
Songs of the Divine: Bhima Bhoi's Bhajanas and the Spirit of Mahima Dharma

Dibya Ranjan Tripathy*

*Lecturer in History, Government Autonomous College, Phulbani, Odisha, India.

Corresponding Email: Tripathydibya090@gmail.com

Received: 26 July 2022

Accepted: 09 October 2022

Published: 26 November 2022

Abstract: *This paper delves into the unique blend of spirituality and aesthetics in Bhima Bhoi's bhajanas, highlighting the almost psychedelic qualities of his poetic language within the context of Mahima Dharma. Bhima Bhoi's bhajanas are filled with vibrant imagery that pushes beyond the spiritual and cultural limits of his era, illustrating the core values of Mahima Dharma—such as monotheism, anti-ritualism, and equality—through vivid metaphors and sensory expressions. These lyrics create a sense of divine ecstasy, painting a kaleidoscopic vision that blurs the lines between physical and spiritual realms. In his bhajanas, Bhima Bhoi uses colors, sounds, and emotions in intense ways that evoke a deeply transcendental experience. This artistic style reflects the mystical visions often associated with spiritual awakening, allowing listeners or readers to feel a direct link between their own souls and Alekha, the formless Supreme Being. His use of color as metaphor represents both the external and internal transformations of the devotee. This study examines how Bhima Bhoi's poetic imagery offers a doorway to altered states of spiritual awareness, reshaping ordinary perceptions of the divine into vivid, extraordinary experiences. By analyzing the language and symbolism in his bhajanas, this paper highlights Bhima Bhoi's contribution to the spiritual narrative of Mahima Dharma and its lasting impact in Odisha.*

Keywords: *Bhima Bhoi, Mahima Dharma, Psychedelic Aesthetics, Spiritual Consciousness, Mysticism, Divine Imagery.*

1. INTRODUCTION

Bhima Bhoi, a 19th-century poet, philosopher, and mystic from Odisha, stands as one of the most honored voices in Mahima Dharma, a spiritual movement that began in Odisha and eventually spread across eastern India. His impact on this movement goes far beyond philosophy; it is deeply spiritual, expressed through his devotional songs, or bhajanas. These bhajanas are unlike typical devotional songs of the time—they are marked by powerful, almost psychedelic imagery, a term that may seem modern but aptly describes the vivid and



surreal visions Bhima Bhoi weaves into his lyrics. In his bhajanas, Bhima Bhoi uses metaphors of color, light, sound, and sensory intensity to create striking images of transcendental experiences. These visions are not merely decorative but serve a transformative purpose. Through his words, Bhima Bhoi guides devotees into a heightened state of spiritual awareness, taking them closer to the formless supreme being, Alekha. His language often evokes an otherworldly beauty, merging spiritual insights with sensory experiences, making the intangible divine feel immediate and immersive. Bhima Bhoi's bhajanas push the boundaries of both religion and art, blending mystical experiences with an aesthetic style that creates a devotional journey that is deeply personal, powerful, and even life-changing. By portraying the divine through such vivid imagery, he offers a path for followers of Mahima Dharma to feel and envision their connection to the supreme, formless being in an intimate way. This article explores the spiritual and aesthetic layers of Bhima Bhoi's bhajanas, focusing on how their almost psychedelic quality expresses his broader mystical philosophy and acts as a spiritual tool for his followers. By examining how sensory elements intersect with spiritual ideas in these songs, the study highlights Bhima Bhoi's unique place in devotional literature and his lasting influence on Mahima Dharma's followers.

2. RELATED WORKS

The study of Bhima Bhoi's life and work has garnered significant attention in recent decades, particularly in relation to his role in Mahima Dharma. Scholars like S.N. Dash and N.N. Acharya have explored the socio-religious and philosophical aspects of his work, positioning Bhima Bhoi as both a social reformer and a spiritual leader. S.N. Dash's work, *Mahima Dharma and Bhima Bhoi: A Socio-Religious Study* (1985), offers a foundational analysis of Mahima Dharma's tenets and Bhima Bhoi's place within it. Dash emphasizes Bhima Bhoi's role as a voice for the oppressed, noting his rejection of ritualism, caste hierarchy, and idol worship—principles central to Mahima Dharma.

N.N. Acharya's *Bhima Bhoi: The Voice of a Mystic* (1997) delves into Bhima Bhoi's spiritual philosophy, emphasizing his visionary experiences and mystical worldview. Acharya argues that Bhima Bhoi's rejection of formal religious practices in favor of personal, direct experiences of the divine aligns him with mystics from various religious traditions. However, Acharya only briefly touches on Bhima Bhoi's use of psychedelic imagery, leaving room for further exploration into how this vivid language functions within his bhajanas.[1]

More recent studies, such as R.K. Sahu's *Mystical Visions in the Bhajanas of Bhima Bhoi* (2013), have begun to examine the symbolic and aesthetic dimensions of Bhima Bhoi's poetry. Sahu emphasizes the role of visionary experience in Bhima Bhoi's lyrics, likening his descriptions of divine ecstasy to mystical experiences described in other religious traditions. However, Sahu stops short of fully engaging with the psychedelic elements of Bhima Bhoi's language, particularly the way in which his imagery functions as a sensory and transformative experience for the devotee. This study builds on these works by focusing specifically on the psychedelic qualities of Bhima Bhoi's bhajanas, examining how his use of color, sound, and light creates a sensory-rich, mystical experience that transcends the boundaries of



conventional devotional poetry. By doing so, it offers a new perspective on Bhima Bhoi's contribution to Mahima Dharma and devotional literature as a whole.[2]

In contrast, A. Patnaik's *Psychedelic Imagery in the Bhajanas of Bhima Bhoi: A Mystical Interpretation* (2019) takes a direct approach to exploring the psychedelic nature of Bhima Bhoi's poetry. Patnaik focuses specifically on the use of vivid, surreal imagery in the bhajanas, interpreting it through a lens of psychedelic mysticism. Patnaik argues that the sensory overload described in the bhajanas—through metaphors of light, color, and sound—serves to induce altered states of consciousness, facilitating a direct connection between the devotee and the formless Supreme Being, Alekha. This study brings a new dimension to understanding Bhima Bhoi's work by interpreting the imagery as a form of spiritual awakening that moves beyond conventional devotional poetry.[3]

Additionally, S.K. Sahoo's *The Aesthetic and Visionary Qualities of Bhima Bhoi's Bhajanas* (2020) examines the role of aesthetic experience in Bhima Bhoi's devotional practice. Sahoo suggests that the rich metaphors in Bhima Bhoi's bhajanas function as spiritual tools, guiding the devotee through a sensory journey that mirrors the soul's quest for union with the divine. Sahoo's work expands on previous studies by focusing on the transformative power of Bhima Bhoi's poetry, highlighting the interplay between mysticism, aesthetic beauty, and spiritual practice. However, Sahoo does not fully address how Bhima Bhoi's poetic imagery might function in a psychedelic context, leaving this area open for further exploration.[4]

Lastly, a more recent paper by P. Ray, *Color and Sound in the Bhajanas of Bhima Bhoi: A Psychedelic Exploration* (2022), directly tackles the psychedelic qualities of Bhima Bhoi's bhajanas. Ray argues that the imagery in Bhima Bhoi's poetry creates a synesthetic experience, where color, sound, and emotion converge, allowing the devotee to experience the divine on a sensory level. By situating Bhima Bhoi's use of psychedelic imagery within the context of Mahima Dharma, Ray provides a fresh perspective on how his bhajanas serve as both aesthetic and spiritual vehicles, facilitating an immersive, transformative experience that transcends traditional forms of devotional practice.[5]

These studies collectively contribute to the growing body of literature on Bhima Bhoi, but they also reveal the need for a more in-depth exploration of the psychedelic and sensory aspects of his bhajanas. By focusing on how his vivid metaphors and rich imagery create a transformative spiritual experience, this paper seeks to fill that gap and further illuminate Bhima Bhoi's unique contribution to both devotional literature and the broader mystical traditions of India.

3. METHODOLOGY

This study employs a qualitative, interdisciplinary approach, combining textual analysis, theological exploration, and fieldwork. The primary source material consists of Bhima Bhoi's original bhajanas, written in Odia, with a focus on the language, imagery, and metaphors used to convey spiritual experiences. By analyzing these texts through both a literary and theological lens, this study seeks to uncover the deeper philosophical messages embedded in Bhima Bhoi's use of psychedelic imagery. To gain a comprehensive understanding of how Bhima Bhoi's bhajanas are practiced within Mahima Dharma today, fieldwork was conducted at key spiritual centers, including Joranda Gadi in Dhenkanal and Mahima Ashrama in



Mahulamula, Boudh. These are significant places where Bhima Bhoi's teachings are still actively practiced. During this fieldwork, interviews were conducted with spiritual practitioners and followers of Mahima Dharma to understand how Bhima Bhoi's bhajanas are interpreted and experienced in contemporary devotional contexts. Additionally, the study incorporates secondary sources that examine Bhima Bhoi's work from historical, religious, and philosophical perspectives. These include scholarly books and articles on Mahima Dharma, the mystical traditions of Odisha, and the role of visionary experience in devotional literature.

Bhim Bhois Bhajanas and Philosophy

Bhima Bhoi's bhajanas, central to the devotional practice of Mahima Dharma, carry profound philosophical and spiritual significance. His bhajanas serve not just as lyrical expressions of devotion but as deeply mystical reflections on the nature of God, the human soul, and the ultimate goal of spiritual liberation. Through vivid, almost psychedelic imagery, Bhima Bhoi presents the divine as an all-encompassing force that transcends traditional religious structures, rituals, and societal hierarchies.

Stuti Chintamani

Stuti Chintamani is one of Bhima Bhoi's most important works, and it contains hymns or stutis dedicated to Alekha. These hymns are not merely prayers but are also expressions of Bhima Bhoi's inner spiritual revelations. In Stuti Chintamani, Bhima Bhoi invokes the boundless and formless nature of the divine, emphasizing that God cannot be confined to images or rituals. The hymns celebrate the formlessness and omnipresence of Alekha, offering praise while also reflecting Bhima Bhoi's personal experiences of divine ecstasy and mystical visions. An example from Stuti Chintamani speaks of the soul's journey to the "eternal light," representing spiritual awakening and liberation from the cycle of birth and death.[6]

Bhima Bhoi's Stuti Chintamani, one of the most profound and widely revered verses is the Praninka Arata, which beautifully captures Bhima Bhoi's deep empathy for the suffering of all living beings. This verse stands as a testimony to his selfless devotion and his spiritual commitment to the well-being of humanity. The full verse is as follows:

"Praninka arata dukha apramita
Dekhu dekhū keba sahu,
Mo jeebana pachhe narke padithau,
Jagata uddhara heu."[7]

Translation

"The suffering of living beings is immense,
Who can bear to see it again and again?
Let my life be consigned to hell,
If the world can be saved."

In this verse, Bhima Bhoi expresses his deep sorrow and anguish at witnessing the endless suffering (arata dukha apramita) of living beings. The phrase "Who can bear to see it again and again?" reflects the unbearable nature of this suffering, which weighs heavily on Bhima Bhoi's heart. His words convey not only his spiritual pain but also his profound sense of responsibility towards alleviating the collective suffering of humanity.

The second half of the verse, "Let my life be consigned to hell if the world can be saved," highlights Bhima Bhoi's extraordinary compassion and self-sacrifice. Here, he offers his own salvation as a sacrifice, willing to endure eternal suffering in hell (narke padithau) if it means the liberation (uddhara) of the world. This sentiment echoes his belief in selfless service, where personal liberation takes a backseat to the collective salvation of all beings.

This verse is a powerful expression of Bhima Bhoi's ethical and spiritual values. It aligns with the core tenets of Mahima Dharma, which reject ritualism and caste discrimination in favor of universal love, compassion, and the upliftment of the marginalized. Bhima Bhoi's vision of salvation extends beyond personal liberation; it embraces a more collective, altruistic goal of freeing the world from suffering.

Nirveda Sadhana

Nirveda Sadhana is another of Bhima Bhoi's significant compositions, which focuses on the spiritual practice (sadhana) of detachment (nirveda). In this text, Bhima Bhoi speaks about the necessity of detachment from material desires and worldly attachments in order to achieve spiritual liberation. The verses in Nirveda Sadhana are deeply introspective and philosophical, guiding devotees to focus on the impermanence of worldly life and the importance of inner transformation. For Bhima Bhoi, detachment is not about renunciation of life but about freeing oneself from ego and selfish desires, which obstruct the soul's connection with the divine. An example from Nirveda Sadhana illustrates this process: "Leaving behind the illusions of the world, the seeker becomes one with the formless light." [8]

Srutinisedha Geeta

Srutinisedha Geeta reflects Bhima Bhoi's stance against the authority of the Vedas and other scriptural traditions that promote rituals and caste-based distinctions. In this work, Bhima Bhoi directly challenges the rigidity of Brahmanical orthodoxy, advocating for a more direct and personal relationship with the divine that transcends religious texts and priestly intermediaries. The Srutinisedha Geeta encourages followers to seek God within their own hearts, rejecting the idea that external rituals or religious texts can grant spiritual liberation. This text holds significance in the egalitarian ethos of Mahima Dharma, promoting the idea that divine grace is accessible to all, regardless of social or caste distinctions. One of the notable verses from the Srutinisedha Geeta calls upon devotees to "cast aside the weight of scriptures and seek the divine within." [9]

Bhajana Mala

Bhajana Mala is a collection of devotional songs that encapsulate Bhima Bhoi's spiritual philosophy in a lyrical form. These bhajanas are deeply rooted in the Mahima Dharma tradition and are used in the everyday worship practices of its followers. The Bhajana Mala



not only praises the formless Alekha but also provides moral and ethical guidance for devotees, encouraging compassion, humility, and detachment. The songs often convey the message of selflessness and social concern, with Bhima Bhoi urging his followers to care for the poor and oppressed. An example from the Bhajana Mala highlights the transformative power of devotion: “With each prayer, the soul blooms like a lotus in the light of the formless one.”[10]

In his “Bhajana Mala” Bhima Bhoi has expressed the nature of Brahma as below:

“Pada pani nahim tanku dhariba kie?
Emanta Brahma svarupa dekha najae,
Nahi tanka peta anta phitai kahuchhi gota
Nara deha bahi tanku kaliba nuhem?

It denotes: “He has no hand, nor feet, who can catch Him? Such is the true form of Brahma, which is never seen”. In another poem Bhima Bhoi also describes Mahima Gosain is creator of the universe. The greatness of Mahimā Gosain is well understand from the following lines:

“Oh, primordial indescribable supreme Lord!
Save the Universe entirely inclusive of nine worlds,
Oh Lord! Save the mankind, young and old, men and women,
save lives of worms, insects, those live in water, air and soil
save plants trees and creepers and all those that surrenders
Destroy the sins of kali Yuga,
Save Brahma, Vishnu, Siva and God of all directions and give them salvation
Save the sun, the moon and countless stars
Helpless and illiterate Bhima Bhoi prays, for peace in the Universe”.

Adiguru Lila

Adiguru Lila is one of Bhima Bhoi’s lesser-known works, but it plays an important role in describing the divine activities (lilas) of the Adiguru, the formless supreme being in Mahima Dharma. This text speaks of the cosmic creation and the role of Alekha in the maintenance of the universe. Bhima Bhoi uses mythic and symbolic narratives to depict how the formless divine interacts with the material world, but without taking a physical form. The work serves to reiterate the philosophy of monotheism central to Mahima Dharma, emphasizing that the divine is present everywhere and in everything, though it remains beyond human comprehension.[11]

Chautisa Madhu Chakra

Chautisa Madhu Chakra is a lyrical composition by Bhima Bhoi that follows a traditional format in Odia literature known as “chautisa,” where each stanza begins with a different letter of the Odia alphabet in sequence. This work is notable for its devotional content and its intricate poetic structure. It praises the sweetness (madhu) of divine love and describes the devotee's relationship with Alekha as one of deep, personal intimacy. Each stanza explores different aspects of the spiritual experience, using metaphors of sweetness and light to

illustrate the soul's connection to the formless divine. This text stands out as an artistic expression of Bhima Bhoi's spiritual vision and is a favorite among devotees for its melodic and rhythmic qualities.[12]

Dhuli Kalasha

The Dhuli Kalasha is a collection of hymns and devotional poems that reflects Bhima Bhoi's concern for the downtrodden and oppressed. This work places particular emphasis on social justice and equality, encouraging devotees to uplift those who are marginalized by society. The title, meaning "pot of dust," symbolizes humility and the idea that the most valuable spiritual treasures are often found in the humblest places. Through this collection, Bhima Bhoi addresses both personal and societal liberation, calling for the eradication of suffering through devotion to the formless divine and compassionate action towards others.[13]

Sankha Nila Chakra

In Sankha Nila Chakra, Bhima Bhoi uses the imagery of two powerful symbols in Indian spiritual tradition—the conch (sankha) and the blue wheel (nila chakra, often associated with Lord Jagannath in Odisha). This work draws parallels between these symbols and the mystical experience of the devotee. The sankha represents the sound of the divine call to spiritual awakening, while the nila chakra symbolizes the cycle of life, death, and rebirth. Bhima Bhoi reinterprets these traditional symbols within the framework of Mahima Dharma, using them to illustrate the soul's journey towards liberation through devotion to the formless Alekha. This work is significant because it connects Odisha's rich spiritual heritage with the unique philosophical tenets of Mahima Dharma.[14]

Manmaya Chakra

Manmaya Chakra explores the concept of the mind as a revolving wheel of thoughts and desires. Bhima Bhoi delves into the psychological and spiritual struggles that devotees face in their quest for liberation. He uses the metaphor of the chakra (wheel) to depict how worldly attachments and illusions keep the soul bound to the cycle of rebirth. This work emphasizes the importance of controlling the mind through devotion and detachment, allowing the soul to break free from this endless cycle and attain union with the divine. Bhima Bhoi's insights into the mind and its relationship to spiritual practice are profound, offering guidance to practitioners on how to navigate their inner worlds in the pursuit of enlightenment.[15]

Adianta Gita

This book deals with tattva. It is a conversation between Jeeba and Paramatma. Jeeba is an imagined charming young girl who enjoys and Paramatma is the witness. Our body comprises ten abataras, nine sages, 18 siddhis, nine parts of earth, and nine lakhs of stars etc.

“Bhedanta bachhi go na parile
Bishaya dhandare padi go bholahela’
Bheda marga jehu ate go mahagadha
Bhediparu gurudware go bada hela”[16]

Astakabihari Gita

It is a small book. All the stanzas begin with the chronological letter like from “ka” to “ksha”. It describes the horrible pictures of Naanka famine. The poet has raised his voice against the ethicless and corrupt society and urged to take shelter under Satya Mahima Dharma to be saved from the attacks of Kali. He described the uniqueness of body and soul.

“Ghatore nirupana kara, atmagochare tanku dhara

Ghatore ghatia achhanti, a atma udhara karanti”[17]

Brahamanirupana Gita

The nomenclature of the book shows its subject matter. It is Tatva Grantha. Here the poet, Bhima Bhoi has described about Sunya Purusha Alekha Parambrahma. As is Gita, it is also a conversation between the Guru (teacher) and the Shishya (disciple). Here Anadi Purusha answer the question of Nirakara. The book tells that Parambrahma is omnipotent, omniscient and omnipresent. He is the one and only. He is the cause of all creation, existence and destruction, birth and death, knowledge and foolishness, truth and lie, good and bad everything is. the Parambrahma

“Mahasunya se sunya je nirguna sarira,
Ekakashara na basai anakshara”
Anaksh ra anamatra ananisabada.
Sabadara bheda nahin brahma nija pada”.

It describes “He has no figure or shape, no virtue, no name, actually he is above all”. Again, he tells that Parambrahma is Purnabrahma. It is all in one. He is saturated in all from.

“Akhandita brahma je gote hoiachhi
Kichhi una nahin tara purna rahichhi’
Sunys mahasunya boli tahakuti kahi
Tanka uparaku auu bada nahi kehi”[18]

Brahmanirupan gita is based on tatva. its languages are very simple and word composition is heart touching. At the early part of life, the poet has written this book. Mahima is greater than the four Vedas, four religions, four directions, four ages. The union with Param Brahma can only be possible by the grace of Mahima. The name of Mahima is like a fish in the water as soul in the body. Mahima is the source of liberation. The name of Mahima is the essence of the four ages and immortal.

Themes and Structure of Bhima Bhoi’s Bhajanas

Bhima Bhoi’s bhajanas are marked by simplicity in form but complexity in their metaphysical themes. They are often structured in short, repetitive stanzas that facilitate communal singing, creating an immersive experience for devotees. However, beneath this accessible format lies a sophisticated spiritual vision, drawing on the concepts of formlessness (Alekha), divine grace, and the soul’s yearning for liberation from the cycle of birth and death. One of Bhima Bhoi’s most famous bhajanas, “Mo Jeeban Pachhe Narke



Padithau, Jagata Uddhara Heu,” (Let my life be consigned to hell if it means the world will be saved), is a powerful expression of his philosophy of self-sacrifice and universal salvation. This line encapsulates his deep concern for the suffering of humanity and his belief that a true devotee should be willing to endure personal hardship for the greater good of society. This sentiment aligns with Mahima Dharma’s broader emphasis on compassion, equality, and spiritual liberation for all, regardless of caste or status. Another notable theme in Bhima Bhoi’s bhajanas is the depiction of the soul’s journey towards the formless, transcendent reality of Alekha. In many of his songs, Bhima Bhoi portrays the soul as being trapped in a world of illusion (maya), bound by ignorance and desire. However, through devotion and the grace of Alekha, the soul can transcend these limitations and achieve union with the divine. His bhajanas often describe this process in terms of light and darkness, with the devotee moving from the “darkness” of ignorance into the “light” of spiritual knowledge and enlightenment.[19]

4. RESULT AND DISCUSSION

Social Justice and Empathy

Bhima Bhoi's bhajanas profoundly emphasize social justice, particularly advocating for the marginalized and oppressed. His rejection of caste distinctions and the call for universal salvation resonate with the egalitarian principles of Mahima Dharma. Through his verses, he challenges societal hierarchies, offering a vision of spiritual equality that transcends social divisions. His line, “Let my life be consigned to hell if it means the world will be saved,” highlights his self-sacrificial ethos, prioritizing collective well-being over individual salvation.[20]

Philosophical Depth and Devotion:

The bhajanas showcase Bhima Bhoi's deep philosophical understanding of the divine as formless (Alekha) and accessible through devotion and self-surrender. They reject ritualistic practices, focusing instead on internal spiritual awakening. The use of vivid imagery and metaphors, such as light and darkness, underscores the transformative journey of the soul, reflecting the ultimate goal of union with the divine.[21]

Psychedelic Imagery and Mystical Experience:

Bhima Bhoi employs psychedelic imagery to evoke a mystical experience, creating a meditative state for devotees. The repetitive, lyrical structure of his bhajanas aids in transcending materialistic boundaries, enabling a deeper connection with Alekha. This innovative approach reinforces his teachings, making them accessible while inspiring profound spiritual introspection.[22]

Analysis

The psychedelic imagery in Bhima Bhoi’s bhajanas can be understood as part of a larger mystical tradition that emphasizes altered states of perception as a means of connecting with the divine. Mystics across cultures have used vivid descriptions of light, color, and sound to convey experiences that transcend ordinary consciousness. Bhima Bhoi’s use of such imagery



reflects his belief that the divine cannot be fully understood through reason or intellect; instead, it must be experienced through the senses in a state of heightened awareness. The synesthetic nature of Bhima Bhoi's bhajanas—where colors are heard, and sounds are seen—mirrors the experiences described by those who have undergone mystical or psychedelic experiences. In these states, sensory boundaries blur, and the individual feels a profound connection to something greater than themselves. Bhima Bhoi's bhajanas create this effect through language, inviting the listener or singer to enter a state of divine ecstasy. This emphasis on sensory experience over external ritual is central to Mahima Dharma's theology. By rejecting formal religious practices in favor of personal, internal devotion, Bhima Bhoi's bhajanas place the onus of spiritual awakening on the individual. The vivid imagery of light, color, and sound serves as a guide for the devotee, illustrating the inner transformation that must take place for one to experience the divine.

Findings

The analysis of Bhima Bhoi's bhajanas reveals that their psychedelic imagery is not merely decorative but serves as a key element in his spiritual philosophy. The use of vivid colors, metaphors of light, and synesthetic experiences in his lyrics reflects the belief that true spiritual awakening requires a transformation of both perception and consciousness. Bhima Bhoi's rejection of ritualism and emphasis on direct, sensory devotion aligns with the core principles of Mahima Dharma, which advocates for an egalitarian, formless worship of the divine. Moreover, the study finds that Bhima Bhoi's bhajanas function as more than just devotional songs; they are spiritual tools that guide the devotee toward an altered state of consciousness, where they can experience the divine in a personal, transformative way. His use of psychedelic imagery challenges conventional religious boundaries, inviting followers to transcend the material world and encounter the divine on their own terms. The interviews conducted during the fieldwork reveal that contemporary practitioners of Mahima Dharma view Bhima Bhoi's bhajanas as not only artistic expressions but also as essential components of their spiritual practice. Followers describe experiencing a sense of unity and connection with the divine while singing Bhima Bhoi's bhajanas, often reporting feelings of euphoria and transcendence. This further emphasizes the role of psychedelic imagery in facilitating spiritual experiences, reinforcing the idea that Bhima Bhoi's compositions are potent tools for personal transformation.

5. CONCLUSION

Bhima Bhoi's bhajanas, with their psychedelic imagery and synesthetic language, offer a unique and profound insight into the spiritual philosophy of Mahima Dharma. Through his vivid descriptions of divine experiences, Bhima Bhoi transcends the limitations of conventional devotional practices, inviting followers to engage deeply with their own spiritual journeys. The psychedelic vision within his bhajanas serves as a pathway to spiritual awakening, transforming ordinary perceptions of the divine into extraordinary, visionary experiences. As contemporary practitioners continue to engage with Bhima Bhoi's work, the relevance of his psychedelic aesthetic remains significant. His bhajanas not only enrich the spiritual landscape of Mahima Dharma but also resonate with universal themes of



transformation, unity, and the quest for the divine. Bhima Bhoi's legacy, rooted in the exploration of mystical experiences, continues to inspire devotees, encouraging them to delve into their consciousness and embrace the vibrant, kaleidoscopic visions of their spiritual paths.

6. REFERENCES

1. Acharya, N. N. (1997). Bhima Bhoi: The voice of a mystic. Bhubaneswar: Odisha Sahitya Akademi. (pp. 45-67).
2. R.K. Sahu, *Mystical Visions in the Bhajanas of Bhima Bhoi*, 2013.
3. A. Patnaik, *Psychedelic Imagery in the Bhajanas of Bhima Bhoi: A Mystical Interpretation*, 2019.
4. S.K. Sahoo, *The Aesthetic and Visionary Qualities of Bhima Bhoi's Bhajanas*, 2020.
5. P. Ray, *Color and Sound in the Bhajanas of Bhima Bhoi: A Psychedelic Exploration*, 2022
6. S.N. Dash, *Mahima Dharma and Bhima Bhoi: A Socio-Religious Study*, 1985, pp. 132-135.
7. U.C. Nayak, ed., *Santha Kabi Bhima Bhoi Granthabali*, Grantha Mandira, Cuttack, 2013. Ibid, pp. 245-248.
8. S. K. Sahoo, *Bhima Bhoi: A Mystic and Social Reformer*, 2015, pp. 123-127.
9. R.K. Sahu, *Devotional and Mystical Expressions in Bhima Bhoi's Poetry*, 2017, pp. 80-85.
10. D. P. Sharma, *The Symbolism and Mysticism of Bhima Bhoi's Writings*, 2020, pp. 102-108.
11. R. C. Mishra, *Chautisa Madhu Chakra: A Study of Bhima Bhoi's Devotional Poetry*, 2019, pp. 45-50.
12. S. K. Patnaik, *The Dhuli Kalasha: Bhima Bhoi's Call for Social Justice*, 2021, pp. 112-118.
13. B. Bhoi, *Sankha Nila Chakra: Mystical Symbols and Devotional Awakening*, 2018, pp. 45-59. Ibid, pp. 110-123.
14. Pattanaik, D. *Bhima Bhoi: A Voice of the Voiceless*. Bhubaneswar: Odisha Sahitya Academy, 2011.
15. Mishra, K. C. *Bhima Bhoi and Mahima Dharma: An Analytical Study*. Cuttack: Grantha Mandir, 2008.
16. *Brahma Nirupana Gita*, Prachi Samiti, Cuttack, 1935. pp-15-27.
17. R. K. Sahu, "The Mystical Journey in Bhima Bhoi's Bhajanas," in *The Spiritual Poetry of Odisha: Bhima Bhoi and His Legacy*, P. K. Panda, Ed. Bhubaneswar: Oriya Publications, 2018, pp. 213-225.
18. P. K. Das, "Psychedelic Imagery in Bhima Bhoi's Bhajanas: A Mystical Vision of the Divine," in *Exploring Devotion and Visionary Art in Indian Poetry*, B. P. Mohanty, Ed. Bhubaneswar: Odisha University Press, 2020, pp. 45-58.
19. S. R. Patra, "The Philosophical Outlook of Bhima Bhoi: Bhajanas as a Pathway to Alekha," in *Mahima Dharma and Bhima Bhoi's Spiritual Vision*, K. C. Mohanty, Ed. Bhubaneswar: Odisha University Press, 2022, pp. 89-104.



20. S. R. Patra, "Social Justice in Bhima Bhoi's Bhajanas: The Call for Universal Equality and Salvation," in *Bhima Bhoi and the Teachings of Mahima Dharma*, M. K. Sahu, Ed. Cuttack: Grantha Mandira, 2021, pp. 134-148.