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POETIC ART OF GURU NANAK

THESIS

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PREFATORY NOTE

This thesis presents an analytical study of the formal aspects of Guru Nanak's poetry, in accordance with well-established and widely accepted principles of poetic art.

Thematic problems of all categories, along with various controversies regarding the poet's biography, do not fall fairly within the boundaries of this investigation.

A complete list of original quotations, in Gurmukhi script, tallying with the footnotes, which indicate the relevant pages and lines of the *Adi Granth*, is attached herewith.

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(HARDEV SINGH SACHAR)

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I am thankful to my worthy supervisor, Dr. S.S. Kohli , for his exceptional generosity , in making readily available to me, various key-books from his personal library, besides enriching me, with his most valuable suggestions and needful guidance, whenever I approached him, with an odd multitude of intricate problems,

H . S . SACHAR

PART ONE**IMAGERY****CHAPTERS:**

- 1. SENSUOUS IMAGERY**
- 2. VOLUPTEOUS IMAGERY**
- 3. ENVIRONMENTAL IMAGERY**

PART ONE CHAPTER I

SERIOUS IMAGERY

1. OLFACTORY IMAGES

Innumerable olfactory images --not always necessarily pleasant and agreeable-- occupy a place of distinction in the realm of visual imagery, depicted abundantly in Guru Nanak's poetry .

In Rag Gauri (Ashtpedi 10), there is an olfactory image, in which "the flowers spread over the bed"¹ have been depicted. The flowers here have not specifically been named ; but their spreading "over the bed" signifies the preparation for an amatory meeting of an intoxicated couple, filled with emotional upsurge to the brim. It is, therefore, not difficult for the reader to imagine that the smell coming out of these flowers, is definitely pleasant and quite in agreement with the positive olfactory sense.

Another typical example of pleasant smell occurs in Rag Dham sri (Champada 2), where "the Chandan- scented winds" waving from the " Malai mountains" and scattering across the fragrance of "myriads of flowers"² have been depicted . Here the Malai mountains themselves are suffi-

1. A.G. p 225 L 14-15

2. A.G. p 13 L 2-3

cient to indicate the atmosphere full of fragrance; but the association of "chandan-scented winds" with an already fragrant atmosphere, enhances the degree of the pleasantness of agreeable smell, which is further increased with the mentioning of the additional "fragrance of myriads of flowers".

There, are, however, several images, which give out disagreeable smell, also. For instance the "candung"³ "unbathed bald heads"⁴ "inverted lotus mouldering in the fire (of evil intent)"⁵ etc., are just a few of several images of this category. Similarly in Rag Naji⁶ there is an olfactory image, wherein the Jain monks have been depicted as "raking up the filth and sucking bad odour", which is emitted by the earth, when the atmosphere is close. This is definitely an image which is altogether disagreeable to the olfactory sense of even an ordinary human being.

Then there are some images appealing to the sense of smell in a few imaginary situations, where the atmosphere has been supposed to be either fiery or smoky. For instance, the smell coming out of "the rivulets of fire"⁷

3. A.G. p 471 L 20-21

4. A.G. p 120 L 20

5. A.G. p 225 L 24

6. A.G. p 140 L 21-22

7. A.G. p 147 L 19-20

of the smell coming out of the "lighted earthen lamp"⁸ are the images of this category.

There is an interesting example of comparative olfactory imagery in which the poet has selected two parallel situations, giving out extreme degree of unpleasant smell. "As the woman has her periods month after month", says the poet, "so does impurity abide in the mouth of the impure"⁹. And this is perhaps the climax of pejorative depiction of comparative olfactory imagery.

A mixed smell, which may be pleasant to a few persons and unpleasant to others, may be noticed in the images of "the sacred fire propitiated with the ghee"¹⁰ during the performance of the funeral rites or "man offering (to the gods) the meat of rhinoceros"¹¹ as sacrificial food in the yajnas. The flavour of meat here gives out an intermediate odour.

The spicy smell coming out of the fiery atmosphere has also been depicted in Rag Rajh (Var, Pauri 11) where the juice of the sugarcane "heated in an iron-pot"¹²

8. A.G. p 140 L 24
 9. A.G. p 472 L 12-13
 10. A.G. p 153 L 2-3
 11. A.G. p 153 L 23
 12. A.G. p 143 L 2

the froth (of the sugarcane) "burnt in fire" ¹³ has been depicted .

Then there is a notable contrast between the smell coming out of the cow-dung in two different situations presented in the Var composed in Rag Asav. The image of the cow-dung associated with the "worms" and the "wood" ¹⁴ gives out a putrid smell; but the cow-dung wherewith a Brahmin is shown plastering his kitchen-square ¹⁵, gives out an intermediate odour, which is not as unpleasant as the odour coming out of the cow-dung depicted as protecting the lines of the dirty insects.

13. A.C. p 143 L 2-3

14. A.C. p 472 L 10-11

15. A.C. p 472 L 3

2. GUSTATORY IMAGES

Sometimes Guru Harak mentions an edible commodity which does not have any particular taste that may distinctly be perceived by the person who tastes it, as for instance in Sri Rag (Champada 2), he talks of "air" as food and drink¹⁶.

But very often there are specific epithets, which clearly indicate the nature of taste, the image of which is depicted. Sometimes there are self-evident adjectival determinants, automatically specifying the taste under reference. For instance, the association of the adjective "sweet" with the "nectar" in Rag Halhar (Ashtapadi 4),¹⁷

^ makes it abundantly clear that the commodity which is being drunk, has agreeable taste. Similarly in Sri Rag (Champada 7), the relevant adjectives naturally indicate that the items of food under reference are sweet, salty, sour and spicy.¹⁸

Sometimes there are gustatory images of general nature which do not specify the exact taste, but give clear indication that the commodities under reference are enjoyable and have agreeable taste. For instance, in the fifth line of the poem just referred (Sri Rag, Champada 7), as many as thirty-six delicacies are placed

16. A.G. p 14 L 12

17. A.G. p 1275 L 13-14

18. A.G. p 16 L 17-18

together to indicate the "fullness" and "highly taste-
fulness" of the meal.¹⁹ It is, of course, possible to
imagine, in this situation, that all the dishes under
reference, are definitely delicious and aromatic; but
it is difficult to imagine their gustatory variations,
in exact details.

On several other occasions, there are images
in which there is no self-evident or self-explanatory
adjective to decide the sweet, salty, bitter or spicy
nature of the tastable commodity. The representation of
the image however, in such cases, is so complete that
the singular taste can distinctly be perceived. For in-
stance the drinking of the "washings" by the Jain monks
in Bag Naji²⁰ gives clear indication that the taste under
the process of perception is altogether disagreeable.
Contrarily, "the cure licking up the blood" in Bag Halba²¹,
indicates an unpleasant taste.

There is, however, another type of difference between
the aforesaid two images. The drinker of the washings knows
fully well that the taste of the commodity he is taking,
is definitely disagreeable. Nevertheless he is taking it
because he intends to make his mind expert in taking pleas-

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| 19. | A.G. | p 16 | L 18-19 |
| 20. | A.G. | p 149 | L 21 |
| 21. | A.G. | p 138 | L 10 |

ent as well as unpleasant things with an equal quantum of eagerness and inclination. This, however, is not the case with the cubs, because the blood which they are ^clicking up, may be disagreeable to the human sense of taste, but to the cubs themselves, it is certainly agreeable and apparently they are licking it up with interest.

In Rag Rajh (Shaloka 1 , attached with Pauri 21), there is a composite image inspiring four-fold bitterness²². All the four items, viz, the "colocynth" "swallow-wort" "thorn-apple" and "noon" are bitter in taste--each of these being so bitter that if taken in excess, it can act as poison. Thus the simultaneous occurrence of four extremely bitter and semi-poisonous items^{is} surely capable of indicating a fairly high degree of bitterness, which presents a very rare situation in the realm of gustatory imagery .

3. TACTILE IMAGES

Very tastefully depicted tactile images are found, in abundance, in the hymns, in which an imaginary matrimonial relationship has been visualized by Guru Nanak, in terms of symbology revolving around the two key words "shahn" (spouse) and "shagan" (bride) , which symbolically represent the non-phenomenal reality on one side and a living soul amidst the phenomenal surroundings on the other side. The blissful emergence of one into the other has been symbolised by an emotional meeting between the two as husband and wife.

All the situations, therefore, which present a romantic atmosphere, wherein such meetings have been shown as taking place, very vividly inspire the sense of touch in the mind of the reader. The phrases like the "joys of the flesh"²³ obviously indicate a situation in which bodies of the two persons belonging to the opposite sexes are feeling the emotional touch of each other's limbs.

In Rag ² Dhanasri (Chant 3, stanza 5), the supposed physical organism of the Cosmic Consciousness has been described as "young and fresh" whose bride has been described as "enjoying" him through love²⁴. This

23. A.G. p 137 L 17-18

24. A.G. p 68-69 L 27-1

enjoyment of the bride definitely indicates the feeling of touch in several ways and in several moods. This process of enjoyment becomes even more vivid when the poet mentions specifically that the blessed wife is enjoying "the nuptial love"²⁵ with her spouse, whose state of mind during this course of "enjoyment at night" has been treated as the climax of matrimonial blissfulness. In the same line of this hymn, the contrast of this situation has also been given, which again is the climax of grief that has been indicated through the mental state of a deserted bride, who is "passing her night" in dejection.

Yet more interesting is a couplet in Rag Tukhari (Bara Maha, stanza 14), in which the bride has been shown as enjoying her "colourful" husband²⁶. The epithet "colourful" is even more romantic in complexion than the epithets like "young" and "fresh". On the same page then there is another couplet, in which even this situation has been surpassed. Here the enjoyment has been shown so full and satisfactory that the bride has been imagined as feeling that not to speak of her own organism, even the bed on which she was sleeping has become "glorious"²⁷ by dint of this "highly blissful mating".

25. A.C. p 700 L 13-14
 26. A.C. p 1100 L 15-16
 27. A.C. p 1100-10 L 26-1

4. AUDITORY IMAGES

In the Var composed in Rag Malhar (Shaloka 2, attached with Pauri 20), there is an auditory image, in which several types of vibrations are intermixing. This image depicts an elephant eating grains, jaggery and ghee, and then belching loudly, breathing noisily, scattering dust and ultimately falling to the ground.²⁸ In this image the verbs "eating", "belching", "breathing", "scattering" and "falling" indicate five distinct soundvibrations.

Again in Rag Malhar (Shaloka 4, attached with Pauri 21), there is an auditory image of orchestras "making martial music".²⁹ This image is highly agreeable to the ears of a person whose heart is alive to the spirit of martial phenomena. The degree of enjoyment of this image, however, is dependent upon the amount of adaptability of the reader, to the relevant situation.

In Rag Haja (Var, Shaloka 1, attached with Pauri 18) a cow eating the grass³⁰ produces a three-fold auditory image. There is a mildly audible sound produced by the feet of the cow, falling after short intervals, on different spots of the grassy plot. Then there is a mixed sound of a medium pitch, which is produced when the mouth of the cow uproots

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| 28. | A.G. | p 1206 | L 12-13 |
| 29. | A.G. | p 1227 | L 22-24 |
| 30. | A.G. | p 143 | L 12 |

the grass from the soil; and finally there is a sound with uneven vibrations produced by the lower and upper lines of teeth of the cow between which the grass is cut and chewed.

In Rag Kora (Solha 12, Stanza 8), there is an auditory image giving out a perfectly harmonious, smooth, pleasant and agreeable sound. This is the sound of Divine music — the *symphony* of five sounds ringing within one, who is purged of ego, merged into equipoise, rid of all fears and *deluded* with the eternal Lord.³¹ Much louder than this *symphony* of the five sounds is a laudatory sound produced by the proclamation of the victory (of the Lord)³² in Rag Runkali (Dakhari Onkar, Stanza 25). And quite the opposite of this agreeable loud speech there is, in twenty-eighth stanza of the same poem, a nasal sound with unpleasant vibrations, produced by the "sour speech" resulting in the breach of love.³³

In Rag Aaa (Chhant 5, Stanza 2), there is a very gentle and mild sound produced in a highly romantic atmosphere by the black bee hopping from flower to flower.³⁴ Contrary to this gentle sound, there is a tumultuous sound produced by the image depicted in Rag Hajh (Var, Shaloka 1,

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| 31. | A.G. | p 1060 | L 5 |
| 32. | A.G. | p 933 | L 4 |
| 33. | A.G. | p 933 | L 12-13 |
| 34. | A.G. | p 430 | L 3 |

attached with Pauri 11), making perceptible the grain being ground between the mill-stones, ³³

Thus there is indeed a very rich variety of auditory images in the poetry of Guru Nanak. A few more interesting examples, indicating several categories of sound-vibrations, are mentioned hereunder:-

a) A pleasant sound in melodious tone, produced by the "flute" played on the lips of the minstrel (Rag Rukhali, Bahmani, Ashtapadi 9, Stanza 5) ³⁴

b) A sound of fairly high pitch produced by reading the Gospels aloud to others (Rag Rukhali, Ashtapadi 6, Stanza 4) ³⁵

c) An unpleasant sound of the medium pitch produced with the clenching of the mice (Rag Rukhali, Ashtapadi 5, Stanza 5) ³⁶

d) A mixed sound of multiple vibrations, produced simultaneously by the criers, the flute-players, the blowers of horns and the drummers, begging at the doors of their benefactors (Var, Rag Rukhali, Stanza 2, attached with Pauri 14) ³⁷

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| 35. | A ₂ G ₂ | p 142 | L 21-27 |
| 36. | A ₂ G ₂ | p 107 | L 22-23 |
| 37. | A ₂ G ₂ | p 106 | L 1 |
| 38. | A ₂ G ₂ | p 105 | L 17-18 |
| 39. | A ₂ G ₂ | p 730 | L 5-6 |

e) A considerably low pitch of an unpleasant sound produced by the "screaking" mallow (Rag Suddi, Kuchajji, stanza 11)⁴⁰.

f) The tumultuous sound of high pitch produced by the waves of a tempestuous sea (Rag Bhakali, Dakshini Onkar, stanza 41)⁴¹.

g) The painful sound of disturbed and intermittently broken pitch, produced by an organism "groaning with hunger and thirst" for the Lord (Rag Suddi, Kuchajji, stanza 9)⁴².

h) An unsteady sound of median pitch produced by the churning of the curd by the bride (Rag Hajh, Var, Stanaka 1, attached with Pauri 28) ⁴³.

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| 40 | A.G. | p 782 | L 15-25 |
| 41. | A.G. | p 935 | L 23-31 |
| 42. | A.G. | p 782 | L 17 |
| 43. | A.G. | p 150 | L 8 |

5. KINESTHETIC IMAGES

There are several kinesthetic images, stimulating muscular movements or indicating external resistance, encountered by movements occurring in the muscles, tendons and joints of the organism. Such organic movements become perceptible, even in ordinary situations, as a result of the occurrence of change in place. For instance in Rag Vadhans (Chandana 3), there is an image, depicting some friends going out in search of their lover.⁴⁴ This physical departure of the organisms from one place to another, very obviously indicates the sensations of pressure in the joints, particularly in the area from feet to thighs.

But kinesthetic images in Guru Nanak's poetry are not always simple like this, quite contrary to the above-mentioned physical departure, from one place to another, made voluntarily, there is an image which indicates a forced change in place, resulting in a jerky pressure sensation. It is interesting to note, in this context, the gradually increasing intensity of the pressure from normal to abnormal movements. At the first stage, in this image, the body of an eccentric is shown as being corralled and guided by Nayk.⁴⁵ This, obviously, is a stage, that indicates reluctant and slow movements which, abruptly, become faster when the

44. A.G., p 588 L 2-3

45. A.G., p 2087 L 6

some organism is shown as being driven towards the Yama's abode,⁴⁶ still more violent and quicker movements stimulating the muscle sense and the semi-circular canals of the ears are made perceptible, when the organism is kicked and made to fall from a high altitude to the lowest base, down the hill,⁴⁷ at an awfully rapid speed.

There are, also, quite a few images, indicating the movements of the muscles and joints of an organism, which experiences various types of pressure sensations, even while no change occurs in its physical location, as for instance in Rag Suki (Chandala 8, Stanza 3), in the image visualising a holy man "bathing at the pilgrim station".⁴⁸

In Rag Kankali (Dakshai Onkar, Stanza 29), there is a very interesting image stimulating the kinesthetic sense, in which a deceitful bride has been shown changing myriad robes, to please her husband, in vain.⁴⁹ This image is suggestive of varying pressure sensations, particularly in the joints of the right elbow, the tendons at the finger-ends and the muscles around the neck and shoulders.

Unlike these jerky movements, sometimes, there are very slow movements in the joints. For instance, in Rag Suki (Kushajji, Stanza 1), there is an image in which the bride

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| 46. | A.G. | p 600-61 | L 27-1 |
| 47. | A.G. | p 240 | L 8-0 |
| 48. | A.G. | p 730 | L 17-18 |
| 49. | A.G. | p 933 | L 16-17 |

are shown passing their pleasant moments with their spouse, sheltered by a mango-shade.⁵⁰ It is possible to imagine the slow movements in the muscles and joints of the organism of the brides, who are neither in a hurry nor in the grip of anxiety. But in contrast to this situation, on another occasion in Rag Tukhari (Bara Naha, Stanza 8), where the bride is depicted as looking out for a shade, under the moving chariot of the sun,⁵¹ apparently, the movements are perceived as brisk and hasty.

Yet more interesting example of kinesthetic imagery is presented by a "sleepless bride in the lonely bed" in Rag Tukhari (Bara Naha, Stanza 9) .⁵² Quite contrary to the image depicting the lovers under the shelter of a mango tree, where the tactile sense is also inter-mingling with the kinesthetic sense, here an organism is experiencing the torture of loneliness and pangs of separation. This, in fact, is a composite image in which the skin sensations, organic sensations and kinesthetic sensations are simultaneously involved. Pangs of separation occupy a dominant place in this image and the whole stream of consciousness, associated with the bed, the loneliness and the sleeplessness, in its collectivity is indicative of a severe shake-up in the organism, which can be the maximum possible equal to

50. A.G. p 762 L 9

51. A.G. p 1108 L 15

52. A.G. p 1108 L 19-20

the feeling of restlessness.

Apart from this, there are innumerable occasions, where the images of grip--very often tight grips-- occur in Guru Nanak's poetry. The whole multitude of this grip-imagery, in which the grips of Maya, Ego and Yama occupy the dominant places, presents a phenomenon in which the kinesthetic sensations in association with tactile sensations, make it possible for the reader to imagine more accurately and perceive more distinctly the nature and the state of the objects under reference.

6. VISUAL IMAGES

In the fourth Pauni of the Vay composed in Rag Rāhāv, there is a complex visual image, covering a vast space and depicting various inanimate items, along with a huge crowd of human figures, in the background of a site of the tournament.⁵³ This image presents, in the first place, a general atmosphere of the tournament, whereafter a particular spot is selected and colour-stressed in such a way that it attains, distinctly, the shape of an arena, where the mounted and armed pageantry is entering proudly, while raising noisy slogans. The main bout is arranged between the two perpetually hostile teams, viz: the guru-wards vs. the egocentrics. The plural number, used in the context of the wrestler-participants of this battle-like bout, indicates that several duels are simultaneously taking place, in the same arena. The noisy entrance^a of the guru-wards and the infliction of a crushing defeat upon the egocentrics, followed by the tumultuous exclamations of joy, in the camp of the triumphant team, very clearly spotlight the myriad faces, giving out identical as well as contrastive expressions, in a crowded assembly of the participants as well as the viewers of the display of arms, in which the sworn enemies fight tooth and nail, in a courageous, decisive and fierce bout.

But very often Guru Hanak draws paintings, in which unlike the above-mentioned crowded picture, there are one or

53. A. S. p. 1280 L. 6-7

two figures, in a well-designed background, made in tune with the figures, by means of environmental epithets. For instance in Rag Tukhari (Dara Naha , Stanza 1), there is an image in which the Yama is shown "sucking the sap" of the beautiful bride, who is lying asleep.⁵⁴ This figure has been delineated in the dark background, indicating approximately the middle of night, which is suggested by the deep slumber of the bride.

There is, also, another phase of Guru Nanak's visual imagery, in which the whole attention is focussed upon the most impressive singular spots. For instance "the calm sea" (Rag Malhar, Ashtapadi 1, Stanza 3)⁵⁵, "the high mountains" (Rag Malhar, Ashtapadi 1, Stanza 1)⁵⁶, "the saddled horses" (Rag Asa, Var, Pauri 17)⁵⁷, and "the netted fish" (Rag Runkali, Dakshini Onkar, Stanza 30)⁵⁸, are the images of this category.

Sometimes, the visual imagery in Guru Nanak's poetry presents very beautifully depicted silent portraits in melancholy, pensive and thoughtful moods or the states of trance and equipoise. For instance in Rag Malhar (Ashtapadi

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|-----|------|--------|---------|
| 54. | A.G. | p 1110 | L 3-4 |
| 55. | A.G. | p 1275 | L 3 |
| 56. | A.G. | p 1275 | L 7 |
| 57. | A.G. | p 1275 | L 1-6 |
| 58. | A.G. | p 473 | L 15-16 |
| 59. | A.G. | p 935 | L 11 |

3, Stanza 5), there is a silent portrait of a devotee, whose "gaze is fixed" on the Lord.⁶⁰ Similarly in Rag Bilawal (Ghant Dakhani, Stanza 2), there is a portrait of another devotee, "plunging to the Lord, with "joined pains"⁶¹. Another interesting portrait of this category is depicted in the image presenting a bride "lying prostrate", in Rag Humkafi (Dakhani Otkar, Stanza 30)⁶².

In Rag Sahi (Champada 5, Stanza 1), there is a very impressive visual image, in which a blind man is shown carrying heavy load, uphill, on a "long, winding road"⁶³. It is possible to imagine the changing postures and organic movements of a blind man, walking on a path, which is indicative of three-fold difficulties. It is a "long", "winding", "uphill" journey to which another difficulty is added further by the heaviness of the load, which the blind man is carrying on his head. This is a complete picture, in the background of which, it is possible to imagine a multi-hued landscape covering a vast space.

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| 60. | A.G. | p 1274 | L 21-22 |
| 61. | A.G. | p 944 | L 8 |
| 62. | A.G. | p 933 | L 20-21 |
| 63. | A.G. | p 729 | L 8 |

PART ONE CHAPTER II
VOLUPTUOUS IMAGERY

ORGANISM

FROM CONCEPTION TO ANNIHILATION

Human body of both the sexes, in various periods of life, in various environments and situations, in various moods and postures, with relevant and necessary details of limbs and features, alongwith their forms, positions, shapes and complexions, has been keenly observed and artistically delineated by Juru Hanak, in his long as well as short poems.

The wide range of the images of this category, extends from the pre-birth origin of organism to its post-death annihilation and complete organic disintegration. For instance, in Rag Haru (Ashtapadi 3, stanza 1) "the mother's ovary" and "father's sperm" in unison, have been depicted as bringing into being, the initial stage of human organism.⁶⁴ After this initial stage of formation, the gradual process of growth and development of organic structure, has also been delineated in several poems. For instance the body, which is yet in pre-birth stage, has been depicted as being "built" and saved in the mother's womb (Rag Dhanasri, Chaupada 5, stanza 2)⁶⁵.

64. A.G. p 1013 L 23-24

65. A.G. p 602 L 1-2

After complete structural development, within the womb, then, the organism has been shown as being delivered into the world, in an absolutely naked state (Sri Rag, Patra, Stanza 1⁶⁶), whereafter, during its infancy and childhood, it has been depicted as being dandled about, from hand to hand "like Krishna in the house of Yashodha" (Patra, Stanza 1⁶⁷).

The images of youthful organism are even more interesting. In Rag Sahl (Chhant 1, Stanza 1), there is a detailed image, exhibiting three different facets of the same youthful figure. At the outset, the youthful bride appears "intoxicated" (with wine-like gay). Then suddenly her merrous mood is changed into the mood of dejection, when she becomes a helpless "widow". Thereafter quickly follows the third facet showing the bride's organism altogether "withered away" as a result of "mending pangs of separation"⁶⁸.

Yet more vividly presented is an absolutely shameless figure of an aged organism, with "steps faltering, hands and feet becoming feeble, skin withered away, eyes belinned and ears hard of hearing"⁶⁹.

Then follows the awe-inspiring image, depicting the severe attack of Yama, completely shattering the human organism, as a consequence of which "the knot that ties

66. A.G. p 74 L 25-26

67. A.G. p 75 L 2-3

68. A.G. p 763 L 14-19

69. A.G. p 1126 L 8-10

together the limbs, is loosed"⁷⁰. And this "complete shattering"^u is followed by "complete dismantling" when the broken and disorganised body is seen^a mixing with dust⁷¹ or "floating loose like the film upon water"⁷².

Even more tastefully, the poet has called an immense number of images, delineating individual limbs of the human organism, a brief account of which, is given hereunder:-

HEAD-IMAGES

There are several images which indicate very clearly the size, structure, shape and design of the head.

The head with long hair in Guru Nanak's poetry is not necessarily the head of a feminine being. Moreover, long hair has been depicted by him in several shapes. For instance in Rag Gauri (Ashtapadi 10, Stanza 2), there is a male figure having long as well as curly hair--the curls being so long that they are falling on his ears⁷³. Then there is an image of the head with "matted" hair, in Rag Asa (Shaloka 1, attached with Pauni 5)⁷⁴. Here also the hair seems to be long, though not attractive.

Hairless heads have also been depicted by him on

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| 70. | A.G. | p 930-3 | L 27-1 |
| 71. | A.G. | p 933 | L 6-7 |
| 72. | A.G. | p 933 | L 1 |
| 73 | A.G. | p 285 | L 11 |
| 74. | A.G. | p 405 | L 10 |

several occasions. For instance there is an image of a "close-cropped" head indicating complete hairlessness, in Rag Suhl (Chandala 3, Stanza 1) ⁷⁵ / ^{Unlike this} image, depicting hairlessness which is the network of a barber's scissors, there is an interesting image depicting the bald head of a Jain Monk, whose hairs have been "plucked", like those of sheep, in Rag Hajh (Shaloka 1, attached with Pauri 25) ⁷⁶.

Thus "bald head", "plucked head", "close-cropped head", "head with matted hair", "head with curly hair falling on the ears" and "head with lengthy forelocks" ⁷⁷ present a very rich variety of the images of the head.

Similarly by means of grey colour, sometimes it has been visualised that the figure is that of an old human being. For instance in Rag Sukhari (Dara Maha, Stanza 11), there is an image of the head of a feeble old man, whose hair has turned grey and is looking like the white flowers of the "country shrubs" ⁷⁸.

Besides the description of its size, shape etc., human head has been depicted in several situations, which indicate that some physical action is taking place, in which more than one persons are involved. For instance, in Rag ^{Maru} (Solha 10,

75. A.G. p 730 L 24
 76. A.G. p 240 L 22-23
 77. A.G. p 721 L 3
 78. A.G. p 1108-9 L 27-1

Stanza 10), there is an image of the head of a mortal being, over which the rod of the Yama is perpetually hanging.⁷² This is an image which is directed by the sentiment of sadness. Here the drastic action has not yet actually taken place, but as a result of the sensational response to an ever-frightening stimulus, the head can be imagined as shivering. Then there is another image in which the rod of the Yama has actually come into action, while striking the mortal being fiercely and wasting his head away in the dust (Rag Naru, Salha 6, Stanza 11)⁸⁰.

The images depicting the head, overwhelmed with huge burden, have occurred in many verses, as for instance "the head carrying the load which is drowned in the mid-stream", in Rag Saki (Sachajji) or "the head carrying the load of the sun (of sin), in Rag Naru (Salha 1, Stanza 8)⁸² or "the head carrying a very heavy load" in Rag Naru (Salha 10, Stanza 10)⁸³.

FACE-IMAGES

Gura Hanak has depicted the beautiful faces with extra epithets spotlighting their total complexion. But

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| 78. | A ₀ G ₀ | p 1030 | L 19-20 |
| 80. | A ₀ G ₀ | p 1036 | L 9 |
| 81. | A ₀ G ₀ | p 762 | L 23-24 |
| 82. | A ₀ G ₀ | p 1020 | L 11-12 |
| 83. | A ₀ G ₀ | 1030 | L 20 |

ugly faces have not been described by him in detail. For instance in Rag Malhar (Var, Shaloka 1, with Pauri 10), there is an image of "shame-faced" followers of the mad gurus⁸⁴. Obviously "shamefulness" is an attitudinal term which indicates a person's behaviour in a given situation, it has, however, ordinarily nothing to do with the physical aspect of one's personality. Yet Guru Hansk has selected this term to be associated with the image of the face, apparently, in order to make it exactly the reverse of what is termed as beautiful and attractive. On another occasion in Rag Asa (Var, Shaloka 2, with Pauri 2) there is an equally pejorative image, depicting a "blackened" face⁸⁵, which has been shown ugly by means of its artificially made scornful complexion.

The beautiful and attractive faces, too, have been depicted in accordance with the psychological or spiritual relationship between the external, structural design and complexion of the organism and to internal, emotive or impulsive background. For instance in Sri Rag, there are two facial images, both of which are beautiful and attractive in their own respective spheres of impressiveness. Yet they are differently beautiful.

The image depicted in the second stanza of the first Champada delineates the face of a "dancing houri" sparkling like the shining pearl and inviting the on-lookers with her

84. A.G. p 186 L 7-8

85. A.G. p 463 L 24-25

⁸⁶
 tender gestures. Here the physical aspect of the face has been described in terms of epithets like "sparkling" and "shining" in association with "inviting dance" and "tender gestures". The whole facial area has thus been shown as being extremely attractive; but in the background of this facial attractiveness, there is an extremely erotic upsurge which itself is inspired by, and tends to inspire in others, the feelings and emotions connected with nudity and amatory playfulness.

The other image depicted in the second stanza of the sixth Champada (Sri Rag), however, does not present the face, attractive "in this sense" of the term. Here there is an image depicting an "anointed face" of a seeker of the spiritual path, whose mind is filled with the (melody of) "Hans"⁸⁷. This anointment of the face is neither inspired by an erotic upsurge going on in a heated frame, nor does it intend to inspire the similar upsurge in the mental frames of the on-lookers. This beautiful face symbolises complete tranquillity and peace of mind, being uninterruptedly in tune with the universal harmony.

EYE-IMAGES

Many images of eyes of both men and women are traceable in the poems of Guru Hansk. The epithets employed in these images are many and various, of which a few are compound, some double and quite a good number used singly.

86. A. G. p 14 L 6

87. A. G. p 16 L 11-12

Most of these images lay stress on the purely abstract looks of the eyes; but the poet is not altogether insensible to their physical aspects. A few instances of very impressive eye-images are: the "beauteous" eyes of a bride⁸⁸, the "bedimmed"⁸⁹ or "blinded" eyes in old age⁹⁰, the "closed" eyes of a false Yogi⁹¹, the eyes shrouded with the collyrium (fear)⁹², the eyes of a Yogi who entered into pseudotrance⁹³, the eyes of the bride with "deep vision" of her spouse⁹⁴, the eyes of a separated bride "brimful with tears"⁹⁵, the bride's eyes "sparkling" like jewels⁹⁶, the "wide open" eyes of the devotee, "wonder-struck" to see the Lord's merits⁹⁷, the "enlightened" eyes (of the true Yogi) "seeing all hearts ablaze" (with the light of God)⁹⁸, the "fresh" and "clear" eyes of the disciple "awakened" by the Word⁹⁹, the

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|-----|------|---|------|---|----|
| 88. | A.C. | p | 1110 | L | 2 |
| 89. | A.C. | p | 1135 | L | 9 |
| 90. | A.C. | p | 1110 | L | 17 |
| 91. | A.C. | p | 882 | L | 27 |
| 92. | A.C. | p | 722 | L | 9 |
| 93. | A.C. | p | 730 | L | 17 |
| 94. | A.C. | p | 1107 | L | 13 |
| 95. | A.C. | p | 1111 | L | 23 |
| 96. | A.C. | p | 788 | L | 26 |
| 97. | A.C. | p | 765 | L | 13 |
| 98. | A.C. | p | 907 | L | 21 |
| 99. | A.C. | p | 935 | L | 18 |

"indifferent" eyes of a "God-conscious man" looking alike on poison and Nectar¹⁰⁰, the "murous" and "fast-moving" eyes of a bride in "search of flowers"¹⁰¹, the "are-ing-piring" eyes of the Yama "glancing upon all mortals"¹⁰², the eyes of a bride in "brisk motion, looking out of her home, full of zealous expectancy, to see her spouse"¹⁰³ and the eyes "at rest" of a holyman "wonder-struck" (in the state of bliss)¹⁰⁴.

NOSE, TEETH, LIPS, CHEEKS, EARS

The most beautiful and tastefully designed nose, according to Guru Nanak, is long and sharp. This ideal nasal structure, he has delineated only in a "supposed" physical organism of non-phenomenal Reality. The shape of the ugly nose has, however, seldom been spotlighted by him. Whenever he wanted to give an image of an ugly nose, he adopted the technique which has already been mentioned, in the context of "abused faces". In Rag Malhar (Var, Shaloka 2, attached with Pauri 22), he has depicted unattractive and hateful noses of the brute rulers, standing at the Lord's imaginary

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| 100. | A.G. | p | 937 | L 6-7 |
| 101. | A.G. | p | 791 | L 12-13 |
| 102. | A.G. | p | 751 | L 18-19 |
| 103. | A.G. | p | 794 | L 28 |
| 104. | A.G. | p | 937 | L 16 |

Court. The noses here have been depicted as "chopped off"¹⁰⁶. And a "chopped off" nose does not necessarily indicate that its original shape was also ugly, even though in its present form it, definitely, points to the lowest degree of ugliness.

The shapes and structures of the lips, tongue, teeth and ears have also very rarely been depicted in detail by Guru Nanak. There are a few images of these features of facial area in which, in a traditional way, comparisons have been drawn to highlight their voluptuous distinctiveness. For instance the appreciable and "beauteous" teeth have been compared to the "sparkling pearls"¹⁰⁶, in Rag Suhri (Var, Shaloka 2, with Pauni 10).

In the context of lips and cheeks, the modifying terms like "sweet" and "shining" have been employed to produce the desired sensational effect. There is an image in which the "wailing and crying" men have been shown "striking their cheeks"¹⁰⁷. Similarly in another image, occurring in Rag Suhri (Chandpada 8, Stanza 1), the lips have been depicted as "blowing the horn"¹⁰⁸. But such images do not throw sufficient light on the exact nature, shape and complexion of the cheeks and the lips.

The ears, however, have on some occasions captured

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| 106. | A.G. | p 1298 | L 10-11 |
| 106. | A.G. | p 788 | L 26-27 |
| 107. | A.G. | p 1410 | L 13 |
| 108. | A.G. | p 730 | L 14 |

Guru Nanak's imagination. The structural aspect of the ears has nowhere been explained, but the qualitative aspect of this feature has been delineated a little more pointedly. For instance in Rag Bhairi (Chaupada 4, Stanza 1), there is an image of the ears which have been described as "hard of hearing"¹⁰⁹. Male ears wearing the rings have been depicted on several occasions. For instance, in Rag Gauri (Ashtapadi 10, Stanza 2), there is a very interesting image, in which the long tresses of a male head have been shown flowing over and around the ears¹¹⁰.

BREASTS, NECK, ARMS, LEGS

The images of the breasts in Guru Nanak's poetry are less descriptive and more suggestive. Nevertheless, it is possible to imagine the tentative design of the breasts, in the light of the relevant epithets, used as modifiers of these images. For instance, in the first of the thirty-two shalokas, left over from the Vars, the attractive breasts of "a swollen-headed bride" have, in the first place, been termed "beautiful" in a general way, and then illustrated, with the most appropriate adjectival determinant "fleshy"¹¹¹. Thus, obviously, if the "fleshy" breasts are "beautiful", the logical inference will be that the "not-fleshy" breasts are "not-beautiful".

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| 109. | A.G. | p | 1126 | L 9-10 |
| 110. | A.G. | p | 225 | L 11 |
| 111. | A.G. | p | 1410 | L 2 |

The images of the neck, arms and legs do not occur very frequently in Guru Nanak's verses. In Rag Asa (Ashtapadi 11, stanza 2), there is an image depicting the beautiful arms having "bangles of ivory dangled round them"¹¹². These bangles along with several other items of ornament and jewelry do give the impression that the organism of the woman as a whole is beautiful, particularly when her eyes have also been distinctively described as "captivating". From this, it is natural to infer that the arms under reference, too, must be beautiful. But this after all is the glimpse of beauty in a very general way. There are no particular epithets indicating the distinctive shape and design of the arms.

The neck also has not been described in minute details. In Rag Bhaire (Charpada 5, Stanza 2) and Rag Gauri (Ashtapadi 10, Stanza 2), there are two interesting images, connected with the neck. In the first image the neck has been depicted as having been "caught in the noose"¹¹³, whereas in the second image, it has been depicted as "wearing garlands of pearls"¹¹⁴. In this way the neck-image in two different situations, appeals to two different types of sentiments; but this does not indicate the specific nature and shape of the neck.

The leg-images are perhaps the fewest in Guru Nanak's

112. A.G. p 417 L 6-7

113. A.G. p 1135 L 22-23

114. A.G. p 225 L 11

verses. There are some images which indirectly give some idea of the legs of an organism, which in its totality, is full of charm and lustre. For instance, when the poet describes "gait" as "graceful", it is not difficult to imagine that the legs under view are also graceful and the graceful legs can be further imagined as having an ideal structure, which may possibly be long, smooth and not-fleshy.

HAND - IMAGES

The number of hand-images in Guru Nanak's poetry is not very large. A few images of this variety which did receive the poet's approbation, too, do not indicate very clearly the size, shape and nature of the hands. There are, here and there, a few images which give some idea about the actual physical constitution of the hands, for instance, "the trembling hands" in old age (Rag Tukhari, Chhant 2, Stanza 4)¹¹⁵ or the hand of a Sanyasi "carrying a begging bowl (Rag Haru, Ahtapadi 7, Stanza 6)"¹¹⁶. But in many lines the actual shape, size or complexion of the hands has not been delineated. It is only the relevant usage of the appropriate "verbs", which enables the reader to imagine that the actions, in the situations under reference, have been performed by human hands. That is why, very often, it is difficult to determine as to whether these hands are the parts of a feminine or a masculine figure and whether the male-being or the female-being concerned, is young or old. For instance the hand(suggested) "with Lamp showing light to the swimmer"¹¹⁷ does not determine the

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| 115. | A.G. p 1110 | L 17-18 |
| 116. | A.G. p 1013 | L 11 |
| 117. | A.G. p 878 | L 10-11 |

sex of the person, whose hand it is. Similarly the hand (suggested), "writing God's Name"¹¹⁸ does not determine the age of the person concerned. Likewise the nature of the hand, "receiving the wages from the lord"¹¹⁹ is indeterminate, as also the hands of the God-conscious being, "holding the string" (of Lord's wisdom)¹²⁰. The reader is, however, capable, to some extent, of guessing, in view of the actions performed by the suggested hands, as to what their shape and nature can possibly be. For instance the verbs "break", "stretch", "strike" etc, in the lines: "(the hands of) thieves, breaking into the home of a bride to rob her"¹²¹, "(the hand of) a God-blessed man, stretching the bow and aiming arrows at the Yama"¹²² and "(the hands of) the Yama striking the ego-centric, in the head"¹²³ etc, suggest that the hands are strongly constituted. Similarly the merciful hand of the Guru "falling gently upon the seeker's head"¹²⁴ and therewith indicating the Guru's gesture, is pregnant with the suggestion that whatever else it might be, it is at least not bad-looking, in form.

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118. A.G. p 930 L 3
 119. A.G. p 936 L 14-15
 120. A.G. p 936 L 21-22
 121. A.G. p 1130 L 4
 122. A.G. p 1042 L 9
 123. A.G. p 1036 L 9
 124. A.G. p 1180 L 16-17

The abstract hands of God have also been shown in action, which by means of the verbs like "slay" "demolish" "reconstruct" etc., in the lines" (God's hands) slaying demons¹²⁶ or "demolishing and reconstructing everything in the phenomenal world"¹²⁶, naturally indicate the big size and strong constitution of these (Imaginary) limbs.

FOOT - IMAGES

In the opening stanza of the fourth Champada, occurring in Rag Bhairo, there is an image depicting an aged organism, with trembling hands and "shaking feet"¹²⁷. The epithet "shaking " in this image, makes it possible for the reader to imagine that the feet, under reference, are necessarily feeble, weak and probably misshaped. Quite contrary to this, there is another situation in Rag Basant (Ashtapadi 8, Stanza 3), where the sentiment of greed has been equated with the soldiers on duty, and the prisoners are the mortal-beings whose feet have been shown as fettered (the fetters representing symbolically the material extensions of the phenomenal reality)¹²⁸. In this detailed image, the total structural design of the imaginary prison and the setting in which the fettered feet have been depicted, very clearly

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| 126. | A.C. | p 694 | L 27 |
| 126. | A.C. | p 739 | L 25 |
| 127. | A.C. | p 1126 | L 8-9 |
| 128. | A.C. | p 1191 | L 1-2 |

give an idea of the biological aspect of the feet. Unlike the feeble and shaky feet depicted in the above-mentioned figure of an old man, the feet of these "fettered prisoners" of the "dark prison-house" seem to be strongly constituted, though absolutely unattractive.

Apart from these feeble and strong feet of mortal beings, Guru Nanak has also delineated the imaginary feet of the Cosmic Consciousness in manifestation. For instance, in Rag Namkahi (Dakhani Onkar, Stanza 23), the feet of the Lord of the Universe have been equated with the "lotus flower". Lotus flower is a composite image, having three-fold sensory appeal. It appeals to the visual sense because it is beautiful to look at. Its appeal to olfactory sense is equally strong for this flower has a very sweet and pleasant smell. But above all, it appeals to the tactile sense, for it is a tender flower, with a very smooth surface and very gracious petals. Thus this composite imagery suggests that here there is a model of an ideally constituted feet, ^{which} is having ~~with~~ all qualities of shape, size and complexion, that a human imagination can ever depict in a work of art.

THE IMAGES OF PERFECT BEAUTY

Guru Nanak has found perfect beauty only in the imaginary figure of God, who in the realm of his perception, appears as

"colourful"¹³⁰ "beauteous"¹³¹ "youthful and over-fresh"¹³²,

In seventh and eighth stanzas of the first Chant, composed in Rag Vaidhana, he has out-lined the whole (imaginary) figure of God, from head to foot. The relevant portions of this poem run thus : "Beauteous are thy eyes, sparkling thy teeth, sharp thy nose, long, luxurious thy hair, lustrous thy body, cast in gold . . . graceful is thy gait . . . sweet thy speech like a keel's ; alluring is thy youth . . . with measured steps like an elephant, thou art absorbed in thy own majesty "¹³³.

The second half of the fifth line of this poem: "be, ye, instructed thus O Lord's brides"¹³⁴, coupled with the twelfth line: "she, who is inebriated with the love of such a Lord, flooveth (in purity) like Ganges' waters"¹³⁵ gives clear indication that the figure delineated in this poem is definitely masculine. But the features out-lined in the figure remind the reader, of Sufi poets, who, in Persian poetry, have visualised the feminine personality of God, with whom they, the male love^{ers}, fall in love.

Facial features like "beauteous eyes" "sparkling teeth" and "sharp nose" are equally relevant in masculine as well as

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| 130. | A.G. | p 782 | L 24-26 |
| 131. | A.G. | p 1307 | L 9-10 |
| 132. | A.G. | p 689-90 | L 27-1 |
| 133. | A.G. | p 667 | L 13-19 |
| 134. | A.G. | p 667 | L 14-15 |
| 135. | A.G. | p 667 | L 19 |

feminine figures. But "long hair" in a masculine figure has very rarely been given a prominent place, by Indian Poets. Similarly "speech like a bee's" and "measured steps like an elephant's" are also generally reserved for feminine figures. The word "majesty" which is also sometimes used in terms of imperial grandeur, has in this poem, been used in its *amatory* connotation. Here "majesty" refers to the π poised and graceful stature of an "alluring youth" whose "lustrous body" has the brightest complexion as if it were moulded in gold. Thus all these gracious and delicate features, which the poets generally take as being relevant in the context of word-paintings of feminine figures, have been delineated by Guru Nanak in a masculine portrait, with a view, perhaps, to elaborate the Lord's colourful and bewitching personality, which he himself has, always, perceived and enjoyed, at the emotional level.

PART ONE CHAPTER III
ENVIRONMENTAL IMAGERY

1. IMAGES OF THE LANDSCAPE

Guru Nanak, as a landscapist, has depicted various spots in the sky, on the mountains, in the forests and on the river-banks. In the sky, he has depicted the rising sun, the shining moon, the twinkling stars, the flashing lightning, the thick, low and bursting clouds. On the mountains, in the forests and on the river-banks, he has depicted various kinds of trees of various sizes and structures, along with the details, wherever necessary, of their branches, leaves, flowers and fruits. Besides these spots in the space and the objects of nature, he has depicted various animals, birds and insects, reacting to the various moods of nature. Peacocks, chatriks, bees, heels, kuckoos, crickets, snakes etc. are the little creatures which have attracted, repeatedly, Guru Nanak's attention, as an observer and painter of the landscape.

In "Bara Maha" (Rag Tukhari), he has depicted, with very rare aesthetic sense, the various aspects and dimensions of landscape, in accordance with gradually changing seasons, and impact thereof, in the sky as well as on the earth. For instance in the month of "Chaitra"

(the begining of spring season) the woods, in general, are depicted "in bloom"¹³⁶. But in order to lend more visual effect and charm to the natural scenery, covering a vast spatial distance, he visualizes, distinctly, a black-bee "humming with joy" and "circling the blooming trees"¹³⁷. From amongst the blooming trees, too, he lends extra colour-effect to a deliberately singled out "mango-tree" on the branches of which a "beauteous koel" is shown "singing"¹³⁸.

Then in the month of "Asadh" (the climax of summer season) he depicts "the sun blazing in the sky" with whose effect the earth is roasted and in this scorching heat, he depicts a singly isolated spot in the forest, where a little creature "cricket" is shown "wailing"¹³⁹.

Further in the months of "Shravans" and "Bhadon" (the rainy season), he depicts a multi-hued picture of the landscape, in which the "lightning" is shown "flashing in the sky"¹⁴⁰ coupled with the "low clouds bursting into showers"¹⁴¹, as a sequel to which, the earth below, is covered all over, with water¹⁴². In this background the

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| 136. | A.G. | p 1108 | L 1-2 |
| 137. | A.G. | p 1108 | L 3-4 |
| 138. | A.G. | p 1108 | L 3 |
| 139. | A.G. | p 1108 | L 15 |
| 140. | A.G. | p 1108 | L 18-19 |
| 141. | A.G. | p 1108 | L 23-18 |
| 142. | A.G. | p 1108 | L 22 |

shrieking peacocks and frogs,¹⁴³ the crying chatr¹⁴⁴, the
 the sneaking snakes¹⁴⁵, along with the stinging mosquitos¹⁴⁶,
 in the over-flowing pools are depicted in such a way that,
 inspite of this crowded atmosphere, the locations and positions
 of these objects and the distance among them can easily be
 observed with accuracy. Again in the month of "Posha"(the climax
 of winter season) he depicts a landscape in which, the snow
 is falling from the sky and as a result of its chilly effect
 on earth, the grass is shown altogether "sapped"¹⁴⁷.

Other than this long poem entitled "Bera Naba", in
 which the imagery of landscape occupies a distinctly dominant
 place, there are several items of natural scenery depicted in
 one, two or a few lines. For instance in one of his word-
 paintings, the "sun-rays" are stretching from "the rising sun
 in the sky", down to the earth and falling upon the "lotus
 flower" which blooms in the pond¹⁴⁸. In this scenery there
 are only two main spots, viz. the "sun in the sky" and the
 "lotus in the pond". But the colour-contrast in the two objects,
 makes the picture full of desired effect. Moreover, the stret-
 ching rays, indicating the distance between the two objects

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| 143. | A.C. | p 1108 | L 22-23 |
| 144. | A.C. | p 1108 | L 23 |
| 145. | A.C. | p 1108 | L 24 |
| 146. | A.C. | p 1108 | L 24-25 |
| 147 | A.C. | p 1109 | L 12 |
| 148. | A.C. | p 1273 | L 14-15 |

have enabled the two spots to be viewed in collaboration with each other, at one glance.

In another word-painting occurring in the tenth of thirty-two Shalokas, left over from the Vars, a crow is shown bathing in a "sandy puddle"¹⁴⁰ to wash its dirt off, in vain, for, even after the bath, its body remains soiled as before. In order to lend harmonious and unison effect to the two objects of this painting, viz. the "puddle" and the "crow", Guru Nanak sheds extra colour-stress on the "beak" of the crow, which has been singled out and shown "filled with mud".

Rag Asa (Var, Shaloka 1, attached with Pauni 14) presents another very interesting word-painting, drawn from the realm of nature depicting a "Simal tree", with minute details¹⁴⁰. Keeping in view the huge size and tall structure of the tree and with an intention to make all the relevant details visible to the glancer's eye, Guru Nanak has left the whole background deliberately blank and spotless. The Simal tree is huge, thick and tall; it is shown shooting up, arrow-like, in the high; its branches, spread all over, are shown having not only the leaves but also the flowers and fruits. And these three parts of the figure, viz. the leaves, the flowers and the fruits, which even ordinarily would have been self-explanatory, have further been lent extra-effects to show that the leaves are useless, the

140 A.G. p 141 L 8-9

140 A.G. p 470 L 18-19

flowers are nauseous and the fruits are insipid. The line: "if to it some one comes with hope, he goes away dismayed" occurring in between the description of the detailed object, depicts another dimension of the landscape, which can be imagined as having been spotlighted in the corner, at some distance from the trunk of the tree, showing in a very dim colour, the out-lined figures of the little creatures, going back dismayed with their cherished hopes unfulfilled.

2. STRUCTURAL IMAGES

There are several types of structural images in Guru Nanak's poetry. On many occasions he just makes a mere mention of an architectural unit and does not go into the details of the various aspects of its construction; but there are also quite a few complete constructions, of which even the minute details have been depicted, by him. Amongst architectural units, huge monuments, palaces, mansions and fortresses have mostly, attracted his attention, though here and there, he has also depicted the shops, the huts and the houses of average type.

The phrasal devices like the "door of salvation" (Sri Rag, Ashtapadi 14, Stanza ¹⁵¹ 5) and the "fortress of gold" (Sri Rag, Ashtapadi 14, Stanza ¹⁵² 4) may be having any connotation, whatsoever, in the particular contexts, in which they are used; but apart from their contextual meanings, they are capable of raising the images of architectural constructions, in the imagination of the reader. The door of salvation is indicative of a cave-like construction, having peaceful surroundings and beautiful landscape around it and the atmosphere of harmony and tranquility prevailing within it. The fortress of gold, on the contrary, indicates a huge and spacious construction which is further, more obviously hinted at, by the usage of "horse" and "elephant" in plural number.

151. A.G. p 62 L 16

152. A.G. p 62 L 12

In Rag Maru, (Sulha 16, Stanza 15)¹⁵³, there is an impressive structural image, presented in terms of a figurative device, in which the human mind has been compared to the king of a city-state, whereas the human body has been treated as a small geographical territory, symbolised by a fortress, under the jurisdiction and sovereignty of the mind. No details of the fortress have been depicted here; but the mere association of the epithet "beautiful" with the "gate" of the fortress, lends it concrete form. The association of "special assistants" and "courtiers" with the "abode" of the king lends it further concreteness. And all the aforesaid terms, collectively, bring before the imagination of the reader, a phenomenon which is capable of presenting vividly or at least suggesting the approximate size of the building and the prominent or focal points of the construction.

In Rag Malhar (Ashtapadi 2, Stanza 5), there is an interesting structural image, depicting a tree-like house, on the bank of a river¹⁵⁴. The waves of the river overflowing the house and the movements of a snake near it, make the construction fairly perceptible, even though the major portion of the exterior and the whole of the interior have been left absolutely unexplained.

There are, however, quite a few images of varying constructions, which have been depicted with all necessary

153. A.G. p 1037 L 9-10

154. A.G. p 1274 L 8-10

details, either directly or indirectly, through suggestive epithets. One of such structural images occurs in Rag Maru (Sulha 13, Stanzas 1-3), where an imaginary construction illustrating the spiritual phenomenon, in terms of material surroundings, has been depicted¹⁵⁵. This imaginary construction has been presented like a concrete architectural structure covering a vast space. In this vast space there is a township, the size and expansion of which has been left for the reader to imagine. In the whole of this township, then one particular spot has been selected on which a fortress has been delineated. This fortress has as many as ten doors. Within the fortress, then, there are several streets, all of which are covered. Thus instead of going into the irrelevant details of secondary importance, the whole attention of the reader has been focussed on the fortress, whose exterior as well as interior dimensions have been explained as far as possible. On just three pages ahead of this (Rag Maru, Sulha 16, Stanza 4)¹⁵⁶, one notices exactly the reverse of what has been depicted here. In this image the fortress is not located in the township, but the township on the contrary, has been shown as having been established within the fortress. In this township there are several shops at which the commercial transactions are going on.

In Sri Rag (Chandada 9, Stanzas 1-4), there is a detailed structural image covering a very vast space, in which, on the main spot there is a magnificent palace (of the Lord)¹⁵⁷.

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155. A.G. p 1033 L 12-26
 156. A.G. p 1036 L 13-19
 157. A.G. p 17 L 21

At some point in this palace there is a "perfect throne" on which the perfect Lord is reposing "to fulfil the hopes of the helpless"¹⁸⁸. Somewhere in the looms of the palace, there is a "sacred stream"¹⁸⁹, which is full of Nectar. The palace itself is studded with the stainless gems, rubies, pearls and diamonds and is surrounded by a "golden fort"¹⁹⁰. At some distance, from this spot depicting the golden fort, then, there is another spot, whereupon a ship has been shown sailing on the surface of the ocean, by means of which the seeker is endeavouring to reach near the fort and scale it with the help of a ladder, which has also been clearly mentioned¹⁹¹. He is supposed to be having direct access to the boundaries of that particular loom, wherein there is a sacred stream "full of nectar" which can immortalise the sinners by making them pure, virtuous and perfect.¹⁹²

This interesting structural image has a third point also, on which there is a "lake of sin" which has to be crossed by the seeker in order to reach the divine fort, though it is difficult to imagine where exactly this lake is situated.

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| 188. | A.C. | p 17 | L 21 |
| 189. | A.C. | p 17 | L 20 |
| 190. | A.C. | p 17 | L 18 |
| 191. | A.C. | p 17 | L 19-20 |
| 192. | A.C. | p 17 | L 20-21 |

3. DECORATIVE IMAGES

The decorative images in Guru Hansak's poetry, occur mainly in two contexts, viz; (a) the multi-lined interior decoration of the royal palaces or the splendid mansions of the bureaucrats and military generals; (b) the adornment of the drawing rooms or sleeping rooms, which are made capable of stimulating the spouse and the bride, during their blissful moments.

In the Var, composed in Rag Aaa(Raari 17), there is a general depiction of brilliantly decorated and tastefully constructed structural units, designed and planned in accordance with West-Asian Muslim architectural style¹⁸³. The spatial extensions and the dimensional lay-out of the houses, halls and mansions has not ^{been} depicted, here, with minute details. But a single term associated with entire Islamic socio-cultural set-up i.e. "haram" modified by a qualitative adjective "colourful" and followed by a transitive verb, indicative of all possible traits of extreme degree of brightness i.e. "embellish" is more than sufficient to enable the reader to imagine, in its totality, the magnificent abode, lavishly decorated, considerably vast, capable of appealing to all the major senses, full of erotic lustle and bustle, stimulated by highly intoxicating feminine activity, coupled with the melodious contours of a very skilful orchestra. The astory term "haram" coupled with the glorifying epithet "colourful" is fully capable of multiplying further, the minute details of "interior decoration".

In Sri Rag (Chaupada 1, Stanza 1), there is a depiction of an imaginary palace, raised of jewels, inlaid with rubies and pleasantly plastered with musk and saffron and ¹⁰⁴aurial-paste¹⁰⁴. This is a very rare decorative device, which can ever be presented as the richest image of the highest degree of preciousness, grandeur and glamour. On just three pages ahead of this (Sri Rag, Chaupada 9, Stanza 2) again, cosmic consciousness has been presented in terms of decorative imagery, depicting a very beautiful temple which is artistically studded with the rubies, the jewels, the pearls and pure ¹⁰⁵diamonds¹⁰⁵.

In one of Guru Nanak's shalokas, occurring in the Var, composed by Guru Ram Das, in Rag Sarang, the interior decoration is even more elaborately visualised¹⁰⁶. Here the three focal points, which have explicitly been spotlighted, are (a) the dyed fabrics (b) the tastefully polished wooden furniture and (c) the walls plastered with lime and looking glitteringly white. The types of the dyed fabrics, here, have not been clearly mentioned. But their close association with the tastefully polished wooden furniture, is sufficient to indicate that these are beautiful curtains, matching in complexion, with various other items of decoration. The dyed curtains, the polished furniture and glitteringly white walls, in this image, present a captivating colour-combination .

104. A.G. p 14 L 1-2
 105. A.G. p 17 L 17-19
 106. A.G. p 1943 L 10-11

Rag Gauri (Ashtapadi 10, Stanza 1-3) presents a very interesting example of multiple decorative imagery. The items of adornment and decoration, in this context, include dazzling garments, glittering ornaments, refreshing flowers and shining furniture. The purpose of this unparalleled display of lavish decoration is to distract the human mind from these items of luxuriant embellishment, which are definitely deceptive and absolutely incapable of guaranteeing permanent mental peace and equilibrium.

In this setting of decorative imagery, the human organism has been shown as being adorned by means of "silk¹⁶⁷en robes", embellished by means of "garlands of ¹⁶⁸pearls" and refreshed by means of "application of scents"¹⁶⁹. Even these highly embellishing items have not been considered satisfactory, when the poet presents a climatic situation, beyond which perhaps, the mechanism of adornment reaches the point of saturation. The beautiful bride depicted, here, as having been bedecked with "sixteen kinds of embellishments"¹⁷⁰ indicates the inclusion of all possible items of adornment, by means of garments, ornaments and cosmetics.

The whole range of interior decoration, in this context, has been symbolised by a single "comfort-giving couch"¹⁷¹, placed

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| 167. | A.C. | p 225 | L 8-9 |
| 168. | A.C. | p 225 | L 11 |
| 169. | A.C. | p 225 | L 8 |
| 170. | A.C. | p 225 | L 12-13 |
| 171. | A.C. | p 225 | L 14 |

on a focal point, on the floor of the palace. Somewhere in
 the palace, another spot has also been selected, where a
 powerful monarch, the sovereign Lord of "race-horses, elephants,
 standards, bands, armies, courtiers and many other faculties"¹⁷³
 has been shown seated on a splendid throne, while wearing a
 "precious crown" with a "canopy waving over-head". The whole
 of this environment indicates, further, the display of many
 other items of pomp and show, to which another phase is added
 by the "gardener" spreading flowers "all over the bed"¹⁷⁴. The
 bed, with myriad flowers spread over it, along with the
 "mattress" decked with the "rei lalia-flowers"¹⁷⁵ indicates
 the lavish embellishment with all erotic associations of the
 sleeping room, in a magnificent royal palace.

172. A.C. p. 225 L. 15-16

173. A.C. p. 225 L. 17

174. A.C. p. 225 L. 14-15

175. A.C. p. 225 L. 11-12

PART TWO**SYMBOLOLOGY****CHAPTERS:**

- 1. PRESENTATIONAL SYMBOLOLOGY**
- 2. PHENOMENAL SYMBOLOLOGY**
- 3. PSYCHOLOGICAL SYMBOLOLOGY**

PART TWO CHAPTER IV

PRESENTATIONAL SEMEIOLOGY

ALLEGORICAL SEMEIOLOGY

In the allegorical structures, built up in several poems by Guru Nanak, there are three, instead of two, levels of construction, corresponding to one another, in detail and pointing, collectively, to a singular underlying reality.

Guru Nanak has built his allegories, from widely variant material of multiple shades. Sometimes he builds his allegories with the help of episodic threads picked up from the vast realm of traditionally accepted mythological legends. On other occasions he constructs allegorical structures, in which conceptual symbols or semi-concrete entities relating to the higher values—spiritual as well as moral—are made analogous to the ritual and ceremonial setting of a particular religious sect. And, very often there are more familiar structures in which the higher strata of ethico-spiritual life is described in terms of every day life of ordinary people like farmers, merchants technicians etc.

The detailed analysis of three selected allegorical structures picked up from three different types of constructions, has been given hereafter, showing distinctly the three levels, corresponding to one another, as well as pointing to the same under-lying reality.

ALLEBOOHY NO. 1

(based on Stanza 40 , Siddh Joshti, Rag Raskali) ¹⁷⁶

COMPONENTS OF THE ALLEBOOHY

| <u>FIRST LEVEL</u> | <u>SECOND LEVEL</u> | <u>THIRD LEVEL</u> |
|--------------------|---------------------------------------|---|
| 1. The bridge | Equipoised Personality. | Attainment of spiritual discipline . |
| 2. Lanka | Body | The impact of Phenomenal reality |
| 3. Rama Chandra | Mind | Appearance of enlightenment |
| 4. Ravana | Ego | Esoteric urge for identity with Universal order |
| 5. Babhikhan | The intermediary, with a mystic flash | Total revelation of divine mystery |

SYNTHESIS OF THE COMPONENTSFIRST LEVEL

Rama Chandra, led by Babhikhan , crossed the bridge, destroyed Lanka and slew Ravana .

SECOND LEVEL

The human mind, under the guidance of an intermediary,

who is blessed with a mystic flash, treads the path of spiritual values, gets its body adapted to the physical discipline, succeeds in sublimating the intriguing forces of Ego, and attains, in the long run, the cherished state of equipoise.

THIRD LEVEL

The equipoised pious man attains enlightenment through spiritual discipline, transcends the phenomenal reality, by dint of his embryonic urge for identity with universal order and, ultimately, arrives at the top-most stratum of spiritual life, where the divine mystery, in its totality, is revealed unto him.

ALLEGORY NO. 3

(based on Shaloka 1, attached with Pauri 7, Var, Rag Hajh) ¹⁷⁷

COMPONENTS OF THE ALLEGORY

| <u>FIRST LEVEL</u> | <u>SECOND LEVEL</u> | <u>THIRD LEVEL</u> |
|--------------------|---------------------|---|
| 1. The Noque | Divine grace | Opportunities for higher life, |
| 2. The Quran | Honest living | Background for higher spiritual behaviour |
| 3. The prayer | Good deeds | Purification of the mind |



| | | |
|---------------------|-----------------|---|
| 4. The Prayersat | Faith | Certainty of edification |
| 5. The circumcision | Humility | Complete submission to the Cosmic Discipline |
| 6. The rosary | The Lord's Will | Universality of Cosmic Consciousness. |

SYNTHESIS OF THE COMPONENTS

FIRST LEVEL

A Muslim undergoes the performance of the circumcision and keeps fasts (as a matter of physical discipline), recites verses from the Quran and counts the beads of the rosary (in order to keep the memory of his Lord ever-fresh in his mind), says prayers on the prayersat (in accordance with the traditional Muslim style), goes to the Mosque and hears the utterances of the high priest, who addresses the congregation, from the most sacred place i.e. "Ka'ba" (for spiritual enlightenment) and thus becomes a "Muslim, as recognised by the tradition".

SECOND LEVEL

A Muslim, who makes the feeling of humility as the fundamental trait of his behaviour, leads an honest life, performs good deeds, remains submissive to the Lord's Will, and keeps his faith in the Divine grace unswerving under all

situations, becomes a "true Muslim" .

THIRD LEVEL

A Muslim with purified mental set-up and regulated ethico-spiritual behaviour, is blessed with the opportunities to arrive at the higher stratum of life, whereafter his further edification becomes a certainty and, he, by surrendering completely his individual will to the all-embracing will of the Almighty, attains unification with the universality of Cosmic Consciousness and, resultantly, is raised to the status of a "complete Muslim" .

ALLEGORY NO. 3

(based on Stana 1, Chaupada 2 , Rag Sorath) ¹⁷⁸

COMPONENTS OF THE ALLEGORY

| <u>FIRST LEVEL</u> | <u>SECOND LEVEL</u> | <u>THIRD LEVEL</u> |
|--------------------|---------------------|------------------------------|
| 1. Ploughman | Mind | Enlightened Consciousness |
| 2. The field | Body | Phenomenal reality |
| 3. Seed | Lord's Name | Highest spiritual ideal |
| 4. Water | Modesty | The negation of I-ness. |

| | | |
|---------------------|-------------|--|
| 5. The clod-crusher | Contentment | The balanced mental state |
| 6. Farming | Good deeds | Higher ethical values. |
| 7. The fence | Humility | Complete submission to the Lord's Will |

SYNTHESIS OF THE COMPONENTS

FIRST LEVEL

A ploughman cultivates his field, makes it plain and smooth with clod-crusher, sows the seed in it, irrigates it with water and livestock the fence around it (in order to protect the crop from usurpers) and, as a result of this systematic farming, he is blessed with his agricultural wealth.

SECOND LEVEL

The seeker's mind habituates his body to perform good deeds, adapts it to the virtues of modesty and contentment, becomes in tune with the Lord's Name and (in order to protect this harmonious relationship, from the disintegrating forces of his Ego) makes feeling of humility, the fundamental trait of his behaviour and as, a result of this constant and disciplined activity, he is fitted for the wealth of spiritual realization.

THIRD LEVEL

Human consciousness apprehends the phenomenal reality, commends the finite being in attaining a balanced mental state by practising higher ethical values, makes him acquainted with the highest spiritual ideal by freeing him from the feeling of I-ness and (in order to perpetuate this acquaintance with the highest spiritual ideal) prepares him for the complete submission to the Lord's Will and, as a result of this gradual and systematic spiritual emancipation, he is blessed with the feeling of his complete absorption into supreme reality or cosmic consciousness.

CONTRASTIVE SYMBOLOGY

The mechanism of contrastive symbology has been employed by Guru Nanak, on a very large scale, for the purpose of illustrating his proposition and bringing it down to the intellectual level of a common man. A few examples of this mechanism are given hereunder .

1. WINNER OF CONFIDENCE
VERSUS
KILLER OF CONFIDENCE

There is a notable presentation of contrast in terms of "tikka" (sacred mark on the fore-head) and "chhuri" (knife), in Rag Asa (Var, Shaloka 2, attached with Pauni 16 ¹⁷⁹). Tikka, ordinarily, as a religious symbol, represents piety and sublimity, whereas "chhuri" is the symbol of evil intention and brutal mentality. "Tikka" is the "winner of confidence". In contrast to this, "chhuri" is the "killer of confidence". The two contrastive symbols have very significantly been fitted, here, into quite contrastive positions. "Tikka" is on the forehead which is the most visible organ of the body and is open to invite, without reservations, the attention of all on-lookers. But in contrast to this, "chhuri" is in the hand, a place, of which the affected person is not necessarily aware. This contrastive symbology is bi-dimensional. The first dimension exposes the hypocrisy of an

individual, who tends to exhibit the pose of a pious man, but is, in fact, hateful and mean. The second dimension is indicative of spiritual degeneration on the one hand and ethical degeneration on the other.

**2. SEEMING SWEETNESS
Versus
FRUITFUL BITTERNESS**

The relishing of sweet eatables has been contrasted with "sooli"(crucifixion) in Rag Sorath (Chandada 1, Stanza 3)¹⁹⁰. Here sweet eatables, in their expanded form, represent all luxurious items of life. This is one extreme of human existence in the phenomenal world. The contrast of this situation i.e. the other extreme of the same line has been represented by the symbol "sooli" which stands for the terrible sequel to the wastage of time in the worldly pursuits. The mechanism of contrastive symbology, in this context, has been employed to stimulate the mind of a common man to struggle for higher values. The symbol "sooli" is pregnant with the suggestion that what is taken to be "sweet" is actually "bitter". Thus the contrast between seeming sweetness and fruitful bitterness symbolises the "sensual pleasure" which apparently exists or seems to be existing and "acute pain" which follows it inevitably.

**3. PREVALENT CHAOS
VERSUS
MISSED TRANQUILITY**

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In Rag Majh, (Var, Shaloka 1, attached with Pauri 10)

"amalous" and "noon" occur as the contrastive symbols, which represent the whole social phenomenon that was prevalent in Guru Nanak's contemporary era. The epithets prefixed with these two symbols viz: "kacr" and "sach" are also contrastive. Amalous stands for the "chaotic conditions of the time" and noon for the missed peace and quiet. This contrastive symbology represents two opposite situations. One situation exists and is not desirable. The other situation does not exist and is desirable. Thus the contrast is bi-dimensional. In the social dimension the existing chaotic conditions are contrasted with the missed peace and quiet. In ethical dimension, the lower values in terms of falsehood are contrasted with higher values in terms of truth.

**4. GAINFUL TRADE
VERSUS
WORTHLESS BARGAINING**

In Pauri No. 7 of the Var composed in Rag Majh, the action of treading the path of spirituality has been represented by the activity of dealing in precious stones (Pattan). In contrast to this gainful bargaining, those who are content

with lower system of values (which are meaningful only at a very low surface of the phenomenal world) have been termed as dealers in "kach"(glass)¹⁸². The facial dimension of this contrastive symbology is that "rattan" is a costly stone whereas "kach" is damn cheap; "rattan" is a very rarely found item, whereas "kach" is a common commodity; "rattan" is attractive in colour and complexion, whereas "kach" is neither stimulating nor able to satisfy one's aesthetic sense. Thus two trends of the mind, leading to two opposite directions, have been described in terms of dealing in "rattan" and "kach". The second and third lines¹⁸³ of this Pauni make it clear that those, who are blessed by their Guru, are made capable of trading in higher commodity, whereas those who are unblessed, go on trading blindly in the worthless commodity, which symbolises falsehood. The fourth and fifth lines¹⁸⁴ make it further clear that "rattan" stands for correct apprehension of Reality, whereas "kach" is the symbol of falling victim to the feeling of duality led by one's ego, which blocks the road leading to clear apprehension of Reality.

**8. WHITE APPEARANCE
VERSUS
BLACK MENTALITY**

One of the most important symbols in Guru Nanak's poetry is "Hans" (swan) which has frequently been contrasted

182. A.G. p 141 L 8-9
 183. A.G. p 141 L 9-10
 184. A.G. p 141 L 10-11

with either Daggla (crane) ¹⁸⁵ or Kaag (Crow) ¹⁸⁶. Hans is a bird with white feather and red beak and feet. According to the ancient Indian scriptures, an element of "tartness" is always present in the structure of its beak, wherefore, whenever it dips its beak in the milk-pot, the water is instantly separated from the milk. On the basis of this discriminating nature of the beak of this bird, the poets have, very frequently, used it, as a symbol for the indication of the differentiation between the truth and not-truth. It may, however, be noted that the Hans does not only represent the agency that discriminates. As a matter of fact, its action is two-fold. On the one hand, it differentiates the truth from not-truth, while on the other hand, it represents and stimulates to follow the commendatory side and discards and stimulates to reject the pejorative side of the amalgamated mass. Substracting the commendatory part from a given amalgamated mass, what remains is of pejorative nature and is represented in Guru Nanak's Poetry by the symbols like Daggla and Kaag. Thus Hans on one side and Daggla and Kaag on the other, form a very significant example of contrastive symbology. Hans according to Guru Nanak¹⁸⁷ is akin to the all-powerful Lord of the Universe¹⁸⁷. The contrast between Hans and Daggla is significant, because both these birds are of white complexion. Daggla is apparently white and whiteness is ordinarily the symbol of purity and higher mode of existence; but its mentality is the anti-thesis of its out-ward complexion. The fundamental nature of this bird is that it is always on the

185. A.G. p 91 L 8
 186. A.G. p 1411 L 7
 187. A.G. p 382 L 9

lookout of its victim. Its movements are controlled and the total outward impression, which it gives, is not that of a robber or a thief. On a very strategic position, it remains composed and very tactfully and abruptly pounces upon the victim when it is sure that the attack will definitely be successful. Because of this clear contrast between its outer complexion and inner-mentality, it has been chosen as a fit symbol for hypocrisy.

The Kaag, on the other hand, is pejorative outwardly as well as inwardly. Quite in contrast to the pure and white complexion of the Hans, the Kaag is absolutely black. Its sense of selectivity in respect of food etc. is also of a very low quality. Therefore Kaag as a symbol represents all that is mean and condemnatory. It represents the lowest system of values in contrast to the Hans which as a symbol is the representative of highest system of values.

3. PARALLEL SYMBOLOGY

The mechanism of parallel symbology has also been employed by Guru Nanak, very frequently, in his poetry, for the purpose of elucidation and enhancement of communicative effect. A few selected examples of the symbols of this category are given hereunder.

(1) MENTAL BLINDNESS

In Sri Rag (Ashtapadi 15, Stanza 7),¹⁸⁸ very complex situation has been presented, in which a poisonous serpent is the symbolic representative of Maya (māyā), whereas the agents of Maya i.e. Ego and other forces of unrighteousness and duality, have been symbolised by the serpent's sting. The effect of the serpent's sting, on human organism, resulting in its numbness has, then, been brought forth as the symbol, representing "impact of Maya" on the physical activities of a human being, resulting in his mental blindness. This interesting symbology has further been intensified by another parallel symbol in which a "dream in deep sleep" runs parallel to the aforesaid state of mind. It may be noted in this context, that in normal sleep the brain activity sinks to a low level; but when the sleep is deep, the brain activity ceases almost altogether. As a sequel to stinging of the human body by a serpent, also, the entire normal relationship between the stimulus and response is altogether sapped. Thus, in both the situations, there is exactly a similar state of mind, which very accurately has

188. A.G. p 63 L 9-10

been explained, here, in terms of parallel symbology.

(11) LISTLESS EXISTENCE

In Rag Aaa (Pada 19, Stanza 1)¹⁸⁹, a forsaken mind, which is not inclined to be imbued with the anointment of the lofty ideal, has been symbolised by an isolated chamber, in which utter darkness is prevailing. In order, however, to intensify the effect of this dark chamber, the same mental state has, further, been explained in terms of four other symbols which are independent from one another, in all respects, except being located, physically, on parallel positions and pointing collectively to the same reality. These four symbols located on parallel lines, are a "cow without milk" "a bird without wings" "vegetation without water" and a "king without obedience". All these symbols point to the languid and listless existence.

(111) VAIN PURSUITS

In Rag Basant (Ashtapadi 2, Stanza 1-2), there are three symbols viz "fish"¹⁹⁰ "bee"¹⁹¹ and "elephant"¹⁹² all pointing to a similar situation, in which the errable mind, strayed from the path of love, wobbles and is seized by its craving for the poisonous Maya . The fish, whose neck

189. A.G. p 384 L 20-22

190. A.G. p 1187 ~~00000~~ L 25-27

191. A.G. p 1188 ~~000000~~ L 1-2

192. A.G. p 1188 ~~000000~~ L 2-3

is pierced through with the hook, the black bee, which is engaged in misadventures and the trapped elephant, which is struck on the head by its goad are the parallel symbols— all, in the like manner, pointing to the pitiable condition of an ignorant mortal being, who is vainly craving and struggling for something which has absolutely no meaning in the higher stratum of life.

(iv) ILLUSORY PHENOMENON

In Rag Basant (Ashtapadi 1, Stanza 2) a "house of sand built on a whirlpool" is a symbol parallel, in its nature and effect, to another symbol i.e. "a bubble formed on the earth by the rains"¹⁹³. Here, both the symbols: "the house of sand" as well as "the bubble of water" represent the phenomenal world which in fact is an illusion, but looks like a convincing reality. Similarly in Rag Maru (Bolha 11, Stanza 9), "a wall of sand" and "a lump of dust"¹⁹⁴ are parallel symbols, which represent the not-real and illusory nature of human body.

(v) UNIVERSAL ROUTINIZATION

A very interesting example of parallel symbology occurs in the Var, composed in Rag Asa (Chaloka 2, attached with Pauri 5)¹⁹⁵, in which several items have been located

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193. A.G. p 1187 L 13-14
 194. A.G. p 1031 L 21-22
 195. A.G. p 465 L 15-17

in parallel situations, from where all, in the like manner, point to a single principle of the physical world i.e. the principle of routinisation. In this poem "the oil men's press" "the spinning wheel" "the whirlwinds in the deserts" "the trailing birds, spalling vistas breathlessly" and "men moving round and round on spindle" have all been presented as dancing, while being automatically in tune with the general principle of universal routinization.

(vi) UNITY OF COSMIC CONSCIOUSNESS

In Rag Raskali (chaupada 9, Stanza 1-4), the unity of cosmic consciousness has been stressed, in terms of parallel symbology. The interfusion of "the drop of water and the ocean"¹⁹⁶, in this context, suggests the virtual sameness of big and small. This emphasises structural unity. The interfusion of "the day and night"¹⁹⁷, in the like manner, suggests the virtual sameness in the fundamental nature of visibly different agents of time. This on the one hand, emphasises temporal unity and on the other hand, suggests the absolute negation of the difference in light and darkness, at the source. The interfusion of "the male and the female"¹⁹⁸ suggests similarly, the relational unity. It stresses that the seemingly weaker and stronger sections of human society are virtually the same, in their last analysis. The interfusion of "the

196. A.G. p 878 L 27

197. A. G. p 879 L 2-3

198. A.G. p 879 L 4-5

mind and the divine light"¹⁰⁰, on the same pattern, suggests further that the difference between the individual and the universal is also imaginary. The individual mind, bathing in the beams of divine light, signifies a process resulting, ultimately, in a perceptible state, in which the five sensory organs are attuned to-gether, like "fellow disciples". The light flowing out of the mind, on the contrary, indicates its resultant emergence in all other flames of similar light, which, inspite of its universal expansion, remains imperceptible, throughout. This difference, however, if taken from a higher point of view, becomes absolutely non-existent.

Thus, in terms of parallel symbology, it has been established that the cosmic consciousness, which manifests itself in various forms, is actually indivisible and unified.

PART TWO CHAPTER V

PHENOMENAL SYMBOLOLOGY

1. CHAINS OF SPIRITUAL LIFE
IN TERMS OF PRECIOUS STONES

Precious and glamorous items of jewellery and artistically designed ornaments have been employed by Guru Nanak as the symbols, representing the charms of spiritual life. In order to attract the people breathing at the lower stratum of the material world, towards the higher realm of spirituality, the poet has presented the spiritual life as highly charming, enchanting and glamorous, in terms of this captivating symbology.

These fascinating symbols have been employed to perform two-fold functions: they act as the forces of attraction as well as the forces of repulsion. At the first stage the poet tries to convince his reader that the charms of spiritual life are not less attractive than the sparks of these costly stones. At the second stage, however, he endeavours further to make him believe that the concrete items of jewellery are far inferior to these abstract stones, in terms of which he is explaining his spiritual proposition.

This contrastive attitude towards the similar

phenomenon may be noticed in two different situation, presented in Sri Rag and Japji . In Sri Rag (Chaupada 1, Stansa 1)²⁰⁰, there is a situation spotlighting the highest degree of preciousness, in which an imaginary palace has been shown constructed entirely with the help of rubies, the walls and ceiling of which are studded with jewels and pearls. But after exhibiting the saturation mark of preciousness, he exhorts the reader not to be carried away with this false glamour, which is definitely short-lived and subject to mortality. Then there is another situation in Japji (Pauri 6),²⁰¹ in which the poet makes a declaration that the seeker of the spiritual path who happens to hear even a single word of advice from the Guru, is enriched to the extent that his mind is filled, to the brim, with the most precious stones like Rattan, Jawahar, Manak²⁰² etc. Now in the first of these two situations the precious symbology has been employed for the purpose of repulsion, whereas in the second situation it has been used for the purpose of attraction, even though the nature and empirical worth of the items, mentioned in both the cases, is equal and similar.

"Jewel" as a symbol represents several mental, spiritual and conceptual entities. For instance, it is the symbolic representative of the emancipated mind²⁰² the enlightened soul²⁰³,

200.²⁰⁰ A.G. p. 14 L 1-4

201.²⁰¹ A.G. p. 8 L 16-17

202.²⁰² A.G. p. 22 L 17-18

203.²⁰³ A.G. p. 22 L 21-22

and Name the spiritual ideal²⁰⁴. In all such cases "jewel" has further been made yet more distinguished by means of epithets like "priceless".

It is interesting to note the composite symbols in terms of phrasal units like the "tree of gold"²⁰⁵ the "mountains of gold"²⁰⁶, "the lake of jewels pearls"²⁰⁷ etc. These are the illustrative symbols indicating the maximum degree of preciousness and glamour which presents before the mind of the common man imaginary situations, in which he is inspired to multiply upto the maximum possible point, that little preciousness which he has ever been able to visualize on any occasion, whatsoever, during the whole of his life time. History does not record any "palace of rubies" or the "mountain of gold" which might have existed on any part of the globe, during any period of time. Therefore, the purpose of highlighting these highly attractive items, which are definitely imaginary, is to make the people realise that the petty items of glamour which haunt them day and night, stand nowhere in comparison to these imaginary palaces of rubies and the mountains of gold.

The most interesting example, in this context, is the employment, as a symbol, of an imaginary stone named "Parass", which according to common belief is a miraculous

204. A.G. p 765 L 14-15
 205. A.G. p 147 L 16
 206. A.G. p 130 L 14-15
 207. A.G. p 988 L 17

stone, whose simple touch is supposed to be sufficient to convert the cheapest metals like iron, into the costliest metals like gold. "Pāraś", the convertor of iron into gold, stands for the emancipator i.e. the Guru, who is the convertor of Apes into Angels. For a lover of preciousness, "Pāraś" is the most stimulating symbol which inspires him to come into the contact of the Guru, whom he perceives as one, in whose company his value is likely to be increased.

This imaginary stone, as a symbol, becomes even more stimulative, when Guru Nanak declares that not to speak of the enhancement, in value, of the cheap metals like iron, which is converted by it, into gold, the "Pāraś" is capable of converting even the most ordinary metal, into the "Pāraś itself"²⁰⁸ meaning thereby that the devotees, who submissionally accept the gracious Guru as their sole and exclusive guide, may, by dint of their loyalty, humility, submission and continuous endeavour, ultimately acquire even such distinguished virtues, as the Guru himself is supposed to be in possession of.

**B. HIGHER SPIRITUAL VALUES
IN TERMS OF COMMERCIAL TRANSACTIONS**

An oft-repeated commercial symbol representing higher spiritual values, in Guru Nanak's poetry, is "Vanjāra". The word "vanjara" (merchant), picked up from colloquial Panjabi language, acts here as the major commercial symbol, which has further been aided by several auxiliary symbols such as "Kasatti" (touch stone), "takry" (scales) kharat (evaluation) "parkh" (scrutiny), "vakhar" (commodity) "sikka" (coinage) etc.

It may be noted, in this context, that "Vanjara", in the eyes of Guru Nanak, is a trained merchant who is an exceptionally intelligent bargainer. In Rag Suhri (Chaupada 9, Stanza 3), the verbs "dekhey" (sees) and "bajhey" (apprehends)²⁰⁹ have been used to highlight the distinctive attributes of "vanjara", who, in this context, represents "Cosmic Consciousness" itself, in terms of commercial symbology, similarly in Rag Maru (Salha 19, Stanza 12)²¹⁰, "the evaluation after keen examination" has been given as the striking quality of the "vanjara" who acts here as the symbol of the supreme discriminating power, which "weighs and examines" the actions of men, performed in the phenomenal world.

In Rag Gourri (Chaupada 17, Stanza 4)²¹¹, there is

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| 209. | A.G. | p 731 | L 3-4 |
| 210. | A.G. | p 1040 | L 11-12 |
| 211. | A.G. | p 156 | L 19-20 |

Another facet of the supreme discriminating power which has been emphasized symbolically by the phrase "ghat-hi nahe vanjara". This "merchant" from within the mind, guides the seeker of the spiritual values to make a clear distinction between the paths of falsehood and those of Truth and enables him to distinguish between the torturous consequences of ego-centredness and pleasing outcome of complete submission to the Divine Will.

On another occasion, in Rag Asa (Ashtapadi 13, Stanza 13) says "Jago Jago sutiyo chaliya vanjara"²¹², he seems to have in his mind, the personality of the preceptor and the emancipator of the mankind (Guru) who is graceful enough to accept it as his primary duty to awaken those who are asleep. Obviously the state of awakening here stands for the state of spiritual enlightenment, whereas the sound sleep symbolises the "benumbed consciousness" occurring as a sequel to the enchanting impact of "Haya".

If the above-mentioned line occurring in Ashtapadi No.13 of the Rag Asa, is read with another line on the same theme, viz: "vanaj karo vanjario, vakhar layo maal" (Sri Rag, Champada 23, Stanza 1)²¹³, it becomes amply clear that here there is a situation, in which one superior Vanjara is giving an urgent call and timely warning to the less skilful Vanjaras, to be alert and utilise the rare opportunity which they have been given, for a surely gainful bargaining. Here the main symbol

212. A.G. p 418 L 11

213. A.G. p 22 L 25

"Vanjara" used in plural number is sufficient to indicate that the persons represented symbolically are not one but many and these many persons signify the multitude of mortal beings, who have been exhorted to purchase and sell only a particular commodity (Vakhar), occupying the topmost position, in the hierarchical order of system of values, "Vakhar" has, further, in very clear terms, been stated as "Sach"(Truth), in Rag Bhakali (Siddh Goshti, Stanza 13) ²¹⁴. This valuable commodity has also symbolically represented "Hane" (Rag Sorath, Ashtapadi 2, Stanza 2) ²¹⁵, which is the highest ideal to be pursued by the mortal beings, treading the path of spirituality, in the phenomenal world.

214. A.G. p 930 L 23

215. A.G. p 636 L 3

3. ALL-COMPREHENSIVE COSMIC DISCIPLINE
IN TERMS OF POLITICAL HIERARCHY

"Patahsah" (the absolute monarch) is the major political symbol which has been employed by Guru Nanak for the perceptible representation of Cosmic Consciousness. This major political symbol has further been aided by several auxiliary symbols such as "takht" (throne) "hukam"(order) "darbar" (court) etc.

"Patahsah" in Guru Nanak's period was the symbol of absolute empirical power, with his jurisdiction spread over a certain geographical territory, over which he was capable of asserting his unchecked and unchallengeable authority, as an undisputed political and legal sovereign. Guru Nanak selected this political symbol for the phenomenal aspect of absolute Reality and enlarged its connotation, by converting it from an ordinary symbol of a "regional compulsive power"(or temporal and spatial authority) into the "universal compulsive power" (or super-cosmic authority).

With this object in view, he added three-fold significant epithets to the already strong symbol of earthly political authority. In the first place he made a clear distinction between a " Patahsah" and "Shahanshah" or "Shah Patahsah" (Japuji, Pauni 27) ²¹⁶. His second contribution, in this context, is the employment of the qualitative adjective " true" (sacha) prefixed with "Patahsah" (Shaloka 1, attached with Pauni 2, Var,

Rag Asa ²¹⁷ . The prefixation of, the epithet "true" with "patshah" is significant in so far as it denotes the positive aspect of a reality which is pregnant with the suggestion that the negative aspect of the same reality is not-true. The third important epithet prefixed or otherwise associated with the major political symbol "Patshah" is the numerical adjective "one" or "only" as for instance in Rag Dasant (Ashtapadi 3, Stanza 5) ²¹⁸ . On some other occasions, as for instance in Sri Rag (Chaupada 3, Stanza 3) ²¹⁹ and Rag Asa (Ashtapadi 18, Stanza 3) ²²⁰ "patshah" has been substituted by "Sahib" which is also another symbol of exactly the same category.

In Sri Rag (Chaupada 1, Stanza 4) ²²¹ , it is interesting to note the three dimensions of the ~~concept~~ concept of supreme power explained in terms of political symbology . In this poem Guru Nanak has imagined and visualised the extreme points of various highly fascinating items of the phenomenal world, which can possibly distract the seeker's attention from the glimpses of non-phenomenal Reality. In this comprehensive list of highly attractive items, he has also included an aspect of political environment, which has been represented by four symbols viz "sultan" (monarch) "laskar" (army) "hukam" (order) and "takht" (throne) . Sultan here is another substitute of "Patshah", symbolising the monarchical set-up, which reflected

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| 217. | A.G. | p 463 | L 13 |
| 218. | A.G. | p 1138 | L 23-24 |
| 219. | A.G. | p 15 | L 10 |
| 220. | A.G. | p 480 | L 23-23 |
| 221. | A.G. | p 14 | L 10 |

the empirical concept of power, aided and strengthened by a well-organised and well-equipped army. Thus in this situation, the organisation of the army stands for the "attainment of power"; the act of being seated on the throne stands for the "exhibition of power", and the promulgation of the orders stands for the actual "exercising or (practice) of power". And all the three facets of this empirical power stand automatically nullified with the poet's singular assertion that all power, except the true, supreme and indivisible power of "Shahen Patsahib" is, definitely illusive and temporary.

4. SEEKER'S SPIRITUAL ELEVATION
IN TERMS OF NAVAL TRANSPORTATION

Guru Nanak has used, very frequently, the "action of swimming" as a symbol of struggle for spiritual elevation. The seeker's endeavour to be liberated from the impact of Maya in the phenomenal world and get released from the cycle of births and deaths, while achieving reunification with the Supreme Reality, has been symbolised by the act of swimming across the "Bhav-jala" or "Bhav-Sagar" (the sea of existence).

The act of swimming, normally, is not the same as crossing the watery path, through some means of watery communication. But Guru Nanak, on many occasions, has used the verb "swim" in association with several media of watery communication, such as, "the ship", "the boat", "the raft" etc.

The act of swimming, thus, according to this changed connotation, necessitates three essentials viz (a) the swimmer (b) the watery path and (c) the means of communication and, at least, two auxiliaries viz (a) the pilot and (b) the light house. But there are very few lines or even stanzas in which all the above-mentioned essential as well as auxiliary elements occur simultaneously. There are a few terms which have very frequently been used as the substitutes of one another. "Satguru", "Truth", "Shabda" and "Name" are the terms which have been used tentatively for the whole range of the media of naval transportation. The Name which in one poem acts as the light-house that guides the ship, may, in another poem, become the symbol of

the ship itself. In the like manner the Shabda, which in one context is used as the symbol of the pilot, on another occasion becomes the ship or even the light house. The most interesting example, in this context, occurs in Sri Rag(Chaupada 9, Stanza ²²² 3), in which the Guru has simultaneously been termed "the ladder" "the raft", "the boat", "the ocean", "the ship", "the river" and "the pilgrim station". The most surprising thing in this couplet is the existence of two watery places i.e. the ocean and the river and the two media of transportation i.e. the ship and the boat, both of which, in spite of considerable variation in their size and structure, have been equated with the same personality of the Guru(the preceptor).

Thus it seems that the poet is particular about the main symbol only i.e. "swimming across the ocean" and does not bother about the less essential elements or the auxiliary symbols. That is why, very often, there are contexts, in which, among many other terms belonging to different types of thought-currents, the word "swimming" has been used as a self-assertive, autonomous symbol, even without a single aiding symbol, associated with it. For instance, the first stanza of the first chaupada in Rag Prabhati Bibhas, opens with the line; "Hāey Terai tarna, Hāey patt pūj"²²³. Apparently, in this line, "Tarna" is the only word, which indicates the existence of a watery place and in the whole of this stanza the line under reference is the only line which contains explicitly the term "swimming". Otherwise it is for the

222. A.G. p 17 L 19-20

223. A.G. p 1387 L 1-2

reader to suppose with the help of his own imagination, as to what can possibly be the size and form of this watery place. Again it is the singular symbol "swimming", which suggests that the other term i.e. "Name" (of the Lord) stands for some "aid" used by the swimmer, while it is again, for the reader himself to determine further whether this aid is "the ship", "the boat" or "the light-house". Like-wise another interesting line of almost similar nature is, "Dhava-jala Shabad Langhavanhara"(Rag Raskali Siddh Goshai, Stansa 43)²⁰⁴. Here "Dhavjal" (the watery place) has explicitly been mentioned and one other important term i.e. agent noun "Langhavanhara" is also present in the form of an auxiliary symbol. But it is again for the reader himself to imagine whether " Langhavanhara" as a symbol, is representing "the pilot" or "the ship" or, if the watery place is smaller, it is the representative symbol of a boat or a boatman.

If, however, several fragments picked up from different stanzas of different poems or put together, they, roughly, lead us to four conclusions: (i) that the swimming across the ocean is an inevitability. No individual, however great and important he may be in the phenomenal world, has any option or privilege in this respect. (ii) that without the aids and guides like Shabd, Truth, Name and Satguru, it is not simply difficult, but altogether impossible for the swimmer to swim across the ocean, successfully. (iii) that the watery place which has inevitably to be crossed by every swimmer, is the most arduous and complicated voyage and (iv) that after the successful swimming across the ocean, one

is sure to reach the magnificent palace of the Lord, which symbolically means the attainment of the state of mental equipoise.

The dreadful and terrifying nature of the ocean has been visualised by Guru Nanak in several poems. He has repeatedly stressed that this ocean is "tempestuous" "full of poison" and "most difficult to cross". On one occasion, he has drawn a picture of the most difficult watery path, which the seeker of spiritual values has to cross for his emancipation, mental peace and resultant reunification with an incomplete emergence in the cosmic consciousness. This situation has been depicted in the fourth of thirty-three Shalokas, left over from the Vars²²⁵. Here the scene is extremely dreadful. The swimmer has been shown as being on the verge of setting out on an inevitable voyage when "the sky is overcast, the tempest is at its height and the sea is lashed into innumerable waves". Apparently the swimmer is likely to shudder at the very sight of this dreadful scene; but the poet assures him that if he simply depends upon the sole generosity of the true Guru, he need have absolutely no fears, for once the true Guru gives his gracious consent to be the pilot of his ship, there is no question of his being drowned in the sea, however dreadful the tides may be.

PART TWO CHAPTER VI
PSYCHOLOGICAL SYMBOLOLOGY

1. BENUMBED CONSCIOUSNESS

"Bajar Kapāt" (Rag Maru, Solha 13, Stanza 2) ²²⁸

has been employed by Guru Nanak, as a psychological symbol, representing "benumbed consciousness". It represents a state of mind which is so over-whelmed with the impact of Maya or illusion that there is absolutely no scope for the spiritual light to enter into it. For this type of mind "bajār kapat" is the most fitting symbol. This door (kapāt) is not only closed but "closed tightly" in such a way that no ordinary technique can be adopted to open it. It is only some miracle that can possibly succeed in opening such a door. This miracle, according to the poet, is the Guru's word. Thus the inner layer of the symbology is : "a benumbed mind which is completely absorbed in the routinisation of hum-drum life is never able to be spiritually enlightened without the Guru's grace or generosity". Symbolically, however, this message has been presented thus: "it is only some miracle wherewith a door made of the hardest stones is thrown open".

2. HYPER-SUBJECTIVISM

In Sri Rag (Ashtapadi 4, Stansa 1)²²⁷, explained in terms of "understanding" of the "fish", which considers the "sea to be all in all. In this context the sea, which symbolises the whole phenomenal reality, has been qualified by the adjectives brackish (khāra) and unfathomable (asgāh), whereas the fish, which symbolises the human being who is definitely subject to mortality, has been modified with the adjectives "clever" (ayani) and "beautiful" (sobni) - both in superlative degree indicated by epithet "att". The clever and beautiful fish has confidence (in vain) that, keeping in view, its unfavourable surroundings, none would venture to captivate it. Therefore, it does not pay attention to the "net" (symbolically death's noose) cast suddenly around it, in the brackish and unfathomable sea. The hopeless fish, with inevitable net around it, in the brackish sea, then, collectively is the symbol representing the mortal man, who happens to attach ever-importance to the phenomenal world, while being completely unmindful of the inevitable death, by whose noose he is caught unaware.

3. DEPRIVATION OF MENTAL HARMONY

In Rag Maru (Solha 3, Stanza 3), the lower sentiments; viz: sexual pleasure, anger, greed, lust and ego have been

Represented by "five thieves"(panch taskar)²²⁸. These sentiments have been termed "thieves" because the mind, which falls a victim to these pejorative forces, is not fully aware of the fact that it is continuously being deprived of its belongings, which would otherwise have ultimately blessed it with peace, bliss and contentment. This silent committal of theft, in the realm of mind, results in a constant but gradual loss. Moreover the theft is committed in such a way that a victim becomes aware of it, after a very long time. In contrast to this, the pejorative forces of falsehood have been represented by the symbol "Thag" (a swindler) whose action is quicker and more skilful than the action of a thief (Rag Maru, Solha 5, stanza 6)²²⁹.

4. DESRITFUL VENTURES

In Rag Sorath (Astapadi 2, stanza 2)²³⁰, an insect "makri" is the symbol, which stands for a situation in which the grieved man is himself responsible for his own grief. Strangely enough, "makri" is ultimately caught in the cobweb which is woven by itself. Similarly, according to the poet's belief, a "Pakhandi" goes on pursuing a path which ultimately proves his own destroyer. Thus, in this context, the fruitless pursuits of a "Pakhandi" are represented by the symbol "makri"

228. A.G. p 1022 L 18

229. A.G. p 1025 L 24-25

230. A.G. p 635 L 16-18

which peculiarly, is destroyed by its own effort, suggesting thereby significantly that the "Pakhandi" too needs none else to destroy him. His very way of life is his own destroyer.

5. PSEUDO ABSTINENCE

In Rag Maru (Ashtapadi 7, Stanza 6)²³¹ the deceptive appearance of a pretending ascetic is the symbol of hypocrisy and pseudo abstinence . He wears a "patched coat" and carries a bowl in his hand. As a matter of fact the bowl in his hand symbolises non-possession of "material goods" and his "patched coat" is the symbol for a detached life. Quite contrary to his outward appearance, however, an excessive desire for sensual enjoyment is welling up in his mind. Thus, the pseudo ascetic is deeply involved in a situation, which he poses to be refraining from . He looks physically detached , but mentally he is attached to the fascinating world. He makes a deliberate effort to impose upon others, an appearance, which, he knows, is contrary to what is termed a reality.

6. INTENSITY OF HUMAN DESIRE

In Sri Rag (Chaupada 17, Stanza 1), the intensity of the human desire has been expressed in terms of fire. One of the fundamental characteristics of this fire is that it goes on "increasing day and night"²³². The natural result of this ever-increasing fire of desire is the birth of feeling of "vanity" which according to Guru Nanak is an "ailment"

231. A.G. p 1013 L 11-12

232. A.G. p 20 L 17-18

because it is the producer of "evil passions"²³³. Man's longing for "clothes and food"²³⁴, his love for "sons, housewife and other relations"²³⁵, his liking for the "lances, bands, throne and salutation"²³⁶ and other fascinating items of the phenomenal world are responsible for flaring up of this fire. This fire, however, is not unextinguishable. Honest pursuit of the higher ideals like the "Name" and Shabda", according to Guru Nanak, extinguishes this fire.

7. WISH TO BE SECURED

In Rag Gauri Bairagan (Ashtapadi 17, Stanza 1)²³⁷

the seeker's wish to be secured from all possible mishaps, has been explained, symbolically, in terms of movements and behaviour of a cow. The cow, which in Indian literature, usually, occurs as the symbol of maternal affection has, here, been presented as a weak animal, which cannot survive without the proper care and attention of the herdsman, who tends it day and night. The initial stage of the emancipation of the seeker of spiritual values, resembles the mental state of a cow. Just as the survival of the cow is dependent solely upon its herdsman, the seeker's achievement is dependent solely upon his gracious

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| 233. | A.G. | p | 20 | L 19 |
| 234. | A.G. | p | 140 | L 9-10 |
| 235. | A.G. | p | 61 | L 12 |
| 236. | A.G. | p | 236 | L 10-11 |
| 237. | A.G. | p | 228 | L 16-18 |

Lord, during the successive stages of development in the process of his spiritual emancipation. The word "refuge" used in association with "seek" is more significant, in this context, because it indicates the seeker's wish to be secured, along with his submission that none other than the beneficent Lord can be his real protector.

8. FEELING OF BLISSFULNESS

In Rag Runkali (Siddh Goshti, Stanza 5), a duck "floating care-free on the stream"²³⁸, is a composite symbol which represents the feeling of detachment as well as the feeling of blissfulness. In this very stanza the Kamal flower is shown as completely detached from the water, which implicitly represents Maya in this context. Detachment, ordinarily, is a negative feeling, which has very often been represented by unattractive symbols. For instance "rubbing of ashes" on visible parts of the body, has often been taken, in India, as an effective symbol of detachment. But Guru Nanak's aesthetic sense has enabled him to employ symbols like the "kamal flower" and "floating Duck", for this purpose. The exceptional beauty of these symbols lies in the fact that besides being the fittest representatives of the feeling of detachment, they represent the feeling of blissfulness also in a very effective manner.

9. EMOTIONAL DESTITUTION

In Rag Basant (Ashtapadi 2, Stanza 3), an unwise and destitute frog has been presented as a fit symbol for the

state of mind, which is devoid of devotion.²³⁹ Frog has an impelling instinct to jump frequently, out of the water and wander on the banks or even beyond the banks, although its growth and development is largely dependent on water, in which it is living. It is notable, here that the dependence of frog, on water, is not exactly like the dependence of fish upon water. Unlike fish, which dies immediately or shortly after its separation from water, the frog can venture to spend some time out of its watery abode, without any immediate danger to its physical survival. Keeping in view, this particular difference between the frog and the fish, the symbol "frog" used as a representative of the human mind, which is devoid of devotion, will become even more appreciable. A human being, who fails to be in tune with the spiritual rhythm of the universe, happens, of course, to be destitute, but it is, nevertheless, possible for him to breathe in the phenomenal world, inspite of this emotional destitution, because the negation of spiritual light does not necessarily result in his physical annihilation.

30. PANGS OF SEPARATION

Pangs of separation have been expressed on many occasions by Guru Nanak in terms of either little, living creatures like Chatrik, Papiyha, Chakvi, Fish etc., or the dreadful aspects of the realm of nature like thunderbolts, lightning, scorching heat etc. Chakvi is a little creature which is well-known for

239. A.G. p 1188 L 3-4

the unbearable pangs, which it experiences during the period of its separation from its beloved "sun". Similarly the creatures like Chatrik (Sarang or Papaha) are famous for their intense longing for a particular "rain drop". Such symbols, therefore naturally, have been picked up, by Guru Nanak, for the emotional expression of the state of mind of a devotee, who is experiencing the pangs of separation from the Lord of the Universe. In Sri Rag (Ashtapadi 11, Stanza 1-6), the poet has employed several tensive symbols for the expression of a contrast between a mental state which is experiencing the pangs of separation and that mental state which spontaneously begins to blossom when the pangs are over and the blissful union is fairly in sight. "The lotus dying without water"²⁴⁰, "the fish struggling for its survival while being separated from its watery abode"²⁴¹ and the Chatrik longing intensely for a particular "blessed drop",²⁴² even while it is raining so heavily that the "pools are brimful everywhere" and "the Chakvi passing virtually a sleepless night"²⁴³ after being separated from its beloved, "the sun"—all are the psychological symbols, representing the sentiment of intense longing and unbearable pangs of separation. In Rag Takhari (Baranishha), "the sun blazing in the sky" (Stanza 8)²⁴⁴ and

240. A.G. p 59 L 26-27
 241. A.G. p 60 L 3
 242. A.G. p 60 L 5
 243. A.G. p 60 L 9-10
 244. A.G. p 1108 L 13-14

terrible flashes of the lightning (stanza 9)²⁴⁵ also lend very powerful expression to the pangs of separation, being experienced by a human soul, wailing vehemently in separation and longing intensely for its final emergence with the cosmic consciousness

11. SENTIMENT OF DEVOTION

The symbol "Subāgan" representing the sentiment of devotion occupies a very significant place in, and covers a very large portion of Guru Nanak's poetry. The harmonious congruence of faithfulness, dutifulness and submissively devoted love is the characteristic feature of the Indian bride, the whole of whose married existence is reserved singularly for the pleasures of her beloved spouse. This impressive domestic symbol has been employed by Guru Nanak for the expression of various stages of spiritual emancipation of the seeker of spiritual values, whose ultimate aim in life is to be recast in an ideal pattern, wherewith it should be possible for him, to be reunified with and re-emerge in that indivisible reality, from which he is temporarily separated.

A devoted wife "abides by her husband's will"²⁴⁶
 "bears unbound affections unto him"²⁴⁷ "is attached thoroughly

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245. A.G. p 1108 L 18-19
 246. A.G. p 54 L 9-10
 247. A.G. p 72 L 9-10

to her dear spouse"²⁴⁸ "is enamoured with the excellencies of
 her darling partner"²⁴⁹ "attains diligently the treasure of
 virtues for the pleasure of her groom"²⁵⁰ and "bedecks herself
 in accordance with her companion's taste"²⁵¹.

The same sentiment of devotion has also been explained negatively by pointing to the reverse index, in terms of another symbol "Duhagan", who is absolutely devoid of devotion and is consequently forsaken by her spouse. The wretched "Duhagan", quite in contrast to the exceptionally fortunate "Subagan" is deluded by doubt"²⁵² "wanders unhonoured"²⁵³ "faces untold hardships"²⁵⁴ and remains discarded and abandoned so long as she does not get faithfully prepared, in every possible way, to follow the footsteps of "Subagan". Thus "Subagan" and "Duhagan" represent the contrastive aspects of the sentiment of devotion, in terms of which, the poet has intended to explain the metaphysical relationship between the individual consciousness and the universality of cosmic consciousness.

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| 248. | A.G. | p | 689 | L | 20-21 |
| 249. | A.G. | p | 722 | L | 10. |
| 250. | A.G. | p | 57 | L | 3 |
| 251. | A.G. | p | 780 | L | 19-20 |
| 252. | A.G. | p | 60 | L | B4 |
| 253. | A.G. | p | 72 | L | 8-6 |
| 254. | A.G. | p | 57-68 | L | 27-1 |

12. THE STATE OF EQUIPOISE

In Rag Raskali (Siddh Gosht, Stanza 16), an imaginary cave has, very appropriately, been employed by Guru Nanak, as a psycho-spiritual symbol, representing the perfect mental equilibrium or an ideal state of equipoise. Unlike an ordinary cave, however, in this peculiarly designed cave, the entire darkness is completely dispelled, as a natural consequence of a fruitful meeting, between its dweller, and his emancipator--the true and gracious Guru,²⁵⁵ Even more significant than this negation of darkness is complete stillness of the forces of Ego²⁵⁶, which have unusually been disarmed and made meek within the boundaries of this cave.

Thus, complete stillness, in association with total darklessness, apparently symbolises the blissful union of divine rhythm, with spiritual enlightenment, in the mind of a seeker, who is now thoroughly detached, from the whole range of phenomenal surroundings, even while living in their midst. Association of the domestic term "home"²⁵⁷ with "cave" makes the symbol yet more meaningful and effective, as the two terms i.e. "cave" and "home", in collaboration with each other, make it abundantly clear that this peaceful abode is the mind's permanent residence , and not a temporary lounge.

255. A.G. p 939 L 20-21

256. A.G. p 939 L 21

257. A.G. p 939 L 22

PART THREE

DICTION

CHAPTERS :

- 1. CHOICE OF DICTION**
- 2. ARRANGEMENT OF DICTION**
- 3. POWER OF DICTION.**

PART THREE CHAPTER VII

CHOICE OF DICTION

1. RANGE AND VARIETY

Unless there was a sufficient reason for an unusual or rare word, Guru Nanak's choice spontaneously fell upon the most common and widely understood words and phrases. He was never inclined to over-burden his verses with the heavy weight of text-bookishness and depended, mainly, upon the assimilated linguistic treasure of his country. From this vast and unending treasure, he selected his multi-faceted diction, wherewith the receptors of his communications were already acquainted to a large extent.

And this was a natural consequence of the poet's uninterrupted tendency to feel like being absorbed emotionally as well as intellectually, in a situation, in relation to which, he made up his mind to express his reactions and comments.

It is apparently because of his clear preference for popular and familiar diction that he accepted the traditional nomenclature, viz: Govind, Hari, Madhusūdan, Damodar etc, even though, at the conceptual level, he was

definitely not in line with the traditional way of apprehending the nature of Cosmic Consciousness and its relationship with the Phenomenal reality.

Similarly he picked up his terminology from the literary and religious climate of his country. The terms like Maya, Hukam, Onkar, Shabda, Amrit, Gurmukh, Manmukh, Dhama, Kama, Moksha, etc, which occurred frequently in his poetry, were already popularised by various saint-poets of Northern India and people of the land were fully acquainted with their form as well as content. His way of presenting even the philosophical material in popularly accepted terms aided by the words picked up from every-day speech, leaves no doubt about the fact that he always preferred a familiar word to an unfamiliar one. It is this very preference for the familiarity of the diction which provoked him to use the vocabulary of different professions or social groups, whom he supposed to be the immediate receptors of his communications. It has already been noted in the preceding chapters, how he communicated his mystical experiences to various vocational groups, such as agriculturists, traders and petty workmen like goldsmiths, blacksmiths, potters etc., in their own routinized vocabulary.

The range of his vocabulary did extend to the West Asian linguistic boundaries; but here again, he refused to be bombastic and remain beyond the reach of the commoners. He made a skilful effort to naturalize the loan-words, which were borrowed mainly from the Arabo-Persian stock, by using

them frequently in association with very easily apprehended local vocabulary. A notable example, in this context, is the frequent usage of a local adjective "sacha" (true) in association with not one, but innumerable loan-words of Arabo-Persian stock, as for instance in several attributive couplings, occurring in the Var, composed in Rag Asa (Shaloka 1, attached with Pauri 2), viz "sacha amar and sacha dīvan"²⁵⁸ "sacha hukam and sacha farman"²⁵⁹ "sacha karam and sacha nishān"²⁶⁰ "sacha sor"²⁶¹ "sachi sift"²⁶² "sachi qudrat and sacha patshah"²⁶³.

Another notable feature of Guru Nanak's diction is the literary usage of idiomatic expressions and emancipation of the colloquial vocabulary. Apart from lending literary utility to the very ordinary idiomatic expressions like "tin nak nathan payiyai"²⁶⁴, "honde dithey kshah"²⁶⁵ etc., he elevated many of the colloquial words of low status, by lending them literary flavour. For instance he used a simple and commonly intelligible word "janjāl" (Ram Rankali, Dakhani Onkar,

| | | |
|------|------------|---------|
| 258. | A.G. p 463 | L 10. |
| 259. | A.G. p 463 | L 11 |
| 260. | A.G. p 463 | L 11 |
| 261. | A.G. p 463 | L 12 |
| 262. | A.G. p 463 | L 12-13 |
| 263. | A.G. p 463 | L 13 |
| 264. | A.G. p 895 | L 6-7 |
| 265. | A.G. p 16 | L 15-16 |

Stanza 1) ²⁶⁶, for the whole realm of "delusion", including all the rituals and ceremonies, which were performed falsely in the name of religion. A very interesting example in this context, is presented by the word "jhagra", used in Rag Gajri (Charpada 2, Stanza 3) ²⁶⁷. "Jhagra" literally means a quarrel or a dispute. But with the association of a post-fixed verbal epithet "naberaí", the poet has raised the status of this down-trodden colloquial word to the high altitude of literary diction. "Jhagra naberaí" which should have ordinarily meant: "putting an end to a quarrelsome activity" got its status highly elevated, when the poet used it in the sense of getting rid of the intermittent disturbance, caused by the feeling of duality, in the mind of the seeker of the spiritual values.

For the purpose of emphasis and clarity, Guru Nanak was always inclined to use the maximum number of concrete words and avoid abstract language, as far as possible, even though his poems are largely related to the abstract ideas. That is why, in most of the cases, he seems to have given clear preference to an "action word" which, instead of pointing to a "still picture", could prove capable of visualising a "movement" in the imagination of the reader, as for instance in the unites like "bukan pachhanāí" (Rag Bilawal, Ashtapadi Stanza 7) ²⁶⁸, "sach kanāya" (Rag Asa , Patti , Stanza 3) ²⁶⁹

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|------|------|---|-----|---------|
| 266. | A.G. | p | 931 | L 3-4 |
| 267. | A.G. | p | 489 | L 15-16 |
| 268. | A.G. | p | 832 | L 16 |
| 269. | A.G. | p | 432 | L 18 |

- "bharam chukaya" (Rag Gauri, Ashtapadi 1, Stanza 2) ²⁷⁰,
 "bhavjal pberā" (Rag Malhar, Chaupada 4, Stanza 3) ²⁷¹,
 "bharam bahālya" (Rag Asa, Var, Panri 2) ²⁷², "sarpit
 peewanhāra" (Rag Prabhati, Bibhas, Chaupada 15, Stanza 2) ²⁷³,
 "kāl nassai" (Rag Prabhati, Chaupada 16, Stanza 4) ²⁷⁴ etc.

Guru Nanak's diction, however, is not necessarily soft and "pleasant" at all places. There is, no doubt, a large number of tastefully selected words, which besides being appropriate and effective, are highly pleasant and agreeable, in complexion as well as appeal. The whole range of multi-hued vocabulary, which in the preceding chapters has been referred to, in the contexts of decorative imagery and the symbology of preciousness is, definitely pleasant. The smatory words like "ras" and "rang", along with the whole list of derivations therefrom, such as "rang ratta" (Chaupada 4, Rag Bilawal, Stanza 1) ²⁷⁵, "ras rātey" (Rag Bilawal, Ashtapadi 1, Stanza 2) ²⁷⁶, "mahā ras" (Rag Sahi, Chhant 2, Stanza 2) ²⁷⁷, "risalū" (Rag Vedhans, Chaupada 2, Stanza 1) ²⁷⁸

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|------|--------|---------|---------|
| 270. | A.G. p | 221 | L 2 |
| 271. | A.G. p | 1255 | L 22 |
| 272. | A.G. p | 463 | L 23 |
| 273. | A.G. p | 1331-32 | L 27-1 |
| 274. | A.G. p | 1332 | L 13-14 |
| 275. | A.G. p | 796 | L 8 |
| 276. | A.G. p | 831 | L 16-17 |
| 277. | A.G. p | 764 | L 13-14 |
| 278. | A.G. p | 557 | L 10 |

"naufongi" (Rag Sarang, Ashtapadi 2, Stanza 1)²⁷⁹, "ranganhara"
 (Rag Prabhati, Bibhas, Chaupada 15, Stanza 1)²⁸⁰, "raiyala"
 (Rag Dhanasari, Chhant 3, Stanza 5)²⁸¹, "rassia" (Rag Suhl,
 Chhant 3, Stanza 3)²⁸² etc., do touch a fairly high altitude
 of pleasantness. But there is also a sufficiently large number
 of words, which are definitely unpleasant, though their approp-
 riateness in relation to the theme of a poet ^{or} the mood in
 which a particular poem depicts or the purpose for which that
 poem has been composed, is barely beyond question. The compounds,
 formed with "harān" or "harāni", as one of the components, as
 for instance in "harān-khor" (Japuji, Pauri 18)²⁸³ and "loon-
 harāni" (Rag Haru, Chaupada 6, Stanza 4)²⁸⁴ are nearing the
 climax of unpleasant diction, which Guru Nanak used on several
 occasions, in relation to the pejorative forces, obviously
 by way of a "shock treatment", which was most essential and
 justified, in the situations under reference.

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|------|--------|--------|---------|
| 279. | A.G. p | 1332 | L 34-35 |
| 280. | A.G. p | 1331 | L 24 |
| 281. | A.G. p | 688-90 | L 27-1 |
| 282. | A.G. p | 765 | L 10 |
| 283. | A.G. p | 4 | L 4 |
| 284. | A.G. p | 991 | L 6-7 |

2. APPROPRIATENESS

It is a notable feature of Guru Nanak's poetry, from the point of view of the appropriateness of diction, that in the light lyrics which revolve around the two key symbols viz: "kant" and "suhāgan" (i.e. the spouse and the bride), the vocabulary with a philosophical fibre or the words having intellectual appeal have less frequently been used. Just on the contrary, in the poems like "Dakhani Onkar" and "Siddh Goshti", which are erected on a philosophical foundation, the emotion-oriented vocabulary or the words of amatory nature have very rarely been employed. This sense of making diction in tune with the thematic and emotional aspects of the poem, bears ample testimony to the fact that the poet is very particular about the appropriate usage of the relevant word, at the most appropriate place, in the most appropriate manner.

It will be interesting to illustrate this aspect of Guru Nanak's diction, with a detailed analysis of a long poem entitled "Siddh Goshti", composed in Rag Naukali . This poem consists of 73 stanzas comprising about 2480 words. Out of these two thousand four hundred and eighty words, there are not more than 185 words, which have either very apparently the amatory flavour or have, on other occasions, been used by Guru Nanak in the light lyrics, directed by strong sentiments and thereby having even some remote connection with the emotional vocabulary. Among these 185 words, the inseparable compounds, phrasal units and such

words as, for the purpose of emphasis and clarification, have been repeated in several lines, are also included. It has been noted that this exhaustive list comprising 185 words, includes at least 31 such words, as have been repeated so often, in this poem, that these are virtually multiplied to 156 words. Therefore, in the revised list, finalised after the necessary exclusion of 125 repeated words, the total number of terms having close or remote connections with emotion-oriented vocabulary is further reduced to 60.

Thus the employment of just sixty words of different flavour, in a long poem consisting of two thousand four hundred and eighty words (i.e. 2.40% alien vocabulary) visualises the astonishing capability, to be accurately appropriate, of a master mind at work — quite vigilant and alert, during the whole process of selectivity and usage.

The total dominance of the vocabulary having philosophical background, rational fibre and intellectual appeal, may be noticed in the considerably vast space covered, in this poem, by just three key words viz: "truth" "gyan" and "vichār". It has been noted that the frequent occurrence of these three fundamental terms, along with necessary and relevant derivations, amounts, collectively, to as many as 109 words i.e. 4.30% , in the poem consisting of 2480 words. The stanza-wise detailed data is given on the subsequent pages .

COMPLETE LIST OF 285 WORDS

The exhaustive list given hereunder, presents the detailed account of emotion-oriented vocabulary in its totality, including even the repeated words.

| | | | |
|--------|----|---|------------|
| STANZA | 1 | nastak, kāt, dhari, tann, mann (five words) | <u>285</u> |
| STANZA | 2 | bal-jā'ō (one word) | <u>286</u> |
| STANZA | 3 | bha'ō (one word) | <u>287</u> |
| STANZA | 4 | sāgar (one word) | <u>288</u> |
| STANZA | 5 | jal, kamal, murgā'ī, sāgar, mann (five words) | <u>289</u> |
| STANZA | 6 | mann, chaitan, pyāro, mēl (four words) | <u>290</u> |
| STANZA | 7 | rukḥ, bīrkḥ, udyān (three words) | <u>291</u> |
| STANZA | 8 | neend, mann (two words) | <u>292</u> |
| STANZA | 9 | mann, chot (two words) | <u>293</u> |
| STANZA | 10 | kam (one word) | <u>294</u> |

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|------|------|---|--------|---------|
| 285. | A.G. | p | 938 | L 8-9 |
| 286. | A.G. | p | 938 | L 12 |
| 287. | A.G. | p | 938 | L 14-15 |
| 288. | A.G. | p | 938 | L 17-18 |
| 289. | A.G. | p | 938 | L 20-22 |
| 290. | A.G. | p | 938 | L 25-26 |
| 291. | A.G. | p | 938-39 | L 27-2 |
| 292. | A.G. | p | 939 | L 3-4 |
| 293. | A.G. | p | 939 | L 7-8 |
| 294. | A.G. | p | 939 | L 9-10 |

| | | | | |
|--------|----|-----------------------|---------------|------------|
| STANZA | 11 | nann | (one word) | <u>296</u> |
| STANZA | 12 | Nil | | |
| STANZA | 13 | Nil | | |
| STANZA | 14 | Nil | | |
| STANZA | 15 | Nil | | |
| STANZA | 16 | bhāvai | (one word) | <u>298</u> |
| STANZA | 17 | Nil | | |
| STANZA | 18 | Nil | | |
| STANZA | 19 | nann | (one word) | <u>297</u> |
| STANZA | 20 | raate, nann | (two words) | <u>298</u> |
| STANZA | 21 | Nil | | |
| STANZA | 22 | pyāro | (one word) | <u>299</u> |
| STANZA | 23 | Nil | | |
| STANZA | 24 | kanai | (one word) | <u>300</u> |
| STANZA | 25 | bedan(vedna), rasāyan | (two words) | <u>301</u> |
| STANZA | 26 | ratte, sukḥ | (two words) | <u>302</u> |
| STANZA | 27 | gāvai | (one word) | <u>303</u> |

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|------|------|---|-----|---------|
| 296. | A.G. | p | 939 | L 12 |
| 298. | A.G. | p | 939 | L 22-23 |
| 297. | A.G. | p | 940 | L 1 |
| 298. | A.G. | p | 940 | L 3-4 |
| 299. | A.G. | p | 940 | L 12 |
| 300. | A.G. | p | 940 | L 22-23 |
| 301. | A.G. | p | 941 | L 1 |
| 302. | A.G. | p | 941 | L 8 |
| 303. | A.G. | p | 941 | L 6-7 |

| | | |
|--------|----|--|
| STANZA | 28 | NIL |
| STANZA | 29 | pyār (One word) ³⁰⁴ |
| STANZA | 30 | rappai, rang, rattan (three words) ³⁰⁵ |
| STANZA | 31 | NIL |
| STANZA | 32 | rate, ratte, ratte, ratte, ratte, ratte, (six words) ³⁰⁶ |
| STANZA | 33 | ratte, ratte, ratte, ratte, ratte (five words) ³⁰⁷ |
| STANZA | 34 | urdhār (one word) ³⁰⁸ |
| STANZA | 35 | ratan, ratan, man, patiyā'e, bhāvai ³⁰⁹ (five words) |
| STANZA | 36 | man, mēl (two words) ³¹⁰ |
| STANZA | 37 | rang, raata (two words) ³¹¹ |
| STANZA | 38 | manmā , vaat (two words) ³¹² |
| STANZA | 39 | tann, man (two words) ³¹³ |
| STANZA | 40 | sā'ir (sagar)(one word) ³¹⁴ |

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|------|-------|---|-----|---------|
| 304. | A. G. | p | 941 | L 12 |
| 305. | A. G. | p | 941 | L 15-16 |
| 306. | A. G. | p | 941 | L 20-23 |
| 307. | A. G. | p | 941 | L 23-26 |
| 308. | A. G. | p | 942 | L 2-3 |
| 309. | A. G. | p | 942 | L 3-5 |
| 310. | A. G. | p | 942 | L 6-8 |
| 311. | A. G. | p | 942 | L 10 |
| 312. | A. G. | p | 942 | L 12-14 |
| 313. | A. G. | p | 942 | L 16 |
| 314. | A. G. | p | 942 | L 19 |

| | | | | |
|--------|----|--|-----------------|------------|
| STANZA | 41 | maan | (one word) | <u>315</u> |
| STANZA | 42 | gā'ey | (one word) | <u>316</u> |
| STANZA | 43 | Nil | | |
| STANZA | 44 | pavan | (one word) | <u>317</u> |
| STANZA | 45 | hivai, mandar, pirāhan, mann | (four words) | <u>318</u> |
| STANZA | 46 | Nil | | |
| STANZA | 47 | rata, tam, mann, seetal, rang, rangiya, kann, pyāre | (eight words) | <u>319</u> |
| STANZA | 48 | mukh, chand, hivai, chhāya, mukh, sūraj mukh | (seven words) | <u>320</u> |
| STANZA | 49 | sasi, sasi, sūr | (three words) | <u>321</u> |
| STANZA | 50 | mann, pavan, gagan, garjai | (four words) | <u>322</u> |
| STANZA | 51 | rata | (one word) | <u>323</u> |
| STANZA | 52 | ratte, mann | (two words) | <u>324</u> |
| STANZA | 53 | vajēveh, toorey | (two words) | <u>325</u> |

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|------|------|----|-----|---------|
| 315. | A.G. | p | 942 | L 20 |
| 316. | A.G. | p | 942 | L 23-24 |
| 317. | A.G. | p | 943 | L 2 |
| 318. | A.G. | p | 943 | L 5-7 |
| 319. | A.G. | p | 943 | L 10-12 |
| 320. | A.G. | p | 943 | L 13 |
| 321. | A.G. | p. | 943 | L 15-16 |
| 322. | A.G. | p | 943 | L 19-20 |
| 323. | A.G. | p | 943 | L 23 |
| 324. | A.G. | p | 943 | L 25-26 |
| 325. | A.G. | p | 943 | L 27 |

| | | |
|--------|----|--|
| STANZA | 54 | sukh, neend, raate (three words) ³²⁶ |
| STANZA | 55 | chot (one word) ³²⁷ |
| STANZA | 56 | chot, mann (two words) ³²⁸ |
| STANZA | 57 | ratta, bhā'ey (two words) ³²⁹ |
| STANZA | 58 | vā'ī , khelai, mann, mēl (four words) ³³⁰ |
| STANZA | 59 | pavan, tam, mann, sūgar, chhāya (five words) ³³¹ |
| STANZA | 60 | vā'ī, mann, pyāro (three words) ³³² |
| STANZA | 61 | mann, pavan, pavan, rass, rass, ratte, rass, dukh, sukh (nine words) ³³³ |
| STANZA | 62 | rang, raata, rass, maata, ³³⁴ jal-bal, pavan (six words) |
| STANZA | 63 | rang, raata, maata, sukh (four words) ³³⁵ |

| | | | | |
|------|------|---|--------|---------|
| 326. | A.G. | p | 944 | L 3-3 |
| 327. | A.G. | p | 944 | L 5-6 |
| 328. | A.G. | p | 944 | L 9-10 |
| 329. | A.G. | p | 944 | L 11-12 |
| 330. | A.G. | p | 944 | L 13-16 |
| 331. | A.G. | p | 944 | L 18-21 |
| 332. | A.G. | p | 944 | L 22-24 |
| 333. | A.G. | p | 944-45 | L 26-4 |
| 334. | A.G. | p | 945 | L 4-6 |
| 335. | A.G. | p | 945 | L 7-8 |

| | | | |
|--------|----|---|------------|
| STANZA | 64 | mann, maigal, pavan, mann, mann, sasi, sūr (seven words) | <u>336</u> |
| STANZA | 65 | mann, pavan, dukh, subhākhai, rappai, rang (six words) | <u>337</u> |
| STANZA | 66 | mann, kamal, pavan, roop, ratte (five words) | <u>338</u> |
| STANZA | 67 | mann, kamal, pavan, anurāgi, roop, gagan (six words) | <u>339</u> |
| STANZA | 68 | dukh, dukh, tann, mann, uridhārey, (five words) | <u>340</u> |
| STANZA | 69 | mann, bhe-jai (two words) | <u>341</u> |
| STANZA | 70 | dukh (one word) | <u>342</u> |
| STANZA | 71 | mann, urdhār, bidaar, mēl (four words) | <u>343</u> |
| STANZA | 72 | raste, maate, sukh, mann (four words) | <u>344</u> |
| STANZA | 73 | rang, maanai, darsan, qurbanai, khel (five words) | <u>345</u> |

| | | | | |
|------|------|---|-----|----------|
| 336. | A.G. | p | 945 | L 9-13 |
| 337. | A.G. | p | 945 | L 14-19 |
| 338. | A.G. | p | 945 | L 19-23 |
| 339. | A.G. | p | 945 | L 24-27 |
| 340. | A.G. | p | 946 | L 2-6 |
| 341. | A.G. | p | 946 | L 8-9 |
| 342. | A.G. | p | 946 | L 12 |
| 343. | A.G. | p | 946 | L 14-16 |
| 344. | A.G. | p | 946 | L 18, 21 |
| 345. | A.G. | p | 946 | L 22-26 |

DETAIL OF 31 REPEATED WORDS

The list given hereunder presents the detailed account of 31 oft-repeated words which collectively have occurred 156 times. The figures outside the brackets indicate the stanzas in which the repeated words have occurred, whereas the figures within the brackets show, how often a particular word has been repeated, in the same sense and in the same stanza.

| | | |
|-----|--------|---|
| 1. | bhāwāi | 3(1), 16(1), 35(1), 57(1) |
| 2. | chhāya | 48(1), 59(1) |
| 3. | chot | 9(1), 55(1), 56(1) |
| 4. | dukh | 61(1), 65(1), 68(2), 70(1) |
| 5. | gāwāi | 27(1), 42(1) |
| 6. | gagan | 50(1), 67(1) |
| 7. | hiv | 45(1), 48(1) |
| 8. | kam | 10(1), 47(1) |
| 9. | kamāi | 5(1), 24(1), 66(1), 67(1) |
| 10. | khol | 58(1), 73(1) |
| 11. | masta | 62(1), 63(1), 72(1) |
| 12. | man | 36(1), 41(1), 56(1) |
| 13. | mēl | 6(1), 36(1), 58(1), 71(1) |
| 14. | mann | 1(1), 5(1), 6(1), 8(1), 9(1), 11(1), 19(1), 20(1), 35(1), 38(1), 39(1), 45(1), 47(1), 50(1), 52(1), |

| | | | | |
|-----|--------|---------------|----------------------|--|
| | | 58(1), 59(1), | 60(1), 61(1), 64(3), | |
| | | 65(1), 66(1), | 67(1), 68(1), 69(1), | |
| | | 71(1), 72(1) | | |
| 15. | mukh | 48(3) | | |
| 16. | neend | 8(1), 54(1) | | |
| 17. | pawan | 44(1), 50(1), | 59(1), 61(2), 62(1), | |
| | | 64(1), 65(1), | 66(1), 67(1) | |
| 18. | pyār | 6(1), 22(1), | 29(1), 47(1), 60(1) | |
| 19. | zetta | 20(1), 26(1), | 30(1), 32(6), 33(5), | |
| | | 37(1), 47(1), | 51(1), 52(1), 54(1), | |
| | | 57(1), 61(1), | 62(1), 63(1), 66(1), | |
| | | 72(1) | | |
| 20. | ras | 25(1), 61(3), | 62(1) | |
| 21. | roop | 66(1), 67(1) | | |
| 22. | rang | 30(1), 37(1), | 48(2), 62(1), 63(1), | |
| | | 65(1), 73(1) | | |
| 23. | retan | 35(2) | | |
| 24. | rappai | 30(1), 65(1) | | |
| 25. | sasi | 49(2), 64(1) | | |
| 26. | sukh | 26(1), 54(1), | 61(1), 63(1), 72(1), | |
| 27. | sūr | 48(1), 49(1), | 64(1), | |
| 28. | sāgar | 4(1), 5(1), | 40(1), 59(1) | |
| 29. | tann | 1(1), 39(1), | 47(1), 59(1), 68(1) | |
| 30. | urdhār | 34(1), 68(1), | 71(1) | |
| 31. | wā'ī | 58(1) 60(1) | | |

FINALIZED LIST OF 60 WORDS

The list, given hereunder, presents the finalized account of 60 words, after the necessary deduction of 125 repeated words, from the complete list totalling 185 words.

- | | | |
|--------------|--------------|---------------|
| 1. anur̥gi | 2. bai-j̥i'o | 3. bedan |
| 4. bh̥wai | 5. bhojai | 6. bid̥r |
| 7. bir̥kh | 8. chand | 9. chaitou |
| 10. chh̥ya | 11. chat | 12. darsan |
| 13. dhari | 14. dukh | 15. gagan |
| 16. garjai | 17. g̥wai | 18. hiv |
| 19. jai | 20. jal-bal | 21. kaam |
| 22. kamal | 23. k̥t | 24. khel |
| 25. man | 26. nastā | 27. mānai |
| 28. naigal | 29. mendar | 30. man |
| 31. nastak | 32. m̥i | 33. mukh |
| 34. murg̥i'i | 35. neend | 36. patiy̥'ey |
| 37. pawan | 38. pir̥han | 39. py̥r |
| 40. qurb̥nai | 41. rang | 42. rappai |
| 43. ras | 44. ratan | 45. retta |
| 46. roop | 47. rukh | 48. s̥gar |
| 49. sasi | 50. seetal | 51. subh̥khai |
| 52. sukh | 53. s̥r | 54. tann |
| 55. torey | 56. uty̥n | 57. urid̥r |
| 58. wast | 59. w̥i'i | 60. waj̥veh |

PART THREE CHAPTER VIII

ARRANGEMENT OF DICTION

1. MECHANISM OF COUPLING

Coupling is a mechanism which is quite different from the mechanism of compound. In a compound, the two independent words are combined in such a way that either of them loses its individual identity and is fused into the other. In coupling, however, the words neither lose their individual character nor are they fused into each other, but, instead, form an effective "union", while retaining their distinct connotations. There is a rich variety and wide range of coupling formed artistically by Guru Nanak, in his verses.

The simplest pattern of coupling, occurring frequently in Guru Nanak's poetry, follows the traditional formula of associating an adjective with a noun, as for instance in "bānke meonh"³⁴⁶ "kalliar kheti"³⁴⁷ "bagge kappre"³⁴⁸ etc.

In this type of coupling the adjective preceding the noun is generally qualitative. It can, however, be commendatory, pajar

346. A.G. p 417 L 19-20
 347. A.G. p 419 L 14-15
 348. A.G. p 729 L 5

tive as well as neutral. For instance in the three examples quoted ~~hitherto~~ "banke" is commendatory "kallar" is pejorative, whereas "bagge" is neutral, as it simply indicates the colour of the succeeding item, in a general way without highlighting it or vice versa.

There is, however, another type of coupling, in which the first term illustrates the second term, as for instance, in "baunai kaura"³⁴⁹ "Ram rasayan"³⁵⁰ and "jehva sūchi"³⁵¹. In these combinations the epithets "kaura" "rasayan" and "sūchi" illustrate the preceding terms "baunai" "Ram" and "jehva". In this type of coupling, sometimes, the illustrated noun is preceded by a verbal participle, instead of being succeeded or preceded by an adjective proper, as for instance in "amangya daan"³⁵².

Sometimes the two words indicating the same value system are combined. For instance in the compound "mānak moti"³⁵³ both the words "mānak" as well as "moti" indicate, with equal emphasis, the preciousness as a value. Similarly both the terms in the combination "dhan joban"³⁵⁴ point individually as well as collectively to the same aspect of the phenomenal world i.e. its "fleeting nature". On the

| | | | |
|------|-------|-------|------|
| 349. | A.G. | p | L |
| 350. | A.G. | p 415 | L 26 |
| 351. | A. G. | p | L |
| 352. | A.G. | p 436 | L 8 |
| 353. | A.G. | p | L |
| 354. | A.G. | p | L |

same pattern, sometimes, the two sensuous words, with similar function, are knitted together. For instance in "bherī" shetnā'ī" ³⁵⁵, both the words "bherī" as well as "shetnā'ī", independently, appeal to the sense of hearing and collectively also they perform the same function, but definitely with enhanced communicative effect.

Contrary to the above-mentioned combination of identical or parallel terms, there is another pattern of coupling in which two antonyms are combined, in order to make the proposition more assertive. This pattern has been followed by Guru Nanak on a very large scale. A few notable examples of this category of coupling are: "jor vishhrai" ³⁵⁶ "mole mole" ³⁵⁷ "punnī paspi" ³⁵⁸.

Apart from these, there is a very interesting type of cumulative coupling in which the first term has very clear connotation, while the second term is nothing but the perverted form of the first term, the main function of which, is singularly to enhance the effect of the first term, as for instance, in "dīkan dīka" ³⁵⁹.

Another pattern, which has also been followed by Guru Nanak in a big way, combines two autonomous terms, one

355. A.G. p 417 L 18-19
 356. A.G. p 414 L 13-14
 357. A.G. p 436 L 10-11
 358. A.G. p 4 L 18
 359. A.G. p 415-16 L 27-1

of which presents the metaphorical analogy of the other.
 "Rājey sheen̄h" "muqaddim kuttey" (Var, Rag Malhar, Shaloka 2,
 attached with Pauri 22)³⁶⁰, "mann mandar " "terr ves-qalandar"
 (Rag Bilawal, Chaupada 2, Stansa 1)³⁶¹, "dayā kapāh" "santokh
 soot" (Var, Rag Asa, Shaloka 1, attached with Pauri 15)³⁶²,
 "kūja baang" "nivāj mussalia" (Rag Basant, Handol, Stansa 6)³⁶³,
 "kubudhi doomani" "ku'dayā kasāyan" "par-ninda chochri" (Sri
 Rag, Var N.IV , Shaloka 1, with Pauri 20)³⁶⁴ etc. are just
 a few of innumerable examples of this category of coupling,
 found almost on every page in Guru Nanak's poetry.

There is an interesting pattern of sequential
 coupling, which has been followed in several poems by Guru
 Nanak, as for instance, in the line: "nāo tera sarit, bikh
 uth jā'ey" . Here, three words viz "nāo" "sarit" and "bikh"
 make two couples as the central word "sarit" plays a double role.
 This is a pattern in which the second term signifies the result
 of the first term, while the third term, in the like manner sig-
 nifies the consequence of the second term. Thus "name", the
 lofty ideal, brings in a state of mind, which is equivalent to
 the enjoyment of "nectar". "Name" and "nectar", therefore form
 the first pair, in this context. Nectar, then, appears as an
 antidote, counteracting "poison"(bikh), whose penetration is
 sought to be purged from the diseased mind. Thus the second pair
 in this sequence , is formed by "nectar" and "poison".

| | | |
|------|-------------|--------|
| 360. | A.G. p 1288 | L 9-10 |
| 361. | A.G. p 795 | L 9 |
| 362. | A.G. p 471 | L 3 |
| 363. | A.G. p 1191 | L 5 |
| 364. | A.G. p 91 | L 4-5 |

B. LINE-PATTERNS

It has, tentatively, been noted that the shortest single line, in Guru Nanak's verse-patterns, consists of two words only, while the longest line-structure extends upto as many as fourteen words. In order to make this length-variation viewable at one glance, thirteen selected lines of short, medium as well as long metres, are given hereunder.

1. Chhodīley pākhandā
(Var, Rag Asa, Shaloka 1, Pauri 16) ³⁶⁵ = 2 words
2. Gursarsādi karom karnō
(Rag Asa, Ashtapadi 7, Stansa 5) ³⁶⁶ = 3 words
3. Asp bujhāey so'ī būjhai
(Rag Majh, Shaloka 2, Pauri 27) ³⁶⁷ = 4 words
4. Meray Sahibā terey choj vidāna
(Rag Sorath, Chaupada 4, Stansa 1) ³⁶⁸ = 5 words
5. Teerath nāwan ja'ō teerath Nān hai
(Rag Dhanasari, Chhant 1, Stansa 1) ³⁶⁹ = 6 words

| | | | | | |
|------|------|---|-----|---|----|
| 365. | A.G. | p | 471 | L | 3 |
| 366. | A.G. | p | 415 | L | 1 |
| 367. | A.G. | p | 140 | L | 20 |
| 368. | A.G. | p | 896 | L | 19 |
| 369. | A.G. | p | 697 | L | 21 |

6. **Nān viññey īdani dhrig jeevan karam kareh** = 7 words
 (Rag Gajri, Chaupada 1, Stanza 3) ³⁷⁰
7. **Nann dāta nann mangta nann sir gur kartār** = 8 words
 (Rag Prabhati, Chaupada 10, Stanza 2) ³⁷¹
8. **Chanchal matt tyāg bhaubhenjan pāya ek**
sabed liv lāgi
 (Rag Sarang, Ashtapadi 2, Stanza 2) ³⁷² = 9 words
9. **Bharam ka sangal tor nirāla Hari antar**
Hari ras pāya
 (Rag Maru, Solha 21, Stanza 1) ³⁷³ = 10 words
10. **Hau khari duhai ī ho'ī baba Nanak merī**
baat na pūchhai ko'ī
 (Rag Gauri, Chaupada 13, Stanza 4) ³⁷⁴ = 11 words
11. **Sakhi sājni ke hau charan sarevan**
Hari gur kirpa te nadar dhari
 (Rag Ase, Chaupada 22, Stanza 2) ³⁷⁵ = 12 words

| | | | | |
|------|------|---|--------|---------|
| 370. | A.G. | p | 489 | L 6-7 |
| 371. | A.G. | p | 1330 | L 7-8 |
| 372. | A.G. | p | 1232 | L 26-27 |
| 373. | A.G. | p | 1041 | L 20-21 |
| 374. | A.G. | p | 155 | L 7 |
| 375. | A.G. | p | 345-46 | L 27-1 |

12. Dowai sirey satgurū niberai so bhīhai = 13 words
 jis ek liv lāgi jeehu rahai nibhrāti
 (Rag Maru, Chaupada 11, Stanza 4) ³⁷⁶
13. Ajar gahu jaar lai amar gahu maar lai = 14 words
 bharāt tajj ohhod teu apyo pejai
 (Rag Maru, Chaupada 9, Stanza 2) ³⁷⁷

According to the pattern of punctuation adopted in the Adi Granth, the above-mentioned lines are syntactically complete. By generalising this conclusion, it is possible to infer that all other lines, occurring in all other poems, composed by Guru Nanak, are also complete and autonomous.

If, however, we read the first of the above-mentioned thirteen lines, along with the line which follows it, in the poem in which it occurs, ³⁷⁸ the result, from the syntactic point of view, will be exactly the same as presented by another single line, occurring in Rag Suhī (Chhand 2, Stanza 2, sixth line) ³⁷⁹. In these two situations, presented in two different poems, there are two complete lines on the one side and a single line on the other, which can be reduced to a syntactic

| | | | | | |
|------|------|----|-----|---|-------|
| 376. | A.G. | p. | 992 | L | 23-24 |
| 377. | A.G. | p | 991 | L | 26-27 |
| 378. | A.G. | p | 471 | L | 23 |
| 379. | A.G. | p | 764 | L | 14-15 |

pattern, in the following manner:-

| | <u>VERSIFIED SPEECH</u> | <u>SYNTACTIC FORM</u> |
|--------|----------------------------|-----------------------|
| 1. (a) | Chhodīley pākhandā | Imperative |
| (b) | Hām la'iyai jāhe tarandā | Declarative |
| 2. (a) | Sakhi milo ras mangal gāvo | Imperative |
| (b) | Hām ghar sājan āya | Declarative |

Similarly, the eleventh of the above-mentioned thirteen lines is syntactically equivalent to two other independent lines, occurring in Rag Maru (Chaupada 12, Stanza 2)³³⁰ via-

"Pir setī dhan prem rachā'ey

Gur kai sabī tathā chit lā'ey"

If the syntactic pattern of these two lines, collectively, is compared to the above-mentioned single line, the result will be the same. The first half of the above-mentioned single line has an explicit subject i.e. "Hām", whereas the subject in the second half is implicit, making it thus a virtual supplement to the predicate, occurring in the first part. Apart from this, the two parts of the bifurcated line are connected with an implicit conjunction i.e. "while". On the same pattern, the

first of the above-mentioned two lines, occurring in Rag Maru, has an explicit subject i.e. "dhan". The second line does not have an independent subject and is virtually a supplement to the predicate occurring in the first line. The two lines, then, have between them, a suggestive conjunction i.e. "and", exactly on the pattern of "while" which connects the two parts of the above-mentioned single line (No. 11 , in the list showing length-variations). Thus, the verses in this context, follow a pattern, which may concisely be shown as under:-

| | | | |
|------------|---|--------------|---|
| <u>Hau</u> | P | <u>While</u> | P |
| S | | C | |

| | | | |
|-------------|---|------------|---|
| <u>Dhan</u> | P | <u>And</u> | P |
| S | | C | |

A still more interesting example is presented by the first couplet of the fourth stanza , occurring in the second Chant, composed in Rag Suhi, ³⁸¹ viz:

Atan Ram sansāra
Sācha khel tumāra

This couplet, according to the punctuative indications, consists of two independent syntactic units . In fact, however, the supplementary nature of the second line is absolutely beyond doubt. The second line of this couplet contains a trio comprising a pronoun, in possessive case (tumāra), an abstract noun (khel) and a qualitative modifier (sācha), from which , the two important and indispensable parts of speech viz: the subject and the verb, are altogether missing . The first line

also , remains virtually insignificant, without the association of the second line, because the tone of "address" in the word "sansāra" necessitates inevitably the immediate following of the second line, in which the possessive case of the pronoun (second person) gives it full sense by emerging as its essential supplement, and thereby formulating it into a complete, meaningful and autonomous syntactic unit.

From this, however, it will be unreasonable to draw the conclusion that these lines are inter-dependent only because of their short structures. There are several hundreds of such lines, as are complete in all respects thematically as well as syntactically and yet consist of just three, four or five words each. For instance there is a famous single line, comprising just four words and making so complete a sense that it has virtually become an oft-repeated proverb in the socio-cultural phenomenon, in the Punjab. This famous line is :- "Gallī jog na ho'ī" (Rag Suhā³⁸²śarpada 8, Stanza 1) .

Thus, if we adopt a flexible attitude towards the pattern of punctuation, inserting a full stop at the end of every single line, in the Adi Granth, it becomes easy to notice, on every third page, a few interesting examples of run-on lines. There are several patterns of run-on-lines wherein one dominant line (not necessarily the first line), acts virtually, from syntactic point of view, as the principal clause, while the succeeding or preceding lines are artistically reduced to the subordinate positions, and made to emerge as well-constructed adjectival or adverbial clauses .

On quite a few occasions, Guru Nanak's verses composed in longer meters, having complex syntactic structures and following the pattern of run-on-lines, become so passive in their rhythmic movements that in spite of their seemingly poetic complexion, they can safely pass for fairly good and well-arranged pieces of prose. For instance, the second stanza of the eighth Chaupada, composed in Rag Prabhati, contains the following three run-on-lines, which are syntactically essential components of a single unit, but become fairly prosaic, when rewritten in the form of a paragraph, even while making absolutely no change in the existing arrangemental order of the words, thus :-

" Jaisē barhat ki mīla tīnd lagat hai; ik sukhnī
 hor p̄her bhariyat hai; taiso hī t̄h khel khaṣam
 ka, jio us ki vadynī " 383

PART III CHAPTER IX

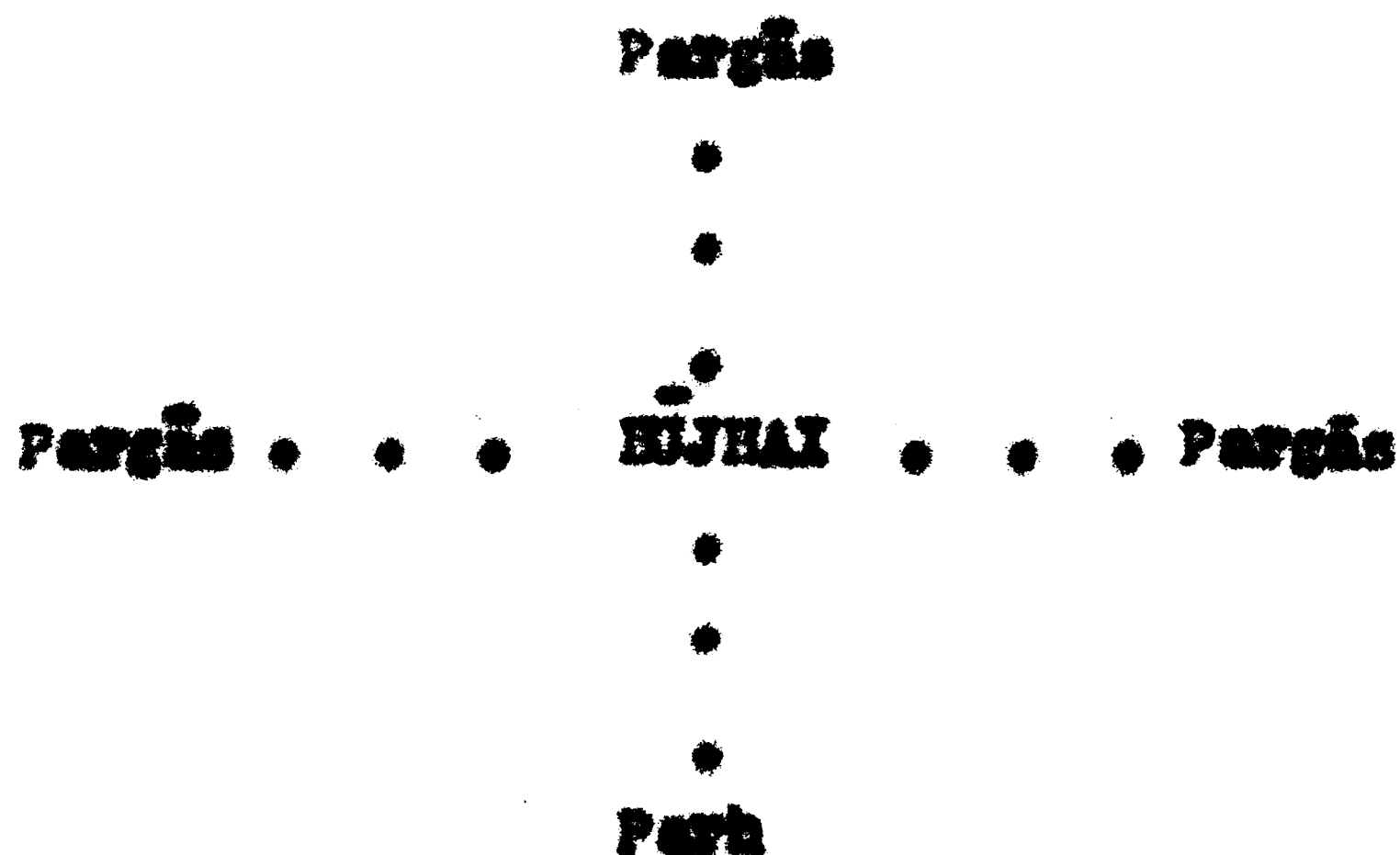
POWER OF DICTION

1. EMPHATIC NUCLEUS

An exceptionally commendatory feature of Guru Nanak's diction is his choice of energetic nucleus words and their emphatic placement in the relevant verse-patterns. For instance in the first of the two Shalokas (M-1) attached with Pauri 17 of the Var (M-III), composed in Rag Suhri ³⁸⁴, the nucleus word is "būjhai" (implying the grasping of essence or exclusive apprehension of reality).

The nearest and integral associates of the nucleus (būjhai) are "pargās" (light) and "parh" (i.e. customary or routinized study and recital of Vedic scriptures). Besides these three central terms, viz: "būjhai" "pargās" and "parh", the other important components of this poetic structure are : "matt" (intellect) "gyān" (knowledge), "vichār" (deliberation), "deev" (lamp) "chand" (moon), "sūr" (sun), "andhera" (darkness), "agyān" (ignorance), "paap" (sin), "pandit" (learned man), " (god-conscious being), "utras paar" (is ferried across), "he'ey khūar" (is ruined).

"Bijhai", the nucleus, expands schematically in four directions. In three of these four directions, it expands through its commendatory agent i.e. "Pargās", whereas in the fourth direction, it expands through its pejorative associate i.e. "Parh". Thus the expanding nucleus, in the rudimentary stage, may be viewed as under :-



The first direction towards which, hitherto, the nucleus "bijhai" expands through "Pargās" has been visualized, in terms of three layers, signified by three abstract nouns vis :-

1. Matt
2. Gyān
3. Vichār

The first of these layers, represented by the abstract noun "matt" stands for "factual understanding of reality". The second layer represented by the abstract noun "gyān" stands for the "textual knowledge of reality". The third layer, is which represented by the abstract noun "vichār"

stands for "continuous deliberation of reality". "Pargās" is the relevant connective, which chains together these three conceptual terms on the one side, while on the other side it links the trio, in its collectivity, with the nucleus i.e. "bujhāi".

Exactly on the same pattern, the nucleus expands towards the second direction, where also there are three layers, which are represented by three indicators of light, viz:-

1. Deeva
2. Chand
3. Gūr

The process of the expansion of the nucleus towards this direction is also, dependent on the intermediate agency of "Pargās" which again connects the components of the trio among themselves and, then, the trio, as a whole, with the nucleus.

Then the nucleus expands towards the third direction, where too there are three layers two of which are represented explicitly, whereas the representation of the third is implicit. The two explicit members and one implicit member of the third trio, are :-

1. Gurankh
2. Pandit
3. Manankh

The close and commendatory associate of the nucleus i.e. Pargās plays the same role, in this context, too,

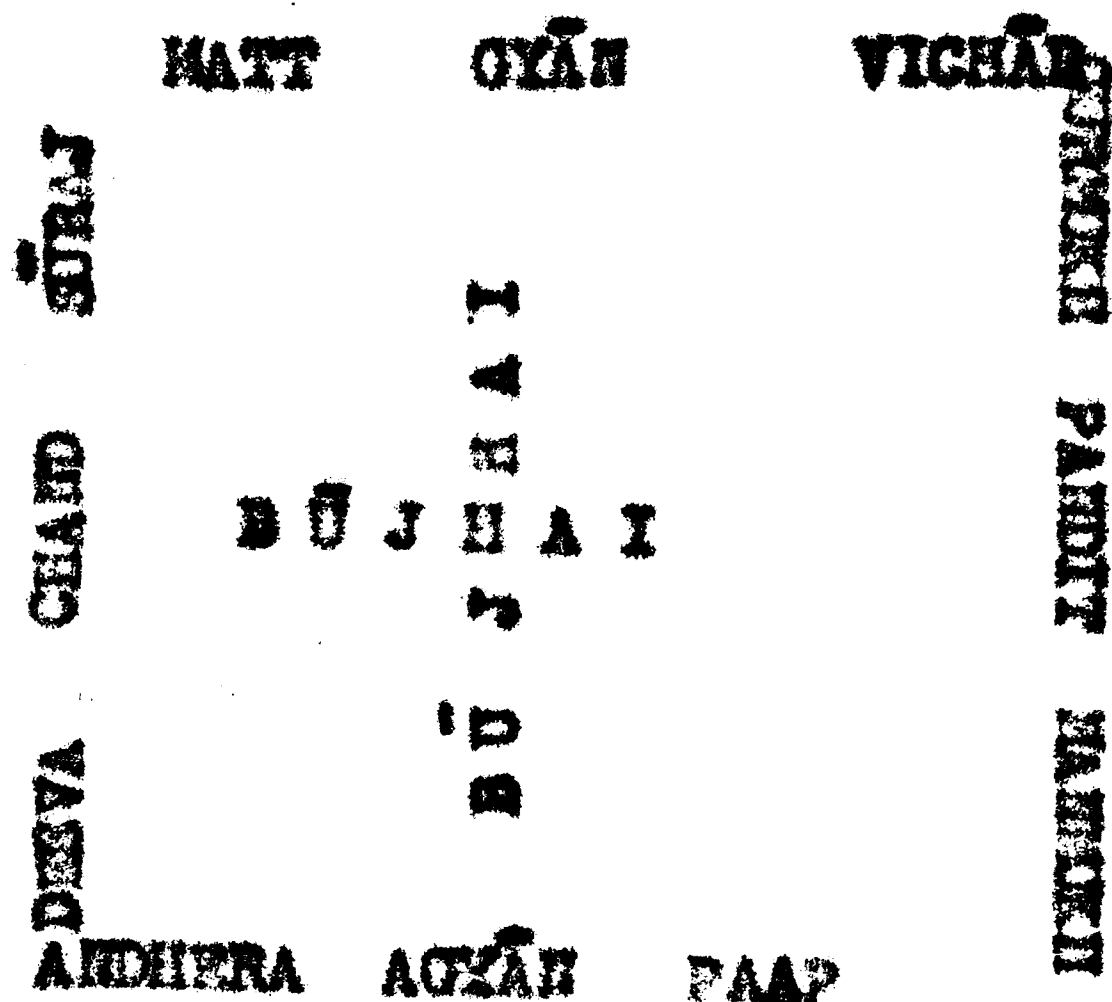
and besides linking together the members of the trio among themselves, connects the trio as a whole with the nucleus.

The fourth direction has a different complexion. But in this direction, also, there are three layers, which are represented by three abstract nouns, all of which have the pejorative significance. The components of the fourth trio formulated in this direction, are :-

1. Agyān
2. Andhera
3. Paap

Towards this direction, the nucleus expands through its pejorative associate i.e. "Parh". Exactly on the pattern of "Pargās" in relation to three preceding trios, the components of the fourth trio, are linked with one another, by the connective "Parh", while further they are linked collectively, with the nucleus, through the same agency.

Thus the four-fold expansion of the nucleus may, concisely, be viewed as under :-



Meanwhile, even when the four-fold process of development of the nucleus is yet in the state of flux, another subsidiary process

of "weeding out" and elimination of the weaker components of this multitude starts taking place, making the structure, ultimately, "thinner, but more compact".

This subsidiary process, culminating in a struggle for survival and the resultant annihilation, among the components has explicitly been indicated, in this Shaloka, by means of verbal terms like "balsi" (lit), "jāey" (goes), "ugval"(rises) "mitant" (dispelled) etc.

Thus in the conceptual trio, "matt" submits to "gyān" and "gyān", then, surrenders to "vichār". Likewise in the trio indicating light-in-gradation "deeva" is eliminated in favour of "chandi" and "chandi" gives way to "sūr". Similarly, in the personal trio "manukh" is subjugated by "parit" and "parit" is humbled down by "gurukh". And exactly on the same pattern, in the pejorative trio "paap" becomes triumphant after submerging "agyān" and "andhera"

After this reshuffling of positions in the respective camps, then there is a final and decisive confrontation between the consolidated commendatory forces and the aggregated pejorative forces. And the result of this decisive confrontation may concisely be taken as under :-

| | | |
|---------------------|--------|-------------------|
| Utras Paap | | |
| • | | |
| • | | |
| • | | |
| COMMENDATORY FORCES | versus | PEJORATIVE FORCES |
| | | • |
| | | • |
| | | • |
| | | Hoey Khar |

2. CONNOTATIVE MULTIPLICITY

Multibred and multi-dimensional diction, picked up from various sources and spheres, by Guru Nanak, has also become multi-connotative in his communications, directed harmoniously by his intellect as well as aesthetic sense. There is a quite large number of such words, as have been fitted by him in his verses with new valuable additions in the range of their meanings, besides their primary and denotative senses.

An interesting example of connotative multiplicity has been displayed by the word "anjan" which occurs frequently in his poetry. "Anjan" is a Sanskrit word, which literally means a "plaster", "ointment" or "paint". From a noun, in due course, it got itself transformed into an action-word implying the application of plaster or "black powder". Thus because of its already recognised association with black-colour-sensation, it emerges, in Guru Nanak's poetry as an effective symbol for the whole range of phenomenal reality, in sharp contrast to the non-phenomenal reality, which on the same pattern, has become to be signified by its antonym "Niranjan".

"Anjan" as a conceptual term representing the phenomenal reality has been repeated quite often. For instance in the eighth Chaupada composed in Rag Suhri, it occurs four ³³⁵ times as the main assertive line at the end of each of the

four stanzas, declaring emphatically that the real attainment of the true Yoga is possible only when one becomes capable of remaining completely "detached" and absolutely uninfluenced by the stimulating charms of the phenomenal world, even while living in the midst of fascinating "attachments" .

The word "anjan" has , however, undergone further tremendous transformation in the hands of Guru Nanak . Its casual association with black-colour-sensation has been changed by him into a permanent integration with blackness . Moreover, from its linguistic status of being an abstract noun or, occasionally , an action-word implying "the application" of black-powder , it has been allowed here to attain the status of a concrete commodity i.e. black-powder or collyrium itself. Fourth Stanza of the fifth Chhant , composed in Rag Suhri presents a very interesting example in this context , where the word "anjan" has been used as a noun, implying "collyrium" as well as a verb signifying its application in the eyes.³⁸⁶

In Rag Malhar (Ashtapadi 2, Stanza 3), Guru Nanak's most favourite word "anjah" , at the metaphorical level , has been raised to the highest altitude of respectability, when it has been treated as the fittest analogy of Gurmukh .³⁸⁷

In Rag Maru (Ashtapadi 9, Stanza 7) also the word "anjan" has been used on the same pattern; but in this context, besides its metaphorical union with the "Gyani" , its combination with

386. A.G. p 766 L 21-22

387. A.G. p 1274 L 4-5

"sach"(truth) in an attributive phrasal unit³⁸⁸, indicates another valuable addition in the wide range of its connotations.

Yet more beautiful and effective usage of the term "anjan" has been noted in Sri Rag (Ashtapadi 7, Stansa 3) where it occurs in the sense of "collyrium" and, in association with (Oyan) (knowledge) attains the status of a symbol of "very bright eye -sight" or "thorough enlightenment" that makes the seeker "wise, virtuous and courageous", from whose mind "dreadfulness" is altogether "dispelled"³⁸⁹.

Another, equally interesting example of connotative multiplicity has been presented by "Hukam", which is also one of the key-terms occurring frequently in Guru Nanak's poetry. In its narrow sense, the term "hukam" has been used by Guru Nanak, on the pattern of its traditionally accepted connotation, implying the compulsive power of a political sovereign of a certain territory on earth, the inhabitants whereof, come completely under his sway. But after its connotative enlargement, even while retaining its political complexion, it has attained a fairly elevated status of a distinguished term, signifying the concept of the highest compulsive power, having the widest possible jurisdiction, being geographically universal, temporally eternal and intelligibly all-comprehensive.

For instance in Sri Rag (Chandpada 1, Stansa 4),

388. A.G. p 1015 L 4

389. A.G. p 57 L 13

and many other verses of this nature the term "hukam" has been used in the narrow sense, implying the compulsive power of a temporal authority³⁹⁰. Similarly the second half of the twenty-first line of twenty-seventh Pauni of Japuji, viz: "no one can issue an order" also indicates the command of some earthly authority, the force and status of which stands belittled by the foregoing first half of the same line, viz: "whatever pleases him He does that"³⁹¹.

In the sixth stanza of the poem entitled "Patti" (Rag Asa)³⁹², the contrastive connotations of "hukam" are even more clearly indicated, when the poet declares that none other order prevails in the entire world, which is bound singularly in the Lord's bounds. In this context, "other's order" obviously stands for an empirical authority, which is confined in the narrow limitations of time and space, in contrast to the super-cosmic authority, which is over and above all these spatial and temporal bounds.

The word "hukam" however, has not always, necessarily, been used in the sense of compulsive power or commanding authority. On several occasions, something more than, and something different from this simple connotation of the term is also indicated. Hukam as a symbol in Guru Nanak's poetry, very often stands for the Cosmic Consciousness as such. Naturally,

390. A.G. p 14 L 10-11

391. A.G. p 6 L 20-21

392. A.G. p 432 L 22-23

therefore, it represents several traits, other than "compulsiveness" also. For instance, in the twenty second stanza of "Patti" (Rag Asa) Hukam is the substitute of "Grace"³⁹³. In this line the relationship between the Giver of "gifts" and the receiver of "gifts" has been established in such a way that it looks like being something higher than the mere relationship of Master and the "servant". The very usage of the word "gift" has changed the compulsive "power" into "grace" or "generosity". Similarly in (Rag Asa (Ashtapadi 12,) the very usage of the verb "please" is enough to stress that the fundamental nature of the Cosmic Consciousness is not "frightening" but permanent "blissfulness"³⁹⁴.

In ³⁹⁵third and ³⁹⁶fourth stanzas of the sixteenth Ashtapadi (Rag Asa), the term "hukam" takes yet another departure and is used as the substitute of "will". The main stress in these lines is on the "recognition" and the "realisation" of Hukam, which symbolises His supreme will, in this context.

Likewise, "jyoti" which is also one of the key-terms in Guru Nanak's poetry, attains primarily, the metaphysical complexion and signifies the universality of Cosmic Consciousness. When, however, in Sri Rag (Chaupada 16, Stanza 4)³⁹⁷, the poet

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| 393. | A.G. | p | 403 | L 21-22 |
| 394. | A.G. | p | 413 | L 8 |
| 395. | A.G. | p | 419 | L 26 |
| 396. | A.G. | p | 419 | L 27 |
| 397. | A.G. | p | 20 | L 11-12 |

emphasises that "the essence of Guru's teaching" is not in the "knowledge", but in the "perception" of Jyoti "within every heart", a considerable change becomes fairly visible in the aforesaid complexion of this term. Its essential association with "heart" lends it an emotional basis. Almost on the same pattern, "jyoti" has again, been used in Rag Maru (Solha 13, Stanza 4), where the poet asserts that the immaculate light of the Lord is "the unstruck melody", which is not merely an "insensate idea " or the abstract concept, but a really "living force", that can be fully " realized" by the "Guru's grace"³⁹⁸.

This immaculate, universal light does not, always, remain a static symbol, representing the infinite and omnipresent nature of Cosmic Consciousness. Besides its usage as a "living force" it has also, on several other occasions, been used as an "edifying force". For instance in Rag Maru (Solha 12, Stanza 9), it occurs as an elevating agency, which "improves" the lot of a seeker, who treads the path of spirituality and performs "spiritual deeds day and night"³⁹⁹.

Symbolic significance of the term "jyoti" makes one more valuable addition in the range of its connotations. It acts, for instance, as a symbol of "Universal

398. A.O. p 1038 L 24-25

399. A.O. p 1039 L 5-6

absorption" in Rag Asa (Champada 8, Stanza 2)⁴⁰⁰,
 "universal emergence" in Rag Maru (Ashtapadi 2, Stanza 3)⁴⁰¹
 and "eternity or permanence of Cosmic Consciousness" in
 Rag Raskali, Dakhani (Ashtapadi 9, Stanza 6)⁴⁰².

Connotative multiplicity, however, does not necessarily exist only in those contexts, where the key-terms have been used. This pattern has been extended even to the most common terms.

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|------|------|---|------|---------|
| 400. | A.G. | p | 351 | L 5-6 |
| 401. | A.G. | p | 1009 | L 22 |
| 402. | A.G. | p | 907 | L 23-24 |

PART FOUR

STYLE

CHAPTERS :

- 1. DIMENSIONS OF STYLE**
- 2. EMOTIONAL BASIS OF STYLE**

PART IV CHAPTER 10

DIMENSIONS OF STYLE

1. EXPOSITIONARY DIMENSION

Exposition is an explanatory device, which may be sub-divided into three major categories, viz: (i) definition (ii) description (iii) analysis.

The third of the above-mentioned categories of exposition i.e. analysis is neither desirable nor, perhaps, possible in poetic expression, even if the poet has some definite message to communicate, through his poems. The process of analysis, which is aided with the techniques of classifications and divisions of the subjects, is strictly an intellectual operation and a work of scientific examination. It necessarily needs to be coldly objective, leaving absolutely no scope for the intrusion of subjectivity in its well-guarded boundaries. A poet, however, is definitely an emotional being, who can be anything, but in no case, coldly objective, dispassionately impersonal and strictly disciplined. Naturally, therefore, analytical method of exposition is barely non-existent in Guru Nanak's poetry.

Definition i.e. the first of above-mentioned three categories of exposition, is mainly of three types, viz:

- (i) dictionary definition (ii) logical definition
 (iii) extended definition.

A dictionary definition that furnishes a chronicle of the "term" and follows the "word" rather than the "object" which the word signifies, has apparently nothing to do in the realm of Poetry. A logical definition, which takes one of the "received" or "established" meanings of a term and expresses this in a "rigid" formula, is also something which the poets are not desired to bother about. But "informal" and extended definitions, do occur, here and there, in the poems of such poets, as are both—poets and philosophers — at the same time. Whereas dictionary definitions and logical definitions are merely informative, extended definitions are the devices wherewith the great poets, particularly those who happen to be the didactic communicators, affect some desirable change of conception or attitude in the minds of their readers.

Guru Nanak's most important ⁴⁰³shaloka, popularly known as Mul Mantra, wherewith Japuji, the first poem of the Adi Granth, starts is nothing but a definition drenched in poetic colouring. If we take away, from the middle of the shaloka, only one word i.e. "jap", which is definitely exhortatory, what remains behind is a clear definition, the facial complexion of which has some resemblance even with the structure of a formal definition.

The structure of a formal definition consists of three parts, viz: (i) the term i.e. the word or object,

idea or concept to be defined, (ii) the genus i.e. the class, group or category to which the term belongs, (iii) the differentia i.e. the distinctive characteristics which distinguish the term from other components of the group(genus). And in the definition just referred to, the first word of the shaloka i.e. "onkār" may be taken as "the term". The "genus" in this case is not required, because God does not belong to any class, group or category. The remaining part of the shaloka, excluding the word "jap" constitutes the third essential unit of the formal definition i.e. "the differentia".

By this example, however, I am not intending to suggest that Guru Nanak was in the habit of defining every basic term, in a "formal way", like a cool-headed logician. I do not mean to prove that his utterances were generally unpoetic or less poetic and more prosaic. What actually I mean to indicate, here, is that Guru Nanak, the Philosopher-poet, did at no stage, escape the responsibility of elucidating the controversial terms, which acquired new meanings in his verses. And the above-mentioned, "nearly formal" definition is the climax of this attempt, though generally, for this type of elucidation, he preferred the method of extended or expanded definition i.e. the definition by illustration, amplification, explication, elimination, distinction, comparison, contrast etc.

In the 8th Champaḍa of Rag Sahi, for instance he defines "The Yoga" and " a yogi" by using the technique of "definition by contrast". In the first, second, fourth, sixth and seventh lines of this Champaḍa, he enumerates the negative

traits, viz:-

"Yoga is neither in the patched coat, nor in the Yogi's staff, nor in besmearing oneself with ashes ⁴⁰⁴ ... Yoga is neither in wearing the ear-rings, nor close-cropping the head, nor in blowing the horn ⁴⁰⁵ ... One becometh not a Yogi by mere talk ⁴⁰⁶ ... Yoga is not in abiding at the tombs or the crematoriums, nor in entering into a Pseudo-trance ⁴⁰⁷ ... Yoga consists not in roaming the world, nor in bathing at the pilgrim-stations ⁴⁰⁸ ... "

And then he attempts the contrast, by mentioning the positive traits, of the same term, in the fifth and eighth lines of the same Chaupada, viz:-

"If one looketh upon all the creation alike, he, yea, is acclaimed as a true Yogi ⁴⁰⁹ ... If one remaineth detached in the midst of attachments, one attaineth to the (true) state of Yoga ⁴¹⁰ ..."

The second of the above-mentioned three devices of exposition is description, which is a term with comparatively wider range of activity. Here, it is important to note that all

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| 404. | A.G. | p | 730 | L 13-14 |
| 405. | A.G. | p | 730 | L 14 |
| 406. | A.G. | p | 730 | L 15-16 |
| 407. | A.G. | p | 730 | L 17 |
| 408. | A.G. | p | 730 | L 17-18 |
| 409. | A.G. | p | 730 | L 18 |
| 410. | A.G. | p | 730 | L 18-19 |

description is often termed "scientific description" or "technical description", which is quite different from "aesthetic description" or "literary description". That which is generally termed as technical description, is appropriately speaking "expository description" and it aims mainly at "systematic" and "schematic" information, which is desired to be "complete in itself". On the other hand, that which is taken as aesthetic or literary description aims mainly at "creating a feeling" about the subject and developing an attitude" in the reader, without making any deliberate effort to be systematic or schematic. The essential difference between the two, is one of "Purpose"— the first being directed to the "understanding", and second largely, to the "emotional" part of our nature.

In Guru Nanak's poetry, it is well nigh difficult to draw a rigid line of demarcation, between the spheres of expository description and aesthetic description. Since Guru Nanak is a poet and artist besides being a philosopher and teacher, his description, even when it is mainly expository, does, inescapably, become impressionistic. While using the factual nature of the object, as a starting point, it moves quite freely, into the realm of imagination and feeling. It does not do a mere literal job of pointing and listing and setting down what is there in terms, whose reference can be checked and verified, but it also "evokes" the special character of its objects, seeking to leave a single dominant impression upon the minds of the readers. Nevertheless, it is mainly expository, because it is addressed to the "understanding" and its purpose is, chiefly, if not singularly, to "clarify and illustrate" certain concepts, ideas and objects.

Guru Nanak's achievement, from this point of view, lies in his ability to make the complex terms, plain and vivid, to the intellectual level of, even a common reader, who need not be previously trained, to grasp what he is given to understand. Take, for instance, the stanzas No. 36, 36, 37, 38, 39, 40, 41, 58, 59, 60, 68 and 71 of "Siddh Goshti" (Rag Hanakali) in which there is a descriptive illustration of the concept of a Gurmukh.

A synthesis of the relevant fragments, picked up from the first line of thirty-sixth stanza⁴¹¹, fourth line of forty-second stanza⁴¹², fifth line of sixty-eight stanza⁴¹³, third line of seventy-first stanza⁴¹⁴ and second line of thirty-sixth stanza⁴¹⁵ of "Siddh Goshti", would provide the reader, with an understandable estimate of the fundamental traits of the "nature" of a "Gurmukh", thus:-

NATURE OF GURMUKH

"(A Gurmukh is he, who) is blest with the Name, compassion and purity . . . remaineth detached and enshrines Truth in his mind . . . enshrining the Truth in his heart, overwhelmeth death . . . and is attuned to his God in natural poise . . ."

Similarly, while following the same pattern of synthesizing the relevant fragments, it is possible to be fully acquainted with the other essential aspects of his multidimensional

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| 411. | A.G. | p | 942 | L | 68 5-6 |
| 412. | A.G. | p | 942 | L | 24 |
| 413. | A.G. | p | 946 | L | 6 |
| 414. | A.G. | p | 946 | L | 15 |
| 415. | A.G. | p | 942 | L | 6 |

personality. For instance:-

HIS KNOWLEDGE :

(On the basis of the first line of thirty-seventh stanza⁴¹⁶, fifth line of sixtieth stanza⁴¹⁷, sixth line of forty-second stanza⁴¹⁸ and second line of thirty-seventh stanza)⁴¹⁹ viz:-

"He hath the wisdom of the Vedas, shastras and smritis... he knoweth the discipline of breath's control... he is awake to the mystery of all the worlds... he knoweth in his heart the mystery of all hearts..."

HIS DISCIPLINE :

(On the basis of the fifth line of thirty-sixth stanza⁴²⁰, second line of sixtieth stanza⁴²¹, fourth line of thirty-seventh stanza⁴²² and fourth line of sixtieth stanza)⁴²³ viz:-

"He doeth what is in the Lord's will... he uttereth what he attaineth of the Quintessence... he keepeth no count of what he's done by ...

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| 416. | A.G. p | 942 | L | 8-9 |
| 417. | A.G. p | 944 | L | 24-25 |
| 418. | A.G. p | 942 | L | 3 |
| 419. | A.G. p | 942 | L | 9 |
| 420. | A.G. p | 942 | L | 7-8 |
| 421. | A.G. p | 944 | L | 22-23 |
| 422. | A.G. p | 942 | L | 10 |
| 423. | A.G. p | 944 | L | 24 |

he knoweth the one alone, both within and without, and loveth the Lord's Name..."

HIS ENDEAVOUR

(On the basis of the third line of thirty-fifth stanza ⁴²⁴, third line of forty-first stanza ⁴²⁵, third line of thirty-seventh stanza ⁴²⁶, first line of seventy-first stanza ⁴²⁷ and sixth line of thirty-sixth stanza ⁴²⁸) vis :-

"He practiseth good... he distinguishes the true ones from the false ... he rids his mind of envy... he conquers his mind, stilling his ego ... himself united, he uniteth others too, with God..."

HIS ACHIEVEMENT

(On the basis of the sixth line of fifty-eighth stanza ⁴²⁹, fourth line of sixty-eighth stanza ⁴³⁰, first line of forty-first stanza ⁴³¹, fourth line of thirty-sixth stanza ⁴³², sixth line of thirty-fifth stanza ⁴³³, and third line of thirty-sixth stanza ⁴³⁴):

" He becometh all-wise, all-seeing... his body and mind become pure... of him, cease the comings and goings... he attaineth to the destroyer of fear ... he cometh not to grief ... he is honoured at the Lords Court ..."

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|------|--------|-----|---|-------|
| 424. | A.G. p | 942 | L | 4 |
| 425. | A.G. p | 942 | L | 20-21 |
| 426. | A.G. p | 942 | L | 9 |
| 427. | A.G. p | 946 | L | 14 |
| 428. | A.G. p | 942 | L | 8 |
| 429. | A.G. p | 944 | L | 16-17 |
| 430. | A.G. p | 946 | L | 8 |
| 431. | A.G. p | 942 | L | 20 |
| 432. | A.G. p | 942 | L | 7 |
| 433. | A.G. p | 942 | L | 8 |
| 434. | A.G. p | 942 | L | 6-7 |

2. EXHORTATORY DIMENSION

In exposition, which is addressed to the reader's "understanding", the poet speaks from mind to mind; but in exhortation, which points to the "proposed action", the poet speaks from heart to heart. Here we have used the term "exhortation" instead of "persuasion" because Guru Nanak does not simply incite his readers to follow his conclusions as matters of "convenience". He goes beyond this technique of simple persuasion. He impels his readers and impresses upon them to treat his inferences as matters of "duty" and "necessity". "Do this or Perish" he seems to be saying repeatedly, with full sense of responsibility and extreme degree of seriousness. He does persuade, but does it earnestly and persistently.

The people, whom Guru Nanak intended to exhort or "persuade persistently" may, tentatively, be grouped into the following five broad categories:-

1. The first category may be taken as including all such people as were altogether "innocent and ignorant". They were certainly grieved, but they did not know the real cause of their grief. Naturally, therefore, they were prepared to respond favourably to any proposition which could touch their heart and soul.

2. The second class may be taken as being composed of such people, as were "not altogether disinterested" in Guru Nanak's proposition; but they were not ready for quick response, because they had no persistent urge in them to see a drastic change in the status quo.

3. The third category may be supposed as being composed of such people as enjoyed Power, pelf and prestige in society. Therefore "in spite of their capability" to know, understand and feel, they were "apathetic" to the problems of spiritual enlightenment, for this was something "unwanted" in their circle.

4. The fourth category may be imagined as comprising all such people, as dominated the field of religion and were "determined to perpetuate" this domination. These were the people, who misguided the masses, in order to misuse their dominant religious position, which was enabling them to draw worldly benefits in the beautiful cloak of non-attachment. They had virtually changed the religious phenomenon into a sort of commercial phenomenon. Such people were "hostile" to Guru Nanak's proposition.

5. The fifth category may be taken as comprising those people who "claimed to be spiritually enlightened"; but they had gone too far in their practice of non-attachment as a sequel to which, they were virtually cut-off from the main-stream of all social activity. The people of this class were not in agreement with Guru Nanak's proposition; but they were always prepared for a healthy debate.

In dealing with the first and second of the above-mentioned five categories of people, Guru Nanak did not find much difficulty. They could easily be exhorted by means of "yes-response" technique or "do this -or- nothing" technique of exhortation. The remaining three categories,

however, were really problematic.

In the materially privileged class are included all prosperous businessmen, landlords, warriors and administrators who were enjoying a good deal of prestige, under the monarchical set-up, which granted them all possible luxuries and comforts, that had intoxicated them to the extent of treating anything, beyond the material phenomenon, as something unnecessary and unwanted, or at least something which they had nothing to do with. Guru Nanak was not opposed fundamentally to the commercial, agricultural and administrative systems flourishing under the monarchical type of political arrangement. As such, what he demanded of the rulers and other privileged groups, was, in a nut-shell, "sympathetic attitude" and "sense of justice". This change in behaviour, he demanded of them when they were to perform their worldly duties. But this was not all, he was aiming at. His real proposition was an "unerring action" leading to the spiritual enlightenment, and continuous pursuit of Truth.

And with this category of people, who were apathetic to any type of non-materialistic proposition, Guru Nanak dealt very cautiously, calculatedly and methodically. He was an expert and persistent exhortator, who knew quite clearly that the attention of these apathetic and indifferent people could not be drawn to the real proposition, in a normal way. Therefore, at the initial stage, he gave them a "severe jerk" by means of "startling exposure" technique. He exposed them "bluntly" before the masses and "damaged their prestige" by criticising and denouncing their activities, in a very

ruthless manner, as, for instance, in Rag Malhar (Shaloka 2, with Pauri 22) where, contemptuously, he equates with "leopards" and "dogs"⁴³⁵.

His task becomes a bit easier when thus shaken and alarmed persons get, after all, prepared for some kind of response. Then he creates an environment, whereby he intends to make them "feel small" in spite of their high status, which they are falsely proud of. Such an environment is created, for instance, in the 27th Pauri of Japuji, in which he inspires them to imagine how humble they will look like, in the Supreme Court of Lord Almighty, who is the "super-monarch"⁴³⁶ of all so-called sovereign monarchs or in the 7th Pauri of the same poem, in which he shakes them to feel, how, in spite of their Power and pelf, their existence in the Vast Universe, is, in no way better than "vermins amongst worms"⁴³⁷, to whom even the condemned sinners can dare impute accusations, if Lord's gracious glance sees not happen to fall on them.

This, then, is the stage of "realization", whereafter, normally it becomes possible for the exhortator to set forth the real proposition. But in order to perpetuate the state of this realization, he presents before them, some powerful and startling "factual evidence" by picking up specific instances, preferably from mythology or history. The poems composed at the time of Babur's invasion or shortly thereafter, serve this purpose in the most befitting

435. A.G. p 1288 L 9-10

436. A.G. p 6 L 21-22

437. A.G. p 2 L 21

manner. In these poems or some other poems falling in this group, his main intention is not simply to "recount the movement of events", in the style of a narrator. His main purpose, here too, as anywhere else, is to create a phenomenon, wherefrom he can draw an inference coinciding with his main proposition. His real stress, in these poems, seems to be in the following lines:-

- a) If the Lord wills, He blesses with glory;
if He wills, He punishes ⁴³⁸ .
- b) If one foresees and fore-thinks why should he be
punished thus ⁴³⁹ ?
- c) The Lord Himself is the Deer and the Cause. So who
it is that one may go to ask ⁴⁴⁰ ? ...
- d) The Lord of Command yokes all to His will and is
thus blessed, pleased: Yea, Nanak, we gather what
is writ in our lot ⁴⁴¹ .

Thus Guru Nanak, the determined exhortator, uses several techniques of exhortation, to "convince" them of their foolishness in taking pride in material possessions, which are certainly short-lived and impels them to listen to what he intends to tell them emphatically, with strong

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| 438. | A.G. | p | 417 | L 11 |
| 439. | A.G. | p | 417 | L 12 |
| 440. | A.G. | p | 418 | L 6-7 |
| 441. | A.G. | p | 418 | L 8 |

conviction and firm belief, as for instance, in Paurl No. 8 of the Var composed in Rag Majh, which starts with an eye-opening statement viz: " Of the kings, subjects and chiefs, none shall remain. The shops, cities and streets shall disintegrate by the order of God ⁴⁴² ..."

The next category includes all such people as enjoyed dominant positions in their respective religious sects. Many of them, according to Guru Nanak's belief, were either "dis[^]emblers" or "hypocrites" and "prejudiced" against one another. They were "not altogether un-enlightened", but their motivation, according to Guru Nanak, was impure and selfishly biased. Naturally, therefore, they resisted with full strength, Guru Nanak's new interpretation of religion, which tended to shake them from the basis.

And Guru Nanak was not unaware of this inevitable resistance. Therefore, the first thing which he did, was to weaken their strategy, by proclaiming in the ironical tone that not to speak of their being true to God or public in general, they were not true even to the ethico-religious groups and sects which they posed to be representing faithfully. While giving no undue concession to any particular creed or sect, he lashes out at them, keeping all of them at the same contemptible platform. In order, however, to win them, ultimately, to his proposition, he, at the outset, stands with them on the "common ground" and seems to be asking a straight question: "Are you indeed aware of the

true spirit of Islam, if you pose to be a staunch Muslim or the exact essence of Brahmanism if you boast of being a true Brahmin ?"

Soon, however, after the "attention step" is over, he applies the "reductio-ad-absurdum" technique of "refutation", as for instance, in the shaloka No. 2, attached with Pauri No. 6 of the Var, composed in Rag ⁴⁴³Asa.

Very often, while dealing with the wrong treadlers, when he finds exhortation, by any specific method of sound reasoning and healthy argumentation, impossible or less effective, he applies the technique of a "satire", with of course, a sense of fine humour in it, as for instance, in the shaloka No. 2, associated with Pauri No. 5 of the var, composed in Rag ⁴⁴⁴Asa .

But when the evil-intended and hypocritic elements happen to be extremely rigid and "circumspectly blind to light", he makes use of "turning the table" technique or gives them, if the operation necessitates it, a strong "rebuttal" to make them "feel ashamed" of their dirty profession, as , for instance in the shaloka No. 1, associated with Pauri No. 16 of the Var (Rag Asa) ⁴⁴⁵, in which, after the severe rebuttal, when he feels that some rays of enlightenment have started penetrating their

443. A.G. p 466 L 7-8
 444. A.G. p 465 L 9-12
 445. A.G. p 471 L 20-23

conscience, he sets forth his proposition, in plain terms, thus:-

"Dwell, O man, on Truth;
 Yea, if thou art pure, to Truth attainest thou"⁴⁴⁶.

With the last of the above mentioned five categories, however, Guru Nanak deals as a real "debator" and ventures to win them to his point of view, by means of sound reasoning and healthy argumentation. "Siddh Goshti" is the fittest example, which can be quoted, in support of this dimension of Guru Nanak's style.

3. EULOGISTIC DIMENSION

As the terms like "encomium" "panegyric" and "eulogy" are approximately synonymous, in so far as their "basic" characteristics are concerned, and variously interpreted in so far as their enlarged connotations are concerned, it is desirable for the purpose of present discussion, to state that by "eulogy" I mean, here, a type of high-flown laudation or praise, in which the eulogist not only declares unequivocally, but also believes firmly and honestly that the object eulogised has a distinctive personality, which is not only rarely found, but also rarely paralleled.

In Guru Nanak's poetry, as I see it, the poetic tissue has indeed assumed the best possible poetic form, in the poems or parts thereof, in which the poet appears as an eulogist. Guru Nanak's eulogistic utterances are two-fold, viz (a) the utterances which are implicitly eulogistic or result indirectly in eulogy and (b) the utterances which are apparently eulogistic.

All the poems or parts thereof, in which Guru Nanak explains or hints at God's unanalogous greatness or refers to the unique traits of His omnipresent personality, result, implicitly, in eulogy, whatever their underlying motive in particular situations may be. For instance, in the second hymn composed in Sri Rag, the poet exclaims: "If acorns were my age, and air were my food and drink; and I caged myself in a cave, where entered neither the sun nor the moon; and were I not to sleep even in dream, I would still not be able

to value Thee, nor Thy Name, O Lord!"⁴⁴⁷ This is a frank declaration of poet's helplessness to appraise Lord's worth and excellence, but implicitly this is, perhaps, the highest degree of eulogy.

There is, however, a large portion of Guru Nanak's poetry in which eulogy is direct and explicit. Eulogy in these poems is tri-dimensional, in which the three eulogized objects are : (a) God (b) Guru (c) Gurmukh.

God as an abstract idea or conception is not alien to Guru Nanak's poetry. But God-in-manifestation, as an eulogized object has been visualized by the poet, as somewhat like a self-created concrete being, who is having a sensually perceptible personality, which is colourful and bewitching, Guru or Satguru, too, who as the poet believes, is none other than God Himself in manifestation, inspires sensory perception, when eulogized. Gurmukh, on the other hand, is essentially a physical being, who, by dint of his perpetuated endeavour, abandons ultimately his separate identity and merges back into the all-prevailing personality of his creator.

Here, it is interesting to notice a peculiar type of bidirectional evolution—God and Guru moving downward, from abstract idea to concrete manifestation, and Gurmukh travelling in upward direction to emerge from concrete into abstract form.

In the last analysis, the trio comprising God, Guru and Gurmukh emerges into an undistinguishable "oneness"

when integrated in the unified, ultimate Reality, which is definitely abstract. But when they cease to be mere abstract idea or ideas, they assume three distinct forms, whose spheres of activity may be trifurcated, though not in exact logical terms, for even after approximate trifurcation, the whole trio moves around, more or less, the same pivot.

Thus, after this approximate trifurcation, when the trio assumes distinct forms, it becomes, to some extent possible to put them under some sort of "gradation" on the basis of their "status" and "activity". And it is perhaps this gradation, which dwells almost always, in Guru Nanak's imagination to determine the variation in his eulogistic tones.

God, the supreme ruler of his creation, as Guru Nanak sees Him, is seated majestically on an excellent throne, in a glorious and unique Royal Palace, which alone, in the whole universe, is indestructible.

Guru, the preceptor and emancipator of mankind, is seated solemnly in a vast Instruction Hall, busy with his disciples, who go to him as ordinary human beings and are raised, under his sympathetic guidance, to the status of Angels.

Gurmukh, the devoted seeker of Truth, is active in the field of Action, where he starts his humble career as a helpless creature and ends his long-stretched endeavour, triumphantly, after the attainment of God-like virtues.

When the poet eulogises God, he is lost in never-ending "wonder" to cast an inadequate glance at His multi-hued and multi-dimensional universe, the whole of which

falls under His absolute and indivisible jurisdiction. When he eulogises the Guru, he bows his head in "gratitude" to apprehend the complexity of the task which he performs by putting myriad devices into practice and by keeping the gates of his enlightening chamber, always open to all and sundry. When he eulogises the Gurmukh, he gets "intoxicated" to see him marching ahead zealously, with sincerest devotion, on the righteous path, which leads to the desired destination, where there is Bliss and nothing but Bliss— for the achievement of which, he intends to exhort everyone. In each case, however, he is filled to the brim, with deep-rooted ecstasy and his eulogistic utterances spring spontaneously up from his continual source of enjoyable perception.

And eulogy, for Guru Nanak, is not merely a means towards an end; it is rather an end in itself. This is what he himself states unequivocally in the last part of the Var composed in Rag Majh, which runs thus:-

"The Master summoned the minstrel to His True Court. He clothed me with the robe of His true honour and eulogy. Since then the True Name has become my ambrosial food. They, who under the Guru's instruction, eat this food, obtain peace. By singing the Guru's hymns, I, the minstrel spread the Lord's glory. Nanak, by praising the True Name, I have obtained the perfect Lord"⁴⁴⁸.

PART IV CHAPTER XI
EMOTIONAL BASIS OF STYLE

For a clearer apprehension of the emotional basis of Guru Nanak's style, a line-wise analytical study of the third hymn (M, I), composed in Rag Vadhans ⁴⁴⁹, is being attempted (with commentary notes) hereunder :-

FIRST LINE : "Peacocks are dancing merrily,
 O sisters, the rainy season of Sawan has come".

COMMENTS : In this natural setting, the very mentioning of the word "Sawan" is sufficiently stimulant to visualize the whole environment, which is prevalent everywhere during the rainy season. Therefore instead of describing the minute details of this multi-hued environment, Guru Nanak, at the outset, just "mentions" the apparent fact of the "arrival of rain" and makes the plain statement extremely colourful, by picking up, in a dramatic way, a climatic situation, in which the peacocks are dancing merrily. The arrival of the rain, here, symbolises the opportunity for the attainment of the state of blissfulness,

whereas the rhythmic dance of the peacocks symbolises the actual experience of hilarious enjoyment. This "actual experience of the peacocks, fills the bride with excitement, which culminates in her spontaneous act of addressing "the sisters", (her nearest mates) with whom, she gets inclined to share her intense feelings.

SECOND LINE : "O beloved, thy dagger-sharp eyes are alluring; their charm has fascinated and bewitched me !"

COMMENTS : The first line acts as a powerful stimulant for the mood of the bride, as depicted in the second line. The whole environment prevailing at the time of the arrival of rain, along with the merriment and playfulness of the peacocks and the supposed sharers of the tender feelings of the bride, addressed by her as "sisters" in the first line, now do not attract her attention. It is a wonderful act of artistic development that the whole task of stimulation is finished in one line and now the bride is face to face (in imagination) with her spouse, whose perceptible presence is fascinating and bewitching her. It is again interesting to note that just as the poet selected the climatic situation depicting the high altitude of the merriment of the dancing peacocks to represent the whole mirthful surroundings in the first line, now, in this line, he spotlights a single feature signifying the total beauty of the whole organism. The reader's attention is singularly focussed on the "eyes" which have been depicted as bewitching and fascinating, suggesting thereby that the entire organism is full of extreme degree of charm and beauty. The

prominent feeling, in this line, is the feeling of allurements. The bride, stimulated with the atmosphere prevailing in the first line, is now allured to fall in the warm embrace of the fascinating and bewitching spouse and be blissful even more than the "merrily dancing peacocks".

THIRD LINE : "I may cut myself into pieces for a glimpse of thine and unto Thy Name I am a sacrifice !"

COMMENTS : This line presents the extension of allurements, which arises in the mental frame of the bride in the second line. In its extended form, the simple allurements, now, germinates into so impelling a wish that if its transformation into satisfaction is ensured, she is prepared for the payment of the maximum price for it. The most significant feature of this line, from the artistic point of view, is the flight of imagination of the poet, who, from all possible categories of sacrifice, again picks up the climatic situation. The bride who captures just a filmy glimpse of her spouse (in the second line) and is allured to see him in more visible form, makes a declaration that she is prepared to be "cut into pieces" if, in turn, she is ensured one "extended" glimpse of the spouse. This preparation for the decomposition of the whole organic constitution, in exchange of a simple, one glimpse, is , perhaps, the highest flight of imagination, ever viewed in the realm of poetic art. This is perhaps the highest price, which any one can pay for any precious thing, which can ever be imagined.

FOURTH LINE : 'Now that thou art mine, I take pride in thee.
Without thee, what pride do I have ?'

COMMENTS : The under-current of the feeling in this line, develops into the sentimental complex of inferiority. The allurements, which was stimulated in the first line and got extended in the third line, has now subsided, with the feeling that, in spite of her readiness for complete surrender and thorough submission, she fails to muster any hope, of being blessed with an opportunity for a blissful meeting with her spouse. It is notable here, that this line does not indicate the absolute negation of an opportunity or the total loss of hope. It simply tends to lay an added emphasis on the fact that complete surrender on her part or the unwavering determination to pay the maximum possible price, for a single glimpse, in itself, is not capable of guaranteeing the desired meeting, which is entirely dependent upon the sweet will of the spouse. The pride, in the company of the spouse and not-pride in the not-company of the spouse is, explicitly, the occurrence of the state of affairs, which definitely leads to the complex of inferiority. It is, again, notable that the stimulatory effect of the first line, the alluring complexion of the second line and self-glorifying declaration of maximum sacrifice resulting in the feeling of pride, in the third line, has now completely withered away. From the first to the third line, there was a gradual rise, from low to high and high to higher stratum of emotion; but unlike that gradual rise, there is a sudden fall in the fourth line, which indicates the poet's tendency to focus the readers' attention on key-lines, by means of giving unexpected jolts to the rising momentum.

FIFTH LINE : 'Smash thy cosy bed, along with thy bracelets,
 O bride ! Break thy arms as well as the arms
 of the bed.

COMMENTS : This line visualizes a frustrated mental state. The emotional ascent which had descended in the fourth line, now extends virtually to the reverse direction. But instead of progressing gradually, towards this direction, it arrives at the apex, with a very hasty leap. The leading verb of the line i.e. "smash" is suggestive of the sense of frustration. The bride's ruthless act of smashing the cosy bed, along with her own arms and bracelets, assumes the shape of an attitudinal symbol representing the state of total frustration. The complex of inferiority, rudimented in fourth line, now expands into the feeling of utter disappointment and loss of any hope of immediate recovery, from the situational low ebb. Here, again, as in the case of preceding four lines, Guru Nanak has selected the climatic situation to present the feeling of frustration, irking the dejected mind of the condemned bride. It is interesting to note that just as the beauty and charm of the organism in the second line was represented by a single dominant couple of features i.e. "eyes", here, in the fifth line, the whole make-up and ornamental decoration, along with the glamour of the costumes, has been represented by a single fascinating limb i.e. "the arm wearing bracelets". The dominant position of the eyes in the second line and arms in the fifth line is indeed, significant and note-worthy, in this context. In the second line the stimulatory effect of the first line had given birth to the feeling of

allurement, which had further enflamed the bride's wish to have "a glimpse" of her spouse. Therefore, by dint of their direct relationship with the "glimpse" the eyes had a natural right to occupy the dominant place in that line. Similarly in the fifth line, which depicts the climax of the reverse situation, the "utter loss of hope" has a close kinship with the extinguished wish to have "embraced the spouse", on a purposefully decorated "cozy bed". Therefore, the singled-out spot-lighting of the "arms and bracelets", in the fifth line, is as impressive as the singling out of the eyes in the second line or, on the same pattern, merry dance of the peacocks, in the first line.

SIXTH LINE : 'In spite of thy making so many decorations,
O bride, thy groom is imbued with the love
of another !

COMMENT : This line is supplementary to the fifth line, which depicted a dramatic action, wherewith all the romantic aids of an amatory meeting have already been shown as being ruthlessly shattered. In this line, now, the poet explains, the underlying cause, leading to the severe action of shattering, to pieces, the articles of furniture and the items of jewellery, in a fluid mental state, dominated by "frustration". From the psychological point of view, therefore, the sixth line, which is, virtually an integral part of the fifth line, should be imagined as having fallen, immediately after the fourth line. In spite

of its supplementary status in a two-tier syntactic unit, it assumes the position of a prelude to its fore-runner (fifth line) by dint of its epithetic importance. In the fourth line, it has already been noted how the complex of inferiority crept in the bride's mental frame. This (sixth) line takes up that thread further and explains, how the complex of inferiority got inevitably associated with the feeling of jealousy, which, after some painful agitation, is now culminating in the feeling of humiliation, at the woeful thought that her spouse, who is imbued with the love of some one else, has rejected her, in spite of her physical charm and fascinating adornment.

SEVENTH LINE : 'Thou hast not the real bracelet-dealer,
neither gold bracelets, nor good glass-
bangles!

COMMENTS : This line intensifies, further, the after-effects of the drastic action, which created the environment of an upheaval, in the fifth line. Pre-frustration jealousy and humiliation, which became visible in the sixth line, are now directed towards the feeling of utter disgust. The mood depicted in this line is considerably different from the spontaneous outbursts, ejected abruptly, from an extremely agitated mind, in the fifth line. The bride is, now, in a mood to make a genuine effort to get rid of the tensional moments, which are likely to be perpetuated, if she fails to adopt, without delay

a realistic approach to the perplexing problem, which is tending to put her very existence at stake. In this (seventh) line, therefore, she scrutinizes the whole matter, from a different angle. Her previous inference that her spouse rejected her "in spite of her exceptional charm and adornment" is now declared as "falsified", after a sober study of the whole situation. With an alteration in her approach to the problem, she is convinced that she has stood cheated, not by her spouse, but by the unreliable bracelet-dealer, who sold to her, absolutely worthless and false ornaments, which made her decoration absolutely ridiculous, instead of making it genuinely attractive.

EIGHTH LINE : "Burnt be those arms, that girdle not spouse's neck !"

COMMENT : Particular spotlighting of the arms, in this context, establishes a direct psychological connection between the fifth line and the eighth line. The variant usage of the verbs "smash" and "burn", in these lines, however, indicates that the two actions, in an almost similar situation, have been directed by two different sentiments. "Smash", in the fifth line, signifies a noisy agitation, in the background of which, there is a strongly nourished conviction of the bride that her organism is "definitely beautiful" and her decoration is "complete and faultless" and as such, her capability of attracting the spouse, is self-evident. Contrarily, however, "burn", in the eighth line signifies a comparatively

less-heated self-condemnation, occurring after a thorough scrutiny of the whole matter, which has convinced her, beyond doubt, that her physical charm as well as its seemingly captivating adornment is, in fact, deceptive and faulty. Her emotional momentum has now reached that state of dejection, where, instead of listing the causes of failure, she wants to remember, singularly, in simple fact that she has failed. "Burning of the arms" which have failed to girdle the husband's neck, is also suggestive of the reverse index i.e. the strong wish to girdle the husband's neck, in future. Thus the major sentiment in this line is the sentiment of disappointment caused by an inevitable defeat.

NINTH LINE : 'All my mates have gone out to enjoy their union with their spouse. But I, the wretched one, do not know wether to

COMMENTS : With the eighth line, the first phase of the emotional upsurge, alongwith its intermittent rise and fall, is virtually over. Now there is a dramatic turn in the situation. The woe-begone bride has, at last, compromised with the feeling of utter failure *and has taken full responsibility of this failure* on herself. This line, therefore, indicates the searching out of a possible nucleus of optimism, from within the multitude of pessimism, which, temporarily, overtook her, after her arms failed to girdle the husband's neck. The pessimistic multitude is intensified by enmass departure of her mates to the happy abode of their bridegroom. It

may be recalled that in the first line, she probably shared her feelings of delight with these very mates, whom in that line, she addressed as sisters, at the time of the arrival of rainy season and the blissful dance of the merry peacocks. It is now possible to imagine the state of mind of a woman, who shared the feelings of delight with her comrades, before the actual time fixed for the meeting, but when the right moment for the blissful meeting arrived, she stood rejected. The emotional epithet 'wretched' chosen by her, for herself, indicates her most accurate assessment of the psychological phenomenon. She is wretched indeed. In the fourth line she talked of "pride" which is almost completely lost, by this time and now the worst of the reverse of it is that she is at the lowest surface of humiliation which is fully expressed by the word "wretched". This is an indication of the pessimistic multitude. But the second half of the ninth line viz: "whose door should I, the wretched one, approach", is an interrogation directed towards her own subjectivity. This indicates that despite her utter failure and even the apparent loss of hope, she has not given up her effort. This interrogation is indicative of a renewed search— not of the causes of failure but for the possible remedy. In the third line she had prepared herself for the payment of maximum possible price for a simple glimpse of her spouse. That mood is now revived in this line, where, though her pride has come to a lower stratum, she is preparing herself for another endeavour to recapture what is lost, even when apparently it is futile to expect an immediate success. "To whose door should I go" is pregnant with her renewed wish to go to

a particular door and, in this, is visible the nucleus of optimism.

TENTH LINE : "I am very well conducted; but not even a deed of mine is pleasing to thee, O Lord !"

COMMENTS : The nucleus of optimism, indicated in its embryonic stage in the ninth line, is now gradually expanding and the tenth line indicates the first stage of its expansion. At the outset, the process of elimination in the traits of her behaviour has started. Resultantly, the agitation under the fit of frustration has been altogether abanded; ^{on} the feeling of jealousy along- with the tendency to "shift responsibility" is now disappearing; the sentiments of repentance and disappointment are also being pushed aside, because they were likely to produce impediments in the way of renewed efforts. Thus the whole mental frame is being kept cleaned, so that the newly searched nucleus of optimism, should have sufficient scope for its natural expansion. At the first stage of its expansion, thus, the nucleus becomes an embodiment of supplication, in sharp contrast to the bride's previous attitude of grumbling and making complaints. The tone in this line is also at the lower pitch, which shows that the bride is prepared to accept all types of blames; but by all possible means, she is determined to convince her spouse that her desire to girdle her arms around his neck is genuine. Hithertofore she was not talking as

innocently as she is talking now, in this line. The portion of this verse: "I am very well conducted", is no more associated with the feeling of pride nor is it a statement declaring arbitrarily the falsehood of the merchant or the material of the ornaments and other items of decoration. It is a simple statement, made innocently, just in the tone of an humble ^psupplication, asking the spouse: "why is it so that not even one deed of mine is pleasing to thee, inspite of the seeming fact that I am very well conducted". Thus the feeling of humility, writ large on the portrait of innocence, forms the key-note of this line.

ELEVENTH LINE: "I have woven my wavy hair in lovely plaits and saturated their partings with vermilion."

COMMENTARY: The attitudinal expression of the tenth line, viz "I am well conducted", has been supplemented by the eleventh line, in which the bride is further endeavouring to impress upon the spouse that, in addition to her moral faultlessness, she is also "pleasantly appealing" to his "aesthetic sense." This line is also, in a way, adversely threaded with the situational complexion of the fifth and seventh lines. The sublimity of the voluptuous adornment visualised in the eleventh line is in sharp contrast to the erotic excitement stimulated by the exhibitory decoration made visible in the fifth and seventh lines. Saturation of the partings of tresses with vermilion, symbolises the sentiment of devotional love—pure and serene, whereas the

embellishment of the precious items of selective jewellery, symbolises nothing more than the inclination for playfulness-in-love. The tonal pitch in this line is also at a low quantum, signifying further the extension of humble supplication, which predominantly formed the psychological basis of the tenth line.

TWELFTH LINE : "(But)when I go to the Spouse, I am approved not ; and I die of excessive sorrow.

COMMENTS : This line acts as the resultant stitch to the tenth and eleventh lines. The expression : " I am approved not" is fused with deep anguish ; but it is not at all identical with the torture expressed in the sixth line. In the sixth line there was a veiled allegation levelled implicitly against the "indifferent" spouse, whose "inbuedment with others " was sought to be proved as a sheer denial of justice to an extremely beautiful and virtuous bride, who "deserved" his blissful company, even more than her comrades-in-love . In the twelfth line, however, there is a marked departure, from that unrealistic attitude. Here, in this line, now the bride is overwhelmed with strenuous grief--her excessive sorrow being so antipathetic that it has virtually pushed her to the state of "death-in-life". Nevertheless, her climactic melancholy is solely confined to herself and shows absolutely no inclination to bring anyone else in its grip. This attitude is surely capable of winning sympathy, which alone has the power to liberate her from the awful state of "death-in-life." The underlying tone of this line, therefore, is the humble, innocent and natural expression of excessive sorrow, coupled

with a positive effort to win sympathy, in order to change the position of "non-acceptability" into an opportunity for proving acceptable to the spouse, who, after all, is merciful and generous.

THIRTEENTH LINE : "When I weep, the whole world weeps ;
even the birds, in the woods, weep with me".

COMMENTS : This line brings forth a notable psychological change, in the whole situation, with a suddenly quickened jerk, the bride sheds off her previous pattern of responding to various stimuli, in a hazy way. She comes out of the narrow sphere of hyper-subjectivity and looks at the vast universe, with a considerably widened vision. Now when she weeps in distress, the intensity of her anguish is reduced with an assurance that "the whole world is weeping with her" in sympathy. Her mental alignment with universal harmony has become so complete that not to speak of the human beings, even the birds, in the woods, have now started weeping as her co-sharers in grief. Thus the bride's "enlargement" at the emotional level, forms the psychological foundation of this line. At this stage, even while the irksome clouds of distress are keeping her eyes bristful with tears, she is confidently nourishing a bright hope that her salty showers, in association with the spontaneous out-flow of universal sympathy, will surely fructify, at last, into sweet blissfulness.

FOURTEENTH LINE : "One thing that weeps not is my sense of separateness, which parted me from my beloved",

COMMENTS : In this line the figurative device of personification of the abstract noun "separation" is notable. It is further notable that in the whole universe, at this juncture, when all the living species have become her co-sharers in grief, it is singularly this "personified" separation which is reluctant to shed tears, in sympathy. The "not-weeping" of sans-pathos "separation", which according to the bride's own version, is the real cause of her entire grief, does not look unnatural, in this context. The persistent apathy of "separation" is the fittest expression to visualize the reverse index of the pangs, described as the winners of universal sympathy. Nevertheless there is a considerable improvement in the whole situation and the nucleus of optimism, which originated in the tenth line, is now taking perceptible, its more visible expansion, in the right direction. It is noteworthy that several pinching expressions like "non-acceptability", "disapproval", "rejection", "not-pleasing" etc., have now emerged into a singular expression i.e. "separation". However reluctant, persistent and cruel this personified enemy may have been, it is obvious that "separation", in the realm of love, does not necessarily mean rejection or disapproval. On the contrary, the expression "separation" is definitely pregnant with a clear suggestion that there is a sufficient scope for "reunion"—and, in this, lies the indication of positive improvement. The expression "separation", therefore, is significant in many ways. It is significant because it is an improvement over the feeling of rejection and disappointment arising from the feeling of

non-acceptability ; it is significant because it is pregnant with the hope of reunion and negatively it is even more significant because it intermixes "cruelty" with the bride's grief, lending thereby, so touching a complexion to her melancholy that the tender sentiments of her sympathisers become even more intensified, in her favour.

FIFTEENTH LINE : " I saw my beloved spouse come and go
in the dream ; and I wept profusely".

COMMENTARY : This line shows the net result of the fully expanded nucleus of optimism. It may be recalled that in the second line the bride had nourished the feeling of alluremant and had, resultantly, witnessed an intermezzo, in the chasm of her imagination, which resembled the state of a day-dream. In the succeeding line, however, her expression of the longing for a fuller glimpse, wherefor she was prepared to be cut into pieces, as a token of sacrifice, made it abundantly clear that she had seen a very dim glimpse, which she wished to be more concrete and more glaringly visible. Instead of the immediate arrival of such an opportunity, however, the bride saw herself being twisted, ruthlessly, betwixt the feelings of frustration, depression, dejection, jealousy, disappointment, repentance and the unbearable suffering springing from the fears pertaining to disapproval and non-acceptability. This line, therefore, after the coverage a long and hazardous emotional journey, takes the bride from the obscure state of an incomplete day-dream to the wirthful state of an extended nocturnal dream. In the fourteenth line, the process of

transformation of the fear pertaining to non-acceptability into the intensive feeling of separation from the spouse, has already been noticed. Obviously the feeling of separation is akin to the pensive mood and the pensive mood is further akin to the passive posture of human organism. And this passive posture is identical with a type of mental state, in which the bride's feelings have now reached, whereby, at least a half of her long-cherished wish is fulfilled when she is able, at last, to have the full glimpse of her spouse, in an extended nocturnal dream, during the course of her slumber. Besides its being full, this meeting is blissful, because it has occurred after a long term of separation during which her desire for reunion got fully matured. So tasteful the meeting must have been that the bride weeps copiously, after her slumber is disturbed and she is suddenly awakened. This is a clear suggestion that she wished perpetually to be in the aforesaid state of nocturnal dream, hinting thereby that if it is possible for her to be fully in tune with the spouse, in the state of a dream only, she feels like being, for ever, in that state.

SIXTEENTH LINE : " I cannot come to thee , O my Love ;
nor can I send any one to thee !"

COMMENTS : " I cannot come" is an expression, which is not the same as the expression : " I am not permitted to come". " I cannot come" may signify a psychological hitch, a social hindrance, a physical impediment or some other stammer of that type ; but it does not, in any way, signify that the person under reference is " not acceptable". The next

expression occurring in the second half of this line, viz : "nor can I send any one" still more significantly testimonialises that there is some deep understanding and intimacy between the two persons who have, hitherto, been frequently exchanging messages, through couriers. Although the message, in this line, has not been set ally shown as being sent or received, yet the easy-going manner of talking about this delicate subject vouches an utter denial of the occurrence of total breach in the affairs of love. Another upward change in the behaviour-pattern of the bride is indicated with a significant alteration in the mode of her addressing the spouse. In the sixth, eighth, ninth and tenth lines, she has been addressing him as her "Lord" (Shahu), which was an indicator of the exalted status of her spouse, in sharp contrast to her own humble position. This pattern of relationship remained unchanged till the end of the thirteenth line. It was only in the fourteenth and fifteenth lines that some reduction was made visible in the status-gulf hollowing the two loving parties. Now, however, in the sixteenth line, that implicit nearness has assumed the complexion of an explicit intimacy with the usage of the epithet "pyāra" (beloved) by the bride, for her spouse. It is for the first time, in this poem, that instead of complaining, appealing or supplicating, the bride has started talking to her spouse, from a safely prestigious position. It seems as if her feeling of the loss of pride, which was visualised in the fourth line, is now on the verge of being regained, in the sixteenth line.

SEVENTEENTH LINE : "Come, then, O fortunate Sleep ! I may,
perchance, see my spouse, while sleeping.

COMMENTS : After the meaningful personification of "separation" in the twelfth line, now another abstract noun "sleep" has been personified in the seventeenth line. It is, however, note-worthy that "separation", whose distinctive attribute was described as apathetic isolation, was mentioned in the third person, in that syntactic arrangement, whereas in this line, "sleep", whose characteristic quality is suggested as sympathetic refreshment, has imperatively been mentioned in the second person and addressed emotionally like a close comrade. It may be recalled that the bride's physical mates, whom she addressed delightfully as sisters, in the first line, parted company with her, leaving her virtually friendless, in the ninth line, when she stood rejected by her spouse and pushed aside as a wretched woman. Thereafter, in the thirteenth line, when she gave expression to her feeling of enlargement, she felt like having befriended the whole universe, which as a mark of deep sympathy with her, had become singularly the embodiment of pathos. This situation undoubtedly gave her abundant relief, but her undying urge to be vocal, at the sentimental level, with some close comrade, remained nevertheless unextinguished. And it is this very urge, which has lent her an ever-searching vision, wherewith now she has seen an abstract term "sleep", in an embodied form, whom she deems to be her closest and sincerest comrade, in tranquil solitude. Thus the personified "sleep", in this line, emerges as her most trustworthy friend to whom she

has started expressing, vocally, her inmost longing. The epithet "fortunate" employed as the modifying attribute of "sleep" does not indicate a premeditated attempt on "flattery", in this context. On the contrary, it signifies the presence of exceptional warmth in the newly established friendly relationship between the woe-begone bride and the personified "sleep". In the complete absence of all categories of physical friends, she has now shown her inclination to depend very sincerely upon this abstract friend, with whose gesture she feels like recapturing the ecstatic glimpse of her beloved spouse, in the state of nocturnal dream.

EIGHTEENTH LINE : "What shalt thou offer him, O Nanak,
Who telleth thee aught about thy Lord ?

COMMENTARY : The interposition of the poet's name, in the masculine gender does not make any material change in this context, nor is it desirable to gather the impression that this line is thematically or syntactically, thinly threaded with the fore-running lines of the poem, in which the feminine tone has remained predominant. It is a matter of common knowledge that the theme of this poem is metaphysical and the bride, here, is the presiding symbol which represents the human soul struggling in the midst of phenomenal surroundings, to re-emerge in the universality of cosmic consciousness. Believing, therefore, that the feelings contained in this line have also been expressed by the bride, it is possible to see this context closely related with the context of the

preceding line, in which the bride has already hinted at the probable impediments in the way of exchanging messages, with her spouse. The same mood is now extended further; but interspersely a flash passes through her imagination, which stimulates her to think, how she would be reacting to a situation in which a messenger comes to her, perchance, and tells her aught about her beloved spouse. This line is thus, conditional on the one hand and interrogative on the other. No messenger has actually come to her; nor is there any immediate possibility of such a message being delivered to her. Therefore the interrogation, directed to her ownself, has been projected over an imaginary situation which could occur perchance, but has not occurred as a matter of obvious reality.

NINETEENTH LINE : " Yea, chop thy head off and make that His seat,
and serve Him thou then surrendering to Him
thy head.

COMMENTS : This line, thematically as well as syntactically, is supplementary to the eighteenth line. The imaginary question raised by the bride herself in the preceding line, is now answered by herself in this declaratory line. The bride, here makes a proud assertion that if such a situation does occur in reality, she would take it as a sign of the quasi-fulfilment of her long-cherished wish to throw her physical existence at the feet of her beloved spouse, as a mark of her complete surrender unto him. She would, therefore, take the messenger to be a blessed man, indeed, whom she would receive as her most extra-ordinary and highly respectable guest. For this extra-ordinary guest, therefore, she would chop her head off

and request him humbly to be seated on it. Thereafter, even with her headless organism, she would continue to hospitalize him, with due respect and full zeal. At the emotional level, this line presents an improved version of the mood visualized in the third line. There is, however, a clearly marked attitudinal difference between the expressions contained in these two lines. In the third line, the bride was under the influence of the feeling of allurement. She was prepared to be cut into pieces, but only if, in turn, she was assured an "extended" glimpse of her spouse. This preparedness for the total decomposition of the organic constitution, is surely the highest possible price, which anyone can ever be imagined to have paid for any one thing, however valuable it might have been. But the nineteenth line shines at a much higher stratum than this. Here the supreme organ of the physical structure is surrendered; but nothing has been demanded in exchange. This surrender, therefore, is not only complete but also unconditional.

TWENTIETH LINE : " O, why shall I not cease to live ,
 if my Lord be a stranger unto me ?

COMMENTS : This line takes the sentiment of complete and unconditional surrender to its logical end. The bride is now in a mood to be unwaveringly decisive in her approach. She is determined to be doubly sure that her spouse remains no more stranger unto her. And if, somehow, the situation be contrary to this, then, she would cease to live any more. It is possible to see this line threaded with the sixth and twelfth lines. In the sixth line, the bride had expressed her torture

when she had felt that her spouse was "imbued^{wilk} the love of others" and in the twelfth line, she gave expression to her excessive sorrow when she was "disapproved". In both these situations, however, her sense of I-ness was actively alive and she was making all possible efforts to win her spouse, while at the same time, being conscious of her own independent, individual identity. This line, however, is far ahead of the sentimental level visualized in the aforesaid two lines. Now she has fully superseded her sense of I-ness and has unified her humble identification with the dominant personality of her spouse, at the thinking as well as emotional level. The surrendering of her head in the preceding line has already made it abundantly clear that she is no more inclined to be dependent upon her own consciousness, which has always kept her away from her spouse. The expression "why shall I not cease to live", therefore, is, in fact, assertive and notifies her determination that by dint of her complete and unconditional surrender, she will definitely see one day that the "strangeness" of her spouse is blissfully changed into "permanent intimacy".

PART FIVE

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3. BIBLIOGRAPHY

CONCLUSIVE NOTES

1. Sensuous imagery, stimulating all the seven primary senses, occupies a place of distinction in the multi-hued realm of Guru Nanak's poetry. In the order of abundance, however, visual images, depicting crowded assemblies as well as isolated figures, besides various insensate objects with impressive settings in the background, claim a decisive majority. The images stimulating organic, kinesthetic and tactile sensations have occurred comparatively less frequently; but olfactory, gustatory and auditory images have been depicted on almost every page, while making perceptible the pleasant fragrance intermitted with disagreeable odour, sweet flavour interrupted with bitter taste and tumultuous sound followed by or preceded with extremely low or medium pitch.

2. Guru Nanak's voluptuous imagery delineates human organism, from the stage of its pre-birth formation to its post-death constitutive annihilation. Among the images of the individual limbs "eyes" have asserted pre-dominantly their distinguished importance. The images of "head" and "hands" have emerged as the contenders of second position, which is further closely followed by the images of face and facial area comprising "nose" "ears" "cheeks" "lips" and "teeth". Out of the lower half of human organism, legs, knees, thighs and waist have very rarely been delineated. There are, however, quite a few images depicting arms, breasts and feet. The images of the perfect beauty have been culled singularly in the context of an imaginatively perceived ideal organism of Cosmic Consciousness-in-manifestation.

3. Environmental imagery presents another captivating aspect of Guru Nanak's poetic art. Proudly rising, serenely setting or scorchingly blazing sun, besides shining moon surrounded by twinkling stars or the veiled moon, sunk under the deep valley of dark clouds, along with the birds of various hues flying, fluttering, chirping or just perching in silent postures, on the branches of the trees, in the forests or on the river-banks, have been keenly observed and artistically depicted by Guru Nanak, as a skilful painter of the landscape. Monumental architectural constructions, strongly built fortresses and magnificent palaces, with relevant interior decoration, spotlighting glitteringly white walls, brilliantly dyed curtains and tastefully polished wooden furniture, signifying colour-combinations as well as colour-contrasts have further enriched the horizon of environmental imagery.

4. A considerably large portion of Guru Nanak's symbology falls upon or just beside the intersecting line that bifurcates the spheres of "pointing metaphors" and "emblematic images". In this category of symbology, which in the present thesis has been termed "presentational symbology", allegories have covered predominantly a wide range. The majority of these allegories are designed in accordance with the traditional pattern, specifying two levels of parallel constructions, distinctly marked and stretched, in detail, towards a common direction. There is however, another peculiarly designed allegorical pattern, originated by Guru Nanak himself, in which there are three, instead of two, levels of construction, corresponding to one another in detail, till the last phase, and then pointing collectively

to a singular underlying reality. Besides these allegories, there are several categories of contrastive and parallel symbols, which have further enriched the realm of presentational symbology .

5. Abstract ideas of non-phenomenal reality and spiritual values of higher stratum have been concretized by Guru Nanak, through the medium of befitting phenomenal symbology. Thus, unique charms of spiritual life have been explained in terms of precious items like pearls, rubies, jewels, diamonds and a miraculous stone "pāras" . Likewise the poet has explained various mystic experiences in terms of commercial transactions and all-comprehensive cosmic discipline in terms of political hierarchy, in which "vanjāra" (merchant) and "pātsah" (monarch) act, respectively, as the major symbols, which are further supported and assisted by several auxiliary symbols. On the same pattern, the seeker's endeavour to be liberated from the impact of Maya in the phenomenal world and get released from the cycle of births and deaths, while achieving reunification with the supreme reality, has been symbolised by the act of swimming across the "bhavjala" (sea of existence) .

6. Psychological symbology representing various sentiments, behaviour-patterns and complicated situations, has been employed by Guru Nanak in a big way . "Admantine door" for benumbed consciousness, "fish" for hyper-subjectivism, "thieves" for the deprivation of mental harmony, "spider" for deceitful ventures, "fire" for the intensity of human desire, "pretending ascetic" for pseudo abstinence, "duck" for the feeling of

blissfulness, "frog" for emotional destitution, "cow" for wish to be secured, "chatrik" for pangs of separation, "faithful bride" for sentiment of devotion, and "a tranquil cave" for the state of equipoise are a few of innumerable psychological symbols, employed by Guru Nanak, in his poetry.

7. For his choice of diction, Guru Nanak depended mainly upon those regions of literary climate of Northern India, which stretched themselves down to the intellectual level of the commoners of that period. Instead of making proud exhibition of text-bookishness, he lent literary flavour to the colloquial speech and raised the status of several idiomatic expressions and down-trodden phrases. His attitude towards loan-words was not scornful; but whenever he did borrow a foreign word (which he did mainly from the Arabo-Persian stock), he made a deliberate effort to naturalise it, by fitting it within the grammatical fabric of his own motherland. His diction was perhaps never inappropriate; but it was not always necessarily pleasant. The commendatory word "rassia" and pejorative word "harāni" visualize the pleasant and unpleasant extremes of his widely variant and multi-hued diction.

8. Guru Nanak's couplings, compounds and phrasal units, skilfully placed, in an arrangemental order, which is seldom inclined to defy the principles of grammatical discipline, bear ample testimony to the fact that his dictional treasure is not only brimful, but also aptly utilized. According to the pattern of punctuation adopted in the Adi Granth, in general, one may, at first sight, gather the impression that every

individual line, composed by him, is syntactically complete and autonomous. But a closer and grasping look at his verses would make it abundantly clear that the pattern of run-on-lines and complex syntactic structures are, in no way, alien to the realm of his poetic art. From the view-point of length-variation, the longest single line, in his poetry, consists of fourteen words, whereas the shortest line is just the rhythmic combination of two words.

9. Besides its associative vastness, rhythmic smoothness, emotive intensity and multifarious suggestiveness, an exceptionally note-worthy feature of Guru Nanak's poetry, from the viewpoint of the power of his diction, is emphatic plantation and energetic expansion of the "nucleus" words. These skilfully selected vigorous words move in various directions, very systematically and make the poet's communications vehemently impressive and harmoniously effective. Apart from this, another striking quality of his diction, wherewith his communications gain extraordinary strength, is the connotative multiplicity of the terms, which in his master hands, become flexible enough to be moulded, in accordance with the poet's choice and needs.

10. The three distinctly marked dimensions of Guru Nanak's style are expository dimension, exhortatory dimension and enlogistic dimension. The three pre-dominant features of his style are: (a) his undiminishing tendency to be jerky with intricate odds and take pleasure in dealing with climactic situations; (b) his unflinching ability to ensure clarity, in spite of very frequent ellipticity in his verses; and (c) his unending endeavour to keep the phenomenal and non-phenomenal realities, interwoven at every step. At the foundation of his style, one powerful sentiment or the other, is always present and in the background of his style there shines an ever-fresh glimpse of his own unique personality—free, frank and fearless.

1. ਦਰ ਘਰ ਮਠਾ ਸੋਜ ਸੁਖਾਲੀ ।
ਬੰਦਿਠਿਸਿ ਕੂਲ ਕਿਸੀ ਮਾਲੀ ।
2. ਯੂ ਮਲਕਾਠ ਠੇ ਪਾਣੂ ਚਰੇ ਕਰੇ ਸਕਲ ਬਠਾਇ ਕੁੰਤਿ ਜੋਤੀ ।
3. ਕਉ ਬਿਰਾਹਮਣ ਕਉ ਕਹੁ ਠਾਬਹੁ ਠੇਬਰਿ ਠਠਣ ਠ ਜਾਈ ।
4. ਨਾਲਕ ਜੇ ਸਿਰ ਖੁਬੈ ਠਾਬਠਿ ਠਾਈ ਤਾ ਸਤ ਚਟੇ ਸਿਰਿ ਠਾਈ ।
5. ਉਠਿ ਕਹੁ ਸਕਲ ਸੀਜਾਰੇ ।
ਕੁਕਮਿ ਖਾਨਿ ਜਕਰ ਪਜਾਰੇ ।
6. ਗੋਲਿ ਕਹੀਹਿ ਸੁਰਿ ਕੈਠ ਠਕਾਠਾ ਠਾਈ ਠੇਖਿ ਸਕਾਈ ।
7. ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ਕੈ ।
ਪਠਹਿ ਚਕਰਿ ਠਕਾਠਾ ਠਾਈ ਕਹੀਠਿ ਠਕਿ ।
8. ਠਿਠਾ ਪਿੰਡੁ ਠ ਪਠਲਿ ਕਿਰਿਠਾ ਠ ਠੀਕਾ ਮੁਠੇ ਕਿਕਾਉ ਪਾਈ ।
9. ਜਿਉ ਜੋਕੁ ਸਿਕਾਬਣੀ ਖਾਠੇ ਕਾਰੇਕਾਰ
ਕੁਠੈ ਜੁਠਾ ਮੁਖਿ ਕਸੈ ਨਿਹ ਨਿਹ ਹੋਇ ਖੁਠਾਉ ।
10. ਠਿਕੁ ਠਿਕਿਠ ਠੇਮ ਜਕ ਸਕਾ ਪੁਠਾ ਪਠਿਠੈ ਕਾਕੁ ਜੋਰੇ ।
11. ਕੋਠਾ ਮਾਹਿ ਠੇਮ ਜਕ ਕੀਠੇ ਠੇਕਠਿਠਾ ਕੀ ਕਾਠੇ ।
12. ਕਹੁ ਕਹੁ ਠਟਹਿ ਪਾਈਠੇ ਕਹੈ ਤੈ ਕਿਕਾਠਿਠ ।
13. ਠੀ ਸੇ ਕਹੁ ਜਾਕਾਈਠੇ ਠਿਕੁ ਠਕਿ ਜਾਕਾਠਿ ।
14. ਕੋਰੇ ਖਰੇ ਠਕਾਈ ਠੀਕਹਿ ਕੀਕਾ ਹੋਇ ।
15. ਦੇ ਕੈ ਚਕੁਰਾ ਕਕੀ ਕਾਰ ।
16. ਕੋਠਿ ਕੋਈ ਮੇਠੀ ਠਾਕਾ ਪਕਾਣੁ ਪੀਕਣੁ ਠਾਠਿਠਾਉ ।
17. ਜਾਈ ਕਾਈ ਮੀਠੀ ਠੀਕੁਠਾਠਾਰ ।
18. ਜਕਿ ਕਸ ਨਿਠੈ ਮੀਠੀਠੇ ਜੁਠੀਠੇ ਜਾਠਿਠੇ ।
ਖਟ ਕੁਕਮੀ ਮੁਖਿ ਕੋਲਣਾ ਮਾਰਣ ਕਾਰ ਕੀਠੇ ।
19. ਕਾਈਠ ਠੀਕੁਠਾ ਕਾਉ ਕੇਕੁ ਠਕਹਿ ਕਰੋਇ ।
20. ਜਿਉ ਕੋਰਾਇ ਪੀਕਹਿ ਮਲਕਾਈ ਜੁਠਾ ਮੀਠਿ ਮੀਠਿ ਪਾਈ ।
21. ਕਹੁ ਠਿਕੁ ਕੁਠਿਠੇ ਠਟਿ ਜਾਕੁ
22. ਕੁਮੀ ਕੁਮਾ ਠਿਕੁ ਕਹੁ ਠਕੁਰਾ ਨਿਕੁਠੁ ।
ਮਨਿਮੁਖਿ ਕਾਹਿ ਠਿਕੁ ਜਿਕੁ ਕੁੰ ਠਿਕਿ ਠ ਠਾਕਈ ।
23. ਕਾਮਨਿ ਕਾਰੇ ਜੁਕਰਿ ਕੋਕੁ ।

24. ਪਿਰੁ ਗੀਬਲਾ ਜੋਬਨਿ ਭਲਾ ਤਿਸੁ ਰਾਵੈ ਗੰਗ ਰਾਹੀ ।
 25. ਸਭਿ ਰਾਹੀ ਜੋਹਲਣੀ ਇਕ ਮੀ ਏਕਭਟਿ ਰਾਹਿ ।
 26. ਠਾਠਕ ਗੰਗ ਰਾਵੈ ਰਜਿਕਾਥਾ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਸਠੋਏ ।
 27. ਜਿਨਿ ਸੀਰਾਹੀ ਤਿਸਹਿ ਪਿਯਾਹੀ ਮੇਰੁ ਭਇਯਾ ਰੰਗ ਮਾਣੈ ।
 ਖਰਿ ਸੇਜ ਸੁਰਾਹੀ ਜਾ ਪਿਰਿ ਰਾਹੀ ਦੁਗੁਪਿ ਮਸਤਕਿ ਭਾਏ ।
 28. ਸਉ ਮਦੁ ਚਾਹੀ ਖਿਉ ਗੁਰੁ ਖਾਏ ਪੀਜ ਸੈ ਚਾਣ ਖਾਇ ।
 29. ਲਖ ਲਾਗੁ ਲਖ ਵਾਜੈ ਠੇਠੇ ।
 ਲਖੀ ਖੋਜੀ ਪਾਰਿਸਾਹ ।
 30. ਚੁੰਦੇ ਸੁਇਲਾ ਪਾਈਏ ਚੁੰਦਿ ਚੁੰਦਿ ਖਾਏ ਖਾਏ ।
 31. ਪੰਖ ਸਥਰ ਫੁਲਕਾਰੁ ਠਿਕਾਣੁ ਪੁੰਡਿ ਖਾਏ ਖਾਇ ਸੁਟਾਇਯਾ ।
 32. ਜੇ ਜੇ ਕਾਕੁ ਜਪਉ ਜਗਦੀਸ ।
 33. ਦੁਇ ਪਗੀਹਿ ਰਈ ਧੁਰ ਹੋਇ ।
 34. ਭਵਰਾ ਚੁੰਦਿ ਭਵੀਯਾ ਦੁਖੁ ਖਰਿ ਭਾਈ ਰਾਮ ।
 35. ਚੁੰਦਿ ਧੁਰ ਚਾਹੀ ਜੋਕਿ ਠੇ ਪੀਸਟ ਖਾਇ ਬਹਿਨੁ ।
 36. ਜਿੰਝੀ ਸੁਰਹਿ ਖਲਾਹਰਿ ਰਾਜੈ ।
 37. ਪਾਠ ਖਾਏ ਲੋਕ ਸੁਣਾਏ ।
 38. ਉੰਦਰ ਉੰਦਰ ਪਾਸਿ ਧਰੀਜੈ ।
 39. ਭਾਠਾ ਬੁਠੁ ਜਿੰਝੀਏ ਠਾਠੇ ਮਿਲੀ ਕਲਾਟ ।
 ਇਕਿ ਚਾਏ ਇਕਿ ਮੈਠਏ ਲਾਮੁ ਤੇਰਾ ਪਰਠਾਟੁ ।
 40. ਬੈਠਿ ਰੁੰਜਾ ਕੁਠਲੀਯਾ ਬਠ ਹਰਿਠੇ ਖਾਇ ਜੀਉ ।
 41. ਭਠੁ ਭਉਜਨੁ ਮਾਰਨੁ ਚਿਖੜਾ ਖਾਸ ਨਿਰਾਜਾ ਤਰੀਏ ।
 42. ਠਿਕਾ ਮਾਠਉ ਠਿਕਾ ਚਰਿ ਸੁਟੀ ਮੈ ਦਠਾਠ ਭੁਖ ਪਿਯਾਸਿ ਜੀਉ ।
 43. ਚੁਠੈ ਖਾਠੁ ਚਰਹਿ ਨਿਕਿ ਸੁਰਾਹੀ ਸਥਾਠ ਚਰੀ ਕਿਠੇਏ ।
 44. ਸਭਿ ਸਹੀਯਾ ਸਧੁ ਰਾਠਿ ਭਈਯਾ ਹੁੰਦਾਹੀ ਕੈ ਚਰਿ ਜਾਯਾ ।
 45. ਮਾਇਯਾ ਠਾਠਿ ਹੋਇ ਚਿਕੁਚਹਿ ਫਿਲੁ ਜੀਠੁ ਸੀਜਾਹਾ ਹੇ ।
 46. ਜਮ ਕੁਠਾਰਿ ਜਾ ਪਠਾਠਿ ਚਲਾਇਯਾ ਤਾ ਚਲਾ ਪਠੁਰਾਣਾ ।
 47. ਕੁਠਮੁ ਪਾਇਯਾ ਧੁਰਿ ਖਾਮ ਠਾ
 ਖਾਹੀ ਚੁ ਖਾਠ ਖਾਇ ।

48. ਜੇਹੁ ਨ ਦੇਹਿ ਚਿੰਤਹਿ ਭਇਓ ਜੇਹੁ ਨ ਹੀਰਥਿ ਨ ਠਾਈਓ ।
 49. ਬਹੁਤੇ ਬੇਸ ਕਰੇ ਕੁਝਯਾਰ ।
 50. ਜਿਨੀ ਜਖੀ ਸਹੁ ਠਾਕਿਓ ਸੇ ਬੀਰੀ ਠਾਕਸੀਏਹ ਜੀਉ ।
 51. ਕੁਝ ਚਿਰੇ ਠਾਇਓ ਯਠ ਕਠੇ ਟੀਹੁ ਲਏ ਮੀਰ ਚਾਰੇ ।
 52. ਸੇਜ ਇਕੋਲੀ ਖਰੀ ਦੁਪੋਲੀ ਮਰਣੁ ਭਇਓ ।
 53. ਆਪੇ ਚਿੰਤ ਪਕਾਇ ਮਲਾਖਾੜਾ ਕੁਹਿਓ ॥
 ਲਏ ਭਕਬੁ ਪਾਇ ਦੁਕਮੁਖਿ ਮਹਿਓ ॥
 ਮਲਮੁਖ ਆਪੇ ਪਕਾਇ ਮੁਰਖ ਕਹਿਓ ।
 54. ਚਾਰੀ ਖਾਏ ਕਰਣੁ ਜਗਾਏ ਸੂਤੀ ਜਮ ਕਹੁ ਚੁਸਾਏ ।
 55. ਸਾਕਰੁ ਸੀਤਲੁ ਗੁਰ ਸਬਦ ਕੀਚਾਰਿ ।
 56. ਨ ਜਨੁ ਚੁੰਗੁ ਨ ਉਚੀ ਯਾਰ ।
 57. ਕੁਹਰੁ ਉਚਉ ਕਹੁ ਪਾਤਾਲਿ ।
 58. ਤੁਰੇ ਪਲਾਏ ਪਉਣ ਵੇਗ ਹਰ ਚੰਗੀ ਹਰਮ ਸਰਾਰਿਓ ।
 59. ਜਿਉ ਮਠਲੀ ਠਾਕੀ ਜਮ ਜਾਇ ।
 60. ਲੋਚਨ ਆਰ ਕਰਤਾ ਚਿਕਨੀ ਚਰਨ ਖਿਓ ਕਾਈ ।
 61. ਹਰ ਜੋਇ ਕਾਕੁ ਜਾਕੁ ਆਪੇ ਨਹਿਰਿ ਕਰ ਕੁਝ ਠਾਇਓ ।
 62. ਚਰਖਿ ਮੁਈ ਘਰਿ ਘਪਟੈ ਡੀਨੀ ਕੀਰਿ ਜੁਜਾਇ ।
 63. ਬੰਧੁਠੈ ਠਾਕੁ ਉਠਾਇਓ ਕੂਹਰ ਚਾਟ ਬਹੁਤੁ ।
 64. ਆਰ ਪਿਤਾ ਜੀਇ ਉਪਾਏ ਕਰਕ ਚਿੰਤੁ ਮਿਲਿ ਬਿੰਦੁ ਕਰੇ ।
 65. ਜਿਨਿ ਮਨੁ ਠਾਕਿਓ ਬਡਨੀ ਪਾਇ ।
 ਆਜੇ ਪਬਣੁ ਆਪੇ ਸਭ ਜਾਇ ।
 66. ਠਾਕਸਾਕੁ ਠਾਇਓ ਕੰਠ ਡੀਰਹਿ ਠਾਕੁਨਿ ਜਾਮੀ ਠਾਕਾ ।
 67. ਹਏ ਹਥਿ ਨਰਾਈਓ ਪਲਕਾਰਿਓ ਚਿਉ ਮਿਟਾ ਜਿਉ ਜਾਕੁ ਘਰਿ ਕਾਨੁ ।
 68. ਡਰਿ ਜੋਧਨਿ ਸੇ ਮਤ ਪੋਈਓ ਘਰ ਪਾਹੁਣੀ ਬਲਿਯਮ ਜੀਓ
 ਠਾਕੁ ਠਾਕਾਇ ਠਾਕੇ ਚਿਨੁ ਖਿਰ ਯਠ ਕੁਝਾਣੀ ।
 69. ਡੂੰਡ ਚਲ ਚਲੈ ਕਰ ਖਿਰੇ ਗੁਠ ਦੇਹ ਕੁਝਾਣੀ ।
 ਨੇਹੀ ਗੁੰਠ ਕਰਨ ਡਏ ਬਰੇ ਮਨਮੁਖਿ ਠਾਮੁ ਨ ਜਾਣੀ ।
 70. ਡੀਜੀ ਜੋਧਨ ਜਕੁਠ ਸਿਰਿ ਕਾਨੁ ।
 71. ਡੁੰਡ ਗੁੰਠ ਡਖਿ ਮਾਈ ਰਨਿ ਜਾਇ ।
 72. ਠਾਇਓ ਡੀਜੀ ਡਈ ਜਿਕਾਨੁ ।

73. ਕਾਠੀ ਚੁੰਠ ਕਹਿ ਮੋਹੀਯਨ ਕੀ ਮਾਰ ।
74. ਉੱਚਿ ਉੱਚਿ ਭਾਗ ਭਾਟੇ ਪਾਇ ।
75. ਜੇਹੁ ਨ ਮੂੰਦੀ ਮੂੰਚਿ ਮੁਠਾਈਏ । ਸੇ ਜੁਠੇ ਨ ਜਿੰਠੀ ਲਾਈਏ ।
76. ਭੇਡਾ ਵਾਹੀ ਸਿਰੁ ਖੋਲਾਈਠਿ ਭਗੀਠਿ ਚਖ ਸੁਖਾਈ ।
77. ਮਮ ਸਰ ਮੁਇ ਖਜਾਈਠਿ ਚਿਰਕਾਰ ਚਿਠਿ ਹੋਇ ਨ ਦਈ ।
78. ਚੁੰਠਿ ਬਿਠੁਈ ਤਾ ਪਿਰ ਮੁਠੀ ਕੁਠਹ ਚਾਹਿ ਨਿ ਚੁਠੇ ।
79. ਜਮ ਕਾ ਹੰਠੁ ਨ ਕਸਹੁ ਮੁਠੇ ।
80. ਜਮੁ ਸਿਰਿ ਚਾਹੇ ਕਹੇ ਪੁਠਾਠਾ ।
81. ਭਾਣੇ ਭਰਜੁਠ ਟੰਕੀਏ ਭਾਣੇ ਸੀਠਿ ਭਗੀਠਿ ਜੀਉ ।
82. ਮਸਤਕਿ ਭਾਹੁ ਕਠਰ ਸਿਰਿ ਭਾਹਾ ।
83. ਚਾਈ ਧਰਮ ਚਾਇ ਕੀ ਕੀਜੀ ਚਿਰਿ ਖਰਿਠਿ ਭਾਹੁ ਖਰਾਠਾ ਹੇ ।
84. ਕੁਠਹਾ ਦੇਈ ਚਾਠੇ ਠੇਈ ਕਰੇ ਨਿਕਜ ।
85. ਚਾਹੁ ਨ ਪਾਇਠਿ ਕੁਠਿਠਾਹ ਮੁਹ ਕਾਠੇ ਜੋਸਿਠ ਚਾਠਿਠਾ ।
86. ਸਿਠੀ ਮੁਖਿ ਮਣੀ ਸੋਹੇ ਕਰੇ ਹੋਇ ਪਸਾਉ ।
87. ਚਿਠਿ ਮੁਖਿ ਚਿਠਿ ਚਿਠਿਠਿ ਸਿਠਿ ਮਠਿ ਚਾ ਠਾਉ ।
88. ਚਿਠਿ ਪਰੇ ਠੇਠ ਸੋਠਿਠੀਏ ਹੋਇ ਬੀਠਿਠੀ ਚਾਠ ॥
89. ਕੋਈ ਪੁੰਠ ਚਾਠਿ ਤਠੇ ਪਰੇ ਮਗੁਠਿ ਠਾਉ ਠਾ ਜਾਨੀ ।
90. ਚਾਹ ਕੀਠ ਚਰਣ ਸਗੀਰੁ ਠੀਠੇ ਠੇਠ ਬੀਠਿਠੇ ਤਨੁ ਭਾਸਮ ਸੇ ॥
91. ਚਾਈ ਤ ਮੀਠਿਠ ਠਾਠ ਪਰਠਿਠ ਠਠ ਠਾਉ ਸੀਠਾਉ ।
92. ਠੇ ਠੀਠ ਦੇਹਿ ਸਠਾਈਠ ਠੀਠ ਠਾਠ ਠਾ ਠੀਠ ਜੀਠਾਠੇ ।
93. ਜੇਹੁ ਨ ਚਾਹਿ ਮਠੀ ਮਾਠੀ ਜੇਹੁ ਨ ਠਾਈ ਲਾਈਏ ।
94. ਠਾਠ ਚਿਠਿ ਚੀਰਠ ਸੁਠੁ ਪਾਠੇ ਕੁਠਿਠੀਠ ਮਠ ਧੀਠ ।
95. ਸਾਹਿ ਜਾਠੇ ਚਿਠਿ ਜਾਠਾ ਮੁੰਠ ਠੇਠ ਠਾਠੀ ।
96. ਉਠਲ ਸੋਠੀ ਠੇਠੇ ਕਰਾਠ ਠਾਠਿ ਚੁਠੀਠਿ ।
97. ਚੁਠੇ ਚਿਠਿ ਠੀਠੀ ਦੇਖਿ ਚੁਠਾ ਖਰਠ ਸਠਿ ਠਾਠਾ ਠਾਮ ।
98. ਜਿੰਠੀ ਸੁਠਿ ਖਰਠਿ ਠਾਠੀ ਘਟਿ ਘਟਿ ਜੋਹਿ ਕੁਠਾਠੀ ।
99. ਇਹ ਠਾਈ ਮਰਾ ਪੁਠਠ ਠੀ ਨਿਜ ਧਰਿ ਠਾਠਾ ਹੋਇ ।
100. ਚਿਠਿਠਾ ਚੀਠੁ ਠੇਠ ਹੇ ਚੁਠੇ ਪੁਠੁ ਸੁਠਾਠੁ ।
101. ਠੇਠੀ ਕੁਠੀ ਚੁਠੇ ਕਰੇ ਖਰਠ ਚਿ ਚੁਠਾਠਿ ਠਾਠ ।

102. ਬਿਨੁ ਸਾਭਦੇ ਡੈ ਰਹਿਯਾ ਸਭ ਜੋਹੀ ਜਮ ਕਾਠਿ ਜੀਉ ।
103. ਬਹਿ ਖਾਪਠੈ ਖੜੀ ਤਕਾ ਮੈ ਮਠਿ ਚਾਉ ਖਨੋਰਾ ਰਾਮ ।
104. ਹੋਰਤ ਹੋਰਤ ਹੋ ਸਾਖੀ ਹੋਇ ਰਹੀ ਹੋਰਠ ।
105. ਜਿਥੇ ਜੀਯਾ ਹੋਈ ਸਾਰ ।
ਠਹੀ ਵਡੀ ਲਾਇਤਯਾਰ ।
106. ਉਜਾਣ ਸੋਹੀ ਸੋਚਣੇ ਫਤਨਾ ਠਾਠਿ ਜੁਝੀਠ ।
107. ਕਰਾ ਪਿਠੀਠ ਜਿਹੁ ਖੋਰੀਠ ।
108. ਜੇਹੁ ਠ ਸੁੰਦੀ ਸੁੰਹਿ ਮੁਠਾਈਯੇ ।
ਜੇਹੁ ਠ ਸੁੰਝੀ ਫਾਈਯੇ ।
109. ਨੇਹੀ ਸੁੰਝਿ ਕਰਨ ਡਹੇ ਬਹਰੇ ਮਠਮੁਖਿ ਨਾਮੁ ਠ ਜਾਣੀ ।
110. ਕਾਠੀ ਕੁੰਠ ਕਠਿ ਮੋਤੀਯਨ ਕੀ ਮਾਲਾ ।
111. ਸਸੁਕਿ ਸੁਹੀਯਾ ਕਿਯ ਕਰੀ ਕਿਯਨੁ ਠ ਜਾਇ ਬਣੀ ।
112. ਕੀ ਹੋਈ ਚਕਿ ਖਾਈਯਾ ਚੰਦ ਬੰਡ ਕੋਰੀ ਰਾਜਿ ।
113. ਕਾਨੁ ਬਿਕਾਨੁ ਸਦਾ ਜਿਰਿ ਤੋਰੀ
ਠਿਨੁ ਠਾਠੀ ਕਠਿ ਰੋਯਾ ।
114. ਕਾਠੀ ਕੁੰਠ ਕਠਿ ਮੋਤੀਯਨ ਕੀ ਮਾਲਾ ।
115. ਕਰ ਕੀਯ ਚਰਣ ਸਰੀਰੁ ਕੀ ਚੰਦੁ ਤਠ ਭਸਮ ਸੇ ।
116. ਚਾਬ ਕਾਠਿਠ ਕਾਪਝੀਯਾ ਮਠਿ ਕ੍ਰਿਸਨਾ ਉਪਾਠੀ ਭਾਰੀ ।
117. ਚੋਯਾ ਚੀਯਾ ਠੀਹਿ ਤਰਾਇ ।
118. ਲਿਖ ਰਾਮ ਰਾਮ ਕੁਰਮੁਖਿ ਤੋਪਾਲ ।
119. ਚਾਰ ਕਾਠਾਠਿ ਜਿਰਿ ਬਣੀ ਕਾਠਾ ਪਠੈ ਯਾਇ ।
120. ਕੁਰਮੁਖਿ ਕਿਯਨੁ ਹੋਈ ਪੁੰਡਿ ਪਕੜੀ ਜਿਠ ਬਿਰ ਬਿਠ ਜਾਈਯੇ ।
121. ਕੋਠਿ ਬੀਠੀਯੀ ਕਿਯਾ ਪਠਿ
ਕੋਈ ਚੋਰੁ ਪਕ ਖਰੁ ਮੁਾਟੈ ।
122. ਪੈਚ ਯਾਣ ਠੈ ਜਮ ਕਉ ਮਾਰੈ
ਕਰਨੀਯਰਿ ਯਠਖੁ ਚਕਾਇਯਾ ।
123. ਜਮੁ ਜਿਰਿ ਮਾਰੈ ਕਰੇ ਖੁਯਾਰ ।
124. ਯਠੈ ਕਰਿ ਚਾਖਦੁ ਕੁਰ ਠਾਠੀ ।
125. ਚੈਤ ਨੀਯਰਿ ਜੀਠ ਨਿਯਾਰੈ ।

126. ਚਾਹਿ ਉਸਾਰੇ ਸਾਜਿ ਜਾਣੈ ਸਭ ਸੋਇ ।
127. ਭੁੰਗੀ ਚਠ ਚਠ ਕਰ ਖਿਸਰੇ ਕੁਛ ਦੇਹ ਕੁਮਾਰੀ ।
128. ਠਪੁ ਬੀਰਾ ਬਿੰਦਾ ਖਉਰਣ ਪਰਿ ਕੁਛਾਰੀ ।
129. ਚਾਣ ਕਮਲ ਉਰਧਾਰੇ ਬੀਤ
ਧਿਰੁ ਜੀਬਨੁ ਚੇਰਨੁ ਨਿਤ ਨੀਤ ।
130. ਭਾਣੈ ਸੇ ਸਚੁ ਕੰਠੁ ਨਿਗਿਹਿ ਕਠਾ ਕੁਠ ਭਾਜਿ ਜੀਉ ।
131. ਠੁ ਸੁਣਿ ਚਰਿ ਕਮ ਤਿਨੈ ਪ੍ਰੀਤਮ ਖਪਣੈ ।
132. ਖਿਰ ਬੀਬਲ ਜੋਬਨਿ ਭਠਾ ਤਿਸੁ ਚਾਣੈ ਬੀਚਿ ਕਤੀ ।
133. ਤੇਰੇ ਚੀਰੇ ਲੋਇਣ ਦੀਰ ਬੀਬਲ, ਸੋਚਣੈ ਨਕ ਨਿਠ ਲੀਬੈ ਵਾਲ,
ਕੰਠ ਕਾਇਆ ਸੁਇਣੈ ਕੀ ਚਲ - - - ਤੇਰੀ ਚਠ ਸੁਠਾਈ
ਮਧੁਕਾਰੀ ਬਾਣੀ, ਕੁਠਕਨਿ ਕੋਇਲਾ ਤਕਲ ਸੁਠਾਈ.....
ਸਾਕੀਠ ਜਿਉ ਪਸੁ ਧਰੇ ਠਿਮਿ ਠਿਮਿ ਖਾਖਿ ਖਪੁ ਸੰਧੁਕਾਏ ।
134. ਜਮ ਦੁਖਾਰਿ ਠ ਚੁਠੁ ਖਸੀਯ ਸਿਖ ਸੁਟੁ ਸਾਦੇਈਹਿ
135. ਚਾਣੀ ਚਿਰੇ ਮਾਣੀ ਉਕਠੁ ਠੀਕਾ ਚਾਣੀ ।
136. ਚਠ ਕੁਣੇ ਸੀਠ ਚਾਰਿ ਸੇ ਖਿਰੁ ਖੀਰ ਬਚੁਣੀ ।
137. ਭਵਰੁ ਭਵੀਯ ਕੁਣੀ ਭਾਣੀ ਕਿਉ ਜੀਯ ਮਰੁ ਮਾਏ ।
138. ਕੋਠਿਕ ਬੀਬ ਸੁਠਾਰੀ ਚੋਣੈ ਕਿਉ ਕੁਠੁ ਬੀਚਿ ਸੀ ਮਹੀਜੀ ।
139. ਚਪੁ ਚਿਰੇ ਚਾਇਯ ਚਠ ਚਾਣੈ ਚੀਰੁ ਚਾਣੈ ਸੀਠ ਚਾਰੇ ।
140. ਖਿਰੁ ਖਾਰਿ ਨਕੀ ਖਾਣੈ ਮਹੀਯੇ
ਚਾਣੈ ਚਾਣਿ ਚਾਇਯ ਚਾਣੈ ।
141. ਸਾਕੀਠ ਸਾਕਾ ਮਲਾ ਖਠ ਵਕਠਹਿ ਕੁਠਿ ਖਾਣੈ ।
142. ਜਲ ਖਠ ਨੀਰਿ ਚਾਣੈ ਖਠ ਕੁਠੈ ਕੰਠੁ ਮਾਣੀ ।
143. ਬਾਠੀ ਠਿਮਿ ਚਾਣੀ ਕਿਉ ਸੁਖੁ ਬਾਣੀ ਚਾਣਰ ਸੇਰ ਖਾਣੀ ।
144. ਖਿਰਿ ਖਿਰਿ ਚਾਣੈ ਬਾਠੀਯ ਚੋਣੈ ।
145. ਕੁਠੀਯ ਚਿਰਹਿ ਚਾਣੈ ।
146. ਮਠਰ ਚੀਰ ਸਾਕੀਠ ਚਠ ਸੁਠਾਰ
ਖਿਰੁ ਚਾਰਿ ਕਿਉ ਸੁਖੁ ਪਾਇਯੇ ।
147. ਖੇਖਿ ਕੁਠਾਰੁ ਪਾਣੀ ਕੁਠੁ ਖਿਰੁ ਕੁਠੈ ਸੇਖੈ ।
148. ਸਚਾਰਿ ਕਾਠੁ ਚਿਰਣ ਖਾਣੀਯ ਚਿਰੀ ਸਚਾਰਿ ਸੁਠਾਈ ।

149. ਕਲਰ ਕੇਰੀ ਕਪੜੀ ਕਰ੍ਹਿਯ ਮਲਿ ਮਲਿ ਠਾਇ ।
ਮਨੁ ਤਨੁ ਮੇਲਾ ਖਰਕੁਣੀ ਚਿੰਨੁ ਭਰੀ ਕੀਯਾਇ ।
150. ਸੀਮਲ ਗੁਪੁ ਸਰਾਇਕਾ ਬਹਿ ਚੀਕਯ ਬਹਿ ਮਥੁ ।
ਚੰਦ ਜਿ ਖਾਧਹਿ ਖਾਸ ਕਹਿ ਜਾਹਿ ਨਿਕਮੈ ਕਿਹੁ
ਕਲ ਕਿਹੈ ਕੁਲ ਬਕਠਕੈ ਠੀਮ ਨ ਖਾਧਹਿ ਪਤ ।
151. ਕੇਰੈ ਕੀਠ ਜੀਯ ਠੈ ਕੁਰ੍ਹਮੁਖਿ ਸੋਖਦੁਖਾਰ ।
152. ਕੀਠ ਠੈ ਠੇਟ ਦੁ ਕਹੀ ਥਹੁ ਕੇਰ ਕੇਰ ਦਾਨੁ ।
153. ਕਾਇਕ ਕੇਟੁ ਕੀ ਮਹਿ ਰਜਾ ।
ਠੇਠ ਖਰਮ ਭਰ ਦਰਕਮਾ ।
154. ਕਹੀ ਉਪਕੀਠ ਜੇਠੈ ਥਹੁ ਤਰਕੁ ਸਰਪਠਿ ਥਹੁ ਥਰ ਮਾਠੀ ।
ਉਠਕੀ ਠਕੀ ਕਰਾ ਥਹੁ ਤਰਕੁ ਸਰਪ ਨਿਕਮੈ ਕੁਠ ਮਲ ਮਾਠੀ ।
155. ਕਾਇਕ ਨਕੁ ਨਕੁ ਕਰ ਖੀਦਰ ।
ਸਾਰ ਰਜਾ ਪੁਰਿ ਕਠਕੀਠਿ ।
ਥਾਥਿਰੁ ਥਾਠ ਸਰ ਨਿਕਮੈਕੁ ਥਾਥੇ
ਥਾਥੁ ਉਪਕੀਠਾ ।
ਕੀਠਿ ਕੇਟ ਕੀ ਠੇਟ ਕਾਠੈ ।
ਥਾਥੇ ਠੇਠੇ ਚਾਹੁ ਸਾਠੈ ।
ਥਾਠ ਕਪਾਟ ਜੇਠੈ ਕੀਠ ਜਾਠੈ ਕੁਰ੍ਹਮਕੀ ਥੇਠਾਇਕਾ ।
ਥੀਠਿ ਕੇਟ ਕੁਠਾ ਥਰ ਜਾਠੀ ।
ਠਕੁ ਥਰ ਥਾਥੇ ਕੁਰ੍ਹਮਿ ਕਾਠੀ ।
ਥਾਠੈ ਪੁਰੁ ਥਾਠੈ ਥਾਠੀ
ਥਾਥੇ ਥਾਠੁ ਨਕੀਠਾ ।
156. ਕਰ ਮਹਿ ਰਾਟ ਪਟਣ ਕਪਾਠਾ
ਪੁਰੈ ਕੇਠਿ ਕੇਠੈ ਕਟਾਠਾ
ਥਾਥੇ ਕੁਰ੍ਹਮਿ ਕੀਠੈ ਠੇਠੈ ਥਾਥੇ ਕੀਠਿ ਪਾਠਿਕਾ ।
157. ਪੁਰੁ ਕੀਠਿ ਸੇਰੁ ਸੇਰਾ ਠਿਠੁ ਮਹਿ ਮਾਟਕ ਲਾਠ ।
158. ਪੁਰੈ ਪੁਰੈ ਕਾਠੀਠੈ ਪੁਰੈ ਕਪਠਿ ਨਿਕਮਾ ।
159. ਕੁਰੁ ਸਰੁ ਸਰੁ ਕੇਰਿਠੈ ਕੁਰੁ ਕੀਠੁ ਕਰ੍ਹਿਯੁ ।
160. ਸੇਰੀ ਕੀਠ ਨਿਕਮਾ ਕੀਠਿ ਕੇਟ ਕੀਠਿ ।

161. ਕੁਰੁ ਪਉਠੀ ਬੇੜੀ ਕੁਰੁ ਕੁਰੁ ਹਲਕਾ ਚਰਿ ਲਾਉ ।
 162. ਜੋ ਤਿਸ ਭਾਏ ਉਠੀ ਸਕਿਸਿਓ ਨਾਖਟੁ ਜਾਉ ।
 163. ਕੁਰੇ ਪਲਾਟੇ ਪਉਣ ਕੇਠ ਚਰੁ ਚੀਰੀ ਚਰਮ ਸਕਰਿਯਾ ।
 ਕੇਠੇ ਸੀਠਪ ਮਾਠੀਯਾ ਏਇ ਕੇਠੇ ਕਰਿ ਪਾਸਕਿਯਾ ।
 164. ਸੋਠੀ ਤ ਸੋਠਰ ਉਠਾਓਹ ਠਾਠੀ ਤ ਚੋਰਿ ਜਾਠੀ ।
 ਕਸਕੁਓਹ ਕੁਰੁ ਖਠਿਓ ਚੈਰਨਿ ਲੀਖਿ ਖਾਏ ਚਾਉ ।
 165. ਪੁਰੁ ਚਰਿ ਸੋਠਰੁ ਸੋਠਰਾ ਹਿਸੁ ਮਾਓ ਮਾਠਕ ਲਾਠ ।
 ਸੋਠੀ ਚੀਰਾ ਨਿਕਲਾ ਕੈਠ ਠੇਟ ਚੀਠਾਠ ।
 166. ਕਾਪੜੁ ਕਾਠੁ ਰਗਾਇਆ ਰਗਿ ।
 ਘਰ ਫਚ ਕੀਤੇ ਬਾਰੇ ਬਾਰ ।
 167. ਪਾਟ ਪਟੈਬਰ ਪੀਠਿਓ ਚਕਾਠੀ ।
 168. ਠਾਠੀ ਕੁਠਲ ਕਠਿ ਸੋਠੀਠ ਠੀ ਮਾਲਾ ।
 169. ਕੇਠ ਚੈਰੁ ਚੀਰ ਚਕਾਠੀ ।
 170. ਠੇਠ ਸੋਠੀ ਕੁਠਰ ਠਾਠੀ ।
 ਕੇਠ ਸੋਠੀਠ ਕੇਠੇ ਖੀਰਿ ਪਿਠਾਠੀ ।
 171. ਚਰ ਘਰ ਮਕਾ ਸੋਠ ਕੁਠਾਠੀ ।
 172. ਕੇਠਰ ਕੇਠਰ ਕੇਠੀ ਕਾਠੀ ।
 ਕਾਠਰ ਠੇਠ ਖਕਾਠੀ ਪਾਠੀ ।
 173. ਤਸ ਕੁਠਰ ਸਿਠਿ ਕੁਰੁ ਚਕਾਠੀ ।
 174. ਖੀਰੀਠੀ ਕੁਠ ਖਿਠਾਠੀ ਮਾਲੀ ।
 175. ਕਾਠ ਨਿਠਾਠੀ ਕੁਠ ਕੁਠਾਠੀ ।
 176. ਕੁਰੁਠੀ ਬੀਠਿਓ ਸੋਠੁ ਚਿਠਾਠੀ ।
 ਕੇਠ ਕੁਠੀ ਕੇਠ ਸੋਠਾਠੀ ।
 ਕਾਠ ਕੀਰ ਮਾਠਿਓ ਖਰਿ ਕਾਠੁ ।
 ਕੇਠੁ ਬੀਠਿਓ ਕੁਰੁਠੀ ਪਕਾਠੀ ।
 ਕੁਰੁਠੀ ਸਾਠਿਓ ਪਾਠੁ ਤਾਠੀ ।
 ਕੁਰੁਠੀ ਕੇਠ ਕੇਠੀ ਉਠਾਠੀ ।
 177. ਸਿਠਰ ਮਾਠਿਓ ਸਿਠੁ ਮੁਠਾ ਕੁਰੁ ਕਾਠੁ ਕੁਠਾਠੀ ।
 ਸਕਾ ਕੁਠਿਓ ਸੋਠੁ ਕੇਠ ਕੇਠੁ ਮੁਠਾਕਾਠੀ ।
 ਕਾਠੀ ਕਾਠ ਸਕੁ ਪੀਰੁ ਕਾਠ ਕਾਠ ਨਿਕਲਾ ।
 ਤਾਠੀ ਕਾ ਚਿਠੁ ਕਾਠੀ ਕਾਠੁ ਰਖੇ ਕਾਠ ।

178. ਮਨੁ ਯਕੀ ਕਿਯਾਈ ਕਰੀ ਸਰਮੁ
ਖਾਣੀ ਤਨੁ ਖੇਤੁ । ਨਾਮ ਬੀਜੁ ਸੀਖੁ ਸੁਯਾ ਰਪੁ ਯਹੀ ਚੇਤੁ ।
ਭਾਉ ਕਰਮ ਕਰਿ ਜੀਮੀ ਸੇ ਖਰ ਭਾਉ ਆਰ ਕਰਿ ਜੀਮੀ ਸੇ ਖਰ ਭਾਰਠ ਦੇਖੁ ।
179. ਮਖੈ ਟਿਕਾ ਤੇਭ ਯੋਗੀ ਕਯਾਈ ।
ਯਥੇ ਚੁ ਚੁਠੀ ਜਗਰ ਕਯਾਈ ।
180. ਜੇ ਮਨ ਜਾਣਹਿ ਸੁਠੀਯ ਕਾਰੇ ਮਿਠਾ ਖਾਇ ।
181. ਕੁਠੁਯ ਮਾਯਾ ਸਦੁ ਚੰਦੁ ਚੀਨੇ ਠਾਹੀ ਕਹ ਯਥਿਯ ।
182. ਇਕਿ ਰਾਠ ਪਦਾਰਠ ਵਲਕਏ ਇਕਿ ਕਰੇ ਦੇ ਰਾਪਠ ।
183. ਸਹਿਕੁਰ ਤੁਠੇ ਪਾਠੀਯਠਿ ਖੈਰਿ ਰਾਠ ਤੰਠਾਠ ।
ਇਨੁ ਕੁਰ ਕਿਠੇ ਨ ਕਯਿਯ ਖੈਰੇ ਤਉ ਕਿ ਮੁਏ ਕੁਠਿਯਾਠ ।
184. ਮਨਮੁਖ ਦੁਜੇ ਪਹਿਮੁਏ ਨ ਬੁਝਹਿ ਵੀਚਾਰ ।
ਇਕੁ ਖਾਠੁ ਦੁਜਾ ਕੇ ਠਾਹੀ ਕਿਸੁ ਖੈ ਕਯਹਿ ਪੁਕਾਰ ।
185. ਕਿਯਾ ਚੰਦੁ ਕਿਯਾ ਬਹੁਲਾ ਜਾ ਕਉ ਕਯਹਿ ਕਰੀਏ ।
186. ਸਰਬਰੁ ਚੰਦੁ ਨ ਜਾਣਿਯਾ ਕਠ ਕੁਪੀਯੀ ਸੀਰ ।
187. ਉਠ ਮੇਰੀ ਚੁਕਹਿ ਚੈ । ਸਰਬ ਕਰਾ ਜਗੀਠੇ ਚੈ ।
188. ਜਿਉ ਕੁਪਨੇ ਨਿਸਿ ਕੁਠੀਯੇ ਜਬ ਕਰਿ ਨਿਯੁ ਚੇਇ ।
ਇਉ ਸਭਠਿ ਕੇ ਵਜਿ ਜੀਯਾ ਖੈਰਿ ਚਉਮੇ ਚੇਇ ।
189. ਦੁਯ ਚਿਨੁ ਯੇਨੁ ਪੈਖ ਚਿਨੁ ਪੈਖੀ ਜਨ ਚਿਨੁ ਉਤਕੁਜ ਕਮਿ ਠਾਹੀ ।
ਕਿਯਾ ਸੁਕਾਠੁ ਸਾਮ ਚਿਪੁਣਾ ਖੈਯੀ ਠੇਠੀ ਤੇਰਾ ਠਾਮੁ ਠਾਹੀ ।
190. ਨਹ ਖਾਥਿਰੁ ਚੀਮੇ ਏਕ ਭਾਇ ।
ਜਿਉ ਮੀਠ ਕੁਠੀਯ ਕੀਠ ਖਾਇ ।
191. ਮਨੁ ਕੁਲੁਏ ਭਗਾਠਿ ਭਵਰ ਭਾਰ ।
ਇਨ ਖਿਰਕੇ ਯਹੈ ਚਦੁ ਚਿਕਾਰ ।
192. ਮੇਠ ਜਿਉ ਕਮਾਠਿ ਕਮਦਾਰ ।
ਕਰਿ ਚੰਦਿ ਚੰਦਿ ਸੀਠ ਮਾਰ ।
193. ਖਰੁ ਚਾਨੁ ਕਾ ਖੁਮਠ ਖੈਰਿ ।
ਬਥਖਿਠਿ ਚਾਣੀ ਚੁਕੁਠਾ ਚੈਰਿ ।
194. ਕੁਸੁ ਕਲਰੁ ਤਨੁ ਭਾਮੇ ਚੇਰੀ ।
ਇਨ ਠਾਏ ਠੈਰੀ ਪਰਿ ਤੇਰੀ ।

195. ਕੋਲੁ ਚਰਾ ਚਕੀ ਚੁ । ਬਨ ਚਾਇਠੇ ਬਹੁ ਬਨੈ ।
 ਚਾਟੁ ਮਾਧਾਈਯ ਖਰਾਹ । ਪੈਪੀ ਭਉਈਯ ਕੈਠਿ ਨ ਜਾਹ ।
 ਸੁਖੈ ਚਾਇਠੇ ਮਾਧਾਈਯਿ ਜੈ । ਨਾਨਕ ਭਉਈਯ ਰਣਤ ਨ ਜੈ ।
196. ਜਾਬਰ ਮਹਿ ਬੁੰਦ ਬੁੰਦ ਮਹਿ ਜਾਬਰੁ ਕਰਣੁ ਚਿਹਿ ਜਾਏ ।
197. ਇਨ ਮਹਿ ਰੈਣਿ ਰੈਣਿ ਮਹਿ ਦਿਨੀਬਰੁ ਉਸਠ ਸੀਰ ਚਿਹਿ ਸੋਝੀ ।
198. ਪੁਰਖ ਮਹਿ ਠਾਰਿ ਠਾਰਿ ਮਹਿ ਪੁਰਖ ਪੁਝਹੁ ਧੁਕਮ ਰਿਧਾਨੀ ।
199. ਮਠ ਮਹਿ ਜੋਰਿ ਜੋਰਿ ਮਹਿ ਮਨੁਖ ਪੈਰ ਮਿਠੇ ਕੁਰ ਭਾਈ ।
200. ਮੋਹੀ ਤ ਸੰਦਰ ਉਜਰਹਿ ਕਤਨੀ ਤ ਚੋਰਿ ਜਾਝਉ ।
 ਕਾਕੁਰਿ ਕੁੰਝੁ ਖਾਰਿ ਚੈਠਿ ਕੀਪਿ ਖਾਏ ਯਾਉ ।
 ਮਠੁ ਚੈਖਿ ਭੁਠਾ ਵੀਜਰੈ ਠੇਕਾ ਚਿਹਿ ਨ ਖਾਏ ਨਾਉ ।
201. ਮਹਿ ਚਿਹਿ ਕਰਨ ਜਗਰ ਮਾਨਿਕ ਜੈ ਇਕ ਹੁਰ ਕੀ ਚਿਹਿ ਸੁਈ ।
202. ਮਨੁ ਮਾਣਹੁ ਨਿਰੀਠੁ ਹੈ ਰਾਮ ਰਾਮਿ ਪਇ ਪਾਇ ।
203. ਇਹੁ ਮਾਣਹੁ ਜੀਉ ਨਿਰੀਠੁ ਹੈ ਇਉ ਕਰੁੰਗੀ ਬਦਲੈ ਜਾਇ ।
204. ਨਾਮ ਚਿਨਾ ਬੈਠੇ ਨਹੀ ਠਾਹਰ ਨਾਮੁ ਕਰਨੁ ਪਰਧਾਏ ।
205. ਸੁਇਠੇ ਚਾ ਬਿਰਖੁ ਪਤ ਪਰਧਾਠਾ ਕੁਠ ਜਦੇਹਰ ਕਾਠ ।
206. ਸੁਇਠੇ ਕੈ ਪਰਧਾਇ ਕੁਰਾ ਕਰੀ ਕੈ ਖਾਈ ਪਾਇਯਾਇ ।
207. ਸਰਬਤ ਬੰਦਹਿ ਕੀਰਾ ਸੋਝੀ ਸੋ ਚੀਰਾ ਨਾਮ ਖਾਣਾ ।
208. ਖਾਝੁ ਭੇਇ ਭਏ ਸੋ ਖਾਝਾ ਨਾਨਕ ਹਰਿ ਸੁਹਿ ਸੀਝਿ ਬੰਦੇ ।
209. ਖਾਧੇ ਦੇਖੇ ਖਾਧੇ ਬੁਝੇ ਖਾਧੇ ਹੈ ਦਯਾਕਾਰ ।
210. ਖਾਧੇ ਜਾਹੁ ਖਾਧੇ ਦਯਾਕਾਰ । ਖਾਧੇ ਪਰਧੇ ਪਰਧਾਕਾਰ ।
 ਖਾਧੇ ਕੀਸ ਕਾਧਣੀ ਲਾਏ ਖਾਧੇ ਕੀਮਹਿ ਪਾਇਯਾ ।
211. ਠੈ ਕੇ ਤਕੜੀ ਕੋਲਣਿ ਲਾਣਾ ਘਟ ਹੀ ਮਹਿ ਦਯਾਕਾਰ ।
212. ਜਾਬਰੁ ਜਾਬਰੁ ਸੁਹਿ ਚੇ ਚਲਿਯਾ ਦਯਾਕਾਰ ।
213. ਦਠੁ ਕਰਹੁ ਦਠਾਕਾਰੈ ਚਾਹੁ ਠੇਹੁ ਜਾਮਾਠਿ ।
214. ਸਾਰ ਵਖਰ ਕੇ ਰਾਮ ਦਠਾਕਾਰੈ ।
215. ਇਹੁ ਮਨੁ ਕਾਟੁ ਸਾਧਾਰ ਕੇ ਖਾਈ ਚਾਹੁ ਨਾਮੁ ਖਾਝੁ ।
216. ਸੋ ਪਾਇਆਹੁ ਜਾਹਾ ਪਾਇ ਸਾਹਿਬੁ ਨਾਨਕ ਕਰਣੁ ਯਾਈ ।
217. ਸਾਹੀ ਤੇਰੀ ਕੂਹਰਹਿ ਸਚੇ ਪਾਇਆਹ ।
218. ਠੇਕੇ ਤਖੁ ਠੇਕੇ ਪਾਇਆਹੁ । ਸਾਹੀ ਖਾਈ ਕੇਪਕਾਰੁ ।

219. ਸਾਧਾ ਸਾਹਬੁ ਏਕੁ ਹੁ ਹੋਰਿ ਜੀਯਾ ਕੇਰੇ ਕੋਖ ।
220. ਸਾਹਿਬੁ ਮੇਰਾ ਏਕੁ ਹੈ ਖਰਬੁ ਨਹੀ ਭਾਈ ।
221. ਸੁਲਾਹੁ ਹੋਰਾ ਮੇਰਿ ਆਰਥ ਰਖਿ ਰਾਖਾ ਯਾਉ ।
222. ਹੁਰੁ ਪਉੜੀ ਬੈਠੀ ਹੁਰੁ ਹੁਰੁ ਹੁਲਾਹ ਹਰਿ ਨਾਉ ।
ਹੁਰੁ ਸਹੁ ਸਾਧੁ ਬੋਹਿਓ ਹੁਰੁ ਹੀਰਬੁ ਚਰੀਆਉ ।
223. ਨਾਇ ਤੇਰੇ ਭਰਣਾ ਨਾਇ ਪਾਇ ਪੁਜਾ ।
224. ਭਯਜਨੁ ਸਬਦਿ ਨੈਯਦੁਰਾਹੁ ।
225. ਭਯ ਭਯ ਭਯ ਨਹੀ ਚਰਨਿ ਲਖੈਰੀ ।
ਸਤਿਗੁਰ ਸਿਉ ਖਲਾਇ ਬੈਠੇ ਹੁਯਣਿ ਨਾਹਿ ਭਉ ।
226. ਬਾਰ ਕਾਟ ਜੜੇ ਜਕਿ ਜਾਣੈ ਹੁਲਾਸਈ ਬੇਲਾਇਦਾ ॥
227. ਮਝੁਲੀ ਜਾਨੁ ਨ ਜਾਇਯਾ ਸਹੁ ਖਾਰ ਖਾਹਾਹੁ ।
ਬਹਿ ਜਿਝਈ ਮੋਹਈ ਕਿਉ ਕਹਿ ਕੋਆਹੁ ।
ਕੀਰੇ ਭਾਰਣਿ ਪਾਠਈ ਕਹੁ ਨ ਟਲੈ ਸਿਰਾਹੁ ।
228. ਕਾਮੁ ਹੋਯੁ ਬਹੀਰਾਹ ਨਿਦਾਹੈ । ਭਜਕਰ ਪੈਰ ਸਬਦਿ ਸੰਘਾਰੈ ।
229. ਕੁੰਦਿ ਮੁਠੀ ਠਕੀ ਠਕਾਠੀ । ਜਿਉ ਭਾਈ ਯਾਇ ਖੁਸਾਈ ।
230. ਪਾਈਓ ਮੇਰੁ ਨ ਚੁਕਈ ਭਾਈ ਬੈਰਿ ਮੇਰੁ ਵਿਠਾਈ ।
ਇਠ ਖਿਯਿ ਕੂਬੀ ਮਝੁਰੀ ਭਾਈ ਪੁੰਡੀ ਸਿਰ ਕੇ ਭਾਈ ।
231. ਰਾਖ ਕੀਰਨੁ ਕਾਪਸੀਯ ਮਨਿ ਕ੍ਰਿਸਨਾ ਉਪਜੀ ਭਾਈ ।
ਇਸਰੀ ਤਜਿ ਕਰਿ ਕਮਿ ਵਿਛਾਪਿਯ ਚਿਹੁ ਕਾਇਕ ਪਰਠਾਈ ।
232. ਹੁਰਮੁਖਿ ਨਾਮੁ ਸਾਹਾਈਓ ਰਹੁਮੇ ਲਿਠਈ ਭਾਹਿ ।
233. ਕ੍ਰਿਸਨਾ ਕੀਰਨੀਯ ਮਝਈ ਰਹੁਮੇ ਹੋਯੁ ਵਿਠਾਹੁ ।
234. ਬੈਰਿਓ ਕ੍ਰਿਸਨਾ ਬਹੁਰੁ ਭਾਦਨ ਭੋਜਨ ਯੀ ਖਾਯਾ ।
235. ਕ੍ਰਿਸਨਾ ਮਾਇਯਾ ਮੋਹਈ ਸੁਭ ਚੰਘ ਖਰ ਨਾਹਿ ।
236. ਕੇਰੇ ਕਾਜੀ ਯਪਿਤ ਸਠਾਮੁ । ਖਧਈ ਕ੍ਰਿਸਨਾ ਵਿਛਾਪੈ ਕਾਮੁ ।
237. ਜਿਉ ਭਾਈ ਕਹੁ ਕੋਇਲੀ ਰਾਖਿਓ ਕਰਿ ਸਾਰਾ ।
ਕੀਰਨੀਯ ਖਲਾਹਿ ਰਾਖਿ ਕੇਰੇ ਖਰਮ ਸੁਖ ਯਾਰਾ ।
ਇਠ ਪੁੰਡ ਰਾਖੁ ਚੀਨ ਚੰਡਾਕਾਰਾ ।
238. ਜੀ ਜਨ ਸਾਹਿ ਕਾਨੁ ਨਿਠਾਕਮੁ ਮੁਸਾਠਈ ਠੇਕਾਏ ।
ਸੁਰਜਿ ਸਬਦਿ ਭਯ ਸਾਧੁ ਸਾਹਿਓ ਠਾਕਣ ਨਾਮੁ ਚਾਕਾਏ ।
239. ਮਨੁ ਮੋਹਯੋ ਕਾਦਰੁ ਭਰਿ ਚੀਨੁ ।
ਕੀ ਕ੍ਰਿਸਨਾ ਸਾਧੀ ਨਾਮ ਬੀਨੁ ।

240. ਰੇ ਮਠ ਖੋਜੀ ਚਹਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਹਿ ਜੋਸੀ ਜਲ ਕਾਲੇਹਿ ।
 241. ਰੇ ਮਠ ਖੋਜੀ ਚਹਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਹਿ ਜੋਸੀ ਮਝੁਲੀ ਕੀਚ ।
 242. ਰੇ ਮਠ ਖੋਜੀ ਚਹਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਹਿ ਜੋਸੀ ਚਾਕੁਰ ਮੇਰ ।
 243. ਰੇ ਮਠ ਖੋਜੀ ਚਹਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਹਿ ਜੋਸੀ ਖੜਕੀ ਸੂਚ ।
 244. ਖਾਸਾਬੁ ਭਠਾ ਸੂਝੁ ਕਠਿ ਭਠੇ ।
 ਧਰਤੀ ਦੁਖ ਸਾਰੇ ਜੋਏ ਖਠਿ ਭਠੇ ।
 245. ਪਿਰੁ ਖਹਿ ਠਹੀ ਖਠੇ ਪਰੀਏ ਚਠੇ ਚਮਠਿ ਚਮਠਿ ਕਠਾਏ ।
 246. ਨਿਠ ਚਠੇ ਜੋਰਠੀ ਜਾਹੀ ਕਠਿ ਚਮਠਿ ।
 247. ਸਰੀਠ ਜੋ ਜੋਰਠੀ ਜਿਠ ਸਰ ਠਾਠਿ ਪਿਠੁ ਜੀਉ ।
 248. ਨਾਨਕ ਸਾਹਿ ਚਮੀ ਜੋਰਠਿ ਪਿਰ ਸਿਉ ਪ੍ਰੀਤਿ ਪਿਠਾਰੀ ।
 249. ਤਾ ਜੋਰਠਿ ਜਾਈਏ ਠਹੀ ਜਾ ਸਰੁ ਧਰੇ ਪਿਠਾਰੇ ।
 250. ਜਹਿ ਸੁਰਠਿ ਜਾ ਠਹੀ ਪਿਰਿ ਜੋਹੀ ਕੁਠ ਜੀਉ ।
 251. ਸਹਿਜ ਜੋਰਠ ਠਾਠਿ ਕਹਿ ਖਠੇ ।
 ਤਾ ਜੋਰਠ ਜਾ ਕੀਠੇ ਭਠੇ ।
 252. ਭਰਮਿ ਕੁਠੀ ਜੋਰਠੀ ਨ ਪਿਰ ਖੀਠਿ ਜਾਠਿ ।
 253. ਦੇਰਠੀ ਠਿਠ ਠੀਠੀਠ ।
 ਪਾਮਰੁ ਖੁਠੀਠ ਠਿਠਿ ਠੀਠੀਠ ।
 254. ਦੁਖੁ ਖਠੇ ਦੇਰਠੀ ਠਿਉ ਠਿਉ ਕਹੇ ਸੁਰਠੁ ।
 255. ਸਠਿਕੁਠ ਜਿਠੇ ਖੀਠੇ ਜਾਠਿ ।
 256. ਨਾਨਕ ਚੁਠੀ ਮੇਠਿ ਜਾਠਿ ।
 257. ਸਠਾ ਕੁਠ ਖਠੁ ਜਾਠੇ ਜਾਠਾ ।
 258. ਸ ਠਾ ਕੇਠ ਖਾਠ ਸਠਾ ਕੀਠਾਠੁ ।
 259. ਸਠਾ ਕੇਠ ਕੁਠਾ ਸਠਾ ਕੁਠ ਠਾਠੁ ।
 260. ਸਠਾ ਕੇਠ ਕੁਠਾ ਸਠਾ ਕੀਠਾਠੁ ।
 261. ਸਚੇ ਸਠਿ ਠਾਠਿ ਸਚੇ ਸਠਿ ਜੋਹਿ ।
 262. ਸਚੀ ਕੇਠੀ ਜਿਠਿ ਸਚੀ ਸਾਠਾਠੁ ।
 263. ਸਚੀ ਕੇਠੀ ਕੁਠਕ ਸਚੇ ਪਾਠਾਠੁ ।
 264. ਜੋ ਖਾਠਾਠਿ ਨ ਸਾਠੀ ਠਿਠ ਠਿਠ ਠਾਠ ਠਾਠਿ ।
 265. ਠਾਠ ਜਿਠਾ ਕੁਠਾਠ ਖਠ ਠੇਠੇ ਠਿਠੇ ਖੇਰ ।

266. ਸੁਣਿ ਪਾਠੇ ਕਿਆ ਕ੍ਰਿਪਹੁ ਜੀਅਨਾ ।
267. ਬੰਗਰਿ ਜੋਰਿ ਸਬਦੁ ਪੁਨਿ ਜਾਏ ਸਤਿਗੁਰੁ ਭਗੁ ਨਿਬੇਰੇ ।
268. ਰਹੈ ਯਾਥੀ ਹੁਕਮੁ ਪਠਾਏ ।
269. ਸੇਠਾ ਕਰਹਿ ਸੇਈ ਭਨੁ ਪਾਹਰਿ ਜਿਨੀ ਸਚੁ ਡਾਕਇਆ ।
270. ਨਿਕਮਲ ਚਾਣੀ ਭਗਮੁ ਕੁਠਾਇਆ ।
271. ਸਤਿਗੁਰਿ ਮਿਲਿਐ ਨਿਕਮਲੁ ਯਾਇਆ ਬਹੁਰਿ ਨ ਭਯਨਿ ਹੇਰ ।
272. ਨਾਨਕ ਜੀਬ ਉਪਾਇਐ ਕਿਧਿ ਨਾਏ ਧਰਮੁ ਚਰਾਇਆ ।
273. ਉਪਰਿ ਹੁਮੁ ਭਯਨ ਪਠਿਰਾਹੀ ਬੰਧੁ ਪੀਦਰਾਹਾ ।
274. ਨਾਨਕ ਸਤਿਗੁਰੁ ਮਿਲੈ ਮਿਲਾਇਆ ਦੁਖ ਪਠਾਠਤ ਕਾਠ ਕੀ ।
275. ਚਰਿ ਕੈ ਗੰਠਿ ਰਾ ਮਨੁ ਖਾਠੇ ।
276. ਕਿਨੁ ਕਾ ਰਾਠੇ ਮੁਕਤਿ ਨ ਹੋਈ ।
277. ਰਿਖਾਨੁ ਮਰਾ ਹਮੁ ਨੇਹੀ ਕੰਨੁ ਡਿਯਾਣ ਹੁਮੁ ਦਿਖਾਇਆ ।
278. ਮੇਰਾ ਕੰਠ ਰੀਖਾਨੁ ਕੀ ਧਨ ਖਰਾ ਰਾਠੇ ਜੀ ।
279. ਕੋਠਿ ਨਿਕਰਿ ਜਾਠੇ ਹਉ ਮਮਾ ਪੇਮੁ ਜਾਣਾ ਨਉ ਕੀ ।
280. ਬੰਗਰਿ ਕੇਧਿ ਸਾਧਿ ਮਨੁ ਮਾਨਿਐ ਖਯੁ ਨ ਚਾਹਨਾਹਾ ।
281. ਪਿਰੁ ਰੀਖਾਨੁ ਜੋਰਨਿ ਯਾਣਾ ਤਿਸੁ ਰਾਠੇ ਗੰਠਿ ਯਾਣੀ ।
282. ਖਾਧੇ ਯਾਥੀ ਖਾਧੇ ਰਾਠੇ ਜਿਉ ਜਿਯਾਈ ਵਰਿਯਾਈ ।
283. ਖਾਧਿ ਹੋਰ ਚਰਮਬੋਰ ।
284. ਕੁਠ ਚਰਮੀ ਨਾਨਕ ਯਾਣਾ ਚਖੀਯਹਿ ਹੁਮੁ ਚਰਿਯਾਈ ।
285. ਮਸਤਕੁ ਯਾਣਿ ਧਰੀ ਤਿਸੁ ਖਾਧੇ ਹਨੁ ਮਨ ਖਾਠੇ ਦੇਉ ।
286. ਸਾਚੁ ਕਰਉ ਖਰਾਨਿ ਯਾਥੀ ਚਉ ਸੰਤ ਜਾਣਾ ਬਨਿ ਜਾਠੇ ।
287. ਘਟਿ ਘਟਿ ਚੰਗਿ ਨਿਰੰਗਰਿ ਚਰੀਐ ਚਾਹਰਿ ਸਤਿਗੁਰੁ ਯਾਠੇ ।
288. ਦੁਨੀਯਾ ਸਾਚੁ ਦੁਖੁ ਕਰੀਐ ਕਿਉ ਕਰਿ ਪਾਥੀਐ ਯਾਠੇ ।
289. ਜੇਠੇ ਜਾਨਿ ਮਹਿ ਨਾਨਕੁ ਨਿਕਮਲ ਮੁਰਗਾਈ ਨਿਯਾਠੇ ।
- ਸੁਰਹਿ ਸਾਧਿ ਭਰ ਸਾਚੁ ਰਾਠੀਐ ਨਾਨਕ ਨਾਮ ਚਖਾਠੇ ।
- ਚਹਰਿ ਇਕਾਠਿ ਏਕ ਮਨਿ ਵਰਿਯਾ ਯਾਥਾ ਮਹਿ ਨਿਕਮੀ ।
290. ਇਹ ਮਨ ਚਲਉ ਸਚ ਘਰਿ ਚੰਗੇ ਨਾਨਕ ਨਾਮੁ ਖਯਾਠੇ ।
- ਖਾਧੇ ਮੇਲਿ ਮਿਲਾਏ ਕਰਤਾ ਕਰੇ ਸਾਚਿ ਪਿਯਾਠੇ ।

291. ਰਾਣੀ ਬਾਣੀ ਰਹਿੰਗ ਨਿਰਾਣੀ ਕੁਖਿ ਬਿਕੀਖਿ ਪੁੰਦਿਯਾਣੈ
 ਤੀਕੀਥ ਨਾਈਥੇ ਸੁਖ ਕਹੁ ਪਾਈਥੇ ਮੇਟੁ ਨ ਲਾਈ ਕਾਈ ।
292. ਰਾਣੀ ਬਾਣੀ ਕੀਰ ਨ ਆਈ ਪਰ ਥਾਹਿ ਦਿਉ ਨ ਡੇਲਾਈ ।
 ਖਿਨੁ ਲਾਈ ਮਨੁ ਫੇਰ ਨ ਡਿਕਾਈ ਨਾਨਕ ਕੁਖ ਨ ਜਾਈ ।
293. ਇਨਕਿਯ ਮਨੁ ਜਾਨਾਈਥੇ ਪੁਰਖਾ ਖਲਿਉ ਚਾਪੁਕਿ ਚੇਟਿ ਨ ਖਾਈਥੇ ।
294. ਕਮ ਫੇਰ ਖਰੀਦਾਰੁ ਨਿਕਾਰੇ ਕੁਰ ਕੇ ਸਬਦਿ ਸੁ ਸਮਝ ਪਈ ।
295. ਕੀਇਯਾ ਕਲਾਸਟੁ ਮਨੁ ਜਾਇਟੀ ।
296. ਨਾਨਕ ਜਾਏ ਭਾਈ ਜਾਚਾ ।
297. ਕਾਰੇ ਕਉ ਕੁਝ ਦਿਉ ਮਨੁ ਲਾਇਯਾ ।
298. ਖਲਹਿ ਕਾਏ ਦਿਉ ਮਨੁ ਲਾਇਯਾ ।
299. ਕਿਉਂ ਤਠੇ ਕਬਿਰਠੇ ਪਾਏ ਕੁਰਮੁਖਿ ਨਕੋਪਿਯਾਰੇ ।
300. ਸੇ ਜੋਠੀ ਕੁਰ ਸਬਦੁ ਪਛਾਣੈ ਬੰਤਰਿ ਕਾਨੁ ਪੁਆਸੁ ਥੀਯਾ ।
301. ਏਕ ਬੇਦਠ ਕੁੰਜੀ ਨਿਕਾਖੀ ਨਾਮੁ ਕਾਸਿਯੁ ਚੀਸਰਿਯਾ ।
302. ਨਾਨਕ ਜਾਹਿ ਕਾਏ ਸੁਖੁ ਜਾਇ ।
303. ਕੁਰਮੁਖਿ ਨਿਰਮਲ ਚਹਿ ਕੁਣ ਭਾਈ ।
304. ਕੁਰਮੁਖ ਜਪੀਥੇ ਬੰਤਰਿ ਪਿਯਾਰਿ ।
305. ਕੁਰ ਕੇ ਸਬਦਿ ਕਾਏ ਕੰਠੁ ਲਾਇ
 ਜਾਹਿ ਕਰਓ ਪਹਿ ਜਿਉਂ ਥਾਹਿ ਜਾਇ ।
306. ਨਾਮੇ ਕਾਏ ਕਹੀਥੇ ਜਾਇ ।
 ਨਾਮਿ ਕਾਏ ਸ ਹਿ ਕਾਏ ਸਮਾਇ ।
 ਨਾਮਿ ਕਾਏ ਜੋਰ ਕੁਰਮੁਖ ਬੀਚਾਰੁ । ਨਾਮਿ ਕਾਏ ਪਾਵਹਿ ਸਿਖ ਦੁਆਰੁ ।
 ਨਾਮਿ ਕਾਏ ਖਿਯਠ ਜੋਠੀ ਚੇਇ । ਨਾਨਕ ਨਾਮਿ ਕਾਏ ਸਦਾ ਸੁਖੁ ਚੇਇ ।
307. ਨਾਮਿ ਕਾਏ ਜਿਥ ਕੋਸਟਿ ਚੇਇ । ਨਾਮਿ ਕਾਏ ਸਦਾ ਤਪੁ ਚੇਇ ।
 ਨਾਮਿ ਕਾਏ ਸਚੁ ਕਰਣੀ ਸਾਰ । ਨਾਮਿ ਕਾਏ ਕੁਣ ਚਿਕਾਠ ਖੀਚਾਰੁ ।
 ਨਾਨਕ ਨਾਮਿ ਕਾਏ ਨਿਠ ਕਉ ਜੀਕਾਰ ।
308. ਨਾਨਕ ਕਾਏ ਸੇ ਵਰਠਾਠੀ ਜਿਠੀ ਸਦੁ ਰਖਿਯਾ ਪੁੰਦਰਾਹਿ ।
309. ਕੁਰਮੁਖਿ ਕਹਨੁ ਕਾਏ ਇਕ ਲਾਇ । ਕੁਰਮੁਖਿ ਪਠਾਏ ਕਹਨੁ ਸੁਭਾਇ ।
 ਕੁਰਮੁਖਿ ਸਾਏ ਮਨੁ ਪਠੀਯਾਇ ।
 ਕੁਰਮੁਖਿ ਖਲਖੁ ਲਾਏ ਡਿਉ ਭਾਈ ।
310. ਕੁਰਮੁਖਿ ਪਾਏ ਵਰਠਾ ਮਨੁ
 ਨਾਨਕ ਕੁਰਮੁਖਿ ਜਿਠ ਜਿਲਾਏ ।

311. ਦੁਰਮੁਖਿ ਰਾਮ ਰਾਮ ਰੀਰਿ ਰਾਮ ।
 312. ਬਿਨੁ ਕੁਰੁ ਮਨੁਖੁ ਖਹਿ ਚੋਲਾਇ ।
 ਬਿਨੁ ਕੁਰੁ ਭਿਸੀਖਰੁ ਜੀ ਮਹਿ ਚਾਟ ।
 313. ਤਨੁ ਚਟਕੀ ਇਹੁ ਮਨੁ ਚਟਾਚ ।
 314. ਦੁਰਮੁਖਿ ਸਾਕਿਹਿ ਪਾਚਣ ਚਾਰੇ ।
 315. ਦੁਰਮੁਖਿ ਚਰਕਹ ਪਾਏ ਮਾਣੁ ।
 316. ਦੁਰਮੁਖਿ ਸਾਰੇ ਨੇ ਕੁਣ ਚਾਣੇ ।
 317. ਪਛਣ ਖਹਿਨੁ ਸਤਿਕੁਰ ਮਹਿ ਚੋਲ ।
 318. ਹਿਰੈ ਨਾ ਘਰੁ ਸੰਕਰੁ ਖਠਿ ਪਿਚਾਕੁ ।
 ਕਠਨ ਪਿਛਾਨੁ ਮਨੁ ਮਨਹਿ ਸਾਠੇ ।
 319. ਸਭ ਤੈ ਰਾਮ ਚਰੁ ਨਿਕਾਰੇ ।
 ਸਭਦੁ ਚੀ ਸਦੁ ਬੰਤਰਿ ਚੀਯ । ਤਨੁ ਮਨੁ ਸੀਤਨੁ ਰੀਰਿ ਚੀਯ ।
 ਕਾਮੁ ਕੇਹੁ ਇਹੁ ਖਠਿ ਨਿਕਾਰੇ । ਕਠਨ ਨਕਰੀ ਨ ਹਿ ਸਿਕਾਰੇ ।
 320. ਕਠਨ ਮੁਖਿ ਕੇਹੁ ਹਿਰੈ ਘਰੁ ਚਾਠਿਯ । ਕਠਨ ਮੁਖਿ ਸੂਰਜੁ ਤਪੈ ਕਠਾਗਿਯ ।
 321. ਸਭਦੁ ਚਾਖਰ ਸਸਿ ਨੀਰਿ ਖਠਾਰ ।
 ਸਸਿ ਘਰਿ ਸੂਰੁ ਚੀ ਨੀਟੈ ਬੀਠਾਰ ।
 322. ਤਠੈ ਤਦੁ ਨਿਠੈ ਮਨੁ ਮਾਠੈ ।
 ਕੇਠੈ ਪਛਣਾ ਕਠਨੁ ਕਠੀ ।
 323. ਜੇ ਜਨੁ ਰਾਮ ਨਿਕੀਨ ਰਾਮ ।
 324. ਖਠਚੁ ਸੁੰਠ ਚੀ ਜੇ ਕੇਸੇ । ਜਿਸ ਤੇ ਉਪਾਠੇ ਨਿਸ ਚੀ ਜੇਸੇ ।
 ਕਾਕਰ ਦੁਰਮੁਖਿ ਮਨੁ ਸਮਠਾਇ ।
 325. ਤਹ ਖਠਚੁ ਸੁੰਠ ਗਾਠਹਿ ਤੁਰੇ ।
 326. ਸਕਾ ਠਾਇ ਨਿਲੀਖੇ ਸੁਪੁ ਹੋਠੈ । ਦੁਰਮੁਖਿ ਜਾਠੈ ਨੀਦ ਨ ਗੀਠੈ ।
 327. ਕਿਉ ਤਦੁ ਨ ਖੁਠੈ ਚੋਣਾ ਚਾਇ ।
 328. ਦੁਰਮੁਖਿ ਚਿਕੁਰਿ ਚੋਣਾ ਚਾਇ ।
 ਕਾਕਰ ਚਰਕਹ ਪਾਏ ਮਾਣੁ ।
 329. ਸਕਿਸ ਚਾ ਚੁਠੈ ਖਹਿ ਚੋਇ ।
 ਕਾਕਰ ਚਾਠਿ ਪਰੈ ਸਚ ਠਾਇ ।
 330. ਕੇ ਸਚ ਬੰਠਲਾਈ ਕਹੀਠੈ ਨਿਸ ਕਰੁ ਕਠਨੁ ਖਠਾਰੇ ।
 ਕੇਠੈ ਕੇਠੈ ਖਠਿਕੁ ਹੋਠੈ ਕਿਉ ਕਹਿ ਖਠਖ ਨਠਾਏ ।
 ਸੁਣਿ ਸੁਖਾਮੀ ਸਚੁ ਕਾਕਰੁ ਪੁਣਠੈ ਖਾਠੈ ਮਨੁ ਸਾਠਾਏ ।

ਗੁਰਮੁਖਿ ਸਾਖੈ ਸਚਿ ਲਿਖਾਈ ਕਰਿ ਨਹੀ ਮੇਲਿ ਮਿਲਾਈ ।

331. ਪਦਨ ਨਾ ਕਾਮਾ ਸੁੰਨ ਨਿਕਾਸਾ ਖਲ ਨਦਾ ਧਰ ਸੀਈ ।
 ਤਨੁ ਮਨੁ ਨਿਕਾਸੁ ਨਿਕਾਸੁ ਖਾਈ ਕਾਮੈ ਸੀਨਿ ਚਾਣੈ ।
 ਸਾਖਿ ਕੁਰੁ ਭਰ ਸਾਖਰ ਤਰੀਐ ਇਹ ਉਤ ਏਕੈ ਜਾਣੈ ।
 ਚਿਹਨੁ ਵਰਨੁ ਨਹੀ ਕਾਇਯਾ ਮਾਇਯਾ ਲਾਕਾ ਸਾਖੁ ਪਛਾਣੈ ।
332. ਹੇ ਨਾ ਖੰਡੁ ਕਾਈ ਖੰਡੁ ਸੁੰਨ ਸਾਖੁ ਖਾਣਾਹੈ ।
 ਹੇ ਕੁਟ ਮੇਟੈ ਸਾਖੁ ਚਾਣੈ ਤਾ ਮੀਨਿ ਚੁਕੈ ਖਰੀਕਾਹੈ ।
 ਖੰਡਿ ਕਾਇਯ ਏਕੈ ਜਾਣੈ ਤਾ ਚਰਿ ਨਾਮਿ ਨਹੀ ਖਿਯਾਹੈ ।
333. ਮਨ ਨਾ ਜੀਉ ਪਦਨੁ ਕਥੀਕੈ ਪਦਨੁ ਕਰਾ ਕੁ ਖਾਈ ।
 ਖਿਨੁ ਸਾਖੈ ਕੁ ਨ ਖਾਣੈ ਖੰਡੁ ਚੁਕੈ ਖਿਯਾਸ ਨ ਜਾਈ ।
 ਸਾਖਿ ਰੀ ਖੰਡੁ ਕੁ ਖਾਇਯਾ ਜਾਣੈ ਕਰੈ ਖਾਈ ।
 ਲਾਕਾ ਕੁ ਸੁਖ ਸਾਮ ਕਰਿ ਜਾਣੈ ਸਾਖਿਯੁਰ ਤੇ ਕਨ ਨ ਕੁਸੈ ।
334. ਕੀਰ ਨ ਕਾਮਾ ਕੀਰ ਨਹੀ ਮਾਣਾ । ਖਿਨੁ ਕੁਰ ਸਾਖੈ ਜਨਿ ਬਲਿ ਤਠਾ ।
 ਪਦਨੁ ਨ ਸਾਖਿਯਾ ਸਾਖੁ ਨ ਖਾਇਯਾ ।
335. ਗੁਰਪਕਾਸੀ ਹੀਰੇ ਕਰਾ । ਖੰਡੁ ਖੀਕਾ ਜਾਣੈ ਮਾਣਾ ਖੰਡੁ ਖੀਕ ਖੰਡਾ ਸੁਖ ਖਾਈ ।
336. ਇਹ ਮਨੁ ਮਿਕਨੁ ਕਰਾ ਕਾਇਕੈ ਕਰਾ ਖੀ ਇਹੁ ਪਦਨਾ ।
 ਕਰਾ ਕਾਮੈ ਸੁ ਸਾਖਿ ਖੰਡੁ ਤਾਕਉ ਕੁਕੈ ਮਨ ਨਾ ਭਦਨਾ ।
 ਨਦਿ ਕਰੈ ਤ ਸਾਖਿਯੁਰ ਮੇਟੈ ਤ ਨਿਯ ਖਾਇ ਕਾਮ ।
 ਇਹ ਮਨੁ ਪਾਣੈ ।
 ਇਉ ਮਨੁ ਪਛਾਣੈ ਖਾਣੁ ਜਾਣੈ ਕਿਉ ਸਾਖਿ ਖਰਿ ਸੁਖੁ ਸਾਖੈ ।
337. ਇਹ ਮਨੁ ਨਿਕਾਸੁ ਹਿਸੈ ਕਾਇਕੈ ਗੁਰਮੁਖਿ ਮਨੁ ਪਛਾਣਿ ਰਹੈ ।
 ਨਾਇ ਪਦਨੁ ਖਰਿ ਖਾਇਯਾ ਕੀ ਗੁਰਮੁਖਿ ਯੋਗ ਤਹੁ ਰਹੈ ।
 ਖਾਣੈ ਕੁਖ ਕੁਖ ਸਾਖੈ ਕੀ ਜਾਣੈ ਹੀ ਖਿਯਾਸਿ ਰਹੈ
 ਕਾਕੁ ਖਾਣੈ ਸੋਖ ਸੁਖਾਏ ਸਚਿ ਕੁੰ ਰੀਯੁ ਕਾਕੁ ਨ ਜਾਣੈ ।
338. ਜਾ ਇਹੁ ਰਿਕਾ ਕੇਹ ਨ ਹੋਈ ਕਉ ਮਨੁ ਕੋਠੈ ਰਹਾ ।
 ਨਾਇ ਕਾਕ ਖਾਇਯੁ ਨ ਹੋਈ ਕਾ ਪਦਨੁ ਕਾਨ ਖਰਿ ਸਾਖਾ ।
 ਕੁਖ ਨਾ ਹੋਈ ਰੇਖ ਨ ਕਾਈ ਤਾ ਸਾਖਿ ਕਰਾ ਲਿਖ ਕਾਈ ।
 ਕਾਕੁ ਖਿਨੁ ਕੀ ਮਗੀ ਨ ਹੋਈ ਮੀਠਿ ਕੀ ਕੀਰਿ ਨਹੀ ਖਾਈ ।
 ਲਾਕਾ ਨਾਮਿ ਰੀ ਖੀਕਾਈ ਇਹੁ ਤਠ ਜਾਣੈ ਜਾਣਾ

339. ਕਿਰਕਾ ਦੇਹ ਨ ਹੋਈ ਖੜ੍ਹੇ ਕੁੰਡੇ ਮਠ੍ਹੀਓਂ ਰਹੇ ਹੋਯੀ ।
 ਕਾਂਠਿ ਕਾਠੁ ਖੀਝਿ ਨ ਹੋਏ ਕਾ ਨਿਸ ਖੀਰਿ ਖਾਤਰੁ ਪਕਰੁ ਖਾਤਰੀ ।
 ਕੁੰਠੁ ਨ ਹੋਇਕਾ ਜਾਇ ਨ ਹੋਈ ਤਰੁ ਖੜ੍ਹੀਓਂ ਖਾਤਰੁ ਜਾਤਰੁ ਜੁ ਸਾਥ ।
 ਕਰੇਕੁ ਖਾਤਰੁ ਜਾਥ ਕਾਇ ਨ ਹੋਏ ਸੁਖਦ ਮੋਹਿ ਖਯੇ ਨਿਰੰਕਾਰੁ ।
340. ਦਿਖੁ ਦਿਖੁ ਬਿਖਿ ਜਗੁ ਉਪਾਏ ਪੁਰਖਾ ਦਿਖੁ ਦਿਖੁ ਦੁਖਿ ਚਿਤਿ ਜਾਈ ।
 ਕੁੰਠੀ ਦਿਖਿ ਜਗੁ ਉਪਾਏ ਪੁਰਖਾ ਕਾਠੀ ਖਿਸਕੀਏ ਕੁੰਠੁ ਖਾਈ ।
 ਕਰੁ ਮਰੁ ਨਿਕਰੁ ਨਿਕਲ ਖਾਈ ਜਾਈ ਕਰੇ ਜਾਣੈ ।
 ਕਾਠੀ ਕਾਠੀ ਕਰੇ ਖੇਤਰੀ ਜਗੁ ਕੀਠਾ ਉਠਿਯਾਰੈ ।
341. ਕੁੰਠੁਖਿ ਮਰੁ ਕੀਠੀ ਕਿਰਕਾ ਖੁੰਡੇ ਖੋਇ ।
342. ਜਾਤਿਕੁ ਖੋਏ ਮਰੁ ਖੁੰਠੁ ਖਾਇ ।
343. ਕੁੰਠੁਖਿ ਮਰੁ ਜੀਠਾ ਕੁੰਠੀ ਮੀਰਿ ਕੁੰਠੁਖਿ ਜਗੁ ਕੀਠਾ ਉਠਿਯਾਰਿ ।
 ਕੁੰਠੁਖਿ ਜਗੁ ਜੀਠਾ ਜਾਤਕੁ ਮਾਰਿ ਕਿਰਕਾਰਿ ।
 ਕੁੰਠੁਖਿ ਮੀਰਿ ਖਿਠਾਏ ਜੋ ਜਾਣੈ ।
344. ਕਾਠੀ ਕਰੇ ਖਾਤਿਕੁ ਮਰੇ ਕਾਠੀ ਤੋ ਕੁੰਠੁ ਹੋਈ ।
 ਕੀਰਿ ਖੇਤਰ ਮੀਰਿ ਕੇਕੁ ਕਾਤਕੁ ਦਿਖੁ ਕਰੇ ਮੁਕਤਿ ਨ ਹੋਈ ।
345. ਕੁੰਠੁ ਖਯੇ ਕੁੰਠਾ ਖਯੇ ਖਾਤਕੁ ਖਯੇ ਜਾਇ ਕੀਰ ਮਰੇ ।
 ਮਾਰਿ ਕਾਠੁ ਖਾਇ ਦਿਖੁ ਕਿਰਕਾ ਤੇਰੇ ਦੁਖਾਨ ਕੁੰਠੁ ਕੁੰਠਾਏ ।
 ਖਾਤਕੀ ਪੁੰਠਿ ਖੇਕੁ ਕਾਤਕੁ ਕੁੰਠੁਖਿ ਮੀਰਿ ਹੋਈ ।
346. ਕਰਾ ਕੁੰਠੁ ਖਾਤਕੀ ਮੁਖ ਕੀਰੇ ਕੀਰੇ ਖਿਠਿ ਕਾਠੀ ।
347. ਕਾਠਿ ਖੋਈ ਖੀਝੀਏ ਦਿਖੁ ਕਾਠਾ ਖਾਏ ।
348. ਕਾਠਾ ਖਯੇ ਕਾਠੀ ਕੀਰ ਮੀਰਿ ਕਾਠਿ ।
349. ਜਾਤਕੁ ਕਾਠਾ ਕਾਠੁ ਖੀਰਿ ਨਿਕਰੁ ਕਰਕੁ ਕਿਰਕਾਰੁ ਕੁੰਠੀ ਕੁੰਠਾ ।
350. ਕਾਠਾ ਕਾਠੀਓਂ ਦਿਖੁ ਮਰੁ ਮਰਾ । ਜਾਤਕੁ ਕਾਠੀਓਂ ਜਾਤਾ ।
351. ਕਿਰਕਾ ਜਾਠੀ ਜਾਤਾ ਕੁੰਠੁ ਖੇਕੁ ।
 ਖੀਰਿ ਖੀਰਿ ਜਾਤਾ ਕਾਠੀ ਕੇਕੁ ।
352. ਖਾਤ ਕੀਰਕਾ ਕਾਠੁ ਕੀਰੇ ਕਰੇ ਕੀਰੇ ਕਾਠਿ ਕਰੇ ਕੀਰਕਾ ।
353. ਕੁੰਠੁਖਿ ਕਾਠੁ ਪਾਠੀਓਂ ਕੇਕੁ ਪੁੰਠਿ ਨੈ ਜਾਤਕੁ ਮੀਰੀ ।
354. ਕਰੁ ਜਿਠੁ ਖਾਤ ਕੁੰਠਾ ਕਾਠੀਓਂ ਦਿਖੁ ਕਾਠਿ ।
355. ਕਰਾ ਕੁੰਠੁ ਕੇਕੁ ਕਾਠੀਓਂ ਕੇਕੁ ਕਾਠੀ ਜਾਤਕੀ ।
356. ਖਯੇ ਜਿਠਿ ਕੀਰੀਓਂ ਮੀਰੀ । ਖਯੇ ਕਾਠਾ ਕਰੇ ਜੁ ਹੋਈ ।

357. ਮੇਰੇ ਚੰਗੇ ਸਚ ਖਰਿ ਚੈਣੇ ਪੁਛ ਭਾਏ ਤਾਂ ਮੂੰਹ ਭਲੇ ।
358. ਮੁੰਨੀ ਪਾਪੀ ਖਾਖਰੁ ਭਾਰਿ । ਕਰਿ ਕਰਿ ਕਲਾ ਕਿਪਿ ਠੈ ਜਾਚੁ ।
359. ਨਾਨਕ ਚਰਿ ਨਹੁ ਠੈ ਚਾਹਿਦਾ ।
360. ਭਾਏ ਸੀਹ ਮੁਕਤਾ ਹੁਏ । ਜਾਇ ਜਾਇਓ ਚੈਣੇ ਮੁਏ ।
361. ਮਨੁ ਮੈਦੁ ਤਨੁ ਠੈ ਕਰੀਐ ਖਟ ਚੀ ਚੀਰਥ ਠਾਠ ।
362. ਚੀਰਥ ਕਾਠ ਮੀਠੁ ਸੁਠੁ ਜਾਠੁ ਚੀਰੀ ਸੁਠੁ ਖਟੁ ।
363. ਕੁਠ ਚੀਰਿ ਸਿਠਾਠ ਮੁਕਤਾ ਠੈਣ ਕੁਠ ਖਟਾਠੀ ।
364. ਕੁਠਿ ਕੁਠੀ ਕੁਠਿਠਾ ਕਾਠਿਠਿ ਮਨੁ ਠੈਣ ਖਟ ਚੁਠੀ ਮੁਠੀ ਚੈਠਿ ਚੀਰਠਿ ।
365. ਕੇਠੀਠੇ ਚਾਠੀਠਾ ।
366. ਕੁਠਪਕਾਠੀ ਕਾਠ ਚਾਠੀ ।
367. ਖਾਠਿ ਕੁਠਾਠੇ ਮੀਠੀ ਚੁਠੀ ।
368. ਮੇਰੇ ਕਾਠਿਠਾ ਚੈਣੇ ਠੈ ਚੀਰਠਾ ।
369. ਚੀਰਠਾ ਕਾਠਿਠਾ ਜਾਠੀ ਚੀਰਠੁ ਠਾਠੁ ਠੈ ।
370. ਕਾਠਿ ਚਿਠੁਠੇ ਕਾਠੀ ਚਿਠੁ ਚੀਰਠ ਕਾਠਿ ਕਾਠਿਠਿ ।
371. ਮਨੁ ਕਾਠ ਮਨੁ ਮੈਦਾ ਮਨੁ ਜਿਠਿ ਕੁਠੁ ਕਾਠਾਠੁ ।
372. ਚੈਣ ਠੈ ਚੀਰਠਿ ਕੁਠੀ ਕਾਠੁ ਚੀਰਠ ਠੈ ਚੀਰਠਿ ਠੈ ਕਾਠੀ ।
373. ਕੁਠ ਠੈ ਮੈਦੁ ਚੈਠਿ ਕਾਠਿਠਾ ਚੀਰ ਚੀਰਠਿ ਚੀਰ ਕੁਠ ਚੀਰਠਾ ।
374. ਕੁਠ ਠੈ ਕੁਠੀ ਕੁਠੀ ਕੁਠੀ ਕਾਠ ਕਾਠਿਠਾ ਮੀਠੀ ਚਾਠ ਠੈ ਕੁਠੀ ਕੁਠੀ ।
375. ਜਾਠੀ ਜਾਠੀ ਠੈ ਕੁਠੀ ਕਾਠਿਠਾ ਕਾਠਿਠਾ ਚੀਰ ਕੁਠਿ ਕਾਠਿਠਾ ਠੈ ਕਾਠਿਠਾ ਠੈ ।
376. ਕੈਠੀ ਕਾਠੀ ਕਾਠਿਠਾ ਕਾਠਿਠਾ ਠੈ ਕੁਠੀ ਕਾਠੁ ਕੈਠੀ ਕਾਠਿਠਾ ਕਾਠੀ ਕਾਠਿਠਾ ਕਾਠੀ ਕਾਠਿਠਾ ।
377. ਕਾਠਿ ਕਾਠੁ ਕਾਠਿਠਾ ਠੈ ਕਾਠਿ ਕਾਠੁ ਕਾਠਿਠਾ ਠੈ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿਠਾ ਠੈ ।
378. ਕਾਠਿ ਕਾਠੀ ਕਾਠਿਠਾ ਕਾਠਿਠਾ ।
379. ਜਾਠੀ ਮਿਠੁ ਕਾਠੀ ਮਿਠੁ ਕਾਠੁ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿਠਾ ।
380. ਚੀਰ ਮੇਠੀ ਕਾਠ ਠੈ ਕਾਠਿਠਾ । ਕੁਠ ਠੈ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ।
381. ਕਾਠਿ ਕਾਠੁ ਕਾਠਿਠਾ । ਕਾਠਿ ਕਾਠਿ ਕਾਠਿਠਾ ।
382. ਕਾਠੀ ਕਾਠੁ ਠੈ ਕਾਠੀ ।
383. ਕਾਠੀ ਕਾਠਿਠਾ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ।
- ਕਾਠਿ ਕਾਠੀ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿਠਾ ਠੈ ।
- ਕਾਠੀ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿਠਾ ।
384. ਕਾਠਿ ਕਾਠੀ ਕਾਠਿਠਾ ਕਾਠਿਠਾ । ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ਕਾਠਿ ।

- ਉਠੀ ਸੁਰੂ ਨ ਜਾਪੇ ਚੰਦੁ । ਜਹ ਤਿਠਠ ਪੁਰਮ ਖਰਿਠਠੁ ਮਿਟੈ ।
 ਏਦ ਪਠ ਸੀਠ ਦੀ ਠਹ । ਪਉ ਪਉ ਪੀਠ ਠਹਿ ਠਿਠੀ ।
 ਠਿਠ ਠੁਠੇ ਸਠ ਰੋਇਠ ਪੁਰਮ । ਠਠਠ ਠੁਠਠਠਿ ਠੁਠਠਿ ਠਹਿ ।
 385. ਠੀਠ ਠਹਿ ਠਿਠੀਠਿ ਠਹੀਠੇ ਜੇਠ ਠੁਠਠਿ ਠਿਠ ਠਠੀਠੇ ।
 386. ਠੀਠੁ ਠੀਠ ਠੀਠੀਠੇ ਜੇਠ ਠਿਠੁ ਠਠੀ ।
 387. ਠੁਠਠਿ ਠੁਠਠਿ ਠਹਿ ਠੀਠੀ ਠਠੀ ਠੁਠਠਠਿ ਠੀਠੁ ।
 388. ਠਿਠਠੀ ਠੀਠੁ ਸਠ ਠਾ ਠੇਠੇ ਠਿਠਠਠਠੁ ।
 389. ਠਿਠਠ ਠੀਠੁ ਠੇ ਠੀਠਠ ਠੇਠੁ ਠਿਠੀਠ ਠਠਿ ।
 390. ਠੁਠਮ ਠਠਠੁ ਠਠੀ ਠੇਠ ਠਠਠ ਠਠੁ ।
 391. ਜੇ ਠਿਠੁ ਠਠੀ ਜੇਠੀ ਠਠੀ ਠੁਠੁ ਨ ਠਠਠ ਜਾਠੀ ।
 392. ਠੇਠਠਿ ਠਾ ਠੇ ਸਠੁ ਜੁ ਠਠਠਠ
 ਠਠੀ ਠਾ ਠਠੀ ਠੁਠਮ ਠਠਿਠ ।
 393. ਠਿਠਠ ਠੀਠ ਸਠਠੀ ਠੀਠ ਠਠੀ ਠਠੀ ਠੁਠੁ ਠਠਿਠ ।
 394. ਠੁਠੀ ਠੁਠੀ ਠਠਠੇ ਠਿਠੀ ਠਠਠ ਠਿਠਠ ਠਠੀਠੇ ।
 395. ਠੇਠੁ ਸਠੁ ਸਠਠਿਠ ਠੁਠੁ ਪਠਠਠੁ ।
 396. ਠਠ ਠਠੇ ਠਠਿ ਠੁਠੁ ਠਿਠਠੀਠੇ ।
 397. ਠਠਿ ਠਠਿ ਜੇਠਿ ਠਿਠੀਠੀ ਠੁਠੀ ਠੁਠਠਿਠ ਸਠੁ ।
 398. ਠਿਠਠ ਜੇਠਿ ਸਠਠ ਜਹ ਜੀਠੁ ਠੁਠਿ ਠਠਠਠ ਸਠਠਿ ਠਿਠਠਿਠ ।
 399. ਠਠਿਠਠਠ ਠਠਮ ਠਠੇ ਠਿਠੁ ਠਠੀ । ਠਿਠਠ ਜੇਠਿ ਠਿਠੀਠਿ ਠਠੀ ।
 400. ਜੇਠੀ ਜੇਠਿ ਸਠਠੀ ਠੀਠਠਿ ਠਾ ਠੇਠੇ ਠਠਿਠਠ ਠੇ ਠਠੇ ।
 401. ਠਠਠਠਿਠ ਠਿਠਠਿਠ ਜੇਠੀ ਜੇਠਿ ਠਿਠਠਿਠ ।
 402. ਠੀਠ ਠੁਠੁ ਠਿਠਿ ਠਠਿਠੀਠਿ ਠੀਠੁ ਠਿਠਠੁ ਜੇਠਿ ਠਠਠੀ ।
 403. ਠਠਿ ਸਠਿਠਠੁ ਠਠਠਠਠੁ ਠਿਠਠੁ ਠਿਠਠੁ
 ਠਠਠ ਠੁਠਠਿ ਠਠੀਠੀ ਜੇਠੀ ਠੁਠਠਠਠਿ
 ਜੁ
 ਠਠਿਠ ਸਠੁ ਠੁਠਠਿਠ ਸਠੁ । ਜੇ ਠੀ ਸਠੁ ਠਠਠ ਠੀ ਠੀ ਸਠੁ ।
 404. ਜੇਠੁ ਨ ਠੀਠ ਜੇਠੁ ਨ ਠੀਠ ਜੇਠੁ ਨ ਠਠਮ ਠਠਠੀਠੇ ।
 405. ਜੇਠੁ ਨ ਜੇਠੀ ਜੇਠੀ ਜੁਠੀਠੀ ਜੇਠੁ ਨ ਜੇਠੀ ਠਠੀਠੇ ।
 406. ਠਠੀ ਜੇਠੁ ਨ ਠੇਠੀ ।
 407. ਜੇਠੁ ਨ ਠਠਿਠ ਠਠੀ ਠਠਠੀ ਜੇਠੁ ਨ ਠਠੀ ਠਠੀਠੇ ।
 408. ਜੇਠੁ ਨ ਠੇਠਿ ਠਿਠੀਠਿ ਠਠੀਠੀ ਜੇਠੁ ਨ ਠੀਠਿਠ ਠਠੀਠੇ ।

409. ਏਕ ਵਿਸ਼ਵਿ ਕੰਚਿ ਸਮਸਿ ਜਾਣੈ ਜਿਹੀ ਕਹੀਏ ਜੋਈ ।
410. ਬੀਨਠ ਸਾਹਿ ਨਿਕੀਨਿ ਰਹੀਏ ਜਿਹ ਜੁਗਿ ਭਿਖ ਪਾਈਏ ।
411. ਕੁਕੁਮਿ ਕਮੁ ਕਮੁ ਕਿਕਮੁ ।
412. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ।
413. ਕਮੇ ਕਮੇ ਕਮੇ ਬੀਨਠੀ ਸਾਹੁ ਕਮਿਕੁ ਕੁੰਚਿ ਕਮੇ ।
414. ਕੁਕੁਮਿ ਕਮੁ ਜੀਠਾ ਜਮਕਮੁ ਮਾਹਿ ਕਿਕਮਿ ।
415. ਕੁਕੁਮਿ ਕਮੇ ਜੀਠਾ ਕਿਕਮੁ ।
416. ਕੁਕੁਮਿ ਕਮੇ ਜੀਠੀ ਬੀਠੀ ।
417. ਕੁਕੁਮਿ ਕਮੇ ਜੀਠੀ ਪੁੰਠੀ ਜਾ ਕਮੇ ਕਮੁ ਕਮੇ ।
418. ਕਮੇ ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
419. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
420. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
421. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
422. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
423. ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
424. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
425. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
426. ਕੁਕੁਮਿ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
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436. ਜੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।
437. ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ਕਮੇ ।

438. ਜੇ ਤਿਸੁ ਭਾਏ ਦੇ ਬੰਗਾਈ ਜੇ ਭਾਏ ਦੇਇ ਸਾਜਿਏ ।
 439. ਖੋਰੇ ਜੇ ਦੇਖੀਏ ਤਾ ਲੀਠੁ ਮਿਲੈ ਸਾਜਿਏ ।
 440. ਖਾਏ ਕੀ ਕਾਠੇ ਕਾਠਾ ਕਿਸੇ ਖਾਠਿ ਸੁਣਾਈਏ ।
 441. ਕੁਠੀ ਕੁਠੀ ਚਾਏ ਕਿਸੀ ਕਠਕ ਕਿਖਿਐ ਠੁ ਚਾਈਏ ।
 442. ਕਾਠੇ ਕਾਠਿ ਸਿਕਾਠ ਚੈਣ ਨ ਕਰੀਐ ।
 443. ਸਿਠੀ ਸੁਠਾਠ ਨੀ ਪੈ ਪਈ ਹੁੰਠਾਠ ।
 ਖਾਠਿ ਕਾਠੇ ਚਿਣ ਕੀਠ ਸਾਠੀ ਚਾਠੇ ਪੁਠਾਠ ।
 ਜਾਠਿ ਜਾਠਿ ਚੈਣ ਚੁਠੀ ਚਾਠਿ ਚਾਠਿ ਪਾਠਿ ਚੈਣਾਠ ।
 ਕਾਠਕ ਸਿਠਿ ਕਾਠੇ ਕਾਠੁ ਕੀਠ ਜੇ ਜਾਠੇ ਕਾਠਾਠੁ ।
 444. ਕਾਠਿਠ ਚੈਣੇ ਕਾਠਿ ਕੁਠ । ਚੈਣ ਕਾਠਿਠ ਚੈਣਿ ਸਿਠ ।
 ਚੁਠਿ ਚੁਠਿ ਕਾਠ ਚਾਠੇ ਚਾਠ । ਚੈਣੇ ਚੈਣ ਚਾਠੇ ਚਾਠ ।
 ਕਾਠਿ ਪੁਠਿ ਕਾਠ । ਚੁਠੁ ਚਾਠਿ ਪਾਠੀ ਕਾਠਿ ।
 445. ਚੁਠੇ ਕਾਠਿਠ ਕੁਠੇ ਕੁਠੁ ਕਾਠੁ ਚੈਣਿ ਕਾਠੁ ਨ ਜਾਠੀ ।
 ਚੈਣੀ ਕਾਠ ਚੈਣਾਠੀ ਚਾਠੁ ਚੈਣਾ ਚਾਠੀ ।
 ਚੈਣਿ ਪੁਠਾ ਚਾਠਿ ਕਾਠੇ ਸੀਠੁ ਕੁਠਾ ਕਾਠੀ ।
 ਕਾਠੀ ਕਾਠੀ ਜਾਠਿ ਕਾਠੀ ।
 446. ਕੁਠੁ ਕਾਠਕ ਕੁਠੁ ਕਾਠੀਠੀ । ਸੁਠਿ ਚੈਣੇ ਤਾ ਸਾਠੁ ਚਾਠੀਠੀ ।
 447. ਚੈਣਿ ਚੈਣਿ ਸੀਠੀ ਕਾਠਾ ਕਾਠੁ ਚੈਣੁ ਕਾਠਾਠੁ ।
 ਚੈਣੁ ਕੁਠੁ ਚੈਣਿ ਕੁਠੇ ਨ ਚੈਣੁ ਕੁਠੇ ਸਾਠੁ ਚ ਚਾਠੁ ।
 ਕੀ ਚੈਣੀ ਕੀਠਿ ਚਾ ਪਾਠੇ ਚੈਣੁ ਕਾਠੁ ਚਾਠੁ ।
 448. ਚੁਠੇ ਚਾਠੀ ਚੈਣੁ ਕਾਠੇ ਕਾਠਿਠਾ ਕਾਠਿ ਚੈਣੇ ਚੈਣੁ ਕੁਠੁ ਕੁਠਾਠਿਠਾ ।
 ਚਾਠੀ ਸਾਠੇ ਕਾਠਿ ਚਾਠੀ ਕੁਠਾਠਿਠਾ । ਕਾਠੀ ਕਾਠਿਠ ਸਾਠੁ ਕਾਠਾ ਚਾਠਿਠਾ ।
 ਕੁਠਾਠੀ ਚਾਠ ਚਾਠਿ ਚੈਣਿ ਕੁਠੁ ਚਾਠਿਠਾ । ਚਾਠੀ ਕਾਠੇ ਪਾਠੁ ਸਾਠੁ ਚਾਠਿਠਾ ।
 ਕਾਠਕ ਕੁਠੁ ਕਾਠਿਠ ਪੁਠਾ ਚਾਠਿਠਾ ।
 449. ਸੀਠੀ ਕੁਠਾਠ ਕਾਠਿਠ ਚੈਣੇ ਕਾਠੁ ਕਾਠਿਠਾ ।
 ਚੈਣੇ ਕੁਠੁ ਕਾਠੀ ਕਾਠਾ ਕਾਠਿ ਚੈਣੀ ਕਾਠੁ ਕੁਠਾਠਿਠਾ ।
 ਚੈਣੇ ਕਾਠਿਠ ਚੈਣੁ ਕੀਠੀਠੇ ਕੀਠਾਠੀਠੇ ਕਾਠਾ ਕਾਠਿਠੁ ਕਾਠਾਠੀਠੇ ।
 ਜਾ ਕੁ ਚਾ ਸੇ ਸਾਠੁ ਕੀਠਾ ਚੈਣੁ ਕੁਠੁ ਕੀਠਾ ਸੇਠਾ ਸਾਠੇ ।
 ਕੁਠਾ ਕੀਠੁ ਚਾਠਿਠ ਸਿਠੁ ਸੁਠੇ ਸਾਠੁ ਚਾਠੀ ਸਾਠੁ ਚਾਠਾ ।
 ਚੈਣੇ ਕਾਠ ਕਾਠੀਠੀਠੇ ਸੁਠੇ ਸਾਠੁ ਚਾਠੇ ਕਾਠਾਠਾ ।

ਨਾ ਮਨੀਯਦੁ ਨ ਚੁਕੀਯ ਨਾ ਜੋ ਵੰਢੀਯਦੁ ।
 ਜੇ ਸਹ ਕੀਠ ਨ ਕਥੀਯ ਸਦੁ ਸਿ ਚਰਨੀਯਦੁ ।
 ਕਠਿ ਸਾਈਯ ਸਦੁ ਕਥਾਇ ਕਠੀਯ ਚੁੰ ਕਥੀ ਫੇ ਚਰਿ ਸਾਯ ।
 ਕੀਠੀ ਚੁੰ ਖਠੀ ਸੁਖੀ ਚੇ ਸਹ ਚੋਕ ਨ ਭਯ ।
 ਖਠਿ ਕੁੰਠੀ ਪਠੀਯ ਭਕੀਯੋ ਮਠ ਸਿਧੀ ।
 ਚਿਠੁ ਨ ਸੁਠ ਜੇਰੇ ਕਠ ਨਾ ਚਿਠਾ ਜਿਠਿ ਚੁੰ ਖਿਠੁ ਕਿਠੀ ।
 ਸੁਠਿ ਕੀਠਾ ਕੀ ਕੀਠਾ ਜੇ ਕਠ ਕੀਠਾ ਕੀਠ ।
 ਕੀਠਿ ਨ ਸਾਠ ਸੁਠ ਕੀਠਿ ਜਿਠਾਠੇ ਕੀਠਿ ਨ ਸਾਠ ਕੀਠ ।
 ਚੁੰ ਸੁਠਾਠੀ ਕੀਠੀਠੇ ਸੁਠ ਸੁਠ ਕੀਠ ਜੀਠ ।
 ਚੇ ਸਾਠਿਠ ਕੀ ਚੁਠ ਜਿ ਚਠੇ ਕੁਠ ਕਠਾਠਾ ਕੀਠ ਚੀਠੀ ।
 ਸੀਠੁ ਚੁੰ ਕੀਠਿ ਕੀਠੁ ਚੀਠੀ ਚਿਠੁ ਸਿਠੁ ਸਾਠ ਚੁੰ ਕੀਠੀ ।
 ਚਿਠੁ ਨ ਮਠੀਠੀ ਕੀਠਾਠ ਨ ਚੀਠੀ ਨਾ ਸੁਠ ਕੀਠਾਠ ਚਿਠਾਠ ।

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