstract contemplation or a virtual reality constructed by the process of idealization; rasa for the Sikh guru is the essential characteristic of the divine One immediately experienced in the everyday rhythms of life. It countervails art-centered aesthetic theories and attention to the philosophy of art. Rather than the conventional Indian abstracted perception of rasa, Guru Nanak's is more along the lines of "jouissance" adopted by French feminist philosophers – "explosion, diffusion, effervescence, abundance . . . takes pleasure in being boundless . . ."[23] We hear the Guru sing of That boundless pleasure: "*āpe rasīā āpi rasu āpe rāvaṇhāru* — You are the enjoyer, You are the taste, You Yourself revel in all (GGS: 23). Guru Nanak's tiny segments comprise four, two, and five syllables; *r* alliterates in the first two and lengthens in the third (*ra*) rhythmically, musically, stretching *ras* into infinity. How can the aesthetic experience of living life without borders be confined to any system? Art resists rules and conventions. The "spontaneous outflow" (Taran Singh) and "systematized free style" (Rattan Singh Jaggi) classified as the hallmark of GGS as a whole, I claim, commences in Guru Nanak's aesthetics.[24]

Guru Nanak's aesthetics goes beyond theaters and museums into the practical everyday social, political, economic, environmental, and spiritual events and actions. The gist of his commonplace aesthetics is the unity of mind and body, poetry and philosophy, sacred and secular, physical and metaphysical, sensuous and transcendent, aesthetic and religious. All beings are equally authentic subjects with bodily faculties to enjoy the material substantial transcendent One in daily activities, and their sensate enjoyment is no different from cognitive knowledge. "Only a person who enjoys the fragrance can know the flower – *rasīā hovai musk kā tab phulu pachāṇai*" he stipulates (GGS: 725). The infinite One ever-present in every

[23] Hélène Cixous and Catherine Clément, *The Newly Born Woman*. Betsy Wing (trans.) Minneapolis: University of Minnesota Press, 1986, p. 91.
[24] Taran Singh, "Sri Guru Granth Sahib." *Encyclopedia of Sikhism*. Patiala: Punjabi University, 1998, vol. 4, p. 250. Personal communication with Dr. Rattan Singh Jaggi.

tangible finite form of this multiverse is known by "percipient senses," literally "*giān indre"* as noticed by Guru Nanak scholar Taran Singh.[25]

Guru Nanak's Transcendent Aesthetics is a lived trans-religiosity colored in love. Love has been the leitmotif of poets across religions – Bhaktas and Sufis, Jewish and Christian. What I find distinctive about Guru Nanak is an embodied borderless love for fellow beings in *this* world. His *aesthetic-ophilia* is an infinite tapestry of *somatophilia* (love for "body/mind"), *theophilia* (love for the universal One), *biophilia* (love for the natural world), and *anthropophilia* (love for fellow beings) – voiced by our poet in the language of love. "The Poet," defines Hans-Georg Gadamer:

> is the archetype of human being . . . Therefore, the word, which the poet catches and causes to endure, does not mean just that artistic accomplishment through which one becomes or is a poet, but it also represents the essence of possible human experience. This allows the reader to be the I of the poet because the poet is the I which we all are.[26]

Guru Nanak's profound love for the infinite One expressed in simple, terse, sensuous rhythms draws in and carries readers along emotionally, intellectually, spiritually, and bodily. An animated surge within shatters clogged prejudiced arteries, revealing ways of being in and inhabiting a vast liberative horizon. Built by *somatophilial, theophilial, biophilial,* and *anthropophilial* skeins, neurons, and tissues, Guru Nanak's *aestheticophilial* corpus awakens audiences to an exciting new reality. As Mark Johnson would say, "It reveals our status as *homo aestheticus* – lovers and makers of embodied meanings and values."[27]

These four *philial* dimensions underlie my study. Soma translated "body/mind" is coined by Richard Shusterman to avoid what he calls the "Platonic-Christian-Cartesian" dualism."[28] Body infuses the mind; tellingly, Guru Nanak's term "*manu*" (emotive thought) is a homonym for heart, mind, and for the individual self. Somatic awareness is consciousness, knowledge, memory, behavior, one's identity. In my usage, *somatophilia* mind/body is the opposite of "*somatophobia*," the chronic anxiety about the body that men and women across cultures have been suffering from. Feminist philosopher Elizabeth Grosz diagnosed it as a bipolar

[25] Taran Singh, *Guru Nanak Bani Prakash*. Patiala: Punjabi University, 1969, p. 855.
[26] *Hans-Georg Gadamer on Education, Poetry, and History: Applied Hermeneutics*. Dieter Misgeld & Graeme Nicholson (eds.), Lawrence Schmidt and Monica Reuss (trans.) Albany: State University of New York Press, 1992, p. 77.
[27] Johnson, *The Aesthetics of Meaning and Thought*, p. 260.
[28] Richard Shusterman, *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics*. Cambridge: Cambridge University Press, 2008, p. 51.